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Performance



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Top: Amanda Majeski as Vitellia and Andrew Funk as Publio in Chicago Opera Theater's production of *La clemenza di Tito*, 2009.

Photo: Rich Hein

Right: Video still by Bill Viola for Opéra national de Paris' production of *Tristan und Isolde*, 2004/2005.

Photo: Kira Perov



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CANADIAN OPERA COMPANY
Winter 2013

Performance

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

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THE EVEREST OF OPERA

**PETER SELLARS
SCALES
TRISTAN UND ISOLDE**

BY SUZANNE VANSTONE

The COC presents *Tristan und Isolde*. Video still
by Bill Viola (Opéra national de Paris, 2004/2005).
Photo: Kira Perov

The words “one-of-a-kind” are bandied about these days in order to entice patrons and consumers and convince them that the experience they will have, or product they will purchase, is unlike anything else. But to experience this winter’s production of *Tristan und Isolde*, directed by the legendary Peter Sellars in collaboration with renowned video artist Bill Viola, is truly “one-of-a-kind.” Unless you were fortunate enough to see the production with Opéra national de Paris in 2005, you are witnessing a very rare event. Viola is a pioneer in the medium of video art and internationally recognized as one of today’s leading artists. For *Tristan und Isolde*, he has created a video that is integral to this production and runs

for the entire length of the five-hour opera. The synthesis of video, music and drama is exquisite and Viola’s dramatic use of primal elements of fire and water follow the lovers through their emotional journey.

Sellars laughs when he says, “This production is so much more fun than watching an opera! David Ross and I curated the 25-year retrospective of Bill’s work that toured several museums and I wouldn’t let them have wall labels. There are no wall labels at Disneyland. You just enjoy yourself. *Tristan* is an invitation for you to visit everything in your deepest self, everything you love and feel. Zero knowledge is required at the point of entry. It is the most immersive opera ever created – no fencing, no gateway, you just



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THE EVEREST OF OPERA:

Peter Sellars Scales *Tristan und Isolde*

plunge. This opera takes everyone to their own private ocean with the shore nowhere in sight. You get lost in the most profound and beautiful way.”

It’s exactly the opposite of our current culture, where your attention is directed at every moment and you’re told what to think and where to look. Sellars says that Viola’s video imagery is not literal nor is Wagner’s music and “the text is this churned up, incredible psycho-spiritual compost that, in the process of decomposing, turns into something new and beautiful and healthy – the next chapter in the history of life. It’s a good place to be in your own personal meltdown!”

Often patrons feel they must prepare or do homework before they attend the opera. Especially with Wagner. “Wagner can sometimes be long and tedious and with *Tristan* the action only occurs during the last four minutes of each act. But Bill engages this other strata – not who did what to whom, but examining where these feelings are coming from. Deeply iconic work opens you up to your own place and *Tristan* is a way to explore that. There are a hundred versions of the myth of the two lovers – the mythology is a template for you to pour in your own emotions. Every version of the myth is different, and it’s all perfectly interesting, but to attend the opera you don’t need to deal with all that. *Tristan* is about these incredible layers of consciousness that all of us are experiencing – from this lifetime, other lifetimes, things from the past and things right up to this minute.”

Sellars also stresses that this tale is about an older love, a more mature love. In our culture we are surrounded by young love and the endless eroticism of youth. *Tristan and Isolde* have been around the block a few times. “What is powerful about adult

relationships is the complexity and intricacy of all the ways in which people hurt each other, and then all the ways that they have to learn to heal each other. I would also emphasize the sheer thrill of the experience. You are the only person on earth who can see and feel what you will see and feel during the opera. Bill’s videos themselves are totally immersive and, like Wagner’s music, they move at a slow pace which can be very exciting. Everything moves just a little too fast in life, and when something slows down you have the chance to look inside it and begin to deal with the subtlety, the nuance, the meaning. That is the beauty of both Bill’s work and Wagner’s work.

“One of the most touching things about Wagner was his deep interest in Buddhism and it just was not visible in mid-19th century Germany. The translations that existed of the *Wisdom of the East* were incomprehensible. Today there is a practicing Tibetan Buddhist master in every major city of the world and all kinds of access to these ideas. Wagner was really looking for some spiritual salvation beyond Victorian Christianity and its limits. He felt there was something deeper going on and he was truly trying to find another religion. All of his operas are



Peter Sellars. Photo: Ruth Walz



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THE EVEREST OF OPERA:
Peter Sellars Scales *Tristan und Isolde*



Left: Bill Viola.
Photo: Kira Perov

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

about that search and about him testing the limits of the Christian world.

“The libretto to *Tristan* reaches past Schopenhauer and tries to move into these levels of Buddhism but Wagner had no idea how to get there. Bill and his wife and long-time collaborator Kira Perov spent 18 months in Japan studying with a Zen master. All of that material that Wagner was hungering for, but just had no access to, was very much part of their artistic formation. So in a way worlds are able to meet. Wagner kept referring to the artwork of the future, but of course couldn't imagine video. Bill is one of the pioneers of the artwork of the future and it's marvellous that his work completes the circle that Wagner is trying to form. It's not an illustration of Wagner, it's a response to Wagner. And it's a response to Wagner from where we are and where we're going. It's something quite unusual in the history of opera production.”

And of course the sheer task of singing *Tristan* is psychologically very intense and an athletic feat. Sellars talks about us being in the realm of the Olympics. “Wagner's demands are so extreme that you're getting quite a gamut of human emotion just from the singers. For me what's important is that every performer is the heat centre – all the heat and power is emanating from them. It's a pleasure to be able to meet this work

with all of that going on – the cast is just thrilling. These are people who profoundly know what they are doing and in many cases have devoted a lifetime to these roles. So you're getting something that isn't just for *my* rehearsal, but you're getting a whole life story of these extraordinary performers.”

Sellars finds it hard to imagine directing *Tristan* without Viola's work. “I spent nearly 30 years working on *Tristan* and could never figure it out until Bill. You need new forms – new artistic forms – to represent what Wagner is trying to get at. We have met this piece in a very rare and special way. And I want to let everyone know it also goes the other way. This is probably a *summa* in the life of Bill Viola and one of the greatest moments of his entire artistic body of work held in one place. It is an extraordinary moment in the work of a great artist. For me, it's like Raphael's “Transfiguration.” Viola's masterpiece can only be seen when we do *Tristan*. You cannot see it in a museum. You cannot see it online. It is literally an experience that only occurs when we do *Tristan*. So it's rare in both directions. *Tristan* is not something you can perform often. It is one of those Everests that from time to time you try and scale, but it's not part of your daily landscape. It's really something special.” One-of-a-kind. ■

Suzanne Vanstone is Senior Communications
Manager, Editorial at the Canadian Opera Company.

FOR FURTHER INSIGHT INTO *TRISTAN UND ISOLDE*, PLEASE READ INTERVIEWS WITH VIDEO ARTIST BILL VIOLA, AND COC TECHNICAL STAFF DAVID FEHELEY AND BARNEY BAYLISS, AVAILABLE IN THE WINTER ISSUE OF *PRELUDE* ONLINE AT COC.CA/PUBLICATIONS AS WELL AS AN INTERVIEW WITH *TRISTAN UND ISOLDE* CONDUCTOR JOHANNES DEBUS ON THE COC'S BLOG AT COC.CA/PARLANDO.

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**CHRISTOPHER
ALDEN DISCUSSES
LA CLEMENZA
DI TITO**

BY SUZANNE VANSTONE



NEGOTIATING CORRIDORS

THE OF POWER:



The COC presents *La clemenza di Tito*.
Top: Charlotte Dobbs as Servilia.
Opposite: A scene from *La clemenza di Tito*.
Photos from Chicago Opera Theater, 2009.
Photos: Rich Hein
Bottom: Christopher Alden. Photo: Dario Acosta

Following his success with this fall's *Die Fledermaus*, Christopher Alden returns to direct Mozart's *La clemenza di Tito*. When first mounted at Chicago Opera Theater, the production received great critical acclaim and Alden can't wait to direct it for COC audiences. "I have been madly in love with this opera ever since I first started listening to the Colin Davis recording back in the early '70s. The first time I directed this production was in Chicago and it was pure pleasure - this piece is nothing but magic from beginning to end. I am thrilled to get the chance to do it again."

One of Mozart's final works, *La clemenza di Tito*'s plot revolves around betrayal,

forgiveness and the shifting balance of power surrounding an assassination attempt on the life of Emperor Tito. Commissioned in 1791 to celebrate the coronation of Emperor Leopold II as King of Bohemia, *Tito* was written to flatter a new emperor, but Alden's production tackles the human emotions at the core of the opera and the fascinating ambivalence which lurks underneath its celebratory surface.

"The wonderful thing about Mozart is that he could take any libretto and no matter how one-dimensional it appeared on the page, he breathed life into it. That was his talent, his gift. He could create dynamic, three-dimensional human beings fully

psychologized through his music. His premature death is a great tragedy as his musical style was developing so rapidly by this point in his life, his ability to let go of conventions and push through to more fluid and expressive modes so sure-footed. It's extraordinary how forward-thinking much of the music in *Tito* is. An aria like Servilia's "S'altro che lagrime" is so simple and stripped down, its musical shape emerging so organically from its text that it feels as modern as a song by Joni Mitchell or Paul Simon.

"Amazingly, Mozart wrote *Tito* very quickly, using a 50-year-old libretto, which had already been set a number of times,

The young artists of the Canadian Opera Company's Ensemble Studio take to the mainstage in lead roles for their own performance of Mozart's *La clemenza di Tito* on Wednesday, February 6, 2013 at 7:30 p.m. at the Four Seasons Centre for the Performing Arts. Members of the Ensemble Studio frequently appear in smaller roles or understudy roles in COC mainstage productions. This specially priced performance is an exciting opportunity for audiences to see these young Canadian artists highlighted in principal roles.

written in a style which by then probably seemed somewhat outmoded to progressive artists like him. He had the libretto cleverly reworked from the original version written in an earlier era by the renowned Metastasio. Fortunately, it was a brilliant libretto – filled with powerful themes which are worked out through a series of compellingly confrontational scenes. It's a shame that Mozart didn't have time to compose the *recits* himself, as his mastery of the 18th-century version of *sprechgesang* (spoken singing) was unsurpassed. Nonetheless, the force of Metastasio's words triumphs over their inferior musical setting and offers the singer/actors rich fodder out of which to create powerful theatre. Is there a more heart-breakingly intense scene in all of opera than the Act II confrontation between Tito and his best friend and failed assassin, Sesto? The fascinating ambivalence of their passionate love/hate relationship is portrayed with such devastating force that this scene emerges as the true white-hot centre of the piece.”

Alden and his design team, Andrew Cavanaugh Holland and Terese Wadden, conceived the set and costumes as an attempt to evoke ancient Rome with a timeless edge, referencing a mid-20th century architecture very much based in classicism. “The Lincoln and Kennedy centres were our inspiration – imposing civic spaces whose vast travertine marble walls are designed to inspire feelings of civic awe and responsibility. The bottom line is that this work is about the heady thrill and looming danger of negotiating the

corridors of power, the delicate balance which people that dwell within those corridors must constantly attempt to manage.”

Alden reflects that *Tito* deals with issues that had already appeared in a number of Mozart's earlier operas. “The concept of forgiveness, which is at the core of so many Mozart operas, is central here as well – the difficult but rewarding process of people struggling to let go of ego issues and affirm their common humanity through forgiveness. But forgiveness can be a double-edged sword – and in *Tito*, the relentlessly beneficent and forgiving titular hero emerges as a telling portrait painted by Mozart of all the powerful patriarchs to whom he was beholden throughout his whole life. From the time he was a child, promoted by his father as a prodigy and paraded throughout the courts of Europe in his little court costume, Mozart's livelihood was totally dependent on his ability to appeal to powerful people. So much of his *oeuvre* was composed to flatter the monarchy, but beneath its adulatory surface, *Tito* exposes the darker, more ambivalent feelings which flow between the ruler and his subjects.

“In Metastasio's text, the Emperor Tito is written as something of a plaster saint, never swerving even when presented with someone who has attempted to assassinate him, while Mozart's musical psychologizing of this revered patriarch seems to introduce more ambiguous subtextual layers to Tito's clemency, perhaps suggesting that this is his way, whether conscious or not, of

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NEGOTIATING THE CORRIDORS OF POWER:
Christopher Alden Discusses *La clemenza di Tito*

controlling the people around him. During his all-too-brief lifetime spent begging for sustenance and forgiveness from an endless succession of godlike men, especially the domineering father who micro-managed not only his professional life but his personal one as well, how much did Mozart ever feel like a completely free man in control of his own destiny? To me,

much of the strength of Mozart's last completed opera derives from the intensely personal feelings about his own life with which it is infused. What a movingly bitter-sweet last will and testament *La clemenza di Tito* is – and how excited I am to bring it to life for COC audiences!" ■

Suzanne Vanstone is Senior Communications Manager, Editorial at the Canadian Opera Company.

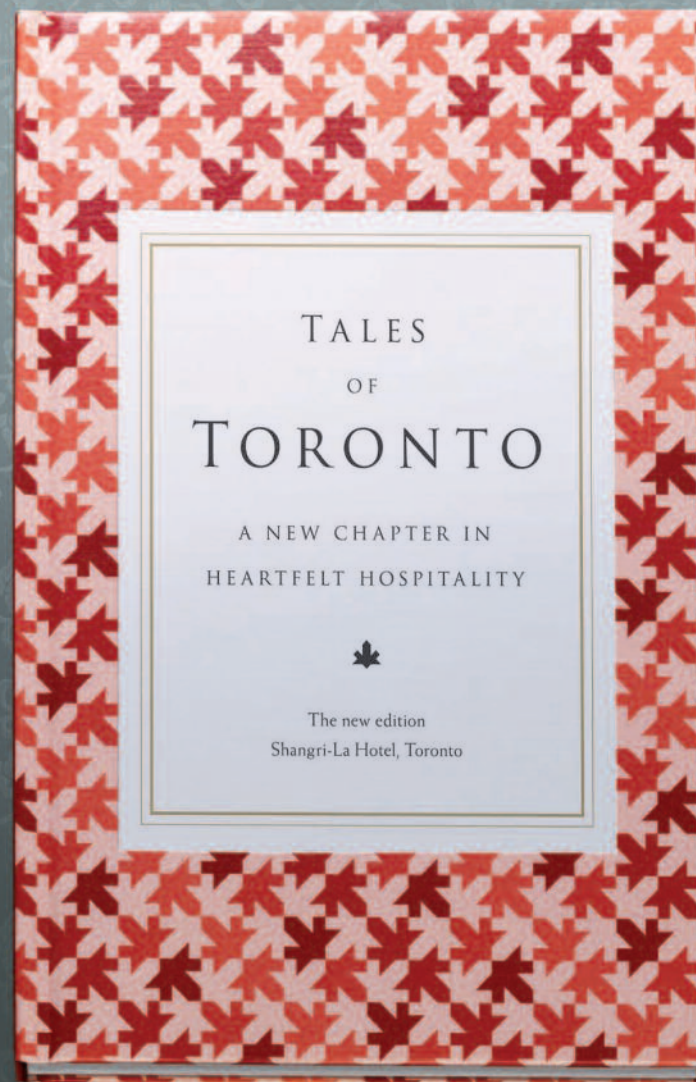
FOR FURTHER INSIGHT INTO *LA CLEMENZA DI TITO*, PLEASE READ JON KAPLAN'S INTERVIEW WITH ISABEL LEONARD, AVAILABLE IN THE WINTER ISSUE OF *PRELUDE* ONLINE AT COC.CA/PUBLICATIONS.



(l - r) First-Prize Winner and Audience Choice Award recipient bass-baritone Gordon Bintner, Third-Prize Winner mezzo-soprano Charlotte Burrage and Second-Prize Winner tenor Andrew Haji at the COC's Second Annual Ensemble Studio Competition. Photo: Chris Hutchison

On November 29, 2012, the second annual Ensemble Studio Competition took place in the Richard Bradshaw Amphitheatre. Ten finalists from across Canada were selected from 146 singers in preliminary auditions in Toronto, Vancouver, Montreal and New York. Each finalist performed two arias with piano accompaniment in front of a sold-out audience and an adjudication panel comprised of COC General Director Alexander Neef, COC Artistic Administrator Roberto Mauro, COC Music Administrator Sandra Gavinchuk, Head of the COC Ensemble Studio Liz Upchurch, and Canadian soprano, singing teacher and Ensemble Studio alumna Wendy Nielsen.

Bass-baritone Gordon Bintner of Regina took home first prize of \$5,000. Tenor Andrew Haji of London, Ont., won second prize of \$3,000, and mezzo-soprano Charlotte Burrage of Woodstock, Ont., was awarded third prize of \$1,500. In addition, Bintner was selected by the audience as the winner of the Audience Choice Award, worth \$1,500.



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Video still by Bill Viola for *Tristan und Isolde* (Opéra national de Paris, 2004/2005). Photo: Kira Perov

A scene from Lyric Opera of Chicago's production of *Dialogues des Carmélites*, 2007. Photo: Robert Kusel

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– Jeremy Elbourne, supernumerary for *Iphigenia in Tauris*, Director of Marketing, COC

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ALEXANDER NEEF, General Director

LA CLEMENZA DI TITO

by Wolfgang Amadeus Mozart

Opera in Two Acts. Libretto by Caterino Mazzolà, after Metastasio
Edited for the Neue Mozart Edition by Franz Giegling. Used by arrangement with
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First performance: Prague, September 6, 1791
Production of Chicago Opera Theater
Last performed by the COC in 1990
February 3, 7, 9, 11, 13, 16, 19, 22, 2013
Sung in Italian with English SURTITLES™

THE CAST

(in order of vocal appearance)

Vitellia, <i>daughter of the deposed emperor</i>	Keri Alkema
Sesto, <i>a young Roman patrician</i>	Isabel Leonard
Annio, <i>a young Roman patrician</i>	Wallis Giunta^{*†}
Publio, <i>Captain of the Guard</i>	Robert Gleadow^{**}
Tito, <i>Roman Emperor</i>	Michael Schade
Servilia, <i>sister of Sesto</i>	Mireille Asselin^{†***}

Conductor: **Daniel Cohen**
Derek Bate (February 11)

Director: **Christopher Alden**

Set Designer: **Andrew Cavanaugh Holland**

Costume Designer: **Terese Wadden**

Lighting Designer: **Gary Marder**

Chorus Master: **Sandra Horst[†]**

Stage Manager: **Jenifer Kowal**

SURTITLES™ Producer: **Gunta Dreifelds**

Performance time is approximately two hours and 45 minutes, with one 25-minute intermission.

***Ms Giunta's performance is generously sponsored by Patrick and Barbara Keenan.**

****Mr. Gleadow's performance is generously sponsored by Melanie Whitehead.**

*****Ms Asselin's performance is generously sponsored by Marcia Lewis Brown.**

[†] Current member of the COC Ensemble Studio

[^] Graduate of the COC Ensemble Studio

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

ALEXANDER NEEF, General Director

LA CLEMENZA DI TITO

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Opera in Two Acts. Libretto by Caterino Mazzolà, after Metastasio

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First performance: Prague, September 6, 1791

Production of Chicago Opera Theater

Ensemble Studio Performance
February 6, 2013

Sung in Italian with English SURTITLES™

THE CAST

(in order of vocal appearance)

Vitellia, <i>daughter of the deposed emperor</i>	Ambur Braid*
Sesto, <i>a young Roman patrician</i>	Rihab Chaieb**
Annio, <i>a young Roman patrician</i>	Sasha Djihanian***
Publio, <i>Captain of the Guard</i>	Neil Craighead
Tito, <i>Roman Emperor</i>	Christopher Enns (Act I) Owen McCausland**** (Act II)
Servilia, <i>sister of Sesto</i>	Claire de Sévigné*****

Conductor: **Daniel Cohen**

Director: **Christopher Alden**

Set Designer: **Andrew Cavanaugh Holland**

Costume Designer: **Terese Wadden**

Lighting Designer: **Gary Marder**

Chorus Master: **Sandra Horst**

Stage Manager: **Jenifer Kowal**

SURTITLES™ Producer: **Gunta Dreifelds**

Performance time is approximately two hours and 45 minutes, with one 25-minute intermission.

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*Ms Braid's performance is generously sponsored by an anonymous donor.

**Ms Chaieb's performance is generously sponsored by Katalin Schäfer.

***Ms Djihanian's performance is generously sponsored by Jane Greene.

****Mr. McCausland's performance is generously sponsored by Peter and Hélène Hunt.

*****Ms de Sévigné's performance is generously sponsored by Catherine Fauquier.

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

DIRECTOR'S NOTES

Over the past century or so, Mozart's *La clemenza di Tito* has generally gotten a bad rap: the broke and ailing composer accepted the commission to set a well-worn libretto written in an out-of-date style, farmed the composing of the recitatives out to a student, then took the money and ran. But I've always found it hard to square this harsh verdict with the psychologically penetrating depiction of people negotiating the dangerous corridors of power which Mozart's penultimate opera seems to me to be, the sophisticated summation of themes which dominated both his life and operatic oeuvre.

Entführung ends with the Pasha's gracious forgiveness of the foreigners who have attempted to escape from his palace. The disembodied voice of Neptune is the "deus ex machina" which forgives all and sets everything right at the conclusion of *Idomeneo*. In the climactic final scene of *Don Giovanni*, the statue of the murdered Commendatore offers the dissolute anti-hero forgiveness for his sins if he will repent. Mozart had already set to music the appeal for support and forgiveness to kings, gods and fathers numerous times before he composed his musical portrait of Emperor Titus, just as his life had been endlessly devoted to pleasing and placating the kings, emperors and archbishops who

were his patrons, not to mention his own domineering father. Despite the fact that *Tito* was ostensibly composed to flatter Leopold II on the occasion of his coronation, the edgy depiction of entitled patriarchy which Mozart sculpts from Metastasio's libretto is, in fact, a very personal statement about his own dealings with all these powerful men. Tito's unrelenting clemency can at times seem cagily manipulative of the people around him, especially Sesto, whose ambivalent relationship with the Emperor lies at the heart of the piece. No wonder the forbidden siren's song of revolution which Vitellia croons to Sesto carries an erotic charge no less seductive than Don Giovanni's libertine cry of "Viva la libertà!" In our lifelong desire to measure up to parental and societal demands, can we ever feel truly free? In the last scene of *Tito*, after he has been forgiven, Sesto says to Tito, "It is true, Augustus, that you pardon me. But my heart does not absolve me, and will lament my error as long as memory lasts." Sesto will carry to the grave the guilt which he feels after his failed attempt to bite the patriarchal hand which strokes him. That's not a very free feeling, but it's one that Mozart was all too familiar with.

Christopher Alden

SYNOPSIS

ACT I

Rome, A.D. 79. Vitellia, daughter of the deposed Emperor Vitellio, wants the current ruler, Tito (Titus Flavius Savinus Vespasianus), assassinated because he has not chosen her to be his empress, but has instead selected Berenice, daughter of the King of Judea. Vitellia tries to overcome the scruples of her admirer Sesto about committing murder for her sake. Sesto's friend Annio reveals that Berenice will not be empress after all. Vitellia's ambitions for the throne revive, and she asks Sesto to delay his plan. Annio reminds Sesto of his own desire to marry Sesto's sister, Servilia, and urges him to ask Tito for permission.

The populace hails Tito, who declares he will help the survivors of the recent eruption of Vesuvius at Pompeii. Annio and Sesto learn that the emperor now wishes to marry Servilia. Diplomatically, Annio assures Tito he welcomes the union. The emperor says the chief joy of power lies in the opportunity to help others. Annio informs Servilia that the emperor wishes to marry her and the distraught young couple reaffirm their love for each other.

Publio, a guard, shows Tito a list of those who have spoken disloyally. Tito is inclined to forgive them. The discussion is interrupted by Servilia, who confesses her prior commitment to Annio. Tito generously relinquishes all claims to her. Vitellia, still believing that the emperor plans to marry Servilia, again urges Sesto to strike him down. He declares that her wish is his command. When Vitellia learns that Tito is now planning to crown her as empress, she calls after Sesto to stop him, but it is too late.

Sesto, who has set fire to the Capitol and led a rebellion, trembles with remorse. Annio, Servilia, Publio and Vitellia appear, voicing anxiety and confusion. Believing he has succeeded in killing the emperor, Sesto starts to confess but is silenced by Vitellia.

INTERMISSION

ACT II

Annio tells Sesto that the emperor has escaped harm. When Sesto confesses his assassination attempt, Annio advises that telling Tito the truth will earn forgiveness. Vitellia implores Sesto to flee for both their sakes, before Publio enters and demands Sesto's sword; the man Sesto struck in the flaming Capitol was a fellow conspirator, Lentulo, who survived. But Sesto is now under suspicion and is led off for questioning.

The people are relieved to find Tito safe. When the emperor doubts his friend Sesto's disloyalty, Publio cautions against being too trusting in the face of betrayal. Sesto has confessed and been sentenced, with other conspirators, to be thrown to the lions. Annio agrees that Sesto must be punished but asks Tito to consider the case compassionately. The emperor hesitates to sentence his friend to death until he has questioned Sesto. Alone with Tito, Sesto hesitates to implicate Vitellia. Tito, not satisfied with Sesto's explanation, orders him led to execution. Alone, Tito agonizes over his decision, then tells Publio that Sesto's fate will soon be made known. Addressing the gods, Tito says that if they want a stern ruler, they ought to take away his human heart.

The distraught Vitellia, fearing that Sesto has implicated her in the conspiracy, ignores Servilia's and Annio's pleas to help them save Sesto. But when Vitellia takes Tito's announcement of her as his choice as proof that Sesto did not betray her secret, she realizes she cannot accept the throne at the price of Sesto's life. When she confesses her guilt, the betrayed ruler almost hardens his heart before deciding to pardon the conspirators, valuing their repentance more than their fidelity.

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(*Ensemble Studio Intern Coach*)

Jenna Douglas
(*Ensemble Studio Intern Coach*)

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Kevin Murphy (*Head Coach*)

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Aaron Bernstein

UNDERSTUDIES
Vitellia Ambur Braid
Sesto Rihab Chaieb
Wallis Giunta
Annio Rihab Chaieb
Publio Neil Craighead
Tito Christopher Enns
Servilia Claire de Sévigné
Sasha Djihanian



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ARTISTS' BIOGRAPHIES



KERI ALKEMA
Vitellia (M)

American soprano Keri Alkema recently appeared with the COC as Giulietta in *The Tales of Hoffmann*.

Other credits include the title role in *Anna Bolena* (Minnesota Opera), Mimì in *La Bohème* (Glyndebourne Festival Opera), Adalgisa in *Norma* (Opera North), and Donna Elvira in the Act I Finale of *Don Giovanni* (New York Philharmonic). Additional appearances include Donna Elvira (St. Paul Chamber Orchestra and New York City Opera); Fiordiligi in *Così fan tutte* (Atlanta Opera); Amelia in *Simon Boccanegra* (Teatro Municipal de Santiago); Adalgisa (Caramoor Festival); and, Mahler's *Das klagende Lied* (Cincinnati May Festival and Ravinia Festival with conductor James Conlon). Future engagements include Amaltea in *Mosè in Egitto* (NYC Opera).



MIREILLE ASSELIN
Servilia (M)

Canadian soprano Mireille Asselin, a COC Ensemble Studio member, recently appeared as Adele in *Die Fledermaus*. COC credits

include Countess Ceprano in *Rigoletto*, the Second Priestess in *Iphigenia in Tauris* and the title role of *Semele* (Ensemble Studio performance). Other credits include Galatea in *Acis and Galatea* and Servilia in *La clemenza di Tito* (Opera Atelier), Phénice/Lucinde in *Armide* (Glimmerglass Festival), Adele (Opera Hamilton), La Musica/Euridice in *Orfeo* (Boston Early Music) and Pamina in the film *Magic Flute Diaries*. She has performed at Carnegie Hall in Vaughan Williams' *Dona Nobis Pacem* and as a guest recitalist. Upcoming roles include Nanetta in *Falstaff* with Wolf Trap Opera Company.



AMBUR BRAID
Vitellia (E)

Canadian soprano Ambur Braid, a COC Ensemble Studio member, recently appeared with the company as

Adele in *Die Fledermaus*. Other COC roles include the title role of *Semele* (Ensemble Studio performance), Stella in *The Tales of Hoffmann* and the Greek Woman in *Iphigenia in Tauris*, Amore in *Orfeo ed Euridice* and the Queen of the Night in *The Magic Flute* (Ensemble Studio performance). Her credits also include Diana in *Iphigénie en Tauride* (Opera Atelier) and Konstanze in *Die Entführung aus dem Serail* and the Queen of the Night (San Francisco Conservatory). This season Ms Braid will sing the role of the Queen of the Night with Opera Atelier.



RIHAB CHAIEB
Sesto (E)

Tunisian-born mezzo-soprano Rihab Chaieb, a COC Ensemble Studio member, recently appeared with the COC as Inez

in *Il Trovatore*. COC credits include La Ciesca in *Gianni Schicchi*, Ino/Juno in *Semele* (Ensemble Studio performance), Tisbe in *La Cenerentola*, Second Secretary to Mao in *Nixon in China*, the Third Lady in *The Magic Flute* (Ensemble Studio performance) and the French Mother in *Death in Venice*. This past summer Ms Chaieb was a Steans Institute Artist at the Ravinia Festival. Upcoming engagements include Cherubino in *Le nozze di Figaro* (San Francisco Opera's Merola Opera Program), and a performance of Saariaho's *From the Grammar of Dreams* in Washington D. C. This season she also appears with the COC as Soeur Mathilde in *Dialogues des Carmélites*.



NEIL CRAIGHEAD
Publio (E)

Canadian bass-baritone Neil Craighead is a member of the COC Ensemble Studio and recently appeared with

the company as Pinellino in *A Florentine Tragedy/Gianni Schicchi*. Other COC roles include Sciarrone in *Tosca*, the Usher in *Rigoletto*, the First Priest (mainstage) and the Speaker (Ensemble Studio performance) of *The Magic Flute*, a Youth and Russian Father in *Death in Venice*, the Oracle and a Trojan Man in *Idomeneo*, the Official Registrar in *Madama Butterfly* and, at the Brooklyn Academy of Music, the Japanese Envoy 2 in the COC's *The Nightingale and Other Short Fables*. This season Mr. Craighead also appears as a Cappadocian in *Salome*.



CLAIRE DE SÉVIGNÉ
Servilia (E)

Soprano Claire de Sévigné, a native of Montreal, is a member of the COC Ensemble Studio. She recently appeared with

the COC as Ida in *Die Fledermaus*. Ms de Sévigné received her master's degree in opera from the University of Toronto. Recent appearances include the title role in *Lucia di Lammermoor*, Gretel in *Hansel and Gretel*, Flaminia in *Il mondo della luna*, Cunegonde in *Candide* (UofT) and Cleopatra in *Giulio Cesare* (Thirteen Strings Orchestra). This summer she will perform the Queen of the Night in *Die Zauberflöte* (Music Academy of the West). This season with the COC Ms de Sévigné also appears as the Slave in *Salome* and Une Voix in *Dialogues des Carmélites*.



SASHA DJIHANIAN
Annio (E)

Canadian soprano Sasha Djihanian was the winner of the first annual COC Ensemble Studio Competition. A native

of Montreal, she is a graduate of the Conservatoire de Musique de Montréal. Ms Djihanian was a national finalist in the 2011 Metropolitan Opera National Council Auditions, a semi-finalist in the 2011 Queen Elisabeth Competition and the 2012 Montreal International Musical Competition, and a finalist in the 2011 BBC Cardiff Singer of the World Competition. Recent credits include Haydn's *Die Schöpfung* and Micaëla in *Carmen* at the Teatro Petruzzelli in Bari, Italy and at the Castleton Festival, with Lorin Maazel conducting. This season with the COC she also sings Alisa in *Lucia di Lammermoor*.



CHRISTOPHER ENNS
Tito (E)

Canadian tenor and COC Ensemble Studio member Christopher Enns last appeared with the company as Nathanael

in *The Tales of Hoffmann*. Other COC roles include Scaramuccio in *Ariadne auf Naxos*, an American/Glass Maker/Strolling Player in *Death in Venice*, and Tamino in *The Magic Flute* (Ensemble Studio performance). He holds a bachelor of vocal performance (University of Manitoba), and a diploma in operatic performance (UofT). Other credits include the title role in *Candide*, Ecclitico in *Il mondo della luna* and Gonzalve in *L'heure espagnole* (UofT's Opera Division); Alfred in *Die Fledermaus* (Highlands Opera Studio); and, Gastone in *La Traviata* (Saskatoon Opera).

**WALLIS GIUNTA**

Annio (M)

Canadian mezzo-soprano Wallis Giunta is a graduate of the COC Ensemble Studio. Previous COC appearances include the

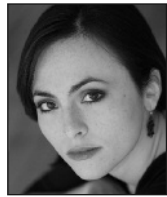
Second Lady (*Die Zauberflöte*), the English Lady (*Death in Venice*), Woman of Crete 2 (*Idomeneo*) and, at the Brooklyn Academy of Music, the Alto Solo (*The Nightingale and Other Short Fables*). This season, as a member of the Metropolitan Opera's Lindemann Young Artist Development Program, she makes her Met debut singing Countess Ceprano in *Rigoletto*. Recent roles include Phénice in *Armide*, Wu in *Kommilitonen!* (Juilliard School), Dorabella in *Così fan tutte* (Met/Juilliard School), Cherubino in *Le nozze di Figaro* (Fort Worth Opera) and Lola in *Cavalleria rusticana* (Opera Lyra Ottawa).

**ROBERT GLEADOW**

Publio (M)

Canadian bass and Ensemble Studio graduate Robert Gleadow recently appeared with the COC as the Old Gypsy in

Il Trovatore. Other COC credits include the Speaker in *Die Zauberflöte*, Colline in *La Bohème*, Theseus in *A Midsummer Night's Dream* and Figaro in *Le nozze di Figaro*. Roles include Angelotti in *Tosca* and Colline (Royal Opera House Covent Garden); Figaro (Opéra de Montréal); Speaker (Théâtre des Champs-Élysées); Guglielmo in *Così fan tutte* and Leporello in *Don Giovanni* (Glyndebourne Opera and Peralada Festival); Colline (Dallas Opera); and, Talbot in *Maria Stuarda* (Houston Grand Opera). This season Mr. Gleadow also appears with the COC as the Steersman in *Tristan und Isolde* and returns to Théâtre des Champs-Élysées as Leporello.

**ISABEL LEONARD**

Sesto (M)

American soprano Isabel Leonard is making her COC debut. This season she appears at the Met as Rosina in the English

version of Rossini's *The Barber of Seville*, as well making two role debuts as Miranda in *The Tempest* and Blanche in *Dialogues des Carmélites*. Upcoming performances include the title role in *L'enfant et les sortilèges* and Concepcion in *L'heure espagnole* at the Saito Kinen Festival in Japan with Seiji Ozawa conducting; as well as recitals at the University of Notre Dame, the Isabella Stewart Gardner Museum, Atlanta's Spivey Hall, with San Francisco Performances and, her recital debut at Zankel Hall. She will be the featured soloist in Mahler's *Symphony No. 4* and Berlioz's *Les nuits d'été* (St. Paul Chamber Orchestra).

**OWEN McCAUSLAND**

Tito (E)

Canadian tenor Owen McCausland, a native of New Brunswick, is a first-year member of the COC Ensemble Studio.

He recently appeared as the Messenger in *Il Trovatore* and understudied the role of Spalanzani in the COC's *The Tales of Hoffmann*. Other operatic credits include Rinuccio in *Gianni Schicchi* (Opera on the Avalon), Don Ottavio in *Don Giovanni* (Centre for Opera Studies in Italy), Juan in *Don Quichotte* (Opera Nova Scotia), Spoletta in *Tosca* (Maritime Concert Opera) and Aeneas in *Dido and Aeneas* (Dalhousie Opera Workshop). Mr. McCausland studied music at Dalhousie University and is a multi-year winner at the New Brunswick Competitive Festival of Music. This season he also appears as the Second Nazarene in *Salome*.

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**MICHAEL SCHADE****Tito (M)**

Canadian tenor Michael Schade recently appeared at the COC as Eisenstein in *Die Fledermaus*.

Previous COC credits

include *The Magic Flute*, *Rusalka*, *Oedipus Rex*, *Il viaggio a Reims*, *Idomeneo*, *Il barbiere di Siviglia* and *L'elisir d'amore*. Other performances include Nicias in *Thais* (Metropolitan Opera); Aschenbach in *Death in Venice* (Hamburg); *Die Meistersinger*, *Arabella*, *Die Zauberflöte*, *Capriccio*, *Idomeneo*, *L'elisir d'amore*, *Daphne*, *Il barbiere di Siviglia*, *Così fan tutte*, *Die Fledermaus*, *Die schweigsame Frau*, *Don Giovanni* and *La clemenza di Tito* (Vienna State Opera); *Die Zauberflöte*, *King Arthur*, *Don Giovanni*, *La clemenza di Tito*, *Armida* and *Das Labyrinth* (Salzburg Festival); *Don Giovanni* and *Maskerade* (Royal Opera House Covent Garden); and *Die Zauberflöte* (Lyric Opera of Chicago and Washington National Opera).

**DANIEL COHEN****Conductor**

Israeli conductor Daniel Cohen is making his COC debut. Mr. Cohen has worked with orchestras such as the Israel

Philharmonic Orchestra, Orchestre national de Montpellier and Luzerner Sinfonieorchester, and recently made his debut with the European Union Chamber Orchestra. He has conducted *Lady Macbeth of the Mtsensk District*, *Wozzeck* and *Otello* (Israeli Opera), and recently, at the Teatro Lirico di Cagliari, a new production of *Don Quichotte*. Last season Mr. Cohen assisted Daniel Barenboim and the West-Eastern Divan Orchestra in preparation for a Beethoven symphonies cycle and major works by Schoenberg and Boulez. Forthcoming engagements include

concerts with the Lucerne Festival Academy Orchestra, the Orchestra Internazionale d'Italia, and a return to Israeli Opera to conduct Verdi's *Rigoletto*. Recently Mr. Cohen was honoured at the Evgeny Svetlanov Conducting Competition.

**DEREK BATE****Conductor/Assistant Conductor**

Last season resident conductor Derek Bate conducted performances of *Rigoletto* and was

assistant conductor for *Love From Afar* and *A Florentine Tragedy/Gianni Schicchi*. With the COC, he has led performances of *Aida*, *Madama Butterfly*, *The Flying Dutchman*, *Luisa Miller*, *Eugene Onegin*, *La Bohème*, *Carmen*, *Turandot*, *La Traviata*, *Die Fledermaus* and served as assistant conductor for *Die Fledermaus*, *Maria Stuarda*, *Nixon in China*, *Cinderella*, *A Midsummer Night's Dream*, *War and Peace* and the complete *Ring Cycle* among others. Mr. Bate conducts frequently with Toronto Operetta Theatre, and was musical director for *Les Misérables*, *The Phantom of the Opera* and *Show Boat*. This season with the COC he also conducts a performance of *Salome*.

**CHRISTOPHER ALDEN****Director**

American Christopher Alden recently directed the COC's *Die Fledermaus*. Previous productions include *Rigoletto* and

The Flying Dutchman. Other credits include *Don Giovanni* (Portland Opera), *Norma* (Opera North); *Così fan tutte*, *Don Giovanni* and *A Quiet Place* (New York City Opera); *A Midsummer Night's Dream* (English National Opera and Stanislavsky Theatre, Moscow); *Les contes d'Hoffmann* (Santa Fe Opera); *Partenope*

(English National Opera and Opera Australia); *Les contes d'Hoffmann*, *L'incoronazione di Poppea*, *I vespri siciliani*, and *Das verurteilte Meer* (San Francisco Opera); *La clemenza di Tito* (Chicago Opera Theater); *Der fliegende Holländer*, *Le nozze di Figaro* and *Wozzeck* (Dallas Opera); *La Traviata*, *Madama Butterfly*, and *Harvey Milk* (Houston Grand Opera); *Aida* (Deutsche Oper Berlin); *The Makropulos Case* (Prague National Theatre); *Idomeneo* (Grand Théâtre de Genève); and *Djamileh* (Opéra national de Lyon). Upcoming productions include *La Périochole* (NYC Opera), *Le nozze di Figaro* (Los Angeles Philharmonic) and *Peter Grimes* (Badisches Staatstheater Karlsruhe).

**ANDREW CAVANAUGH HOLLAND****Set Designer**

American scenic designer Andrew Cavanaugh Holland is making his COC debut. His credits

with Christopher Alden include *La clemenza di Tito* (Chicago Opera Theater), *What's Next* (Miller Theater, NYC), *The Threepenny Opera* (Long Beach Opera) and *Il sogno di Scipione* (Gotham Chamber Opera, NYC). Other opera credits include *Der Freischütz* (Opera Boston) and *Louise* (Spoleto Festival, U.S.). Mr. Holland currently serves on the faculty of Hamilton College in Clinton, N.Y. Upcoming projects include designs for *Orpheus Descending* (American University, Washington, D.C.), E. Duffy Adams' *Wet* (Hamilton College) and the premier of Sigizmund Krzhizhanovsky's adaptation of *Eugene Onegin*, with music by Sergei Prokofiev (Princeton University).

**TERESE WADDEN****Costume Designer**

American Terese Wadden recently designed the costumes for the COC's *A Florentine Tragedy/Gianni Schicchi* (Dora

Award nominee). In addition to *La clemenza di Tito* (Chicago Opera Theater), she has collaborated with Christopher Alden on *Così fan tutte* and *Don Giovanni* (New York City Opera). Other highlights include *As You Like It* (The Acting Company), *House For Sale* (Transport Group), *Lucia di Lammermoor* (Lyric Opera of Chicago and Central City Opera), the documentary film *Bill Wilson and the History of A. A.*, the short film *The Getaway*, and the world premiere of *Asylum: The Strange Case of Mary Lincoln* (York Theatre). Ms Wadden also worked with the architectural firm Diller Scofidio + Renfro on *How Wine Became Modern*, an exhibit at the San Francisco MoMA.

**GARY MARDER****Lighting Designer**

American lighting designer Gary Marder is making his COC debut. He recently lit Julie Taymor's *The Magic*

Flute in Sydney, Australia. Mr. Marder has designed the lighting for *Aida* (Dallas Opera), *La Traviata* (Teatro Regio in Turin, Italy, and Tokyo), *Samson et Dalila* (Houston Grand Opera) and *The Barber of Seville*, *Carmen*, *Peter Grimes* and *Norma* (San Diego Opera). He has worked in many opera houses around the world including Boston, Connecticut, Palm Beach, Barcelona and Baden Baden, Germany. Mr. Marder was the assistant resident lighting designer for the Met for 12 seasons. In March he will become the resident lighting designer for San Francisco Opera.

**SANDRA HORST**

Chorus Master

Sandra Horst's recent COC credits include *Il Trovatore* and *Die Fledermaus*. She also conducted Rossini's

Il viaggio a Reims for the COC. She is the director of musical studies at the University of Toronto's Opera Division where she most recently conducted *L'elisir d'amore*. Ms Horst formerly served as chorus master for Opera Theatre of St. Louis and Edmonton Opera; a judge for the Metropolitan Opera National Council auditions; and, music staff of the Juilliard Opera Center, Chautauqua Institution, Boston Lyric Opera, and Banff Centre for the Arts. She was one of the 100 Alumni of Achievement honoured by Wilfrid Laurier University. This season she is also chorus master for *Tristan und Isolde*, *Lucia di Lammermoor* and *Dialogues des Carmélites*.

**JENIFER KOWAL**

Stage Manager

This is Jenifer Kowal's 21st season with the COC. Recently for the COC she was stage manager for *Die Fledermaus*, *Semele*,

Tosca, *Rigoletto*, *Aida* and, at the Brooklyn Academy of Music, for *The Nightingale* and *Other Short Fables*. Ms Kowal was the production stage manager for the Pittsburgh Civic Light Opera's *Miss Saigon*, which also toured to Toronto and Schenectady. Previous COC credits include *Carmen*, *The Flying Dutchman*, *A Midsummer Night's Dream*, *Fidelio*, *War and Peace*, *Eugene Onegin*, *Don Carlos*, *La Traviata*, *Lady Macbeth of Mtsensk* and all COC productions of the *Ring Cycle*. Ms Kowal studied theatre at Indiana University.

**KEVIN MURPHY**

Assistant Conductor

American conductor and pianist Kevin Murphy last appeared at the COC as assistant conductor for *The Magic Flute*. He is

director of the Program for Singers, Steans Music Institute and has also served as directeur des études musicales at the Opéra national de Paris and assistant conductor at the Met. He has played continuo harpsichord with the Met orchestra in productions including *Così fan tutte*, *La Cenerentola*, *Le nozze di Figaro*, *Don Giovanni*, *La clemenza di Tito* and *Idomeneo*. Mr. Murphy has collaborated with artists including Elina Garanča, Gerald Finley, Kiri Te Kanawa, Heidi Grant Murphy, Michelle DeYoung, Bejun Mehta, Gary Lakes, Nathan Gunn, Olaf Bär, Bryn Terfel, Marcelo Alvarez, Plácido Domingo, Frederica von Stade, Renée Fleming, Paul Groves and Cecilia Bartoli.

**R. B. SCHLATHER**

Assistant Director

American director R. B. Schlather is making his COC debut. He recently directed *Treemonisha* for New York City Opera

Education, an evening of contemporary song cycles *Some Call Refuge* at Vaudeville Park, *Nico Muhly & Gotham Chamber Opera Conspire* at (Le) Poisson Rouge, *The Arianna Project* for Musica Nuova, and scenes for Central City Opera's Artist Training Program. He has been engaged as the assistant director with Christopher Alden at Glimmerglass Opera, Portland Opera, Chicago Opera Theater, Gotham Chamber Opera and the New York City Opera, where they will collaborate on a new production of *La Périchole* in the spring of 2013.

M - Mainstage Performances

E - Ensemble Studio Performance

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Csaba Koczó, *Assistant Principal*
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A scene from the COC's *The Nightingale and Other Short Fables*, 2009. Photo: Michael Cooper

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Christopher Enns as Jupiter in the COC Ensemble Studio performance of *Semele*, 2012.
Photo: Michael Cooper

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A scene from the COC's *Gianni Schicchi*, 2012. Photo: Michael Cooper

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Top: Dimitri Pittas as Rodolfo, Katie Van Kooten as Mimi and Joshua Hopkins as Marcello; Bottom: (l - r) Vuyani Mlinde as Colline, Michael Sumuel as Schaunard, Dimitri Pittas as Rodolfo and Joshua Hopkins as Marcello. Photos from the COC/Houston Grand Opera (HGO)/San Francisco Opera co-production of *La Bohème*, 2012, HGO. Photos: Felix Sanchez

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Peter Grimes

Britten



THE SEA GIVES AND THE SEA TAKES AWAY



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.

Since its debut, audiences have been enthralled by its unique human drama and insistence on empathy in the face of cruelty. *Peter Grimes* is an opera whose substance seems animated by the ocean itself; 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 presents this gripping psychological work in a production by Neil Armfield (*Billy Budd*, *Ariadne auf Naxos*). Canadian legend Ben Heppner sings Peter Grimes, bringing a transcendent ferocity to his portrait of the ultimate outsider.

October 5 - 26, 2013

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Così fan tutte

Or *The School for Lovers*

MOZART

**TWO SISTERS.
TWO SUITORS.
FATE TEMPTED.**



Renowned 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.

Così celebrates the common human experience of joyful, innocent love while also exploring its deeper, more private complexities. Full of farce and folly, Mozart's score plumbs the depths of human emotion in its depiction of the intimate pleasures and struggles of fidelity and love. It is simply one of the greatest pieces about relationships ever written.

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, teamed with distinguished veterans, Sir Thomas Allen and Tracy Dahl.

NEW COC PRODUCTION
January 18 - February 21, 2014

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Top: "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.; Bottom: Preliminary costume sketches for *Così fan tutte* by set and costume designer Debra Hanson, 2012.

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Un ballo in maschera

VERDI



PIECZONKA STARS IN VERDI'S ABIDING LOVE STORY

Verdi's tale of forbidden passion amidst political intrigue is perhaps his most vocally demanding work, requiring artists of great musical power and sensitivity in equal measure; and we have them in a cast led by Canada's great diva Adrienne Pieczonka.

Not unlike the opera's plot itself, 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.

February 2-22, 2014

Production Sponsor:



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Top: Catherine Naglestad as Amelia and Piotr Beczala as Riccardo; Bottom: A scene from *Un ballo in maschera*. Photos from the Berlin Staatsoper production, 2008. Photos: Ruth Walz



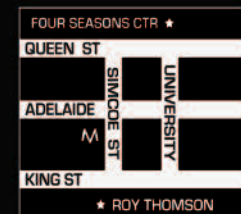
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Hercules

HANDEL



**THE END OF WAR
IS JUST THE
BEGINNING**



There is arguably no greater or more important body of work 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 last season at Lyric Opera of Chicago, and we are proud to feature the same staggeringly talented cast.

NEW COC PRODUCTION COC PREMIERE April 5–30, 2014



VIENNA PHILHARMONIC ORCHESTRA

FRANZ WELSER-MÖST, conductor

WED FEB 27, 2013 8PM
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Jörg Widmann: *Lied*
R. Strauss: *Till Eulenspiegel*

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Martinez, piano

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David Pomeroy, tenor
Sandra Horst, piano
Sun Feb 24, 2013 2pm GGS

Wallis Giunta, mezzo-soprano
Ken Noda, piano
Sun Mar 24, 2013 2pm GGS

Allyson McHardy, mezzo-soprano
Stephen Ralls, piano
Sun Apr 14, 2013 2pm GGS

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Roberto Devereux

DONIZETTI



**SONDRA
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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.

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.

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

COC PREMIERE April 25 - May 21, 2014

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Top: Scott Quinn (upper left) as Lord Cecil, Hasmik Papian (centre) as Elisabetta and Andrew Oakden (upper right) as Sir Gualtiero Raleigh; Bottom: Stephen Costello as Roberto Devereux and Hasmik Papian as Elisabetta. Photos from the Dallas Opera production of *Roberto Devereux*, 2009. Photos: Karen Almond



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Don Quichotte

MASSENET

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FURLANETTO,
SINGS HIS
SIGNATURE ROLE**



Based on the same classic novel which inspired the Broadway hit *Man of La Mancha*, *Don Quichotte* is Massenet's affectionate portrayal of literature's ultimate dreamer, Don Quixote. Ferruccio Furlanetto, opera's pre-eminent bass, stars in the intensely moving title role.

Don Quichotte is infused with a world-weary, nostalgic air which touchingly evokes the title character's growing awareness of his encroaching mortality. Written in the last decade of the composer's career, this heroic comedy in many ways represents Massenet's poignant farewell to a soon-to-be-lost golden age of French Romanticism.

Lush melodies and Spanish dance rhythms conjure up medieval Spain at the end of the age of chivalry. In our production of this enchanting *fin-de-siècle* gem, characters spring out of giant leather-bound storybooks as windmills are fashioned from oversized quill pens.

COC PREMIERE May 9 - 24, 2014

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Top: Nicolas Cavallier as Don Quichotte. Bottom: John Relyea as Don Quichotte. Photos from the Seattle Opera production of *Don Quichotte*, 2011. Photos: Rozarii Lynch

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

Electronic Devices

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

Cameras/Recording Devices

The use of cameras, video cameras or sound-recording devices of any kind is prohibited in R. Fraser Elliott Hall during performances. Any person using an unauthorized recording device while the performance is in progress will be required to surrender or erase any recordings, photographic or digital images and may be asked to leave. No refunds will be issued.

Latecomers

In the interest of safety and for the comfort of all patrons and performers, latecomers may not enter the auditorium or be seated unless there is a suitable break in the performance (usually intermission). Patrons leaving the auditorium during the performance or returning late after intermission may not be readmitted or will be accommodated in an alternate viewing location.

Children and Babes-in-Arms

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

Patron Services

Located in the Lower Lobby, the following services are available: coat and parcel check, booster seats, back supports, infrared hearing-assistive devices and rental of binoculars, on a first-come, first-served basis.

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

Lost and Found

During performances please speak with an usher or visit Patron Services at the Coat Check in the Lower Lobby. Following performances, all lost and found items will be stored at the security desk at Stage Door. Please call **416-363-6671** for information.

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

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

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The Canadian Opera Company Volunteer Speakers Bureau offers free, insightful chats about the stories, music and background of all COC performances, 45 minutes prior to each performance in the Richard Bradshaw Amphitheatre.

Food and Beverage Service

A pre-order system for intermission refreshments is available at all bars throughout the Isadore and Rosalie Sharp City Room. Food and beverages are not permitted in R. Fraser Elliott Hall.

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