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# Semele

BAM Howard Gilman Opera House  
Mar 4, 6 & 10 at 7:30pm; Mar 8 at 3pm

Running time: three hours including intermission

By George Frideric Handel  
Canadian Opera Company  
Conducted by Christopher Moulds  
Directed by Zhang Huan  
Sets designed by Zhang Huan  
Libretto by William Congreve

Costumes designed by **Han Feng**  
Original lighting designed by **Wolfgang Göbbel**  
Lighting recreated by **Willem Laarman**  
Chorus master **Sandra Horst**  
Stage manager **Jenifer Kowal**  
SURTTITLES™ Producer **Gunta Dreifelds**

Performed in English with English SURTTITLES™

First performance—Royal Opera House,  
Covent Garden, London, Feb 10, 1744

Co-production of Théâtre Royal de la Monnaie,  
Brussels and KT Wong Foundation

Season Sponsor:

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Colin Ainsworth



Jane Archibald



Han Feng



Wolfgang Göbbel



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Stephen B. Hargreaves



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Zhang Huan



Su Jie



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Christopher Moulds



Hilary Summers



Katherine Whyte



Lawrence Zazzo

## CANADIAN OPERA COMPANY

**Alexander Neef** General Director

## CAST

*In order of vocal appearance*

Cadmus, King of Thebes/Somnus, god of sleep

Athamas, a Prince of Boeotia

Semele, Cadmus' daughter

Ino, Cadmus' daughter/Juno, Jupiter's wife

Iris, Juno's messenger

Jupiter, King of the gods

**Kyle Ketelsen**

**Lawrence Zazzo**

**Jane Archibald**

**Hilary Summers**

**Katherine Whyte**

**Colin Ainsworth**

## ADDITIONAL PRODUCTION CREDITS

Associate Director **Allison Grant**

Associate Director/Choreographer **Su Jie**

Assistant Conductor **Stephen B. Hargreaves**

Assistant Stage Managers **Gerry Egan, Kate Porter**

Lighting Co-ordinator **David Tkach**

Dancers **Jak Barradell, Shelley Kenney**

Sumo wrestlers **Americus Abesamis, Byamba Ulambayar**

Tibetan Singer **Amchok Gompo Dhondup**

## UNDERSTUDIES

Semele

Jupiter

Juno/Ino

Cadmus/Somnus

Athamas

**Ambur Braid**

**Owen McCausland**

**Rihab Chaieb**

**Neil Craighead**

**Ryan Belongie**

Original sets and costumes built by the workshops of Théâtre Royal de la Monnaie.

**Flying by Foy**

This Canadian Opera Company production and tour of

Handel's *Semele* is supported in part by



The COC thanks the following donors for their support of the COC's tour to BAM:

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Anonymous (1)

### ACT I

In the temple of Juno, Cadmus, King of Thebes, prepares for the marriage of his daughter Semele to Prince Athamas. Semele has been inventing obstacles to the marriage, troubled by her secret love for Jupiter. She calls to him to help her. Jupiter honors Semele's cries for help and sends thunderbolts to indicate his displeasure with her impending marriage. Terrified, everyone leaves the temple. Semele's sister Ino tries to comfort Athamas, revealing that she herself loves him. In the midst of this confusion, Cadmus enters to describe the scene that has just occurred: Semele has been whisked away by a giant eagle, which the priests identify as Jupiter. As the act ends, Semele is seen enjoying her new role as Jupiter's mistress.

### ACT II

Juno is furious when she discovers that her husband Jupiter has built a new well-guarded palace for Semele. She swears vengeance on Semele, and decides to enlist the help of Somnus, the god of sleep, to help her defeat her rival. As Semele awakes in the castle, Jupiter arrives and reassures her of his love. He detects from her words that she has dangerous ambitions of immortality. Not wanting to address the fact that she will never gain immortality, he diverts her attention by transforming the palace into an Arcadian grove. Ino is summoned from earth to keep her sister company.

### INTERMISSION

### ACT III

Juno and Iris rouse Somnus from slumber. Juno orders him to give Jupiter a dream that will enflame him with such a passion for Semele that he will do whatever she asks. Next, Juno presents herself to Semele disguised as Ino and gives her a magic mirror, which, when she looks into it, makes Semele fall in love with her own reflection. Juno tells her that the only way she can gain immortality is to make love to Jupiter in all of his godly splendor instead of his mortal disguise. Semele agrees. Jupiter returns enflamed with passion for Semele but she spurns his advances until he agrees to give her whatever she wants. He rashly agrees to Semele's conditions but is aghast at her request that he appear in his god-like form. He desperately warns her of the danger she will face, knowing it will be the cause of her death. Juno exults in her victory as Semele is burned by the flames of the god's power.\* Ino returns to Thebes and relates the story of Semele's death and describes a dream in which Jupiter reveals his wish for her to marry Athamas. Apollo predicts that a phoenix shall rise from Semele's ashes, a god more mighty even than Love—Bacchus, god of wine. Everyone celebrates this fortunate outcome.

\*Zhang consciously omits Handel's final joyous chorus from the performance, leaving the singers to lament Semele's death while her ashes are swept away. The ending is in keeping with the Buddhist ideals of the impermanence of all things. And, yet, conclusions are never definite and the cycle of life continues when the final chorus echoes throughout the theater as the audience exits.

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## ABOUT GEORGE FRIDERIC HANDEL

George Frideric Handel (1685—1759), born in Germany, traveled to Italy in 1706 where he composed theater, sacred, and secular music and met many important Italian composers who would influence his work. When he moved to London in 1710, he gained renown after his opera *Rinaldo* premiered. He wrote operas for Queen's Theatre and the Earl of Carnarvon (*Acis and Galatea*), and in 1719 became music director of the Royal Academy of Music, founded to showcase Italian opera; Handel's output included *Rodelinda* and *Tamerlano*. He became a British citizen in 1727, and wrote coronation anthems for George II. In the 1730s, he composed some of his great achievements such as *Orlando*, and *L'Allegro, il Pensero ed il Moderato*. He expanded his purview in the 1740s to include not only his famous *Messiah* (which then stirred up controversy) but biblical oratorios and classical Greek tragedies, including *Hercules* and *Semele*, based on a libretto by William Congreve from Ovid's *Metamorphoses*. He continued producing major works late into his life, including *Theodora* and *Jephtha*.



By Zhang Huan

Directing a film, or designing a piece of architecture or the set for a stage production would seem to be a smooth and natural composition for an artist, but to ask an artist to design the set for an opera is a different story altogether, quite extraordinary indeed. The reason is simple: there are very few people who understand opera, and even fewer artists who understand it. In all honesty, I too do not understand opera, but I like doing things out of the ordinary. That is why I have continued to make art to this day. Frankly speaking, I never imagined I would have the chance to be director and set designer for a Western opera, particularly because the original opera was so foreign and distant to me. Even though I have done performance art for many years, it is a completely different category of performance. Looking back on my predestined affinity with theater, at times it may seem absurd but all at once it is still part of my destiny.

My roots in theater date back to the early 1990s in Beijing, those days when I struggled for art and for my very existence. There was one time when I worked on the production of *Three Sisters* for the great Chinese theatrical director Lin Zhaohua. Yi Liming was set and lighting designer and I was his temporary assistant. At that time, I wasn't a designer—I didn't even do set painting. I was a temporary worker with an interest in and curiosity about theater who needed to make a living. I was responsible for the stage irrigation system. I also worked on the set of Chen Shizheng's Kunming Opera *Peony Pavilion*. Even though at that time I was nobody and understood nothing, the magic of the stage was definitely clear to me and it stirred me. Later, after I moved to New York, I received an invitation from Robert Wilson to contribute to one his experimental works. I think it was these dim, sleepy experiences in theater, and many years of practice as a performance and visual artist that just might have

given me the guts today to stand on the stage and show people what I know about opera, what I know about the story of *Semele*.

These years of working in the theater have been a creative experience I will never forget. I have deeply felt how authentic and gorgeous opera is. It is all so real and slowly unfolds right before your eyes. At the same time, it is so unpredictable and so unimaginably peculiar. Even if you are the director, you still can't completely control it, just as in the opera when Jupiter is unable to save *Semele*. And just as Jesus could not save the temple dweller, Mr. Fang.

That is theater; that is life.

Mr. Fang lived in this ancestral temple with his family in Quzhou, at the border region between the Zhejiang and Anhui provinces in China. When we were dismantling the structure, we collected the personal items that Mr. Fang and his family had left behind; among these articles was a diary written by the late Mr. Fang before he was executed for murdering his wife's lover. A majority of this diary is written about his love and hate for his wife, and his sense of responsibility and helplessness towards his family. After reading through this diary, I suddenly came upon an inspiration for the main set of *Semele*.

I am someone who has never designed a set before. I know that all of the sets and props are fake. This seems to be the natural and obvious way to do things on stage. But I am certain that the feelings elicited by a performer singing on the Great Wall and one singing in front of an artificial background of the Great Wall would be worlds apart. This time around, I am very excited to have the luck and opportunity to be able to take an ancestral family temple with over 450 years of history and use it on the stage of a new opera house. My goal is to allow the opera singers to reenact this classical Western opera on an Eastern stage latent with the tragic emotions of *Semele*—while at the same time allowing the audience to experience the dramatic beauty and pain common to all human beings. Love and hate, life and death are the topics that will forever hang over the human race. The fact that the roots of pain introduced thousands of years ago in a Western opera can reappear in the East in the fate of a single peasant family in the countryside, makes us continually ponder the redemptive qualities of humanity.

So this old temple is the chapel where *Semele* is to get married, the heaven where she creates love, the crematory where she is destroyed, and the holy land that she is reborn in. She is the homeland where human kind has suffered the four great miseries of birth, aging, sickness, and death.

“Yin” and “guo” (cause and effect), desire and animalism are the central problems in *Semele*. Because man himself is a monster, god is also a monster. Humanity also contains an animalistic aspect, an inner beast. Desire, lust, and the thirst to control and possess are things that we cannot change. The human race has to continuously and eternally develop as it regresses. Moving in circles, we return to a primitive state.

## ORCHESTRA

### VIOLIN I

Marie Bérard, *Concertmaster*  
 The Concertmaster's chair has been  
 endowed in perpetuity by Joey and  
 Toby Tanenbaum  
 Aaron Schwebel, *Associate*  
*Concertmaster*, on leave of absence  
 Jamie Kruspe, *Assistant*  
*Concertmaster*  
 Aya Miyagawa, *Acting Assistant*  
*Concertmaster*  
 Anne Armstrong  
 Bethany Bergman  
 Dominique Laplante, on leave of  
 absence  
 Yakov Lerner  
 Jayne Maddison  
 Neria Mayer  
 Ashley Vandiver\*

### VIOLIN II

Paul Zevenhuizen, *Principal*  
 Csaba Koczó, *Assistant Principal*  
 James Aylesworth, on leave of  
 absence  
 Sandra Baron  
 Elizabeth Johnston  
 Nancy Kershaw  
 Alexey Pankratov  
 Louise Tardif, on leave of absence  
 Marianne Urke  
 Ashley Vandiver\*  
 Joanna Zabrowarna

### VIOLA

Keith Hamm, *Principal*  
 Joshua Greenlaw, *Assistant*  
*Principal*  
 Sheila Jaffé, on leave of absence  
 Rhyll Peel  
 Beverley Spotton  
 Yosef Tamir

### CELLO

Bryan Epperson, *Principal*  
 Paul Widner, *Associate Principal*  
 Maurizio Baccante  
 Olga Laktionova, on leave of  
 absence  
 Elaine Thompson

### BASS

Alan Molitz, *Principal*  
 Robert Speer, *Assistant Principal*  
 Tom Hazlitt  
 Paul Langley, on leave of absence

### OBOE

Mark Rogers, *Principal*  
 Lesley Young

### BASSOON

Eric Hall, *Principal*  
 Elizabeth Gowen

### HORN

Joan Watson, *Principal*  
 Gary Pattison

### TRUMPET

Robert Grim, *Principal*  
 Robert Weymouth

### TIMPANI

Michael Perry, *Principal*

### CONTINUO

CELLO  
 Paul Widner

### HARPSICHORD

Stephen Hargreaves

### ORGAN

Michael Shannon

### ARCHLUTE

Sylvain Bergeron

### LIBRARIAN

Wayne Vogan

### PERSONNEL MANAGER

Ian Cowie

\*extra musician

## CHORUS

### SOPRANOS

Lindsay Barrett  
 Margaret Evans  
 Laura Klassen  
 Alexandra Lennox-Pomero  
 Eve Rachel McLeod  
 Jennifer Robinson  
 Teresa van der Hoeven

### MEZZO-SOPRANOS

Marianne Bindig  
 Susan Black  
 Sandra Boyes  
 Wendy Hatala Foley  
 Lillian Killianski  
 Kathryn Knapp  
 Karen Olinyk

### TENORS

Stephen Bell  
 Sam Chung  
 Sean Clark  
 Stephen Erickson  
 Nicolas Groenewegen  
 John Krieter  
 Stephen McClare

### BARITONES & BASSES

Kenneth Baker  
 Sung Chung  
 Michael Downie  
 Jason Nedecky  
 Michael Sproule  
 Jan Vaculik  
 Gene Wu

**COLIN AINSWORTH** (Jupiter)

Canadian tenor Colin Ainsworth recently made his Canadian Opera Company debut as Bardolfo in *Falstaff*. Acclaimed for his interpretations of roles ranging from the Baroque to modern operas, his recent appearances include Castor in *Castor et Pollux* (Festival de Beaune and Le Festival Radio France et Montpellier); Bach's St. John Passion (Soli Dei Gloria, Chicago); Sam in Weill's *Street Scene* (Opera in Concert); Don Ottavio in *Don Giovanni* (Vancouver Opera); Fenton in *Falstaff* (Pacific Opera); Hippolyte in *Hippolyte et Aricie* (Opera in Concert); Tamino in *Die Zauberflöte* (Opera Atelier); and Greenhorn in Heggie's *Moby-Dick* (Calgary Opera). Upcoming appearances include Renaud in *Armide* (Opera Atelier); a staged version of Schubert's *Die Schöne Müllerin* (Against the Grain Theatre); Mozart's Requiem (Vancouver Symphony Orchestra); and Steuermann in *The Flying Dutchman* (Seattle Opera).

**JANE ARCHIBALD** (Semele)

Canadian soprano Jane Archibald recently appeared at the Canadian Opera Company as Donna Anna in *Don Giovanni*. She also sang the title role in Handel's *Semele* in 2012 and Zerbinetta in *Ariadne auf Naxos* at the COC. Recent appearances include Zerbinetta (Opéra national de Paris/ONP; Royal Opera House, Covent Garden; and Bayerische Staatsoper); Olympia in *Les contes d'Hoffmann*, Lucia in *Lucia di Lammermoor* and Konstanze in *Die Entführung aus dem Serail* (Opernhaus Zürich); and Adele in *Die Fledermaus* (Metropolitan Opera). Upcoming engagements include Olympia (Bayerische Staatsoper) and the Queen of the Night in *Die Zauberflöte* (ONP). In 2015/2016 Archibald returns to the COC as Susanna in *The Marriage of Figaro*.

**KYLE KETELSEN** (Cadmus/Somnus)

American bass-baritone Kyle Ketelsen recently appeared at the Canadian Opera Company as Leporello in *Don Giovanni*. In regular demand by the world's leading opera companies and orchestras, his recent appearances include Leporello (Lyric Opera of Chicago/LOC, Bayerische Staatsoper, Festival d'Aix-en-Provence, Teatro Real Madrid, and Houston Grand Opera); Escamillo in *Carmen* (Teatro dell'Opera di Roma, Bayerische Staatsoper and Metropolitan Opera); Don Basilio

in *Il barbiere di Siviglia* (LOC); and Méphistophélès in *Faust* (Opernhaus Zürich). Upcoming appearances include Escamillo (Minnesota Opera and Chorégies d'Orange).

**HILARY SUMMERS** (Ino/Juno)

British contralto Hilary Summers is making her Canadian Opera Company debut. Recent appearances include Tisbe in *La Cenerentola* (Salzburger Festspiele); Frau Luber in *Der Silbersee* (West Coast Kokkola Opera); Camarera in *Brokeback Mountain* (Teatro Real Madrid); Miss Prism in *The Importance of Being Earnest* (Northern Ireland Opera and Linbury Studio Theatre); Geneviève in *Pelléas et Mélisande* (Oper Frankfurt); and Stella in Elliot Carter's *What Next?* (Staatsoper Berlin). Previous BAM appearances include Medoro in *Orlando* and Sorceress in *Dido and Aeneas* (Les Arts Florissants). In 2006 she won a Grammy for her recording of Boulez's *Le marteau sans maître*. Upcoming appearances include Mrs. Darling/Tiger Lily in *Peter Pan* (Welsh National Opera).

**KATHERINE WHYTE** (Iris)

Canadian soprano Katherine Whyte sang the role of Iris in *Semele* with the Canadian Opera Company in 2012. Recent performances include *Messiah* (Pacific Symphony Orchestra); Beethoven's Symphony No. 9 (Orquesta Sinfónica Nacional); Brigitta in *Iolanta* (Metropolitan Opera); Donna Anna in *Don Giovanni* (Vancouver Opera); Beethoven's Mass in C Major and Stravinsky's *Pulcinella* (Houston Symphony); *Carmina Burana* (National Choral); Mozart's Requiem (Alabama Symphony Orchestra); and *Messiah* (New Choral Society). Upcoming appearances include a recital at Gordon College; the Countess in *Le nozze di Figaro* (Princeton Summer Festival); and Pousette in *Manon* (Dallas Opera).

**LAWRENCE ZAZZO** (Athamas)

American countertenor Lawrence Zazzo last appeared with the Canadian Opera Company as Orfeo in *Orfeo ed Euridice* and Oberon in *A Midsummer Night's Dream*. Recent appearances include Odysseus in *Sirenen* and Ruggiero in *Orlando furioso* (Oper Frankfurt); Arsamene in *Serse* (Festival de Beaune); the title role in *Amadigi di Gaula* (Château de Versailles); *Orfeo* (Norwegian National Opera); the title role in *Gi-*



*ulio Cesare* (Opéra national de Paris and English National Opera); Goffredo in *Rinaldo* (Opernhaus Zürich); Acis in *Acis e Galatea* (Theater an der Wien and Théâtre des Champs-Élysées); the title role in *Alessandro* (Staatstheater Karlsruhe); Farnace in *Mitridate, re di Ponto* (Münchener Opernfestspiele); and Oberon in *A Midsummer Night's Dream* (Opera di Roma). Upcoming appearances include *Giulio Cesare* (Royal Concertgebouw) and the title role in *Orlando* (Welsh National Opera).

#### **CHRISTOPHER MOULDS** (conductor)

British conductor Christopher Moulds is making his Canadian Opera Company debut. He has appeared on the podium at the Dutch National Opera, Bolshoi Theatre, Komische Oper Berlin, Oper Köln, English National Opera, Opéra National de Lyon, Opera North, and Theater an der Wien, among others. Recent appearances include *Orfeo* (Royal Opera House, Covent Garden, and The Roundhouse collaboration); *Il re pastore* (Opernhaus Zürich/OZ and Theater Winterthur); *La finta giardiniera* (Glyndebourne Festival Opera); *Punch and Judy, Dido and Aeneas*, and *Le nozze di Figaro* (Staatsoper Unter den Linden/SUL); *Der geduldige Sokrates* (OZ); and *Die Zauberflöte* (Bolshoi Theatre). Upcoming appearances include *Die Entführung aus dem Serail* (SUL); *Ariodante* (Aalto-Musiktheater Essen); and *L'Orfeo* (Münchener Opernfestspiele).

#### **ZHANG HUAN** (director and set designer)

Internationally renowned artist Zhang Huan was born in Anyang, Henan Province, China in 1965 and currently works and lives in Shanghai. In 1998, he relocated to New York to practice art full-time, and became involved in a wide variety of artistic media. In 2005, he returned to Shanghai and established Zhang Huan Studio, where he created new forms in art such as ash painting, sculpting in ox hide, door carvings, and feather woodcuts. Also in 2005, Zhang Huan and his wife organized the Gao'an Foundation, and established "hope elementary schools" in impoverished areas of western China, and have also provided scholarships and study grants to 10 major universities in China.

#### **ALLISON GRANT** (associate director)

Allison Grant's Canadian Opera Company credits include assistant director for *Roberto Devereux*

and choreographer for *Die Fledermaus, The Queen of Spades, Dido and Aeneas, Don Giovanni*, and *Eugene Onegin*. She was assistant director for *Semele* in 2012 and directed the COC Ensemble performance. Recent credits include director for *Le nozze di Figaro* (Sarasota Opera); director and choreographer for *Il barbiere di Siviglia* and *Die Fledermaus* (Edmonton Opera); and *Roméo et Juliette* (Vancouver Opera). Other directing credits include *Die Zauberflöte* (Sarasota Opera); *Così fan tutte* (Vancouver Opera); *L'Italiana in Algeri* (Opéra de Montréal); *Il matrimonio segreto* and *Don Giovanni* (U of T Opera); and *A Meeting of Minds* (Canadian Stage). As artistic director of Theatre Athena, she directed *Master Class, Private Lives*, and *Bach at Leipzig*. Upcoming productions include *Die Zauberflöte* (Hawaii Opera Theatre) and *Children of God* in Kamloops, Alberta.

#### **HAN FENG** (costume designer)

Han Feng is one of the world's leading clothing and accessories designers, increasingly sought-after for her costume and exhibition designs. She has made her mark in opera by creating costumes for Anthony Minghella's celebrated production of *Madama Butterfly* (Metropolitan Opera, English National Opera, Lithuanian National Opera); *The Bonesetter's Daughter* (San Francisco Opera); and *Miss Fortune* (Bregenz Festival and Royal Opera House, Covent Garden). Her costume design activities have expanded into the realm of film through her role as costume consultant for the remake of *The Karate Kid*, directed by Harald Zwart and starring Jackie Chan.

#### **WOLFGANG GÖBBEL** (original lighting designer)

German lighting designer Wolfgang Göbbel has worked for a wide variety of the world's leading theaters including Royal Shakespeare Company, Salzburger Landestheater, and in London, Gate Theatre, Almeida Theatre, and National Theatre. In the field of opera he has lit shows for Deutsche Oper Berlin, Staatsoper Berlin, Wiener Staatsoper, Volksoper Wien, Komische Oper Berlin, De Nederlandse Opera, Théâtre Royale de la Monnaie, Vlaamse Opera, English National Opera, Royal Opera House Covent Garden, as well as Metropolitan Opera, San Francisco Opera, Houston Grand Opera, and Teatro alla Scala. He has also worked as a guest artist at the following international festivals: Aldeburgh Festival,

Bregenzer Festspiele, Salzburger Festspiele, Edinburgh International Festival, and Glyndebourne Opera Festival.

### **SU JIE** (associate director/choreographer)

A versatile artist, Su Jie works in a variety of fields of art. He was chief choreographer of the dance dramas *The Crescent Moon at Midnight* and *Charm of Manchu*, both of which won the Wenhua Choreographer Prize. He directed *The Road of Consciousness*, which celebrated the opening ceremony of the second World Buddhism seminar, and also directed the drama *The Monkey King*. Su Jie was chief executive director for the Brussels premiere of *Semele* at Théâtre Royal de la Monnaie, and was chief director of the original poetic drama *Young Confucius* and the original dance drama *White Deer Yuan Spring*.

### **STEPHEN B. HARGREAVES** (assistant conductor)

divides his professional work between conducting and solo performance. He was assistant conductor at the Canadian Opera Company for *Hercules*, *Lucia di Lammermoor*, *Semele*, and *Iphigenia in Tauris* as well as the harpsichordist for *La clemenza di Tito*; this spring he is assistant conductor for *The Barber of Seville*. Recent engagements include conducting *#UncleJohn* (a modern interpretation of *Don Giovanni* at the Banff Centre); Ricky Ian Gordon's *Orpheus and Euridice* (Chicago Opera Theater); *The Turn of the Screw* (Univ. of Toronto Opera); and performing Brahms' Piano Concerto No. 2 (Grand Forks Symphony Orchestra). Other credits include conducting *Le nozze di Figaro* (Opera Omaha); performing Rachmaninoff's Piano Concerto No. 3 (Marion Philharmonic); and his latest solo piano CD release *Variations on 1930*. Hargreaves has conducted for Lyrique-en-Mer/Festival de Belle-Île, Glimmerglass Festival, Pine Mountain Music Festival, and Lyric Opera of Kansas City.

### **SANDRA HORST** (chorus master)

Sandra Horst's most recent Canadian Opera Company credits include *Don Giovanni*, *Falstaff*, and *Madama Butterfly*. Also at the COC she conducted Rossini's *Il viaggio a Reims*. As director of musical studies at University of Toronto Opera, she most recently conducted Gilbert and Sullivan's *HMS Pinafore*. Horst has served as

chorus master for Opera Theatre of St. Louis and Edmonton Opera; a judge for the Metropolitan Opera National Council auditions; and music staff of the Juilliard Opera Center, Chautauqua Institution, Boston Lyric Opera, and Banff Centre for the Arts. She was one of the 100 Alumni of Achievement honored by Wilfrid Laurier University and is a graduate of the COC Ensemble Studio. This season at the COC Horst is also chorus master for *The Barber of Seville*.

### **JENIFER KOWAL** (stage manager)

This is Jenifer Kowal's 23rd season with the Canadian Opera Company. Her numerous COC stage managing credits include *Don Giovanni*, *Falstaff*, *Roberto Devereux*, *Così fan tutte*, *Peter Grimes*, *Salome*, *La clemenza di Tito*, *Die Fledermaus*, *Semele*, *Tosca*, *Rigoletto*, *Aida*, *Carmen*, *The Flying Dutchman*, *A Midsummer Night's Dream*, *Fidelio*, *War and Peace*, *Eugene Onegin*, *Don Carlos*, *La Traviata*, *Lady Macbeth of Mtsensk*, the *Ring Cycle* and, at BAM, *The Nightingale and Other Short Fables*. She was the production stage manager for Pittsburgh Civic Light Opera's *Miss Saigon*, which also toured to Toronto and Schenectady. Kowal studied theater at Indiana University.

### **CANADIAN OPERA COMPANY**

Based in Toronto, the Canadian Opera Company is the largest producer of opera in Canada and one of the largest in North America. The COC enjoys a loyal audience support-base and one of the highest attendance and subscription rates in North America. Under its leadership team of General Director Alexander Neef and Music Director Johannes Debus, the COC is increasingly capturing the opera world's attention. The COC maintains its international reputation for artistic excellence and innovation by creating new productions within its diverse repertoire, collaborating with leading opera companies and festivals, and attracting the world's foremost Canadian and international artists. The COC performs in its own opera house, the Four Seasons Centre for the Performing Arts, hailed internationally as one of the finest in the world. Designed by Diamond Schmitt Architects, the Four Seasons Centre opened in 2006. For more information on the COC, visit its award-winning website, [coc.ca](http://coc.ca)

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ALEXANDER NEEF  
*General Director*

Robert Lamb  
*Managing Director*

Johannes Debus  
*Music Director*

### EXECUTIVE OFFICE

Marguerite Schabas  
*Executive Assistant to the General Director*

### ARTISTIC ADMINISTRATION

Roberto Mauro  
*Artistic Administrator*

Olwyn Lewis  
*Company Manager*

Karen Olinsky  
*Assistant, Artistic Administration & Music*

### MUSIC

Sandra Gavinchuk  
*Music Administrator*

Sandra Horst  
*Chorus Master*

Wayne Vogan  
*Music Librarian, Coach*

Elizabeth Upchurch  
*Head of the Ensemble Studio & Coach*

Wendy Nielsen  
*Head Vocal Consultant*

Derek Bate  
*Assistant to the Music Director*

### Music Staff

Rachel Andrist  
 Timothy Cheung  
 Andrea Del Bianco  
 Jenna Douglas  
 Stephen Hargreaves  
 Anne Larlee  
 Ben Malensek  
 Michael Shannon

Kathryn Garnett  
*Scheduling Manager*

Birthe Joergensen  
*Archivist – Joan Baillie Archives*

Ian Cowie  
*Orchestra Personnel Manager*

Ondrej Golias  
*Assistant Librarian*

COC Ensemble Studio  
 Gordon Bintner  
 Karine Boucher  
 Charlotte Burrage  
 Jean-Philippe Fortier-Lazure  
 Aviva Fortunata  
 Clarence Frazer  
 Andrew Haji  
 Iain MacNeil  
 Owen McCausland  
 Jennifer Szeto

Production Assistants  
 Adriana Dimitri  
 Jane Honek

### PROGRAMMING

Nina Draganic  
*Director of Programming – Free Concert Series*

### PRODUCTION

Director of Production  
 Peter W. Lamb

Production Manager  
 Lee Milliken

Technical Director  
 Chuck Giles

Associate Technical Director  
 Barney Bayliss

Lighting Co-ordinator  
 Daniele Guevara

BAM Tour Lighting Coordinator  
 Davida Tkach

Assistant Technical Director  
 Melynda Jurgenson

Assistant Technical Director  
 Wendy Ryder

BAM Tour Manager  
 Shawna Green

Head Electrician  
 Janice Fraser

BAM Tour Head Electrician  
 Laura Carter

Assistant Electrician  
 Joel Thoman

Head of Sound  
 Bob Shindle

Head Carpenter  
 Paul Watkinson

BAM Tour Head Carpenter  
 David Retzleff

Assistant Carpenter  
 Dave Middleton

Head Flyman  
 Rupert Baker

Head of Properties  
 Daniel Graham

BAM Tour Head of Properties  
 Alison Potter

### Core Crew

John Beirne  
 Scott Clarke  
 Terry Hurley  
 Paul Otis

Scene Shop Supervisor  
 Amy Cummings

Head Scene Shop Carpenter  
 David Retzleff

Assistant Scene Shop Carpenter  
 Andrew Walker

Head Scenic Artist  
 Richard Gordon

Assistant Head Scenic Artist  
 Carolina Valenzuela

Rehearsal Head Technician  
 Scott Williamson

Properties Supervisor  
 Guy Nokes

Resident Properties Builder/  
 Coordinator  
 Stephanie Tjelios

Properties Buyer/Coordinator  
 Kathy Frost

Properties Coordinator  
 Tracy Taylor

Properties Builders  
 Carolyn Choo  
 Wulf

Costume Supervisor  
 Sandra Corazza

Costume Assistants  
 Natassia Brunato  
 Christina Del Monte

Additional Costumes By  
 Industry Costumes

# Who's Who

*Resident Tailor*  
Sue Furlong

*Assisted By*  
Gulay Cokgezen  
Carolyn Kasperski

*Wardrobe Mistress*  
Nancy Hawkins

*Wig & Make-up Supervisor*  
Sharon Ryman

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

*Production Department Assistant*  
Hannah Gordon

*SURTITLES™ Producer*  
Gunta Dreifelds

## DEVELOPMENT

Christie Darville  
*Chief Advancement Officer*

Amy Mushinski  
*Manager, Government Relations*

Janet Stubbs  
*Foundation Development*

Stephen Gilles  
*Director of Development*

Peter Hussell  
*Senior Manager, Advancement Operations*

Dawn Marie Schlegel  
*Associate Director, Donor Relations*

Emma Noakes  
*Donor Relations Officer*

Natalie Sandasse  
*Senior Development Officer, Annual Programs and Patron Engagement*

Bree Callahan  
*Co-ordinator, Annual Programs and Patron Engagement*

Alexandra Folkes  
*Co-ordinator, Annual Programs and Patron Engagement*

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

Heather Cassels  
*Individual Giving Co-ordinator, Friends of the COC*

Francesco Corsaro  
*Senior Development Officer, Institutional Gifts*

Sarah Heim  
*Senior Development Officer, Partnerships*

Nikita Gourski  
*Development Communications Officer*

Tracy Briggs  
*Senior Manager, Special Events*

Laura Aylan-Parker  
*Senior Development Officer, Special Events and Ensemble Circle*

John Kriter  
*Donation Database Officer*

Olena Moldovan  
*Donation Database Officer*

## COMMUNICATIONS

Steve Kelley  
*Chief Communications Officer*

Claudine Domingue  
*Director of Public Relations*

Gianna Wichelow  
*Senior Manager, Creative and Publications*

Jennifer Pugsley  
*Media Relations Manager*

Claire Morley  
*Associate Manager, Editorial*

Meighan Szigeti  
*Associate Manager, Digital Marketing*

Kiersten Hay  
*Digital Marketing Co-ordinator*

Eldon Earle  
*Marketing Co-ordinator*

Kristin McKinnon  
*Assistant Publicist*

## EDUCATION AND OUTREACH

Katherine Semcesen  
*Associate Director, Education and Outreach*

Gianmarco Segato  
*Adult Programs Manager*

Vanessa Smith  
*School Programs Manager*

Blanche Israël  
*Interim Children and Youth Programs Co-ordinator*

## TICKET SERVICES

Andrea Salin  
*Ticket Services Manager*

Nikki Tremblay  
*Assistant Ticket Services Manager*

David Nimmo  
*Group Sales Co-ordinator*

Lillian Fung  
*Ticket Services Supervisor*

*Ticket Services Representatives*  
James Baldwin  
Ernest Cayemen  
Aurelie Dufour

Anna Kay Eldridge  
Peter Genoway  
Sylvie Goncalves  
Maureen Gualtieri  
Cat Haywood  
Keith Lam  
Kevin Morris  
Paulina Saliba  
Kat Smiley  
Darcy Stoop

## CALL CENTRE

Richard Paradiso  
*Call Centre Manager*

*Call Centre Representatives*  
Catherine Belyea  
Taisa Dackiw  
Ion Handrabur  
Wendy Limbertie  
Margaret Terry

## FINANCE AND ADMINISTRATION

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

Lorraine O'Connor, CHRP  
*Human Resources Manager*

Amalie Vanderzwet, CPA, CA  
*Finance Manager*

*General Accountants*  
Florence Huang  
Zoran Orlić (FSCPA)

Vera Brizovskaia  
*Accounting Clerk*

*Payroll Accountants*  
Jovana Bojovic  
Jeanny Won

Steven Sherwood  
*Manager, IT Services*

Brad Staples  
*Database Reporting Specialist*

Tony Sandy  
*IT Services Assistant*

Katarina Božović  
*Receptionist/Switchboard*

Branka Hrsun  
*Mailroom Clerk/Courier*

## BUILDING SERVICES

Joe Waldherr  
*Associate Director, Facilities Management*

Christian Coulter  
*Assistant Manager, Operations*

*Maintenance Assistants*  
Ryszard Gad (COC)  
Branislav Peterman (COC)  
Julian Peters (COC)  
James Esposito (FSCPA)  
Mark Healy (FSCPA)  
Piotr Wiench (FSCPA)

*Security Supervisor*  
Dave Samuels

*Security Officers*  
George Balyasin  
Agostino Cogliano  
Abdi Gulleed  
Natalia Juzyc  
Usman Khalid  
Nicholas Martin  
Kathleen Minor  
Heather Reid

*Building Operators*  
Dan Bisca  
Dan Popescu  
Adrian Tudoran

Paula Da Costa  
*Eurest Services Supervisor*

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

## FOUR SEASONS CENTRE FOR THE PERFORMING ARTS

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

Elizabeth Jones  
*Associate Director, Business Development*

Shannon Churm  
*Business & Events Co-ordinator*

Jefferson Guzman  
*Associate Director, Patron Services*

Kim Hutchinson-Barber  
*Assistant Manager, Patron Services*

Julia Somerville  
*Assistant Manager, Front of House*

Brigitte Lang  
*Assistant Manager, Food & Beverage*

*Patron Services Supervisors*  
Stuart Constable  
Enrique Covarrubias Cortes  
Jamieson Eakin  
Lori MacDonald  
Melissa McDonnell

*Patron Services Assistant*  
Jennifer Toulmin

*Patron Services Leads*  
Karol Carstenson  
Christine Groom  
Skye Plowman  
Rosemary Williams