



## WELCOME

Since opening in September 2009, Koerner Hall has emerged as one of the greatest concert venues in the world today. Beloved for its acoustic excellence, it has become the venue of choice for many of the world's greatest performing artists. As COVID-19 struck the world and everything gradually stopped, we were devastated as we had to suspend the remainder of our 2019-20 concert season. We worked tirelessly to re-schedule most of the remaining concerts and, in September and early October of last year, we even managed to have three in-person concerts with 50 people in the audience with all health protocols in place.

As the situation continued to develop, we continued to adapt and either re-schedule our concerts or, when we were permitted, we recorded and livestreamed. Despite the difficult situation, we presented 20 new online broadcasts so far this season.

We also launched a new digital platform, [RoyalConservatory.Live](#), which features over 40 concerts from the Conservatory's archives, documentaries, and conversations with artists, as well as our new [Music of My Life – A Conversation With ...](#) series with Grammy and Emmy award winner Eugene Levy, C.M., celebrated pianist and conductor Daniel Barenboim, award-winning composer, musician, and founding member of the Barenaked Ladies Steven Page, acclaimed actor and music theatre star Cynthia Dale, and musician, composer, and David Letterman's musical director Paul Shaffer, C.M., in the first season. Each episode of *Music of My Life* also includes performances of the music by a spectacular array of musicians filmed in Koerner Hall.

And there is a lot more to come, for the time being, digitally ... We are extremely grateful to everyone who chose to support our efforts by either keeping their tickets for future dates or donating the value of their tickets to us, or donating to our Fund for Koerner Hall, which is part of [Resounding! The Campaign for The Royal Conservatory](#). We cannot thank you enough as this has enabled us to continue to function and, most importantly, support our artists, who are all struggling not only financially but also because they miss doing what they love most – playing for you live!

One of the headlines in the *Independent* in the UK stated in July 2020, "The arts are an essential service – as vital as health, education, defence," and we could not agree more.

On behalf of everyone at The Royal Conservatory of Music, we thank you once again for your continued support. We will announce details of 2021-22 concert season over the summer and look forward to welcoming you back as soon as we are able.

Dr. Peter Simon  
Michael and Sonja Koerner President & CEO  
The Royal Conservatory of Music

Mervon Mehta  
Executive Director, Performing Arts  
The Royal Conservatory of Music

# THE GLENN GOULD SCHOOL SPRING OPERA 20.21

*Part of the Price Opera Program*

## **Benjamin Britten's *The Rape of Lucretia***

Broadcast date Thursday, April 29, 2021 at 3:00 pm

Recorded in Koerner Hall

Libretto by Ronald Duncan, after the play by André Obey

By arrangement with Boosey & Hawkes, Inc.

In English with English subtitles

### **Cast**

**River Guard**, Male Chorus

**Lynn Isnar**, Female Chorus

**Korin Thomas-Smith**, Collatinus

**Jordan De Sousa**, Tarquinius

**Noah Grove**, Junius

**Chelsea Pringle-Duchemin**, Lucretia

**Ariana Maubach**, Bianca

**Thera Barclay**, Lucia

**Rachael Kerr**, accompanist

### **Creative Team**

**Gordon Gerrard**, music director

**Marilyn Gronsdal**, dramatic coach

**Kaitlyn Smith**, opera & orchestra manager

**Lesley Abarquez Bradley**, stage manager

**Astrid Janson**, set designer & costume consultant

**Bonnie Beecher**, lighting designer

**Siobhan Richardson**, intimacy director

**Jan Venus**, head of wardrobe

**Brandon Wells**, recording engineer

**Korin Thomas-Smith**, libretto consultant

## CONDUCTOR'S NOTES

Assembling an opera is always a collaboration of the highest order. Every single member of the team – cast member, stage director, design team, or conductor – has a unique job to do, but the final product only works when we all work together. This presentation of *The Rape of Lucretia* is no exception, but I think it is safe to say that public health orders of the last few months turned each of our jobs on its head. Whether it was through online rehearsals or rehearsals isolated inside a plexiglass box, we all remained committed to finding the magic in Britten's score and to telling a compelling story. Though it may look nothing like any other presentation of this remarkable opera, I am immensely proud of what he achieved. In fact, this unusual process, so far removed from normal operations, allowed us to distill our work and focus almost solely on the extraordinary communicative powers of this startlingly original music and this evocative and beautiful text. I would like to congratulate each and every one of these remarkable singers in this cast. Facing considerable obstacles nearly every step along the way, this ensemble has managed to triumph, creating something that is moving and inspiring.

### **River Guard**, Male Chorus

River Guard is an operatic tenor, composer, singer songwriter, multi-instrumentalist, and actor from Hamilton, Ontario, Canada. He completed both his undergraduate degree in Voice Performance and his Diploma in Opera at Wilfrid Laurier University studying with Kimberly Barber, and has just finished his Masters in Opera at the University of Toronto Opera School, studying with Wendy Nielsen. Mr. Guard has sung and performed a variety of opera, oratorio, concert, and song repertoire throughout his career, and continues to work and perform in a wide variety of theatre and musical theatre as well. Some operatic roles include Lenksy in *Eugene Onegin* (Opera NUOVA), Rinuccio in *Gianni Schicchi* (Halifax Summer Opera Festival), Miles in Missy Mazzoli's *Proving Up* (Aspen Music Festival and School), and Don Ottavio in *Don Giovanni* (Brott Opera), among many others. He is extremely excited to be one of the artists in The Rebanks Family Fellowship and International Performance Residency Program at The Glenn Gould School this year.

### [Lynn Isnar](#), Female Chorus

### **Korin Thomas-Smith**, Collatinus & libretto consultant

Canadian baritone Korin Thomas-Smith is a graduate of the Masters of Opera Performance program at the University of Toronto under tutelage of soprano Wendy Nielsen, and he has sung for Eric Owens and Jessye Norman, among others. He is also an artist in The Rebanks Family Fellowship and International Performance Residency Program at The Royal Conservatory of Music. In addition to this production of *The Rape of Lucretia*, his engagements in 2020-21 include a fellowship at the Music Academy of the West in California. Previous roles include Figaro in *Le nozze di Figaro*, Edmund Bertram in the Canadian premiere of *Mansfield Park*, and covering the Count in Aspen Music Festival's *Le nozze di Figaro*. Among his notable engagements are the hybrid opera and dance work *Against Nature*, composed by James Rolfe and choreographed by acclaimed choreographer James Kudelka O.C.

### **Jordan De Sousa**, Tarquinius

Originally from London, Ontario, baritone Jordan De Sousa is currently in the first year of the Artist Diploma Program at The Glenn Gould School. Throughout his educational journey he has had the privilege of receiving instruction from baritone James Westman, and currently is studying with baritone Jason Howard. While at school, he has found great joy in being a part of various productions such as *Falstaff*, *The Marriage of Figaro*, and *Carmen*, seeing several aspects of what makes an opera come together. There is much to discover, and thus Mr. de Sousa looks forward to furthering his education and exploration of art, music, and opera! Mr. De Sousa is the recipient of a full-tuition Michael & Sonja Koerner Scholarship.

### **Noah Grove**, Junius

Toronto-based baritone, Noah Grove, has been praised as “a well-trained, rich baritone” (*Opera Canada*), “warm, mellow, and intuitively musical ... with a seductive vibrato and masterful phrasing” (Paula Citron). A graduate of The Glenn Gould School's, he is currently completing his Artist Diploma at the GGS under the tutelage of Monica Whicher. Recent performances include Schaunard with Against the Grain Theatre in Puccini's *La bohème*, Papageno in *Die Zauberflöte* with The Glenn Gould School and Opera NUOVA, and Johnathan in Johnathan Dove's *Siren Song*, as well as concert and recital performances with Opera Canada, the Arts & Letters Club of Toronto, and The Royal Conservatory of Music. Mr. Grove is the recipient of a full-tuition Sheila K. Piercey Vocal Scholarship.

### **Chelsea Pringle-Duchemin**, Lucretia

In 2020-21, Chelsea Pringle-Duchemin is scheduled to sing Anna I (*Die Sieben Todsünden*, Weill) and Lucretia (*The Rape of Lucretia*, Britten) at the GGS. Past highlights include working with University of Toronto Opera Division (*Le nozze di Figaro*, 2019; *Orphée aux enfers*, 2016) and Summer Opera Lyric Theatre (*Julius Caesar*, 2016; *Martha*, 2015). She is passionate about the intersections of feminist musicology and performance, and, in 2020, founded *The Frauenliebe Project* with pianist Claire Harris, a duo dedicated to exploring contemporary storytelling through interdisciplinary performance. She holds a BMus from the University of Toronto, where she studied with Laura Tucker. Ms. Pringle-Duchemin is the recipient of several scholarships.

### **Ariana Maubach**, Bianca

Ariana Maubach, currently 23, recently earned her Bachelor of Music in Vocal Performance with Distinction from The Eastman School of Music in Rochester, N.Y., and received the prestigious Howard Hanson Merit Scholarship. During her time at Eastman, she played the Queen of Fairies in *Iolanthe*, Dorothee in *Cendrillon*, and understudied Marcellina in *Le nozze di Figaro*. Last year at The Glenn Gould School, she played the Abbess in *Suor Angelica*. This season, in addition to her current role in *The Rape of Lucretia*, she performed the title role in Bolcom's *Lucrezia*. Ms. Maubach is the recipient of the full-tuition Murray Frum & Nancy Lockhart Scholarship.

### **Thera Barclay**, Lucia

Hailing from Ottawa, Ontario, Thera Barclay is currently in her second year of the Artist Diploma Program, studying with Adrienne Pieczonka. She completed her MMus in Opera at the University of British Columbia and has an Honours BMus from Wilfrid Laurier University. Recent performance highlights include Diana in *Siren Song*; Zweite Dame and Papagena, and the cover of Pamina (*Die Zauberflöte*); Poppea (*L'incoronazione di Poppea*); Suor Genovieffa (*Suor Angelica*); and Lauretta and Nella (*Gianni Schicchi*). She is the recipient of numerous scholarships and awards for her achievements in music, including a Social Sciences and Humanities Research Council grant (SSHRC), and various prizes in the Kiwanis and NATS competitions. Ms. Barclay is the recipient of a full-tuition Sheila K. Piercey Vocal Scholarship.

### [Rachael Kerr](#), accompanist

### [Gordon Gerrard](#), music director

### **Marilyn Gronsdal**, dramatic coach

Marilyn Gronsdal is a Canadian opera stage director who has directed productions for several Canadian companies, including Opéra de Montréal and the Canadian Opera Company. She has also been the associate director and assistant director on many productions for the Canadian Opera Company; she remounted Robert Lepage's *The Nightingale and Other Short Fables* at the Brooklyn Academy of Music, and she has also worked on many COC productions seen internationally: *Siegfried* in Lyon, *Oedipus Rex* and *Symphony of Psalms* at the Edinburgh Festival, *La traviata* in New Zealand, and *Così fan tutte* in Tel Aviv. She has also directed productions at the University of Toronto Faculty of Music Opera School and The Glenn Gould School.

### [Kaitlyn Smith](#), opera & orchestra manager

### **Lesley Abarquez Bradley\***, stage manager

Ms. Abarquez Bradley is excited to be returning for her 8<sup>th</sup> year as stage manager for The Glenn Gould School. Previous GGS credits include: *L'heure Espagnole/Suor Angelica*, *Siren Song*, *The Magic Flute*, *Die Fledermaus*, *Hansel and Gretel*, *La Cecchina*, *Cendrillon*, *Alcina*, *La belle Hélène*, *The Cunning Little Vixen*, and *A Silent Serenade*. Working primarily in opera for nearly 25 years, she has stage managed regularly for the Canadian Opera Company, Against the Grain Theatre, Tapestry Opera, and the Canadian Children's Opera Company. She has also enjoyed stage managing for Opera Columbus, The Banff Centre, and the University of Toronto Opera School.

### [Astrid Janson](#), set designer & costume consultant

### [Bonnie Beecher](#), lighting designer

### [Siobhan Richardson](#), intimacy director

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[Brandon Wells](#), recording engineer

## **THE GLENN GOULD SCHOOL SALUTES ITS VOICE FACULTY**

Our faculty plays an integral part in each Glenn Gould School voice student's experience. Whether they are coaching a repertoire or diction class, leading a rehearsal, or working on material in a private lesson setting, each faculty member has valuable knowledge to share. We are fortunate to have on our faculty many of the best musicians in Canada and are glad that some of them could be here this evening.

**Adrienne Pieczonka**, Vocal Chair and Head of the Vocal Department

## **THE GLENN GOULD SCHOOL 2020-21 VOICE FACULTY**

### **Voice**

Stephanie Bogle  
Dr. Joel Katz  
Jean MacPhail  
Monica Whicher  
Jason Howard

### **Acting and Stagecraft**

Stephanie Bogle  
Tom Diamond

### **Languages and Vocal Study**

Adi Braun  
John Greer  
Dr. Robert Loewen  
Dr. Sara Maida-Nicol  
Richard Mehringer  
Shannon Mercer  
Jason Nedecky  
Jurgen Petrenko  
Roxolana Roslak  
Guillermo Silva-Marin  
Peter Tiefenbach  
Jennifer Tung  
Ilana Zarankin

### **Vocal Coaching**

Peter Tiefenbach  
Jennifer Tung  
Rachael Kerr

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