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EUGENE ONEGIN HADRIAN

PROGRAM
FALL 2018

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Front cover: Costume details from
the world premiere production of *Hadrian*.

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EUGENE ONEGIN



Mariusz Kwiecień as Onegin and Ana María Martínez as Tatyana in a scene from the COC's production of Eugene Onegin (Lyric Opera of Chicago, 2017)

BY PYOTR ILYICH TCHAIKOVSKY

Lyric Scenes in Three Acts (Seven Tableaux) ♦ Libretto by the composer and K.S. Shilovsky, after Aleksandr Pushkin's verse novel

First performance: Maliy Theatre, Students of the Moscow Conservatory, March 29, 1879
Last performed by the COC in 2008

NEW PRODUCTION

Production premiered by the Metropolitan Opera in New York City on March 13, 1997. All scenery, properties and costumes constructed by the Metropolitan Opera Shops.

Sept. 30, Oct. 4, 10, 18, 20, 26, 30, Nov. 3, 2018
Sung in Russian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Tatyana, *Madame Larina's daughter*

Joyce El-Khoury

Olga, *Madame Larina's daughter*

Varduhi Abrahamyan

Madame Larina, *who owns an estate*

Helene Schneiderman

Filipyevna, *Tatyana's nurse*

Margaret Lattimore^D

Lensky, *Olga's fiancé*

Joseph Kaiser[^]

Eugene Onegin, *Lensky's friend*

Gordon Bintner[^]

A Captain

Samuel Chan[†]

Monsieur Triquet, *a Frenchman*

Christophe Mortagne^D

Zaretsky

Joel Allison^{D†}

Prince Gremin, *a retired general*

Oleg Tsubulko

Conductor

Johannes Debus

Original Director

Robert Carsen

Associate Director

Peter McClintock^D

Set & Costume Designer

Michael Levine

Assistant Set & Costume Designer

Victoria Wallace

Original Lighting Designer

Jean Kalman

Revival Lighting Designer

Christine Binder^D

Choreographer

Serge Bennathan

Price Family Chorus Master

Sandra Horst[^]

Stage Manager

Jen Kowal

SURTITLES™ Author

Cori Ellison

Associate SURTITLES™

Producer

John Sharpe

Johannes Debus is generously underwritten by George & Kathy Dembroski

Gordon Bintner is generously sponsored by Marcia Lewis Brown

Samuel Chan is generously sponsored by June Shaw

Joel Allison is generously sponsored by The Stratton Trust

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

^DCOC mainstage debut [†]Current member of the COC Ensemble Studio [^]Graduate of the COC Ensemble Studio

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

Performance time is approximately two hours and 50 minutes, including one intermission.

ACT I: 70 minutes **INTERMISSION 25 minutes** **ACTS II & III: 75 minutes**

DIRECTOR'S NOTE

Tchaikovsky's opera *Eugene Onegin*, based on Pushkin's verse novel of the same title, has come to represent Russian character and emotion at its most intense. When Michael Levine and I developed our production for the Metropolitan Opera, we sought to find a poetic response to this most intensely subjective and emotive of operas. Pushkin's original work, however, is much cooler, distant and critical in tone, and so we also tried — where appropriate — to re-capture some of the distinctive spirit of the original.

Tchaikovsky was unique in dealing with tormented male psyches, perhaps because of his own tormented nature. One also has only to think of Herman in *The Queen of Spades*, another Tchaikovsky opera based on another great work by Pushkin. Onegin, like Herman, is an anti-hero with whom the audience finds it difficult to sympathize until late on in the action. A victim of his cold and snobbish codes of correct social behaviour, bored by what he considers to be the unsophisticated behaviour of people in the provinces, Onegin fails to recognize Tatyana's qualities when he first meets her. It is only when he rediscovers her later on, after she has married and become an unattainable Princess in St. Petersburg high society, that he realizes how much he loves her. By this time it is of course too late: she has now become as principled as he instructed her to be when he first met and coldly rejected her. Whatever her true feelings for Onegin, Tatyana is now able to master them.

There are many ways for a director and designer to tell the story of *Eugene Onegin*. When we first began to work on our production, we noticed that sometimes Tatyana tends to dominate the narrative. But ultimately it is Eugene Onegin's story, so we thought it would be interesting to tell it as much as possible from his point of view. To that end we shaped the production as a memory piece, with the action of the opening

Ana María Martínez as Tatyana in a scene from the COC's production of Eugene Onegin (Lyric Opera of Chicago, 2017)



musical prelude beginning at the end, at the very moment in which Tatyana rejects and leaves Onegin. We tried also to let the memories of the seven scenes develop around Onegin, in an almost impressionistic way, with the scenes flowing from one to another without the need for any elaborate scenic changes.

Michael Levine and I were delighted when Alexander Neef decided to acquire this production for the Canadian Opera Company. Since that moment the production has been shown in a number of other theatres internationally, and we are both genuinely delighted that it is now finally being presented in Toronto, our hometown, and the basis of some of our most powerful memories.

Robert Carsen, 2018

SYNOPSIS

ACT I

Scene i

At the Larin country estate, the widowed Madame Larina lives quietly with her two daughters, the vivacious Olga and the dreamy and reserved Tatyana. Lensky, a poet and Olga's suitor, comes to visit and brings his new neighbor Eugene Onegin to meet the family. Tatyana falls in love with Onegin instantly, believing him to be the one she has been waiting for.

Scene ii

Tatyana cannot sleep and asks her old nurse Filipyevna to tell her about her own youth and marriage. After Filipyevna leaves, Tatyana pours out her overwhelming feelings in a letter to Onegin. As dawn breaks, she finishes the letter and gives it to Filipyevna to have delivered.

Scene iii

The women of the estate have been working in the grounds. Tatyana enters, remorseful about her letter. Onegin finds her and gives her back the letter. He tells her that while her candour has touched him, he is not meant for marriage — a union between them would only bring mutual unhappiness and misery. His feelings for her are like those of a brother, and he warns her to control her emotions in the future, as not all men might be so understanding. Tatyana, completely humiliated, remains totally silent.

INTERMISSION

ACT II

Scene i

A ball is underway at the Larin estate to celebrate Tatyana's name day. Neighbours gossip about Tatyana and Onegin; angered by this, and resenting Lensky for insisting that he attend, Onegin monopolizes Olga's attention, which in turn angers Lensky.

Monsieur Triquet, the French teacher at a neighbour's house, sings some verses that he has composed in honour of Tatyana. Lensky accuses Onegin of flirting with Olga and of being a disloyal friend. The argument escalates and Lensky challenges Onegin to a duel.

Scene ii

It is barely dawn and Lensky and Zaretsky, his second, await Onegin at the site of the duel. Lensky sings of his lost innocence, his love for Olga, and of his impending death. Onegin arrives with Monsieur Guillot, his second. As the men prepare to fight, they sing regretfully of their lost friendship. The duel proceeds and Lensky falls, dead. Onegin is devastated.

ACT III

Scene i

It is several years later and Onegin has been trying to escape his unhappiness with travel. Now he has returned to St. Petersburg and is attending a ball. Prince Gremin enters with Tatyana on his arm. Onegin asks the prince, a relation, who she is. The prince tells him that she is his wife — in old age he has found love. Prince Gremin presents Tatyana to Onegin. Onegin is stunned to recognize that the same shy and simple girl he scorned in the past is now a beautiful and cultured woman. Tatyana manages to hide her intense emotion at this reunion and complains of tiredness; she and her husband leave the ball.

Scene ii

Onegin has written to Tatyana declaring his love. He arrives at her home and begs forgiveness from her. She reminds him of his treatment of her in the past and how happy they might have been. She begs him to leave; he refuses, passionately declaring his love for her. Tatyana admits to Onegin that she still loves him, but duty bids her to remain with her husband. She bids him farewell and leaves. Onegin is left alone, in despair.

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* (leave of absence)
Jamie Kruspe, *Assistant Concertmaster, Acting Associate Concertmaster*
Jayne Maddison, *Acting Assistant Concertmaster*
Anne Armstrong
Sandra Baron
Bethany Bergman
Hiroko Kagawa*
Nancy Kershaw
Dominique Laplante
Renée London*
Yakov Lerner
Joanna Zabrowarna

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth
Elizabeth Johnston
Lynn Kuo*
Clara Lee*
Aya Miyagawa
Alexey Pankratov*
Aysel Taghi-Zada*
Louise Tardif

VIOLA

Keith Hamm, *Principal*
Joshua Greenlaw, *Assistant Principal*
Catherine Gray
Sheila Jaffé

Rory McLeod*
Nicholaos Papadakis*
Beverley Spotton
Yosef Tamir

CELLO

David Hetherington, *Acting Principal**
Paul Widner, *Assistant Principal, Acting Associate Principal*
Olga Laktionova, *Acting Assistant Principal*
Maurizio Baccante
Naomi Barron*
Elaine Thompson

BASS

Tony Flynt, *Principal*
Robert Speer, *Assistant Principal*
Tom Hazlitt
Paul Langley
Robert Wolanski*

FLUTE

Douglas Stewart, *Principal*
Shelley Brown

PICCOLO

Shelley Brown

OBOE

Mark Rogers, *Principal*
Lesley Young

CLARINET

Dominic Desautels, *Principal*
Colleen Cook

BASSOON

Eric Hall, *Principal*
Lisa Chisholm

HORN

Scott Wevers, *Acting Principal**
Janet Anderson
Bardhyl Gjevori
Gary Pattison

TRUMPET

Robert Weymouth, *Principal*
Andrew Dubelsten*

TROMBONE

Charles Benaroya, *Principal*
Ian Cowie

BASS TROMBONE

Herbert Poole

TIMPANI

Nicholas Stoup, *Acting Principal**

HARP

Sarah Davidson, *Principal*

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
Christina Bell
Margaret Evans
Virginia Hatfield
Alexandra Lennox
Ingrid Martin
Eve Rachel McLeod
Kathleen (Katie) Murphy
Jennifer Robinson
Teresa van der Hoeven
Carrie Wiebe

MEZZO-SOPRANOS

Marianne Bindig
Susan Black
Sandra Boyes
Wendy Hatala Foley
Erica Iris Huang
Lilian Kilianski
Kathryn Knapp
Erin Lawson
Anne McWatt
Karen Olinyk
Megan Quick
Cindy Won

TENORS

Vanya Abrahams
Tonatiuh Abrego
Stephen Bell
Taras Chmil
Stephen Erickson
William Ford
John Kriter
Jason Lamont
James Leatch
Stephen McClare
Derrick Paul Miller
Kevin Myers
Eric Olsen

BARITONES/BASSES

Grant Allert
Kenneth Baker
Jesse Clark
Bruno Cormier
Michael Downie
Jason Nedecky
Michael Sproule
Michael Uloth
Jan Vaculik
Peter Wiens
Gene Wu
Michael York

MUSIC STAFF

Ira Hochman (*Head Coach*)
 Hyejin Kwon[^]
 Stéphane Mayer[†] (*Ensemble Studio Coach*)

ASSISTANT CONDUCTOR

Dionysis Grammenos

RUSSIAN DICTION COACH

Ilana Zarankin

ASSISTANT DIRECTOR

Marilyn Gronsdal

ASSISTANT STAGE MANAGERS

Kristin McCollum
 Kate Porter

ASSISTANT LIGHTING DESIGNER

Mikael Kangas

UNDERSTUDIES

Eugene Onegin
 Tatyana
 Olga
Prince Gremin
 Filipyevna
Monsieur Triquet
 Captain

Samuel Chan[†]
 Lauren Margison[†]
 Lauren Segal[^]
 David Leigh
 Megan Quick[^]
 John Kritter
 Gene Wu

DANCERS

Stephanie Bergeron
 Andrea Ciacchi
 Gavin Law
 Brett Andrew Taylor

[†]Current member of the COC Ensemble Studio [^]Graduate of COC Ensemble Studio

Eugene Onegin: From Novel-in-Verse to Opera

Thursday, Oct. 4, 1 to 5 p.m. Victoria College Chapel, University of Toronto

This event is free but requires a ticket for entry. Call **416-363-8231** or visit **coc.ca/OperaInsights**

Alisa Kolosova as Olga and Mariusz Kwiecień as Onegin (centre) in a scene from the COC's production of Eugene Onegin (Lyric Opera of Chicago, 2017)



BIOGRAPHIES: EUGENE ONEGIN



VARDUHI ABRAHAMYAN, Olga (Mezzo-soprano; Yerevan, Armenia)
COC CREDITS: Polinesso, *Ariodante* (2016). RECENT: Mistress Quickly, *Falstaff*; Ulrica, *A Masked Ball* (Opéra national de Paris [ONP]); Bradamante, *Alcina* (Théâtre des Champs Elysées); Carmen, *Carmen* (Opernhaus Zürich/Opera Hong Kong/Atlanta Opera). UPCOMING: Malcolm, *La donna del lago* (Opéra de Marseille); Carmen, *Carmen* (Opera de Oviedo); Eboli, *Don Carlo* (Opera Las Palmas); Isabella, *The Italian Girl in Algiers* (Gran Teatre del Liceu); Siébel, *Faust* (Royal Opera House); Preziosilla, *La forza del destino* (ONP)



JOEL ALLISON, Zaretsky (also Superior Senator in *Hadrian*; Bass-baritone; Ottawa, ON)
COC DEBUT. RECENT: Baritone Soloist, *Ode to Purcell* (Lamèque International Baroque Music); Leporello, *Don Giovanni* (Westben/Music Niagara); Imeneo, *Imeneo* (UofT Opera); Basilio, *The Barber of Seville* (Saskatoon Opera); Antonio, *The Marriage of Figaro* (Brott Opera). UPCOMING: Schaunard, *La Bohème* (COC); Bass Soloist, Handel's *Messiah* (Newfoundland Symphony Orchestra/Choral Connection St. Thomas)



CHRISTINE BINDER, Revival Lighting Designer (Oak Park, IL, USA)
COC DEBUT. RECENT: *Parade* (Writers Theatre); *The Pearl Fishers* (Tulsa Opera); *Bright Half Life* (About Face Theatre Company); *20,000 Leagues Under the Sea, Plantation!* (Lookingglass Theatre Company); *The Agitators* (Geva Theatre Center). UPCOMING: *Eugene Oegin* (Washington National Opera); *A Doll's House, Part 2* (Steppenwolf Theatre Company); *Mansfield Park* (Northlight Theatre); *Swan Lake* (Joffrey Ballet)



GORDON BINTNER, Eugene Oegin (Bass-baritone; Regina, SK)
SELECT COC CREDITS: Belcore, *The Elixir of Love* (2017); Count Almaviva, *The Marriage of Figaro* (Ensemble Studio Performance, 2016). RECENT: Papageno, *The Magic Flute*; The Count, *Capriccio*; Alexandr Petrovič Gorjančikov, *From the House of the Dead*; Bogdanovitch, *The Merry Widow* (Oper Frankfurt); Astolfo, *Lucrezia Borgia* (Salzburg Festival). UPCOMING: Harlekin, *Ariadne auf Naxos*; Argante, *Rinaldo*; Vladislav, *Dalibor*; Count Almaviva, *The Marriage of Figaro* (Oper Frankfurt)



ROBERT CARSEN, Director (Toronto, ON)
COC CREDITS: *Falstaff* (2014); *Dialogues des Carmélites* (2013); *Iphigénie en Tauride*; *Orfeo ed Euridice* (2011). RECENT: *The Beggar's Opera* (Théâtre des Bouffes du Nord, Paris, and on tour); *The Tempest* (Comédie Française, Paris); *Wozzeck* (Theater an der Wien, Vienna); *Der Rosenkavalier* (Metropolitan Opera). UPCOMING: *Die tote Stadt* (Komische Oper Berlin); *Hänsel und Gretel* (Opernhaus Zürich); *Idomeneo* (Teatro Real Madrid); *Oceane* (Deutsche Oper Berlin); *Giulio Cesare* (La Scala)



SAMUEL CHAN, Captain (also Sycophantic Senator in *Hadrian*; Baritone; Calgary, AB)
SELECT COC CREDITS: Japanese Envoy 2, *The Nightingale and Other Short Fables*; Usher, *Rigoletto* (2018); Papageno, *The Magic Victrola* (Opera for Young Audiences, 2017). RECENT: Baritone soloist, *Cantos para Hermanar al Mundo* (Teatro Isaura Martinez); Baritone soloist, Opening Night Gala (Elora Festival). UPCOMING: Customs House Sergeant, *La Bohème* (COC)



JOHANNES DEBUS, Conductor (also conducting *Hadrian*; COC Music Director; Berlin, Germany/Toronto, ON).
SELECT COC CREDITS: *The Nightingale and Other Short Fables*; *The Abduction from the Seraglio* (2018); *Louis Riel*; *Götterdämmerung* (2017); *Ariodante* (2016). RECENT: *Beatrice Cenci* (Bregenz Festival); *The Tales of the Hoffmann, Salome* (Metropolitan Opera). UPCOMING: *Elektra*, *Otello* (COC), *Jenůfa* (Santa Fe Opera)

A scene from the COC's production of Eugene Onegin
(Lyric Opera of Chicago, 2017)



JOYCE EL-KHOURY, Tatyana (Soprano; Ottawa, ON)
COC CREDITS: Violetta, *La Traviata* (2015); Musetta/Mimi, *La Bohème* (2013). RECENT: Imogen, *Il Pirata* (Theater St. Gallen); Sylvia, Donizetti's *L'Ange de Nisida* (Opera Rara/Royal Opera House - world premiere); Mirra, Liszt's *Sardanapalo* (Weimar Staatskapelle - world premiere); Musetta, *La Bohème* (Teatro Real Madrid). UPCOMING: Mimi, *La Bohème* (Opera Australia); Elisabetta, *Roberto Devereux* (Welsh National Opera/Badisches Staatstheater Karlsruhe)



DIONYSIS GRAMMENOS, Assistant Conductor (Athens, Greece)
COC CREDITS: *The Abduction from the Seraglio*. RECENT: Conducting Fellowship (Aspen Music Festival); *The Flying Dutchman* (Thailand Philharmonic Orchestra); *L'isola disabitata* (Vienna Young Philharmonic Orchestra). UPCOMING: Engagements with the Konzerthausorchester Berlin, Southwest German Philharmonic. ADDITIONAL: Founder and Music Director of Greek Youth Symphony Orchestra; European Young Musician of the Year 2008 (European Broadcasting Union); ECHO Rising Star Award



MARILYN GRONSDAL, Assistant Director (Toronto, ON)
SELECT COC CREDITS: Revival Director, *The Nightingale and Other Short Fables* (2018); Assistant Director, *Rigoletto* (2018); *Götterdämmerung* (2017); *Norma* (2016); *Maometto II, Pyramus and Thisbe* with *Lamento d'Arianna* and *Il combattimento di Clorinda e Tancredi* (2015/2016); Associate Director, *Siegfried* (2015/2016); Director, *La Bohème* (2009); RECENT: Director, *Don Giovanni* (UoT Opera). UPCOMING: *Così fan tutte* (COC); Revival Director, *Così fan tutte* (Israeli Opera, Tel Aviv)



SANDRA HORST, Price Family Chorus Master (also for *Hadrian*; Toronto, ON)
SELECT COC CREDITS: *Anna Bolena, The Nightingale and Other Short Fables, The Abduction from the Seraglio, Rigoletto* (2018). RECENT: (as conductor) *Vengeance, Of Thee I Sing, Prima Zombie: The Diva that just wouldn't stay dead* (UofT Opera). UPCOMING: *Elektra, Così fan tutte* (COC); *Street Scene* (UofT Opera). ADDITIONAL: Director of Musical Studies at UofT Opera



JOSEPH KAISER, Lensky (Tenor; Montreal, QC)
COC CREDITS: Pylade, *Iphigenia in Tauris* (2011). RECENT: Idomeneo, *Idomeneo* (Opernhaus Zürich); Nobile, *The Exterminating Angel*; Števa Buryja, *Jenůfa* (Metropolitan Opera); Matteo, *Arabella* (Wiener Staatsoper). UPCOMING: Števa Buryja, *Jenůfa* (Bayerische Staatsoper); Loge, *Das Rheingold* (Teatro Real de Madrid); Various roles, *The Phoenix* (Houston Grand Opera)



JEAN KALMAN, Original Lighting Designer (Paris, France)
COC CREDITS: *Peter Grimes* (2003). RECENT: *Billy Budd* (Teatro dell'Opera di Roma/Teatro Real de Madrid); *Tristan und Isolde* (Dutch National Opera); *The Tempest* (Salzburg Festival); *King Lear* (Old Vic Theatre); *Life is a Dream* (Rambert). UPCOMING: *Billy Budd* (Royal Opera House); *La Traviata* (as set & lighting designer, Théâtre des Champs-Élysées); *Otello* (Vienna State Opera)



JENIFER KOWAL, Stage Manager (Thornhill, ON)

COC CREDITS: *The Nightingale and Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Tosca* (2017); *Norma* (2016). UPCOMING: *Così fan tutte*, *Otello* (COC)



MARGARET LATTIMORE, Filipyevna (Mezzo-soprano; Chappaqua, NY, USA)

COC DEBUT. RECENT: Gertrude, *Roméo et Juliette*; Praskowia, *The Merry Widow* (Metropolitan Opera); Dame Marthe, *Faust* (Houston Grand Opera); Alto Soloist, Mahler's Symphony No. 2 (Costa Rica National Symphony); Mrs. Patrick De Rocher, *Dead Man Walking* (Opera on the Avalon). UPCOMING: Mezzo Soloist, Verdi's *Requiem* (National Philharmonic); Alto Soloist, Mahler's Symphony No. 2 (Sheboygan Symphony)



MICHAEL LEVINE, Set & Costume Designer (Toronto, ON)

SELECT COC CREDITS: *Rigoletto* (2018); *The Ring Cycle* (2006/2016); *Bluebeard's Castle/ Erwartung* (2015); *Oedipus Rex and Symphony of Psalms* (1997); *Idomeneo* (1987). RECENT: *Madama Butterfly* (Opernhaus Zürich); *The Rake's Progress* (Festival D'Aix-en-Provence); *Billy Budd* (Rome Opera House); *The Encounter* (Complicité Theatre). UPCOMING: *Die tote Stadt* (Komische Oper Berlin); *Sweeney Todd* (Opernhaus Zürich); *Jenůfa* (Royal Opera House)



PETER MCCLINTOCK, Associate Director (New York, NY, USA)

COC DEBUT. RECENT: *Khovanshchina*, *Ernani*, *Simon Boccanegra*, *Queen of Spades*, *La Gioconda*, *La clemenza di Tito*, *I vespri Siciliani*, *Die Walküre*, *Götterdämmerung*, *Moses und Aron*, *Il Trovatore*, *Faust*, *Eugene Onegin*, *Carmen*, *Samson et Dalila*, *Manon* (Metropolitan Opera). UPCOMING: *Elektra* (Teatro alla Scala); *La clemenza di Tito* (Metropolitan Opera); *Eugene Onegin* (Washington National Opera)



CHRISTOPHE MORTAGNE, Monsieur Triquet (Tenor; Paris, France)

COC DEBUT. RECENT: Aegisth, *Elektra* (Opéra National de Bordeaux); Roi Carotte, *Le Roi Carotte* (Opéra de Lille); the Four Valets, *The Tales of Hoffmann* (Metropolitan Opera/Los Angeles Opera). UPCOMING: Goro, *Madama Butterfly* (Gran Teatre del Liceu); Dr. Caius, *Falstaff* (Teatro Real de Madrid); Le Roi Bobèche, *Barbe-bleue* (Opéra de Lyon)



HELENE SCHNEIDERMAN, Madame Larina (Mezzo-soprano; Flemington, NJ, USA)

COC CREDITS: Marcellina, *The Marriage of Figaro* (2016). Recent: The Old Lady, *Candide* (Santa Fe Opera); Neris, *Medea*; The Old Countess, *Queen of Spades* (Oper Stuttgart); Annina, *Der Rosenkavalier* (Metropolitan Opera). UPCOMING: Mayor's Wife, *Jenůfa* (Royal Opera House); Teresa, *La sonnambula* (Deutsche Oper Berlin); Die Kurfürstin, *Der Prinz von Homburg* (Oper Stuttgart)



OLEG TSUBULKO, Prince Gremin (Bass; Moscow, Russia)

COC CREDITS: The Emperor, *The Nightingale and Other Short Fables* (2018). RECENT: Gremin, *Eugene Onegin* (Opéra de Nice/Teatr Wielki/Angers Nantes Opéra); Frate, *Don Carlos* (Maggio Musicale Fiorentino); Banquo, *Macbeth* (Buxton Festival); Figaro, *The Marriage of Figaro* (Bolshoi Theatre). UPCOMING: Tiresias, *Oedipus Rex* (MDR Leipzig Radio Symphony Orchestra); Verdi's *Requiem* (Israel Philharmonic Orchestra)



VICTORIA WALLACE, Assistant Set & Costume Designer (Newton Aycliffe, UK)

SELECT COC CREDITS: *Bluebeard's Castle/Erwartung* (2015); *Oedipus Rex with Symphony of Psalms* (2002); *The Ring Cycle* (2003-2017); (as set & costume designer), *The Bear/Swoon* (2006). RECENT: *Le Petit Prince* (National Ballet of Canada); (as costume designer) *A Doll's House* (Soulpepper); *A Midsummer Night's Dream* (Canadian Stage). UPCOMING: (as set and costume designer) *Every Brilliant Thing* (Canadian Stage)



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Opera in four acts ♦ Commissioned by the Canadian Opera Company

October 13, 17, 19, 21, 23, 25, 27, 2018

Sung in English and Latin with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Angelic Boy/Herald

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Josh Fralick*

Lavia

Anna-Sophie Neher^{D†}

Hermogenes

Gregory Dahl

Fabius

John Mac Master

Hadrian

Thomas Hampson^D

Nervous Senator

Thomas Glenn

Sycophantic Senator

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Roger Honeywell[^]

Turbo

David Leigh^D

Sabina

Ambur Braid[^]

Dinarchus

Ben Heppner[^]

Antinous

Isaiah Bell

Conductor

Johannes Debus

Director

Peter Hinton

Set Designer

Michael Gianfrancesco

Costume Designer

Gillian Gallow

Lighting Designer

Bonnie Beecher

Projection Designer

Laurie-Shawn Borzovoy

Choreographer

Denise Clarke^D

Price Family Chorus Master

Sandra Horst[^]

Stage Manager

Stephanie Marrs

SURTITLES™ Author

Cori Ellison^D

Associate SURTITLES™

Producer

John Sharpe

Dramaturg

Cori Ellison^D

Musical Assistant

Conrad Winslow^D

Additional lyre music

Michael Levy^{D}**

Johannes Debus is generously underwritten by George & Kathy Dembroski

Thomas Hampson is generously sponsored by Robert Sherrin

Karita Mattila is generously sponsored by Jack Whiteside

Anna-Sophie Neher is generously sponsored by Joy Levine

Samuel Chan is generously sponsored by June Shaw

Joel Allison is generously sponsored by The Stratton Trust

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

*members of the Canadian Children's Opera Company

Madelaine Ringo-Stauble: Oct. 13, 19, 21, 23, 25 Josh Fralick: Oct. 17, 27

^DCOC mainstage debut [†]Current member of the COC Ensemble Studio [^]Graduate of the COC Ensemble Studio

**Ancient lyre music adapted from a theme, *Hymn to Zeus*, by Michael Levy. Used by permission.

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

Performance time is approximately three hours including one intermission.

ACTS I & II: 80 minutes **INTERMISSION 20 minutes** **ACTS III & IV: 80 minutes**

PRODUCTION OF *HADRIAN* GENEROUSLY UNDERWRITTEN BY

**Colleen Sexsmith
Paul Bernards**

WITH ADDITIONAL MAJOR SUPPORT FROM

**Mark & Gail Appel
Virginia Atkin & Keith Ambachtsheer
Justin S. Linden
Peter M. Partridge
Jay Smith & Laura Rapp
Riki Turofsky & Charles Petersen**



*Composer Rufus Wainwright
in rehearsal.*

COMPOSER'S NOTES

When I first read the fabulous *Memoirs of Hadrian* by Marguerite Yourcenar, a novel which inspired at least three generations of gay men, I was instantly struck with the idea of transforming this historical subject into operatic form.

Both its intimate nature and wild grandeur seemed perfectly suited for what opera does best: creating a hyper-illustration of the dark inner lives of people up against formidable outer circumstances, while at the same time musically careening through the surreal dimensions of what lies in between. In my opinion, no other theatrical form truly refracts life into myriad vibrantly bright colors as much as opera does, and the tale of the Roman emperor Hadrian is a diamond perfectly cut for such a task.

In this new piece, I continue to follow my sincere love of long melodic lines mixed with rich orchestral textures, a pattern begun in my first opera, *Prima Donna*. But whereas the rainbow refraction is occurring, it's through a much darker and harsher lens.

This story unfolds amidst the upper echelons of a brutal militaristic state and involves historical facts wrapped up in total speculation and surrounded by the supernatural. My *Hadrian* is a surreal romp through time and space, mixing true occurrences with complete fabrication in order to illustrate a vivid "creative snap shot" of the Classical era.

The opera focuses on the emperor's true but problematic love of the beautiful male youth, Antinous. All the while, the dark specter of monotheism rises in the distance, heralded by the Jews and early Christians, which would ultimately destroy the lovers' ancient pagan belief system. Historical research shows how huge tracts of Hadrian's life and legacy were purposefully destroyed by vicious detractors — a tremendous tragedy, since judging by surviving accounts, he was a productive and just ruler. This, of course, is heavily complicated by his massacre of Jews, which cannot be forgotten, and is a major focal point of the opera, the results of which we are still confronting today.

His stabilizing of the Empire; his focus on philosophy, arts and architecture; his emphasis on diplomacy instead of brute force; and eventually his successful transfer of power. These achievements, as well as the dark stain of the massacre, would be better known and more deeply understood had it not been for Hadrian's overt homosexuality. Almost immediately after Hadrian's death, the patriarchal dictates of mankind took over the narrative, leaving the pathetic ancient observation that he "wept like a woman" when Antinous drowned to overshadow all his accomplishments.

I continue to explore the fascinating ideas which swirl around the subject of my second opera. But I am a composer, and therefore my armchair intellectual reach should be superseded by the music — music that I hope you enjoy.

Thank you to all my advisors:

Gerard Mortier
Robert Wilson
Conrad Winslow
Atom Egoyan
Daniel Mendelsohn
Adrienne Clarkson
Giorgio Lupano
Karen Hopkins
Laurie Anderson
Ann Carson
Gill Graham
Jim Keller
Alexander Neef
Martin Engstroem

And last but certainly not least:

My incredible husband, Jörn Weisbrodt, whom without his love, guidance and support I would definitely still be sitting around in some dingy backstage dreaming of composing my first opera. Bunny, this is our second! I love you.

Rufus Wainwright, composer 2018

Rufus Wainwright is managed by Jim Keller, St Rose Music and Paula Quijano, Little Empire Music

LIBRETTIST'S NOTES

Hadrian creates the story of the last day of the Roman Emperor who ruled from 117-138 CE. Hadrian seems best known for the building of the wall in Britannia that bears his name, and for his conflict with Judea against the rise of monotheism. But he is mostly unknown for what might be his greatest legacy, his having lived openly as a homosexual and his deep, unshakable love for another man, Antinous.

Homoerotic relationships were acceptable within the Roman nobility at the time but only when the aim was carnal instruction between an adult male and a youth who was a slave and subservient to his master. Antinous was both a free man and too old for this relationship to be sanctioned,

and most concerningly for Hadrian's entourage, Antinous was treated by Hadrian as an equal partner in their love.

Hadrian met Antinous while on a tour of the Empire and they spent the next six years together continuing that tour. Near the end of their travels, facing the happy promise of a life together at Tibur, Hadrian's magnificent villa outside Rome, Antinous died under suspicious circumstances by drowning in the Nile.

In our opera, we offer explanation for Antinous' death, and for Hadrian's politics. We enter Hadrian's heart and hold up his relationship with Antinous as one the great love stories upon which an era began its end.

SYNOPSIS

ACT I

The last night of Hadrian's life. In Tibur, outside Rome.

Hadrian is gravely ill and grieving the death of his lover Antinous. After a year of preparations, Antinous' body is to be entombed. Hadrian's entourage feels Hadrian will die tonight, from either sickness or sadness.

Hadrian is visited by two deities only he can see: Emperor Trajan and his wife Plotina. Trajan, like a father to him, is here to comfort Hadrian. Plotina, having secured Hadrian the throne, is on a mission. Hadrian only wants to know the truth of what happened to Antinous.

Convinced he is mad with grief, Hadrian orders his physician Hermogenes to kill him. Turbo, his long-time friend and head of his military, tries to reason with Hadrian. Hermogenes' loyalty to his Emperor brings him to kill himself.

Plotina and Trajan return. Plotina begins her campaign.

Turbo addresses affairs of state: enemies of the status quo rise in power. This is of no concern to Hadrian; he's busy memorializing Antinous.

Knowing that time is short, Plotina strikes a deal: two nights with Antinous and the truth if Hadrian signs a document that would destroy those who would destroy them. Hadrian agrees.

ACT II

Seven years earlier, in Greece.

Plotina leads Hadrian through the night he met Antinous: the feast of Robigalia, celebrated tonight to honour Hadrian's tour of the Empire. Guests sing Hadrian's praises. We meet Hadrian's wife Sabina. Her sadness reveals itself: her husband has no heart for her.

Present is Antinous, who was magnificent in the hunt today, killing a boar that was charging the Emperor. Preparations begin for a ceremonial sacrifice. Hadrian insists Turbo bring forward the hero of the hunt; Turbo is reluctant, concerned about the Emperor's tastes.

Hadrian longs to take Antinous in his arms, but knows the night must play out just as it did. We see their attraction is deep and true.

For Hadrian's amusement, a Sibyl has been procured. She predicts that Antinous will "sacrifice" and become a "saviour." Hadrian turns his attention back to the celebration.

A sacrifice is brought to the altar, small groups form. Hadrian and Antinous have found their destiny. Turbo and Sabina have found a common enemy in Antinous. The entourage considers political implications. The people gossip.

Plotina reveals herself to us: she had been the Sibyl.

INTERMISSION

ACT III

Egypt. A barge on the Nile.

In a world between worlds, Hadrian and Antinous' love expresses itself as all consuming.

It is six years since the night Hadrian and Antinous met. Over time Antinous has shown himself to be a wise and gentle man. Hadrian recognizes this night as the night Antinous died.

Unable to escape his real-world illness, and facing the worst night of his life, Hadrian begs Plotina to change the rules. She refuses.

The entourage, sick of life on the road, amuse themselves with drinking games. When Antinous appears we see that he has captured their hearts. Antinous has a peaceable approach to the Jews and Nazarenes. Turbo sees this as supporting the power of monotheism. He worries that Hadrian is too influenced by Antinous.

Sabina is tormented by her husband's love for Antinous. She and Turbo speak of a plan: a deception is to be undertaken by a Sybil. Sabina is unsure, Turbo is determined.

The bedchamber. Antinous cares for Hadrian. A Sybil comes to help with Hadrian's illness. She declares that Hadrian's recovery requires a sacrifice.

Hadrian briefly steps into the world between. He sees that the Sibyl is Sabina. Back in the fever dream of the past Antinous cares for Hadrian tenderly. Sabina witnesses Hadrian's love for Antinous. Her husband has a heart. She is moved.

On deck we see that Antinous trusts the Sibyl's words. He is about to sacrifice himself. Sabina rushes in to end the game. Turbo shows himself

and has Sabina taken away. Alone with Antinous, Turbo admits the deception then kills Antinous, delivering his body to the Nile.

ACT IV

Tibur, outside Rome. Hadrian's last moments.

Back in the real world. Hadrian, now more broken than he was, makes a show of signing the document, thus ending Judea. Plotina is elated, monotheism will die. She will live eternal.

Turbo is delighted, Hadrian is himself again, the Empire will thrive. Hadrian explains this document will see the Empire fall. Then he tells Turbo what he knows: Turbo killed Antinous. Turbo admits it with no remorse. Hadrian moves to stab Turbo in the heart, but stops, he asks "Why?"

Turbo explains he was protecting the legacy of his friend and Emperor. Hadrian disdains all material concerns naming his own legacy in his final words, "He loved." In this moment Turbo sees the truth. Hadrian dies.

All deities present lead Hadrian into death. Hadrian and Antinous are reunited. The gods ponder their future as a dark chorus of unrest gathers. A time has ended. A time has begun.

Daniel MacIvor, librettist
2018

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DIRECTOR'S NOTE

Hadrian's villa near Tivoli is less than 20 miles from Rome and among its effigies of emperors and images of Roman, Greek and Egyptian gods are 40 memorial statues of Hadrian's doomed lover, Antinous. Villa is an understatement, it was more of a town (larger than Pompeii) and not simply a retreat but rather a working ceremonial centre of government. It was Hadrian's manifestation of the Roman world. Marble and precious stones from all over the empire were used to decorate its halls and reception rooms. It was the Roman world as Hadrian saw it; those parts that held the most meaning for him. There was a recreation of the painted porch in Athens, and from Egypt, the Canopus; a long rectangular pool representing the canal outside Alexandria replete with a crocodile and a half-domed canopy where marble images of Egyptian gods looked down on the emperor and his guests. One of the villa's most mysterious features is a large underground series of corridors and its purpose has troubled historians for centuries. Maybe here is a gateway to the afterlife. A liminal space for religious rituals where the living might encounter the shades of noble ancestors and lost lovers. It is here, where I imagine the opera takes place.

When the body of Antinous was pulled from the Nile in 130 CE, the beautiful young Greek man notoriously connected to the Roman Emperor Hadrian as his lover, sparked the imagination of poets for nearly 2,000 years. Was his death an accident, suicide, sacrifice or even murder? These questions and their implications have been debated ever since.

At the site of Antinous' death, Hadrian built the city of Antinoopolis as a memorial to his beloved. Pilgrims from across the empire flocked to its temples to hear oracles pronounced by a priesthood of Antinous and to participate in ecstatic mysteries which were later condemned by Christians as homosexual orgies. Four years after drowning in the Nile, a cult of Antinous had extended throughout the empire. A new star in the heavens was proclaimed as the eternal soul of a divinity.



(l-r) Thomas Hampson (Hadrian) in rehearsal with Peter Hinton (director).

Antinous became one of the gods, one of the last in the ancient world. In Egypt, he was identified with Osiris, who had died in the Nile and then resurrected, bringing fertility to the earth. In the Greco-Roman world he was a contemporary incarnation of Dionysus, and even early Christian sects transformed images of Antinous into a young Jesus Christ, enacting miracles and bringing loaves and fishes to the poor. He was venerated as a holy being with divine powers, a former mortal whose death and resurrection promised salvation. It was a turning point in Western civilization.

Momentous shifts in Roman history have long been represented by incredible love stories: Dido and Aeneas with the founding of Rome, Anthony and Cleopatra with the fall of the republic and rise of the empire. Hadrian and Antinous continue that trajectory, marking the beginning of the end of the Roman Empire and the rise of monotheism and the modern world.

Peter Hinton, director
2018



*Top left: Karita Mattila (Plotina)
with Rufus Wainwright (composer)*

*Top right: Johannes Debus
(conductor)*

*Left: Ambur Braid (Sabina) and
Thomas Hampson (Hadrian)*

Below: Peter Hinton (director)



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Michael York



Isaiah Bell (*Antinous*, standing centre) and Thomas Hampson (*Hadrian*, reclining in front) in rehearsal with dancers.

MUSIC STAFF

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 Christopher Bagan
 Rachael Kerr[†] (*Ensemble Studio Coach*)

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UNDERSTUDIES

Hadrian
Plotina (and a Sibyl)
Trajan
Sabina (and a Sibyl)
Hermogenes
Lavia
Nervous Senator
Sycophantic Senator
Superior Senator
Dinarchus

Gregory Dahl
 Adrienne Danrich
 Jason Lamont
 Lauren Eberwein[†]
 Joel Allison[†]
 Lindsay Barrett
 Stephen Bell
 Jan Vaculik
 Michael Uloth[^]
 Eric Olsen

DANCERS

Rodney Diverlus
 Robert Halley
 Gavin Law
 Jack Rennie
 Brett Andrew Taylor

Antinous photograph used in the projection design for *Hadrian* by Howard J. Davis

Cruciform Nude photograph used in the projection design for *Hadrian* by Freddy Krave

Motion graphics used in the projection design for *Hadrian* by Peter O'Neill

[†] Current member of the COC Ensemble Studio [^] Graduate of COC Ensemble Studio

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BIOGRAPHIES: HADRIAN



RUFUS WAINWRIGHT

Composer (Los Angeles, CA)

COC DEBUT. Canadian-American vocalist, composer, and songwriter Rufus Wainwright has released eight studio albums, three DVDs, and three live albums. He has

collaborated with artists such as Elton John, David Byrne, Robbie Williams, Mark Ronson, Joni Mitchell, and Burt Bacharach. In 2006, his album *Rufus Does Judy*, recorded at Carnegie Hall, was nominated for a Grammy. His first opera, *Prima Donna*, premiered at the Manchester International Festival in 2009 and has since been presented in London, Toronto, New York, Hungary, and Germany. In 2018/2019, Wainwright revisits his first two studio albums, *Rufus Wainwright* and *Poses*, on an international tour marking the 20th anniversary of his eponymous album.



DANIEL MACIVOR

Librettist (Toronto, ON and Halifax, NS)

COC DEBUT. Daniel MacIvor is an award-winning Canadian playwright, actor, and screenwriter. He has received the Governor

General's Award for Drama, Obie and GLAAD awards, a Canadian Screen Award and in 2008 he was awarded the prestigious Siminovitch Prize in Theatre. From 1986 - 2007, he ran da da kamera, a respected international touring theatre company. His selected works include *Marion Bridge*, *See Bob Run*, *The Best Brothers*, *His Greatness*, and a number of solo works developed with Daniel Brooks including *House*, *Here Lies Henry*, *Monster*, and *Who Killed Spalding Gray?*. Currently he is developing *Here's What It Takes*, a new musical for the Stratford Festival with Steven Page, and his play *New Magic Valley Fun Town* premieres at Tarragon Theatre in Toronto this February.



JOEL ALLISON, Superior Senator (also Zaretsky in *Eugene Onegin*; Bass-baritone; Ottawa, ON)

RECENT: Baritone Soloist, *Ode to Purcell* (Lamèque International Baroque Music); Leporello, *Don Giovanni* (Westben/Music Niagara); Imeneo, *Imeneo* (UofTOpera); Basilio, *The Barber of Seville* (Saskatoon Opera); Antonio, *The Marriage of Figaro* (Brott Opera). UPCOMING: Schaunard, *La Bohème* (COC); Bass Soloist, Handel's *Messiah* (Newfoundland Symphony Orchestra/Choral Connection St. Thomas)



DEREK BATE, Assistant Conductor (Toronto, ON)

COC CREDITS: *The Nightingale and Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Götterdämmerung* (2017); *Norma* (2016). RECENT: (as conductor) *Candide*, *The Pirates of Penzance*, *The Student Prince* (Toronto Operetta Theatre); *Rigoletto* (Opéra de Québec). UPCOMING: *Elektra*, *Otello* (COC); (as conductor) *Die Fledermaus* (Toronto Operetta Theatre)



BONNIE BEECHER, Lighting Designer (Toronto, ON)

COC CREDITS: *Louis Riel* (2017); *Don Giovanni/Renard* (2008); *La Traviata* (2007); *Tancredi* (2005). RECENT: *A Midsummer Night's Dream* (Pacific Opera Victoria); *Alcina*, *Persée*, *The Magic Flute*, *The Abduction from the Seraglio*, *Der Freischütz*, *The Marriage of Figaro*, *La clemenza di Tito*, *Idomeneo* (Opera Atelier); *Oh What a Lovely War* (Shaw Festival); *Paradise Lost* (Stratford). UPCOMING: *Aknahten* (Dortmund Opera)



ISAIAH BELL, Antinous (Tenor; Victoria, BC)

COC CREDITS: *Hotel Porter*, *Arabella* (2017). RECENT: *Morfeo*, *Gli amori d'Apollo e di Dafne* (Innsbruck Festival of Early Music); *Eurimaco*, *The Return of Ulysses* (Opera Atelier); *The Madwoman*, *Curlew River* (Brooklyn Academy of Music with the Mark Morris Dance Group). UPCOMING: Britten's *War Requiem* (National Arts Centre Orchestra); Handel's *Messiah* (Carnegie Hall); *Acis*, *Acis and Galatea* (San Francisco Chamber Orchestra)



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(l-r) Michael Gianfrancesco (set designer) and Gillian Gallow (costume designer) in conversation with Daniel MacIvor (librettist)



Laurie-Shawn Borzovoy, Projection Designer (Toronto, ON)
 COC CREDITS: *Bluebeard's Castle/Erwartung* (1992, 1995, 2015). SELECT CREDITS: Projection Design, *Frame by Frame*; *The Weight of Absence* (National Ballet of Canada); Design projects for CBC, Ex Machina, Canadian Stage, and numerous others for over 30 years; Creative direction and design of award-winning multi-media live events. ADDITIONAL: Freelance communications strategist/creative director; Volunteer Chair of UrbanArts Community Arts Council



Ambur Braid, Sabina (Soprano; Terrace, BC)
 SELECT COC ROLES: Queen of the Night, *The Magic Flute* (2017); Dalinda, *Ariodante* (2016); Vitellia, *La clemenza di Tito* (2013, Ensemble Studio performance); Adele, *Die Fledermaus* (2012); Amore, *Orfeo ed Euridice* (2011). RECENT: Floria Tosca, *Tosca* (Calgary Opera); Elisabetta, *Roberto Devereux*; Queen of the Night, *The Magic Flute* (Oper Frankfurt). UPCOMING: Helmwige, *Die Walküre*; Scintilla, *Satyricon* (Oper Frankfurt)



Samuel Chan, Sycophantic Senator (also the Captain in *Eugene Onegin*. Baritone; Calgary, AB)
 SELECT COC CREDITS: Japanese Envoy 2, *The Nightingale and Other Fables*; Usher, *Rigoletto* (2018); Papageno, *The Magic Victrola* (Opera for Young Audiences, 2017). RECENT: Baritone soloist, *Cantos para Hermanar al Mundo* (Teatro Isaura Martinez); Baritone soloist, Opening Night Gala (Elora Festival). UPCOMING: Customs House Sergeant, *La Bohème* (COC)

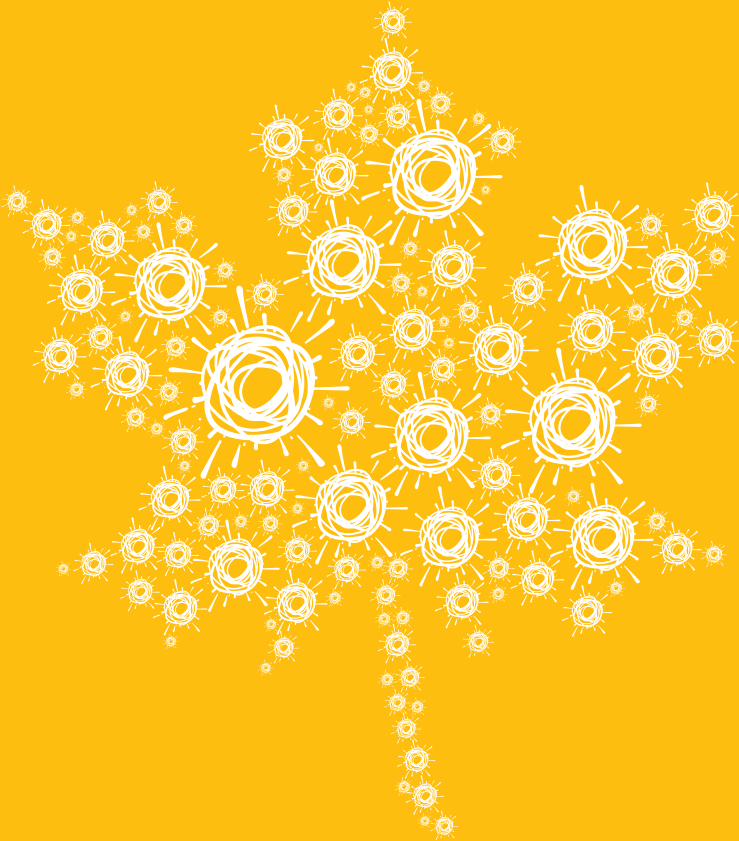


Denise Clarke, Choreographer (Calgary, AB)
 COC DEBUT. RECENT: *Moon, Moon, No Moon Cabaret*; *All The Little Animals I Have Eaten* (One Yellow Rabbit); Marquise de Merteuil, *Dangerous Liaisons* (Alberta Ballet); Performance Ensemble Member (Järna Festival Academy). UPCOMING: *Damien Frost* (One Yellow Rabbit). ADDITIONAL: Member of The Order of Canada; Associate Artist, One Yellow Rabbit



Gregory Dahl, Hermogenes (Baritone; Toronto, ON)
 SELECT COC CREDITS: Sharpless, *Madama Butterfly*; Silvano, *A Masked Ball* (2014); Crespel/Schlemil, *The Tales of Hoffmann* (2012). RECENT: Scarpia, *Tosca* (Calgary Opera/L'Opéra de Montréal); Sharpless, *Madama Butterfly* (Manitoba Opera); Rigoletto, *Rigoletto* (Opéra de Québec); Iago, *Otello* (Vancouver Opera). UPCOMING: Donner, *Das Rheingold* (L'Opéra de Montréal); Rigoletto, *Rigoletto* (Calgary Opera); Handel's *Messiah* (Winnipeg Symphony)

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JOHANNES DEBUS, Conductor, COC Music Director (Berlin, Germany/Toronto, ON)
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CORI ELLISON, Dramaturg (New York, NY, USA)
 COC DEBUT. SELECT: (as Staff Dramaturg) Glyndebourne Festival (2012-2017), New York City Opera (1997-2010); (as Production Dramaturg) *The Coronation of Poppea* (Cincinnati Opera), *Orphic Moments* (National Sawdust), *The Ring Cycle* (Washington National Opera), *The Nose* (Opera Boston); Various new works development (Opera Philadelphia, Arizona Opera). ADDITIONAL: Dramaturg, Santa Fe Opera; Faculty Member at The Juilliard School, Ravinia Steans Music Institute



GILLIAN GALLOW, Costume Designer (Toronto, ON)
 COC CREDITS: *Louis Riel* (2017). RECENT: *Long Days Journey Into Night* (Stratford Festival); *Stage Kiss, An Octoroon* (Shaw Festival); *Orlando, Idomeneus* (Soulpepper). UPCOMING: *The Runner* (Human Cargo); *The Russian Play* (Shaw Festival). ADDITIONAL: Dora Mavor Moore Award for Set and Costume Design, Virginia and Myrtle Award for Costume Design



MICHAEL GIANFRANCESCO, Set Designer (Toronto, ON)
 COC CREDITS: *Louis Riel* (2017); *The Barber of Seville* (Ensemble Studio School Tour [ESST], 2008); (as set design coordinator) *The Marriage of Figaro* (2007); *The Magic Flute* (ESST, 2002). RECENT: *Ricciardo e Zoraide* (Rossini Opera Festival); *Frame By Frame* (National Ballet of Canada/Ex Machina); *The Music Man, The Rocky Horror Show* (Stratford Festival), *Dracula* (Shaw Festival), *The Hockey Sweater* (Segal Centre)



THOMAS GLENN, Nervous Senator (Tenor; Calgary, AB)
 COC CREDITS: Charles Mair, *Louis Riel* (2017). RECENT: Nemorino, *The Elixir of Love* (Opera Idaho); Dr. Blind, *Die Fledermaus* (Cincinnati Opera); McAlpine, *Filumena* (Calgary Opera); The Shepherd, *Oedipus Rex* (Philharmonia Orchestra of London)



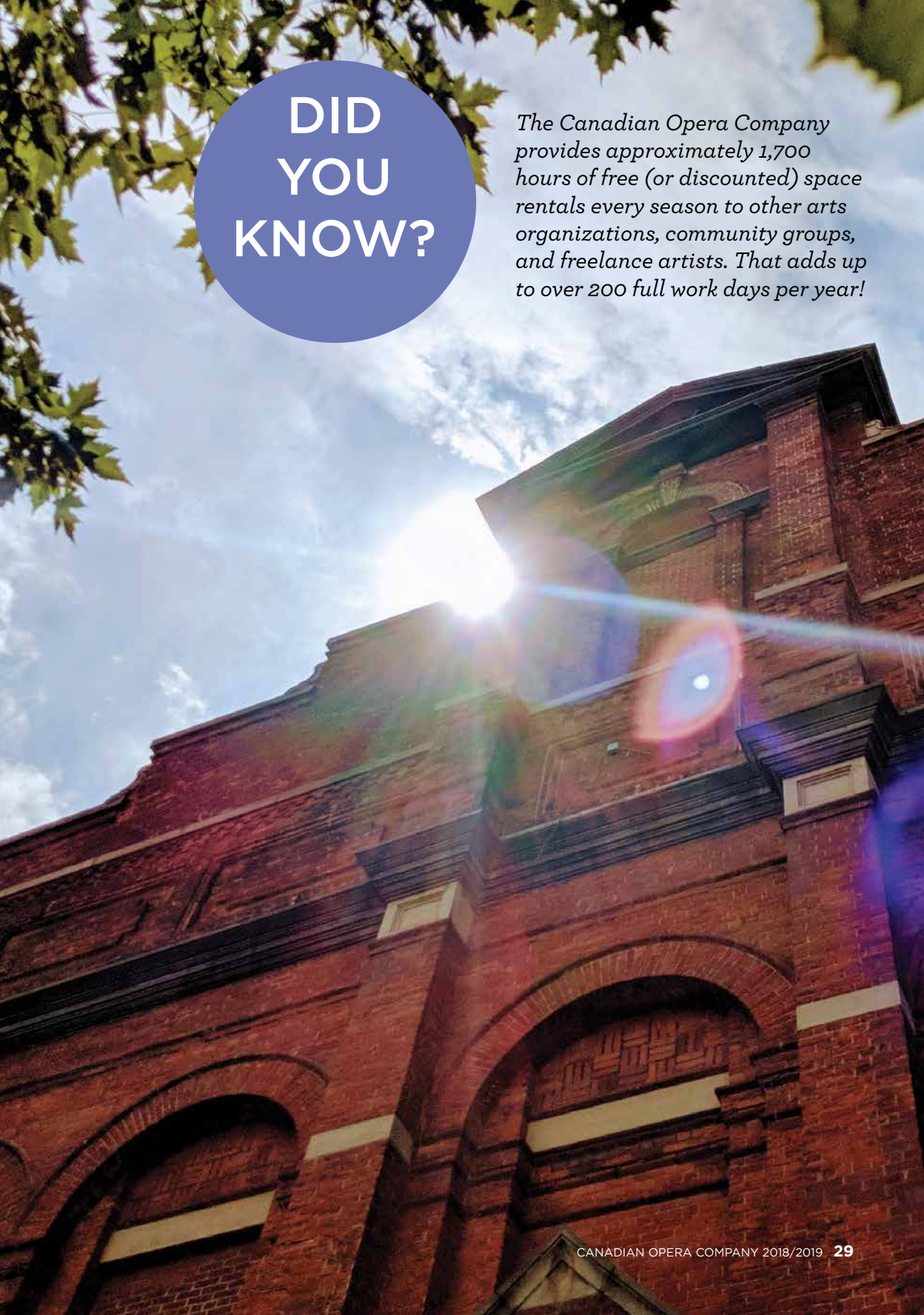
THOMAS HAMPSON, Hadrian, (Baritone; Elkhart, IN, USA)
 COC DEBUT. RECENT: Simon Boccanegra, *Simon Boccanegra* (Wiener Staatsoper); Scarpia, *Tosca* (Bayerische Staatsoper); Graf Danilo Danilowitsch, *The Merry Widow* (Opéra national de Paris); Soloist, The Bernstein Centennial Celebration (Tanglewood Music Festival). UPCOMING: Giorgio Germont, *La Traviata* (Semperoper Dresden); Scarpia, *Tosca* (Wiener Staatsoper); Lorenzo Da Ponte, *The Phoenix* (Houston Grand Opera); Altair, *Die Ägyptische Helena* (Teatro alla Scala)



BEN HEPPNER, Dinarchus (Tenor; Toronto, ON)
 SELECT COC CREDITS: Peter Grimes, *Peter Grimes*; Tristan, *Tristan und Isolde* (2013). SELECT CREDITS: Host, *Saturday Afternoon at the Opera* and *Backstage with Ben Heppner* (CBC Radio); Engagements with the Metropolitan Opera, Teatro alla Scala, Royal Opera House, Wiener Staatsoper, Bayerische Staatsoper, Dutch National Opera, Lyric Opera of Chicago, among others. ADDITIONAL: Three-time Grammy Award winner; Companion of the Order of Canada



PETER HINTON, Director (Niagara-on-the-Lake, ON)
 COC CREDITS: *Louis Riel* (2017). RECENT: *Oh What a Lovely War; An Octoroon* (Shaw Festival); *Dido, Queen of Carthage* (York University); *Missing* (Pacific Opera/City Opera Vancouver); *The Millennial Malcontent* (Tarragon Theatre); *All's Well that Ends Well* (The Shakespeare Company). UPCOMING: *Sex, by Mae West* (Shaw Festival); *All For Love* (University of Alberta). ADDITIONAL: Artistic Director, National Arts Centre English Theatre (2005-2012); Officer of the Order of Canada (2009)



DID
YOU
KNOW?

The Canadian Opera Company provides approximately 1,700 hours of free (or discounted) space rentals every season to other arts organizations, community groups, and freelance artists. That adds up to over 200 full work days per year!



ROGER HONEYWELL, Trajan (Tenor; Stratford, ON)
 SELECT COC CREDITS: Bob Boles, *Peter Grimes* (2013); An Officer, *Ariadne auf Naxos* (2011); Macduff, *Macbeth* (2005). RECENT: Charlie, *Mahagonny Songspiel*; Father, *The Seven Deadly Sins* (Opéra National du Rhin); Captain Ahab, *Moby-Dick* (Pittsburgh Opera/Utah Opera); Dick Johnson, *La Fanciulla del West* (Virginia Opera). UPCOMING: Loge, *Das Rheingold* (L'Opéra de Montréal); Shuysky, *Boris Godunov* (Royal Opera House)



SANDRA HORST, Price Family Chorus Master (Toronto, ON)
 SELECT COC CREDITS: *Anna Bolena*, *The Nightingale and Other Short Fables*, *The Abduction from the Seraglio*, *Rigoletto* (2018). RECENT: (as conductor) *Vengeance*, *Of Thee I Sing*, *Prima Zombie: The Diva that just wouldn't stay dead* (UofT Opera). UPCOMING: *Elektra*, *Così fan tutte* (COC); *Street Scene* (UofT Opera). ADDITIONAL: Director of Musical Studies at UofT Opera



DAVID LEIGH, Turbo (Bass; New York, NY, USA)
 COC DEBUT. RECENT: Colline, *La Bohème* (Bolshoi Theatre); Le Surintendant des plaisirs, *Cendrillon* (Metropolitan Opera); Il Commendatore, *Don Giovanni* (Grand Théâtre de Luxembourg/Opéra National de Lorraine). UPCOMING: Zuniga, *Carmen* (San Francisco Opera); King, *The Thirteenth Child* (Santa Fe Opera), Sparafucile, *Rigoletto* (Kentucky Opera)



JOHN MAC MASTER, Fabius (Tenor; Moncton, NB)
 SELECT COC CREDITS: Aegisth, *Elektra* (2007); Laca, *Jenůfa* (2003). RECENT: Choral Spectacular (Brott Festival); *Carmina Burana* (McGill Chamber Orchestra); Verdi's *Requiem* (Laval Symphony); Aegisth, *Elektra* (Opéra de Montréal). UPCOMING: *Carmina Burana* (Ottawa Symphony); Tribute to Lili Boulanger (McGill University)



STEPHANIE MARRS, Stage Manager (Toronto, ON)
 COC CREDITS: *Anna Bolena*, *The Abduction from the Seraglio* (2018); *The Magic Flute*, *Louis Riel* (2017); *Ariodante*, *Carmen* (2016); *La Traviata* (2015); *Madama Butterfly* (2003, 2009, 2014); *Hercules* (2003); Assistant Stage Manager: *Arabella* (2017); *Siegfried* (2016); *Don Giovanni*, *Bluebeard's Castle/Erwartung* (2015). RECENT: *Louis Riel* (National Arts Centre/Opéra de Québec). UPCOMING: *Elektra* (COC)



KARITA MATTILA, Plotina (Soprano; Somero, Finland)
 COC DEBUT. RECENT: Sieglinde, *Die Walküre* (San Francisco Opera); Leokadja Begbick, *Aufstieg und Fall der Stadt Mahagonny* (Opernhaus Zürich); Kundry, *Parsifal* (Turku Music Festival); Ariadne, *Ariadne auf Naxos* (Bayerische Staatsoper). Upcoming Credits: Kostelníčka Buryjovka, *Jenůfa* (Bayerische Staatsoper); Cizi kněžna, *Rusalka* (Opéra national de Paris); Madame de Croissy, *Dialogues des Carmélites* (Metropolitan Opera)



ANNA-SOPHIE NEHER, Lavia (Soprano; Gatineau, QC)
 COC DEBUT. RECENT: Blanche, *Dialogues des Carmélites* (Opera McGill); Adele, *Die Fledermaus* (Opera McGill); Pamina, *The Magic Flute* (Bard College); Belinda, *Dido and Aeneas* (Montreal Conservatory of Music); Barbarina, *The Marriage of Figaro* (Orford International Summer Festival). UPCOMING: Clorinda, *WOW Factor: A Cinderella Story* (COC). ADDITIONAL: First place OSM Manulife Competition; Wirth Vocal Prize Winner; Jacqueline Desmarais Scholarship



RUSSELL WUSTENBERG, Assistant Director (Farmington, MN, USA)
 COC DEBUT. RECENT: *Oksana G* (Tapestry Opera); *Die Fledermaus* (Opera 5); *Carmen* (Brott Opera); (as director) *Abraham and Isaac* (Rose Festival Montréal); (as stage manager) Engagements with Eugene Opera, Fargo-Moorhead Opera, Opera McGill, and Opera 5

“5,000 years of Chinese music and dance in one night.”

—The New York Times



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ShenYun.com/GTA 855-416-1800

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] Last spring members of Opera Club enjoyed an on-stage toast with the set of *The Nightingale and Other Short Fables*. These events are always great photo/selfie opportunities!

[2] Operanation 2018 featured electro-pop duo Brave Shores in a genre-bending collaboration with Ensemble Studio artists Danika Lorèn and Bruno Roy. As usual the Four Seasons Centre was transformed into a glittering party. This year's theme, Into the Stars, was inspired by the COC's upcoming world premiere opera, *Hadrian*.

[3] The COC's free Opera Insights series features a wide variety of interactive events. This past spring, acrobat/puppeteer Noam Markus (who appeared in the COC's *The Nightingale and Other Short Fables*) led an event called "Playing with Puppetry." Pictured here, Noam led the audience in some hand-shadow artistry!

[4] Another free Opera Insights event invited members of the public to take part in a chorus sing-along. This is one of the COC's most popular interactive events.

[5] At a Spotlight Series event for donors, COC Wig & Makeup Supervisor Sharon Ryman transformed soprano Tracy Cantin into Anna Bolena. Costume Supervisor Sandra Corazza was also on hand to complete the transformation.

[6] It takes a village to raise an opera singer! Here all the coaches and advisors to the artists of the Ensemble Studio gather with the artists after *An Evening with the Ensemble Studio* last spring.

[7] COC Director of Brand & Content Nikita Gourski led a conversation with Price Family Chorus Master Sandra Horst and Music Director Johannes Debus at the Working Rehearsal Dinner for *The Nightingale and Other Short Fables*.



[8] Keri Alkema (Giovanna Seymour) and Sondra Radvanovsky (Anna Bolena) were rivals on stage for the king's affections, but are true best friends offstage. Here they enjoyed the opening night toast of the COC's *Anna Bolena*.

[9] Three one-week Summer Opera Camps rounded out the active part of the year at the Four Seasons Centre. Young people studied singing, movement, design, and much more, culminating in weekly performances of their own operas for friends

and family. After all this activity, our opera house got a break for maintenance and improvements.

[10] The Ensemble Studio kicked off their 18/19 season with a performance of *Popera* at the Drake Devonshire in Prince Edward County.

[11] The operatic emotions that accompany bidding on fine wines and spirits were in full force last spring during the COC's 19th Annual Fine Wine Auction, which took place at the Four Seasons Centre.



CELEBRATING A DECADE!

This fall marks 10 years since Alexander Neef was appointed
General Director of the Canadian Opera Company.

For the occasion, we take a trip down memory lane to spotlight the work he has
done to transform the COC **“into one of the most interesting opera houses
in North America”** (*New York Times*).



Clockwise from top left: Alexander celebrates the opening of *Tristan und Isolde* (2013) with (l-r) director Peter Sellars, video artist Bill Viola and his wife Kira Perov, executive producer of video. Alexander with Tibetan singer Amchok Gampo Dhondup backstage at *Semele* (2012). With his wife Clare at *Operation: Into the Stars* (2018). With Kaija Saariaho, composer of *Love from Afar* (2012) at opening night. Playing a duet with former COC Board Chair Colleen Sexsmith at a holiday event (2017). With Rufus Wainwright, composer of *Hadrian* (2018) during the rehearsal process.

AN OPERA FOR YOUNG AUDIENCES

WOW FACTOR A CINDERELLA STORY



A MODERN TWIST ON A CLASSIC FAIRYTALE

When the hit singing show *WOW Factor* arrives at Cindy's school, students jump at the chance to compete for the top prize—especially with pop sensation Lil' Charm rumoured to be there. Featuring music by Gioachino Rossini and a new English adaptation by Against the Grain Theatre's Joel Ivany.

Performance lasts 50 minutes, suitable for grades 1 to 6.

**Saturday, Dec. 1 and Sunday, Dec. 2, 2018
11 a.m. and 2 p.m.**

Imperial Oil Opera Theatre,
Joey and Toby Tanenbaum Opera Centre
227 Front St. E.

ADULTS: \$40 each CHILDREN UNDER 12: FREE
(maximum of two free children's tickets for each adult ticket sold)
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Includes pre-show activities

coc.ca/OYA or 416-363-8231

For school performances (Nov. 28 and 29)
email groups@coc.ca or call 416-306-2356.



Art inspires the creativity in everyone.

We believe that we're all capable of making art, sharing a new perspective, and seeing the world in a different light. That's why we support the arts in Canadian communities — to inspire the artist in all of us, and to give more people the opportunity to share their story.

Scotiabank is proud to support the Canadian Opera Company's Children's Education Programs.

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MEET THE NEW ENSEMBLE!

For the 2018/2019 season, the Canadian Opera Company's Ensemble Studio welcomes bass-baritone Joel Allison, mezzo-soprano Simona Genga, and sopranos Lauren Margison and Anna-Sophie Neher. The four singers joined the Ensemble Studio in August and are already working hard in one of the most highly regarded training programs of its kind in North America.

These four artists join returning baritone Samuel Chan, soprano Lauren Eberwein, mezzo-soprano Simone McIntosh, and pianists/intern coaches Rachael Kerr and Stéphane Mayer.

Built around an individually-tailored, multi-year program, the newcomers are learning what it takes to pursue a professional operatic career through collaborative coaching, language and acting studies, career skills development,

understudying and performing mainstage roles, and participating in masterclasses with internationally renowned opera professionals.

Genga, Allison and Neher are no strangers to the COC stage—all three artists took home prizes in the 2017 Centre Stage: Ensemble Studio Competition. Genga took home the First Prize (the Chair's Prize) and the Audience Choice Award, and Allison and Neher earned second and third prizes, respectively. Margison has gained practical performance experience as a member of Atelier Lyrique de l'Opéra de Montréal.

For more information on this year's Ensemble Studio Competition, see page 15 of this program.

#COCCentreStage #COCEnsemble



JOEL ALLISON

Bass-baritone
Ottawa, ON



SAMUEL CHAN

Baritone
Calgary, AB



LAUREN EBERWEIN

Soprano
Qualicum Beach, BC



SIMONA GENGA

Mezzo-soprano
Vaughan, ON



RACHAEL KERR

Pianist/Intern Coach
Grand Rapids, MI



LAUREN MARGISON

Soprano
Toronto, ON



STÉPHANE MAYER

Pianist/Intern Coach
Edmonton, AB




SIMONE MCINTOSH

Mezzo-soprano
Vancouver, BC



ANNA-SOPHIE NEHER

Soprano
Gatineau, QC



DID YOU KNOW?

The Canadian Opera Company produces opera performances specifically for families to experience together. This year, Opera For Young Audiences presents WOW Factor: A Cinderella Story running Dec. 1 & 2.

For more information see page 36 of this program.
#COCWowFactor



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 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.™





Three Questions with

AGAINST THE GRAIN THEATRE

Toronto's Against the Grain Theatre (AtG) is an opera collective presenting classical music in innovative ways and unusual venues. For the last two seasons, it has also participated in a pilot project at the COC – the Company-in-Residence stream of the COC Academy – designed to help emerging companies establish themselves for sustainable success in the 21st century.

Over its residency, AtG has grown its creative capacity substantially, launching a multi-year workshop to develop a new piece (*BOUND*), mounting its first international co-production (the award-winning *Orphée*[†]), and developing a hugely popular series of monthly Opera Pub events, pairing beer pints with operatic arias and ensembles.

On the eve of a pivotal season, AtG's Founder & Artistic Director Joel Ivany (right) and General Manager Jonathan MacArthur (far right) reflect on what's next.



This is your last season in the COC Academy. What has surprised you about the residency?

Joel: In some ways I was surprised by how well it's worked. Specifically with Jon [MacArthur, AtG General Manager] – the experience he's having you literally can't get anywhere else. The mentorship and development that he's receiving is directly translating to the work we're doing at AtG, which is really, really good for us.

Jonathan: Last season, we demanded more of our organization than ever before by mounting an international co-production (*Orphée*) – we would not have been able to do that without the support of the many dedicated administrators at the COC.

What are you excited about these days?

JM: As a company, we're establishing a permanence that will benefit our generation of opera singers and especially our colleagues in Toronto.

JJ: By giving us a physical space to get organized, [the Company-in-Residence stream] has allowed us to create structure, to focus our energies, to work better as a team. And all of that actually lets us dream and look further ahead. So I'm excited about what role our company can play in the future, given the foundation we've put in place.

What is the future of opera?

JM: What excites me about opera are the individuals leading our scene. We need to listen to those who have something to say, and nurture those with potential.

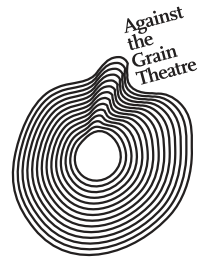
JJ: I think the future of opera is not what we think it is, which means that it could be anything. It may just look a little different from what we're used to, and maybe even sound a bit different.



Previous page: scenes from Kopernikus. This page: (top) Justin Welsh and Miriam Khalil and (bottom) Danika Lorèn in BOUND, with AtG Music Director Topher Mokrzewski in the background.

AGAINST THE GRAIN THEATRE

18/19 SEASON



BOUND

The second instalment of this three-year concept-to-realization project continues to explore narratives of displaced and marginalized people through Handel's music. Composer Kevin Lau keeps the backbone of Handel's exquisite compositions, while infusing his own themes, music, and ideas. AtG Music Director Topher Mokrzewski collaborates with digital sound-artist Acote. The cast includes soprano Miriam Khalil, countertenor David Trudgen, and tenor Andrew Haji. Libretto by Joel Ivany.

November 19 – 21, 2018, 8 p.m.

Longboat Hall at The Great Hall
(1087 Queen St. W.)

AtG RETRO

A one-hour retrospective concert that takes a look back at some of AtG's most acclaimed works.

December 11, 2018, 12 p.m.

Free Concert Series in the Richard Bradshaw Amphitheatre (145 Queen St. W.)

KOPERNIKUS

Canadian composer Claude Vivier's convention-defying opera. The cast features mezzo-soprano Danielle MacMillan making her AtG debut and welcomes back acclaimed mezzo-soprano Krisztina Szabó and bass Alain Coulombe, among others.

April 4, 5, 6, 11, 12, and 13, 2019, 8 p.m.

Theatre Passe Muraille (16 Ryerson Avenue)

AtG OPERA PUB

Opera arias and ensembles alongside witty banter and craft beers.

First Thursday of every month, 9 p.m.

Amsterdam Bicycle Club (54 The Esplanade)

For tickets or more information visit
againstthegraintheatre.com

(Below) A scene from *BOUND*

Against the Grain Theatre is a participant of the **COC Academy** – a home for Canada's new wave of opera creators and an incubator for the future of the art form.



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Wendy Nielsen

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COC Ensemble Studio

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Against the Grain Theatre

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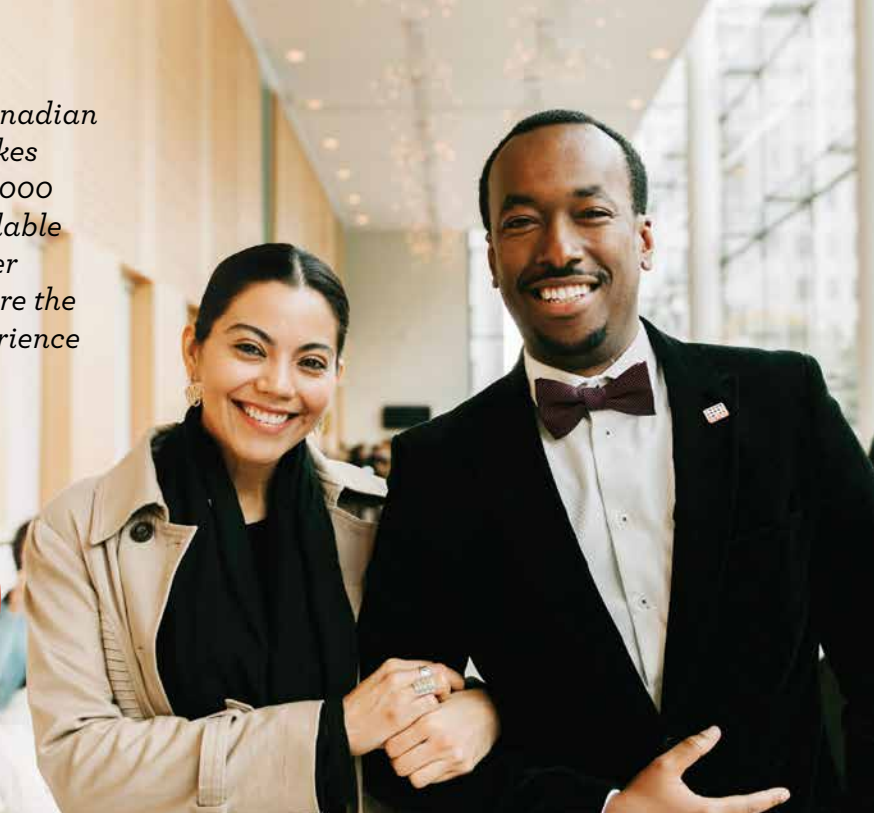
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Every season, the Canadian Opera Company makes approximately \$100,000 worth of tickets available to community partner organizations to share the transformative experience of opera.

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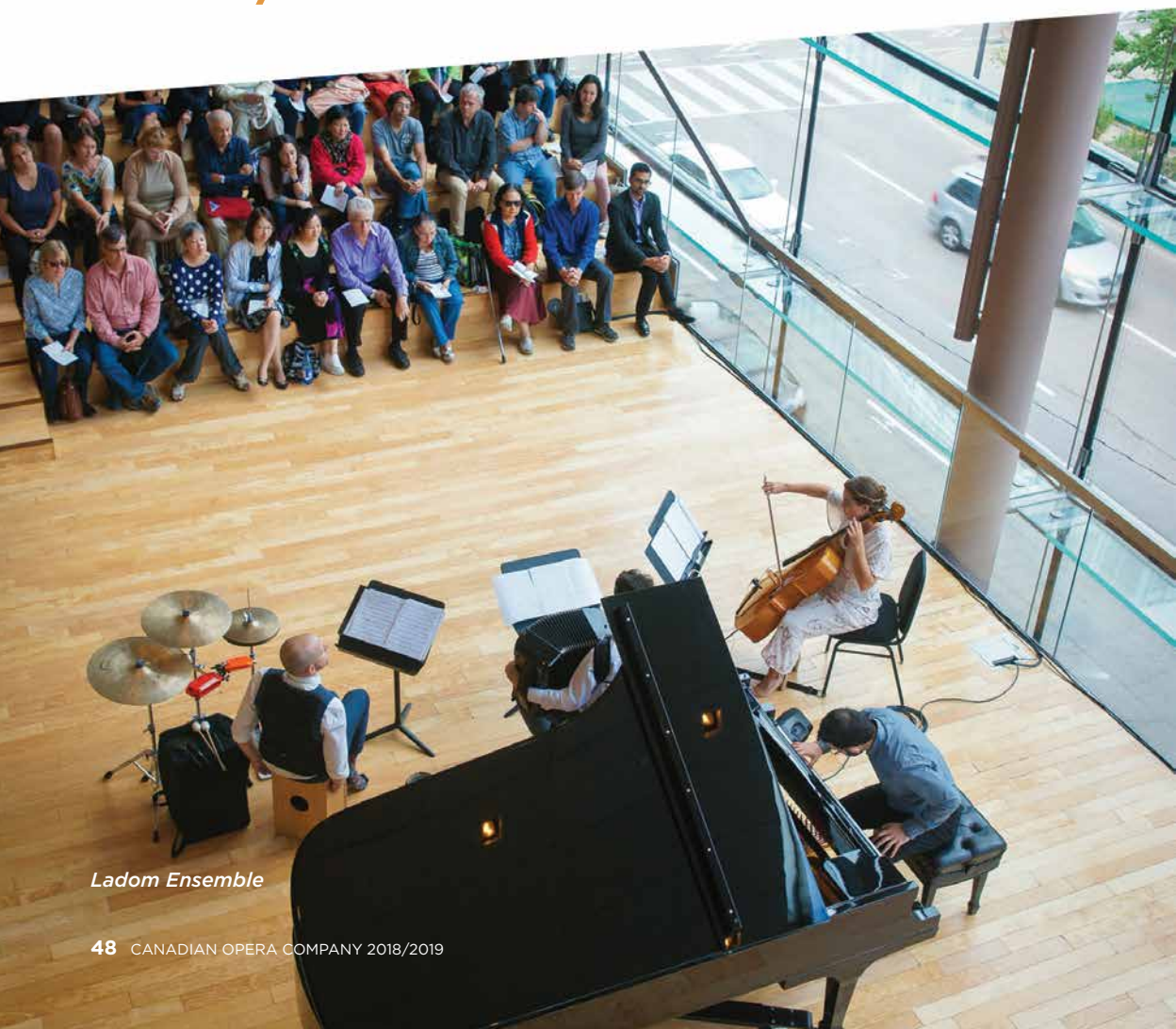
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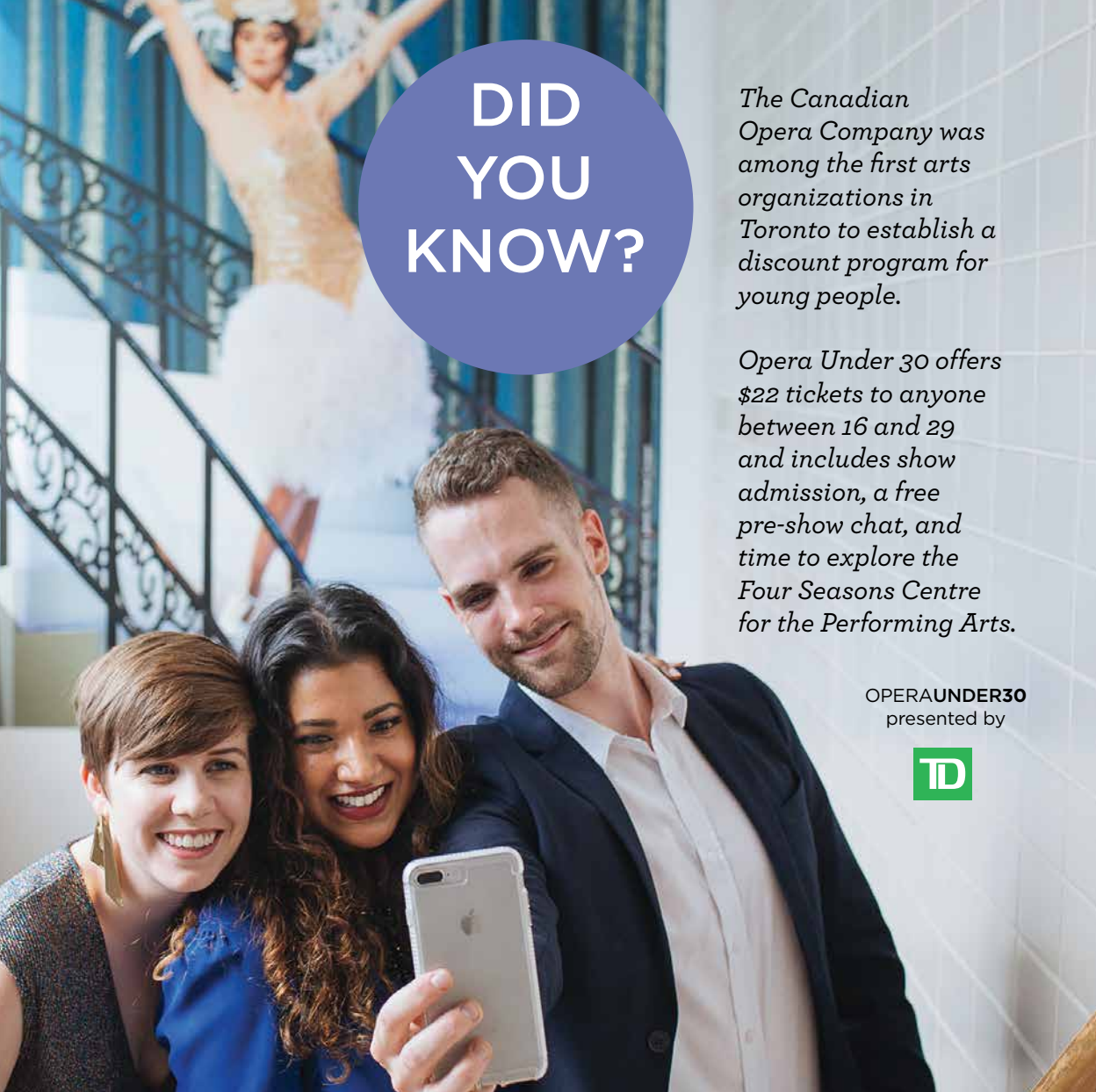
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GO SCENT FREE

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

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.

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

Please feel free to take selfies and videos at the opera house — it's a breathtaking space — and share on social by tagging us (@canadianopera) and using our show hashtags (#COCOOnegin and #COCHadrian). However, no pictures, video or sound recordings are permitted during the performance.

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.

FOOD AND BEVERAGE

Outside food and beverages are prohibited from entering the Four Seasons Centre. Food and beverages are not allowed in the auditorium.

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 or call **416-342-5200** for information.

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.

FOUR SEASONS CENTRE FACILITY TOURS

Tours of the Four Seasons Centre include backstage access! For more information, visit 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 or call **416-342-5233**.

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

ONLINE: 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.

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IN PERSON:

Four Seasons Centre Box Office

145 Queen St. W.

Monday to Friday: 11 a.m. to 6 p.m.

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Hours are extended to the end of the first intermission on performance days.

EMAIL INQUIRIES: tickets@coc.ca

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, email groupsales@coc.ca or call **416-306-2356**.



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We are pleased to offer, for the convenience of all our patrons, a pre-order system for intermission purchases for all COC performances. Place your intermission pre-order at any bar before the performance begins, to decrease your wait time during intermission. 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.



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