

# THE MAGIC FLUTE GÖTTERDÄMMERUNG

PROGRAM WINTER 2017



Great opera  
lives here.

BMO 200  
We're here to help.™

Proud sponsor of the  
**Canadian Opera Company's  
2016/2017 Season.**



# CONTENTS

- 4** **WHAT'S PLAYING:**  
*THE MAGIC FLUTE*
- 10** *FLUTE FLASHBACK*  
65 YEARS OF MAGIC
- 14** GET TO KNOW  
ANDREW HAJI
- 16** **WHAT'S PLAYING:**  
*GÖTTERDÄMMERUNG*
- 22** *GÖTTERDÄMMERUNG* AND THE  
TWILIGHT OF OUR IGNORANCE
- 24** Q&A WITH DEBUS AND GOERKE
- 27** GIVING THE FUTURE OF OPERA  
THE REAL EXPERIENCE
- 29** OUR NEW ROOMMATES:  
AGAINST THE GRAIN
- 32** BACKSTAGE AND BEYOND
- 34** **BIOGRAPHIES:** *THE MAGIC FLUTE*
- 41** **BIOGRAPHIES:**  
*GÖTTERDÄMMERUNG*
- 46** THE REWARDS OF FRIENDSHIP  
AND SPONSORSHIP
- 47** A GIFT FOR THE COC ARCHIVES
- 48** LOOKING TO *LOUIS RIEL*
- 56** MANY THANKS TO OUR  
SUPPORTERS
- 62** PATRON INFORMATION  
AND POLICIES

## GO SCENT FREE

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

COC Program is published three times a year by the Canadian Opera Company. All rights reserved. Reproduction in whole or in part without written consent is prohibited. Contents copyright Canadian Opera Company. Direct all advertising inquiries to [gcansick@mirvishmedia.com](mailto:gcansick@mirvishmedia.com).

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

## A MESSAGE FROM GENERAL DIRECTOR ALEXANDER NEEF

Developing emerging talent is a priority at the COC, going back to 1980 when General Director Lotfi Mansouri established the Ensemble Studio. Since then, more than 220 artists have gone through the program and call the COC home. As the COC continues to grow and cement its reputation as one of the world's foremost opera producers, we want our young artist programs to grow alongside us and continue to expand our efforts to nurture the next generation of opera professionals.

This fall, we launched a new pilot project to establish a residency program providing resources and mentorship opportunities to emerging opera companies. Our first Company-in-Residence is Toronto's Against the Grain Theatre (AtG), an indie collective known for their innovative and accessible productions in unusual venues. This residency program is a formalization of a long-time mentorship that has existed between the COC and AtG. Our hope with this residency program is to put a system in place that helps nurture young companies as they grow and seek to establish a sustainable future. We also welcome our fourth COC Orchestra Academy cohort this winter. Five musicians from the University of Toronto, The Glenn Gould School and, new this year, the Schulich School of Music at McGill University will be mentored by COC Orchestra members, participate in rehearsals, and gain real performance experience by performing at the 2017/2018 season launch event on January 12 and in the pit on opening night of *Götterdämmerung*, as well as in their own concert as part of the COC's Free Concert Series in the Richard Bradshaw Amphitheatre on January 26.




Of course, our Ensemble Studio artists continue to be wonderful ambassadors for the COC and Canada's opera scene as they embark on international careers. They work with some of the best instructors in the business throughout the season and you can witness the results of their rigorous training when they take to the mainstage of the Four Seasons Centre for *An Evening with the Ensemble Studio: Music of Handel and Mozart*, a special showcase of operatic scenes on February 23.

Canada may have a relatively small population but our pool of operatic talent is limitless. For opera to continue thriving as an art form in this country, we must invest in our young singers, instrumentalists, directors, designers, crew members, and administrators. They are the future of opera and we will continue doing our part, and growing our programs, to ensure that they can form solid foundations for successful careers.

Read more about our training programs on page 27, and our partnership with AtG on page 29.

# THE MAGIC (DIE ZAUBERFLÖTE)



*Ambur Braid as the Queen of the Night and Simone Osborne as Pamina in the Ensemble Studio performance of the COC's The Magic Flute, 2011.*



# FLUTE

BY WOLFGANG AMADEUS MOZART

PRODUCTION SPONSOR



PRODUCTION ORIGINALLY MADE  
POSSIBLE BY THE CATHERINE AND  
MAXWELL MEIGHEN FOUNDATION

Opera in two acts ♦ Libretto by Emanuel Schikaneder

Edited for the New Mozart Edition (Neue Mozart-Ausgabe) by Gernot Gruber and Alfred Orel

Used by arrangement with European American Distributors LLC, Sole US and Canadian agent for Baerenreiter, publisher and copyright owner.

First performance: Freihaus-Theater auf der Wieden, Vienna, 1791

## COC PRODUCTION

Last performed by the COC in 2011 ♦ January 19, 28, 29, February 1, 3, 4, 7, 10, 16, 18, 19, 24, 2017

Sung in German with English SURTITLES™

## THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Tamino

**Andrew Haji<sup>^</sup>**

**Owen McCausland<sup>^\*</sup>**

First Lady

**Aviva Fortunata<sup>^</sup>**

Second Lady

**Emily D'Angelo<sup>+</sup>**

Third Lady

**Lauren Segal<sup>^</sup>**

Papageno

**Joshua Hopkins**

**Phillip Addis<sup>\*</sup>**

Queen of the Night

**Ambur Braid<sup>^</sup>**

Monostatos

**Michael Colvin<sup>^</sup>**

Pamina

**Elena Tsallagova<sup>D</sup>**

**Kirsten MacKinnon<sup>D\*</sup>**

First Spirit

**Sophie Filip-Vicari<sup>\*\*</sup>**

Second Spirit

**Ella Farlinger<sup>\*\*</sup>**

Third Spirit

**Clara Moir<sup>\*\*</sup>**

First Priest

**Charles Sy<sup>+</sup>**

Second Priest

**Bruno Roy<sup>+</sup>**

Sarastro

**Goran Jurić<sup>D</sup>**

**Matt Bohler<sup>\*</sup>**

First Armed Man

**Owen McCausland<sup>^</sup>**

**Andrew Haji<sup>^\*</sup>**

Second Armed Man

**Neil Craighead<sup>^</sup>**

The Speaker

**Martin Gantner**

Papagena

**Jacqueline Woodley<sup>^</sup>**

Conductor

**Bernard Labadie<sup>D</sup>**

Director

**Diane Paulus**

Revival Director

**Ashlie Corcoran<sup>^</sup>**

Assistant Director

**Rob Kempson**

Set and Costume Designer

**Myung Hee Cho**

Lighting Designer

**Scott Zielinski**

Chorus Master

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

Stage Manager

**Stephanie Marrs**

SURTITLES™ Producer

**Gunta Dreifelds**

\*Jan. 29, Feb. 3, 16, 18, 24, 2017

\*\* The First, Second and Third Spirits are members of the Canadian Children's Opera Company

Andrew Haji's performance is generously sponsored by Marjorie and Roy Linden

Ambur Braid's performance is generously sponsored by Peter M. Deeb

Emily D'Angelo's performance is generously sponsored by Marcia Lewis Brown

Charles Sy's performance is generously sponsored by Peter and Hélène Hunt

Bruno Roy's performance is generously sponsored by Catherine Fauquier

Sandra Horst and the COC Chorus are generously underwritten by Tim and Frances Price

<sup>D</sup> COC Debut    <sup>+</sup> Current member of the COC Ensemble Studio    <sup>^</sup> Graduate of COC Ensemble Studio

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

**ACT I** 70 minutes    **INTERMISSION** 25 minutes    **ACT II** 80 minutes

Performance time is approximately two hours and 55 minutes.

## NOTES

In creating this production of *The Magic Flute*—one of the most beloved of all Mozart operas—the creative team has focused on what makes the story so engagingly theatrical for audiences of every generation. We have sought to explore the layers of comedy, fairytale, and myth that come together in live performance. The entire opera has been re-imagined as a play-within-a-play—a performance being created before our eyes by the members of a household and their guests, in celebration of the name day of the opera's heroine, Pamina. It is something out of the world of Shakespearean comedy, where the concepts of the theatre and the stage are presented for what they can reveal to us about our own real-world natures. Pamina and Tamino begin their journey to love and enlightenment as living and breathing actors treading the boards of an outdoor stage.

We have set the action in 1791, the year in which the opera was first performed, against the backdrop of the Enlightenment. The entire play-within-a-play is presented in the open space of a nobleman's garden, itself a place of enchantment and symbolic power during this historical period. As the drama unfolds, the actors leave the theatre behind and continue to enact their story in an elaborate

labyrinth that covers the grounds of the estate. The theatricality of their journey is enhanced by the mysteries of the outdoor world beneath the cover of night where they act out the rituals of the drama. All distinctions between fantasy and reality fade away as their pageant lasts through the night until dawn.

For Enlightenment thinkers, journeying through the architectural spaces created by a labyrinth held a metaphorical significance, as well as an aesthetic appeal. The opera references the rites and rituals of the Freemasons, the Enlightenment society in which Mozart and the librettist Emanuel Schikaneder were lodge brothers. In Masonry, a journey through a maze symbolized the passage from death to re-birth, as well as the cyclical progression from night to day. In our production, especially important is the journey of the heroine Pamina, whose admission to the Temple of Wisdom and participation in the trials by fire and water is essential to the outcome, for only in the union of the male and female do the characters successfully pass through the trials. In this complex world of imagination, we hope *The Magic Flute* will become a new living experience for every member of our audience as well.

**Diane Paulus, director**

(from the COC's 2011 house program)

*On the small, beautiful stage that is the set-within-a-set in the play-within-a-play, Michael Schade's Tamino was pursued by a three-headed serpent when the COC premiered this production of The Magic Flute in 2011, directed by Diane Paulus.*





# SYNOPSIS

## ACT I

Prince Tamino is pursued by a serpent. He collapses and is saved by Three Ladies who slay the serpent and leave to tell their queen of his arrival in their land. Tamino revives as Papageno, a bird catcher, enters. When Papageno claims responsibility for slaying the serpent, the Three Ladies reappear and padlock his mouth as punishment for lying. They give Tamino a portrait of a young woman, with whom Tamino falls immediately in love. She is Pamina, the Queen of the Night's daughter, and captive of Sarastro. The Queen herself appears and tells Tamino that if he rescues her daughter, Pamina will be his forever. The Three Ladies remove Papageno's padlock, giving him a set of magic chimes with instructions to accompany Tamino. The Ladies give Tamino a magic flute which will protect him from danger. Three Spirits guide Tamino and Papageno on their journey.

In Sarastro's palace Pamina is pursued by the lustful slave Monostatos. Papageno saves her and tells Pamina that her mother has sent a handsome prince to rescue her, one who is already in love with her. Pamina is overjoyed and together they reflect on the importance of love.

The Three Spirits bring Tamino to the Temples of Wisdom, Reason and Nature. The Speaker enters from the Temple of Wisdom and informs him that the Queen of the Night is the villain, not Sarastro, as he will understand when he enters the temple. He leaves in search of Papageno, who, with the help of his magic chimes, saves Pamina once more from Monostatos. Sarastro enters and tells Pamina he cannot let her return to her mother. Tamino is brought in and he and Pamina joyfully meet at last. Tamino and Papageno prepare to be tested for admittance to the brotherhood.

## INTERMISSION

## ACT II

Near the temple Sarastro leads a prayer to Isis and Osiris, to assist Pamina and Tamino.

Tamino and Papageno begin the first test, during which they must remain silent. The Three Ladies try to tempt them to talk, only succeeding with Papageno.

Pamina is saved from Monostatos with the appearance of the Queen of the Night who demands that her daughter kill Sarastro. Alone, she is once again accosted by Monostatos, but Sarastro enters and chases the slave away. Sarastro comforts Pamina, telling her that love, not vengeance, lives in the walls of the Temple.

In the Temple a hooded crone appears to Papageno, claiming that she is his sweetheart. She disappears and the Three Spirits appear, returning the magic flute and chimes to Tamino and Papageno. Pamina enters but Tamino will not speak to her, leaving her heartbroken.

In the inner sanctum of the temple, Sarastro calls for Tamino and Pamina to be brought forth. Tamino has two more trials to go, the most dangerous ones.

The old crone reappears to Papageno. He tells her he'd rather have her than nothing. She removes her disguise, revealing a beautiful young woman. She's immediately whisked away, as Papageno is still unworthy of her.

Pamina is prevented from taking her life by the Three Spirits and is reunited joyfully with Tamino, in time to take his last two trials with him, those of fire and water. They emerge triumphant, earning admission to the order as initiates.

The Three Spirits prevent Papageno from taking his own life, reminding him to play his chimes. Papageno appears and the two lovers are together at last.

The Queen of the Night attempts to seize power from Sarastro but is defeated. All celebrate the triumph of Tamino and Pamina.

**Enchanted by the language  
of Mozart and Wagner?**  
**Come and learn German with the best!**  
[www.goethe.de/toronto/courses](http://www.goethe.de/toronto/courses)  
416-593-5257 x 207



*Lisa DiMaria and Rodion Pogosov as Papagena and Papageno in the 2011 production of The Magic Flute.*



# JOIN US FOR OPERA INSIGHTS



**Opera Insights** features big conversations and interactive events that take participants inside the operas of the COC's 2016/2017 season.

## OPERA TRIVIA!

Thursday, January 26, 7–9 p.m.

NOTE SPECIAL VENUE:  
Fifth Pubhouse, 221 Richmond St. W.

Team up with fellow opera geeks and test your opera knowledge over a pint in a round of opera trivia. Trivia master **Russel Harder** of **Trivia Club!** hosts this gameshow-inspired quiz night.

## OPERA CHORUS SING-ALONG

Thursday, February 9, 7–8:30 p.m.

Education Centre, Four Seasons Centre for the Performing Arts, 145 Queen St. W.

A unique opportunity to sing some of opera's most popular choruses under the expert baton of COC Chorus Master **Sandra Horst**. All levels of singers are welcome!

RESERVE YOUR PLACE AT THESE **FREE** EVENTS AT [coc.ca/OperaInsights](http://coc.ca/OperaInsights)



# CANADIAN OPERA COMPANY ORCHESTRA

## **VIOLIN I**

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

## **VIOLIN II**

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

## **VIOLA**

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

## **CELLO**

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

## **BASS**

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

## **FLUTE**

Douglas Stewart, *Principal*  
Shelley Brown

## **PICCOLO**

Shelley Brown

## **OBOE**

Mark Rogers, *Principal*  
Lesley Young

## **CLARINET**

James T. Shields, *Principal* (leave of absence)

## **CLARINET AND BASSET HORN**

Dominic Desautels, *Acting Principal\**  
Colleen Cook

## **BASSOON**

Eric Hall, *Principal*  
Elizabeth Gowen (leave of absence)  
William Cannaway\*

## **HORN**

Mikhailo Babiak, *Principal*  
Gary Pattison

## **TRUMPET**

Alper Çoker, *Acting Principal\**  
Robert Weymouth

## **TROMBONE**

Charles Benaroya, *Principal*  
Ian Cowie

## **BASS TROMBONE**

Herbert Poole

## **TIMPANI**

Michael Perry, *Principal*

## **PERCUSSION**

Trevor Tureski, *Principal*

## **KEYBOARD GLOCKENSPIEL**

Michael Shannon

## **MUSIC LIBRARIAN**

Wayne Vogan

## **ASSISTANT MUSIC LIBRARIAN**

Ondrej Golias

## **STAGE LIBRARIAN**

Paul Langley

## **PERSONNEL MANAGER**

Ian Cowie

\*extra musician

# CANADIAN OPERA COMPANY CHORUS

## **SOPRANOS**

Lindsay Barrett  
Andrea Cerswell  
Margaret Evans  
Ilona Karan  
Alexandra Lennox-Pomeroy  
Ingrid Martin  
Eve Rachel McLeod  
Jennifer Robinson  
Teresa van der Hoeven  
Ilana Zarankin

## **MEZZO-SOPRANOS**

Marianne Bindig  
Susan Black  
Sandra Boyes  
Wendy Hatala Foley  
Erica Iris Huang  
Lilian Kilianski  
Kathryn Knapp  
Anne McWatt  
Karen Olinyk  
Marianne Sasso

## **TENORS**

Vanya Abrahams  
Stephen Bell  
Taras Chmil  
Sam Chung  
Stephen Erickson  
John Kriter  
Jason Lamont  
James Leatch  
Stephen McClare  
Eric Olsen

## **BARITONES/BASSES**

Kenneth Baker  
James Baldwin  
Jesse Clark  
Bruno Cormier  
Michael Downie  
Jason Nedecky  
Michael Sproule  
Jan Vaculik  
Gene Wu  
Michael York

## **MUSIC STAFF**

Rachel Andrist (*Head Coach*)  
Michael Shannon  
Stéphane Mayer (*Ensemble Studio Intern Coach*)

## **ASSISTANT CONDUCTOR**

Ingmar Beck

## **GERMAN DICTION COACH**

Adreana Braun

## **ASSISTANT STAGE MANAGERS**

Lesley Abarquez  
Michael Barrs

## **APPRENTICE STAGE MANAGER**

Alice Ferreyra

## **ASSISTANT LIGHTING DESIGNER**

Davida Tkach  
Chris Malkowski

## **UNDERSTUDIES**

<i>Second Lady</i>	Lauren Eberwein
<i>Third Lady</i>	Lindsay Ammann
<i>Monostatos</i>	John Kriter
<i>First Spirit</i>	Ella Farlinger**
<i>Second Spirit</i>	Maddy Ringo-Stauble**
<i>Third Spirit</i>	Nathan Niang**
<i>First Priest</i>	Aaron Sheppard
<i>Second Priest</i>	Jan Vaculik
<i>First Armed Man</i>	Charles Sy
	Aaron Sheppard
<i>Second Armed Man</i>	Michael Uloth
<i>The Speaker</i>	Neil Craighead
<i>Papagena</i>	Danika Lorén

\*\* The First, Second and Third Spirits are members of the Canadian Children's Opera Company

## **ACTOR**

Sung Chung

# FLUTE FLASHBACK

## 65 YEARS OF MAGIC AT THE COC

BY KRISTIN MCKINNON

This season marks the 65th anniversary of the COC's very first presentation of *The Magic Flute*. Since 1952, the COC has presented at least seven productions of Mozart's final and most popular opera, including an exclusive Ensemble Studio production and a school tour adaptation for young people. Join us for a trip down memory lane as we revisit some of the COC's most memorable *Magic Flute* moments.

### 1952

The COC's first ever production of *The Magic Flute* took place in February 1952 at the Royal Alexandra Theatre as part of the company's third season, back when it was known as the Opera Festival Association of Toronto. Directed by the COC's co-founder and, later, artistic director Herman Geiger-Torel, the opera was sung in English and starred Mary Morrison as Pamina, Robert Price as Tamino, and Lois Marshall as the Queen of the Night. Don Garrard, one of the high priests, would also go on to enjoy an international career.

### 1977

Right: the Three Ladies, played by (left to right) Jean MacPhail, Carol Anne Curry and Claudette Leblanc, were an imposing presence in the COC's 1977 production directed by Bliss Herbert.

Far right: Peter Barcza's Papageno in 1977 was especially bird-like, while Patricia Wells' Pamina radiated 1970s glamour.



## FLUTE MEMORIES OF THE 2017 CAST

Our cast shared some of their favourite memories of *The Magic Flute* and the characters they play. To read more of their thoughts, visit [coc.ca/Parlando](http://coc.ca/Parlando).

#### ANDREW HAJI (Tamino)

The first time I saw *The Magic Flute* was back in 2011 here at the

COC. Watching this incredible—and incredibly charming—production made me even more excited to be pursuing opera as a career. Now, to be able to perform in that very same production, I couldn't be more thrilled! *The Magic Flute* transports the audience into a fantasy world, where anything is possible. It's sort of like the *Harry Potter* series, in that it gives your mind the license to imagine and to dream.

#### ELENA TSALLAGOVA (Pamina)

I was 12 when I first heard *The Magic Flute*. I wasn't familiar with opera and had never been to one before. My parents are musicians and I suppose they knew the best way to introduce a child to the complex art form of opera. I saw my first opera on DVD and it was a famous recording from the Met in 1991, with Kathleen Battle singing Pamina and James Levine conducting.



## 1982

Celebrated illustrator Maurice Sendak, best known for the classic children's story *Where the Wild Things Are*, co-created the whimsical set and costume designs for the COC's 1982 production. This production also marked Ben Heppner's COC debut, then a member of the Ensemble Studio, as the First Armed Man. Right: Claudia Cummings as the Queen of the Night and Costanza Cuccaro as Pamina. Far right: Theodore Baerg as Papageno with Shawna Farrell as Papagena and the Three Spirits.



## 1989

This COC production was directed by Lotfi Mansouri, the company's then-general director, with majestic sets and costumes designed by Thierry Bosquet.



*Continued on next page*

I remember I watched it breathless and now I can listen to *Flute* with no less great anticipation—each time I discover something new.

**KIRSTEN MACKINNON** (Pamina) *The Magic Flute* was my very first opera. I sang one of the three spirits with Vancouver Opera when I was 10 years old and had a blast! I can't believe what a dream it is that the very

next time I get to perform *The Magic Flute*, it's with the COC and I'm now singing Pamina. *Flute* is a favourite not only because of the music. The characters really make the show—I'd go for Papageno alone. He can be such a quirky weirdo and I completely dig it!

**AMBUR BRAID** (The Queen of the Night) I first heard some of *The Magic Flute* in the movie *Amadeus* and it was

captivating. Villains are appealing and the Queen of the Night is an incredible lady. Yes, she has some pretty famous high notes, but she's a woman who is obsessed with power and that can be pretty ugly. We all have that desire inside of us, so it's nice to play the dark characters to keep it in check. Mwa ha ha!

*Continued on next page*



## 1993

This 1993 incarnation, directed by Martha Clarke, proved to be one of the COC's more polarizing productions, but brought together two long-time COC favourites, then at the beginning of their careers: tenor Michael Schade and baritone Russell Braun (at far left), playing Tamino and Papageno. Also pictured are (l-r) Tanya Parrish, Norine Burgess and Monica Whicher as the Three Ladies, and Valerie Gonzalez (background) as Papagena.



## 2005

The 2005 Ensemble Studio production, which commemorated the 25th anniversary of the prestigious training program, got a little wild with a lion-taming Tamino, played by tenor Victor Micallef (now one of the three "Tenors"). At the time, this was the program's largest production to-date. It was directed by Andrew Porter, and performed in the MacMillan Theatre at the University of Toronto.



### JOSHUA HOPKINS (Papageno)

The first time I saw *The Magic Flute* I was transported. It was only the third live opera I had ever seen and I was lucky enough to watch my wife (then girlfriend) sing Second Lady in a Toronto-based young artist summer program. The production was set in, of all things, the *Star Trek* universe. Papageno's character was recast as Data, from the series *Star Trek: The*

*Next Generation*, which I watched religiously growing up. I thought the concept really worked!

**PHILLIP ADDIS** (Papageno) I believe my first experience of *The Magic Flute* was the Ingmar Bergman film, probably on PBS. The first live performance I saw would have been by Opera Atelier, here in Toronto. In both cases, the tone of the storytelling acknowledged the humanity behind the theatrics. It's hard to resist genius

that doesn't take itself too seriously. I love how simply Papageno wants to live his life, and how honest he is about his hopes and desires. I think this is the life Mozart himself wished he could have had.

**GORAN JURIC** (Sarastro) I first saw *The Magic Flute* performed at the Croatian National Theatre in Zagreb while I was still in high school. I'm so sad that the Queen of the Night and Sarastro don't have a *duetto*. Can



# 2011

It would be 18 years before the COC staged *The Magic Flute* on the mainstage again, with Michael Schade (below, top) returning to reprise the role of Tamino in the company's new production by Diane Paulus, revived this season. It was the first *Flute* to grace the Four Seasons Centre stage. Below, bottom: Isabel Bayrakdarian was Pamina and Mikhail Petrenko was Sarastro.



*Kristin McKinnon is the COC's publicist and publications co-ordinator.*

you imagine what it would be like to listen to the two most extreme human voices, a coloratura soprano and a dark bass, clashing in a musical way? I hope one day some composer will add that number to this opera and I hope Wolfgang won't be mad.

**MATT BOEHLER** (Sarastro) The first time I heard the opera was during my years as a theatre major in undergrad. I was cast as Sarastro in my college's opera production that year, and, aside from beginning to work on the arias with my voice teacher, I hadn't listened to it before in its entirety. I was immediately drawn in by its whimsical sense of humor. Honestly, singing all of those low notes is just great fun!



**osephson** *since 1935*  
**opticians**

**Flagship Store**  
**60 Bloor St. West (On Bay St.)**  
**416-964-7070**



**466 Eglinton Ave. W.**  
**416-545-1845**

**2536 Bayview Ave**  
**416-444-8485**

**Brookfield Place**  
**181 Bay Street**  
**416-861-1516**

**Humbertown Shopping Centre**  
**270 The Kingsway**  
**416-232-1222**

**Richmond-Adelaide Centre**  
**130 Adelaide Street West**  
**416-363-3029**



**josephson.ca**

From boy band to *Bohème*...

# GET TO KNOW ANDREW HAJI

**What is your go to song for karaoke?**

"Circle of Life" from *The Lion King*

**What is the best advice you've been given?**

Follow your heart

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

An IT consultant

**What is your dream operatic role, regardless of voice type?**

Rodolfo from *La Bohème*

**What book have you read again and again?**

*Harry Potter and the Philosopher's Stone*

**iPhone or Android?**

iPhone up until now, but Android is growing on me!

**You can only watch one movie/TV show for the rest of your life. What movie/TV show would that be?**

*Star Trek: The Next Generation*

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

New Zealand

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

*The Marriage of Figaro II: Basilio's Revenge*

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

Luciano Pavarotti, Steve Jobs, and Captain Jean-Luc Picard

**What is the farthest you have been from home?**

Athens, Greece

**What's your favorite sports team?**

Any Toronto team, as long as they're winning.

**Any pre-performance or post-performance rituals?**

Rest, water, and deep breathing.

**If you were in a boy band, what would the band's name be?**

I was in a boy band! We called ourselves "Shades of Black." Don't ask me why.

**What is one thing people would be surprised to know about you?**

I have webbed toes.

**What would be the title of your autobiography?**

*A Pirate's Life for Me—Living on the High Cs*

**What's something that you have always wanted to try but you've been too scared to do?**

Eating a durian.

**What is one piece of advice for Tamino?**

Start learning how to play the flute!



*In 2015 Andrew got to sing his dream role at Opera Theatre of Saint Louis!*



*Shades of Black in their heyday!*



# A passion for the arts

KPMG is a longstanding supporter of the Canadian Opera Company, and we are pleased to be the Production Sponsor of *The Magic Flute*.

[kpmg.ca](http://kpmg.ca)



# GÖTTERDÄ

(THE TWILIGHT  
OF THE GODS)



*John Fanning as Gunther, Joni Henson as Guttrune and Mats Almgren as Hagen in the COC's 2006 production of Götterdämmerung, part of the company's first complete Ring Cycle, the first staged production in the Four Seasons Centre for the Performing Arts in September that year. The Four Seasons Centre is the first opera house to mount the Ring Cycle as its first production since the cycle had its world premiere at Bayreuth in 1876.*



# MMERUNG

BY RICHARD WAGNER

PRODUCTION ORIGINALLY MADE POSSIBLE BY KOLTER COMMUNITIES

Opera in a prologue and three acts ♦ Libretto by Richard Wagner  
First performance: Festspiel, Bayreuth, as part of the *Ring Cycle*, August 17, 1876

## COC PRODUCTION

Last performed by the COC in 2006 ♦ February 2, 5, 8, 11, 14, 17, 25, 2017  
Sung in German with English SURTITLES™

## THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

First Norn/Flosshilde  
**Lindsay Ammann**

Second Norn/Waltraute  
**Karen Cargill**

Third Norn/Gutrune  
**Ileana Montalbetti**<sup>^</sup>

Brünnhilde  
**Christine Goerke**

Siegfried  
**Andreas Schager**<sup>°</sup>

Gunther  
**Martin Gantner**

Hagen  
**Ain Anger**<sup>°</sup>

Alberich  
**Robert Pomakov**

Woglinde  
**Danika Lorèn**<sup>D+</sup>

Wellgunde  
**Lauren Eberwein**<sup>D+</sup>

---

Conductor  
**Johannes Debus**

Director  
**Tim Albery**

Assistant Director  
**Marilyn Gronsdal**

Set and Costume Designer  
**Michael Levine**

Lighting Designer  
**David Finn**

Choreographer  
**Patti Powell**

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

Stage Manager  
**Kate Porter**

SURTITLES™ Producer  
**Gunta Dreifelds**

Johannes Debus is generously underwritten by George and Kathy Dembroski

Andreas Schager's performance is generously sponsored by Kristine Vikmanis and Denton Creighton

Ain Anger's performance is generously sponsored by an anonymous donor

Christine Goerke's performance is generously sponsored by Jack Whiteside

Danika Lorèn's performance is generously sponsored by COVC Jean A. Chalmers Award

Lauren Eberwein's performance is generously sponsored by Brian Wilks, Marjorie and Roy Linden

Sandra Horst and the COC Chorus are generously underwritten by Tim and Frances Price

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

**PROLOGUE AND ACT I** 120 minutes   **INTERMISSION** 35 minutes   **ACT II** 60 minutes   **INTERMISSION** 25 minutes   **ACT III** 80 minutes

Performance time is approximately five hours and 20 minutes.

## NOTES

With *Götterdämmerung*, the fourth part of the *Ring Cycle*, all the curses attached to the ring come to fruition. Siegfried dies at the hand of Alberich's son, Hagen, and Brünnhilde goes to her death as the reign of Wotan and his fellow gods comes to an end in the flames of Valhalla. The ring itself returns to the Rhinemaidens. It has been a long journey since the beginning of *Das Rheingold*, when Alberich stole the gold from the Rhinemaidens, out of which he fashioned the ring.

In *Götterdämmerung*, the next generation repeats all the errors of greed and lust for power committed by their parents. And the one oasis of real love, between Siegfried and Brünnhilde, is shattered by his naivety in the face of Hagen's relentless pursuit of vengeance and of the ring.

As the generations have gone by, we have travelled a century or more from the late-19th century world of *Das Rheingold*, hiding its hypocrisies behind a screen of patriarchal, empire-building certainty, to the more overt, mafia-like duplicity, greed, and amorality of the modern corporate world. Gunther and his sister Gutrune, with their half-brother Hagen acting as their malign "consigliere," run an empire that demands the unthinking loyalty of their people. Yet in their private lives they are as unhappy and dysfunctional as all the preceding families of the *Ring* have been; these siblings are desperate for love but unaware that it cannot be found by bribes and deception. And it is from Gunther and Gutrune's pathetic attempt to buy for themselves the love of Brünnhilde and Siegfried that the spiral of descent begins to the final destruction of everything that Wotan had wanted to achieve.

**Tim Albery, director**

## SYNOPSIS

### PRELUDE

Three Norns spin the Rope of Fate, which binds the past, present and future. They recall the time when a young Wotan visited the World Ash Tree, seeking wisdom from the well beneath the tree. He paid with the loss of an eye, and took as his reward a spear broken from the tree itself, upon which he inscribed his contract with nature. When the spear shattered, the well dried up and the tree withered and died. Wotan's warriors have chopped down the tree and gathered the wood around Valhalla. Wotan will soon set the world aflame. As they wonder what will happen next, the rope frays and breaks. Their power gone, they descend into the earth in search of their mother, the earth goddess Erda. As dawn breaks, Siegfried sets out from his home in search of adventure. Brünnhilde bids him a loving farewell. As he departs, Siegfried gives Brünnhilde the ring.

### ACT I

*Scene i:* In the Hall of the Gibichungs, where Gunther and his sister Gutrune rule, Gunther asks for advice from his half-brother Hagen, the illegitimate son of Alberich. Both Gunther and his sister are unmarried, and unsure of where to find suitable matches. Hagen suggests Brünnhilde for Gunther and Siegfried for Gutrune. He tells of Siegfried's great feats and convinces the siblings to seduce him into marriage with a magical potion that will make him forget other women and fall in love with Gutrune. Then it will be easy to persuade him to help persuade Brünnhilde to marry Gunther.

A scene from *Das Rheingold* in the COC's 2006 production, in which the model of Valhalla—yet to be built and subsequently destroyed—is shown.





On his journey Siegfried arrives at Gibichung Hall and the plan is put into motion.

*Scene ii:* Siegfried introduces himself to the Gibichungs, and shows them his sword, Nothung, and the magic helmet, the Tarnhelm. The ring, he says, is with Brünnhilde. Gutrune hands Siegfried the magic drink. As he drinks it, he forgets Brünnhilde entirely and falls in love with Gutrune. Siegfried volunteers to help Gunther find a wife. Gunther suggests they seek out Brünnhilde, and Siegfried agrees. They swear a bond of blood-brotherhood, and drink a toast to their new friendship. As they depart, Hagen congratulates himself on the plan he has set in motion, believing it will allow him to recover the ring that Wotan stole from his father.

*Scene iii:* Brünnhilde is visited by her sister, the Valkyrie Waltraute, who tells her that Wotan has been quite lost since he imprisoned Brünnhilde in the ring of fire. He no longer sends the Valkyries to battle; he no longer seeks to rule the gods. He sits on his throne, clutching his shattered spear. Waltraute explains that the only thing that can possibly save the gods now is the return of the ring to the Rhinemaidens. Brünnhilde refuses to part with it, and Waltraute leaves in despair. As evening falls, Siegfried returns, but transformed by the Tarnhelm into Gunther. This false Gunther tears the ring from Brünnhilde's finger and claims her as his bride.

## INTERMISSION

### ACT II

*Scene i:* Hagen is haunted by the spirit of his father—Alberich the Nibelung. Hagen promises to obtain the ring from Siegfried, so that he and his father can rule the world together.

*Scene ii:* Siegfried brings Hagen the welcome news that Brünnhilde will now be Gunther's bride. Hagen tells Gutrune to prepare for a double wedding.

*Scene iii:* Hagen announces the weddings to the men of Gibichung and orders a celebration.

*Scene iv:* Gunther leads Brünnhilde into the hall, and introduces her to his sister and to Siegfried. Brünnhilde reacts violently upon seeing Siegfried, astonished that he has forgotten her. She sees the ring on his hand and realizes it was he who came to her, not Gunther. She tells the packed hall that she has slept with Siegfried. He denies it, swearing on Hagen's spear that he is innocent and that the spear should kill him if he is lying.

*Scene v:* Left alone with Gunther and Hagen, and believing herself betrayed, Brünnhilde succumbs to Hagen's guile and reveals Siegfried's only vulnerability—a blow to his back can kill him. Gunther, believing Siegfried slept

with Brünnhilde while in disguise, joins in Hagen's plan to murder him. Hagen suggests they make it look like a hunting accident. As the three contemplate the hero's downfall, Siegfried and Gutrune's wedding procession passes by.

## INTERMISSION

### ACT III

*Scene i:* The Rhinemaidens Woglinde, Wellgunde and Flosshilde, lament the loss of their gold. Siegfried, out hunting with Hagen and the Gibichung men, comes across them. The Rhinemaidens attempt to seduce Siegfried into handing over the ring, but without success. They tell him the ring is cursed, that he will die later that same day if he does not hand it over, but Siegfried doesn't believe them. The Rhinemaidens go in search of Brünnhilde as the hunting party arrives.

*Scene ii:* The men ask Siegfried about his exploits. Is it true he understands the birds' songs? He says he no longer listens to the forest birds. Then he tells the story of his childhood and his fight with the dragon, Fafner. Hagen adds a herb to Siegfried's drink, that restores his memory, then asks him about what happened after he killed the dragon. Siegfried tells an astonished Gunther about his rescue of Brünnhilde from the ring of flames, and their passionate love for each other. Hagen stabs Siegfried in the back. Siegfried begs Brünnhilde's forgiveness and dies. Above, two ravens take flight, returning to Wotan to tell him the end has come.

*Scene iii:* Gutrune awaits the return of her husband and dreads meeting up with Brünnhilde, whose presence haunts her. Hagen returns followed by a funeral procession. Hagen tells her that Siegfried is dead, killed by a bear. Through her grief, Gutrune realizes Hagen has lied, and accuses her brother Gunther of murder. Hagen confesses to the murder, but says he did it in righteousness. He attempts to take the ring from Siegfried's finger, but Gunther stops him, claiming the ring is rightfully Gutrune's. Challenging Gunther to a fight, Hagen kills him. He reaches once again for the ring, but this time Brünnhilde stops him. She has learned everything from the Rhinemaidens, and tells Gutrune the truth about her relationship with Siegfried. Shamed, Gutrune curses Hagen. Brünnhilde orders the people to prepare a funeral pyre for Siegfried. She removes the ring from his finger and places it on her own; she lights the pyre and throws herself upon it. The Rhine overflows its banks; the Rhinemaidens reclaim the ring and drag Hagen beneath the waves. Flames consume Valhalla.

# CANADIAN OPERA COMPANY ORCHESTRA

## VIOLIN I

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

## VIOLIN II

Paul Zevenhuizen, *Principal*  
Csaba Koczó, *Assistant Principal*  
James Aylesworth  
Jennie Baccante\*  
Christine Chesebrough\*  
Terri Croft\*  
Laura D'Angelo\*  
Heng-Han Hou\*\*  
Corey Gemmell\*  
Elizabeth Johnston  
Clara Lee\*  
Lynn Kuo\*  
Alexei Pankratov\*  
Louise Tardif  
Marianne Urke (leave of absence)  
Joanna Zabrowarna

## VIOLA

Keith Hamm, *Principal*  
Joshua Greenlaw, *Assistant Principal*  
Carolyn Blackwell\*  
Madlen Breckbill\*\*  
Catherine Gray  
Emily Eng\*  
Ethan Filner\*

Sheila Jaffé  
Shannon Knights\*  
Rory McLeod\*  
Nicholaos Papadakis\*  
Angela Rudden\*  
Beverley Spotton (leave of absence)  
Yosef Tamir

## CELLO

Bryan Epperson, *Principal*  
Alastair Eng, *Associate Principal*  
Paul Widner, *Assistant Principal*  
Maurizio Baccante  
Naomi Barron\*  
James Churchill\*\*  
Drew Comstock\*  
Peter Cosbey\*  
Bryan Holt\*  
Olga Laktionova (leave of absence)  
Marianne Pack\*  
Elaine Thompson

## BASS

Alan Molitz, *Principal* (leave of absence)  
Tony Flynt, *Acting Principal\**  
Robert Speer, *Assistant Principal*  
Nick Davis\*  
Jesse Dietschi\*\*  
Tom Hazlitt  
Paul Langley  
Eric Lee\*  
Reuven Rothman\*  
Robert Wolanski\*

## FLUTE

Douglas Stewart, *Principal*  
Leslie Newman\*  
Maria Pelletier\*

## PICCOLO

Shelley Brown

## OBOE

Mark Rogers, *Principal*  
Jasper Hitchcock\*  
Lief Mosbaugh\*

## ENGLISH HORN

Lesley Young

## CLARINET

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

## BASS CLARINET

Colleen Cook

## BASSOON

Eric Hall, *Principal*  
Elizabeth Gowen (leave of absence)  
William Cannaway \*  
Lisa Chisolm\*

## HORN

Mikhailo Babiak, *Principal*  
Sarah Sutherland, *Assistant Principal\**  
Janet Anderson  
Roslyn Black\*  
Bardhyl Gjevori  
Gary Pattison  
David Quackenbush\*  
Micajah Sturgess\*  
Scott Wevers\*

## WAGNER TUBAS

Roslyn Black\*  
Bardhyl Gjevori  
Gary Pattison  
David Quackenbush\*

## TRUMPET

Alper Çoker, *Acting Principal\**  
Michael Fedyshyn\*  
Robert Weymouth

## BASS TRUMPET

David Pell\*

## TROMBONE

Charles Benaroya, *Principal*  
Ian Cowie

## BASS TROMBONE

Megan Hodge\*  
Herbert Poole

## CONTRABASS TROMBONE

Megan Hodge\*

## TUBA

Scott Irvine, *Principal*

## TIMPANI

Michael Perry, *Principal*  
Trevor Tureski

## PERCUSSION

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

## HARP

Sarah Davidson, *Principal*  
Sanya Eng\*

## STIERHORNS

Ian Cowie  
Herbert Poole

## BACKSTAGE HORNS

Michele Gagnon\*  
Aiden Kleer\*  
Sarah Sutherland\*

## MUSIC LIBRARIAN

Wayne Vogan

## ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

## STAGE LIBRARIAN

Paul Langley

## PERSONNEL MANAGER

Ian Cowie

\* extra musician

\*\* Orchestra Academy member, performing opening night only

# CANADIAN OPERA COMPANY CHORUS

## SOPRANOS

Lindsay Barrett  
Margaret Evans  
Ingrid Martin  
Jennifer Robinson  
Teresa van der Hoeven

## MEZZO-SOPRANOS

Sandra Boyes  
Wendy Hatala Foley  
Lilian Kilianski  
Anne McWatt  
Karen Olinyk

## TENORS

Vanya Abrahams  
Tonatiuh Abrego  
Fabian Arciniegas  
Stephen Bell  
Taras Chmil  
Sam Chung  
Stephen Erickson  
William Ford  
Ryan Harper  
Patrick Jang  
John Kriter  
Jason Lamont  
James Leatch  
Stephen McClare  
Derrick Paul Miller  
Eric Olsen  
Conrad Siebert  
Joshua Wales

## BARITONES/BASSES

Grant Allert  
Kenneth Baker  
James Baldwin  
Peter Barnes  
Bradley Christensen  
Sung Chung  
Jesse Clark  
Bruno Cormier  
Michael Downie  
John Holland  
Keith Lam  
Olivier Laquerre  
Constantine Meglis  
Jason Neddecky  
Michael Sproule  
Michael Uloth  
Jan Vaculik  
Peter Wiens  
Marcus Wilson  
Dylan Wright  
Gene Wu  
Michael York



**MUSIC STAFF**

Eric Weimer (*Head of Music Preparation*)  
Anne Larlee  
Hyejin Kwon (*Ensemble Studio Intern Coach*)

**ASSISTANT CONDUCTOR**

Derek Bate

**GERMAN DICTION COACH**

Adreana Braun

**ASSISTANT STAGE MANAGERS**

Joanna Barrotta  
Tiffany Fraser

**ASSISTANT LIGHTING DESIGNERS**

Davida Tkach  
Chris Malkowski

**UNDERSTUDIES**

<i>Gutrune</i>	Samantha Pickett
	Aviva Fortunata
<i>First Norn</i>	Megan Quick
<i>Second Norn</i>	Lauren Eberwein
<i>Third Norn</i>	Samantha Pickett
	Aviva Fortunata
<i>Hagen</i>	Simon Wilding
<i>Woglinde</i>	Jacqueline Woodley
<i>Wellgunde</i>	Emily D'Angelo

*Susan Bullock as Brünnhilde and Christian Franz as Siegfried in the COC's 2006 production.*



# GÖTTERDÄMMERUNG

## AND THE TWILIGHT OF OUR IGNORANCE

BY STEPHAN BONFIELD

When we last left off in *Siegfried*, love had triumphed, and so apparently, had Wagner's fans who had successfully coerced the notoriously idealistic composer into writing the one type of music he despised more than any other—a love duet.

But it is that love, tenuous and tentative at best, that articulates most clearly the central premise of *Götterdämmerung*. If there is one matter upon which humanity is absolutely reliant, it is that love is the most precious gift that graces nearly all our lives. But if love is to succeed, it must be at once as deep in foundational commonalities between its participating partners as it is both broad and secure in the social milieu where it takes root.

Siegfried and Brünnhilde's love for one another carries neither of these crucial ingredients. They live on a rocky outcropping far from the cares of everyday life and know scarcely little of human concerns and much less, tragically, of the possibilities inherent in humanity's darkest side: namely its all-too precarious flirtations with greed and treachery.

*Götterdämmerung* is Wagner's longest opera in the *Ring Cycle* but in terms of storytelling it is also his simplest. In this, the central story of the epic poem *The Ring of the Nibelung*, the world of the gods is thrown off (apart from one exchange between Waltraute, a Valkyrie who implores Brünnhilde to renounce the ring to save Wotan and the gods), and instead we live inside the human world of the Gibichungs and their leitmotif of stuffy politics. Conversation in Gunther's hall is only

concerned with pedestrian matters such as how to consolidate their power along the Rhine by finding strong and suitably attractive mates—Siegfried for his sister, Gutrune, and Brünnhilde for Gunther himself.

And slithering among them, proposing how to make it all possible, is Gunther's ever-treacherous half-brother Hagen, plotting everyone's downfall so that he can obtain the ring for himself. Although Hagen and Gunther share the same mother, Hagen's father is the dwarf Alberich, who renounced love in order to steal the gold in the opening scene of *Das Rheingold*, the prequel to Wagner's epic cycle, wherein he attempted to wield its measureless power. When Wotan, king of the gods, in turn stole the gold to secure absolute dominion over everything as payment for his heavenly fortress Valhalla, Alberich pronounced a curse that promised destruction to all who come in contact with the ring.

It is that very curse that ultimately dooms the love between Siegfried and Brünnhilde. Torn apart via usury and deceit, both suffer the ultimate displacements from each other: Siegfried is ripped from Brünnhilde by having his memory shrouded (already a problem we saw in *Siegfried*) and Brünnhilde, no longer a god, is torn from Siegfried by being exposed to the ravages of finite time known to all mortals. Brünnhilde is dragged through the darkest of human experiences: betrayal, humiliation, insatiable vengeance and undiluted anger—the very emotions that ultimately steal away the transcendental bliss associated

with godhood. Here lies the true curse of the ring for Brünnhilde. She loses immortality and must experience inexorable death via the same poisonous feelings that caused the ring to be cursed in the first place.

Time is made into an alien and dark phenomenon with the collapse of the World Ash Tree. At the beginning of *Götterdämmerung*, it is revealed that Wotan had whittled the tree down so much that it fractured and broke apart the fate of all to such a degree that the future of the universe could no longer be read by the Norns. In such a world, we lose our own sense of certainty and innocence, and above all, we fall prey to corruption and desire for temporal power as psychological compensation. This is due as much to the curse of the ring as the preternatural insecurities of Wotan, a king of the gods whose hypocrisy drives his quest for absolute unassailability resulting in the destruction of the universe, the very thing he created.

Wagner saw both creation and Wotan, its creator, as flawed; a crack in the cosmos permeating all the way down into the human world. The curse of the ring stood as the outward appearance of an eternally flawed creation that required annihilation in order to be fixed.

But how to undo a curse that binds gods and mortals? The only solution is to awaken to the fact that one cannot, and that the awesome creative power of the entire universe, symbolized in the gold itself, cannot ever be captured single-handedly nor apprehended whole-mindedly by any one being. Indeed, the twilight of the gods





*Mats Almgren as Hagen with the men of the COC Chorus in the COC's 2006 production.*

is the realization that such lust to power must be overturned. Power, as Wagner witnessed it in his own time, was inherently self-blinded to the nefariousness of our own defective individual and collective will, just as it is for any would-be gods today, whether they be ancient mytho-poetical characters of the distant past or the many narcissistic political incarnations of the present.

*Götterdämmerung* arguably presents a somewhat nihilistic view of a world gone bad, absolutely corrupted by a will to absolute power. But through all of it, Wagner wished to present a clear message to us: to be redeemed from such a world requires an awakening to self-awareness from the protean dream state found in Siegfried's naturalistic naïveté.

Hence, the awakening of Brünnhilde, and our awakening too, comes through death itself as a purgative

act, one of many important tenets found in the Greek tragedies Wagner studied assiduously and emulated devotedly in his music dramas. The premise of Wagner's original title for *Götterdämmerung*—*Siegfrieds Tod* (*The Death of Siegfried*)—becomes prescriptive for redemption through his primary character exponent, Brünnhilde. Wagner pronounced that his *Ring Cycle* was created for Brünnhilde's "glorification," a constitutive means and a proxy for us to contemplate our own mortality within a flawed universe that is not infinite and unassailable at all, but is itself just as subject to the cosmic laws of finitude.

Wagner had trouble ending the *Ring Cycle*, setting at least five different textured versions to different music. Indeed, after he had chosen his ending he was not satisfied with it for a time, but eventually came to believe it to be the best compromise. In its final

version, the end of *Götterdämmerung* came to symbolize, in the most glorious of über-Romantic thinking, how we annihilate our own past flaws and begin anew in a future of our own making; what Wagner described as redemption from death via art of the "innermost soul of the world."

Therefore, the *Ring*, with its optimistic ending leitmotif—a transformation of the Brünnhilde "love" leitmotif which began Act I—contains a grand but uncomplicated message: humanity can escape its past instincts, inherited from a flawed creation, and wish for a more hopeful future. But Wagner leaves it for us to decide just how that future will look.

---

*Stephan Bonfield is a frequent speaker at the COC and other opera companies across Canada and is the opera and ballet critic for The Calgary Herald and Edmonton Journal.*



Two artists, who have taken this *Ring* journey together over the last three seasons, leave us with unforgettable musical and theatrical memories.



## JOHANNES DEBUS

Conductor and COC Music Director

**Not only does our audience's journey with Wagner's *Ring Cycle* come to an end with *Götterdämmerung* but this will conclude your first time conducting the cycle. What have you discovered about Wagner's music dramas as you've worked through them to their conclusion?**

Most people would probably agree that "monumental" is an apt descriptor of Wagner's *Ring Cycle*. But even if you've encountered this "monumentality" in smaller doses as we have at the COC these past three successive seasons, you will not miss that dimension, either sitting in the audience, playing in the orchestra pit, performing on stage or working backstage. Wagner requires a "monumental" buy-in from everyone involved no matter what role we play in the experience. Yet despite its larger-than-life qualities, the *Ring* captivates me through its clarity of conception, composition and structure. Wagner's great sense for proportion makes the epic length feel humanly measured.

**If you had to choose the most compelling musical moments in *Götterdämmerung*, what would they be, and why?**

Siegfried's Funeral March and Brünnhilde's Immolation Scene are my obvious choices for the most compelling moments in *Götterdämmerung*. Hands down: is there anything more ecstatic and mind-blowing than this music?!

**What are some of the more universal themes treated by Wagner in this story that make it relevant today?**

Wagner's *Ring* is rich in manifold universal themes and everlasting human questions. To name a few: the cycle of creation and destruction; the dichotomy of power and powerlessness; self-determination and heteronomy; and the consequences of our own actions. We could also add themes like world order; nature versus civilization; past, present and future. It has lost nothing of its up-to-dateness and relevance.

**Can you comment on some of the major casting choices—what can we look forward to with this fantastic team of singers?**

With Christine Goerke at the helm of our cast, Toronto should turn into a mecca for die-hard Wagnerites as well as the go-to destination

for all who want to hear some of the world's leading singers in this repertoire. I, for my part, can't wait!

**This cycle has been a huge achievement for the COC Orchestra—what has the journey been like for them over the past three seasons?**

*Götterdämmerung* marks the conclusion of our *Ring* journey but also coincides with the anniversary of the opening of our magnificent hall 10 years ago. On the program then: Wagner's *Ring*. I'm sure that for those who played in the orchestra 10 years ago, this will be a very special moment to revisit and relive fond memories of that pivotal moment for the company. Likewise, for those who joined the company and its orchestra since then—and I include myself in that number—it will prove to be a memorable and special encounter with Wagner's monumental opus. By revisiting the *Ring* scores, our ensemble builds its collective identity—what I like to call an "orchestral DNA." Wagner discovered and developed what we now view as the "modern" orchestra by exploring its full range of possibilities. He makes you understand better than any other composer what it means to play together as an orchestra.



***“Wagner’s Ring is rich in manifold universal themes and everlasting human questions. To name a few: the cycle of creation and destruction; the dichotomy of power and powerlessness; self-determination and heteronomy; and the consequences of our own actions.”***

Johannes Debus

# CHRISTINE GOERKE

Brünnhilde



**What distinguishes the *Götterdämmerung* Brünnhilde vocally from her other two iterations in the *Ring Cycle*?**

The vocal writing for Brünnhilde in *Götterdämmerung* is the culmination—a compilation—of everything that has gone before. We can hear her youthful glee, but we also hear something from her that we haven’t heard before: Wotan’s anger. It’s something that has been latent within her, the emotional and musical part of the character that has been missing until now.

**What dramatic challenges are you faced with in this role?**

Dramatically, this Brünnhilde is a gift. Every emotion is there, ripe for the picking. People might like to talk about how this is a vocally exhausting role, but it’s quite a ride emotionally as well!

**Do you have a favourite moment for Brünnhilde in this opera—if so, why?**

For me, it is when Brünnhilde explains to Waltraute how her punishment has become her reward.

**What have you learned about Brünnhilde as she (and you) complete this *Ring* journey?**

I’ve learned that art most certainly imitates life (and vice versa!)... Take the gods and magic away from the *Ring Cycle* and you will find very “human” relationships.

**What in particular are you most looking forward to about making your debut in this role with the COC Orchestra and Johannes Debus?**

I am looking forward to ending this incredible journey with the friends with whom this all began.

## JOIN US FOR OPERA INSIGHTS



**GÖTTERDÄMMERUNG FROM SCRATCH:  
A NOVICE’S GUIDE**

**Monday, February 6, 2017, 7 – 8:30 p.m.**

Education Centre, Four Seasons Centre for the Performing Arts  
145 Queen St. W. (at University Ave.)

RESERVE YOUR PLACE AT  
THIS **FREE** EVENT AT

**[coc.ca/OperaInsights](http://coc.ca/OperaInsights)**

Join COC Music Director **Johannes Debus** as he leads you through the score of the final instalment of Wagner’s *Ring Cycle*, *Götterdämmerung*. No musical background necessary!

Show One Productions Proudly Presents:

# TRIO MAGNIFICO

## THE ULTIMATE OPERA GALA



© photo: Pavel Vaan  
Leonid Semenyuk

© photo: Vladimir Shirkov

© photo: Kristian Schuller

**SOLD OUT!**

**ANNA NETREBKO**  
**YUSIF EYVAZOV**  
**DMITRI HVOROSTOVSKY**

The Canadian Opera Company Orchestra  
Conductor: Jader Bignamini

**APRIL 25 · 2017 · 7:30 PM**

Four Seasons Centre for the Performing Arts  
145 Queen St. W · Toronto

Box Office: 416-363-8231  
[www.COC.ca](http://www.COC.ca) · [ShowOneProductions.ca](http://ShowOneProductions.ca)

You are welcome to put your name  
on our waiting list. Please email us  
at: [info@showoneproductions.ca](mailto:info@showoneproductions.ca)

**COC** CANADIAN  
OPERA  
COMPANY

**showone**  
PRODUCTIONS

PRESENTING SPONSOR

**BMO**





# GIVING THE FUTURE OF OPERA THE REAL EXPERIENCE

BY JENNIFER PUGSLEY



*Six finalists and Johannes Debus (far right) congratulate Simone McIntosh (second from right) on her First Prize win at Centre Stage, 2016.*



Since 1980, with the formation of the Ensemble Studio, the Canadian Opera Company has invested in fostering operatic talent. The bulk of those efforts have focused on the training of singers and opera coaches, but in recent years, the scope of the COC's training efforts has broadened to include instrumentalists through the Orchestra Academy, created in 2014, and emerging opera companies with the Company-in-Residence initiative, launched this past fall with indie opera collective Against the Grain Theatre as the inaugural participant.

"What we've learned from all these programs is just how great the need really is. To work in opera, at the level of a company like the COC, on par with the major international opera companies, it's essential to have hands-on experience," asserts Nina Draganić, Director of the COC Ensemble Studio and Orchestra Academy.

It's in that spirit the COC inches closer to realizing an ambitious future for an all-encompassing training program that includes the various branches of young artists that come through the world of opera. The hope in the short-term is to keep learning from

the piloted programs formulated to date while securing a stable source of funding so that in the long-term the COC can not only make all the current projects permanent but expand its training efforts.

"Apprenticeships are standard fare in so many professional careers—medicine, law, engineering—why not opera?" points out Nina. "What we can offer as a company is to build a more sustainable infrastructure for the art form."

Nurturing Canada's future operatic singing talent is an area in which the COC already plays a visible role, especially since taking its annual Ensemble Studio auditions public through a competitive vocal showcase in 2011 that swiftly grew in scale to anchor the COC's Centre Stage fundraising gala. On November 3, seven finalists were selected from a pool of 119 applicants for the 2017/2018 Ensemble Studio to perform in the Ensemble Studio Competition at Centre Stage. It was a night that focused a spotlight on some of the country's best and brightest young stars.

Cash prizes ranging in value from \$1,500 to \$5,000 were presented, but the bigger and, some would say, more coveted reward was the offer of a spot in the 2017/2018 Ensemble Studio, two of which were made: to mezzo-soprano Simone McIntosh of Vancouver, who took home First Prize (the Chair's Prize), and baritone Samuel Chan of Calgary, who won Second Prize.

"What's really impressive about Simone as an artist is her willingness to take risks. She's a fearless performer," shares Nina. "Samuel impressed us from the first words he sang, even in his audition DVD. He has an incredible artistic sensitivity and connection to text."

"Both of them, across the board, were so responsive. Everything you said to them in the sessions leading up to the actual competition just fell on fertile soil and blossomed."

Simone and Samuel, as well as incoming pianist/coach Rachael Kerr, are slated to join the Ensemble Studio training program next fall and may one day be counted among the program's illustrious graduates.

But there's no tenor next season?

"People often ask why we don't take two tenors, two sopranos, two mezzos, two baritones, etc., as many young artist programs do. It would certainly make our lives much easier on so many levels," says Nina with a rueful grin. "But that's not our priority. Our priority is to take the artists we feel have the most potential, however that may play out."

On January 8, 2017, the COC welcomed a new class of student musicians to the 2017 Orchestra Academy: violinists Jung Tsai from the Schulich School of Music at McGill University and Heng-Han Hou from the University of Toronto's Faculty of Music, as well as violist Madlen Breckbill, cellist James Churchill, and bassist Jesse Dietschi from The Glenn Gould School at the Royal Conservatory of Music. The five

players take part in an intensive three-week training program that features, among other opportunities, playing opening night of *Götterdämmerung* with the COC Orchestra, conducted by COC Music Director Johannes Debus.

The student players are paired up with mentors from the COC Orchestra: Sandra Baron, first violin; Elizabeth Johnson, second violin; Sheila Jaffé, viola; Paul Widner, cello; and Robert Speer, bass, learning from them in a one-on-one capacity. Orchestra Academy members also take part in a variety of public performances and participate in masterclasses and private sessions with opera singers, production personnel and visiting music staff.

This year's academy auditions featured a wider pool of candidates with the Schulich School of Music on board as one of the collaborating organizations.

It marks an exciting evolution in the development of the Orchestra Academy, allowing the COC to go beyond the borders of Toronto when connecting with student players.

"There's a palpable excitement from these students about the opportunity offered through our program," shares Nina. "There are orchestra academies elsewhere in the world, in Toronto even. What distinguishes ours is the connection to the human voice. We give them opportunities and valuable hands-on experience that they can't get elsewhere."

As is the case with everything the COC currently offers to young artists, says Nina, "it's about having the real experience."

---

*Jennifer Pugsley is the COC's Media Relations Manager.*

## 17/18 ENSEMBLE STUDIO



**SAMUEL CHAN**  
Baritone



**EMILY D'ANGELO**  
Mezzo-soprano



**LAUREN EBERWEIN**  
Mezzo-soprano



**RACHAEL KERR**  
Pianist



**DANIKA LORÉN**  
Soprano



**STÉPHANE MAYER**  
Pianist



**SIMONE MCINTOSH**  
Mezzo-soprano



**SAMANTHA PICKETT**  
Soprano



**MEGAN QUICK**  
Mezzo-soprano



**BRUNO ROY**  
Baritone

## 2017 ORCHESTRA ACADEMY



**MADLEN  
BRECKBILL**  
Viola



**JAMES CHURCHILL**  
Cello



**JESSE DIETSCHI**  
Bass



**HENG-HAN HOU**  
Violin



**JUNG TSAI**  
Violin



# OUR NEW ROOMMATES: AGAINST THE GRAIN

BY GIANMARCO SEGATO



Over the course of this season and next, the COC has invited indie opera collective Against the Grain Theatre (AtG) to be part of a pilot Company-in-Residence program. This new residency program is specifically aimed at young opera companies and offers, in addition to dedicated administrative space and resources, mentorship involving different departments and opportunities for job shadowing, as well as invitations to observe and/or participate in company meetings and events.

Four months into the residency, AtG's founder and artistic director Joel Ivany is "already seeing the changes that are happening at AtG. With a 'home base' we have a regular and familiar location for board meetings, collective meetings, and weekly leadership meetings. I can't stress how important this is for organizing and planning."

"Building a company is tough in any industry, but especially in opera," says AtG administrative advisor Joanna Barrotta. "The COC's leadership in mentoring young companies like ours gives us a stable platform to continue

our growth, and allows us to make a meaningful contribution to the opera ecosystem."

As the relationship between AtG and the COC develops, Joel has "hopes and plans for workshops, experimenting with new projects and further developing relationships with COC staff members. We've dreamed of doing workshops and now we have the feasibility to do them. This is invaluable."

---

*Gianmarco Segato is the COC's adult programs manager.*

*Below left: In 2013, AtG rehearsed AtG's Messiah in one of the studios at the COC's administrative complex at the Joey and Toby Tanenbaum Opera Centre. Below centre and right, and at the top of the page: in 2014, the company rehearsed and performed their production of Pelléas et Mélisande at the same location, in the beautiful Max Tanenbaum Courtyard.*



# Pairs perfectly with Puccini.



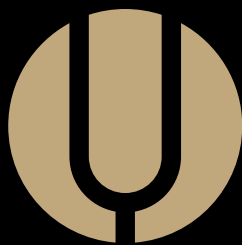
The official Canadian  
wine selection of the  
Canadian Opera Company

everyday iconic

*Trius*

[triuswines.com](http://triuswines.com)





CANADIAN OPERA COMPANY

# FINE WINE AUCTION

**THURSDAY, APRIL 6, 2017**

**FOUR SEASONS CENTRE FOR THE PERFORMING ARTS**

TICKETS **\$100**

**[coc.ca/Wine](http://coc.ca/Wine)**

---

**6 p.m.** Cocktail Reception & Silent Auction

**7:30 p.m.** Ensemble Studio Performance & Live Auction

---

For donations and tickets, please contact  
Tracy Abergel at **416-306-2305** or  
**[tracya@coc.ca](mailto:tracya@coc.ca)**



# SAVE THE DATE OPERANATION

THURSDAY, MAY 25, 2017

**JOIN US FOR NORTH AMERICA'S BIGGEST OPERA PARTY!**

**[OPERANATION.CA](http://OPERANATION.CA)**

# BACKSTAGE AND BEYOND!



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



**[1]** Roy and Marjorie Linden (far left and far right) and Brian Wilks (centre right) have been supporting the young artists of the Ensemble Studio for many years. This season, they are collectively sponsoring the work of (left to right) intern coach Stéphane Mayer, mezzo-soprano Lauren Eberwein, and intern coach Hyejin Kwon. The Lindens are also underwriting *An Evening with the Ensemble Studio* on February 23, a mainstage showcase of Ensemble artists in a program of Handel and Mozart.

**[2]** Soprano Sondra Radvanovsky and her husband/manager Duncan Lear celebrate the opening night of *Norma* with COC supporters.

**[3]** Backstage after the opening night performance of *Norma*, American tenor Russell Thomas (second from right) meets with (l-r) COC Board Vice Chair Justin Linden, Stephanie Orleans, and Roya and Rick Diradour.

**[4]** The cast and creative team of *Ariodante* celebrated their opening with a post-performance toast.

**[5]** A moment to relax after the Ensemble Studio Competition and before the gala dinner: pictured are Third Prize winner baritone Geoffrey Schellenberg, First Prize winner mezzo-soprano Simone McIntosh, Audience Choice Award winner soprano Myriam Leblanc, and Second Prize winner baritone Samuel Chan.





**[6]** Famed Canadian soprano—and next season’s Artist-in-Residence—Jane Archibald shows her daughter Audrey around the opera house after the opening night performance of *Ariodante*.

**[7]** Before the public performance of the Ensemble Studio School Tour production of *Second Nature*, young audience members and their parents enjoyed pre-show activities in the Imperial Oil Opera Theatre.

**[8]** Centre Stage Co-Chairs Julie Lasonde and Michael Gibbens with COC General Director Alexander Neef and Clare Neef on stage of the Four Seasons Centre for the Performing Arts following the Ensemble Studio Competition.

COC Music Director Johannes Debus made his Metropolitan Opera debut conducting *Salome* in December 2016. **[9]** Alexander Neef, along with a contingent of COC supporters, made the trip to watch the performance and celebrate with Johannes and the *Salome* cast, which included **[11]** Patricia Racette (Madama Butterfly with the COC in 2014) in the title role. **[10]** Johannes also reunited with former COC technical director Dave Feheley (now technical director at the Met).

**[12]** The COC Ensemble Studio School Tour visited Kingston on its journey around Ontario this past fall, and met with members of the Kingston Opera Guild. **[13]** And here’s the bus that transported the cast, set and costumes!

**[14]** Ensemble Studio mezzo-soprano Emily D’Angelo relaxed after her Koerner Hall debut in November, part of the Generation Next event.

**[15]** Pictured are winners of a draw at Polycultural Immigrant and Community Services. The prizes? Tickets to COC performances, through the COC’s Share the Opera program.

**[16]** Ensemble Studio artist Lauren Eberwein shows off her skills on the glockenspiel at the annual Cocktails and Carols holiday party for COC supporters.

Visit our website at [coc.ca](http://coc.ca) to learn more and get involved in all the COC has to offer!



# BIOGRAPHIES: THE MAGIC FLUTE



## PHILLIP ADDIS

Baritone (Stratford, ON)

### Papageno

COC CREDITS: *Pyramus/Tancredi*, *Pyramus and Thisbe* with *Lamento d'Arianna* and *Il combattimento di Tancredi e Clorinda* (2015); *Schaunard/Marcello*, *La Bohème* (2013)

RECENT: Marcello, *La Bohème* (Opéra de Québec); Pelléas, *Pelléas et Mélisande* (Staatsoper Hamburg); Count Almaviva, *The Marriage of Figaro* (Semper Oper Dresden)

UPCOMING: Count Almaviva, *The Marriage of Figaro* (Vancouver Opera); Soloist, *Carmina Burana* (Toronto Symphony Orchestra)



## INGMAR BECK

(Vienna, Austria)

### Assistant Conductor

COC DEBUT

RECENT: J. Strauss II's *One Night in Venice* (Opéra de Lyon); *Béatrice et Bénédict* (Aspen Music Festival)

UPCOMING: Nuremberg Symphony Orchestra; Assistant Conductor (Aspen Music Festival)



## MATT BOEHLER

Bass (Minneapolis, MN, USA)

### Sarastro

COC CREDITS: Raleigh, *Roberto Devereux* (2014)

RECENT: Bertrand, *Iolanta* (Metropolitan Opera); Il Cieco, *Iris* (Bard Summerscape); Baron Ochs, *Die Rosenkavalier* (Victory Hall Opera); Soloist; Donkey, *Becoming Santa Claus* (Dallas Opera—world premiere)

UPCOMING: Uncle, *Elizabeth Cree* (Opera Philadelphia—world premiere); Mr. Mister, *The Cradle Will Rock* (Opera Saratoga)



## AMBUR BRAID

Soprano (Terrace, BC)

### The Queen of the Night

SELECT COC ROLES: Dalinda, *Ariodante* (2016); Adele, *Die Fledermaus* (2012); Stella, *The Tales of Hoffmann* (2012); Amore, *Orfeo ed Euridice* (2011)

RECENT: Queen of the Night, *The Magic Flute* (English National Opera, Calgary Opera, Frankfurt Oper); Anne Truelove, *The Rake's Progress* (Teatro de São Carlos); Konstanze, *The Abduction from the Seraglio* (Opera Atelier); Violetta, *La Traviata* (Arizona Opera)

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



## MYUNG HEE CHO

(Beverly Hills, CA, USA)

### Set and Costume Designer

COC CREDITS: *The Magic Flute* (2011)

RECENT: *The Thieving Magpie* (Glimmerglass Opera); *Golden Fairytale Fanfare* (Shanghai Disney Resort); Set Designer, *The Trojan Women* (National Theatre of Korea); Costume Designer, *The Marriage of Figaro* (Washington National Opera)

UPCOMING: Set Designer, *Trans Script* (American Repertory Theater); *In the Body of the World* (Manhattan Theater Club; Arena Stage; Young Vic)



## MICHAEL COLVIN

Tenor (Toronto, ON)

### Monostatos

SELECT COC CREDITS: Basilio, *The Marriage of Figaro* (2016); Dr. Caius, *Falstaff* (2014); L'Aumônier, *Dialogues des Carmélites* (2013); Ferrando, *Così fan tutte* (2006); Count Almaviva, *The Barber of Seville* (1999)

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

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



## ASHLIE CORCORAN

(White Rock, BC)

### Revival Director

SELECT COC CREDITS: (as director) *Second Nature* (Ensemble Studio School Tour [ESST], 2016); *Operation Superpower* (ESST, 2015); (as assistant director) *Tosca* (2012)

RECENT: (as director) *Mustard* (Tarragon Theatre); *Das Ding (The Thing)* (Theatre Smash/Canadian Stage/Thousand Islands Playhouse [TIP]); *The Gay Heritage Project* (Buddies in Bad Times Theatre and National Tour)

UPCOMING: *Kiss* (Theatre Smash/Canadian Stage/ARC), *Me and My Girl* (Shaw Festival), *Leading Ladies* (TIP)

ADDITIONAL: Artistic Director (TIP); Artistic Producer (Theatre Smash)



## NEIL CRAIGHEAD

Bass-baritone (Calgary, AB)

### Second Armed Man

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

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

UPCOMING: O'Donaghue/B. B. Osler, *Louis Riel* (COC/National Arts Centre)



## EMILY D'ANGELO

Mezzo-soprano (Toronto, ON)

### Second Lady

COC DEBUT

RECENT: Soloist, *Generation Next* (Koerner Hall); Cherubino, *The Marriage of Figaro* (Spoleto Festival dei Due Mondi)

UPCOMING: Annio, *La clemenza di Tito* (Opera Theatre of Saint Louis)

ADDITIONAL: Winner of 2016 Metropolitan Opera National Council Audition Finals



## AVIVA FORTUNATA

Soprano (Calgary, AB)

### First Lady

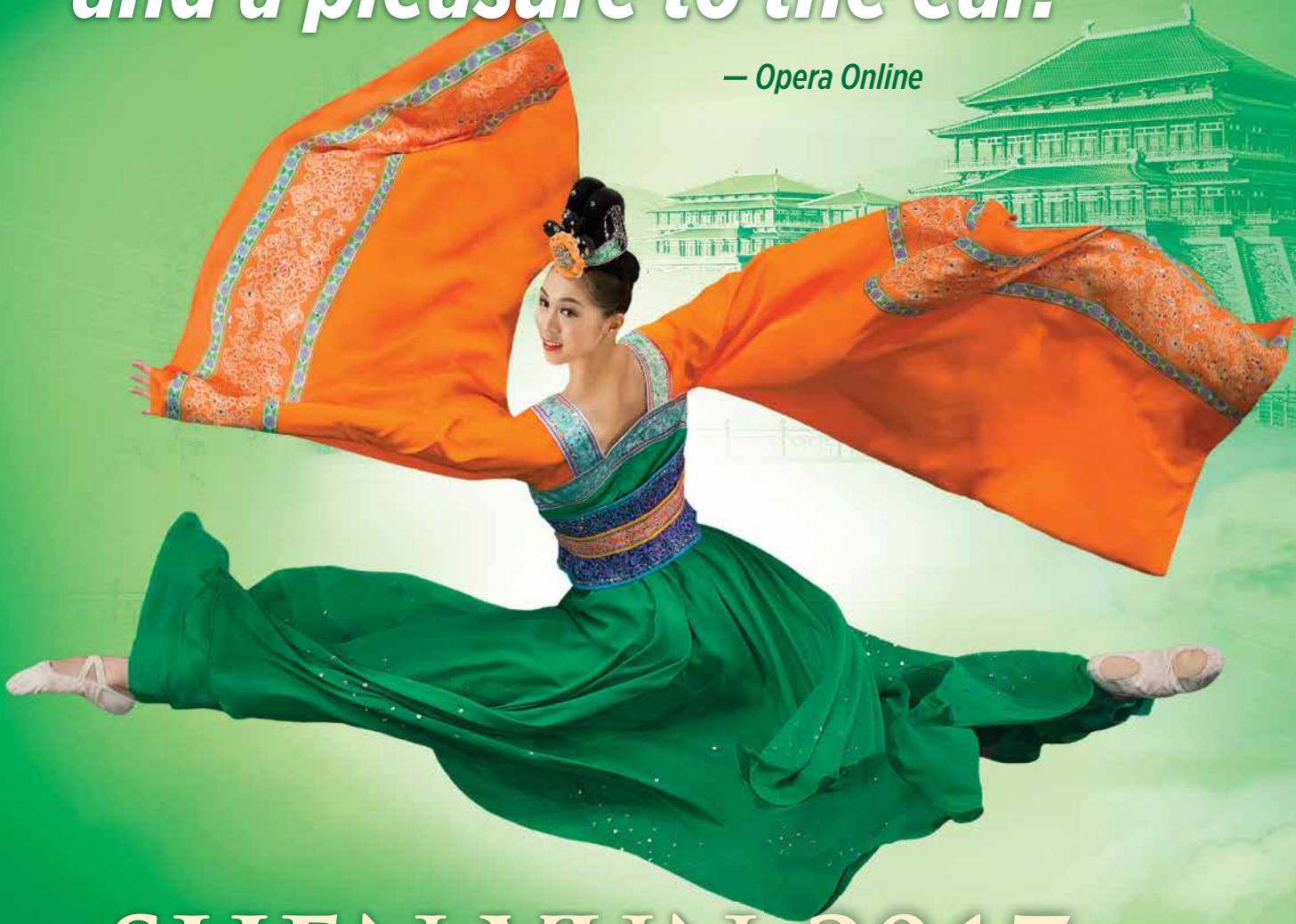
COC CREDITS: Clotilde, *Norma* (2016); The Countess, *The Marriage of Figaro* (Ensemble Studio performance [ESP], 2016); Annina, *La Traviata* (2015); Berta, *The Barber of Seville* (2015); Helmwige, *Die Walküre* (2015); Fiordiligi, *Così fan tutte* (ESP, 2014)

UPCOMING: Donna Elvira, *Don Giovanni* (Saskatoon Opera)

ADDITIONAL: Song Prize Finalist in 2015 BBC Cardiff Singer of the World; Finalist, Operalia Competition, 2016

***“Simply astounding to watch  
and a pleasure to the ear.”***

*— Opera Online*



# SHEN YUN 2017

*Experience a Divine Culture*



***“An extraordinary experience.  
Exquisitely beautiful.”***

*— Cate Blanchett  
Academy Award-winning actress*



***“A marvelous evening...  
I am completely enchanted.”***

*— HRH Princess Michael of Kent*



***“THE TOP! Mind-blowing!  
Go back and see it six times!”***

*— Richard Connema  
renowned Broadway critic*

**FOUR SEASONS CENTRE • FEB 28–MAR 2**



**ShenYun.com 416-363-8231 Tickets available at COC box office**

20-Country World Tour | All-New 2017 Production with Live Orchestra | Emceed in English and Chinese | Presented by Falun Dafa Association of Toronto



# Preferred Credit Card

TD® Aeroplan® *Visa Infinite Privilege\**

## Exclusive Cardholder Privileges



COC subscribers and single ticket buyers with a TD Aeroplan *Visa Infinite Privilege* Credit Card will be able to flash their card at the Membership Desk and enjoy the following privileges at each COC performance:

- Complimentary Coat Check on the lower level
- Complimentary Refreshments at any bar pre-performance or at intermission

Visit the Membership Desk in The Isadore and Rosalie Sharp City Room to learn more!



© The Air Canada maple leaf logo and Air Canada is a registered trade-mark of Air Canada, used under license. © The Aeroplan logo and Aeroplan are registered trade-marks of Air Canada Inc.

© The TD logo and other trade-marks are the property of The Toronto-Dominion Bank.

R. Fraser Elliott Hall, photo: Lucia Graca (2014).

**MARTIN GANTNER**

Baritone (Freiburg, Germany)

**The Speaker** (Also Gunther in *Götterdämmerung*)COC CREDITS: Jochanaan, *Salome* (2013)RECENT: Wolfram, *Tannhäuser* (Teatro de la Maestranza, Seville); Sixtus Beckmesser, *Die Meistersinger von Nürnberg* (Bayerische Staatsoper); Herr von Faninal, *Der Rosenkavalier* (Lyric Opera of Chicago; Münchner Opernfestspiele; Opéra National de Paris)UPCOMING: Kurwenal, *Tristan und Isolde* (Teatro Regio); Dr. Schön, *Lulu* (Teatro dell'Opera di Roma); Telramund, *Lohengrin* (Opernhaus Zürich)**ANDREW HAJI**

Tenor (London, ON)

**Tamino/First Armed Man**COC CREDITS: Alfredo, *La Traviata* (2015); Count Almaviva, *The Barber of Seville* (Ensemble Studio performance [ESP], 2015); Ferrando, *Così fan tutte* (ESP, 2014); Rodriguez, *Don Quichotte* (2014)RECENT: Rodolfo, *La Bohème* (Opera Theatre of Saint Louis and Centre for Opera Studies in Italy); Hélios, *Herculanum* (Wexford Festival Opera); Soloist, Verdi's *Requiem* (Grand River Chorus and Cambridge Symphony Orchestra)UPCOMING: Gabriel Dumont, *Louis Riel* (COC)**JOSHUA HOPKINS**

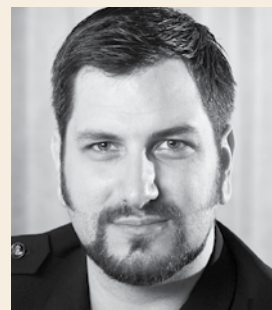
Baritone (Pembroke, ON)

**Papageno**COC CREDITS: Figaro, *The Barber of Seville* (2015); Marcello, *La Bohème* (2013); Morales, *Carmen* (2005)RECENT: Valentin, *Faust* and Harry Bailey, *It's a Wonderful Life* (Houston Grand Opera); Count Almaviva, *The Marriage of Figaro* (Washington National Opera); Olivier, *Capriccio* (Santa Fe Opera); Mercutio, *Roméo et Juliette* (Lyric Opera of Chicago)UPCOMING: Don Giovanni, *Don Giovanni* (Utah Opera); Dr. Falke, *Die Fledermaus* (Santa Fe Opera)**SANDRA HORST**

(Toronto, ON)

**Chorus Master**SELECT COC CREDITS: *Norma* (2016, 1998); *Ariodante*, *Carmen*, *Maometto II*, *The Marriage of Figaro* (2016); *La Traviata*, *Pyramus and Thisbe* with *Lamento d'Arianna* and *Il combattimento di Tancredi e Clorinda* (2015)RECENT: Conductor, *The Machine Stops* and *Paul Bunyan* (UofT Opera)UPCOMING: *Louis Riel*, *Tosca* (COC); *Prima Zombie: The Diva that just wouldn't stay dead* (UofT Opera)

ADDITIONAL: Director of Musical Studies at UofT Opera

**GORAN JURIĆ**

Bass (Karlovac, Croatia)

**Sarastro**

COC DEBUT

RECENT: Raimondo, *Lucia di Lammermoor*; Ferrando, *Il Trovatore*; Oroveso, *Norma* (Bayerische Staatsoper); King Heinrich, *Lohengrin* (Teatro Real Madrid); Sarastro, *The Magic Flute* (La Fenice)UPCOMING: Sarastro, *The Magic Flute* (Opera di Firenze); Mosè, *Mosè in Egitto* (Bregenz Festival)**ROB KEMPSON**

(Kingston, ON)

**Assistant Director**

COC DEBUT

RECENT: (as writer/director) *Mockingbird* (Next Stage Theatre Festival); *SHANNON 10:40* (timeshare); *#legacy* (Harbourfront Centre); (as director) *Violet's the Pilot* and *Rose's Clothes* (Thousand Islands Playhouse)UPCOMING: (as writer/director) *Trigonometry* (Factory Theatre Studio); (as director) *Million Dollar Quartet* and *Maggie and Pierre* (Thousand Islands Playhouse)

ADDITIONAL: Associate Artistic Director (Thousand Islands Playhouse)

**BERNARD LABADIE**

(Quebec City, QC)

**Conductor**

COC DEBUT

RECENT: Engagements with the Metropolitan Opera; Gran Teatre del Liceu; Santa Fe Opera; Cincinnati Opera; Glimmerglass Festival; New York and Los Angeles Philharmonic; Chicago, Boston, San Francisco, Saint Louis, Houston, Melbourne, and Toronto symphonies; Academy of Ancient Music; Orchestra of the Age of Enlightenment; Cleveland, and Philadelphia orchestras; Bayerische Rundfunk; Orchestre National de France

ADDITIONAL: Founder/Music Director, Les Violons du Roy and La Chapelle de Québec

**KIRSTEN MACKINNON**

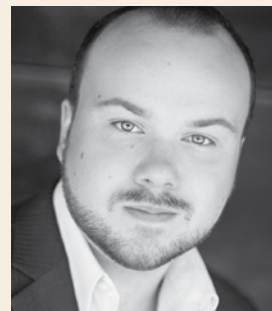
Soprano (Squamish, BC)

**Pamina**

COC DEBUT

RECENT: Helena, *A Midsummer Night's Dream* (Aix-en-Provence/Beijing Festival); Mimi, *La Bohème*; Die Gräfin, *Capriccio*; Countess, *The Marriage of Figaro* (Curtis Opera Theatre); Annina, *La Traviata* (Opera Philadelphia)UPCOMING: Fiordiligi, *Così fan tutte* (Glyndebourne Tour); Countess, *The Marriage of Figaro* (Garsington Opera); Ines, *L'Africaine* (Frankfurt Opera)**STEPHANIE MARRS**

(Toronto, ON)

**Stage Manager**SELECT COC CREDITS: *Ariodante*; *Carmen* (2016); *La Traviata* (2015); *Madama Butterfly* (2003, 2014); *Hercules* (2013); Assistant Stage Manager, *Siegfried* (2016)RECENT: *7sould presents Underneath* (The Beaches Jazz Festival); *Apocalypse* (Luminato Festival); *Panama* (Pan Am Games 2015 Arts and Culture Festival)UPCOMING: *Louis Riel* (COC)**OWEN MCCAUSLAND**

Tenor (Saint John, NB)

**Tamino/First Armed Man**SELECT COC CREDITS: Lurcanio, *Ariodante* (2016); Testo, *Pyramus and Thisbe* with *Lamento d'Arianna* and *Il combattimento di Tancredi e Clorinda* (2015); Juan, *Don Quichotte* and Lord Cecil, *Roberto Devereux* (2014); Tito, *La clemenza di Tito* (2013)RECENT: Arturo, *Lucia di Lammermoor* (Pacific Opera Victoria); Soloist, *AtG's Messiah* (Against the Grain Theatre)UPCOMING: Soloist, *The Seven Deadly Sins* (Toronto Symphony Orchestra)





**DIANE PAULUS**  
(New York City, NY, USA)  
Director

COC CREDITS: *The Magic Flute* (2011)

RECENT: *Waitress* (Broadway at the Brooks Atkinson Theatre); *Finding Neverland* (Broadway/National Tour), Tony Award-winning revivals: *Pippin*, *Porgy and Bess*, *Hair* (Broadway); *Crossing and In the Body of the World* (American Repertory Theater); *Amaluna* (Cirque du Soleil)

ADDITIONAL: Artistic Director of the American Repertory Theater at Harvard University; Tony Award for Best Direction of a Musical (*Pippin*, 2013); 2014 TIME 100, *TIME* Magazine's annual list of the 100 most influential people in the world



**BRUNO ROY**  
Baritone (Montreal, QC)  
Second Priest

COC DEBUT

RECENT: *Mercutio, Roméo et Juliette* (Canadian Vocal Arts Institute); *Matt, Crush* (Banff Centre); Belcore, *The Elixir of Love* (Atelier lyrique de l'Opéra de Montréal and Opera McGill); John Brooke, *Little Women*; Count Almaviva, *The Marriage of Figaro* (Opera McGill)

UPCOMING: Poundmaker/Roy, *Louis Riel*; the Jailer, *Tosca* (COC)



**LAUREN SEGAL**  
Mezzo-soprano (Toronto, ON)  
Third Lady

SELECT COC CREDITS: Flora, *La Traviata* (2015); Meg Page, *Falstaff* (2014); Nicklausse/Muse, *The Tales of Hoffmann* (2012); Third Lady, *The Magic Flute* (2011, 2006)

RECENT: Meg Page, *Falstaff* (Manitoba Opera [MO]); Soloist, *The Diary of One Who Disappeared* (Ottawa International Chamber Music Festival with Against the Grain Theatre); Emilia, *Otello* (Opéra de Montréal); Hermia, *A Midsummer Night's Dream* (Pacific Opera Victoria)

UPCOMING: Charlotte, *Werther* (MO); Soloist, Mendelssohn's *Elijah* (Choeur St-Laurent with McGill Chamber Orchestra)



**CHARLES SY**  
Tenor (Toronto, ON)  
First Priest

COC CREDITS: Flavio, *Norma*; Condulmiero, *Maometto II* (2016); Gastone, *La Traviata* (2015)

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

UPCOMING: Ambroise Lépine, *Louis Riel* (COC)



**ELENA TSALLAGOVA**  
Soprano (Vladikavkaz, Russia)  
Pamina

COC DEBUT

RECENT: Adina, *The Elixir of Love*; Pamina, *The Magic Flute*; Gilda, *Rigoletto*; Micaëla, *Carmen*; Oscar, *A Masked Ball* (Deutsche Oper Berlin); Mélisande, *Pelléas et Mélisande* (Opéra National de Paris); Bystrouska, *The Cunning Little Vixen* (Opéra National du Rhin and Glyndebourne Festival); Marfa, *The Tsar's Bride* (Berlin Staatsoper)

UPCOMING: Liù, *Turandot* (Deutsche Oper Berlin); La Calisto, *La Calisto* (Opéra National du Rhin); Micaëla, *Carmen* (Bregenz Festival)



**JACQUELINE WOODLEY**  
Soprano (Port Elgin, ON)  
Papagena

SELECT COC CREDITS: Forest Bird, *Siegfried* (2016); Cherubino, *The Marriage of Figaro* (Ensemble Studio Performance [ESP], 2016); Iris, *Semele* (ESP, 2012); Papagena, *The Magic Flute* (ESP, 2011)

RECENT: Dafne, *Apollo e Dafne* (Toronto Masque Theatre); Soloist, *Magnificent Mozart* (Edmonton Symphony); Milice-Bride, *Svadba-Wedding* (San Francisco Opera); Dahlia, *M'Dea Undone* (Tapestry Opera)

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



**SCOTT ZIELINSKI**  
(New York City, NY, USA)  
Lighting Designer

COC CREDITS: *The Magic Flute* (2011); *Lucia di Lammermoor* (2004)

RECENT: *Trojan Women* (National Changgeuk Opera of Korea); *Turandot* (Opera Australia); *Miss Fortune* (Bregenz Festival/Royal Opera House); *Red Waters* (Opéra de Rouen Haute-Normandie); *La Traviata* (Lithuanian National Opera and Ballet Theatre); *Matsukaze* (Lincoln Centre/Spoletto Festival)

UPCOMING: Charlie Parker's *Yardbird* (Lyric Opera of Chicago); English National Opera; *Eugene Onegin* (Spoletto Festival)



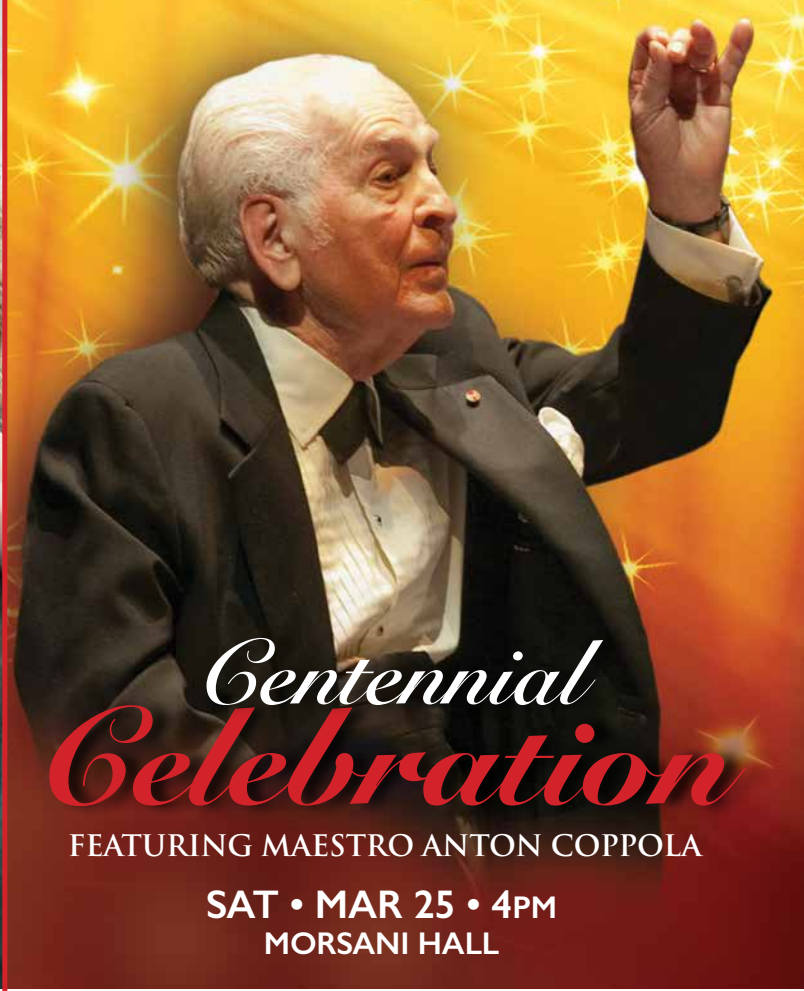
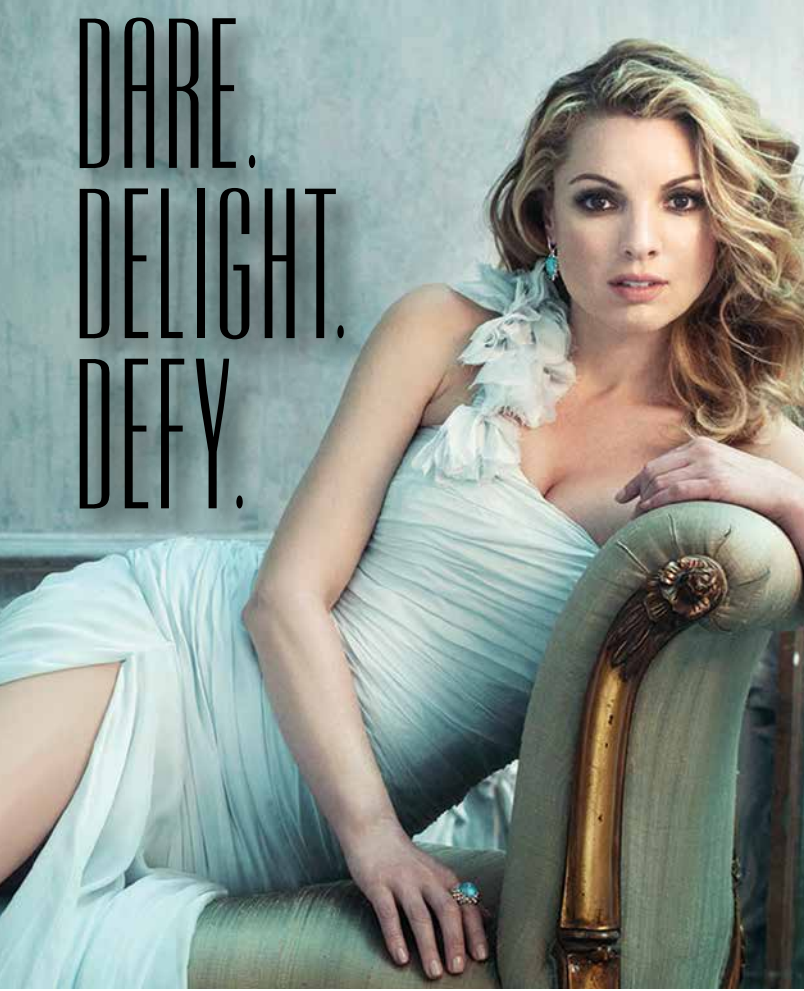
## FOOD AND BEVERAGE SERVICE

We are pleased to offer, for the convenience of all our patrons, a pre-order system for intermission purchases. Our pre-order system is designed to decrease your wait time at the bar during intermission and we invite you to make use of it at every COC performance. Bars are located throughout the Isadore and Rosalie Sharp City Room's many levels.

Food and beverages are not permitted in R. Fraser Elliott Hall.

# OPERATAMPA

DARE.  
DELIGHT.  
DEFY.



## Centennial Celebration

FEATURING MAESTRO ANTON COPPOLA

SAT • MAR 25 • 4PM  
MORSANI HALL

CHARLES GOUNOD'S

### ROMEO AND JULIET

FRI • JAN 20 • 8PM • SUN • JAN 22 • 2PM  
MORSANI HALL

GIOACHINO ROSSINI'S

### CINDERELLA (LA CENERENTOLA)

FRI • FEB 10 • 8PM • SUN • FEB 12 • 2PM  
FERGUSON HALL

GIACOMO PUCCINI'S

### TOSCA

FRI • APR 7, 2017 • 8PM • SUN • APR 9 • 2PM  
MORSANI HALL

The *Centennial Celebration Featuring Maestro Anton Coppola* salutes his 100<sup>th</sup> birthday and pays homage to his illustrious career and his status as opera's oldest working conductor and composer. This historic evening features a triumphant public concert with Opera Tampa Founding Artistic Director Maestro Coppola conducting a full orchestra, chorus and soloists in a concert of his compositions and favorite works.

The Opera Tampa League will host its annual gala following the concert.

For Gala tickets and information, call 813.222.1275.

#### Thank you to our 16•17 Season Sponsors:

Helen Torres Foundation; Dr. Zena Lansky and Mr. Warren Rodgers; Dr. Yi-Hwa Outerbridge, M.D. and Mr. Felix Cannella, Jr.; Florida Health Care News/Dr. Barry Levine & Gina d'Angelo; Charlene and Mardy Gordon; Greenberg Traurig, P.A.; Mary Ann and Brad Morse; Anonymous; Judith McLeod; Regenerative Orthopedic Institute/Dr. Erick Grana and Ms. Katherine Grana Knoll; Charles A. & Faith S. Simmons; Neiman Marcus

Media Sponsors: Tampa Bay Magazine • WEDU

 **STRAZ CENTER**  
IT'S GRAND OPERA AT ITS GRANDEST!

813.229.STAR (7827) • Outside Tampa Bay: 800.955.1045  
Group Sales (10+ get a discount): 813.222.1018 or 1047  
**OPERATAMPA.ORG**

Events, days, dates, times, performers and prices are subject to change without notice. Handling fees will apply.



A photograph of an older couple in formal attire. The man is on the left, wearing a dark suit and light blue shirt, kissing the woman on the cheek. The woman is on the right, wearing a dark dress and a decorative headband, smiling. In the background, other guests are visible, some blurred, suggesting a formal dinner or event.

# Rick and Amanda think their retirement plan will afford date nights.

## It won't.

Many Canadians don't know how much income they'll need in retirement, or how long it will last. Real Income™ from Sentry Investments replaces guesswork with a clear retirement roadmap. It is the first retirement program to deliver stable income that adjusts annually with inflation to protect your standard of living during retirement. Continue to live the life you've earned.

**Ask your financial advisor how Real Income™ can work for you or visit [sentry.ca/realincome](http://sentry.ca/realincome)**



**SENTRY**  
INVESTMENTS

**Calmly create wealth™**

Commissions, trailing commissions, management fees and expenses all may be associated with mutual fund investments. Please read the prospectus before investing. Mutual funds are not guaranteed, their values change frequently and past performance may not be repeated. The Income provided by the Sentry Real Income Managed Portfolios and the Sentry Real Income Custom Solution refers to the monthly amount received through a systematic withdrawal plan that, in the second year of investment and each year thereafter, automatically increases (or decreases) on January 1st based on the Bank of Canada's reported 12-month change in the seasonally adjusted Canadian CPI, as at November 30th of the previous year. For Sentry Real Income Managed Portfolios, the withdrawal amount is determined and initiated by the fund; for Sentry Real Income Custom Solution, the withdrawal amount is determined and initiated by the financial advisor. The income, in both cases, can be a combination of capital appreciation and income, as well as the original principal. Although designed with a high degree of probability, the longevity of assets and the Real Income withdrawals are not guaranteed. If withdrawals exceed what the portfolio is earning, investors will eventually deplete their original investment and they will no longer receive income. Sentry, Sentry Investments, the Sentry Investments logo, Sentry Real Income and Calmly create wealth are trademarks of Sentry Investments Corp.

# BIOGRAPHIES: GÖTTERDÄMMERUNG



## TIM ALBERY

(Mono, ON)  
Director

COC CREDITS: *Aida* (2010); *War and Peace* (2008); *Rodelinda* (2005); *Peter Grimes* (2003)

RECENT: *Les Troyens* (Lyric Opera of Chicago); *Capriccio* (Santa Fe Opera); *Idomeneo re di Creta* (Garsington Opera); *Pleasure and Così fan tutte* (Opera North); *Tannhäuser* (Royal Opera House); *M'dea Undone* (Tapestry New Opera)

Upcoming: *Arabella* (COC); *Madama Butterfly* and *A Masked Ball* (Opera North); *Don Carlo* (Washington National Opera)



## LINDSAY AMMANN

Mezzo-soprano (Sioux Falls, SD, USA)

Flosshilde/First Norn

COC CREDITS: *Schwertleite, Die Walküre* (2015)

RECENT: *Flosshilde, Das Rheingold* (Lyric Opera of Chicago); *Erda, Das Rheingold and Siegfried*; First Norn, *Götterdämmerung*; *Schwertleite, Die Walküre* (Washington National Opera); Third Lady, *The Magic Flute* (Grand Théâtre de Genève); Suzuki, *Madama Butterfly* (North Carolina Opera)

UPCOMING: *Arjuna's Dilemma* (Dallas Opera); *Die Walküre* (Lyric Opera of Chicago)



## AIN ANGER

Bass (Kuressaare, Estonia)  
Hagen

COC DEBUT

RECENT: *Landgraf Hermann, Tannhäuser* (Deutsche Oper Berlin [DOB]); *Fafner, Das Rheingold* (Sächsische Staatsoper); *Daland, The Flying Dutchman* (Teatro alla Scala); *Pimen, Boris Godunov* (Royal Opera House)

UPCOMING: *Hunding, Die Walküre* (Lyric Opera of Chicago); *Boris Godunov, Boris Godunov* (DOB)



## DEREK BATE

(Toronto, ON)  
Assistant Conductor

SELECT COC CREDITS: *Norma* (2016); *Carmen, Siegfried, Pyramus and Thisbe* (with *Lamento d'Arianna* and *Il combattimento di Clorinda e Tancredi*) (2015); Conductor, *Don Quichotte* (2014); Conductor, *Carmen* (1979)

RECENT: (as conductor) *The Pirates of Penzance* (Toronto Operetta Theatre); *The Student Prince* (Toronto Operetta Theatre)

UPCOMING: *Louis Riel* (COC)



## KAREN CARGILL

Mezzo-soprano (Glasgow, Scotland)

Waltraute/Second Norn

COC DEBUT

RECENT: *Brangaene, Tristan und Isolde* (English National Opera); Mahler's *Symphony No. 2* (Royal Concertgebouw Orchestra Amsterdam; Ravinia Festival with Chicago Symphony); *Dryade, Ariadne auf Naxos* (Royal Opera House)

UPCOMING: *Judith, Bluebeard's Castle* (Scottish Opera); Mahler's *Symphony No. 3* (Philadelphia Orchestra); Mahler's *Das Lied von der Erde* (Metropolitan Opera Orchestra at Carnegie Hall)



## JOHANNES DEBUS

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

Conductor

SELECT COC CREDITS: *Ariadante, Siegfried* and *The Marriage of Figaro* (2016); *Pyramus and Thisbe* (with *Lamento d'Arianna* and *Il combattimento di Clorinda e Tancredi*) (2015); *War and Peace* (2008)

RECENT: *Salome* (Metropolitan Opera); *The Tales of Hoffmann* (Bregenz Festival); *The Cunning Little Vixen* (Oper Frankfurt); *The Marriage of Figaro* (Komische Oper Berlin); Engagements with the National Arts Centre Orchestra, Cleveland Orchestra, and BBC Philharmonic

UPCOMING: *Louis Riel* (COC)



## LAUREN EBERWEIN

Mezzo-soprano (Qualicum Beach, BC)

Wellgunde

COC DEBUT

Recent: *Olivia, Cold Mountain*; *Clairon, Capriccio* (Opera Philadelphia); *Baba the Turk, The Rake's Progress*; The Composer, *Ariadne auf Naxos*; *Dido, Dido and Aeneas*; (Curtis Opera Theater); *Handel's Israel in Egypt* (New York Choral Society/Carnegie Hall)

UPCOMING: Soloist, *Bach Cantatas* (Free Concert Series in the Richard Bradshaw Amphitheatre, Toronto); Soloist (Gamut Bach Ensemble, Philadelphia); Resident Artist (Marlboro Music Festival and Chamberfest Cleveland)



## DAVID FINN

(Mill Valley, CA, USA)

Lighting Designer

COC CREDITS: *Venus and Adonis* (2001); *Ring Cycle* (2004-2006); *Macbeth* (2005)

RECENT: *Les Troyens* (Lyric Opera of Chicago); *Tannhäuser* (Royal Opera House); *Così fan tutte* (Opera Australia); *Roméo et Juliette* (Deutsche Oper Berlin and Dutch National Opera)

UPCOMING: *Tannhäuser* (Staatsoper im Schiller Theater); *Rigoletto* (Savonlinna Opera Festival); *Tosca* (Metropolitan Opera)



## MARTIN GANTNER

Baritone (Freiburg, Germany)

Gunther (Also The Speaker in *The Magic Flute*)

COC CREDITS: *Jochanaan, Salome* (2013)

RECENT: *Wolfram, Tannhäuser* (Teatro de la Maestranza, Seville); *Sixtus Beckmesser, Die Meistersinger von Nürnberg* (Bayerische Staatsoper); *Herr von Faninal, Der Rosenkavalier* (Lyric Opera of Chicago; Münchner Opernfestspiele; Opéra National de Paris)

UPCOMING: *Kurwenal, Tristan und Isolde* (Teatro Regio); *Dr. Schön, Lulu* (Teatro dell'Opera di Roma); *Telramund, Lohengrin* (Opernhaus Zürich)



## CHRISTINE GOERKE

Soprano (Valley Stream, NY, USA)

Brünnhilde

COC CREDITS: *Brünnhilde, Die Walküre* (2015) and *Siegfried* (2016)

RECENT: *Turandot, Turandot* (Metropolitan Opera [Met] and Opera Philadelphia); *Cassandre, Les Troyens* (Lyric Opera of Chicago); *Elektra, Elektra* (Boston Symphony Orchestra and Carnegie Hall); *Brünnhilde, Die Walküre* and *Siegfried* (Houston Grand Opera [HGO])

UPCOMING: *Turandot, Turandot* (Royal Opera House); *Brünnhilde, Götterdämmerung* (HGO); *Brünnhilde, Ring Cycle* (Met)





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

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

RECENT: Co-director, *Madama Butterfly* (Saskatoon Opera)

UPCOMING: Director, *La Cechchina* (The Glenn Gould School); Assistant Director, *Tosca* (COC); Director, *Don Giovanni* (Saskatoon Opera)



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

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

RECENT: Conductor, *The Machine Stops* and *Paul Bunyan* (UofT Opera)

UPCOMING: *Louis Riel*, *Tosca* (COC); *Prima Zombie: The Diva that just wouldn't stay dead* (UofT Opera)

ADDITIONAL: Director of Musical Studies at UofT Opera



**MICHAEL LEVINE**  
(Toronto, ON)  
Set and Costume Designer

SELECT COC CREDITS: *Bluebeard's Castle/Erwartung* (1992); *Ring Cycle* (2004-2006); *Rigoletto* (2011); *Dialogues des Carmélites* (2013); Director, *Das Rheingold* (2006)

RECENT: *The Little Prince* (National Ballet of Canada); *Benjamin, Dernière Nuit* (Lyon Opera); *Wozzeck* (Opernhaus Zürich); *Between Worlds* (English National Opera); *The Encounter* (Complicite Theatre/Edinburgh International Festival, Golden Theatre Broadway); *Hansel and Gretel* (Dutch National Opera)

UPCOMING: *The Rake's Progress* (Festival D'Aix/Dutch National Opera/Edinburgh Festival), *Billy Budd* (Teatro Real Madrid)



**DANIKA LORÉN**  
Soprano (Saskatoon, SK)  
Woglinde

COC DEBUT

RECENT: Handel's *Messiah* (Saskatoon Symphony Orchestra); *Tiny*, *Paul Bunyan* and *Monica*, *The Medium* (UofT Opera); Rosina, *The Barber of Seville* (Saskatoon Opera)

UPCOMING: Soloist, *Fête* (Collectif); Engagements in the Free Concert Series in the Richard Bradshaw Amphitheatre



**ILEANA MONTALBETTI**  
Soprano (Saskatoon, SK)  
Gutrune/Third Norn

SELECT COC CREDITS: Ellen Orford, *Peter Grimes* (2013); *Voice of the Mother*, *The Tales of Hoffmann* (2012); *Clorinda*, *La Cenerentola* (2011)

RECENT: Soloist, Beethoven's Ninth Symphony (Saskatoon Symphony); *Agathe*, *Der Freischütz* (Opéra-Théâtre de Limoges); Leonore, *Fidelio* (Manitoba Opera; Michigan Opera Theater); Antonia, *The Tales of Hoffmann* (Edmonton Opera); Fifth Maid, *Elektra* (Teatro dell'Opera di Roma)



**ROBERT POMAKOV**  
Bass (Toronto, ON)  
Alberich

SELECT COC CREDITS: Bartolo, *The Marriage of Figaro* (2016); Hobson, *Peter Grimes* (2013); Monterone, *Rigoletto* (2011); Varlaam, *Boris Godunov* (2002)

RECENT: Gremin, *Eugene Onegin* (Oper Frankfurt); Mathieu, *Andrea Chenier* (San Francisco Opera); Banquo, *Macbeth* (Opera Theatre of Saint Louis); Don Basilio, *The Barber of Seville* (Metropolitan Opera [Met])

UPCOMING: Monterone, *Rigoletto* (Opéra National de Paris and Met); Engagements at the Met and Oper Frankfurt



**KATE PORTER**  
(Toronto, ON)  
Stage Manager

SELECT COC CREDITS: 13 productions as Assistant Stage Manager including *Macbeth* (2005); *Norma* (2016); *Semele* (Brooklyn Academy of Music, 2015)

RECENT: *Rigoletto* and *Carmen* (Vancouver Opera); *Chasse-Galerie* (Soulpepper/Storefront/Kabin); *Into the Woods* and *The Pirates of Penzance* (Thousand Islands Playhouse)

UPCOMING: *Dead Man Walking* (Vancouver Opera); *Leading Ladies* (Thousand Islands Playhouse)



**PATTI POWELL**  
(Mono, ON)  
Choreographer

COC CREDITS: Associate Director/Choreographer, *Peter Grimes* (2003); Movement Director, *Rodelinda* (2005); Choreographer, *Götterdämmerung* (2006)

RECENT: Creating assemblage art from wood, found metals and other objects in her studio; recently three of her works were selected for the Headwaters Arts Festival at Alton Mills Gallery; teaches drama, movement and improvisation with at-risk youth at the Pine River Institute.



**ANDREAS SCHAGER**  
Tenor (Kerschenbach/St. Veit, Austria)  
Siegfried

COC DEBUT

RECENT CREDITS: Florestan, *Fidelio*; Tamino, *The Magic Flute*; Parsifal, *Parsifal* (Staatsoper Berlin); Tristan, *Tristan und Isolde* (Teatro dell'Opera di Roma); Erik, *The Flying Dutchman* and Parsifal, *Parsifal* (Bayreuth Festival)

UPCOMING: Parsifal, *Parsifal* (Bayreuth, Hamburg, Berlin, Paris); Siegfried, *Siegfried* (Oper Leipzig); Siegfried, *Götterdämmerung* (Semperoper Dresden); Siegfried, *Siegfried* and *Götterdämmerung* (Hessisches Staatstheater Wiesbaden; Staatsoper Unter den Linden)



Credits: (left) Jean-Philippe Fortier-Lazure in the Richard Bradshaw Amphitheatre, photo: Karen E. Reeves. (bottom, l-r) Ensemble Studio Competition First Prize and Audience Choice Award winner Emily D'Angelo, Centre Stage 2015, photo: Michael Cooper; A scene from the Ensemble Studio performance of *The Barber of Seville*, 2015, photo: Michael Cooper; Emily D'Angelo with Rashaan Allwood (on piano) in the Richard Bradshaw Amphitheatre, photo: Karen E. Reeves



# Reaching their Someday is music to everyone's ears.

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



Let's make your Someday happen.™



# THE PERSONAL BECOMES POLITICAL THIS SPRING.



Warm up this spring at the Canadian Opera Company with Puccini's passionate *Tosca*, and witness the personal and political turmoil at the heart of Harry Somers' *Louis Riel* in a new production directed by Peter Hinton, in collaboration with Canada's National Arts Centre.

**Tickets start at \$35 and subscribers can purchase extra tickets at their already reduced subscription rate.**

**Visit [coc.ca/Tickets](http://coc.ca/Tickets) or call 416-363-8231 or 1-800-250-4653.**

**TICKETS  
FROM ONLY  
\$35**



# GOOD HELP IS HARD TO FIND



CHARLES MACPHERSON ASSOCIATES  
PRIVATE RESIDENTIAL STAFFING

[WWW.CHARLESMACPHERSON.COM](http://WWW.CHARLESMACPHERSON.COM)  
416.369.1146

HOUSEKEEPERS | HOUSE MANAGERS | ESTATE MANAGERS | BUTLERS  
CHEFS | CHAUFFEURS | DOMESTIC COUPLES | PERSONAL ASSISTANTS



# The Rewards of Friendship and Sponsorship

PETER DEEB AND  
AMBUR BRAID

BY NIKITA GOURSKI

Six years ago, the B.C.-born soprano Ambur Braid was lying on the floor of a dressing room backstage at the Four Seasons Centre and thinking, “Oh my God, I can’t do this.”

She was in her first year as a member of the COC’s Ensemble Studio and about to appear in the training program’s annual showcase as the Queen of the Night in Mozart’s *The Magic Flute*.

The Queen is a haunted role—peopled by voices of countless singers who have come before—and its famous run of high notes sometimes stifles young artists into rote imitation rather than the individual work of shaping a living character out of all that *coloratura*.

Ambur, however, didn’t seem stifled.

“This soprano turned a stock figurine into a scary, knife-wielding matriarch,” reported the *National Post*, praising the originality of Ambur’s reading. Another reviewer, in *La Scena Musicale*, couldn’t help noting that “perhaps the loudest ovations of the evening were reserved for the Queen of the Night.”

Ambur’s close friend Peter Deeb was in the opera house that evening, clapping alongside 2,000 other opera fans.

He was better equipped than most of them to appreciate how hard the road to the stage really is.

Since the early 2000s, Peter Deeb has been one of the COC’s major supporters and is currently serving on the Board as well as underwriting, in part, the Ensemble Studio training program through a multi-year commitment. He has also been Ambur’s friend for the better part of a decade and seen first-hand the sacrifice and toil of a career in the arts: the moments of overwhelming anxiety and the elusive breakthroughs, the hours of coachings and vocal exercise behind any performance.



Above: Peter and Ambur take in a Toronto Raptors game.

“I was very impressed with Ambur’s commitment to opera and I watched how hard she worked,” he recalls. “I wouldn’t last a week in the Ensemble.”

Peter is a prominent financial services professional on Bay Street and the founder of Hampton Securities, a leading Canadian investment firm. Trained as a pianist, he has maintained an interest in classical music and opera for most of his life, but became more involved with the art form when former Mississauga Mayor Hazel McCallion personally invited him to join the Opera Mississauga Board of Directors in 2002 to advise the company on its financial position—an experience that turned out to be much more than that, as Peter realized the extent of his commitment to ensuring a future for the art form.

A few years later he and Ambur met through mutual friends and the two quickly hit it off. “He knew me before the Ensemble and there was a massive learning curve when I went in. I mean I had no idea what I was doing,” Ambur jokes. “But he supported me from day one. He was a touchstone.”

In 2016/2017, Peter extends that support by becoming Ambur’s artist sponsor. “It means the world to me to see Ambur doing what she’s doing now,” he says of her trajectory, which has taken her to international destinations like Frankfurt Opera and English National Opera. “I’m just so proud of her and what she’s accomplished.”

He will be in the audience with high expectations as Ambur returns to reprise her role in *Flute* this winter. And while six years have brought lots of change and artistic success, Ambur says “I’m probably going to be just as nervous this time around.”

.....  
*Nikita Gourski is the COC’s Development and Communications Officer*

# ART FOR ART

## A REMARKABLE GIFT FOR THE COC ARCHIVES

BY NIKITA GOURSKI

In October 2016, the COC received a unique gift from author, artist, and child psychologist Dr. Gabrielle Israelievitch: a portfolio of eight, limited edition lithographs and screen-prints commissioned by the Metropolitan Opera in 1978.

The collection of original graphic works features eight artists of diverse backgrounds and practices, each of whom was asked to interpret an opera through their own unique visual language. While the artists gathered for the project might not be household names, all of them played an important role in the development of visual art in the 20th century.

The Argentine-born Italian painter Leonor Fini, for example—whose rendition of Wagner's *Tristan und Isolde* evokes the detail and realism of an Old Master drawing—was shown alongside Salvador Dali and Max Ernst at the seminal MoMA show, *Fantastic Art, Dada, Surrealism* (1937), and collaborated with Federico Fellini on the film, *8 ½*. American Larry Rivers (interpreting *Madama Butterfly*), who was also an accomplished jazz musician, created paintings and sculptures that found a home at museums and galleries like the MoMA, the Whitney, and the Hirshhorn. Catalan Antoni Clavé, whose Cubist fragmentations take apart the imagery of *Carmen*, was one of Spain's best-known artists.

Dr. Israelievitch made the generous gift in memory of her husband Jacques, the renowned violinist and former concertmaster of the Toronto Symphony Orchestra, who appeared several times with the COC as part of the Free Concert Series in the Richard Bradshaw Amphitheatre. Throughout his career Mr. Israelievitch

championed interdisciplinary art; he played in art museums, home salons, and other venues—like a friend's painting class at OCAD University—to encourage the productive combination of art forms that might not otherwise interact. In the same spirit, the Israelievitch family established the Jacques Israelievitch Endowment for Violin/Viola and Interdisciplinary Arts at York University.

The donated portfolio—which also features Richard Lindner, Marino Marini, André Masson, Paul Wunderlich, and Jamie Wyath—is full of artists who were open to technical experimentation and often moved freely across disciplines; many designed sets and costumes for theatre and opera; others collaborated with filmmakers and poets; some worked as commercial illustrators. It is perhaps especially appropriate then that the portfolio should come to reside with the COC—an institution that is by its very mission committed to the combinatory possibilities of all the arts.

The prints are housed in the Joan Baillie Archives of the COC and available for public viewing by appointment. To find out more, contact Archivist Birthe Joergensen at 416-306-2328 or [birthej@coc.ca](mailto:birthej@coc.ca).

*Nikita Gourski is the COC's Development and Communications Officer*

Images from top to bottom:  
*Der Rosenkavalier* by Richard Lindner.  
*Tristan und Isolde* by Leonor Fini.  
*La Traviata* by Marino Marini.





# LOOKING TO *LOUIS RIEL*

BY GIANMARCO SEGATO

At a concept and design presentation given to COC artistic and administrative staff in late October, *Louis Riel* stage director Peter Hinton referenced Canadian author John Ralston Saul whose bestseller *A Fair Country* redefines Canada as a “Métis nation.” Ralston Saul rejects the conventional notion that our nation’s history and character were shaped mainly by its British and French colonial “founders” but instead, acknowledges that “what we are today has been inspired as much by four centuries of life with the indigenous civilizations as by four centuries of immigration. Perhaps more. Today we are the outcome of that experience. As have Métis people, Canadians in general have been heavily influenced and shaped by the First Nations. We still are. We increasingly are. This influencing, this shaping is deep within us.”

It is in this revisionist spirit that Hinton and his team have approached Harry Somers’ 1967 Centennial project opera, conscious of the need to reconsider the piece in light of the new information and changing attitudes that have accumulated since its 1967 premiere. In the 50 years since its world premiere, *Louis Riel* has become the quintessential Canadian opera, and yet it has not been revived professionally since 1975. As Hinton says, “Somers’ and Moore’s defining history of struggle and representation in Canada’s west against colonialist and centralist objectives is not only a metaphor for the conflicts which forged the idea of confederation, but also serves as a challenge for present and future understandings of our country.”

The creative muscle behind Hinton’s production derives from its most considerable challenge: “the Eurocentric tradition of Opera as a form and its collision with the voice, culture and representation of indigeneity in this history.”

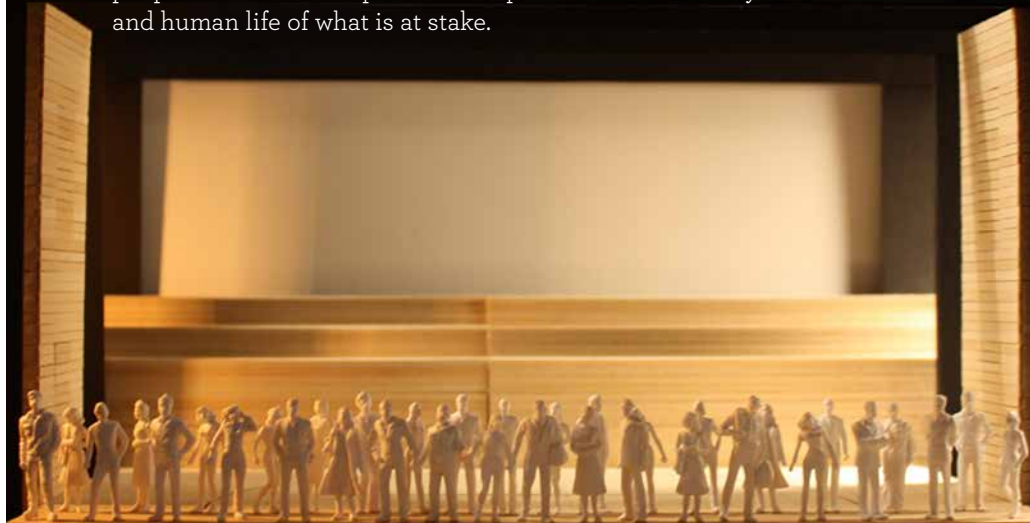
To clarify the complex web of competing political interests at the heart of *Louis Riel* Hinton has separated the opera’s various personages into four groups: the Land Assembly, the Parliamentary chorus, the politicians of Ottawa, and the Métis settlers.

*Preliminary costume sketches are by designer Gillian Gallow. Preliminary set maquettes are by designer Michael Gianfrancesco.*

*Right: preliminary costume sketches for Louis and Marguerite Riel*



**THE LAND ASSEMBLY.** Portrayed by over 30 indigenous women and men, the Land Assembly are directly affected by the outcomes, victories and losses of the action. On stage throughout the opera, they are a silent chorus in protest who challenge, retaliate and stand for the people and groups fighting for representation by Riel. They are the people for whom the opera has not provided a voice. They are the blood and human life of what is at stake.





## THE PARLIAMENTARY

**CHORUS.** Portrayed by members of the COC Chorus, they comment on the action but do not act. They are at once settler and immigrant men and women who sing in commentary to Riel, debating what should take place, as well as the modern members of parliament who legislate and validate the struggles of all Canadians in Ottawa.



## THE POLITICIANS OF

**OTTAWA.** Real historical personalities such as Sir John A. Macdonald (left), Sir George-Étienne Cartier and William McDougall whose motivating vision is Canadian unity, symbolized by the huge, long, indivisible table around which they make their decisions.

**THE MÉTIS.** These are the indigenous people led by Gabriel Dumont who historically hunted buffalo on the land that is present day Manitoba. In 1869 they seized Fort Garry (today's downtown Winnipeg) in order to stake their land claim in the face of Sir John A. Macdonald's nationalist agenda.



Louis Riel himself is situated in the midst all of these competing factions. As Canadian author Joseph Boyden has pointed out in *Louis Riel and Gabriel Dumont* (2010), Riel represents the "European" in the Métis: university-educated and deeply Catholic, he never seemed fully comfortable in the wilderness and instead continually strove for a way to build his vision of a new church, a new society, in the wilds of the West. It was this world view of a truly united Métis people that Sir John A. Macdonald quickly recognized as a threat to his own vision of Canada.

Mavor Moore's libretto and the original 1967 COC production (available on a Centrediscs DVD) were informed by the cultural practices of the time of their creation—Hinton's new COC production seeks to spark a dialogue that will encourage today's audiences to reconsider historical perceptions of Riel as well as those of the Métis today.

"If it were written today, certainly there would be more Indigenous participation and involvement in its creation and its expression" Hinton explains. "It is my intention that a more inclusive and expansive history shall be restored and amended [in] our 2017 production. It is a delicate balance of renewing the original spirit of the opera with contemporary perspectives in order to revise the opera's colonial biases and bring forward its inherent strengths and power."

*Gianmarco Segato is the COC's adult programs manager.*

The COC's production of *Louis Riel* is generously underwritten by The Catherine and Maxwell Meighen Foundation, Philip Deck and Kimberley Bozak, Asper Foundation, and The Max Clarkson Family Foundation



"Over the last decade Karina Gauvin has proved herself one of the most delightful of Baroque sopranos." – *Gramophone*

## THE BAROQUE DIVA WITH KARINA GAUVIN AT KOERNER HALL

Directed by Rodolfo Richter, violin

One of the world's great interpreters of Handel, soprano **Karina Gauvin** performs dramatic and compelling opera arias, "Ah! Mio cor" from *Alcina* and "La mia costanza" from *Ezio*, and more.

Mar 23 – 26, 2017 – Koerner Hall, TELUS Centre

[tafelmusik.org](http://tafelmusik.org) | (416) 408-0208



*Tafelmusik*  
Baroque Orchestra and Chamber Choir

Karina Gauvin's appearance is generously supported by John and Margaret Catto.

# HEARING RIEL

## A FREE SYMPOSIUM

Don't miss this day-long event delving into the fascinating biographical, historical and political terrain of Harry Somers' opera, *Louis Riel*

When composer Harry Somers and librettist Mavor Moore were commissioned to write an opera to commemorate Canada's Centennial celebrations in 1967, they freely chose as their subject one of our nation's most tragic episodes: Louis Riel's frustrated attempt to strike a fair deal for the Métis people of Western Canada in the face of the nation-building juggernaut spearheaded by Prime Minister Sir John A. MacDonald. The opera *Louis Riel* weaves together a myriad of timely thematic threads that are more relevant than ever in this sesquicentennial year. The figure of Riel and the ongoing question of Canada's relationship to the Métis people have once again been foregrounded by the federal government's recent commitment to reach meaningful reconciliation with the Métis Nation, provinces and territories as part of its ongoing plan to renew the nation's relationship with indigenous peoples.

Given the opera's timely resonance, the COC, along with organizing partners from the University of Toronto's Faculty of Music and the Humanities Initiative of the Munk School of Global Affairs, presents **Hearing Riel**, a multi-disciplinary exploration of the opera itself, its fraught historical subject matter, and its political implications for today. Presenters include **Beverley McLachlin**, Chief Justice of Canada; **John Ralston Saul**, author of *A Fair Country*; **Jody Wilson-Raybould**, Minister of Justice and Attorney General of Canada; Métis activist and lawyer **Jean Teillet**, grand-niece of Louis Riel; **Adam Gaudry**, assistant professor of Native Studies, University of Alberta; and **Peter Hinton**, director of the COC's new production of *Louis Riel*.



Tickets for this one-time only, one-day event will be available at 10 a.m. on **Tuesday, April 4**. To reserve a FREE ticket, visit [coc.ca/HearingRiel](http://coc.ca/HearingRiel) or call the COC Box Office at 416-363-8231. There is a limit of one ticket per person. As this is a free event, our policy is to overbook. In case of a full program, your reservation may not guarantee admission. Unclaimed reservations will be released to standby customers 10 minutes prior to the start of the program. We recommend that you arrive early. General admission seating will be in effect.

### HEARING RIEL

Friday, April 21, 2017, 9 a.m.–5 p.m.

Innis Town Hall, 2 Sussex Ave, Toronto, ON  
(St. George Campus, University of Toronto)

Nearest subway station: St. George





JOIN US AGAIN  
IN 2017/2018!

There is so much to experience in our 17/18 season: great artists, glorious music, and—for the second year in a row—**no increase in subscription prices.**

**SUBSCRIBERS GET THE BEST SEATS AT THE BEST PRICES.**

It's easy to renew or subscribe: Call **416-363-8231** or **1-800-250-4653**, visit **coc.ca** or come and see us in the lobby on the main floor and Ring 4!



# COC BOARD OF DIRECTORS

## OFFICERS

Ms. Colleen Sexsmith, *Chair*  
Mr. Justin Linden, *Vice-Chair*  
Mr. Paul A. Bernards, *Treasurer*  
Mr. John H. Macfarlane, *Secretary*  
Mr. Alexander Neef,  
*General Director (ex officio)*  
Mr. Robert Lamb,  
*Managing Director (ex officio)*

## MEMBERS

Ms. Yael Woodward Amaral  
Mr. Tony Arrell

Ms. Nora Aufreiter  
Ms. Marcia Lewis Brown  
Ms. Helen Burstyn  
Mr. Philip C. Deck  
Mr. Peter M. Deeb  
Mr. George S. Dembroski  
Mr. William Fearn  
Mr. David Ferguson (*ex officio*)  
Mr. Michael Gibbens  
Mr. Peter Hinman  
Dr. Linda Hutcheon  
Ms. Carolyn Jarvis  
Mr. Jeff Lloyd

Mr. Timothy Loftsgard  
Ms. Anne Maggisano  
Ms. Judy Matthews  
Mr. Jonathan Morgan  
Mr. James (Jim) Nicol  
Ms. Frances Price  
Mr. Jeffrey Remedios  
Mr. J. Allen Smith  
Mr. Philip S. W. Smith  
Mr. Paul B. Spafford  
Ms. Kristine (Kris) Vikmanis  
Mr. Graham Watchorn  
Mr. John H. (Jack) Whiteside

# CANADIAN OPERA FOUNDATION DIRECTORS

Mr. Tony Arrell  
Mr. Jonathan Bloomberg  
Mr. J. Rob Collins

Mr. Philip C. Deck, *Chair*  
Mr. Christopher Hoffmann

Ms. Colleen Sexsmith  
Mr. David Spiro, *Secretary*

## CREDITS AND ACKNOWLEDGMENTS

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

Michael Cooper, Official Photographer

Musical excerpts provided  
by Universal Classics



The COC is a member of Opera America, Opera.ca and TAPA.

The COC operates in agreement with Canadian Actors' Equity Association.

The COC operates in agreement with I.A.T.S.E., Local #58, Local #822, Local #828.

## COC OPERA GUILDS

Brantford Opera Guild ~ David M. Cullen, *President*  
Kingston Opera Guild ~ Grace Orzech, *President*  
London Opera Guild ~ Ernest H. Redekop, *President*  
Muskoka Opera Guild ~ Dr. Hans Heeneman, *President*  
Sudbury Opera Guild ~ Dianne Moore, *President*

For more information, visit [coc.ca/Guilds](http://coc.ca/Guilds).

## SUPERNUMERARIES

### GÖTTERDÄMMERUNG

Mark Garlin  
Sarah McNaughton  
Vladimir Pajovic  
Ryan Reeves



ONTARIO  
PHILHARMONIC  
MARCO PARISOTTO - MUSIC DIRECTOR

Sun. Jan. 29, 2017 3pm RCM's  
Koerner Hall (Toronto)  
Call: 416-408-0208  
Online: [performance.rcmusic.ca](http://performance.rcmusic.ca)  
[www.ontariophil.ca](http://www.ontariophil.ca)  
1-844-858-6711

## DVORAK Cello Concerto with William Molina-Cestari Masters Series

Headliner - extraordinary cellist, William Molina-Cestari, joins internationally renowned MAESTRO MARCO PARISOTTO & OP for the *Cello Concerto in B minor, Op. 104, B. 191* in this rousing masterwork in Part II.

In Part I, OP debuts the Canada 150 Mosaic Series (in collaboration with TSO), *Launch! For Orchestra 2016*, by Canadian composer, Vivian FUNG. LIZST's *Les Préludes, S 97 (Symphonic Poem No. 3)* and DVORAK's *Slavonic Dance No. 2, Op. 72 in E minor* continue the momentum.



William  
Molina-Cestari

Marco Parisotto, Music Director



COMMISSIONED FOR THE 150TH ANNIVERSARY  
OF THE CONFEDERATION OF CANADA.



OFFICIAL SPONSORS:



HERMAN KASSINGER FOUNDATION CHARLIE AND ANNE MORISON EDMOND AND SYLVIA VANHAVERBEKE





FOUR SEASONS  
HOTELS AND RESORTS

# SUPPORTING TORONTO'S GROWING ARTS COMMUNITY TODAY, AND FOREVER

---

As Naming Donor of the Four Seasons Centre  
for the Performing Arts, we are proud to be a  
lifelong friend of the fine arts experience for the  
patrons here and from around the world.

Enjoy the performance

**[fourseasons.com](http://fourseasons.com)**



## NEW & ENHANCED BENEFITS!

Renew or join by  
June 30, 2017  
to save!

## ADMINISTRATION AND STAFF

ALEXANDER NEEF, General Director

*Managing Director*  
Robert Lamb

*Music Director*  
Johannes Debus

### EXECUTIVE OFFICE

*Executive Assistant to the General Director*  
Marguerite Schabas

### MUSIC AND ARTISTIC ADMINISTRATION

*Director of Music & Artistic Administration*  
Roberto Mauro

*Contracts Manager*  
Karen Olinyk

*Company Manager*  
Olwyn Lewis

*Chorus Master*  
Sandra Horst

*Assistant to the Music Director*  
Derek Bate

*Scheduling Manager*  
Kathryn Garnett

*Production Assistants*  
Katherine Belyea  
Andréane Christiansen

*Orchestra Personnel Manager*  
Ian Cowie

*Music Librarian, Coach*  
Wayne Vogan

*Assistant Music Librarian*  
Ondrej Golias

*Music Staff*  
Rachel Andrist (*The Magic Flute*)  
Ingmar Beck (*The Magic Flute*)  
Anne Larlee (*Götterdämmerung*)  
Michael Shannon (*The Magic Flute*)  
Eric Weimer (*Götterdämmerung*)

### COC ENSEMBLE STUDIO AND ORCHESTRA ACADEMY

*Director, COC Ensemble Studio and Orchestra Academy*  
Nina Draganić

*Head of the Ensemble Studio & Coach*  
Liz Upchurch

*Head Vocal Consultant*  
Wendy Nielsen

*Performance Kinetics Consultant*  
Jennifer Swan

*COC Ensemble Studio*  
Emily D'Angelo  
Lauren Eberwein  
Hyejin Kwon  
Danika Lorén  
Stéphane Mayer  
Samantha Pickett  
Megan Quick  
Bruno Roy  
Aaron Sheppard  
Charles Sy

### PRODUCTION

*Director of Production*  
Chuck Giles

*Technical Director*  
Mike Ledermueller

*Production Manager*  
Michael Freeman

*Lighting Co-ordinator*  
Daniele Guevara

*Assistant Technical Directors*  
Autumn Coppaway  
Jake Gow  
Melynda Jurgenson

*Assistant Production Manager*  
Shawna Green

*Head Electrician*  
Joe Nalepka

*Assistant Electricians*  
Ashley Rose  
Joel Thoman

*Head of Sound*  
Bob Shindle

*Assistant Sound*  
Craig Kadoke

*Head Carpenter*  
Paul Watkinson

*Assistant Carpenter*  
David Middleton

*Head Flyman*  
David Alexander

*Head of Properties*  
Daniel Graham

*Head of Front of House*  
Alex Maitland

*Core Crew*  
Doug Closs  
Terry Hurley  
Paul Otis  
Gregg Fear

*Scene Shop Co-ordinator*  
Amy Cummings

*Head Scene Shop Carpenter*  
David Retzleff

*Assistant Scene Shop Carpenter*  
Andrew Walker

*Head Scenic Artist*  
Richard Gordon

*Assistant Head Scenic Artist*  
Katherine Lilley

*Rehearsal Head Technician*  
Scott Williamson

*Properties Supervisor*  
Wulf Higgins

*Resident Properties Builder/Co-ordinator*  
Stephanie Tjeliso

*Resident Properties Buyer/Co-ordinator*  
Kathy Frost

*Properties Builder/Co-ordinator*  
Tracy Taylor

*Properties Builder*  
Carolyn Choo

416-847-4949

coc.ca/Friends

*Costume Supervisor*  
Sandra Corazza

*Costume Co-ordinators*  
Chloe Anderson  
Cassandra Spence

*Costume Assistants*  
Natassia Brunato  
Christina Del Monte

*Resident Cutter*  
Tracey Glas

*Assisted by*  
Karen Hancock  
Rebecca Zimmerman  
Leanne Renae

*Additional Costumes*  
Industry Costumes, assisted by  
Moira Clark  
Janis Venziale  
Avril Stevenson, assisted by  
Rebecca Boyd and Erin  
Huitema  
Chris Read  
Carl Bezanson  
Seamless Costumes Ltd  
Terri Dans  
Martino Nyugen

*Additional Painting and Dyeing*  
Marjory Fielding

*Additional Millinery*  
Kaz Chopcian

*Head of Wardrobe*  
Nancy Hawkins

*Wardrobe Assistant*  
Leslie Brown

*Wig & Make-up Supervisor*  
Sharon Ryman

*Head of Wig & Make-up Crew*  
Cori Ferguson

*SURTITLES™ Producer*  
Gunta Dreifelds

*SURTITLES™ Editor*  
Zane Kaneps

*SURTITLES™ Assistants*  
Olwyn Lewis  
John Sharpe

*Supernumeraries Co-ordinators*  
Analee Stein  
Elizabeth Walker

## **ADVANCEMENT**

*Chief Advancement Officer*  
Christie Darville

*Executive Assistant to the  
Chief Advancement Officer*  
Elizabeth Scott

*Manager, Government Relations*  
Amy Mushinski

*Foundation Development*  
Janet Stubbs

*Director of Development*  
Stephen Gilles

*Senior Manager, Advancement  
Operations*  
Peter Hussell

*Senior Manager, Events &  
Engagement*  
Tracy Abergel

*Senior Development Officer,  
Events & Engagement*  
Erin Koth

*Development Officer, Events &  
Engagement*  
Alexandra Folkes

*Senior Development Officer,  
Stewardship*  
Emma Noakes

*Senior Development Officer,  
Annual Programs & Patron  
Engagement*  
Natalie Sandassie

*Co-ordinators, Annual Programs &  
Patron Engagement*  
Brianna Chase  
Julia Lewis

*Senior Development Officer,  
Friends of the COC*  
Victor Widjaja

*Individual Giving Co-ordinator,  
Friends of the COC*  
Soojin Ahn

*Senior Development Officer,  
Institutional Gifts*  
Francesco Corsaro

*Senior Development Officer,  
Partnerships*  
Sarah Heim

*Development Communications  
Officer*  
Nikita Gourski

*Advancement Operations Officers*  
John Kritter  
Sophie Malek

## **COMMUNICATIONS**

*Chief Communications Officer*  
Steve Kelley

*Director of Public Relations*  
Claudine Domingue

*Senior Manager, Creative &  
Publications*  
Gianna Wichelow

*Manager, Direct Sales and Giving*  
Richard Paradiso

*Media Relations Manager*  
Jennifer Pugsley

*Associate Manager, Marketing &  
Customer Service*  
Eldon Earle

*Associate Manager, Digital  
Marketing*  
Meighan Szigeti

*Publicist and Publications  
Co-ordinator*  
Kristin McKinnon

*Digital Marketing Co-ordinator*  
Tanner Davies

**EDUCATION AND OUTREACH**  
*Associate Director, Education &  
Outreach*  
Katherine Semcesen

*Program Manager, Free Concert  
Series*  
Dorian Cox

*Adult Programs Manager*  
Gianmarco Segato

*School Programs Manager*  
Vanessa Smith

*Children & Youth Programs  
Co-ordinator*  
Amber Yared

## **TICKET SERVICES**

*Ticket Services Manager*  
Andrea Salin

*Assistant Ticket Services Manager*  
Nikki Tremblay

*Group Sales Co-ordinator*  
David Nimmo

*Ticket Services Supervisor*  
Lillian Fung

*Ticket Services Supervisor*  
Maureen Gualtieri

*Ticket Services Representatives*  
Ernest Cayemen  
Nick Davis  
Anna Kay Eldridge  
Peter Genoway  
Christopher Hackett  
Cat Haywood  
Manda Kennedy  
Keith Lam  
Megan Miles  
Kevin Morris  
Paulina Saliba  
Amelia Smart  
Kat Smiley

## **CALL CENTRE**

*Call Centre Representatives*  
Dona Arbabzadeh  
Catherine Belyea  
Frank Bushe  
Taisa Dackiw  
Keith Fernandes  
Margaret Terry

## **FINANCE AND ADMINISTRATION**

*Director of Finance &  
Administration*  
Lindy Cowan, CPA, CA

*Human Resources Manager*  
Lorraine O'Connor, CHRP

*Finance Manager*  
Saptarsi Saha, CPA, CA

*General Accountants*  
Florence Huang  
Zoran Orlic (FSCPA)

*Accounting Clerk*  
Vera Brjzovskaia

*Payroll Accountants*  
Jovana Bojovic  
Jeanny Won

*Finance Assistant*  
Lorrie Element

*Manager, IT Services*  
Steven Sherwood

*Database Reporting Specialist*  
Brad Staples

*IT Services Assistant*  
Tony Sandy

*Archivist, Joan Baillie Archives*  
Birthe Joergensen

*Receptionist/Switchboard*  
Katarina Bozovic

*Mailroom Clerk/Courier*  
Branka Hrsum

## **FOUR SEASONS CENTRE FOR THE PERFORMING ARTS**

*Director, Four Seasons Centre for  
the Performing Arts*  
Alfred Caron

*Associate Director, Business  
Development*  
Elizabeth Jones

*Business & Events Co-ordinator*  
Lori MacDonald

*Assistant, Scheduling & Events*  
Hannah Gordon

*Patron Services Manager,  
Front of House*  
Julia Somerville

*Patron Services Manager,  
Food & Beverage*  
Brigitte Lang

*Assistant Manager,  
Patron Services*  
Kim Hutchinson-Barber

*Senior Patron Services  
Supervisors*  
Stuart Constable  
Melissa McDonnell  
Kimberly Wu

*Patron Services Supervisors*  
Jamieson Eakin  
Christine Groom  
Sophia Wiens  
Karol Carstensen  
Amelia Smart  
Kate Werneburg  
Deena Nicklefork  
Steven McDermott  
Evan Steingarten  
Ashley Westlake  
Susannah Mackay  
Rosemary Williams

*Patron Services Leads*  
Diana Pfeffer

## **BUILDING SERVICES**

*Associate Director, Facilities  
Management*  
Joe Waldherr

*Assistant Manager, Operations*  
Christian Coulter

*Maintenance Assistants*  
Ryszard Gad (COC)  
Branislav Peterman (COC)  
Julian Peters (COC)  
James Esposito (FSCPA)  
Enrique Covarrubias Cortes  
(FSCPA)  
Piotr Wiench (FSCPA)

*Security Supervisor*  
Dave Samuels

*Security Guards*  
George Balyasin  
Abdi Gulleed  
Natalia Juzyc  
Usman Khalid  
Nicholas Martin  
Kathleen Minor  
Heather Reid  
Pavithra Sugumar

*Building Operators*  
Dan Bisca  
Dan Popescu  
Adrian Tudoran

*Eurest Services Supervisor*  
Paula Da Costa

*Eurest Services Team*  
Jennifer Barros  
Nash Lim  
Jimmy Pacheco  
Sugey Torres



# MANY THANKS TO OUR SUPPORTERS

## *Life Trustees Council*

The Canadian Opera Company salutes the leaders of the COC community whose efforts have been integral to the company's artistic evolution and transformative history of accomplishment.

Earlaine Collins  
J. Rob Collins  
David Ferguson (Chair)

Jerry and Geraldine Heffernan  
Ben Heppner  
Henry N. R. Jackman

Adrianne Pieczonka  
Arthur R. A. Scace, C. M.  
David Stanley-Porter

---

## *Emeritus Council Executive Committee*

The COC Emeritus Council, led by the Executive Committee, salutes those Board Members who have completed their term and whose leadership efforts have been integral to the company's artistic evolution and transformative history of accomplishment.

Michael Gough (Co-Chair)  
Catherine Fauquier

The Hon. Barbara McDougall

Sue Mortimer  
Jack Whiteside (Co-Chair)

---

## *E. Louise Morgan Society*

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

Each of these donors has contributed a cumulative total of more than one million dollars over the past 15 years. Their support is critical to the company's success and we are forever indebted to their commitment and generosity.

Tony and Anne Arrell  
The Estate of Dr. Larry M. Agranove  
ARIAS: Canadian Opera Student Development Fund  
The Gerard & Earlaine Collins Foundation  
The late John A. Cook  
The Estate of Horst Dantz and Don Quick  
Philip Deck & Kimberley Bozak  
Jerry and Geraldine Heffernan  
The Henry White Kinnear Foundation

Kolter Communities  
The Catherine and Maxwell Meighen Foundation  
Roger D. Moore  
E. Louise Morgan  
Tim & Frances Price  
Colleen Sexsmith  
Joey & Toby Tanenbaum  
Anonymous (3)

---

## *Major Gifts and Special Projects*

The COC offers its sincere thanks to the individuals listed below for their extraordinary support.

### **PRODUCTION UNDERWRITERS**

*Demonstrating their leadership  
and generosity, these donors  
have underwritten the COC's  
mainstage productions.*

**\$500,000 +**  
The Catherine and Maxwell  
Meighen Foundation  
Colleen Sexsmith

**\$100,000 – \$499,999**  
Philip Deck & Kimberley Bozak

**\$10,000 – \$99,999**  
Asper Foundation  
The Max Clarkson Family  
Foundation in honour of  
Harry Somers

### **PERFORMANCE AND ARTIST SPONSORS**

*The following donors extend  
their generous support  
to individual artists and  
productions*

**\$100,000 +**  
George & Kathy Dembroski  
Jack Whiteside

**\$25,000 – \$99,999**  
Earlaine Collins  
Robert Sherrin  
The Tauba and Solomon Spiro  
Family Foundation  
Kristine Vikmanis &  
Denton Creighton  
Anonymous (1)

**Up to \$24,999**  
J. Hans Kluge  
Marjorie and Roy Linden

### **ENSEMBLE STUDIO SUPPORTERS**

*Encouraging the next  
generation of artists, these  
donors support the COC  
Ensemble Studio.*

**\$1,000,000**  
Peter M. Deeb

**\$500,000 – \$999,999**  
The Slight Family Foundation

**\$25,000 – \$499,999**  
Ethel Harris & the late  
Milton E. Harris  
Hal Jackman Foundation  
Barbara Keenan

Marjorie and Roy Linden  
Roger D. Moore  
The Stratton Trust

**Up to \$24,999**  
ARIAS: Canadian Opera  
Student Development Fund  
Marcia Lewis Brown  
Margaret Harriett Cameron and  
the late Gary Smith  
Ninalee Craig  
Catherine Fauquier  
Patrick Hodgson Family  
Foundation  
Peter & Hélène Hunt  
Jo Lander  
Colleen Sexsmith  
The Budd Sugarman  
Foundation  
Kristine Vikmanis &  
Denton Creighton  
Toronto Wagner Society  
Brian Wilks

### **GENERAL PROGRAM SUPPORTERS**

*Providing general program  
support is critical to the COC's  
artistic mission.*

**\$1,000,000+**  
Jerry and Geraldine Heffernan  
The Henry White Kinnear  
Foundation  
Tim & Frances Price  
Anonymous (1)

**\$100,000+**  
Anne & Tony Arrell

**Up to \$24,999**  
Bruce C. Bailey  
James & Christine Nicol  
Simon Nyilassy

### **ENDOWMENT SUPPORT**

*Making a gift to the  
Endowment ensures the long-  
term stability for the COC and  
its artists.*

**\$100,000 +**  
Hon. Henry N. R. Jackman

**\$25,000 – \$99,999**  
Dr. Rodney C. Ellis  
Michael & Linda Hutcheon  
Michael W. & Wanda Plachta  
Janet Stubbs

**Up to \$24,999**  
Scott Irvine\* & Joan Watson  
David E. Spiro

## LEGACY AND BEQUEST GIFTS

*The COC honours the memory of the following patrons whose vision and generosity has provided lasting support.*

Estate of James Drewry Stewart  
Estate of Norma Yvonne Sawden†  
Estate of Nancy Faye Wood

† designates funds directed to the COC's Endowment

## MEMORIAL AND HONORARY DONATIONS

*The COC expresses its sincere appreciation to all donors who have made memorial and honorary donations.*

*In Memory of*  
James A. Bradshaw  
Joan Chalmers  
Sylvia Langley

Dina Lieberman  
Patricia Martin  
Dr. Samuel A. Ojo  
Emily Rankin  
John & Norma Rogers  
Abraham (Bram) Smit

*In Honour of*  
Nora Aufreiter  
Ninalee Craig  
Jean Edwards

Michael Gibbens &  
Julie Lassonde  
Nancy Gibson  
Rochelle Krivy  
Robert Morassutti  
Colleen Sexsmith  
Dr. David Stanley-Porter  
Peter Tolnai & Emily Murray's  
Wedding

## Individual Giving Annual Support

### GOLDEN CIRCLE

#### GOLD, \$50,000 +

Anne & Tony Arrell\*\*\*\*  
Cecily & Robert Bradshaw\*  
David G. Broadhurst\*\*  
In memory of Gerard H. Collins\*\*\*\*  
Jerry & Geraldine Heffernan\*\*\*\*  
The Catherine and Maxwell Meighen Foundation\*\*\*\*  
Colleen Sexsmith\*\*  
Anonymous (1)

#### SILVER, \$25,000 - \$49,999

Mark & Gail Appel\*\*\*\*  
Paul Bernards\*\*  
Barbara Black\*\*  
Philip Deck & Kimberley Bozak\*\*\*  
Michael Gibbens & Julie Lassonde\*  
The Hon. William C. Graham & Mrs. Catherine Graham\*\*\*\*  
Rennie & Bill Humphries\*\*\*\*  
Ronald Kimel & Vanessa LaPerriere\*\*\*\*  
Susan Loube & William Acton\*\*  
Judy & Wilmot Matthews\*\*  
James & Christine Nicol  
Jack Whiteside\*\*\*  
Anonymous (1)

#### BRONZE, \$12,500 - \$24,999

Dr. & Mrs. Hans G. Abromeit\*\*\*\*  
Ms Nora Aufreiter\*  
Mr. Philip J. Boswell\*\*\*\*  
Walter M. & Lisa Balfour Bowen\*\*\*\*  
Susanne Boyce & Brendan Mullen\*\*\*\*  
Marcia Lewis Brown\*  
Helen Burstyn & Family  
Stewart & Gina Burton\*\*  
Wendy M. Cecil & Jack Cockwell Family\*\*\*\*  
Dr. John Chiu in memory of Yvonne Chiu, C.M.\*\*\*\*  
Stephen Clarke & Elizabeth Black\*\*  
The Max Clarkson Family Foundation\*\*\*\*  
J. Rob Collins & Janet Cottrelle\*\*\*\*  
Sydney & Florence Cooper\*\*  
Ninalee Craig\*\*\*\*  
Jean Davidson & Paul Spafford\*\*\*\*  
Catherine Fauquier\*\*\*\*  
David & Kristin Ferguson\*\*\*\*  
George Fierheller\*\*\*\*  
Lloyd & Gladys Fogler\*\*\*  
Four Seasons Hotels & Resorts\*\*\*  
Robert Fung\*\*  
Ira Gluskin & Maxine Granovsky Gluskin\*\*\*  
Ethel Harris & the late Milton Harris\*\*\*\*  
William & Nona Heaslip Foundation\*\*\*\*  
Mr. Peter Hinman & Ms Kristi Stangeland  
Douglas E. Hodgson\*\*\*\*  
Michael & Linda Hutcheon\*\*\*\*  
Bernhard & Hannelore Kaeser\*\*\*\*  
Justin S. Linden\*

Jeff Lloyd & Barbara Henders\*\*  
Ms Anne Maggisano  
Hon. Margaret Norrie McCain\*\*  
John & Esther McNeil\*\*\*\*  
John McVicker & B. W. Thomas\*\*\*\*  
Delia M. Moog\*\*\*  
Jonathan Morgan & Shurla Gittens\*\*  
Sue Mortimer in memory of Clive Bennett Mortimer\*\*\*\*  
Peter M. Partridge\*\*\*\*  
Mr. Tim & Mrs. Frances Price\*\*\*\*  
Ms R. Raso\*\*\*\*  
David Roffey & Karen Walsh\*\*\*\*  
Barrie D. Rose, Karen Solomon and Family\*\*\*  
Annie & Ian Sale\*  
J. Allen Smith & Katherine Megrue-Smith  
Philip & Maria Smith\*\*\*  
Stephen & Jane Smith\*\*\*\*  
Marion & Gerald Soloway\*\*\*  
David E. Spiro\*\*\*\*  
Françoise Sutton\*\*  
Ryerson & Michele Symons  
Kiersten Taylor & Tim Loftsgard  
Riki Turofsky & Charles Petersen\*\*  
Ms Kristine Vikmanis & Mr. Denton Creighton\*\*\*\*  
The Youssef-Warren Foundation\*\*\*\*  
.....

### PRESIDENT'S COUNCIL

#### TRUSTEE, \$7,500 - \$12,499

à la Carte Kitchen Inc.  
Margaret Atwood & Graeme Gibson\*\*\*  
Dr. David & Constance Briant\*\*\*\*  
Frank Ciccolini Sr. \*\*\*\*  
Marilyn Cook\*\*  
Bud & Leigh Eisenberg\*\*  
Andrew Fleming\*\*  
Peter & Shelagh Godsoe\*\*\*  
Chris Hoffmann & Joan Eakin\*\*  
J. Hans Kluge\*\*  
Anne Lewitt\*\*  
Jerry & Joan Lozinski\*\*\*  
Mr. & Mrs. J. S. A. MacDonald\*\*\*\*  
Kathleen McLaughlin & Tim Costigan\*\*  
Dr. Judith A. Miller\*\*\*\*  
Douglas L. Parker\*\*\*\*  
Alan & Gwendoline Pyatt  
Dr. David Shaw\*\*  
Carol Swallow\*\*  
Wendy J. Thompson\*\*\*\*

#### PATRON, \$3,750 - \$7,499

Miguel Amaral & Yael Woodward Amaral  
Sue Armstrong\*\*\*\*  
Ron Atkinson & Bruce Blandford\*\*\*\*  
Mona H. Bandeen, C. M. \*\*\*  
Henk Bartelink in memory of Oskar & Irmgard Gaube\*\*\*  
Dr. Frank Bartoszek & Mr. Daniel O'Brien\*\*\*\*  
Dr. Thomas H. Beechy\*\*\*\*  
Mr. & Mrs. Eric Belli-Bivar\*\*\*  
Dr. Catherine Bergeron\*\*\*  
Tom Bogart & Kathy Tamaki\*\*  
Dr. Jane Brissenden & Dr. Janet Roscoe\*\*\*\*  
Mrs. Donna Brock\*\*\*  
Alice Burton\*\*

Margaret Harriett Cameron\*\*\*\*  
Sharon & Howard Campbell\*\*  
Cesaroni Management Limited\*\*\*  
Neil Chander  
The Rt. Hon. Adrienne Clarkson\*  
Mr. & Mrs. William J. Corcoran\*\*\*  
Bram & Beth Costin  
Lindy Cowan† & Chris Hatley\*\*\*  
Brian J. Dawson\*\*\*  
Peter Deeb\*  
Dr. Jeanne Deinum\*\*\*\*  
Angelo & Carol DelZotto\*\*\*  
Carol Derk & David Giles\*\*  
Mrs. Shirley Diamond & Family\*\*\*\*  
Peter & Anne Dotsikas\*\*\*  
Jeffrey Douglas  
Vreni & Marc Ducommun\*\*\*\*  
Joseph Fantl & Moira Bartram\*\*  
Mr. & Mrs. Fraser M. Fell\*\*\*\*  
Ms Lindsay Dale-Harris & Mr. Rupert Field-Marsham\*\*\*\*  
Margaret & David Fountain\*\*\*\*  
Dr. & Mrs. Wm. O. Geisler\*\*\*  
Susan Gerhard\*\*  
Ann J. Gibson\*\*\*\*  
Rose & Roger Goldstein\*\*\*\*  
Michael & Anne Gough\*\*\*\*  
Dr. Noëlle Grace & The Shohet Family\*\*\*\*  
Ronald & Birgitte Granofsky\*\*\*  
Douglas & Ruth Grant\*  
John & Judith Grant\*\*  
John Groves & Vera Del Vecchio\*\*\*\*  
Dr. Albert J. Haddad  
George & Irene Hamilton\*\*\*\*  
Scott & Ellen Hand\*\*\*  
Mr. Harquail & Dr. Sigfridsson\*\*  
Maggie Hayes\*\*  
Hon. & Mrs. Paul Hellyer\*\*\*\*  
Michiel Horn & Cornelia Schuh\*\*\*\*  
Ken Hugessen & Jennifer Connolly\*\*  
Mr. Robert C. Jefferies\*\*\*\*  
Dr. Joshua Josephson & Ms Elaine Lewis\*\*\*\*  
Lorraine Kaake\*\*\*\*  
The Patrick & Barbara Keenan Foundation\*\*\*\*  
James & Diane King\*\*  
Dr. Elizabeth Kocmur\*\*\*\*  
Kimberley Fobert & Robert Lamb\*\*\*\*  
John B. Lawson, C.M. Q.C. \*\*\*\*  
Mr. J. Levitt & Ms E. Mah\*\*  
Mr. Peter Levitt & Ms Mai Why\*\*\*  
Daniel & Janet Li\*\*  
Dr. Vance Logan\*\*\*\*  
Peter H. Lunney\*  
James & Connie MacDougall\*\*\*\*  
Mr. Jed MacKay\*\*\*\*  
Dr. Colin McGregor Mailer\*\*\*\*  
Mrs. J. L. Malcolm\*\*  
Frederick J. Marker & Anne W. Dupré  
Fernando Martinez-Caro  
Dr. & Mrs. Donald C. McGillivray\*\*\*\*  
Paul & Jean McGrath\*\*\*\*  
Ronan McGrath & Sarah Perry\*  
June McLean\*\*\*\*  
Don McQueen & Trina McQueen, O.C. \*\*\*  
Mr. Ian McWalter\*  
Mr. Ulrich Menzefricke\*\*\*\*  
Bruce & Vladka Mitchell\*\*  
Mr. Noel Mowat\*\*  
Dr. M. L. Myers\*\*\*\*

Matt & Debbie Mysak\*\*\*  
Dr. Shirley C. Neuman\*\*\*  
Eileen Patricia Newell\*\*\*  
Dr. Emilie Newell\*\*  
Sally-Ann Noznesky\*\*\*\*  
Simon Nyilassy\*  
Donald O'Born\*\*\*  
Emile Olana & Alvin Iu\*\*\*\*  
Janice Oliver\*\*\*  
Julia & Liza Overs\*\*\*  
Dr. & Mrs. William M. Park\*\*\*\*  
John & Gwen Pattison\*\*  
John & Carol Peterson\*\*\*  
June C. Pinkney\*\*\*\*  
Polk Family Charitable Fund\*\*  
Julian & Anna Porter  
Margrit & Tony Rahilly\*\*\*\*  
Douglas L. Ludwig & Karen J. Rice\*\*\*  
Rob & Penny Richards\*\*\*  
Margaret A. Riffin\*\*  
Gordon Robison & David Grant\*\*  
Ms Sharon Cookie Sandler\*\*\*\*  
Sam & Esther Sarick\*\*\*\*  
Helen & John Scott\*\*  
June Shaw & the late Dr. Ralph Shaw\*\*\*\*  
Allan & Helaine Shiff\*\*\*\*  
David & Hilary Short\*\*\*\*  
Hume Smith\*\*\*\*  
Dr. Harley Smyth & Carolyn McIntire Smyth\*\*  
Mr. Philip Somerville\*\*  
Dr. John Stanley & Dr. Helmut Reichenbacher\*\*\*  
Wayne Stanley & Marina Pretorius\*\*  
David Stanley-Porter\*\*\*\*  
Doreen L. Stanton\*\*\*\*  
Janet Stubbs\*\*  
Anthea Thorp\*\*\*  
Ian Turner\*\*\*  
Sandra & Guy Upjohn\*\*  
Donald & Margaret Walter\*\*\*\*  
Hugh & Colleen Washington\*\*  
Ruth Watts-Grandsen\*\*\*\*  
Dr. Virginia Wesson\*\*  
Mr. Brian Wilks\*\*  
Ms Lilly Wong\*  
Mrs. Richard Wookey\*\*\*\*  
Linda Young\*  
Helen Ziegler\*\*\*  
Susan Zorzi\*\*  
Sharon Zuckerman\*\*\*\*  
Anonymous (6)

#### MEMBER, \$2,250 - \$3,749

D. C. Adamson-Brdar\*\*\*\*  
Dr. & Mrs. Larry M. Agranove\*\*\*\*  
Donna & Lorne Albaum\*\*  
Clive & Barbara Allen\*\*\*\*  
Mr. Thomas & Mrs. Claire Allen\*\*  
Dr. D. Amato & Ms J. Hodges\*\*\*\*  
Mr. Mark Andrews  
Anne-Marie H. Applin\*\*\*  
Valerie Armstrong\*\*\*\*  
Philip Arthur & Mary Wilson\*\*  
Gail Asper & Michael Paterson  
Virginia Atkin\*\*\*\*  
Mr. Jeff Axelrod & Dr. John Goodhew  
K.R.I. Bailey\*\*  
John Bailey\*\*  
James C. Baillie\*\*  
Marilyn & Charles Baillie\*\*\*\*  
Andrew & Cornelia Baines\*\*\*\*



Janice A. Baker\*\*\*\*  
 Richard J. Balfour\*\*\*\*  
 Alice & Tom Bastedo\*\*\*  
 Mr. N. Beilstein & Mr. A. Lee  
 Ms Marie Bérard\*\*\*\*  
 Nani & Austin Beutel\*\*\*\*  
 Dody Bienenstock\*\*  
 John & Mandy Birch\*  
 Anneliese & Walter Blackwell\*\*\*\*  
 Ian & Janet Blue\*\*\*  
 Mr. W. Bowen & Ms. S. Gavinchuk\*\*\*\*  
 Mr. Stephen Bradley  
 Mrs. Carolyn Bradley-Hall &  
 Mr. William Bradley\*\*\*  
 Mrs. Richard Bradshaw\*\*\*\*  
 Christopher & Elizabeth Buller  
 Thomas J. Burton\*\*  
 Maureen Callahan & Douglas Gray\*\*  
 Ken & Denise Cargill\*\*  
 Brian & Ellen Carr\*\*\*\*  
 Gail Carson\*\*\*\*  
 Drs. Carol & David Cass  
 Lee Chambers  
 Prof. Alfred L. Chan &  
 Mr. Michael Farewell\*\*\*  
 Dr. & Mrs. Albert Cheskes\*\*\*  
 John D. Church  
 Dr. Howard M. Clarke\*\*\*  
 Jacqueline R. Code\*  
 Edward Cole & Adrienne Hood\*\*\*\*  
 Brian Collins & Amanda Demers\*\*  
 Tony & Elizabeth Comper\*\*  
 Katherine Robb Corlett\*\*\*\*  
 Dr. Lesley S. Corrin\*\*\*\*  
 Gay & Derek Cowbourne\*\*  
 Mary & John Crocker\*\*\*\*  
 Ruth & John Crow\*\*\*  
 Mary Beth Currie & Jeff Rintoul  
 Carrol Anne Curry\*\*\*\*  
 Mr. & Mrs. Leslie Dan\*\*\*  
 Mr. Stuart Davidson\*  
 Dr. & Mrs. Michael & Ute Davis\*\*\*  
 Honor & Michael de Pencier\*\*\*\*  
 Charles Dennis & Steve Kelley†  
 Mr. & Mrs. A. J. Diamond\*  
 J. DiGiovanni\*\*  
 Olwen & Frank Dixon\*\*  
 James Doak & Patricia Best\*\*  
 Sandra Z. Doblinger\*\*  
 Ms Petrina Dolby\*\*\*  
 Dr. James & Mrs. Ellen Downey\*\*  
 Marko Duic and Gabriel Lau\*\*\*\*  
 Mr. Albert D. Dunn\*  
 William & Gwenda Echarde\*\*\*\*  
 Jean Patterson Edwards\*\*  
 Wendy & Elliott Eisen\*\*\*\*  
 Jordan Elliott & Lynne Griffin\*  
 Robert Elliott & Paul Wilson\*\*  
 Christoph Emmrich & Srilata Raman  
 Dr. & Mrs. John Evans\*\*\*  
 George A. Farkass\*\*  
 Darren Farwell  
 Bill Fearn & Claudia Rogers\*\*\*\*  
 Lee & Shannon Ferrier\*\*\*\*  
 William & Rosemary Fillmore\*\*\*  
 Goshka Folda\*  
 J. E. Fordyce\*\*\*\*  
 Robert & Julia Foster\*\*  
 Leslie Foster  
 Mrs. Ingrid Fratzl  
 Rev. Ivars Gaide &  
 Rev. Dr. Anita Gaide\*\*\*  
 Judy & David Galloway  
 Ann Gawman\*\*\*  
 Dr. Barry A. Gayle\*\*\*\*  
 Sarah Glatt\*\*\*\*  
 Dr. Eudice Goldberg\*  
 Aviva & Andrew Goldenberg\*\*  
 Dr. Fay Goldstep &  
 Dr. George Freedman\*\*  
 Deanna A. Gontard\*\*\*\*  
 Tina & Michael Gooding\*\*\*  
 Wayne A. Gooding†\*\*\*\*  
 David & Wendy Flores-Gordon\*\*  
 Bryan Grant  
 Ms Carol Gray  
 Mr. Finn Greflund &  
 Mrs. M. Ortner\*\*\*  
 Mr. Carmen &  
 Mrs. Vittoria Guglietti\*\*  
 Ellen & Simon Gulden\*\*\*\*  
 James & Joyce Gutmann\*\*\*\*  
 Dan Hagler & Family\*\*\*

Mrs. Pamela Hallisey  
 Mr. Adrian J. Hamel\*  
 Beverly Hargraft\*\*  
 Paul & Natalie Hartman\*\*  
 Jacques & Elizabeth Helbronner\*\*\*\*  
 Thea Herman & Gregory King\*\*\*  
 William E. Hewitt\*\*\*  
 Ms Pamela Hoiles  
 Sally Holton\*\*\*\*  
 Frances Humphreys in memory of  
 Anthony C. J. Humphreys\*\*\*\*  
 Peter & Hélène Hunt\*\*\*\*  
 Mr. Sumant Inamdar\*\*  
 Dr. Melvyn L. Iscove\*\*\*  
 Eva Innes & David Medhurst\*  
 Elliott Jacobson & Judy Malkin\*\*  
 Lynne Jeffrey\*\*\*\*  
 Laurence Jewell\*\*  
 The Norman & Margaret Jewison  
 Charitable Foundation\*\*\*\*  
 Ms Elizabeth Johnson\*\*  
 In Memory of Patricia Johnson\*\*  
 Dr. Albert & Bette Johnston\*\*  
 Joyce Johnston\*\*\*  
 Miriam Kagan  
 H. L. Katarynych\*\*\*  
 Dr. Joel Keenleyside\*\*\*\*  
 Claire M. C. Kennedy  
 David W. & Sheryl L. Kerr\*  
 Ms Kristina Kerr  
 Inta Kierans\*\*\*\*  
 Ellen & Hermann Kircher\*\*\*\*  
 Mr. Douglas Klaassen\*\*  
 Michael & Sonja Koerner\*\*\*  
 William & Eva Krangle\*\*\*\*  
 Richard T. La Prairie\*\*  
 Peter Lamb & Veronica Tennant  
 Elizabeth & Goulding Lambert\*\*\*\*  
 Jo Lander\*\*\*\*  
 The Hon. Dennis Lane, Q.C. &  
 Mrs. Sandra Lane\*\*\*\*  
 Mr. Philip Lanouette\*\*  
 M. J. Horsfall Large\*\*\*  
 Mr. Duncan & Mrs. Sondra Lear  
 Dr. Connie Lee\*\*\*  
 Linda Lee & Michael Pharoah\*\*\*\*  
 Neal & Dominique Lee\*\*  
 Dr. Richard Lee &  
 Mr. Gary Van Haren\*\*  
 Alexander & Anna Leggatt\*\*\*\*  
 Joy Levine\*\*\*  
 L. Liivamagi & Dr. D. N. Cash\*  
 Marjorie & Roy Linden\*\*\*\*  
 Dr. & Mrs. W. G. Lindley\*\*\*\*  
 Janet & Sid Lindsay\*\*\*  
 Anthony J. Lisanti\*\*\*  
 Dr. Weldon Liu  
 Tom C. Logan\*  
 A. Benson Lorrigan\*\*\*\*  
 Jonathan & Dorothea Lovat  
 Dickson\*\*  
 Dr. Jan Lusic\*\*\*\*  
 Amy & John Macfarlane\*\*  
 Dr. & Mrs. Richard Mackenzie\*\*\*\*  
 Tom MacMillan\*\*\*  
 Macro Properties Ltd. \*\*  
 Mr. A. Mafrić\*\*\*\*  
 R. Manke\*\*\*\*  
 Dr. & Mrs. M. A. Manuel\*\*  
 Mr. & Mrs. R. Gordon Marantz\*\*\*\*  
 Roberto Mauro† & Erin Wall  
 Mrs. Ettore Mazzoleni\*\*\*  
 Diane McArthur  
 The Hon. Barbara McDougall\*\*\*\*  
 Don McLean & Diane Martello\*  
 Guy & Joanne McLean\*\*\*\*  
 M. E. McLeod\*\*\*\*  
 Mr. Timothy McNicholas\*  
 Mark & Andrea McQueen\*\*\*\*  
 Shawn McReynolds &  
 Elaine Kierans\*\*  
 Dr. Don Melady &  
 Mr. Rowley Mossop\*\*\*  
 Pauline Menkes  
 Eileen Mercier\*\*\*\*  
 Ms Cornelia Mews  
 Dr. Alan C. Middleton\*\*\*  
 Patricia & Frank Mills\*\*\*  
 Dr. & Mrs. Steven Millward\*\*  
 Mr. David Milovanovic &  
 Dr. Cinda Dyer  
 Florence Minz  
 Audrey & David Mirvish\*\*

Varqa Mirzaagha & Rebecca  
 Crysdale  
 Dr. David N. Mitchell &  
 Dr. Susan M. Till\*\*\*  
 Mr. Donald Mitchell\*  
 Mr. Robert Morassutti\*\*\*\*  
 Alice Janet Morgan\*\*\*\*  
 Ms Sylvie Morin\*\*\*  
 Ms Rosalind Morrow\*\*  
 Drs. Christopher & Pippa Moss\*\*\*  
 Gael Mourant &  
 Caroline Hubberstey\*  
 Mr. Joseph Mulder\*\*  
 Professor David J. Murray\*\*\*  
 David & Mary Neelds\*\*\*  
 Dr. Steven Nitzkin\*\*\*\*  
 Annette Oelbaum\*  
 Dr. James &  
 Mrs. Valda Oestreicher\*\*\*  
 Marwan Osseiran  
 Martin & Myrna Ossip\*\*  
 The Ouellette Family Foundation  
 Eileen & Ralph Overend\*\*  
 Clarence & Mary Pace\*\*\*  
 Dr. & Mrs. N. Paireadeau\*\*\*\*  
 Elizabeth Paupst  
 Dr. Roger D. Pearce\*\*\*\*  
 Dr. A. Angus Peller\*\*  
 John & Penelope Pepperell\*\*  
 Dr. R. G. Perrin\*\*  
 M. J. Phillips\*\*\*\*  
 Otto & Marie Pick Charitable  
 Foundation  
 Robin B. Pitcher\*\*\*\*  
 Wanda Plachta\*\*\*  
 Mr. & Mrs. Domenic Porporo\*\*  
 Mary Jean & Frank Potter\*\*\*  
 Georgia Prassas\*\*\*\*  
 Ms Jill Presser & Mr. John Duffy\*  
 Dr. Mark Quigley\*\*\*\*  
 Stephen Ralls & Bruce Ubukata\*\*\*  
 The Carol & Morton Rapp  
 Foundation\*\*\*\*  
 Lola Rasminsky & Bob Presner  
 Dr. Reza Rastegar  
 Professor C. Edward Rathé\*\*\*\*  
 Kenneth F. Read\*\*\*\*  
 Grant L. Reuber\*\*\*\*  
 Mrs. Gabrielle Richards\*\*\*  
 Carolyn Ricketts\*\*\*\*  
 Ms Nada Ristich\*  
 Emily & Fred Rizner\*\*  
 Clara Robert\*\*  
 J. E. Robinson  
 Steve & Richa Roder  
 In memory of John & Norma Rogers  
 Dr. Michael & Mary Romeo\*\*\*\*  
 Rainer & Sharyn Rothfuss\*\*\*\*  
 David A. Ruston\*\*\*\*  
 Mallory Morris Sartz &  
 John Sartz\*\*\*\*  
 Go Sato\*\*\*\*  
 David Schauer  
 Walter & Maria Schroeder  
 Fred & Mary Schulz\*\*  
 Dr. Marianne Seger\*\*\*  
 Carol Seifert & Bruno Tesan\*\*\*  
 Robert & Geraldine Sharpe\*\*\*\*  
 Milton & Joyce Shier\*\*\*\*  
 Dr. Bernie & Mrs. Bobbie Silverman\*\*  
 Rod & Christina Simpson  
 Helen Sinclair & Paul Cantor  
 In memory of Dr. Bernard Slatt\*  
 Jay Smith & Laura Rapp\*\*  
 Ms Muriel Smith & Mr. Eric Ojala\*\*\*\*  
 Dr. Joseph So\*\*\*\*  
 John & Ellen Spears\*\*\*\*  
 Martha E. Spears\*\*\*\*  
 Rosemary Speirs  
 Ms Gillian Stacey  
 Mr. Paul Steep & Ms Anne McNeilly\*  
 Oksana R. Stein\*\*\*\*  
 John D. Stevenson\*\*\*\*  
 James H. Stonehouse\*\*  
 William Siegel & Margaret Swaine\*\*\*  
 Eric Tang & Dr. James Miller\*\*  
 Peter A. Roy & Leah Taylor Roy  
 Tesari Charitable Foundation  
 Dr. M. L. Thurling  
 Mr. Ronald L.W. Till\*\*\*\*  
 Elizabeth Tory\*\*\*\*  
 Mr. Alex Tosheff\*  
 Dita Vadron & Jim Catty\*\*

Dory Vanderhoof & Rosalind Bell\*\*\*\*  
 Edmond & Sylvia Vanhaverbeke\*\*\*\*  
 Stefan Varga & Dr. Marica Varga\*  
 Dr. Yvonne Verbeeten\*\*  
 Dr. Helen Vosu & Donald Milner\*\*\*\*  
 Elizabeth & Michael Walker\*\*\*  
 Peter Webb & Joan York\*\*\*\*  
 Ms Eleanor Westney\*\*  
 Melanie Whitehead\*\*\*  
 F. Whittaker\*\*  
 Mr. Peter Wijnbergen\*  
 Elizabeth Wilson &  
 Ian Montagnes\*\*\*\*  
 Mr. Lowell Wintrup  
 John Wright & Chung-Wai Chow\*\*  
 Dr. Jackson Wu &  
 Dr. Viviana Chang\*  
 Mr. Takahiro Yamanaka  
 Ms June Yee\*\*\*  
 Morden Yolles\*\*\*\*  
 Carole & Bernie Zucker\*\*\*  
 Anonymous (26)

## FRIENDS OF THE COC

### SUSTAINING FRIENDS

**\$1,600 – \$2,249**  
 Carol & Ernest Albright\*\*\*\*  
 Ivi Campbell\*\*\*\*  
 Mr. Amar Choksi  
 Greg Cumming & Bianca Marcus\*\*\*  
 Jayne & Ted Dawson\*\*\*\*  
 Mr. Steven D. Donohoe\*\*\*\*  
 Ricardo Gomez-Insausti\*  
 Roy & Gail Harrison\*\*\*\*  
 Bill Heaslip\*\*\*\*  
 Mr. Kazik Jedrzejczak\*\*\*\*  
 Dr. Paul & Mrs. Marcia Kavanagh  
 Mr. Martin Leistner  
 Mrs. Mary Liitoja\*\*\*\*  
 Georgina McLennan\*\*\*\*  
 Barbara & Peter Pauly\*\*  
 Norbert & Elizabeth Perera\*\*\*\*  
 Dr. Anabel M. Scaramelo  
 Ms Joan Sinclair\*\*\*  
 David Smukler & Patricia Kern\*\*  
 The Sorbara Group of  
 Companies\*\*\*\*  
 Ms Peg Thoen\*\*  
 Vernon & Beryl Turner\*\*\*\*  
 Dr. Peter Voore\*\*\*\*  
 Anonymous

### ASSOCIATE FRIENDS

**\$1,100 – \$1,599**  
 Michael & Janet Barnard\*\*  
 Michael Benedict &  
 Martha Lowrie\*\*\*\*  
 Don Biderman\*\*\*\*  
 Ellen & Murray Blankstein\*  
 Darlene & Peter Blenich\*  
 James E. Brown\*\*  
 Dr. Wendy C. Chan\*  
 Geoffrey & Bilgi Chapman\*\*\*\*  
 Patricia Clarke\*\*  
 Robert D. Cook\*\*  
 Mr. Darren Day\*\*\*  
 Dr. John H. Dirks  
 Mr. Rohan D'souza  
 Dr. Christine Dunbar\*\*  
 Howard & Kathrine Eckler\*\*\*  
 Lawrence Enkin\*\*\*  
 R. Dalton Fowler\*\*\*\*  
 Mr. James Hamilton\*  
 Ms Alison Harvison Young &  
 Mr. Herman J. Wilton-Siegel\*\*  
 Sylvie Hatch\*\*\*\*  
 David Holdsworth &  
 Nicole Senécal\*\*  
 Richard & Susan Horner\*\*\*\*  
 Dr. Ivan & Mrs. Diana Hronsky\*\*\*\*  
 Mr. David Hutton\*\*\*  
 Dr. & Mrs. L. A. Kitchell\*\*\*\*  
 Mr. Tom Le Seelleur\*\*\*  
 Ms Elizabeth Lorimer\*  
 Andrew & Harriet Lyons  
 P. Anne Mackay\*\*\*\*  
 Mrs. Janet Maggiacomo\*\*  
 Mary McClymont\*\*\*\*  
 Janina Milisiewicz\*\*\*\*  
 Mr. Carl Morey\*\*\*\*  
 Sean O'Neill & Victoria Cowling\*\*\*\*

Dr. F.E. Perera  
Ms Victoria Pinnington\*\*\*  
Dr. Alice Pitt &  
Dr. Deborah Britzman  
Mr. Andrew Prodanyk  
Dr. Peter Ray\*\*\*\*  
Dr. Shelley Rechner\*\*\*\*  
Robert & Dorothy Ross\*\*\*\*  
Ken & Helen Rotenberg\*\*  
Ms Elisabeth Scarff\*\*\*\*  
Judge Nancy M. Siew  
Dr. & Mrs. W. K. Stavrakys\*\*\*  
Helga & Klaus Stegemann\*\*\*  
Anna Talenti\*\*\*\*  
Mr. & Mrs. David G. Trent\*\*\*\*  
Mr. John M. Welch\*\*\*\*  
Nina & Norman Wright\*\*\*  
Zorzella Family  
Anonymous (2)

#### CONTRIBUTING FRIENDS \$700 - \$1,099

Sean Adams  
Ms Jessie Albanese  
Nancy and Arthur Ameis Charitable  
Fund\*\*  
Leila Appleford\*\*\*  
Dr. I. L. Babb Fund at the Toronto  
Community Foundation\*\*\*\*  
In memory of M. Baptista\*\*\*  
Mrs. Alyson Barnett Cowan\*  
Peter & Leslie Barton\*\*\*  
Mrs. Lynn Bayer\*\*\*  
Jeniva Berger\*\*\*\*  
Anthony Bird\*\*\*\*  
Gabrielle Bray  
Mary Brock & Brian Iler\*\*\*\*  
Murray & Judy Bryant\*\*\*  
Brian Bucknall &  
Mary Jane Mossman\*\*\*\*  
R + J Burkholder\*  
Ms Judith Burrows\*\*\*  
Mr. Bill Cameron\*\*  
Betty Carlyle\*\*\*\*  
Mark Cestnik & Natercia Sousa\*\*\*\*  
George Clark\*\*  
Joe T. R. Clarke\*\*\*\*  
Mr. Philip J. Conlon\*\*\*  
Mr. Scott Connell and  
Ms Anouchka Freybe  
Anita Corrigan\*\*\*  
William Cowan & Elodie Fourquet\*\*  
Mr. & Mrs. Michael Davies\*\*\*\*  
Don DeBoer & Brent Vickar\*\*\*  
Mr. Michael Disney\*\*  
Mr. Arthur English\*\*  
Joe & Helen Feldmann\*\*\*  
Margaret & Jim Fleck\*  
Tom Flemming\*\*\*\*  
Jennifer & Frank Flower\*\*\*\*  
Marie-Lison Fougere\*\*  
Angelo Furguele & Family\*  
Hugh Furneaux\*\*\*\*  
Douglas G. Gardner\*\*\*\*  
Dr. Hugh Gayler &  
Ms Eileen Martin\*\*\*\*  
Mr. M. Gerwin & Mrs. J. Rutledge\*\*  
Alison Girling & Paul Schabas\*\*  
In Memory of Victoria Woods\*  
Les & Marion Green\*\*\*\*  
Ms Julianna Greenspan  
Dr. & Mrs. Voldemars Gulens\*\*\*\*  
Dr. & Mrs. Brian & Cynthia Hands\*\*\*\*  
Sandra Hausman\*\*  
Mrs. Hana Havliceck-Martinek\*  
W. L. B. Heath\*\*\*\*  
Barbara & John Hepburn\*  
Dr. Paul Cooper & Mr. David Hiebert  
In memory of Pauline Hinch\*\*  
Sheila Hockin\*\*  
Dr. Elizabeth Hodby\*  
Richard & Donna Holbrook\*\*\*\*  
Mr. Josef Hrdina\*\*  
In loving memory of  
Joyce Whitney Hughes\*  
James Hughes\*\*\*  
Mr. Chris Ibey\*\*\*  
Xiao Jiang  
Douglas & Dorothy Joyce\*\*\*\*  
Allan J. Fox and Suanne Kelman\*\*  
Lilian Kilianski† & Brian Pritchard\*  
Mai Kirch\*\*\*\*  
Mr. & Mrs. I. P. & O. M. Komarnicky\*\*\*

Christopher Kowal\*  
Dr. Milos Krajny\*\*\*\*  
Mr. James R. Lake\*\*\*\*  
Harry Lane\*\*\*  
Alan & Marti Latta\*\*\*\*  
Giles le Riche &  
Rosemary Polczer\*\*\*  
Claus & Heather Lenk\*\*  
Yakov Lerner\*\*  
Dr. David Levine\*  
Susan Lockwood\*  
Gil & Dorota Lorenson  
Dr. Francois Loubert\*\*  
Deidre Lynch & Thomas Keirstead\*  
David Macfarlane  
Mary P. MacLean\*\*\*  
Karen & Craig\*\*  
Kathy Marton\*  
Mary McGowan\*\*\*\*  
Jil McIntosh\*\*  
Mr. Bruce McKeown\*\*\*\*  
Sylvia M. McPhee\*\*\*\*  
Dr. Alan C. Middleton\*\*\*  
Mr. James Milligan\*\*  
Randy Mills\*  
Kamini & Lynne Milnes\*  
John Mogan\*  
Frank & Anne Moir\*\*\*  
Marilyn & Amy Mushinski†  
Peter Naylor  
Liviu Constantin Nicolescu  
Mrs. Sara Nixon  
Ms Cristina Oke\*\*\*  
Karen Olinsky\*\*  
Miroslava Ondrack &  
Bryn Greer-Wootten\*\*\*\*  
Mr. Vlad Ovchinnikov &  
Mrs. Lesia Menchynska\*  
Joan Pape\*\*\*\*  
Mr. James C. Pappas\*\*\*\*  
Dr. Wadermar A. Pieczonka\*\*\*\*  
Mr. John Prezioso  
Ed & Beth Price\*\*\*  
Robert Radke  
Mrs. Richard Gavin Reid\*\*  
Mr. Jason Roberts\*\*\*  
Ms Virginia Robeson\*\*  
Mrs. Gertrude Rosenthal\*\*\*\*  
Joe & Diane Rosenthal in memory\*\*  
Mr. Anthony Rubin\*\*\*\*  
Mr. Paul Sabourin  
Patti & Richard Schabas\*\*  
Front Desk Ltd./Toby Schertzer  
Marlene Pollock Sheff\*\*  
Doug & Devika Short\*  
Alison Smith & James Morrow  
Mrs. Pamela Smith\*\*\*  
John Spears and  
Elisabeth Marsden\*\*\*\*  
Phil Spencer\*\*\*\*  
Georgina S. Steinsky  
Dr. J. H. Tait\*  
Ms Michelle Tan\*\*  
Larry & Judy Tanenbaum\*\*\*\*  
Terry S. Tator\*\*\*  
Dr. Claude Tousignant\*\*  
Dr. Nancy F. Vogan\*\*\*\*  
Mr. Wayne Vogan\*\*\*\*  
Halina & Kurt von dem Hagen\*\*  
George Vona & Lark Popov\*\*  
Angela & Michael Vuchnich\*\*\*\*  
Dr. O. R. Waler\*  
Joan Williams\*\*\*\*  
David A. Young  
Ms Iris Zawadowski\*\*  
Yvonne Zhang  
Anonymous (14)

## The Encore Legacy

*The Encore Legacy is the planned giving program of the Canadian Opera Company.*

*Planned giving is making the decision today to provide a gift for the Canadian Opera Company that may not be realized until after your lifetime.*

*Gifts planned today, that will ultimately affect your estate, allow you to make a statement of support that will become a lasting legacy to the COC.*

*The Canadian Opera Company gratefully acknowledges and thanks the following individuals who have included the COC in their estate planning:*

Marie Agay  
Susan Agranove & Estate of  
Dr. Larry M. Agranove  
Ken R. Alexander  
Isobel Allen  
Ms Sandra Alston  
Ms Ann Andrusyszyn  
Callie Archer  
Renata Arens & Elizabeth Frey  
Mrs. Rosalen Armstrong  
Tony & Anne Arrell  
Ron Atkinson & Bruce Blandford  
Mr. L. H. Bartelink  
J. Linden Best & James G. Kerr  
Mr. Philip J. Boswell  
David Bowen  
Marnie M. Bracht  
Gregory Brandt  
Ms Cindy Breslin-Carere  
Marcia Lewis Brown  
Brian Bucknall &  
Mary Jane Mossman  
Dita Vadron & Jim Catty  
Mrs. Ann Christie  
Earl Clark  
Stephen Clarke & Elizabeth Black  
The Rt. Hon. Adrienne Clarkson  
Brian Collins & Amanda Demers  
Earlaine Collins  
David H. Cormack  
Ninalee Craig  
Anita Day & Robert McDonald  
Ann De Brouwer  
Helen Drake  
Yvonne Earle  
David & Kristin Ferguson  
Carol Fordyce  
Rowland D. Galbraith  
Douglas G. Gardner  
Susan Gerhard  
Ann J. Gibson  
Tina & Michael Gooding  
Michael & Anne Gough  
Donald I. F. Graham  
Colin Gruchy  
David G. Hallman  
George & Irene Hamilton  
Joan L. Harris  
William E. Hewitt  
James Hewson  
John R. Higgins  
Mr. Kim Yim Ho &  
Walter Frederic Thommen  
Douglas E. Hodgson  
Michiel Horn  
Matt Hughes  
Michael & Linda Hutcheon  
Elaine Iannuzziello  
Dr. Ingrid Jarvis  
Lynne Jeffrey  
Ann Kadrnka  
Ben Kizemchuk  
Kathryn Kossow  
Jo Lander  
Peggy Lau  
Marjorie & Roy Linden  
Tom C. Logan, A.R.C.T.  
Ms Lenore MacDonald  
Dr. Colin M. Mailer  
R. Manke  
Tim & Jane Marlatt  
Mr. Shawn Martin  
Margaret McKee  
Sylvia M. McPhee  
Sigmund & Elaine Mintz  
Dr. Alan C. Middleton  
Eleanor Miller  
Donald Morse  
Sue Mortimer

Mr. & Mrs. James D. Patterson  
Mervyn Pickering  
Gunther & Dorothy Piepke  
Sheila K. Piercey  
Dr. Zitamaría Pinto  
Wanda Plachta  
Ms Georgia Prassas  
K. F. Read  
Dr. John Reeve-Newson  
Florence Richler  
John & Norma Rogers  
Mrs. Margaret Russell  
Sharon Ryman†  
Cookie & Stephen Sandler  
Fred & Mary Schulz  
John & Helen Scott  
Colleen Sexsmith  
Claire Shaw  
June Shaw, in memory of  
Dr. Ralph Shaw  
R. Bonnie Shettler  
Dr. Joseph So  
William Siegel & Margaret Swaine  
Paul Spafford  
David E. Spiro  
Dr. D. P. Stanley-Porter  
Doreen L. Stanton  
Drs. W. & K. Stavrakys  
Lilly Offenbach Strauss  
Janet Stubbs†  
Ann Sutton  
Ronald Taber  
Susanne Tabur  
Mrs. Ann C. Timpson  
Riki Turofsky & Charles Petersen  
Tony & Mary van Straubenzee  
N. Suzanne Vanstone  
Marie-Laure Wagner  
Hugh & Colleen Washington  
William R. Waters  
Brian Wilks  
Marion York  
Tricia Younger  
Anonymous (38)

## Corporate Matching Partners

*The Canadian Opera Company gratefully acknowledges the following organizations that have matched gifts by their employees:*

Burgundy Asset Management Ltd.  
Canadian Tire Corporation Limited  
IBM Canada Ltd.  
Ivanhoe Cambridge Inc  
Goodman & Company, Investment  
Counsel Ltd.

The above Individual Support Gifts were made as of December 2, 2016

\* five to nine years of support

\*\* 10 to 14 years of support

\*\*\* 15 to 19 years of support

\*\*\*\* 20 or more years of support

† COC administration, chorus or orchestra member

‡ Endowment

Despite the staff's extensive efforts to avoid errors and omissions, mistakes can occur. If your name was omitted, listed incorrectly or misspelled, we apologize for any inconvenience this may have caused. We would appreciate being notified of any errors at 416-847-4949.



# 2016/2017 Corporate Sponsors and Foundation Supporters

2016 | 2017 SEASON SPONSOR:



Official Automotive Sponsor  
of the COC at the FSCPA



Presenting Sponsor  
Opera Under 30,  
Operation, and Centre Stage



Preferred Credit Card  
TD® Aeroplan® Visa Infinite Privilege\*



Supporter of Ensemble Studio and Centre Stage



Presenting Sponsor of Share the Opera



Official Canadian Wine  
of the COC at the FSCPA

everyday iconic *Trius*

Production Sponsor  
Puccini's *Tosca*



Production Sponsor  
Mozart's *The Magic Flute*



Title Sponsor  
Children's Education Programs



Ticket Back Sponsor



Preferred Hospitality Sponsor



## GOVERNMENT SUPPORT

The Canadian Opera Company gratefully acknowledges the generous support through operating grants from these government agencies and departments:

### OPERATING SUPPORT



### ENSEMBLE STUDIO AND ENDOWMENT SUPPORT



### SPECIAL PROJECT FUNDING

For many programs and special initiatives undertaken each year by the Canadian Opera Company, we gratefully acknowledge project funding from:

Department of Canadian Heritage

Employment and Social Development Canada

Ontario Arts Council

**\$100,000 +**

The Slight Family Foundation

**\$50,000 - \$99,999**

Chair-man Mills Inc.  
The Hal Jackman Foundation at the  
Ontario Arts Foundation

**\$10,000 - \$49,999**

Audrey S. Hellyer Charitable Foundation  
Blake, Cassels & Graydon LLP  
Burgundy Asset Management Limited  
Davies Ward Phillips & Vineberg LLP  
Goldman Sachs  
Great-West Life Assurance Company  
Jackman Foundation  
J.P. Bickell Foundation  
Linden & Associates  
The Lloyd Carr-Harris Foundation  
McCarthy Tetrault  
The Mclean Foundation  
Norton Rose Fulbright Canada LLP  
Osler, Hoskin & Harcourt LLP  
Shangri-la hotel, Toronto  
Tesari Charitable Foundation  
Anonymous (1)

**\$5,000 - \$9,999**

The George Cedric Metcalf Charitable  
Foundation  
The Hope Charitable Foundation  
Local 58 Charitable Benefit Fund  
Mill Street Brewery  
The Peterson Family Charitable  
Foundation  
Shinex Window Cleaning Inc.  
Unit Park Holdings Inc.  
Vida Peene Fund at the Canada Council  
for the Arts

**\$2,500 - \$4,999**

Hicks Memorial Fund at the Calgary  
Foundation

**\$1,000 - \$2,499**

Conam Charitable Foundation  
Gill Ratcliffe Foundation  
Jarvis & Associates  
Judith Teller Foundation  
Loch-Sloy Holdings Limited  
The Powis Family Foundation

**HOSTING SPONSORS**

Drake One Fifty  
Nota Bene Restaurant

**PREFERRED FLORISTS**

Bloom The Flower Company  
Quince Flowers

**CENTRE STAGE GALA 2015***Platinum Supporters*

Peter M. Deeb  
Mercedes-Benz Canada  
RBC and RBC Foundation

*Opera Under 30 Sponsor*

TD Bank Group

*Competition Supporter*

Hal Jackman Foundation

*Gold Sponsors*

Brookfield Asset Management  
Philip Deck & Kimberley Bozak  
Linden & Associates  
Scotiabank

**OPERATION 2016***Presenting Sponsor*

TD Bank Group

*Entertainment Host*

Shangri-La hotel, Toronto

*Partnering Sponsor*

Burgundy Asset Management

*Supporting Sponsor*

Globalive Capital

*Contributing Sponsors*

Altus Securities  
The Catalyst Capital Group Inc.  
Ewing Morris & Co  
Growth and Income .ca  
Milborne Real Estate Inc.  
Priority Access Realty Corp.

*Event Sponsors*

BT/A  
Cacao Barry  
Chairman Mills  
CXBO  
The Knot Group  
Mill St. Brewery  
Mount Gay Rum  
Nestle Waters Canada  
Pink Twig  
Ryan Emberley Photography  
Toronto Life  
Trius  
10tation Event Catering  
Wellington Printworks  
Anonymous (2)

**SEASON LAUNCH CELEBRATION  
2016***Lead Sponsor*

TD® Aeroplan® Visa Infinite Privilege® Card

**FINE WINE AUCTION 2016***Presenting Sponsors*

Graywood Group  
PwC Canada  
Michael Gibbens & Julie Lassonde

*Partnering Sponsors*

Gillam Group Inc.  
RR Donnelley Canada Inc.

*Supporting Sponsor*

Geoffrey Pennal of CIBC Wood Gundy

*Event Sponsors*

10tation Event Catering  
The Cheese Boutique  
Trius Wines  
Stephen Ranger  
Waddingtons

**PHOTO CREDITS**

COVER: COC props department, photo: COC, 2016. PAGE 3: Alexander Neef, photo: bohuang.ca, 2016. PAGE 4, 6, 8: photos: Michael Cooper. PAGES 10 and 11: photos: Robert C. Ragsdale. PAGES 12 and 13, photos: Michael Cooper. PAGE 14: top: Andrew Haji as Rodolfo in *La Bohème* (Opera Theatre of St. Louis, 2015), photo: J. David Levy; bottom: photo courtesy of Andrew Haji. PAGE 16: photo: Michael Cooper. PAGE 18: photo: Gary Beechey. PAGES 21, 23: photos: Michael Cooper. PAGE 24: photo: bohuang.ca. PAGE 25: photo: Pierre Gautreau. PAGE 27: photo: Michael Cooper. PAGE 29: photos courtesy of AtG. PAGES 32 and 33: 1, 2, 3, 4, 6, 7 and 15, photos: Gaetz Photography; 5, photo: Michael Cooper; 8: photo: Ryan Emberley; 9, 11, 13, 14 and 16: photos: COC; 10: photo courtesy of Dave Feheley; 12: photo courtesy of Polycultural Immigrant and Community Services. PAGE 38: Photo: Joey Lopez. PAGE 44: Adrienne Pieczonka as Tosca (foreground) with (left to right, background) Mark Delavan as Scarpia and David Cangelosi as Spoletta in *Tosca* (COC, 2012), photo: Michael Cooper. PAGE 46: photo courtesy of Ambur Braid. PAGE 47: photos: Rick Hiebert Art Consulting. PAGE 51: A scene from *The Nightingale and Other Short Fables* (COC, 2009), photo: Michael Cooper. PAGE 62: Photo: Joey Lopez

**FOOD AND BEVERAGE SERVICE** We are pleased to offer, for the convenience of all our patrons, a pre-order system for intermission purchases. Our pre-order system is designed to decrease your wait time at the bar during intermission and we invite you to make use of it at every COC performance. Bars are located throughout the Isadore and Rosalie Sharp City Room's many levels.

Food and beverages are not permitted in R. Fraser Elliott Hall.



## PATRON INFORMATION AND POLICIES

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

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

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

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

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

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

**FOOD AND BEVERAGE** Outside food and beverages are prohibited from entering the venue.

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

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

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

**MEDICAL EMERGENCIES AND FIRST AID** A house doctor is present at all performances. Please contact an usher if medical services are required.

**LOST AND FOUND** During performances please speak with an usher or visit Patron Services at the Coat Check in the Lower Lobby. Following performances, please e-mail [lostandfound@coc.ca](mailto:lostandfound@coc.ca) or call **416-342-5200** for information.

### TICKET SERVICES

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

ONLINE: [coc.ca](http://coc.ca)

BY PHONE: **416-363-8231** or long distance **1-800-250-4653**

Monday to Friday – 10 a.m. to 6 p.m.

Saturday – 10 a.m. to 4 p.m.

IN PERSON: Four Seasons Centre Box Office

145 Queen St. W.

Monday to Saturday – 11 a.m. to 6 p.m. or through first intermission

Sunday (performance days only) – 11 a.m. to 3 p.m. or through first intermission

The Four Seasons Centre for the Performing Arts Box Office also services ticketing needs for The National Ballet of Canada and all other Four Seasons Centre events.

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

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

**FOUR SEASONS CENTRE FACILITY TOURS** Tours of the Four Seasons Centre include backstage access! For more information, visit [fourseasonscentre.ca](http://fourseasonscentre.ca).

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

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



# From passion to production



Blakes salutes the beautiful combination of rigour and inspiration that brings art to life. We are proud to sponsor the Canadian Opera Company.

*Blakes*  
LAWYERS

TORONTO    CALGARY    VANCOUVER    MONTRÉAL    OTTAWA    NEW YORK    LONDON    RIYADH/AL-KHOBAR\*    BAHRAIN    BEIJING

Blake, Cassels & Graydon LLP | \*Associated Offices | [blakes.com](http://blakes.com)



CANADIAN  
OPERA  
COMPANY

## Poise, precision, presence.

Mercedes-Benz Canada and the new 2017 GLC Coupe are proud to be the Official Automotive Sponsor of the Canadian Opera Company at the Four Seasons Centre for the Performing Arts. Learn more at [mercedes-benz.ca/glc-coupe](http://mercedes-benz.ca/glc-coupe)

Mercedes-Benz

The best or nothing.

