

**The Glenn Gould School Koerner Hall Opera**  
**Giacomo Puccini's *Suor Angelica***  
**Maurice Ravel's *L'heure espagnole***

Wednesday, March 18 at 7:30pm

Friday, March 20, 2020 at 7:30pm

These are the 1,035th and 1,037th performances in Koerner Hall

**PROGRAM**

Giacomo Puccini: *Suor Angelica*

Libretto by Giovacchino Forzano

**INTERMISSION**

Maurice Ravel: *L'heure espagnole*

Libretto by Franc-Nohain

**Nicolas Ellis**, conductor

**Michael Cavanagh\***, director

**Jason Hand**, lighting designer

**Adriana Bogaard**, set, properties & costume designer

**Jenifer Tung**, assistant conductor

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

**David Degrow**, production manager

**Rachel Andrist**, musical preparation & diction coach (*L'heure espagnole*)

**Jason Nedecky**, diction coach (*Suor Angelica*)

**Trevor Chartrand**, accompanist

**Andie Christiansen**, assistant stage manager

**Laura Krause**, assistant stage manager

**Jan Venus**, head of wardrobe

**Royal Conservatory Orchestra**

***Suor Angelica***

*Suor Angelica*: **Marta Woolner**

Principessa: **Jennifer Routhier**

The Abbess: **Ariana Maubach**

The Monitress: **Thera Barclay**

Mistress of the Novices: **Ariana Maubach**

Sister Genivieffe: **Giulianna Misasi**

Sister Osmina: **Anna Wojcik**

Sister Dolcina: **Vivien Illion**

Nursing Sister: **Rachel Miller**

Alms Sisters/Tourieres: **Diana Agasian & Thalia Cook-Hansen**

A Novice: **Ella Farlinger**

The Lay Sisters: **Diana Agasian, Victoria Del Mastro Vicente & Emma Heaton**

***L'heure espagnole***

Torquemada: **Michael Dodge**

Concepción: **Jillian Bonner**

Gonsalve: **Christopher Miller**

Ramiro: **Noah Grove**  
Don Inigo: **Aaron Dimoff\***

*\*Michael Cavanagh, Lesley Abarquez Bradley & Aaron Dimoff appear with the permission of Canadian Actors' Equity Association.*

### **It Is About Time**

At first glance, the combination of *L'heure espagnole* and *Suor Angelica* seems anything but natural. Ravel's charming, sassy comedy, in French, is a playful and stylized glimpse into private life. It is a domestic farce, with playful music and a cheeky undertone of mischief and misbehaviour. Puccini, meanwhile, has given us a dark, turbulent melodrama of public mores and morals, in his signature verismo idiom. It deals with trauma, despair, and – ultimately – redemption in an institutional setting, and does so with music of pulse-pounding energy and raw emotional power.

They appear to be incompatible, which is not to say they should never be paired. It would make for an interesting evening of contrasts, even if no effort was made to connect the two. But if one was so inclined – and we most certainly are – a bit of digging unearths several fascinating similarities. Both composers were at or near the peak of their powers, keen to explore new territory while remaining true to their artistic strengths. Ravel's career was well established when he composed *L'heure espagnole*, yet it was his first complete opera. Still, the piece was part of his ongoing examination of Spanish culture and expressive style. Puccini, meanwhile, was hugely successful but restlessly ambitious in his determination to present different modes of storytelling. *Suor Angelica*, part of his famous *Trittico*, is a sentimental tragedy sandwiched between a Gothic horror story (*Il tabarro*) and a commedia dell'arte romp (*Gianni Schicchi*).

Of even more interest, however, are the thematic parallels. Both use the amorous secrets of their main characters to drive the action. The back stories of both pieces involve hidden, forbidden, and passionate encounters that could not be denied. The engine driving both narratives is the power of consequence; there are comic or tragic repercussions to these romantic encounters that are also inevitable. The most prominent and compelling thematic element, however, is that of time; how it intensifies or mellows our memories, how it amplifies or dulls the echoes of past events, and how fleeting is it for all of us. Our opportunities to feel love and have it returned are few and far between. These wonderfully compatible and beautifully dissimilar operas urge us to make the most of them. The chance to transform transient opportunities into something everlasting is what makes life – and art – worth embracing.

-  
*Michael  
Cavanagh*

## **Nicolas Ellis**

### **Conductor**

Nicolas Ellis is the Artistic Director and Founder of the Orchestre de l'Agora and currently serves as Artistic Partner to the Orchestre Métropolitain and Yannick Nézet-Séguin.

Mr. Ellis has served as guest conductor with Les Violons du Roy, the National Arts Centre Orchestra, the Kitchener-Waterloo Symphony, the Orchestre symphonique de Longueuil, the Orchestre symphonique de Québec, the Orchestre Métropolitain, Symphony Nova Scotia, the McGill Chamber orchestra, the Ottawa Symphony, and The Royal Conservatory.

He completed his master's degree at the McGill University in conducting with Alexis Hauser and was a conducting fellow at the Aspen Music Festival, where he studied with Robert Spano. During the summer of 2019, he was part of the Verbier Festival Academy, where he acted as assistant conductor to Music Director Valery Gergiev on a production of *Die Frau ohne Schatten*.

In 2013, he founded the Orchestre de l'Agora, which has given workshops to children from underprivileged neighbourhoods and to people without access to music, such as psychiatric centres, prisons, and shelters for women. Their recent production of Britten's *The Turn of the Screw* was recorded by *ICI Musique* and *CBC Music*,

and has been broadcasted nationally. During the 2019-20 season, the orchestra tours Québec and presents the *Gala de la Terre* (Earth Day), a benefit concert to protect the St-Laurent River's estuary.

Nicolas Ellis was the recipient of the 2017 Bourse de carrière Fernand-Lindsay, the Heinz Unger Award 2015 from the Ontario Arts Council, and was recently named Revelation of the Year 2018-19 by *Radio-Canada*.

## **Michael Cavanagh**

### **Director**

Michael Cavanagh has been in demand as an opera stage director for more than 20 years, having directed over 150 productions at companies throughout North America and Europe. Recent career highlights include new productions at San Francisco Opera (*Le nozze di Figaro*), L'Opéra de Québec (*Nabucco*), and Royal Swedish Opera (*Aida*). A regular at San Francisco Opera (*Susannah*, *Lucia di Lammermoor*, *Svadba-Wedding*), he made his debut there in 2012 with a successful production of *Nixon in China*. This production, which he developed in Vancouver to coincide with the 2010 Winter Olympic Games, has been remounted several times, notably in Dublin, Ireland, and at the Royal Swedish Opera in Stockholm.

Former artistic director of Edmonton Opera, he has directed multiple productions there and all across Canada, including Manitoba Opera, Vancouver Opera, L'Opéra de Montréal, Calgary Opera, and L'Opéra de Québec.

In the United States, he has directed productions at the opera companies of Philadelphia, Boston, Hawaii, Austin, Kansas City, Minnesota, and San Diego, among many others. Mr. Cavanagh made his Covent Garden debut in 2006, directing a new chamber opera, *The Midnight Court*, by Ana Sokolović. He has developed and staged many new pieces and, as a librettist, has enjoyed critical and popular success with seven chamber operas with three different composers.

Upcoming highlights include return engagements with the opera companies of Calgary and Edmonton, as well as continuing his major Mozart-DaPonte Trilogy project at San Francisco Opera, with new productions of *Così fan tutte* and *Don Giovanni*.

Originally from Winnipeg, Manitoba, Mr. Cavanagh now lives in London, Ontario, where he is on faculty at Western University.

## **Jason Hand**

### **Lighting designer**

Mr. Hand has lit operas for the Canadian Opera Company and Vancouver Opera (*Carmen*), Edmonton Opera (*The Tales of Hoffmann*), Minnesota Opera (*Macbeth*), Tapestry Opera (*Oksana G.*, *M'Dea Undone*), The Banff Centre (*Silent Light*, *The Rape of Lucretia*), and Opera Lyra (*The Marriage of Figaro*). As Resident Lighting Designer for Against the Grain Theatre, he has lit *Kopernikus* (for which he also designed the scenery), *Ayre*, *Turn of the Screw*, *Pelléas et Mélisande*, *Death and Desire*, *#UncleJohn*, *AtG's Messiah*, and *A Little Too Cozy*.

His theatre designs include productions for the Stratford Festival, Young People's Theatre, Tarragon Theatre, Canadian Stage, the Shaw Festival, Theatre Calgary, and Soulpepper. He has been nominated for five Dora Awards for outstanding design, and is a protégé recipient of the prestigious Siminovitch Prize in Theatre.

## **Adriana Bogaard**

### **Set, properties & costume designer**

Adriana Bogaard is a set and costume designer originally from British Columbia. A graduate of the National Theatre School's Scenography Program, she has designed costumes, sets, props, and puppets for companies in British Columbia, Alberta, Ontario, and Quebec. Recent credits include *Burning Vision* (NTS), *La bohème* (national tour – Against the Grain Theatre), *No One's Safe* (ATG/The Banff Centre), *Brundibár* (Canadian Children's Opera Company), *Much Ado About Nothing* (Hart House Theatre), and *The Ballad of Weedy Peetstraw* (Caravan Farm Theatre). She currently splits her time between Toronto and Montreal, and also finds a creative outlet in her work in the film industry as an art director and scenic painter.

## **Jennifer Tung**

### **Assistant conductor**

Currently the vocal department coordinator of The Phil and Eli Taylor Performance Academy for Young Artists and vocal coach at The Glenn Gould School of The Royal Conservatory of Music, Ms. Tung is a versatile artist. As a singer and pianist, she has sung with orchestras, given recitals and master classes, and has served on faculty in summer programs across North America, Europe, and Asia. An advocate of contemporary music, she has worked closely with composers such as Jake Heggie, John Musto, and Libby Larsen.

Ms. Tung took on the role of assistant conductor with the Mississauga Symphony Orchestra in 2016. In the summer of 2017, she made her debut as Music Director/conductor with the Hawaii Performing Arts Festival for their production of *The Mikado*, and has returned to conduct their productions of *Sweeney Todd* and *Tragedy of Carmen*.

Ms. Tung was appointed to the position of Artistic Director with Toronto City Opera in 2018 where she conducted their productions for the past two seasons. She was the music director for Tapestry Opera's production of *Hook Up* and was the assistant conductor for the world premiere of the opera *Shanawdithit* by Dean Burry, a joint production with Tapestry Opera and Opera on the Avalon. Recently, she joined the Mississauga Children's Choir as the Artistic Director and made her debut with Opera York, conducting their production of *La traviata*.

## **Lesley Abarquez Bradley**

### **Stage manager**

Ms. Abarquez Bradley is excited to be returning for her seventh year as stage manager for The Glenn Gould School, on this exciting production of *L'heure espagnole/Suor Angelica*. Previous credits at GGS include *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, she has stage managed for the Canadian Opera Company, Against the Grain Theatre, Tapestry Opera, Canadian Children's Opera Company, Opera Columbus, The Banff Centre, and the University of Toronto Opera School.

## **David Degrow**

### **Production manager**

David Degrow is a manager, designer, teacher, and academic based in Toronto. He has been part of nearly 400 productions across Canada and his designs have been nominated for three Dora Awards. He is also a PhD candidate at the University of Toronto, where his research proposes new methods of reading and understanding theatre architecture. Recent production management includes *Monday Nights* (Theatre Centre/Luminato), *Good Morning Viet Mom* (Cahoots), *Jerusalem* (Outside the March), and *Bearing* (Signal/Luminato). His recent designs include *Legally Blonde* (Hart House), *Monday Nights* (Sixth Man/Theatre Centre), *Good Morning Viet Mom* (Cahoots), *Gathering Light* (Raven Spirit Dance), *Fortune of Wolves* (Theatre New Brunswick), and *Pyaasa* (Theatre Passe Muraille). He has published on his work as a technician at Theatre Passe Muraille and on the impact of Vietnam War resisters on Toronto theatre in the 1960s and 1970s.

## **Rachel Andrist**

### **Musical preparation & diction coach**

Canadian pianist Rachel Andrist is recognized internationally for her insightful musicianship, sophisticated pianism, and generous collaborative spirit. Following her studies at the Cleveland Institute of Music and the St. Louis Conservatory, she joined the music staff of Théâtre Royal de la Monnaie in Brussels. Based principally in Europe since 1997, she has also been on the music staff of the Salzburg Festival, Bavarian State Opera in Munich, Salzburg Easter Festival, Glyndebourne Festival, Netherlands Opera, English National Opera, and Scottish Opera, serving as répétiteur for such conductors as Sir Simon Rattle, Sir Antonio Pappano, Ivor Bolton, Vladimir Jurowski, René Jacobs, Valery Gergiev, and Kazushi Ono. Of particular note was her position as Studienleiterin for the Young Singers Project at the Salzburg Festival from 2009 to 2012 and for Copenhagen's Royal Danish Opera, where she was Head of Musical Projects.

Ms. Andrist's early studies with Martin Isepp fostered a lifelong love affair with song repertoire and she has shared the recital stage with acclaimed artists such as Adrienne Pieczonka, Sir Thomas Allen, Jason Howard,

Allyson McHardy, Klara Ek, Ekaterina Gubanova, Franz-Josef Selig, Elzbieta Szmytka, Quinn Kelsey, Elliot Madore, and Heidi Melton. Returning to Canada in 2010, she is currently a member of the Canadian Opera Company's music staff and a frequent guest at the University of Toronto's Opera School, L'Atelier lyrique de l'Opéra de Montréal, and the Oslo National Opera in Norway. Eager to share her musical knowledge with emerging young artists, she has joined the faculty at The Glenn Gould School, where she co-founded the Songmasters recital series with soprano Monica Whicher.

## **Jason Nedecky**

### **Diction coach**

Baritone and diction coach Jason Nedecky has appeared as soloist with many Canadian ensembles, including the National Arts Centre Orchestra (Ottawa), the Manitoba Chamber Orchestra, the Toronto Philharmonia, Toronto Consort, the Toronto Chamber Choir, the Aldeburgh Connection Recital Series, the Bach-Elgar Choir, the Guelph Chamber Choir, the Mississauga Choral Society, Chorus Niagara, Musik Barock (Winnipeg), and the Mountain View Connection Recital Series (Calgary). He is featured on several recordings with the Aradia Ensemble on the Naxos label.

On the operatic stage, Nedecky has performed roles with Saskatoon Opera, Toronto Masque Theatre, and Opera

Atelier. Since 2005, he has been a member of the Canadian Opera Company (COC) chorus where he has performed numerous comprimario roles and regularly covers parts for the company.

Jason Nedecky is also increasingly sought after for his expertise in lyric diction. He has acted as a language coach at the COC, the Luminato Festival, Société-Radio-Canada, the Toronto Children's Chorus, Opera NUOVA (Edmonton), and the Mountain View Summer Festival. He is English diction specialist for The Diction Police website. He teaches diction courses at the University of Toronto Faculty of Music and is language coach for its Opera Division. At The Glenn Gould School, he teaches French diction and repertoire courses. Nedecky is the author of *French Diction for Singers: A Handbook of Pronunciation for French Opera and Mélodie*, and is a contributor to the upcoming second edition of *Le chant intime* by renowned French baritone, François Le Roux.

## **Trevor Chartrand**

### **Accompanist**

Dr. Trevor Chartrand is an active collaborative pianist who maintains a private studio in Toronto. Most recently, he curated and performed the *Songs of the Season* concert at the Meridian Hall with students from the University of Toronto. Earlier in 2018, he performed Schubert's *Winterreise* at Tongue in Cheek Production's inaugural concert and in the summer of 2018 he was répétiteur and coach for Opera 5's production of Rossini's *The Barber of Seville*. He also had the opportunity to record at the CBC for both "30 hot Canadian classical musicians under 30" and the Royal Conservatory's Rebanks' Fellowship Program. Previously, Dr. Chartrand worked at the Orford Music Festival as a collaborative pianist for a violin studio.

Internationally, Dr. Chartrand was music director at the Franco American Vocal Academy in Périgueux, France, during the summers of 2015 and 2016. In addition to being active in the operatic community, he is a passionate recital performer in both vocal and chamber music. In 2015, he had the opportunity to perform a portion of Crumb's *Apparition* in the Song of America Conference through the Hampson Foundation. In Toronto, he maintains an active recital career at the University of Toronto, as well as being an active member and performer with the Health Arts Society's Concerts in Care program.

Dr. Chartrand attended the University of Michigan where he obtained a Doctorate of Musical Arts in collaborative piano under the tutelage of Professor Martin Katz.

## **Andie Christiansen**

### **Assistant stage manager**

Andie Christiansen's select credits include *Copy That* (Tarragon Theatre), *The Magic Flute*, *Tears of the Knife/Hin Und Zurück*, *Die Fledermaus*, *La Cecchina* (The Glenn Gould School), *Orphee+* (Against the Grain Theatre), *Don Giovanni* (COSI), *Dance Masters* (Banff Centre), *Push!* (Panamania), and *Gash!* (Summerworks).

## **Laura Krause**

### **Assistant stage manager**

Ms. Kraus's stage management career started in the UK when she was living in Wales while completing her Master's Degree in Stage and Event Management. She studied at the Royal Welsh College of Music and Drama. Some of the highlights of her career there include working at the Edinburgh Fringe festival for two consecutive years in a row, and working with companies such as Ockham's Razor, Volcano Theatre, and National Dance Company Wales on their tour of *Parade*. She moved back to her home of Canada a few years ago and has been having a great time working across various artistic disciplines, including theatre, live events, ballet/dance, and opera. 2019 has been a primarily opera year with stage managing the following: *La traviata* with Toronto City Opera, *Pandora* with Fawn Chamber Creative, *Legends of Horror* at Casa Loma, and *Carmen* with Loose Tea Music Theatre. She completed her undergraduate degree in Theatre Production and Design at York University.

## **Jan Venus**

### **Head of wardrobe**

Jan Venus is a Dora Award nominated, Toronto-based costume and set designer. Her recent credits for the Canadian Children's Opera Company include costume design for *Snow Queen* (2019), associate designer for *The Monkiest King* (2018), and associate designer for *Brundibár* (2017); set and costume design for *Bella Donna* with the Bella Donna Collective (2019); costume designer of *Dancock's Dance* and *Hogtown Experience 2017* for Hogtown Collective (2017); and many other credits in film and theatre.

## **Royal Conservatory Orchestra**

### **Joaquin Valdepeñas, Resident Conductor**

The Royal Conservatory Orchestra (RCO), part of the Temerty Orchestral Program, is widely regarded as an outstanding ensemble and one of the best training orchestras in North America. Through the RBC Guest Conductor Program, four renowned conductors work with the RCO each season, allowing GGS students to gain experience through professional rehearsal and performance conditions. The week culminates in a Koerner Hall performance under the batons of such distinguished guest conductors as Tania Miller, Andrei Feher, Johannes Debus, and Gábor Takács-Nagy, who lead the RCO this season. Past guest conductors have included Sir Roger Norrington, Ihnatowycz Chair in Piano Leon Fleisher, Bramwell Tovey, Peter Oundjian, Ivars Taurins, Mario Bernardi, Richard Bradshaw, Nathan Brock, Julian Kuerti, Uri Mayer, Tito Muñoz, Andrés Keller, and Lior Shambadal. The RCO ensures that instrumental students in the Bachelor of Music and the Artist Diploma Program of The Glenn Gould School graduate with extensive orchestral performance experience. Additionally, winners of the Glenn Gould School Concerto Competition have the opportunity to appear each year as soloists with the RCO. Graduates of the RCO have joined the ranks of the greatest orchestras in the world, including the Cleveland Orchestra, the Metropolitan Opera Orchestra, the BBC Orchestra, the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, Tafelmusik, the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, the Calgary Philharmonic, the Quebec Symphony Orchestra, the Hallé Orchestra of Manchester, the Hong Kong Philharmonic, the Cincinnati Symphony Orchestra, and Leipzig Gewandhaus. The RCO has been heard repeatedly on the national broadcasts of the *CBC Radio*, has been invited to perform at the Isabel Bader Performing Arts Centre in Kingston, and toured China during the 2004-05 season.