



Prelude

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SPECIAL
2013-2014
SEASON PREVIEW

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BE PART OF THE EXPERIENCE!

For better or worse, we live in an age when virtually any form of entertainment can be downloaded directly onto your computer, beamed into your television or your local cinema, or experienced on your smartphone as you are walking down the street; an age that has drastically altered how quickly and easily we can consume culture. And, as convenient as that is, the sheer ease of it serves to remind us how vital it is to be an active participant in culture and the arts. Because, in the end, it is the electric exchange between artists and the audience that makes the art come alive.

There is simply nothing like being in a great opera house and hearing a phenomenal singer live; you get goose bumps, you are moved in body and soul by the immediate, emotional core of the work. The very fact that you share the space with the artists makes you become part of the action, part of the work, and finally, part of the art itself. It's a transformative experience.

Fortunately, there is no shortage of great artists here at the COC. Even a small list of the international artists who will be with us in the next 16 months is extraordinary: Sir Thomas Allen, Harry Bicket, Alice Coote, David Daniels, Giuseppe Filianoti, Ferruccio Furlanetto, Ekaterina Gubanova, Alan Held, Quinn Kelsey, Stephen Lord, Eric Owens, Sondra Radvanovsky, Carlo Rizzi and Peter Sellars. Our own Canadian stars include: Russell Braun, Atom Egoyan, Ben Heppner, Marie-Nicole Lemieux, Allyson McHardy, Adrienne Pieczonka, and, of course, Music Director Johannes Debus and our wonderful orchestra and chorus. The relationships we form with all our artists are part of what make us a great company.



Speaking of relationships, I am very pleased and proud that Johannes's contract has been extended through the 2016/2017 season. He brings such energy, talent and leadership to our company, there is no limit to the possibilities he can help us explore and the artistic heights we can reach within the creative environment that he has fostered with the orchestra and chorus. We are lucky to have him. He has also become a good friend, one with whom I share a great deal of mutual respect, an artistic vision and, as you can tell by some outtakes from a recent photo shoot (below), a good deal of humour as well.

Art is personal, and partaking in the live experience is about being an essential part of the artistic experience, physically, intellectually, emotionally.

Now is the time to renew your 2013/2014 subscription. Take this opportunity to be part of the experience and connect with real, live artistic expression!



COC Music Director Johannes Debus with Alexander Neef



Prelude

A gift to our friends

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Front Cover: Video still by Bill Viola for the Opéra national de Paris' production of *Tristan und Isolde*, 2004/2005. Photo: Kira Perov

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With the 2013/2014 season just announced, your renewal package has been sent out. Join us in 13/14 for perhaps our most personal season — join us for timeless, relevant and necessary stories about real people dealing with real human situations. Stories that move us and speak to the heart of our most personal interactions, weaknesses, triumphs and temptations.

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See pages 18 to 25 for our special 13/14 season supplement

THE SELLARS/VIOLA WORLD OF *TRISTAN UND ISOLDE*

By SUZANNE VANSTONE, BASED ON AN INTERVIEW BY HEIDI MCKENZIE



"The most famous scene is when Tristan dies... his last breath is the word 'Isolde.'" Renowned video artist Bill Viola makes his COC debut in *Tristan und Isolde*.

This winter, COC audiences can look forward to a one-of-a-kind experience with our production of Wagner's *Tristan und Isolde* – the first time it has been presented by an opera company since its run at Paris Opera in 2005. A true collaboration between acclaimed director Peter Sellars and renowned video artist Bill Viola, it features video images by Viola that run through the entirety of the opera on a screen behind the singers. Viola is a pioneer in the medium of video art and internationally recognized as one of today's leading artists. Together Sellars and Viola have created a riveting multi-media experience.



Read an interview with Peter Sellars in our house program, at coc.ca/Publications

The creative process for this *Tristan* naturally started with the music when Sellars gave Viola various conductors' versions of the opera on CD. Viola began cutting a few images based on some of his own archival material, but ran into trouble. "I really got lost, basically. And I realized I was going down the wrong path, so I turned at that point to the libretto, which is a very powerful story. Once I got into the story the images began to come, and I spent about seven months on the production of it. I returned to the music at the end



Bill Viola



Peter Sellars

of that process when the time landscape that music represents became essential for placing these images into the context of the flowing time of Wagner's opera."

Viola's work, spanning the last 40 years, has been greatly influenced by Eastern culture and its spiritual traditions. During stays in Japan, he became fascinated by the profound differences between Eastern and Western art. The all-night shadow puppet performances in Java, and the Japanese Noh plays and kabuki which start in the morning and end in the evening, have vast time scales and are very helpful in thinking about Wagner because he works with long, slowly evolving time cycles. It is like these

underground rivers beneath the immediate notes and melodies that you're hearing."

Viola's video explores the elements of earth, air, fire and water with the latter two particularly prevalent in the famous *Liebestod*. "I realized that one of the essential themes of *Tristan und Isolde* is the union of opposites. In terms of Eastern culture, you think of the yin-yang symbol, which is so brilliant because it takes black/white, night/day, fire/water, male/female, and puts them together and shows them that they could not exist without each other. There's a larger unity. I have worked with those kinds of primal elements for many years, so I realized now was the time to put into play these experiences and these images and make them work inside a larger whole.

"The most famous scene is the very end, when Tristan dies waiting for Isolde to come to heal him, and he dies just as she arrives. His last breath is the word 'Isolde.' Then Isolde sings this magnificent aria calling him back to life, 'Look, he's alive, he's breathing, he's rising up!' The music is spiralling up and up, so I brought together the water and fire elements that were evolving through the whole opera.



Enjoy a *Tristan und Isolde* listening guide at coc.ca/COCRadio

"You first see Tristan lying on a slab, and then this material starts rising around him. Soon it turns into a giant waterfall, moving upwards, and draws him up with it, literally. That was



Viola's video explores the elements of earth, air, fire and water.

done by lowering a man down on a wire through an actual waterfall that we constructed in the studio and running it in reverse. As soon as he leaves the video frame, the last part of the *Liebestod* comes into play, which is the peak of the music, and from that point it gently slopes down and moves off and that's Isolde's death. She dies immediately after him, and that I portrayed by recording an image of a woman underwater, breaking the surface and falling through the water and sinking down. But I turned the image upside down, so she breaks through the water's surface from below and rises up in a trail of bubbles. Those two images are preceded by an image of a woman in front of a wall of flames, who falls into the water at the moment Tristan dies. So you have fire and water, right at the end of the opera."

While the use of video in an opera production may surprise some, to Viola it's quite normal. "All operas back to the 19th century have had visual artists – they

usually painted backdrops, whether it was a castle or a forest, or whatever. So artists have always been employed in relationship to opera, which is a multi-media art form. In this case I realized these images are moving in time themselves, so my work in terms of video art is really the combination of painting and music. Because it has the visual aspects of painting, you're composing inside a rectangle to make the image be the way you want, you're adjusting all the colours like a painter does. But at the same time all of it is moving in time, all of it is changing and transforming right before your eyes. It's constantly flowing, which is exactly what music is doing. So those two things oscillate in the opera, where sometimes the images do look like a backdrop, or the images themselves become these voluminous, intense sort of building-of-energy, as in the water ascension scene at the end of the opera."

This project has been a personal journey for the artist. "Making *Tristan* with my wife and long-time

collaborator Kira Perov has been one of the most intense and gratifying and life-changing experiences. I put every aspect of my work over these last 37 years into this opera. Images range from those I took walking alone in the Vermont woods shooting what caught my eye, to giant set pieces like 'Fire Woman,' which required an airplane hangar with a 90-foot pool of water, a 25-foot-high wall of flame, and a crew of 70 people! I shot parts of the video with a very old camera that I have from the 1970s and then also used the latest technology in the form of high definition video. I had the biggest palette I ever worked with, and the widest range of aesthetic forms of expression. It was really quite extraordinary. I have moved on to new projects, but everything seems small now compared to *Tristan*." ■

Bill Viola is generously sponsored by Cecily and Robert Bradshaw.



Hear Heidi McKenzie's complete interview at coc.ca/Parlando

THE OPERA EXCHANGE

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For program details and tickets, call
416-363-8231 or visit coc.ca/Explore.

Wagner and Adaptation: *Tristan und Isolde*

Saturday, February 2, 2013
9 a.m. to 12 p.m.

This event features a panel discussion hosted by Linda Hutcheon with soprano Margaret Jane Wray (*Isolde*), as well as a performance by Christopher Mokrzewski of Wagner's *Liebestod* from *Tristan und Isolde*, transcribed by Franz Liszt. This program is held in conjunction with the all-day University of Toronto Wagner symposium on Friday, February 1 from 9 a.m. to 5:45 p.m.

Tristan und Isolde Production Sponsor

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Singing from the Scaffold: *Dialogues des Carmélites*

Saturday, May 11, 2013
9:30 a.m. to 12:30 p.m.

Featuring Steven Huebner (McGill University), Dominique Deslandres (Université de Montréal), Michael and Linda Hutcheon (University of Toronto), plus an exploration of Poulenc's vocal music with COC Ensemble Studio soprano Sasha Djihanian and Ensemble Studio Head and pianist, Liz Upchurch.

The Opera Exchange is presented in partnership with:



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The Opera Exchange is generously supported by the Jackman Humanities Institute.

STEPHEN R. CLARKE LEADS BRAND NEW OPERA APPRECIATION COURSE!

The COC is thrilled to announce a new addition to its winter lineup of Opera Appreciation courses. The newly minted course, entitled **GREAT RECORDINGS**, will be led by Stephen R. Clarke, a popular lecturer and curator of the acclaimed Stratton Estate, home to one of the most enviable collections of early opera recordings in existence today.

The course will chronicle the beginnings of opera recording in the 20th century and chart its progress to the advent of digital technology in our time, showcasing landmark moments, breakthroughs and the greatest voices to be captured on recording equipment of any era.

GREAT RECORDINGS will be held at the COC's Joey and Toby Tanenbaum Opera Centre, 227 Front St. E., Toronto. Five classes will run from 7 - 9 p.m. on selected Monday evenings from January 14 to March 18, 2013.

Cost: All five sessions - Adult: \$115; Student/Senior: \$95
Drop-in Rate - Adult: \$25/class; Student/Senior: \$20/class

TO REGISTER, CALL 416-363-8231



LOOK ONLINE!

Follow Alexander Neef and the COC on twitter.com/canadianopera and twitter.com/alexanderncoc. Discover more about our exciting new season by watching our 2013/2014 trailer and exploring our interactive digital brochure found at coc.ca/DigitalBrochure.

For all COC news including behind-the-scenes reporting, productions in progress, Q&As with the stars, and much more, including an interview with COC Music Director Johannes Debus on *Tristan und Isolde*, visit *Parlando* at coc.ca/Parlando.

This winter in the house program, director Christopher Alden discusses *La clemenza di Tito*; Director Peter Sellars scales the heights of *Tristan und Isolde*; and, find out how you can be on stage as a supernumerary in our spring production of *Dialogues des Carmélites*. Our winter house programs are available online at coc.ca/Publications.

At coc.ca/COCRadio, enjoy podcasts, behind-the-scenes videos, listening guides featuring complete tracks from the Universal catalogue, video trailers, performance highlights, audio and video interviews with artists, and much more!

The Free Concert Series in the Richard Bradshaw Amphitheatre continues this winter. To see the full schedule and learn more about our performers and varied repertoire, visit coc.ca/FreeConcerts.

COC BOARD: WELCOMES AND FAREWELLS

By SUZANNE VANSTONE

Each year at our Annual General Meeting the COC Board of Directors elects a new roster for the coming term and bids adieu to retiring members. We asked a few of those retiring to share their thoughts, and our incoming president Tony Arrell, and past-president and new chair, Philip Deck, to speak about our future. We thank them, and all COC Board Directors, for their incredible devotion and tireless efforts on our behalf.

Tony Arrell

“By many measures, the COC is the most successful cultural organization in Toronto. Our operas are achieving great critical acclaim locally and on the North American scene. We have young and dynamic management with Alexander Neef and Johannes Debus and we attract top international and Canadian talent for many leading roles.

“I am honoured that the board has asked me to become president because I love the opera, and I admire the people who are involved with it. I’m a businessman, but it is a treat to rub shoulders and associate with talented and dedicated opera people and to encourage great music. I feel very proud of the company.”

Arrell wants to build on the COC’s strengths; to support and encourage management and empower them to achieve even higher standards; and to strengthen the board by better utilizing their talents, experience and expertise. He also wishes to strengthen the COC’s financial position and, with new-age media, reach a much broader audience.

“As I start my term as president, I am really enthusiastic. One of the biggest issues we face is that most people in our society have never been to the opera. Let’s see if we can’t change that – together!”

Philip Deck

“Producing opera takes the combined efforts of hundreds of people, as they balance an extraordinary number of details – artistic, technical, managerial and financial – in order to run a successful opera company. We see the spectacular results of those efforts on our stage in every production. And for the thousands of individuals among us who have dedicated untold hours and dollars to the support of the COC and its production of great opera, our artistic achievements are gratifying indeed.

“The support of our subscriber base is of paramount importance and it remains as strong as ever. And we know that to justify their continued support we can never allow our financial challenges to compromise the product that we put on stage. We have raised the bar for opera in Toronto and we must raise it ever higher. That means more new productions, working with the best artists and cultural visionaries and allowing them to help us create art for today and tomorrow. It’s about balancing our artistic and our financial potential. It’s about facing and surmounting the myriad of challenges that come our way. In the end, it’s the opera we put on stage that defines our company as a beacon of artistic excellence for our community, both here and abroad.”



COC Board President Tony Arrell



COC Board Chair Philip Deck

Barry Avrich

Retiring board member Barry Avrich is CEO and President of Endeavour, the COC's advertising agency of record. He and his staff have been closely involved with, and hugely dedicated to, the COC for many years. Avrich sits on numerous arts boards and was extraordinarily impressed with the efficiency and the passion of COC Board members.

Near and dear to Avrich's heart was the building of the new opera house. "We worked on the capital campaign and I was very proud to help develop and design the Case for Support for the building. There was a renaissance going on in Toronto that was changing the landscape of the city in terms of the arts. To be a part of this particular building was mesmerizing. To watch Richard [Bradshaw] walk through the house with the acousticians, 'tuning' the building, as he said, was something I will never forget. The opera house reflects the audience and reflects a certain live feeling for me - it emanates and resonates music.

"Richard was an incomparable force - he did such great work. Alexander is a quiet storm. He is articulate and creative and there's no question he has an opinion, but it's done in a different way. I think he's found the alchemy of his brand and the COC brand. He constantly surprises me and I think that's wonderful."



Retiring COC Board Member Barry Avrich

Cecily Bradshaw

New board member Cecily Bradshaw was brought into the fold by her neighbour Phil Deck and his wife Kimberley. "I refer to them as the dynamic duo. They are so passionate about the arts. It's an honour to be associated with them and I look forward to my time on the board.

"I grew up in a small town in Saskatchewan. My parents were insistent that we all study piano, so I had an understanding of music history, theory, etc., and had seen a couple operas as a student. But where I became really struck was at a beautiful dinner in Paris at the Jacquemart-André Museum. Singers from the Paris Opera were the entertainment for the evening. I was so moved! You know when, all of a sudden, something takes you and transports you? I knew when we returned home I *had* to get involved with opera and the COC. It has been a wonderful journey. Opera has such a beautiful intensity."

Some of Cecily's favourite COC productions include *Carmen* and *Eugene Onegin*. "I also loved *The Nightingale* and *Other Short Fables*. The moment when the chorus opened their arms and each had a hidden puppet - I caught my breath. It was such a fabulous surprise."



New COC Board Member Cecily Bradshaw

Karen Walsh

Karen Walsh is retiring from the COC Board after nine years. Particular highlights for her were the *Ring Cycle* and the opening of our new home. "That was such an Everest! Richard was in his element and it was exciting as a board member to tour the site and see the progress. I can't find the words to describe the pride and joy when the first few notes were played in that hall. I thought Richard was going to burst out of his jacket!"

Karen also remembers others we have lost whose contribution to the board was invaluable. "I have made so many friends on the board. Yvonne Chiu - she was fabulous. John Cook greeted me at my very first board meeting and said, 'Come sit with me.' The board is a great group of very hard-working people who want nothing more than to support the artists and the artistic vision of Alexander and Johannes.

"Years ago, when I saw the COC's stunning *Bluebeard's Castle/ Erwartung*, I thought, 'Opera isn't what I thought it was at all!' I tend to enjoy the modern and theatrical pieces the most - *Pelléas et Mélisande*, *Oedipus Rex*, *Lady Macbeth of Mtsensk*, *Nixon in China*, *Orfeo*, *The Nightingale* and *Other Short Fables*. I have seen opera around the world and the COC stands up to any of it. We're so lucky."



Retiring COC Board Member Karen Walsh

SHOOTING STARS

MICHAEL COOPER'S 30 YEARS AS COC PRODUCTION PHOTOGRAPHER

By **GIANNA WICHELOW**



Michael Cooper (left) captures the duplicity inherent in Zemlinsky's *A Florentine Tragedy* (2012), showing the lovers' rapture reflected in the mirror behind them.

If you've ever attended a student dress rehearsal at the Canadian Opera Company, you've probably noticed photographer Michael Cooper moving swiftly and efficiently around the front of the auditorium. He captures our productions in images that serve as still records of what the company produces on stage. But he also works to capture the essence of the artistry, something that he finds deeply satisfying.

"The COC [opera] is the culmination to me of all the art forms. It's bigger than everything else."

After decades of photographing live performance, he relishes the changes in opera performance.

"Opera used to be stand and deliver. Nowadays communication is different, access to information is different, and people have to act. Performers have to look the part, feel the part... even when they're not singing. I think society has actually changed opera and opera has become a better art form because of it."

In his 30 years with the COC, Michael has not only photographed our productions, but also many other highlights in the COC's history, such as events, concerts (including our Diamond Anniversary Concert in 2009) and general directors. One special memory is that of photographing Richard Bradshaw during construction of the Four Seasons Centre for the Performing Arts.

"It was wonderful to photograph him as the theatre was being built. He looked like he was looking towards the future. And I was so pleased that he got to see it to fruition, to have his opera house built and to put on the *Ring Cycle* - things he wanted to do." ■



Listen to Michael at coc.ca/COCRADIO, and see more of his photographs at coc.ca/Parlando



Special memories for Cooper and his camera include this iconic moment in *Oedipus Rex with Symphony of Psalms* (1997) and Richard Bradshaw touring the unfinished Four Seasons Centre for the Performing Arts.



DIVIDED LOYALTIES

AN INTERVIEW WITH OUR SESTO, ISABEL LEONARD

By JON KAPLAN



If you think of a tortured operatic love triangle, you'll most likely come up with a scenario where the soprano (occasionally a mezzo) is caught between the tenor and the baritone; sometimes the latter changes to a mezzo. *Tosca*, *Aida* and *Carmen* come to mind.

Mozart's *La clemenza di Tito* offers viewers a different sort of love triangle, in which the young Roman patrician Sesto – a male role but sung by a mezzo-soprano – has pledged his loyalty both to Vitellia, daughter of the former Roman emperor, and to the current emperor, Tito.



Read an interview with director Christopher Alden in our house program, at coc.ca/Publications

That latter connection is based in deep friendship, but it's more than personal. In dedicating himself to Tito, Sesto gives his loyalty to the

Roman Empire and all it represents.

Unlike more frequently performed Mozart operas such as *Don Giovanni* and *Le nozze di Figaro*, *La clemenza di Tito* is an *opera seria*, an 18th-century form whose plots drew on ancient history or mythology. A late work in Mozart's career and composed for the coronation of Leopold II as King of Bohemia, *Tito* was intended to draw a parallel between Leopold and the opera's title character, who rejects thoughts of revenge and instead closes the opera on a note of forgiveness and brotherhood.

The work's most dramatically involving character isn't Tito, though, but rather Sesto, whose love for Vitellia drives the action forward. At the start of the opera, Vitellia is furious that Tito, instead of marrying her and elevating her to the throne, intends another as his queen.

Making Sesto swear to avenge her honour by killing Tito, Vitellia toys with his affections to keep him on track.

"He's a young man caught in a difficult situation," admits American mezzo Isabel Leonard, who makes her Canadian Opera Company and role debut as Sesto, opposite the Tito of Michael Schade and the Vitellia of Keri Alkema.



Behind-the-scenes videos and a Listening Guide at coc.ca/COCRADIO

"Being a loyal, honest man is what causes him so much distress. He has to find a way both to love Vitellia and to do her bidding against the man he so admires, even when he realizes that she's using him to her own ends rather than out of love."

Leonard has also been exploring how Sesto can stay

faithful to a woman who treats him badly and asks him to go against his own nature by murdering his good friend.

"I have to find something true and honest in why he returns to Vitellia, and I think it lies in the desire and incredible strength one has when one hopes for love. It's a force stronger than we realize, one that always sees the good in the beloved, no matter how potentially abusive the relationship might appear to others."

Leonard began studying the role of Sesto last summer while singing Cherubino (*Le nozze di Figaro*) at Glyndebourne; as if she weren't busy enough, she was also learning Miranda in Thomas Adès' *The Tempest* (and sang it in December at the Metropolitan Opera) as well as Blanche in Poulenc's *Dialogues des Carmélites* (for spring performances at the Met).



American mezzo-soprano Isabel Leonard makes her COC and role debut as Sesto in this Chicago Opera Theater production of Mozart's *La clemenza di Tito*, an "evening of modern music theatre you mustn't miss." (*Chicago Tribune*)

In addition to performing Zerlina and Dorabella, Leonard has sung plenty of Cherubinos in her career. Among her other trouser roles is Ruggiero in Handel's *Alcina*.

"Ironically," she adds, "the men I've played are often more mentally complicated than the women, and that's true of Sesto as well."

"While I have to learn the male physicality for each role, I don't like to start from the outside and work in. Instead, I think it's worth getting into each character's head and letting the physicality emerge from that."

"When I first began playing male roles, I made myself stand like I thought a guy should; I ended up feeling stiff and rigid."

"I guess I thought that men weren't as fluid or physical as women, but that's not true. Working with that viewpoint limited my ability to bring

different physical colours to the roles; my body was constricted."

Then she started watching the men around her and realized "how they physicalize their feelings throughout the day. Sometimes they're tired, sometimes they're happy, sometimes they're angry, and their bodies change with each mood."

"That was a wonderful discovery for me. I learned to forgive myself if I thought that, in a male role, I was sitting in too effeminate a fashion. 'OK,' I said to myself, 'he's having a feminine moment.' Now I don't clamp down on what my character wants to do."

"Sometimes it's hard to shake that masculinity at the end of a performance and get back into my own femininity," she laughs. ■

Jon Kaplan is *NOW* Magazine's senior theatre writer.

ON FEBRUARY 6, 2013, members of our Ensemble Studio perform *La clemenza di Tito* on our mainstage. Here are some of their comments as they start to inhabit their roles:

Ambur Braid, Vitellia



Vitellia feels like heaven to sing and her music is written so beautifully while being the most refined, most stunningly dramatic music I've ever had the pleasure of learning. She's also a fun character to delve into with all of her uncontrollable emotions.

Rihab Chaieb, Sesto



The character of Sesto is a complex one. Mozart depicts the emotional intensity and turmoil of Sesto in a frightening, realistic way. There is a charged and gorgeous line that Mozart has written for him, but my real interests lie deeper. They lie in the research of the different stages of his emotional growth throughout the opera. Sesto is in constant change, in constant debate and paradox within himself.

Neil Craighead, Publio



Publio gives me a chance to showcase something which I believe is one of my strengths - *recitative*. Often the *recits* are where all the drama and plot development of the opera take place. They are like dialogues and can be interpreted and played with in so many different ways. I always enjoy the experience of working with my Ensemble colleagues on the mainstage. We have such close bonds outside of the theatre which can create amazing emotional connections on stage.

Claire de Sévigné, Servilia



I think Servilia will be an exciting and challenging role for me

to portray because her character sustains more of a tranquil inner beat than my own overly energetic one! The most magical moment in the opera for me is the Act I finale, from the *recit* between Sesto and Vitellia leading into the beautiful offstage chorus. It's one of the most exciting effects that Mozart creates in this opera.

Sasha Djihanian, Annio



What's most interesting about this role for me is that it's my first pants role ever! I think Annio is a great character: he is loyal and loving, and does not hesitate to stand up for what he believes in. I really love the duet between Annio and Servilia. They are the only two characters in this opera who have a normal and healthy relationship... and they really love each other!

Christopher Enns, Tito



The music for Tito is among my favourite that Mozart wrote. It has a moment for everything: tenderness as he speaks to Sesto in his first aria and the height of heroism in his final aria. It demands a full palette of vocal colour and complete command of your instrument. But, as is so often true, the real drama is in the *recitatives*. Some of the accompanied *recit* monologues that Tito has are incredible, especially as he sifts through the emotions of being betrayed by his best friend and having that friend's unsigned death warrant in his hands. Now that's an operatic problem!

Owen McCausland, Tito



I think my favourite part of *La clemenza di Tito* is the finale of Act II. This is a magnificent part of the opera with beautiful vocal lines and glorious chorus music.

IN THE SPOTLIGHT

THIS RECURRING FEATURE SHINES THE SPOTLIGHT ON MEMBERS OF THE COC COMMUNITY WHO MAKE EXTRAORDINARY CONTRIBUTIONS IN SUPPORT OF THE COMPANY'S ARTISTIC PROJECTS

TRANSCENDENT *TRISTAN UND ISOLDE* MADE POSSIBLE BY GENEROUS INDIVIDUALS AND BMO

The Peter Sellars/Bill Viola production of Wagner's *Tristan und Isolde*, which we are presenting at the COC this winter, is a formidable artistic undertaking: its achievement is to offer a piece of live theatre commensurate with Wagner's transcendent fusion of drama, poetry and music.

As soon as they saw it, a number of long-standing COC supporters knew this was a once-in-a-lifetime opportunity that Toronto deserved to experience, and came together to generously underwrite this *Tristan* production. Our thanks go to: Lisa Balfour Bowen and Walter M. Bowen; Cecily and Robert Bradshaw;

Philip Deck and Kimberley Bozak; Donald O'Born; Tim and Frances Price; Colleen Sexsmith; Sandra L. Simpson; and, Ryerson and Michele Symons.

Longstanding generous partner, our friends at BMO Financial Group, increased their support two-fold this season to make sure that this *Tristan* could be seen at the COC.

The results will speak for themselves when you see this awe-inspiring production that would not have been possible without such generous support. ■



A still from Bill Viola's video imagery for *Tristan und Isolde*.

YOUNG ARTISTS, UNIQUE SPONSORSHIPS

This winter, two COC Ensemble Studio alumni – bass-baritone Robert Gleadow (2005) and mezzo-soprano Wallis Giunta (2011) – share the stage in Christopher Alden's production of *La clemenza di Tito*. Their fast-rising careers speak volumes about the

quality of the COC's Ensemble Studio (our young artist training program), but that's not the only thing the two singers have in common. Both are also beneficiaries of committed artist sponsors.

Melanie Whitehead has been sponsoring Robert Gleadow's appearances at the COC since 2007. She's familiar with the unique one-on-one rapport that develops between artist and sponsor, as well as the energizing thrill of seeing an opera from a different, more involved perspective.

Meanwhile, for Wallis Giunta's sponsors, Barbara and Patrick Keenan, the experience is a new one. But it's a logical extension of their previous support for the Ensemble Studio program, and it falls in line with their championing of homegrown young talent.

Taken together, these gifts embody an exemplary level of generosity and ambassadorship of the art form. To learn more about artist and production underwriting, contact Christie Darville at christied@coc.ca or 416-306-2375. ■



Wallis Giunta



Robert Gleadow

COC TAKES A BITE OF THE BIG APPLE

For the second year in a row, in recognition of their philanthropic leadership and generosity, a select group of major donors and production underwriters joined COC General Director Alexander Neef and Music Director Johannes Debus for an exclusive, behind-the-scenes tour of New York City. The extended weekend included an opening gala

at the Met – David Alden’s new production of *Un ballo in maschera*, as well as Robert Lepage’s spectacular staging of Thomas Adès’ *The Tempest*; a private backstage tour – a Brahms concert at the storied New York Phil; and, dining at the city’s top culinary hotspots with today’s most sought-after operatic stars. ■



THE OPERA SHOP

THIS WINTER, ALEXANDER NEEF RECOMMENDS...

Site and Sound: The Architecture and Acoustics of New Opera Houses and Concert Halls

Victoria Newhouse, The Monacelli Press, \$59.75 including tax

Victoria Newhouse, noted architectural historian, addresses the relationship between the aesthetics and acoustics in concert halls and opera houses of the past, present, and future. This volume explores a large collection of venues, beginning with the amphitheatres of ancient Greece and Rome, to the recent boom of concert halls in China, and is heavily illustrated throughout with historic images, spectacular colour photographs, and detailed drawings.



FEATURED RECORDINGS FROM UNIVERSAL CLASSICS



La clemenza di Tito

Archiv Produktion. The Monteverdi Choir and The English Baroque Soloists, John Eliot Gardiner, conductor. Anthony Rolfe Johnson, Anne Sofie von Otter, Sylvia McNair, Júlia Várady. CD \$34 including tax

Gardiner’s powerful conducting combined with spectacular singing reveals the intense drama behind Mozart’s *opera seria*. Rolfe-Johnson offers his lyrical voice to the main role of Tito, displaying absolute control in his virtuoso arias. Widely reviewed as the outstanding rendition among modern *La clemenza di Tito* recordings.

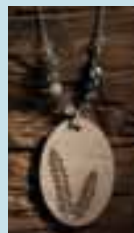


Tristan und Isolde

Deutsche Grammophon. Metropolitan Opera Chorus and Orchestra, James Levine, conductor. Ben Heppner, Jane Eaglen, Hans-Joachim Ketelsen, Katarina Dalayman. DVD \$56.50 including tax

Wagner’s epic love story is front and centre in this striking Metropolitan Opera production. Ben Heppner and Jane Eaglen shine in the demanding title roles. This double DVD includes a bonus feature of historic photos from past Met productions of *Tristan und Isolde*.

2013 WINTER COLLECTION



This winter season, we are excited to feature a range of exquisite one-of-a-kind jewellery by local Canadian artisans: Liel and Lentz, TwoA, Alice Chik, and Jon Klar.

LIEL AND LENTZ feature rare and exotic woods, combined with sterling silver, gold fill, and semi-precious stones that are hand finished and smooth to the touch.

The chic jewellery of **TwoA** returns to the opera shop this season with its new winter collection, characterized by its unique colour palette of dusky tones, contrasted with the glow of brushed gold.

ALICE CHIK returns this season with her new elegant and classic collection, combining semi-precious gemstones, pearls and crystals.

Back by popular demand is **JON KLAR**’s line of anodized aluminium earrings and cuffs – striking contemporary design and very reasonably priced!

TRUNK SHOWS: Saturday, Feb 2, 2 p.m. **TwoA JEWELLERY** • Sunday, Feb 17, 2 p.m. **LIEL AND LENTZ JEWELLERY**

The Opera Shop is located on the main floor of the Four Seasons Centre for the Performing Arts, open before, during and (sometimes) after all performances. Shop for more online at coc.ca

The Opera Shop is a project of the Canadian Opera Company, in partnership with L’Atelier Grigorian and Decca – The Opera Label. All proceeds support the Canadian Opera Company.





CANADIAN OPERA COMPANY
FINE WINE AUCTION
THURSDAY, APRIL 18, 2013

On Thursday, April 18, 2013, the Canadian Opera Company will host its 14th Annual Fine Wine Auction at the Design Exchange. Some 400 wine aficionados and Toronto executives will gather for the event, a night you won't want to miss!

The COC's Fine Wine Auction is an opportunity to purchase exquisite international fine wines from private collections while supporting the Canadian Opera Company. Guests can indulge in elegant hors d'oeuvres, sample a number of different fine wines, and browse the fantastic packages in the silent auction.

Stephen Ranger, Toronto's best-known wine auctioneer, will lead the charge with an impressive array of exquisite and hard-to-find fine wines from private collections.

A pre-auction cocktail hour will begin at 6 p.m. and the live auction starts at 7 p.m. ■



For more on COC special events, visit coc.ca/SupportTheCOC.aspx

THE FOUR SEASONS CENTRE FOR THE PERFORMING ARTS WILL BE ON A BRAND NEW MAP!

By JENNIFER PUGSLEY



This past September, the Canadian Opera Company welcomed Google into the Four Seasons Centre to undertake a "mapping" of the building and create a virtual tour of Canada's first purpose-built opera house. The initiative was made possible by the Special Collects program at Google, with the mandate to expand its Street View coverage to allow "virtual visitors" the ability to explore unique locations.

From 6:30 a.m. to 4 p.m. on September 28 and 29, 2012, a two-person Google team "mapped" the Four Seasons Centre's Isadore and Rosalie Sharp City Room and R. Fraser Elliott Hall using a specially constructed Google trolley equipped with a camera that captures a 360-degree field of view.

The imagery and data collected through Google Street View Special Collects program is currently with Google's engineering department for processing. The final version of this special Four Seasons Centre tour is expected to launch in the next six to 12 months, putting Canada's opera house in the same company as other Google "mapped" spaces such as The White House. ■



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c. Giovanni Antonini, d. Moshe Leiser & Patrice Caurier, with Cecilia Bartoli, John Osborn, Michele Pertusi

WAGNER *Die Meistersinger von Nürnberg*
c. Daniele Gatti, d. Stefan Herheim, with Michael Volle, Roberto Saccà, Anna Gabler

VERDI *Don Carlo*
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— Jeremy Elbourne, supernumerary for *Iphigenia in Tauris*, Director of Marketing, COC

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To apply to be a super with the COC, please e-mail supers@coc.ca with a

photograph of yourself and some basic measurements.

THE FINE PRINT: No speaking or singing is required, but an active onstage presence is essential. Supers will likely be required for three or four rehearsals each week (weekday evenings and any time Saturdays and

Sundays) leading up to the opening - and, of course, all performances. Each rehearsal lasts from two to four hours and, from time to time, supers may be called in on short notice. This is a volunteer position and a small honorarium is provided. ■

WORKING HARD



In October 2012, the COC's annual must-attend party, *Operation 9: Sweet Revenge* delighted more than 1,000 guests. The evening featured musical performances by Canadian pop star Nelly Furtado (main photo), and Juno 2012 Group of the Year the Arkells (pictured above), who were joined onstage by COC Ensemble Studio members Cameron McPhail, Ambur Braid, and Rihab Chaieb. The event's official caterer, Rose Reisman, had mouths watering with a mini-grilled cheese station and mini-apple bar, and acclaimed pastry chef Nadège Nourian of Nadège Patisserie provided delicious *Sweet Revenge*-themed macarons.



On November 29, 2012, 10 finalists from across Canada competed in the COC's Second Annual Ensemble Studio Competition. Pictured above are (l - r) First Prize-winner and Audience Choice Award-winner Gordon Bintner, Third Prize-winner Charlotte Burrage, COC General Director Alexander Neef, and Second Prize-winner Andrew Haji.

PLAYING HARD



The fall was bustling with education and outreach activities: over 370 individuals attended the Culture Days events at the Four Seasons Centre for the Performing Arts (main photo), and the COC's school tour production *The Brothers Grimm* celebrated its 500th performance at the new Daniels Spectrum in Regent Park, where composer Dean Burry and the cast welcomed the Honourable Bob Rae (all pictured above right) at the performance.



Members of the Golden Circle and guests raised a celebratory glass of wine at the Backstage Toast for the COC's production of *Il Trovatore* on October 25, 2012. Pictured above are (l - r) C. Alexander Squires, Kim Squires, Russell Braun (Conte di Luna in *Il Trovatore*), Earlaine Collins and Sue Mortimer.

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- Zachary Woolfe, *New York Times*, 2012



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LA BOHÈME

GIACOMO PUCCINI

NEW COC PRODUCTION

A FRESH, NEW PRODUCTION OF LA BOHÈME



Puccini's glorious masterpiece, one of opera's favourite and most poignant love stories, is freely adapted from Henri Murger's 1851 novel, *Scènes de la vie de bohème*, set in Paris's Latin Quarter. Puccini drew from a wealth of personal experiences based on his early days as a young student living with his brother and cousin in a drafty garret in Milan, often pawning their possessions to pay for rent, food and wood for the stove.

This exceptional new production features a collage of vivid and atmospheric images that capture the romance and artistic brilliance of France's *Belle Époque*, seamlessly transitioning the opera from one breathtaking scene to the next. A brilliant young cast will bring the Bohemians to life and take us on an unforgettable coming-of-age journey from youthful flirtation and passionate love to heartbreaking tragedy.

Our new *La Bohème* promises to become a sparkling jewel in the COC crown. ■



The beautiful, new COC co-production premiered in Houston last fall.

PETER GRIMES

BENJAMIN BRITTEN

THE SEA GIVES AND THE SEA TAKES AWAY



Director Neil Armfield returns to the COC with yet another stunning production of a Britten opera.



After the moral catastrophe of World War II, Benjamin Britten held up a mirror to English life as no other composer had done before, or since. Channelling his own experience at the margins of the social fold, Britten crafted a sensitive piece about an alienated fisherman and the seaside village he struggles to inhabit.

Post-war audiences were enthralled by its unique human drama and its timely insistence on empathy in the face of cruelty. Here was an opera whose substance seemed animated by the ocean itself; here was music capable of making the water's lonely depths, or a slant of coastal light, into tangible sonic entities charged with emotion and human experience.

The COC is proud to present this gripping psychological work in a production by Neil Armfield (*Billy Budd*, *A Midsummer Night's Dream*, *Ariadne auf Naxos*). Under COC Music Director Johannes Debus, the COC Orchestra and Chorus unleash all the visceral power of Britten's score. Canadian legend Ben Heppner stars in the title role, bringing a transcendent ferocity to his portrait of the ultimate outsider. ■

COSÌ FAN TUTTE OR THE SCHOOL FOR LOVERS

WOLFGANG AMADEUS MOZART

NEW COC PRODUCTION

TWO SISTERS.
TWO SUITORS.
FATE TEMPTED.

Renowned film and stage director Atom Egoyan returns to the COC with a new production of Mozart's opera about the frailties of the human condition. Egoyan brings his signature directorial style and oft-explored themes of love, temptation and deceit to this wry comedy about two couples gambling with one another's faith and desire.

This most sublime of operas celebrates the common human experience of joyful, innocent love while also exploring deeper, more private complexities. Full of farce and folly, *Così* plumbs the depths of human emotion in its depiction of the intimate pleasures and struggles of fidelity and illicit love. Quite simply it is one of the greatest pieces about relationships ever written.



"Las Dos Fridas" by Frida Kahlo provides a framework for director Atom Egoyan's and designer Debra Hanson's vision. Two of Hanson's preliminary costume designs appear left.



Led by COC Music Director Johannes Debus with the COC Orchestra and Chorus, this new production features a cast of up-and-coming opera stars in the roles of the young lovers, while distinguished veterans Sir Thomas Allen (in his

COC debut) and Tracy Dahl star as the wily Don Alfonso and the conniving Despina. ■

Generously underwritten in part by

BMO  Financial Group

UN BALLO IN MASCHERA

GIUSEPPE VERDI

PIECZONKA STARS IN VERDI'S ABIDING LOVE STORY



Verdi's love story of politics and betrayal is set in the American south of the 1960s.

Composed immediately following his hugely successful operas *Rigoletto*, *La Traviata*, and *Il Trovatore*, Verdi's *Ballo* requires artists who can mine Wagnerian reserves of musical power and sensitivity. We have them

in Canada's great diva Adrienne Pieczonka and the tenor Dimitri Pittas who both return to the COC to take on this tale of forbidden passion between two lovers embroiled in political intrigue beyond their control.

Not unlike the opera's plot, political machinations have played a huge role in *Ballo's* history from the beginning. Originally forced to change the opera's setting to Boston from Sweden to quell censors' fears of real-life assassination plots, Verdi and his opera are proof that his theme of "love in a dangerous time" is both a universal truth and historically fluid. In this same spirit, the acclaimed directorial duo of Jossi Wieler and Sergio Morabito have revealed a layer of political and historical relevance to the plot by placing this production in the American south of the 1960s, with its undertones of Kennedy-era tensions, assassinations and power plays. ■

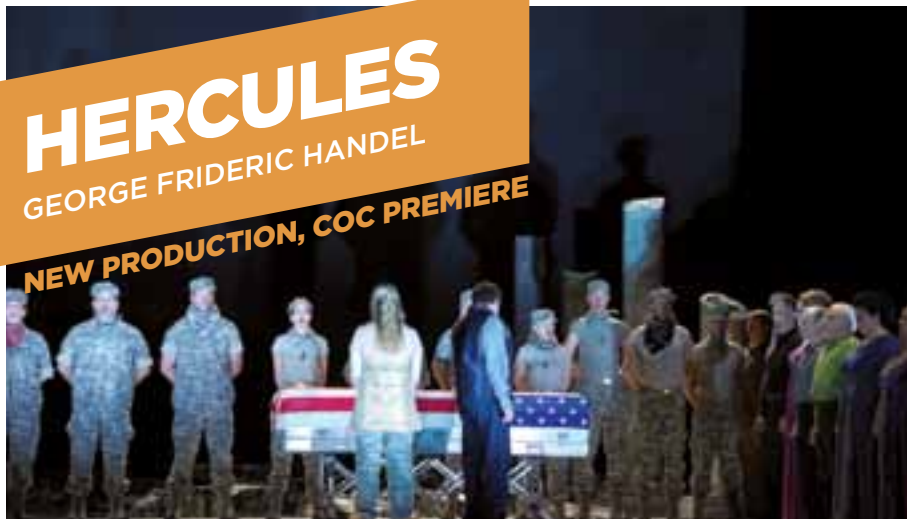
Production Sponsor



HERCULES

GEORGE FRIDERIC HANDEL

NEW PRODUCTION, COC PREMIERE



THE END
OF WAR IS
JUST THE
BEGINNING



There is arguably no greater or more important body of work that defines a human being than the ancient Greek tragedies. Pre-eminent within the *corpus* is Sophocles, a writer who was also a war general with first-hand knowledge of the devastating psychological traumas that imperilled returning soldiers.

With *Hercules* – Handel’s masterful take on Sophocles’ play – the incomparable director Peter Sellars creates a healing work in which the untold traumas of war and the unspoken complications of reunion

find their voice. Sellars propels the incendiary ancient myth of Hercules into the modern day, creating a moving individual story that cuts across history and politics to touch the open nerve of our innermost humanity.

This new COC co-production earned unequivocal praise when it opened last season at Lyric Opera of Chicago. The same brilliant cast, including Eric Owens, Alice Coote, Richard Croft, Lucy Crowe and David Daniels, is conducted once again by internationally renowned Baroque specialist and COC favourite Harry Bicket. ■



Peter Sellars makes a very welcome return with this new COC co-production. The same outstanding cast which premiered at Lyric Opera of Chicago will appear in Toronto.

ROBERTO DEVEREUX

GAETANO DONIZETTI

COC PREMIERE

SONDRA RADVANOVSKY RETURNS IN THE ULTIMATE DIVA ROLE

The tumultuous, final days of the reign of Elizabeth I find powerful expression in Donizetti's Tudor drama. A dark cloud of suspected treason hangs over Devereux who has further betrayed his Queen's affections by falling in love with the wife of one of her courtiers. In the harrowing final scene, a life hangs in the balance and Elizabeth faces the ultimate choice: to fulfill her role as supreme monarch, or give in to her own, all-too-human emotions.

Elizabeth I, the central role in Donizetti's *Roberto Devereux*, has always attracted the foremost divas of their day. That tradition now

continues with Sondra Radvanovsky, the world's leading interpreter of the great 19th-century Italian *prima donna* roles. She is joined onstage by star tenor Giuseppe Filianoti as Roberto Devereux and Canadian icon Russell Braun as the Duke of Nottingham. All three stars debut these roles with the COC.

As in 2010's hugely popular *Maria Stuarda*, Donizetti's show-stopping melodies and sumptuous period costumes bring the intrigue of the Elizabethan court to life within a Shakespearean Globe Theatre-inspired setting. ■



Vocal fireworks will explode when Donizetti's Queen Elizabeth I is scorned by Roberto Devereux.

DON QUICHOTTE

JULES MASSENET

COC PREMIERE

FERRUCCIO FURLANETTO: THE WORLD'S GREATEST BASS IN HIS SIGNATURE ROLE



Cervantes' iconic novel about the idealistic dreamer, Don Quixote, inspired Massenet's autumnal outpouring of lush melody and Spanish dance rhythms in his opera *Don Quichotte*. Ferruccio Furlanetto, the world's pre-eminent bass, makes his COC debut in the intensely moving title role. Fellow Met star, mezzo-soprano Ekaterina Gubanova, debuts as Dulcinée while baritone Quinn Kelsey, a sensational *Rigoletto* in 2011, returns as Sancho Panza.

Don Quichotte is permeated with a world-weary, nostalgic air which touchingly evokes the title character's growing awareness of his encroaching mortality. Without neglecting the story's comic episodes, Massenet imbues his wandering knight with a resigned insight which he uses to teach the younger people around him a few sad, but vital life lessons. A product of the composer's final decade, this heroic comedy not only represents Massenet's tribute to the last days of chivalry, but also his own poignant farewell to a soon-to-be-lost golden age of French Romanticism. ■



Don Quichotte, Sancho Panza, Dulcinée and a donkey spring from book to stage in this charming adaptation of Cervantes' masterpiece.

TRISTAN UND ISOLDE DECEPTIVELY SIMPLE:

DAVID FEHELEY AND BARNEY BAYLISS TALK TECH

By SUZANNE VANSTONE

Opera is already an art form that encompasses so much – music, poetry, dance, drama, storytelling. They all serve to complement each other and allow an audience to become fully immersed in the theatrical experience. So it is perfectly natural for opera to seek and absorb other aspects for enrichment. Video is one of these.

We have certainly experienced video effects in previous productions the COC has presented. From Atom Egoyan's *Salome* (which we are remounting this spring) to our recent production of *Love from Afar*, video and video projections are no strangers to our opera audience. But they are often employed for short periods of time, or as a "still" projection, to enhance a certain set or scene. In Peter Sellars' production of *Tristan und Isolde*, the video that renowned video artist Bill Viola has created is



(l - r): Barney Bayliss and David Feheley

integral to this production and runs for the entire length of the five-hour opera. The exquisite marriage of video, music and drama is seamless. The video becomes one with the stage and Viola's use of primal elements of fire and water emotionally illustrate the lovers' journey in a wholly spiritual and sensory way.



Read an interview with Peter Sellars in our house program, at coc.ca/Publications

David Feheley, COC technical director, and Barney Bayliss, COC associate technical director, discuss some of the technical requirements that come into play with *Tristan*. Feheley says, "Whereas in *Love from Afar* there were many, smaller technical aspects, *Tristan* has one giant one – the video! During *Love from Afar*, there was a 20-minute video scene of travel across the Mediterranean. In *Tristan* the whole opera is accompanied by one video comprised of individual video clips. This production is very simply staged on a black stage with a small rake (angled floor), and the screen slightly upstage of the rake. There is no 'scenery,' minimal props, and very

little focus other than the video. So the video becomes key."

Bayliss's biggest challenge is to ensure that everyone in the hall can see the entire screen. "The Four Seasons Centre (FSC) is not a movie theatre and does not have movie theatre sightlines – it's a five-level theatre. In order for everyone in Ring 5 to see the entire screen, we need to remove the regular SURTITLES™ screen and replace it with two others. One will hang lower than the current one, and one will hang on the theatre's "eyebrow" up in the house for the Ring 5 patrons. It's a bit like what we did when we performed at the Elgin Theatre 20 years ago, where we hung a second screen under the balcony. But this is the first time at the FSC that we have done this."

How do the orchestra, the singers and the video co-ordinate? Is the conductor beholden to the video? Is each performance strictly regimented? What happens if a singer takes a little more time one night? Feheley says, "The video is divided into sections, or phrases. We have equipment that can speed up or slow down these video sections.



Above and left: The exquisite marriage of video, music and drama is seamless. Viola's video becomes one with the stage.

The stage manager cues it with the orchestra." Bayliss continues, "It's the same as if you had a lighting cue – if you have one with a 15-second fade – the cue lasts 15 seconds. The stage manager is going to call it on the same bar of music every night. All of the video clips, or timed sequences, are also called on the same bar of music." There might be up to 100 different cues throughout the opera where the video clips are started, and each clip will always start with the music, but on any given night they will line up slightly differently. Music, of course, needs the ability to retain its fluidity.


 Enjoy a *Tristan und Isolde* listening guide at coc.ca/COCRADIO

"Maestro dictates the tempi, not us," continues Bayliss. "The projector is controlled by two computers and you can fade back and forth – like a DJ with two turntables. In this case it's being operated by technicians Sylvain Levacher and Guilhem Jayet who worked for the Paris production of *Tristan* in 2005, supervised by Alex MacInnis, Viola's technical director, and they use a fader to move smoothly between video clips.

"It's just another element that has to expand and contract with the show. Fly cues, entrances, lighting changes, all of that has to happen with the music. We just have to ensure that the clips have enough footage to co-ordinate with the performer if they take a little more time one night. In *Love from Afar*, for example, we were very close to running out of video for some of the sequences. If you run out of red sunset, it's a problem! So we had to keep extending clips to give us a safe amount of time. If we discovered during the rehearsal process that something was too short, then the next day we lengthened it – it's best to be prepared."

In terms of the projection screen itself, the COC owns a mammoth rear projection screen that is 41 feet tall by 78 feet wide. This past July, Bayliss spoke with MacInnis and discussed different ideas about the positioning of the screen and the space required around it. The formatting of the screen changes during the opera – Acts I and II are in a horizontal format, but in Act III the projector shifts and the images shown are vertical.

Although the show is long, the crew is tiny. There is very little scenery

movement and no flying pieces to change except at the intermission. Whereas *Die Fledermaus* had a crew of approximately 27 people, *Tristan* will be much smaller. Feheley sums up, "In some ways it's a simple production – in other ways it's tricky because it has to be clean and perfect for every performance. A lot of time is spent working with MacInnis ensuring that the projections run smoothly. It has to be nailed every night. If we miss our mark by a few inches on the giant staircase on its third position in Act II of *Die Fledermaus* – it's not the end of the world. But this? It's crucial!" ■

Tristan und Isolde Production Sponsor

BMO  **Financial Group**

Tristan und Isolde has been generously underwritten by Lisa Balfour Bowen and Walter M. Bowen; Philip Deck and Kimberley Bozak; Donald O'Born; Tim and Frances Price; Colleen Sexsmith; Sandra L. Simpson

Bill Viola is generously sponsored by Cecily and Robert Bradshaw.

Ben Heppner's performance is generously sponsored by Ryerson and Michele Symons.

MINING FOR OPERA GOLD!

By **KATHERINE SEMCESEN**

The 2012/2013 season marks the fifth anniversary of the Canadian Opera Company's partnership with Xstrata in the COC's school tour program. Two different operas tour to schools across Ontario annually, geared towards children from Kindergarten to Grade 6. Though an unusual combination (mining and opera), the partnership has been a logical one for both companies: both Xstrata and the COC share a deep commitment to giving back to society, and in particular to the communities in which they work. In addition to sponsoring the tours, Xstrata has opened doors to northern communities for the COC, offering a wider pool of young people access to meaningful and enriching arts experiences.

With the support from Xstrata over the past five years, the COC has:

- Travelled over 40,000 km across Ontario and northern Quebec
- Performed for over 80,000 children and teachers at 176 schools (29 of which were in Sudbury and 7 in Timmins)
- Produced 10 school tour opera productions
- Toured the Raglan Mine, and two Inuit communities, Salluit and Kangiqsujaq in Nunavik, QC, and in two days performed for 3.8% of the population in northern Quebec
- Engaged 35 current and past singers, directors and pianists in the COC's Ensemble Studio



"Having the opera company come to the schools was a valuable opportunity for students. Being a rural community, having the opportunity to see an opera or play is rare. Having opera come to the school is wonderful and you can see that in the response of the students."
Teacher, Burford Pubic School



The COC extends its gratitude to Xstrata and its staff for all of their work and support for the last five years: Vice President of Corporate Affairs, Dominique Dionne; Director of Corporate Affairs, Peter Fuchs; VP Sudbury Operations, Marc Boissonneault; Human Resources Director, Lori Horner; Training Supervisor, Kelly Wright; Human Resource Generalist, Nicole St. Georges; Senior Communications Specialist, Iyo Grenon; and most importantly to Ian Pearce, CEO Xstrata Nickel and COC board member, who has been a leading champion of the COC's education and outreach initiatives. ■

"I thought it was really good and the acting was done really well. I'm not really an opera person but this changed my mind."
Mikayla, student, age 8



"You came to our school and sang for us from your hearts."
Grade 3 student

On and off the stage, life on the school tour is always an adventure!

Visit coc.ca/Explore for all education and outreach programs

Xstrata is proud to sponsor the
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Laura Albino, Ileana Montalbetti, Michael Uloth and Alexander Hajek in *The Brothers Grimm*. Photo: Anand Maharaj © 2011

WINTER-SPRING 2013

JANUARY 2013

Tue	8	12 p.m.	Artists of the COC Ensemble Studio*
Wed	9	5:30 p.m.	Robi Botos trio*
Thu	10	12 p.m.	Jade's Hip Hop Academy*
Tue	15	12 p.m.	Humber Latin Jazz Big Band, Luis Mario Ochoa, leader*
		7 p.m.	Opera Talks: <i>La clemenza di Tito</i> , North York Central Public Library
Wed	16	5:30 p.m.	Youth Opera Lab: <i>Tristan und Isolde</i>
Thu	17	12 p.m.	Mehdi Ghazi, piano*
Tue	22	12 p.m.	Ensembles of The Glenn Gould School*
Thu	24	12 p.m.	Artists of the COC Ensemble Studio*
Mon	28	7 p.m.	Opera Connect: <i>Tristan und Isolde</i> Appel Salon, Toronto Reference Library
Tue	29	12 p.m.	Ryan MacEvoy McCullough, piano*
		6:30 p.m.	Tristan und Isolde Opening Performance
Thu	31	12 p.m.	Artists of the COC Orchestra*

FEBRUARY 2013

Sat	2	9 a.m.	The Opera Exchange: <i>Tristan und Isolde</i> UofT Walter Hall
		2 p.m.	<i>Tristan und Isolde</i>
Sun	3	2 p.m.	La clemenza di Tito Opening Performance
Tue	5	12 p.m.	Stephen B. Hargreaves, piano*
Wed	6	7:30 p.m.	<i>La clemenza di Tito</i> Ensemble Studio Performance
Thu	7	12 p.m.	Rudin Lengo, piano*
		7:30 p.m.	<i>La clemenza di Tito</i>
Fri	8	6:30 p.m.	<i>Tristan und Isolde</i>
Sat	9	7:30 p.m.	<i>La clemenza di Tito</i>
Mon	11	7:30 p.m.	<i>La clemenza di Tito</i>
Tue	12	12 p.m.	Franz-Josef Selig, bass; Rachel Andrist, piano*
Wed	13	7:30 p.m.	<i>La clemenza di Tito</i>
Thu	14	12 p.m.	Artists of the COC Ensemble Studio and Atelier Lyrique de l'Opéra de Montréal*
		6:30 p.m.	<i>Tristan und Isolde</i>
Sat	16	4:30 p.m.	<i>La clemenza di Tito</i>
Sun	17	2 p.m.	<i>Tristan und Isolde</i>
Tue	19	12 p.m.	Peggy Baker Dance Projects*
		7:30 p.m.	<i>La clemenza di Tito</i>
Wed	20	6:30 p.m.	<i>Tristan und Isolde</i>
Thu	21	12 p.m.	Artists of the COC Ensemble Studio*
Fri	22	7:30 p.m.	La clemenza di Tito Closing Performance
Sat	23	6:30 p.m.	Tristan und Isolde Closing Performance
Tue	26	12 p.m.	Connie Kim-Sheng, piano*
Wed	27	5:30 p.m.	Nancy Walker, piano; Kirk MacDonald, saxophone*
Thu	28	12 p.m.	Justin Min, piano*

*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.



Keep up-to-date at coc.ca/Calendar

MARCH 2013

Tue	5	12 p.m.	Ballet Creole*
Wed	6	12 p.m.	Christina Quilico, piano*
Wed	13	12 p.m.	Artists of the Canadian Opera Company*
Tue	19	12 p.m.	ArrayMusic*
Thu	21	12 p.m.	Louis Simão, guitar/accordion/vocals; Bill McBirnie, flute; Daniel Stone, percussion*
Tue	26	12 p.m.	Artists of the UofT Faculty of Music; Steven Philcox, music director*
Thu	28	12 p.m.	Sijing Ye, piano*
		7 p.m.	Opera Talks: <i>Salome</i> , North York Central Library

APRIL 2013

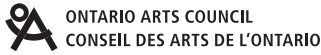
Tue	2	12 p.m.	Nova Bhattacharya and Louis Laberge-Côté, dancers/choreographers*
Thu	4	12 p.m.	Ballet Jörgen*
		12:15 p.m.	Opera Connect: <i>Lucia di Lammermoor</i> , Waterfall Stage, First Canadian Place
Tue	9	12 p.m.	Christopher Mokrzewski, piano*
Thu	11	12 p.m.	Artists of the COC Orchestra*
Sat	13	5:30 p.m.	Youth Opera Lab: <i>Salome</i>
Tue	16	12 p.m.	Canadian Art Song Project (CASP)*
Wed	17	7:30 p.m.	Lucia di Lammermoor Opening Performance
Thu	18	12 p.m.	Stephen R. Clarke, lecturer*
Sat	20	7:30 p.m.	<i>Lucia di Lammermoor</i>
Sun	21	2 p.m.	Salome Opening Performance
Tue	23	12 p.m.	Michael Barrett and Adam Luther, tenors*
Thu	25	12 p.m.	The Arkadas Quartet*
Fri	26	7:30 p.m.	<i>Lucia di Lammermoor</i>
Sat	27	4:30 p.m.	<i>Salome</i>
Tue	30	12 p.m.	Queen of Puddings Music Theatre in Concert; Krisztina Szabó, mezzo-soprano
		7:30 p.m.	<i>Lucia di Lammermoor</i>

Photo Credits: **Page 2:** (top) COC General Director Alexander Neef; (bottom) COC Music Director Johannes Debus with Alexander Neef. Photos: bohuang.ca, 2012; **Page 3:** (l-r) Anna Prohaska as Oscar and Dalibor Jenis as Renato in the Berlin Staatsoper production of *Un ballo in maschera*, 2008. Photo: Ruth Walz; **Page 4 - 5:** (large photos) Video stills by Bill Viola for the Opéra national de Paris' production of *Tristan und Isolde*, 2004/2005. Photos: Kira Perov; **Page 9:** (top) Michael König as Guido Bardi and Gun-Brit Barkmin as Bianca in the COC's *A Florentine Tragedy*, 2012; (right, top) The COC's *Oedipus Rex* with *Symphony of Psalms*, 1997; (right, bottom) Richard Bradshaw on the construction site of the FSPCA. Photos: Michael Cooper; **Page 10 - 11:** (left) Amanda Majeski as Vitellia and Andrew Funk as Publio in Chicago Opera Theater's *La clemenza di Tito*, 2009. Photo: Rich Hein; **Page 12:** (top) Video still by Bill Viola for the Opéra national de Paris' production of *Tristan und Isolde*, 2004/2005. Photo: Kira Perov; **Page 13:** (top) 2012 General Director's Tour. Photo: COC; **Page 14:** Photos: COC; **Page 15:** A scene from Lyric Opera of Chicago's *Dialogues des Carmélites*, 2007. Photo: Robert Kusel; **Page 16:** (top) Photos from *Operation 9: Sweet Revenge*, 2012. Photos: Tom Sandler; (bottom) Photo: Chris Hutcheson; **Page 17:** (top, large photo) Culture Days, 2012. Photo: Rider Dyce; (top, small photo) Photo: COC (bottom) Photo: Chris Hutcheson; **Page 18:** Eric Owens as Hercules in the COC/Lyric Opera of Chicago (LOC) co-production of *Hercules*, 2011, LOC. Photo: Dan Rest; **Page 19:** (top) (l-r) Dimitri Pittas as Rodolfo and Joshua Hopkins as Marcello; (middle) (l-r) Joshua Hopkins as Marcello and Peixin Chen as Customs House Guard; (bottom) A scene from *La Bohème*. All photos from the COC/Houston Grand Opera (HGO)/San Francisco Opera co-production of *La Bohème*, 2012. HGO. Photos: Felix Sanchez; **Page 20:** (top) Nicholas Bakopoulos-Cooke as John and Stuart Skelton as Peter Grimes; (bottom) (l-r) Taryn Fiebig and Lorina Gore as Auntie's Nieces and Stuart Skelton as Peter Grimes. Both photos from the Opera Australia (OA)/Houston Grand Opera co-production of *Peter Grimes*, 2009, OA. Photos: HGO, Branco Gaica; (middle) A scene from the Opera Australia/Houston Grand Opera co-production of *Peter Grimes*, 2010, HGO. Photo: Felix Sanchez; **Page 21:** (left) Preliminary costume sketches by set and costume designer Debra Hanson for the COC's new production of *Così fan tutte*, 2012. Photo: COC; (right) "Las Dos Fridas" painting by Frida Kahlo © 2011 Banco de México Diego Rivera & Frida Kahlo Museums Trust, Av. Cinco de Mayo No. 2, Col. Centro, Del. Cuauhtémoc 06059, México, D. F.; **Page 22:** (top) Catherine Naglestad as Amelia and Piotr Beczala as Riccardo; (bottom) (l-r) A scene from *Un ballo in maschera*. Both photos from the Berlin Staatsoper production of *Un ballo in maschera*, 2008. Photos: Ruth Walz; **Page 23:** (top, centre) Lucy Crowe as Iole and Richard Croft as Hylitus; (middle, right) Alice Coote as Dejanira and David Daniels as Lichas; (bottom) Lucy Crowe as Iole and Eric Owens as Hercules. All photos from the COC/Lyric Opera of Chicago (LOC) co-production of *Hercules*, 2011, LOC. Photos: Dan Rest; **Page 24:** (top right) (l-r) A scene from *Roberto Devereux*; (middle right) Hasmik Papian as Elisabetta; (bottom) Stephen Costello as Roberto Devereux and Hasmik Papian as Elisabetta. All photos from the Dallas Opera production of *Roberto Devereux*, 2009. Photos: Karen Almond; **Page 25:** (top left) Richard Bernstein as Sancho Panza; (top right) John Relyea (centre, on horse) as Don Quichotte; (bottom) Nicolas Cavaller as Don Quichotte. All photos from the Seattle Opera production of *Don Quichotte*, 2011. Photos: Rozarii Lynch; **Page 26 - 27:** Video stills by Bill Viola for the Opéra national de Paris' production of *Tristan und Isolde*, 2004/2005. Photos: Kira Perov; **Page 28:** Photos from the 2012 Xstrata Ensemble Studio School Tour. Photos: COC

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Renata Pokupić as Sesto in Chicago Opera Theater's production of *La clemenza di Tito*, 2009. Photo: Rich Hein

Prelude

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