



CANADIAN
OPERA
COMPANY

Prelude

WINTER 2014 | VOLUME 21 | NUMBER 2



**14/15
SEASON
PREVIEW!**

**AN EXPLORATION
OF ENCHANTMENT**
EGOYAN DIRECTS
COSÌ FAN TUTTE

ANATOMY OF AN OPERA
A MASKED BALL

CANADA'S GREAT DIVA
ADRIANNE PIECZONKA

A MESSAGE FROM GENERAL DIRECTOR **ALEXANDER NEEF**
HAPPY NEW YEAR!

This winter it's a real pleasure to present two variations on the universal theme of love – one seductive and playful, the other passionate and intrigue-laden. In our beautiful new *Così fan tutte*, Atom Egoyan and Johannes Debus take on Mozart's most complex opera. This *Così* joyfully dissects the nature of young love and the laws of attraction that are ingeniously revealed by Mozart's glorious score. With Verdi's *A Masked Ball*, master directors Jossi Wieler and Sergio Morabito along with conductor Stephen Lord focus their attention on a forbidden romance between lovers living amidst the swirl of political conspiracy. Taking their cue from the composer himself, Wieler and Morabito remind us of Verdi's genius at revealing the emotional core of his characters, regardless of the imagined reality on stage. This is opera at its finest.



“NEXT SEASON FEATURES A LUXURIOUS BLEND OF PROBING PSYCHOLOGICAL DRAMAS, HEARTBREAKING LYRICISM, MONUMENTAL MUSIC AND ROLICKING HIJINKS – THERE'S SOMETHING FOR EVERYONE”

You may note a running theme throughout this edition of *Prelude* – celebrating the past, present and future of our Ensemble Studio. While our company moves from strength to strength and welcomes the world's greatest artists, we are also nurturing, developing and championing our homegrown talent. They are our future.

As part of their professional development, each year we showcase Ensemble members in a mainstage performance. Please join me and our 2013/2014 Ensemble Studio members on February 7 for their own performance of *Così fan tutte* under the direction of Johannes Debus and Atom Egoyan (see pg. 6).

Take a moment to visit pages 18 to 25 where we highlight our amazing 2014/2015 season that offers truly great opera created and interpreted by artists of unparalleled quality and world renown.

Christine Goerke, Gerald Finley, Robert Carsen, Patricia Racette, Robert Lepage, Dmitri Tcherniakov – these are the world's best storytellers, and they're just a few of the artists who, together with our lauded orchestra and chorus, make next season the most electrifying lineup yet.

Next season features a luxurious blend of probing psychological dramas, heartbreaking lyricism, monumental music and rollicking hijinks – there's something for everyone, and all in one of the best operas houses in the world. The 14/15 subscriptions are more affordable and the spring schedule is easier to plan, so join us as we take you on unforgettable journeys of musical, sensory and artistic discovery! ■



Prelude

A gift to our friends

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Front cover: Preliminary costume sketch by Debra Hanson for the COC's new production of *Così fan tutte*.

All information is correct at time of printing.

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NOT TO BE MISSED!

RENEW YOUR SUBSCRIPTION BY APRIL 30, 2014

With the 2014/2015 season, we are proud to welcome back signature COC productions from years past, and unveil brand new works created in collaboration with the most talented, in-demand artists today and built with peer organizations like the Metropolitan Opera, La Scala, Royal Opera House and the Bolshoi.

From comedy to tragedy, from personal stories to mythological ones, we're bringing you the full sweep of opera, delivered by the best storytellers in the world. These are the artists who forge an emotional connection with us and create some of the most real moments we'll ever know and feel at the theatre. As a subscriber, you'll experience it all at the Four Seasons Centre for the Performing Arts, the venue that surrounds you with live music as no other theatre in North America can.

Thank you for your commitment to the COC. Our work would not be possible without a loyal audience base. We look forward to seeing you in 14/15!

WHY SUBSCRIBE?

- Subscriptions are now more affordable
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- Improved schedule - opera that won't interfere with your social calendar
- Ticket exchanges and tax receipts for unused seats
- Experience treasured Canadian artists like Finley, Relyea, Archibald and more
- Most vibrant and exciting opera in the world - see page 18!





Lotfi worked with the great Joan Sutherland many times. Here they are after a 1980s performance of *The Merry Widow* at Sydney Opera, which he had directed. Unknown photographer



Lotfi with the COC van on an early school tour. Photo: Gary Beechey



LOTFI'S LEGACY



In August, the Canadian Opera Company lost one of its dearest friends, former COC General Director Lotfi Mansouri, who guided the company from 1976 to 1988.

His passing was felt keenly not only by opera singers, administrators and audience members here in Canada, but throughout the world: from Zurich and Geneva, where Lotfi developed

his career as a stage director, to San Francisco, where he was general director for over a decade.

But we at the COC feel a particularly special relationship was forged during Lotfi's time with the company. His contributions towards the international opera scene were immeasurable, and culminated with the invention of SURTITLES™, which were unveiled at the COC's 1983 production of *Elektra*. This was the first time audiences had seen a projected simultaneous translation of the opera, and SURTITLES™ have become the standard practice of all major opera houses in the world.

Lotfi left perhaps his most heartfelt legacy to the future of Canada's great opera artists, one that generations of opera artists in Canada will continue to feel for years to come. One of his most personal ambitions when at the COC was to create a specialized training program for young opera artists that would serve as a bridge to professional life. He realized his dream with the founding of the COC Ensemble Studio in 1980, which is now the premier training program in Canada for young opera artists, and claims such alumni as Isabel Bayrakdarian, John Fanning, Ben Heppner, Joseph Kaiser, Allyson McHardy, Wendy Nielsen, Simone Osborne, Janet Stubbs and Krisztina Szabó to name just a few.

“AS EVERYONE WHO CAME INTO CONTACT WITH HIM KNOWS, LOTFI WAS FULL OF LIFE, AND THERE IS NO QUESTION THAT HE WAS ONE OF OPERA'S MOST INFLUENTIAL GENERAL DIRECTORS. HIS ENTHUSIASM FOR LIFE, AND ESPECIALLY OPERA, WAS INFECTIOUS. I AM PRIVILEGED TO HAVE KNOWN HIM, AND I AM PROUD TO HAVE CONSIDERED HIM A FRIEND.”

COC General Director, Alexander Neef



The first Ensemble Studio members, 1980-1981. Photo: Steve Behal



On September 26, 2013, a recital by the 2013/2014 Ensemble Studio members was given in honour of Lotfi's memory. Members of the very first Ensemble (1980-1981) were present. From left to right: Mark Pedrotti, Stuart Hamilton, Janet Stubbs, Roxolana Rosiak, Guillermo Silva-Marin and Theodore Baerg. Photo: Karen Reeves



Lotfi with Canada's magnificent contralto, Maureen Forrester. Unknown photographer

Lotfi's passionate vision to nurture Canada's opera artists remains unshakeable. We will forever be indebted to him for allowing the world to be delighted, moved and enraptured by artists who are, thanks to him, able to grow and blossom into the best they can be. ■

"LOTFI WAS THE MOST CARING, SUPPORTIVE AND INSIGHTFUL MENTOR, AND WAS LOVED BY SO MANY. HIS GENEROUS SPIRIT AND ENCOURAGEMENT GAVE ME MORE BELIEF IN MYSELF AND MY OWN ARTISTRY THAN I EVER THOUGHT POSSIBLE."

**COC Ensemble Studio graduate
soprano Simone Osborne**



Liz Upchurch and Simone Osborne performed at the book launch for Lotfi's autobiography. Lotfi delighted the audience in a conversation with Alexander Neef. Photo: COC

AN EXPLORATION OF ENCHANTMENT: EGOYAN DIRECTS *COSÌ FAN TUTTE*

By Claire Morley

Setting the scene: *In Mozart's wry comedy, *Così fan tutte*, two soldiers, Ferrando and Guglielmo, are challenged to test the fidelity of their fiancées, sisters Dorabella and Fiordiligi. Ferrando and Guglielmo disguise themselves and woo the sisters, who, although perfectly aware they are being deceived, nevertheless grapple with strong emotions that make us all wonder: When it comes to the laws of attraction, how much are we really in control of ourselves?*

It's no secret that director Atom Egoyan's experience lies in exploring characters and stories that are often psychologically probing and can be deeply dark (like his remounting of *Salome* at the COC this past spring). Although his *Così* will certainly pose some very serious questions by delving into a close examination of love, fidelity, and what happens when we are tested by these forces, Egoyan is thrilled to explore the comedy in Mozart's sparkling and beautiful work.

First performed in 1790, *Così* is Mozart's final collaboration with librettist Lorenzo da Ponte. Written at the height of the Enlightenment, both Mozart and da Ponte were well aware of the growing arguments and support for rationalism. But *Così* is not a diatribe against the abject nature of human emotional response; in fact, it is *Così's* straddling of rationalism and emotion that Egoyan finds most scintillating.

Egoyan has taken his cue from the opera's subtitle, *La scuola degli amanti* ("The School for Lovers") and has set the piece in a school,

in which Don Alfonso instructs his students on the laws of attraction, and, as Egoyan puts it, "teaches them that human beings can be *conditioned* to have feelings. *Così* challenges the Enlightenment idea of optimism because it says that, as much as we may have been able to move away from notions of superstition and mystery coming out of religious and institutionalized places where people have been controlled, we ourselves will

still always be controlled by the limits of our own emotions and feelings. Since the laws of attraction will not obey any reasonable force, their workings are completely arbitrary."

Egoyan also argues that Mozart's music itself challenges the Enlightenment rationale because "what Mozart does with his music is beyond words; *Così's* arias can be piercingly emotional. He is saying that of course there is mystery – it's at the basis of who we are."

A frequent challenge for directors is how to overcome the overtly silly and sexist convolutions of *Così's* plot, namely that sisters Fiordiligi and Dorabella are so easily duped by the men. Even as early as 1791, actor Frederick Schroder deemed the storyline "a miserable thing which lowers all women." Egoyan has eradicated any sense of misogyny by creating a second wager between the two sisters (which will be visually established in the overture), allowing them to be fully aware, equal players in the game-playing that surrounds them.

Despite the fact that the double-wager is never made explicit in the libretto, Egoyan argues that Mozart's score provides ample opportunity for new and nuanced interactions between the characters. "Mozart has a porousness that allows you to explore in a different way." This is most evident in *Così's* recitatives, where there is flexibility to pause, quicken or stretch out a particular phrase, made easier by the fact that the only instrumental accompaniment for these recits is the piano, which will be played by conductor Johannes Debus. He and Egoyan will work very closely



Top: Atom Egoyan at the first day of rehearsals in December, leading the cast, creative team and COC staff through the ideas and look of the new production. **Middle:** Model ships were created for some of the stunning costumes. **Bottom:** A maquette (preliminary model of the set) shows the gorgeous vision of designer Debra Hanson. **Photos:** COC



“The first impression one has of the painting is of twin sisters, but ultimately it is a self-portrait of these two sides of Frida, with all these dualities represented. But rather than the painting setting the tone for the entire piece, the use of Kahlo’s work is more of a wry artifact.”

Atom Egoyan

to discuss phrasing and, in fact, Debus will “actually become another character, which we will address with the production’s design and lighting.”

This close collaboration extends to the rest of the cast. Egoyan has requested extra roundtable time in advance of rehearsals in order to discuss his ideas, give the singers time to ruminate on them, and revisit them. “I don’t think there’s another production [of *Così*] that makes [Fiordiligi and Dorabella] so aware

of what is happening, and I want to explore the emotional logic of that with the singers.”

“Debra Hanson is creating an incredible set,” says Egoyan. It’s peppered with visual allusions to Frida Kahlo’s painting, “*Las dos Fridas*” (pictured above). “The first impression one has of the painting is of twin sisters, but ultimately it is a self-portrait of these two sides of Frida, with all these dualities represented. But rather than the painting setting the tone for the entire piece, the use of Kahlo’s work is more of a wry artifact.”

Hanson’s set contains more references to Kahlo’s painting, from the brooch (coincidentally, an explicit part of *Così*’s libretto), to the surgical scissors whose blades are precariously poised around a heartstring, to the large and intricate metal butterflies, which Egoyan describes as “the very symbol of freedom, but which can also be caught and pinned down.” And rather than being fixed in any one time period, Hanson’s costuming is entirely character-based. Egoyan says, “She is an exquisite artist. The way she lavishes these characters with her own sensibility is very energizing; her sense of flare, beauty, fun, grace and elegance is inspiring. It is so lovely to work with someone so attentive to a character-based interpretation.



What we choose to wear in the morning says so much about what we are feeling that day, so what an incredible journey for a person to chart.”

Although Egoyan is exploring weighty themes in *Così*, he is adamant that the frothiness and fun of the opera be preserved. “When I look at darker, more austere productions of *Così*, they are often very interesting but there is something that I feel I’m missing, and that’s pleasure, and there’s a lot of pleasure to be had in *Così*.” ■

Così fan tutte plays for 10 performances, from January 18 to February 21.

Generously underwritten in part by



THE HEART OF THE ENSEMBLE: LIZ UPCHURCH

By Claire Morley

Many dream of becoming a professional musician. Fewer attempt it and fewer yet succeed. Every year young artists from across North America audition for the chance to be accepted into this country's premier training program for young opera singers, the COC Ensemble Studio. Next year, three new singers and a pianist will join the prestigious 2014/2015 Ensemble, which provides the crucial bridge between intense studies and a professional operatic career – an invaluable experience from which to grow not only musically, but as human beings.

Overseeing their progress is Liz Upchurch, Head of the Ensemble Studio. A graduate of the Royal Academy of Music in London, Liz moved to Canada in 1999 when then-COC General Director Richard Bradshaw handpicked her for the position. Liz, who is the heart of the Ensemble Studio, collaborates with other internationally established musicians and coaches to work with the young singers on their musical style as well as technique and diction. The singers also work with various professionals on their physical fitness and even financial planning. By the time they leave, Liz says that “the singers should have all the tools that they will need to go out into the world and have a career.”

And what careers! Liz is adamant that “you can go to any opera house in the world and I can guarantee you that you will hear a Canadian singer.” But the Ensemble's success is not just visible on the great international opera stages of the world. Next time you're at a COC performance, check the cast page of the program to see how many Ensemble graduates and current members are noted. “The Ensemble Studio program is essentially the core of the company, and Alexander Neef recognizes that nurturing talent is the most important thing,” says Liz. “You could say that I spend my day nurturing them, which means making sure they are vocally healthy and prepared.”

A big part of this preparation is ensuring the singers learn major roles as understudies on the mainstage productions. The majority of new Ensemble members have never understudied a role before, which can be a bit of a wake-up call for them. They must suddenly prepare a role as if they were in the principal cast, but they receive very little actual staging time and yet must be ready to go on with a few hours' notice and sing in front of an audience.

In February 2013, Ensemble member and tenor Owen McCausland, who was understudying the title role in *La clemenza di Tito*, found himself in this exact position. Star Michael Schade was indisposed and unable to perform. Liz recalls, “There's a famous quote about luck, which is that ‘luck is when preparation meets opportunity.’ Owen was prepared. Part of my job is to be honest, but very fair. Someone who is not ready [to step into a role], it's like



Liz Upchurch (front and centre) with the members of the 2013/2014 Ensemble Studio. Photo: Karen Reeves

The Ensemble Studio members take to the mainstage on February 7 in their performance of Mozart's *Così fan tutte*

throwing a lamb to the lions.

Owen was an easy decision, because he was ready.” This was not only clear to Liz and COC music staff, but it was clear to the critics, who hailed Owen as “born for the role” (*The Scene in TO*) and who “at the incredible age of 22 he assumed the role of a Roman emperor with a maturity, confidence and conviction extraordinary for a singer at such an early stage in his career” (*Opera Toronto*).

Ensemble members not only understudy many of the mainstage roles, but they also must learn smaller roles for mainstage productions. It is during these rehearsals where, working alongside internationally established artists, Liz knows they gain some of their most valuable experience. “Those artists are walking, singing role models,” she says. Whether it's a singer like Sir Thomas Allen, who is generally recognized as one of the greatest Mozart interpreters of the 20th century (and is currently appearing on stage as Don Alfonso in *Così fan tutte*), or the reigning Verdi queen, Sondra Radvanovsky, “everyone in the Ensemble Studio has one or two people in the cast who can turn them into putty the second they open their mouth, and all of a sudden, these singers are standing next to them on the same stage. It's a leveler.

“Not a day goes by that is not memorable in some way. I am asking people to be open and vulnerable enough to try things and go places perhaps out of their comfort zone. The most rewarding part of my job is to see when somebody has understood an idea and they make that change happen. That's a triumph. My hope is that when a singer leaves the Ensemble, not only have they garnered all of this experience and information, figured out how to be a good colleague and prepare themselves, but ultimately I want them to realize that their real *raison d'être* is not just to sing, but to sing with beauty and meaning.” ■



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La Bohème (COC, 2013). Photo: Michael Cooper

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IN THE SPOTLIGHT

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

For more than 30 years our Ensemble Studio has been educating, nurturing and promoting Canadian opera artists, but in all that time we haven't had a year like this: 100% of this season's Ensemble members are supported with artist sponsorships.

While individual artist support has been high in recent years, never before has each and every member of a single Ensemble group been underwritten.

The increased scope of these commitments is a reminder of just how passionate our community is about supporting Canadian artists. Moreover, an artist sponsorship is a more immersive and personal way to support opera.

We are grateful to the sponsors listed at right for making this a banner year for our Ensemble Studio!

11 ARTISTS

1. Gordon Bintner, bass-baritone
2. Aviva Fortunata, soprano
3. Danielle MacMillan, mezzo-soprano
4. Clarence Frazer, baritone
5. Andrew Haji, tenor
6. Charlotte Burrage, mezzo-soprano
7. Claire de Sévigné, soprano
8. Owen McCausland, tenor
9. Cameron McPhail, baritone
10. Sasha Djihanian, soprano
11. Michael Shannon, pianist

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WHY SUPPORT THE ENSEMBLE STUDIO WITH ARTIST SPONSORSHIPS?

1) A thriving national opera community

“To learn directly from so many world-class singers, directors and coaches, Canadians used to have to go the States or look to European programs. But with the Ensemble Studio, our young artists can get that training right here. In the process they cement an artistic relationship with the COC, ensuring that the company can continue showcasing the very best Canadian talent there is,” notes Roy Linden who, together with his wife, Marjorie, and their friend Brian Wilks, sponsors mezzo-soprano Danielle MacMillan and pianist Michael Shannon this year.

2) Behind-the-scenes access

Along with tickets to the February 7 mainstage Ensemble Studio performance of *Così fan tutte*, and being first in line for concerts and recitals featuring their artist, sponsors enjoy behind-the-scenes opportunities which might include masterclasses, vocal coachings and rehearsals. Long-time COC supporter Marcia Lewis Brown (pictured above left with her sponsored artist, Gordon Bintner), who enjoyed a 10-year career as a flutist before moving into the financial sector says, “It deepens your appreciation of just how artistically complex opera really is — to see all the hard work, dedication and training involved. Sitting in on those sessions is really fun, enlightening and inspiring.”

3) Experiencing the journey first-hand

Margaret Harriett Cameron, a supporter and ambassador of the COC for more than 20 years, sponsors mezzo-soprano Charlotte Burrage. “Life is about who we are and what we do. I am looking forward to participating in Charlotte’s artistic journey. One of the most exciting experiences with young singers is seeing how they change and develop, seeing how they mature artistically and come to realize their potential. Every time I hear Charlotte, I’ll experience every teacher’s dream: that psychic joy of knowing I’m playing some small part in her development.”

4) The Ensemble Studio is more than singers

Though the focus is undoubtedly on vocal talent, the Ensemble Studio is also committed to preparing aspiring pianists, directors, designers, and conductors for work in the world of opera. Brian Wilks, who has been supporting the COC and Ensemble Studio initiatives for many years, found that artist sponsorship could encompass and reflect his multi-sided musical interests: “I love the human voice but I also love the piano. Sponsoring an instrumentalist [pianist Michael Shannon] as well as a singer [mezzo-soprano Danielle MacMillan] is perfect for me!” ■

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

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CANADIAN OPERA COMPANY
FINE WINE AUCTION
April 24, 2014

On Thursday, April 24, 2014, the Canadian Opera Company hosts its 15th Annual Fine Wine Auction at the Design Exchange. Some 300 wine aficionados and Toronto executives will gather for the event, a night you won't want to miss!

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

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

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



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

ANATOMY OF AN OPERA

By Nikita Gourski and Gianmarco Segato

VERDI GOES TO ELSEWHERE, U.S.A.

Why would Verdi set **A Masked Ball** in 17th-century Boston, a colonial outpost he knew little about, located on the other side of the world?

To ask that question is to trace the history of the opera's genesis, and discover that Verdi's America – a place more imagined than real – gave the composer his best shot at creating an enduring work about the contradictory, often destructive, nature of our passions. The award-winning, critically acclaimed directorial team of **Jossi Wieler and Sergio Morabito** has given due consideration to the origins of *A Masked Ball* and set their production in an equally mythological America, extending Verdi's edict that “to copy reality can be a good thing, but to invent reality is better, much better.”



In 2002 and 2012 Jossi Wieler and Sergio Morabito were elected “Directorial Team of the Year” by an international panel of 50 critics contributing to the magazine *Opernwelt*, and in 2006 and 2012 were the recipients of “Der Faust” – a major German theatre award – for best opera staging. The German newspaper *Die Welt* has referred to them as “two of the world’s leading opera directors.”

Before Verdi Starts Writing

1792: The progressive and widely adored King Gustav III of Sweden is shot at a masked ball in Stockholm and dies several days later. The gunman, an aristocrat named Anckarstroem, is revealed to be part of a larger conspiracy seeking to bring down the monarchy.



Making her debut in the role is Canadian soprano Adrienne Pieczonka. Read more about her on pages 28 and 29.

1833: About 40 years later, French playwright Eugène Scribe uses the incident for his libretto *Gustave III, ou Le bal masqué*, which is set to music by Daniel Auber to great success in Paris. Scribe substituted a knife instead of a gun, and gave the assassin a jilted lover's logic by introducing a wholly invented love triangle into the plot: King Gustav loves **Amelia**, the wife of his closest friend and adviser, Anckarstroem. When Anckarstroem discovers Amelia in an apparently compromising situation with Gustav, he joins a fermenting conspiracy against the king.

1857: Commissioned to write an opera for the Teatro San Carlo in Naples, Verdi, for the first time in his career, decides to adapt an **existing libretto:** Scribe's *Gustave III*.



By composing to a French libretto, Verdi opted to use musical forms associated with 19th-century French opera. This is especially true of the music he wrote for the page Oscar, who often sings in straight-forward French couplets (two-verses songs) that lighten the emotional register with fun and mischief.

Visit coc.ca/COCRradio, click on “Listening Guides” and *Masked Ball* excerpt #4

ANATOMY OF AN OPERA

Continued



And so, seven months after coming to a dead end in Naples, Verdi's project was suddenly rejuvenated in Rome as *A Masked Ball*. Verdi regarded the American setting positively, and thought the libretto had improved by moving to colonial Boston. It wasn't an historically accurate portrayal – it's hard to imagine a glitzy masked ball in 1690s Boston or “young Creole girls” whirling to the sounds of a mazurka at the Governor's mansion – but that was beside the point for Verdi. The opera's genesis shows that what was critical for the composer of *Masked Ball* was not so much the outer detail – a particular city or a nobleman's rank – but the universal structures that govern our most private and public relationships.



The love duet between Riccardo and Amelia is one of the most technically challenging and musically complex in all Verdi's operas. It demonstrates the passionate love between these two characters, while also suggesting the torment love causes by being incompatible with their public selves.

Visit coc.ca/COCRadio, click on “Listening Guides” and *Masked Ball* excerpt #2.

A Modern American Setting

Called “unashamedly entertaining” by *Bloomberg News*, this production from Jossi Wieler and Sergio Morabito takes place in an America of the 50s and 60s, but makes references to symbols and iconography outside that epoch – for example the extravagant outfit Oscar wears to the masked ball is a theatrical wink citing Björk's “swan dress” at the 2001 Oscars. In drawing from a broad spectrum of real and mythic American tropes, this production presents a completely invented “modern America.”

Morabito and Wieler

The directorial team is well known for immersing itself in an opera's score and closely following its nexus of music and words to arrive at a production concept. Over the last 15 years, they've become two of the most celebrated directors in continental Europe by giving the utmost attention to the musical and dramatic structure of their source material. In a review of a recent production, the *Financial Times* of London pointed out that Wieler and Morabito have an “unshakeable faith in the score.” As their work is rarely seen in North America, the COC's presentation of Wieler and Morabito's *A Masked Ball* is truly a special opportunity to discover the opera in which Verdi went to the USA. ■

Production Sponsor



THE OPERA EXCHANGE

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Coming Home: Handel's *Hercules*

The ancient Greek tragedian Sophocles was also a war general who knew first-hand the devastating psychological traumas that imperiled returning veterans. Celebrated director **Peter Sellars'** new COC production of *Hercules* – Handel's take on Sophocles' play - confronts the untold horrors of war and the unspoken complications of reunion. Join us as we explore *Hercules* and examine music's role, both historical and contemporary, in the rehabilitation and re-integration of those touched by war. **Peter Sellars** will be joined by former CBC war correspondent **Brian Stewart**, musicologists **Kip Pegley** and **Susan McClary**, 18th-century literary/drama scholar **Brian Corman** as well as veterans from World War II and the wars in Korea, Bosnia, and Afghanistan.

Friday, April 4, 2014
9:30 a.m. to 4 p.m.

Tickets: \$20/person; \$10 for students with ID
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Part of the Munk School of Global Affairs' year-long series, *1914-1918: The Making of the Modern World*, which explores the effects of World War I through the century.

OPERA FOR TEENS: CHECK OUT YOUTH OPERA LAB!

Three times per season, groups of enthusiastic young people come from across the GTA, Waterloo, Hamilton, and Ottawa to participate in the COC's Youth Opera Lab (YOL). This free program gives youth a rare level of access to the company. Each YOL begins with an hour-long workshop with an opera professional, followed by a Q&A with a COC administration or production staff member. The event concludes with an exclusive glimpse of a working rehearsal on stage with the cast, crew and orchestra. A few days later, participants are invited back to see the final dress rehearsal of the production.

"I learn more about opera every time. I fall in love again and again with opera at the labs. I love hearing from different perspectives and learning fun excerpts!"

Youth Opera Lab participant,
Die Fledermaus, 2012/2013 season

"That was phenomenal. I am so grateful to get to be a part of this Youth Opera Lab. Thank you so much!"

Youth Opera Lab participant,
La Bohème, 2013/2014 season

This March, the Youth Opera Lab features opera and theatre legend Peter Sellars, who directs the COC's production of Handel's *Hercules*. Participants will also be treated to a vocal workshop focused on Baroque-style singing led by American soprano Peggy Kriha Dye. Peggy is the General Manager of Opera Columbus in Ohio and will perform the role of Mérope in Opera Atelier's spring production of *Persée*. The COC is pleased to be able to offer this unique experience to young opera enthusiasts and the curious alike!



Registration for the Youth Opera Lab: *Hercules* opens February 18, 2014 at 10 a.m. For more information visit coc.ca/YOL



WORKING HARD



On Tuesday, November 26, 800 patrons watched as nine finalists from across Canada competed for an array of prizes for the Canadian Opera Company's third annual Ensemble Studio Competition, 2013! For the first time the competition was held in R. Fraser Elliott Hall and accompanied by the full forces of the COC Orchestra under Music Director Johannes Debus. Canadian star Rufus Wainwright hosted the evening and also performed during the judges' deliberations. From an initial pool of 155 hopefuls, the COC announced three winners, photographed left: (l-r) COC General Director Alexander Neef, third-prize winner bass-baritone Iain MacNeil, first-prize and Audience Choice winner soprano Karine Boucher, second-prize winner tenor Jean-Philippe Fortier-Lazure, and COC Music Director Johannes Debus. Below: After the singing came the celebrating as the finalists joined in the gala dinner festivities, onstage in R. Fraser Elliott Hall. Photos: Left: Michael Cooper. Right: Jenna Marie Wakani



In October, the COC started photography for its 2014/2015 brochure, with Josh Hopkins, next season's Figaro in *The Barber of Seville* (see page 23). Gary Mulcahey photographed all the stars of next season, including, on a short visit to New York City in December, soprano Christine Goerke, who will be making her role debut as Brünnhilde (see page 21). Photos: Left: Jeff Higgins. Right: COC



Each year the COC staff and artists celebrate the holiday season with a party with a difference. Each department or floor selects a charity, the theme of which is used to decorate a tree. This year the third floor (production, music and finance) selected the Toronto Humane Society. The next day, COC staffers/elves Olwyn Lewis, Shawna Green and Wendy Ryder visited the THS to hand over the raised funds and gifts-in-kind for our furry friends. Photo: COC



On October 24, 2013, Operanation celebrated its 10th anniversary with a sold-out event raising over \$130,000 for the COC's Ensemble Studio. Right: COC General Director Alexander Neef with (l-r) Operanation co-chairs Jeffrey Remedios, Amy Burstyn Fritz and Anne Maggisano. Far right: North America's largest opera party featured performances by the Sam Roberts Band with soprano Ambur Braid.

Photos: Left: Ryan Emberley/medianeeds. Right: COC



PLAYING HARD



The Glencore Ensemble Studio School Tour travelled to schools all across Ontario this past fall. Dean Burry's *The Brothers Grimm* (left), Canada's most-performed opera, made a welcome return and Pergolesi's *La serva padrona* (right) was performed in a new, vibrant production, the first that the COC has created specifically for high-school students. Photos: Chris Hutcheson



In November a group of our devoted underwriters travelled to Chicago with Alexander Neef and Johannes Debus to be present for opening night of *La Traviata*. This sumptuous new co-production (see a costume sketch on page 26) has been created with the joint forces of COC, Lyric Opera of Chicago and Houston Grand Opera and will premiere at the COC in a future season. Photo: COC



Almost 30 COC artists and staff members (men AND women) formed a "Movember" team to raise funds and awareness regarding prostate cancer. They raised over \$11,500 on their online team page. Most of the 'staches came off at the end of the month, but there are still a few gracing the upper lips of the dashing gentlemen of the COC. Well done team, and thanks to all who supported them financially and otherwise! Photos: COC

This was General Director Alexander Neef's dashing mo' about three weeks in.



Alfred Caron, director of the FSCPA, is a prostate cancer survivor and raised the most funds with his impressive 'stache.



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what you think
#COC1415



A MIGHTY BURST OF LAUGHTER ERUPTS
IN THIS FEAST FOR THE EYES AND EARS

GERALD FINLEY is

FALSTAFF

GIUSEPPE VERDI



Falstaff, a lush and sunny opera based on Shakespeare's *The Merry Wives of Windsor*, was Verdi's great farewell to the theatre. It saw him pushing the boundaries of operatic language toward a new fluidity and openness of expression, while capturing all the joy, wisdom and profound humanity of Shakespeare's comic invention. An utter delight from beginning to end, it's a work hailed by musicians and lay people alike as the crowning achievement of Verdi's career. In our new production, master director Robert Carsen sets the action in a lovingly evoked 1950s England. An affluent London suburb blooms with the status symbols – colourful kitchen appliances, new electronics – of a wealthy bourgeoisie that has no time for the shenanigans of Sir John Falstaff, a pot-bellied lecher who clings to his supposedly noble roots, even as he steals, cheats and deceives his way into a trap he will never forget.

New COC co-production with Royal Opera House, Covent Garden; Teatro alla Scala, Milan; Metropolitan Opera and Netherlands Opera.

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Production
Supported by



PUCCINI'S HEARTBREAKING MASTERPIECE OF LOVE, LONGING AND LOSS FINDS ITS PLACE IN THIS GORGEOUS AND BELOVED COC PRODUCTION.



Madama Butterfly's Cio-Cio San is simply the most vocally challenging, emotionally complex heroine in all Italian opera. She must embody strength and fragility in equal measure – qualities which abound in the two great American singing actresses who will play her this fall. Patricia Racette, whose *Butterfly* touched millions in the recent Metropolitan Opera HD transmission, “can rightly stand among the great Butterflies of her era” (*Opera News*), while Kelly Kaduce’s riveting portrayal “demolishes stereotypes. This is no conventional Butterfly-as-victim, but a woman of consequence” (*Santa Fe Reporter*).

Following its 1990 premiere, Brian Macdonald and Susan Benson’s exquisite production immediately achieved classic status as one of the jewels in the COC’s collection. Sets of captivating yet simplistic beauty and luxurious Japanese costumes perfectly complement Puccini’s resplendent score.

Production originally made possible by John A. Cook

A Canadian Opera Company production

PATRICIA RACETTE IS

MADAMA BUTTERFLY

GIACOMO PUCCINI

IT TAKES A GODDESS TO MAKE A HERO

CHRISTINE GOERKE STARS IN

DIE WALKÜRE

RICHARD WAGNER

Director Atom Egoyan breathes life into Wagner's incredibly powerful drama that is at once both monumental yet deeply intimate in its subject matter. This production, as part of the complete *Ring Cycle*, opened the Four Seasons Centre in 2006 to rave reviews.

Johannes Debus leads a star-studded cast, helmed by Christine Goerke as the mighty Valkyrie Brünnhilde and Clifton Forbis as the fierce Siegmund. The ever-impressive full force of the COC Orchestra tackles Wagner's colossal score that features some of the most impressive music ever conceived. This is a legend of heroes and gods, and forbidden love and revenge, and it sets the stage for the subsequent instalments of Wagner's most magnificent artistic achievement.

With the COC Orchestra

Production originally made possible
by Kolter Communities

A Canadian Opera Company production



DON GIOVANNI'S DANGEROUS ALLURE IS A FORCE TO BE RECKONED WITH IN THIS GAME-CHANGING PRODUCTION

RUSSELL BRAUN IS

DON GIOVANNI

WOLFGANG AMADEUS MOZART

The Canadian Opera Company presents a dream cast that includes Russell Braun, Jane Archibald and Michael Schade. In director Dmitri Tcherniakov's enthralling production of Mozart's darkly witty masterpiece, *Don Juan* – the icon of seduction – is brought to blistering life, his sexual magnetism undimmed as he faces his inevitable downfall.

Moscow-born Tcherniakov (Best Director, 2013 Opera Awards) makes his COC debut, with another of his deeply considered, unconventional, and always honest productions that the *Financial Times* hailed as “a thrillingly accomplished *Don Giovanni* that caught us off guard.”

Plumbing the psychological possibilities of this work, the characters become part of one extended family, who are, in one way or another, brought into the thrall of the unforgettable title character.

New COC co-production with Teatro Real Madrid, Festival d'Aix-en-Provence and Bolshoi Theatre.

Production
Supported by



FALL IN LOVE WITH LAUGHTER IN THIS RIOTOUS ROMP!



The work of Spanish theatre troupe Els Comediantes came to international prominence in 1992 with the spectacular fire ceremony they designed for the closing of the Barcelona Olympics, and they wowed Toronto when they brought their unbounded vitality to the COC production of *Cinderella*.

In this new COC production, the freewheeling Spaniards take on Rossini's greatest comedy about the barber Figaro who helps a nobleman win the woman of his dreams. Their cubist-inspired sets play with scale and proportion, while bursts of day-glo colour and innovative lighting conjure a fantasy world hovering between fairytale and hilarious vaudeville.

Hitting all the high notes is an impressive cast of voices led by "dynamite performer" (*Opera News*) Joshua Hopkins, and "vocally flawless" (*Munich Merkur*) Met tenor Alek Shrader. Rossini's score is a veritable hit parade, with showstoppers and sparkling tunes aplenty, while the creative magic on stage reminds us how much sheer fun and surprise can be had at the opera.

With the COC Orchestra and Chorus

New COC co-production with Houston Grand Opera and Opéra National de Bordeaux

Production Sponsor



Production Supported by



JOSHUA HOPKINS is

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GIOACCHINO ROSSINI



SEE, HEAR, AND FEEL THE POWER OF THIS GROUND-BREAKING COC WORK THAT HAS TOURED THE WORLD TO UNIVERSAL ACCLAIM

Robert Lepage's ground-breaking 1993 double-bill of Bartók's *Bluebeard's Castle* and Schoenberg's *Erwartung* was a watershed event for the COC, establishing it as one of the world's most visionary and compelling opera companies. Lepage's spectacular and surprising integration of movement, light and theatrical slight-of-hand subsequently garnered world-wide acclaim in New York, Edinburgh, Melbourne and Hong Kong. Now, for the first time, experience this mind-bending production in the splendour of the Four Seasons Centre for the Performing Arts.

Superstar Canadian bass John Relyea sings the inscrutable Duke Bluebeard whose castle holds untold secrets, while Schoenberg's monodrama about a woman lost in the woods who descends into madness stars virtuosic Canadian mezzo-soprano Krisztina Szabó. COC Music Director Johannes Debus conducts the mighty COC Orchestra.

A Canadian Opera Company production



JOHN RELYEA STARS IN

BLUEBEARD'S CASTLE/ ERWARTUNG

BÉLA BARTÓK / ARNOLD SCHOENBERG

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Falstaff

COC co-production with Royal Opera House, Covent Garden; Teatro alla Scala; Netherlands Opera and the Metropolitan Opera

REFLECT...



**AIX-EN-PROVENCE
MADRID | MOSCOW**

Don Giovanni

COC co-production with Festival d'Aix-en-Provence, Teatro Real Madrid and the Bolshoi Theatre

AND TRANSFORM.



CHICAGO | HOUSTON

La Traviata

COC co-production with Lyric Opera of Chicago and Houston Grand Opera

La Traviata is underwritten in part by David Roffey and Karen Walsh

The Canadian Opera Company is playing an increasingly prominent role in creating productions that will define the operatic landscape of our era. These partnerships allow us to bring the best to Toronto, while increasing international exposure of our work, and consolidating the COC's status as one of the world's premier opera companies.

Falstaff and *La Traviata* are underwritten in part by:

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PLUS: Additional performances at the National Theatre, program to be determined.

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Un ballo in maschera

Deutsche Grammophon. The Metropolitan Opera Orchestra and Chorus and Ballet, James Levine, conductor. Luciano Pavarotti, Leo Nucci, Aprile Millo and Florence Quivar. \$25.75 including tax.

Luciano Pavarotti's sunny personality and quintessentially Italianate tone found their perfect match in *Ballo's* blindly cheerful Riccardo, often cited as his greatest role. The great American Verdi soprano Aprile Millo literally stops the show with her Act III plea to see her son one last time. Piero Faggioni's sumptuous production opts for the opera's 18th-century Swedish court setting.



Così fan tutte

Decca. The Chamber Orchestra of Europe, Georg Solti, conductor. Renée Fleming, Anne Sofie von Otter, Adelina Scarabelli and Frank Lopardo. \$38 including tax.

Sir Georg Solti's digital *Così*, recorded live at London's Royal Festival Hall in 1994, has been hailed as one of the finest versions of Mozart's miraculous score on disc. Renée Fleming is a commanding Fiordiligi, conveying all that character's tragic vulnerability - dazzling in the bravura demands of "Come scoglio" in Act I and delivering the great second-act rondo "Per pietà" with enough pathos to melt even the hardest of hearts.

2014 WINTER COLLECTION

We are excited to feature a range of fresh one-of-a-kind jewellery by local Canadian artisans for the spring season:

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PJ BUNDY

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



CANADA'S GREAT DIVA: ADRIANNE PIECZONKA

MAKES HER ROLE DEBUT AS AMELIA IN A MASKED BALL

In recent years, the Canadian Opera Company has lured Canada's internationally acclaimed soprano Adrienne Pieczonka from the world's stages of New York, London, Paris, Milan, Berlin, Vienna, Bayreuth and Salzburg to the Four Seasons Centre for one riveting performance after another. This winter, COC audiences

are the first to witness Pieczonka in a role she calls "more dramatic than any other Verdi role I have sung to date" – Amelia in Verdi's *A Masked Ball*.

"Amelia appeals to me because she is a mature woman – she is married and she is a mother, both of which I can relate to," shares Pieczonka. "Amelia

sings a heartbreaking aria begging her husband that, before she is killed, she be allowed to say goodbye to her young son. It's this kind of emotion which really affects me deeply." ■

Adrienne Pieczonka's performance is generously sponsored by Jack Whiteside

Follow the development of Canada's great diva from her early COC appearances to more recent moments in this world-renowned soprano's career abroad and here at home.



Mimì, *La Bohème*, COC, 1994: It was very special to sing Mimì in Toronto. It was my first major collaboration with Richard Bradshaw and my first appearance in Toronto in a major operatic role. Exciting!

Photo: Robert C. Ragsdale



Arabella, *Arabella*, Glyndebourne, 1996: Arabella is a very special Strauss role close to my heart. I started my career in Vienna and lived there for six years. This opera is Viennese to the core. Living in Vienna helped me greatly to understand the background story of the opera and its characters. Glyndebourne is a magical place. I spent two heavenly summers there. I fell in love with England, especially the English countryside.



Marschallin, *Der Rosenkavalier*, Bilbao, 1999: The Marschallin is one of my favourite roles of all time. It is such an elegant Strauss role. This was my debut in the role in Bilbao in 1999. As I get older, I can relate more and more to Marie Therese's feelings of fading youth and the inevitable passing of time.

Photo: Bilbao Opera

Sieglinde, *Die Walküre*, COC, 2004: To make my debut in the role in an Atom Egoyan production was amazing. I loved working with Atom and hope to collaborate with him again soon. I won a Dora award for my portrayal of Sieglinde, which was a huge honour.

Photo: Michael Cooper



Lisa, *Pique Dame*, Metropolitan Opera, 2004: Well, I think my expression is self-explanatory! I was making my Met debut as Lisa in *Pique Dame* with Plácido Domingo singing Herman. What a thrill! My entire family came down and celebrated with me. Very happy memories.

Photo courtesy of Adrienne Pieczonka



Elisabeth de Valois, *Don Carlos*, COC, 2007: It was very sad that Richard Bradshaw died before we began rehearsals on *Don Carlos*. We performed the opera in his memory and I think everyone felt the passion and power of this incredible opera.

Photo: Michael Cooper



Amelia, *Simon Boccanegra*, Metropolitan Opera, 2010: What a thrill it was to play Plácido Domingo's long-lost daughter Amelia in this beautiful opera. He is such a gentleman and exquisite artist and I was moved deeply in every performance at the moment we discover that we are in fact father-daughter. Singing under James Levine was a dream come true – they call him a “singer's conductor” and I can vouch for this 100%!

Photo: Marty Sohl



Senta, *The Flying Dutchman*, Opéra Bastille 2010. This was my debut as Senta and also my debut at the Opéra Bastille in Paris. The Willy Decker production was so simple and beautiful. He is one of my favourite directors and I've worked with him on many productions. The great James Morris was my Dutchman and again I relished sharing the stage with this seasoned and celebrated Wagner interpreter.

Photo: Fred Toulet



Leonora, *Fidelio*, COC, 2009: I had such a great time singing Leonora. I think the quartet in Act 1 is one of the most heavenly compositions ever written. I had fun wearing the short wig and men's clothing. Everyone told me I looked exactly like my brother!

Photo: Michael Cooper



Chrysothemis, *Elektra*, Royal Opera House, Covent Garden, 2013: I only recently added this Strauss role to my repertoire. I loved this gown and red wig in this production. I felt very glamorous compared to my sister Elektra who was dressed in rags. It's a gruesome opera but the music and libretto are riveting. From the first three chords, Strauss sets the scene for the tortured psychological drama which will unfold.

Photo: Clive Barda



Mme Lidoine, *Dialogues des Carmélites*, COC, 2013: What a joy it was to sing this gorgeous music by Poulenc. I love Lidoine's strength and conviction. Johannes Debus conducted this delicate score with reverence and depth. It was a very moving, spiritual experience for me. Alexander Neef assembled a wonderful Canadian cast and this production deservedly won several Dora awards!

Photo: Chris Hutcherson



Kaiserin, *Die Frau ohne Schatten*, Vienna State Opera, 2012: This was a gorgeous Robert Carsen production and I felt very glamorous in this wig and robe. The Kaiserin is a fiendishly tricky role and the opera is massive. It's slowly becoming a favourite of mine. It's unlike any other Strauss opera and the music is enigmatic and very soulful.

Photo: Michael Poehn

WINTER/SPRING 2014

JANUARY 2014

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

FEBRUARY 2014

| | | | |
|-----|----|-----------|--|
| Sat | 1 | 4:30 p.m. | <i>Cosi fan tutte</i> |
| Sun | 2 | 2 p.m. | A Masked Ball Opening Performance |
| Tue | 4 | 12 p.m. | Tracy Dahl, soprano; Liz Upchurch, piano* |
| Wed | 5 | 12 p.m. | Mark Kieswetter, piano; Ross MacIntyre, bass* |
| Wed | 5 | 7:30 p.m. | <i>A Masked Ball</i> |
| Thu | 6 | 12 p.m. | Signal Theatre; Michael Greyeyes, choreographer/director* |
| Thu | 6 | 7:30 p.m. | <i>Cosi fan tutte</i> |
| Fri | 7 | 7:30 p.m. | <i>Cosi fan tutte</i> Ensemble Studio Performance |
| Fri | 8 | 7:30 p.m. | <i>A Masked Ball</i> |
| Sun | 9 | 2 p.m. | <i>Cosi fan tutte</i> |
| Tue | 11 | 12 p.m. | Paul Appleby, tenor; Anne Larlee, piano* |
| Tue | 11 | 7:30 p.m. | <i>A Masked Ball</i> |
| Thu | 13 | 12 p.m. | Sir Thomas Allen, baritone; Rachel Andrist, piano* |
| Fri | 14 | 7:30 p.m. | <i>A Masked Ball</i> |
| Sat | 15 | 7:30 p.m. | <i>Cosi fan tutte</i> |
| Sun | 16 | 2 p.m. | <i>A Masked Ball</i> |
| Tue | 18 | 12 p.m. | Kara Huber, piano* |
| Tue | 18 | 7:30 p.m. | <i>Cosi fan tutte</i> |
| Wed | 19 | 5:30 p.m. | Michael Occhipinti and Shine On* |
| Thu | 20 | 12 p.m. | Artists of the COC Ensemble Studio and Atelier lyrique de l'Opéra de Montréal* |
| Thu | 20 | 7:30 p.m. | <i>A Masked Ball</i> |
| Fri | 21 | 7:30 p.m. | Cosi fan tutte Closing Performance |
| Sat | 22 | 4:30 p.m. | A Masked Ball Closing Performance |
| Tue | 25 | 12 p.m. | Ballet Jörgen* |
| Wed | 26 | 12 p.m. | Capella Intima; Toronto Continuo Collective* |

MARCH 2014

| | | | |
|-----|----|------------|---|
| Tue | 4 | 12 p.m. | Claudia Chan, piano; Ryan MacEvoy McCullough, piano* |
| Wed | 5 | 5:30 p.m. | Robi Botos and Hilario Durán, pianos* |
| Thu | 6 | 12 p.m. | Duo Volando: Michael Berkovsky and Lang Ning Liu, pianos* |
| Tue | 11 | 12 p.m. | Ensemble Jeng Yi; Charles Hong, artistic director* |
| Thu | 13 | 12 p.m. | Kyra Millan, soprano, and artists of the COC Ensemble Studio* |
| Tue | 18 | 12 p.m. | Haiyou Zhang, piano* |
| Wed | 19 | 12 p.m. | Ballet Brass* |
| Tue | 25 | 12 p.m. | Peggy Baker Dance Projects* |
| Wed | 26 | 5:30 p.m. | Humber Faculty 6; Denny Christianson, leader* |
| Thu | 27 | 12 p.m. | Canadian Art Song Project* |
| Sat | 29 | 12:45 p.m. | Youth Opera Lab: <i>Hercules</i> |

APRIL 2014

| | | | |
|-----|----|-----------|--|
| Tue | 1 | 12 p.m. | Artists of The Glenn Gould School* |
| Thu | 3 | 12 p.m. | Artists of the COC Ensemble Studio* |
| Fri | 4 | 9:30 a.m. | The Opera Exchange: <i>Hercules</i> Munk School of Global Affairs |
| Sat | 5 | 4:30 p.m. | Hercules Opening Performance |
| Tue | 8 | 12 p.m. | Artists of Opera Atelier and Atelier Ballet* |
| Thu | 10 | 12 p.m. | Norman Marshall Villeneuve's Jazz Message Quartet* |
| Fri | 11 | 7:30 p.m. | <i>Hercules</i> |
| Tue | 15 | 12 p.m. | Philip Chiu, piano* |
| Tue | 15 | 7:30 p.m. | <i>Hercules</i> |
| Thu | 17 | 12 p.m. | Mark Fewer, violin* |
| Sat | 19 | 7:30 p.m. | <i>Hercules</i> |
| Tue | 22 | 12 p.m. | The Sicilian Jazz Project* |
| Thu | 24 | 12 p.m. | ArrayMusic; Rick Sacks, solo percussion* |
| Thu | 24 | 6 p.m. | Fine Wine Auction |
| Thu | 24 | 7:30 p.m. | <i>Hercules</i> |
| Fri | 25 | 7:30 p.m. | Roberto Devereux Opening Performance |
| Sun | 27 | 2 p.m. | <i>Hercules</i> |
| Tue | 29 | 12 p.m. | Shannon Butcher Quartet* |
| Tue | 29 | 7:30 p.m. | <i>Roberto Devereux</i> |
| Wed | 30 | 7:30 p.m. | <i>Hercules</i> |

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



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Catherine Naglestad as Amelia and Piotr Beczala as Riccardo in *A Masked Ball* (Berlin Staatsoper, 2008). Photo: Ruth Walz

Prelude

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