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ATELIER 22 *Desire*

Angel



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OPERA ATELIER

MARSHALL PYNKOSKI & JEANNETTE LAJEUNESSE ZINGG
FOUNDING CO-ARTISTIC DIRECTORS
PRESENTS



FILMED IN THE BALLROOM OF ST. LAWRENCE HALL
SUNG IN ENGLISH / PERFORMANCE RUN TIME 70 MINUTES

| | |
|----------------------------|---|
| David FALLIS | Conductor |
| Marshall PYNKOSKI | Stage Director |
| Jeannette Lajeunesse ZINGG | Choreographer |
| Gerard GAUCI | Resident Set Designer / Art Director |
| Edwin HUIZINGA | Composer |
| Christopher BAGAN | Associate Composer / Assistant Conductor |
| Marcel CANZONA | Filmmaker |
| Tyler GLEDHILL | Choreographer / Performer: Contemporary Solos |
| Grace ANDREACCHI | Translator |
| Michael LEGOUFFE | Head of Wardrobe / Costume Designer |
| Michael GIANFRANCESCO | Costume Designer |
| Matthew ANTAL | Audio Production |
| Bruce ZINGER | Resident Photographer |
| Melissa ROOD | Production Stage Manager |

CAST

| | |
|-----------------------|---------------|
| Colin AINSWORTH | Tenor |
| Mireille ASSELIN | Soprano |
| Jesse BLUMBERG | Baritone |
| Measha BRUEGGERGOSMAN | Soprano |
| Meghan LINDSAY | Soprano |
| John TIBBETTS | Baritone |
| Douglas WILLIAMS | Bass-Baritone |

Additional Music in *Angel*:

Overture from *Here all thy active fires diffuse* / William Boyce
Curtain Tune from *The Tempest* / Matthew Locke

Summer 1 & Winter 1* from *Recomposed* by Max Richter: Vivaldi's *The Four Seasons* / Max Richter
*Published by Mute Song Ltd. and Rough Trade Publishing. By Arrangement with Bank Robber Music.

ARTISTS OF ATELIER BALLET

Eric César DE MELLO DA SILVA
Tyler GLEDHILL
Juri HIRAOKA
Elizabeth KALASHNIKOVA
Kevin LAW
Courtney LYMAN
Kealan MCLAUGHLIN
Rebecca MORANIS

Julia SEDWICK
Cynthia SMITHERS
Michael SPENDLOVE
Edward TRACZ
Angel WONG
Dominic WHO
Xi YI
Jeannette LAJEUNESSE ZINGG

TAFELMUSIK

Elisa CITTERIO, Music Director

Elisa CITTERIO, Violin Soloist (Vivaldi/Richter)
Edwin HUIZINGA, Violin Soloist (Huizinga)
Patricia AHERN, Violin
Geneviève GILARDEAU, Violin
Elizabeth LOEWEN ANDREWS, Violin
Michelle ODORICO, Violin
Christopher VERRETTE, Violin
Julia WEDMAN, Violin
Cristina ZACHARIAS, Violin
Brandon CHUI, Viola
Patrick G. JORDAN, Viola
Shannon KNIGHTS, Viola

Felix DEAK, Viola da Gamba / Violoncello
Keiran CAMPBELL, Violoncello
Kerri MCGONIGLE, Violoncello
Pippa MACMILLAN, Double bass
Alison MACKAY, Double bass
John ABBERGER, Oboe
Marco CERA, Oboe
Dominic TERESI, Bassoon
Lucas HARRIS, Theorbo
Julia SEAGER-SCOTT, Clarsach / Triple Harp
Christopher BAGAN, Harpsichord / Organ
Charlotte NEDIGER, Harpsichord
Naghme FARAHMAND, Percussion

THE NATHANIEL DETT CHORALE

D. Brainerd BLYDEN-TAYLOR, Founder / Artistic Director

Christina FAYE, Collaborative Pianist

SOPRANOS

Justine OWEN
Annie RAMOS
Alison RYAN
Jonelle SILLS
Karen WEIGOLD

TENORS

Jacob ABRAHAMSE
Ryan DOWNEY
Anthony FAURÉ
Nicholas GOUGH
Jamie HILLMAN

ALTOS

Jenna COWANS
Renee FAJARDO
Alexandra GARRISON
Ianjai MOUNSEY-NDEMO
Laurel TUBMAN

BASSES

Andrew ADRIDGE
Wade BRAY
Jeremy NASMITH
Christopher PETERSEN
Michael Robert BRODER
Dérrell WOODS

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Land Acknowledgement

Opera Atelier gratefully acknowledges that the land on which we gather this evening is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples.

Toronto is covered by Treaty 13, also known as The Toronto Purchase of 1805, with the Mississaugas of the Credit. We invite OA's patrons to explore further the meaning of the Land Acknowledgement, videos on the Treaties by Chief R. Stacey LaForme, and a pamphlet on the history of Treaty 13 by visiting <http://mncfn.ca/>.

Today, Toronto (also known as T'karonto, from the Mohawk Language Kanien'kéha, meaning 'the place in the water where the trees are standing') is now home to many diverse First Nations, Inuit and Métis peoples and we are grateful to have the opportunity to continue to live, work, create, dance, make music and tell stories on this territory.



Opera Atelier Founding Co-Artistic Directors
Marshall Pynkoski and Jeannette Lajeunesse Zingg.
Photo by Bruce Zinger.

Welcome to
Opera Atelier's
2021/2022 Season

It gives us great pleasure to welcome you to Opera Atelier's 2021-2022 season, which we have titled *Wings of Desire*.

The name of this season is particularly apt. Throughout the past 19 months, you, our loyal supporters, have provided us with the means—the "wings"—to be able to continue to keep our exceptional artists employed with repertoire that has fed their bodies, minds and souls.

Tonight's film production has been four years in the making, and it is a measure of your kindness, faith and generosity that *Angel* has reached its completion even under such extenuating circumstances. The season also marks the extension of Measha Brueggergosman's involvement with Opera Atelier as Artist in Residence (AIR), in addition to her important contributions to this evening's production.

Opera Atelier firmly believes that live theatre functions as an important essential service, which plays a vital role in the wellbeing of audience members like yourselves. Your ongoing support has allowed us to continue to produce meaningful, fulfilling work for our artists, while providing you with life-enhancing theatre.

Thank you for your ongoing support. We ask that you continue to show your confidence in Opera Atelier's future until we have the pleasure of welcoming you back to live theatre productions next year.

Best wishes from both of us,

Marshall Pynkoski and Jeannette Lajeunesse Zingg

P.S. Please stay tuned for an exciting Spring Season announcement to be made early 2022.

Greetings

Welcome to Opera Atelier's 2021/22 Season: *Wings of Desire*!

We are delighted to share with you the beauty and excellence of *Angel*—a new Opera Atelier production envisioned specifically for film. We know you will be amazed by this tremendous achievement.

Please join us in extending warm congratulations to our Founding Co-Artistic Directors Marshall Pynkoski and Jeannette Lajeunesse Zingg for their leadership as they have guided the company into new artistic territory—their fervent commitment to providing work for artists, while providing our audiences with meaningful theatre, has yielded thrilling and beautiful results.

We would also like to applaud Marshall and Jeannette's return engagement at Versailles with a remounting of their critically acclaimed production of Grétry's *Richard Coeur-de-Lion*. In addition, they will also celebrate their investiture ceremony as Officers of the Order of Arts and Letters on the stage of the The Royal Opera. We are so proud of their well deserved international acclaim.

Of course, it is the support at home in Toronto that is fundamental to our success. On behalf of the Board of Directors, we would like to take this opportunity to acknowledge our corporate sponsors, government funders, foundations, patrons and you—our audience members—who made this production possible.

We would also like to thank *Angel*'s Executive and Associate Producers, whose extraordinary gifts to the company helped secure the film's future. We are truly blessed.

Thank you for your continued support, and enjoy the performance.

Opera Atelier Board of Directors



Thank you for joining us for the film premiere of *Angel*! This thrilling culmination of Edwin Huizinga's commission for Opera Atelier showcases the glittering talent of an exceptional company of singers, dancers, our talented creative team, and the incomparable Tafelmusik (Elisa Citterio, Music Director).

We think you will find *Angel* an unforgettable experience, incorporating the trademark Opera Atelier flair and excellence in the company's first project envisioned specifically for film. *Angel* was created with love and is dedicated to the memory of our dear colleague and friend, Jeanne Lamon (1949 – 2021).

The creation of *Angel* would not have been possible without the generous support of our donors, patrons and audience members. Thank you for the continued support you have shown us over the past year—we truly appreciate your steadfast dedication and belief in Opera Atelier's Founding Co-Artistic Director's exciting vision for the company's future.

I would like to take this opportunity to acknowledge our generous 2021/22 Season Supporters: The Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Ontario Cultural Attractions Fund, BMO Financial Group and Ontario Trillium Foundation.

Thank you again for joining us. We hope you enjoy the film!

Alexandra Skoczylas



COLIN AINSWORTH | **tenor**

For Opera Atelier: St. John The Evangelist in Handel's *The Resurrection*, title role in Mozart's *Idomeneo*, title roles in Charpentier's *Actéon* and Rameau's *Pygmalion*, Jason in Charpentier's *Medée*, Orphée in Gluck's *Orfeus and Eurydice*, and Renaud in Lully's *Armide*.

Elsewhere: Seattle Opera, Teatro Nacional de São Carlos (Lisbon), Royal Opera House (London), Greek National Opera, Vancouver Opera, Chicago Opera Theater, the Edinburgh Festival, Pacific Opera Victoria, Glimmerglass Opera, Calgary Opera, and orchestras such as the Vancouver Symphony, Toronto Symphony, Philharmonia Baroque (San Francisco),

Montreal Symphony, Orchestre Métropolitain, Chicago's Music of the Baroque, Tafelmusik Baroque Orchestra, and the Oregon Bach Festival.

Et cetera: colinainsworth.com



MIREILLE ASSELIN | **soprano**

For Opera Atelier: 11 productions. Highlights include Susanna in *The Marriage of Figaro*, Galatea in *Acis and Galatea*, Celia in *Lucio Silla*, and Morgana in *Alcina*.

Elsewhere: Five seasons with the Metropolitan Opera in NYC where roles have included Adele (*Die Fledermaus*) and Poussette (*Manon*), Zerlina (Garsington Opera & Théâtre des Champs Elysées), Mozart *Requiem* (Orchestre de chambre de Paris), *Christmas Oratorio* (Carnegie Hall), *Poppea* (Columbus Opera).

Et cetera: Hometown—Ottawa; Degrees from the RCM and Yale University; Trained with Canadian Opera Company Studio Ensemble.



JESSE BLUMBERG | **baritone**

For Opera Atelier: *Medée*, *Actéon*, and *Harmonia Sacra*.

Elsewhere: Jesse enjoys a busy schedule of opera, concerts, and recitals, performing repertoire from the Renaissance and Baroque to the 20th and 21st centuries. He has performed roles at Minnesota Opera, Pittsburgh Opera, Boston Lyric Opera, Atlanta Opera, Boston Early Music Festival, and at London's Royal Festival Hall. Jesse has made concert appearances with American Bach Soloists, Boston Baroque, Apollo's Fire, Montreal Baroque Festival, Arion Baroque, Early Music Vancouver, and on Lincoln Center's American

Songbook series. As a recitalist he appears often with pianist Martin Katz, and has collaborated with New York Festival of Song, Marilyn Horne Foundation, and Mirror Visions Ensemble.

Upcoming: Debut performances with Amsterdam Baroque Orchestra, recitals in Scotland, Wales, NYC, and San Francisco, and featured roles in *La finta tedesca* and *Circé* with Boston Early Music Festival.

Et cetera: He is featured on over twenty-five commercial recordings, including Schubert's *Winterreise* with Martin Katz, *Rosenmüller in Exile* with ACRONYM, *St. John Passion* with Apollo's Fire, *Cantates pour Luther* with Montréal Baroque, and the 2015 Grammy-winning Charpentier Chamber Operas with Boston Early Music Festival. Jesse is also the founder and artistic director of Five Boroughs Music Festival in New York City, and in 2021 he joined the faculty of Cleveland Institute of Music as a guest instructor of voice. jesseblumberg.com.



MEASHA BRUEGGERGOSMAN | soprano

For Opera Atelier: Elettra in *Idomeneo*, Vitellia in *La Clemenza di Tito*, *Something Rich & Strange*.

Elsewhere: On the opera stage, her recent highlights include the roles of Giulietta in *Les contes d'Hoffmann* at Dresden's Semperoper; Jenny in Weill's *Mahagonny* for Rome Opera, Hannah in Miroslav Srnka's *Make No Noise*, and Sister Rose in Jake Heggie's *Dead Man Walking* for Teatro Real, Madrid and the role as The Moon in *Caroline, Or Change* at the Elgin in Toronto. On the concert platform she has worked with many of the world's leading

orchestras such as the Orchestre de Paris, the Philadelphia Orchestra and the Los Angeles Philharmonic among others.

Upcoming: The worldwide pandemic put a stop to a lot of projects for the 20/21 season, but this only inspired Measha to keep inventing new ideas across the wide range of her musical styles and many interests. In the 21/22 season Measha will be joining the NSO Washington, the New World Symphony, Orchestre Symphonique de Montreal and the Toledo and Ann Arbor Symphony for concerts.

Et cetera: Ms Brueggergosman has performed across North America, Europe and Australia and champions the education and involvement of new audiences.



MEGHAN LINDSAY | soprano

For Opera Atelier: Over 12 productions. Highlights include Donna Anna in *Don Giovanni*, Ilia in *Idomeneo*, Alcina in *Alcina*, Giunia in *Lucio Silla* and Agathe in *Der Freischütz*.

Elsewhere: Paride (*Paride ed Elena*) Odyssey Opera Boston; Giunia in *Lucio Silla* (cover) Theatre Basel; Saffi (*The Gypsy Baron*) Luisa Miller (Opera Nova Scotia); Mimi in *La Bohème* (The Northern Lights Festival); recording Scarlatti's *La Sposa dei Cantici* (Ars Lyrica); soloist with the Houston Early Music Festival, Eurydice (Orfeo) at Stadsschouwburg Amsterdam; Fiordiligi in *Così fan Tutte* (Opera Studio Nederland).

Upcoming: Music and Beyond Festival; *Frauenliebe und Leben* (New ART/New MEDIA).

Et cetera: Meghan is the Co-Founder of the interdisciplinary collective New ART/New MEDIA; a Doctoral Researcher in Cultural Studies; an alumna of Opera Studio Nederland, The Glimmerglass Festival, and The Weill Music Institute of Carnegie Hall.



JOHN TIBBETTS | baritone

For Opera Atelier: *Angel*

Elsewhere: Credits include Figaro in *Il Barbiere di Siviglia* (Palm Beach Opera); Marullo in *Rigoletto* (Sarasota Opera); Schaunard in *La Bohème* (Cleveland Opera Theater); Escamillo in *La Tragédie de Carmen* (Hawaii Performing Arts Festival); Sander in *Zémire et Azor* (Opera Saratoga); Doncairo in *Carmen* (Richmond Symphony); Conte Robinson in *Il matrimonio segreto* (Cincinnati Chamber Opera).

Et cetera: John is the co-founder of Amelia Island Opera in Fernandina Beach, Florida. He received his Masters in Music from the University of Cincinnati College-Conservatory of Music and his Bachelor's in Music from Georgia State University in Atlanta, Georgia. www.operajohn.co/ Artist appears courtesy of Athlone Artists.



DOUGLAS WILLIAMS | **bass-baritone**

For Opera Atelier: Douglas made his Opera Atelier debut in 2017 as Figaro in *The Marriage of Figaro*, and has since appeared in three other productions, including the title role in *Don Giovanni*, and Lucifer in Handel's *The Resurrection*.

Elsewhere: In recent seasons, Nick Shadow in *The Rake's Progress* (Munich Philharmonic), Sciarrone in *Tosca* (Berlin Philharmonic), song recitals at the Philadelphia Chamber Music Society and Salzburg Mozarteum, *Pulcinella* with the Munich Philharmonic and Orchestra Philharmonique de Radio France, a streamed concert of Rogers and Hammerstein with

acclaimed violinist Daniel Hope, and chamber music at the Ludwigsburg Festival.

Creative Team



MARSHALL PYNKOSKI | **Co-Artistic Director, Opera Atelier**

Marshall Pynkoski's fascination with music, theatre and dance of the 17th and 18th centuries began in classes with the late Leonard Crainford and John Marshall, respectively Chairman and Major Examiner, Royal Academy of Dancing in London. His further studies with Florentina Lojekova (Master Artist of the Czech Republic) and David Moroni (the Royal Winnipeg Ballet) were pivotal in his decision to pursue a career as a dancer and director.

Early in Mr. Pynkoski's professional career, he had the opportunity to undertake in-depth studies of baroque opera and ballet in Paris. His studies continued with renowned baroque dramaturge Professor Dene Barnett at Flinders University in South Australia.

In 1985 he founded Opera Atelier with his partner Jeannette Lajeunesse Zingg and he has since directed a wide range of period productions of baroque and early classical opera and ballet in close collaboration with Tafelmusik Baroque Orchestra. He has acted as guest instructor at the Centre for Baroque Studies, Versailles under conductor Marc Minkowski and has collaborated with many of the finest artists in the world of early music.

His productions of opera and ballet have toured throughout North America, Europe and Asia. He is a recipient of numerous awards including the Toronto Arts Award, the Ruby Award for outstanding contribution to opera in Canada, and the TIME Magazine award for Classical music and he has been named Chevalier dans L'Ordre des Arts et des Lettres by the Government of France.

In 2013, Mr. Pynkoski had his Salzburg Festival debut with Mozart's *Lucio Silla* and in 2015 made his directorial debut at La Scala in Milan. In August 2018, he was joined by OA's entire creative team to direct and open a new production of Rossini's *Ricciardo e Zoraide* for the Rossini Opera Festival in Pesaro, Italy. Mr. Pynkoski was awarded the Order of Canada in 2018.

In 2019, he directed Grétry's *Richard Coeur-de-Lion* for the Royal Opera House, Versailles. Most recently he was made an Officer of the Order of Arts and Letters by the government of France.



JEANNETTE LAJEUNESSE ZINGG | Co-Artistic Director, Opera Atelier

Jeannette Lajeunesse Zingg has choreographed and performed in major theatres internationally. She received her training in London, Copenhagen and Paris, where she undertook in-depth studies of Baroque dancing from original source material. She credits her teachers (including her most important teacher/mentors—John Marshall and Florentina Lojekova) with instilling in her a love for dance history.

Ms Zingg has received the prestigious Toronto Arts Award, the Opera Canada Ruby Award for outstanding achievement in the field of opera in Canada and was named by TIME Magazine as one of Canada's most influential artists in Classical music. She has collaborated with conductors Marc Minkowski, Hervé Niquet, Christopher Hogwood, Andrew Parrott, David Fallis and Stefano Montanari and choreographed for dancers from the National Ballet of Canada, The Scapino Ballet, The Dutch National Ballet, La Scala Ballet, and Opera Atelier.

She has also choreographed and performed in numerous film projects. In 2013 Ms Zingg had her Salzburg Festival debut with Mozart's *Lucio Silla*, and in 2015 she made her choreographic debut at La Scala in Milan. In August 2018, she choreographed the opening production for the Pesaro Rossini Opera Festival featuring dancers from La Scala. Ms Zingg was awarded the Order of Canada in 2018.

In 2019 she choreographed the ballet for Grétry's *Richard Coeur-de-Lion* for the Royal Opera House, Versailles. Most recently she was made an Officer of the Order of Arts and Letters by the government of France.



EDWIN HUIZINGA | Composer

For Opera Atelier: Composer of *Inception*, *The Annunciation* and *The Eye and Eye's Delight*, tours to Royal Opera House Versailles and The Harris Theater for Music and Dance in Chicago. *Angel* marks the culmination of Huizinga's commission for Opera Atelier.

Elsewhere: Recently, Huizinga's work as a composer and performer appeared on the CBC GEM premiere of *Undisrupted*, a collaboration with Soprano Measha Brueggergosman, Rapper Jay Vernon, and the National Arts Centre Orchestra. In the 2020/21 Season, he made his debut conducting the Guelph Symphony, and will be conducting the Regina Symphony later this year. In the 2021/22 Season, Huizinga will be performing as a soloist with the Monterey Symphony, as well as performing with Apollo's Fire and Brandywine Baroque.

Huizinga is the Artistic Director of the Sweetwater Music Festival, and serves as the Director of the Baroque and Classical Academy at the Carmel Bach Festival, directing a new program for young musicians to build their own relationships to the community in which they live and beyond. He is also on the faculty of the Evolution Classical program at the Banff Arts Centre.

Additionally, Huizinga performs all over the world with his baroque ensemble ACRONYM, and his cross-genre folk and classical duo Fire & Grace with grammy award winning guitarist William Coulter.

Et cetera: Huizinga is determined to bridge the gaps between several different art forms, and can be found collaborating in many other genres such as the visual arts, circus arts, dance, and literature. He remains committed to mentoring and coaching young artists worldwide to fulfill their dreams in helping them blossom and show their authentic selves and creativity as artists. For more info, visit www.edwinhuizinga.com



DAVID FALLIS | Conductor

For Opera Atelier: Over thirty productions, including major works by Monteverdi, Mozart, Handel, Lully, Rameau, Gluck, Charpentier, and Weber, in Toronto and on tour to France, Japan, Korea, United States.

Elsewhere: Has conducted major productions for the Luminato Festival, Glimmerglass Festival, Soundstreams Canada, Singapore Festival, Festival Vancouver, Houston Grand Opera, Cleveland Opera, Wolftrap Theater, Utah Opera, Manitoba Chamber Orchestra, Windsor Symphony, Symphony Nova Scotia, Symphony New Brunswick, Orchestra London.

Conducts Soundstreams Choir 21, dedicated to contemporary choral and vocal ensemble music.

Recently completed a two-year appointment as Conductor of the Toronto Mendelssohn Choir; and a three-year appointment as the conductor of the MacMillan Singers, Faculty of Music, University of Toronto.

Et cetera: David Fallis worked as Historical Music Producer for the television series *The Tudors* and *The Borgias*. From 1990-2018 he was Artistic Director of the Toronto Consort, Canada's leading ensemble specializing in the music of the Middle Ages and Renaissance.



GERARD GAUCI | Resident Set Designer / Art Director

For Opera Atelier: Resident set designer Gerard Gauci has worked with the company since its inception. He has designed sets for all of Opera Atelier's repertoire including *Armide*, *Médée*, *Alcina*, *Don Giovanni* and most recently the online film presentations of *Something Rich & Strange* and *The Resurrection*.

Elsewhere: Gauci designs exhibitions for museums and galleries including the AGO, the Aga Khan Museum and the Gardiner Museum where in October 2021 he will unveil his design for the exhibition *Renaissance Venice: Life and Luxury at the Crossroads*.

Et cetera: Gauci has an extensive history of exhibiting his paintings in public and private galleries in Toronto, Montréal and across Canada.



TYLER GLEDHILL | Choreographer / Performer: Contemporary Solos

For Opera Atelier: Over 20 productions. Highlights include *Acis and Galatea*, *Armide*, *Alcina* and *The Angel Speaks*.

Elsewhere: Previously danced with Introdans, The Göteborg Ballet and Cullberg Ballet. Regularly collaborates with Citadel + Compagnie, The Dietrich Group and Stacey Tookey's Still Motion Dance. For his role in DA Hoskins' *PARIS1994/Gallery* in 2010, Tyler was nominated for a Dora Mavor Moore Award for outstanding performance in a dance show.



GRACE ANDREACCHI | Translator

For Opera Atelier: Grace Andreacchi has provided translations of Rilke's Marian poems for OA's productions of *The Angel Speaks* and *Something Rich & Strange*.

Elsewhere: Grace Andreacchi writes novels, plays, short stories and poetry. She lives in London with her little cat, Mimi.

Et cetera: Her semi-autobiographical novel, *I Am There Behind Your Eyelids Forever*, has just been published by Andromache Books. graceandreacchi.com



CHRISTOPHER BAGAN | Associate Composer / Assistant Conductor

For Opera Atelier: As Assistant Conductor: *Something Rich & Strange*, Handel's *The Resurrection*, *Don Giovanni*, *Idomeneo*, *Actéon & Pygmalion*; As Performer: *Actéon & Pygmalion*, *The Return of Ulysses*, *Médée*; As Repetiteur: *The Marriage of Figaro*, *Orpheus and Eurydice*, *Alcina*, *Persée*, *Abduction from the Seraglio*.

Elsewhere: Wainwright: *Hadrian* (COC, coach / repetiteur), Handel: *Ariodante* (COC, head coach / repetiteur), Mozart: *Marriage of Figaro* (Long Reach Opera, Assistant Music Director), Handel: *Semele* (SOLT, music director), Handel: *Giulio Cesare* (Zezere Arts Festival, Assistant

Music Director), Purcell: *King Arthur* (University of Toronto Schola Cantorum, Director).



MICHAEL LEGOUFFE | Head of Wardrobe / Costume Designer

For Opera Atelier: Head of Wardrobe since 2002. Cutter and Costume Builder for *Médée*, *Dido & Aeneas*, *Lucio Silla*, *The Abduction from the Seraglio*, and various costumes for other productions. Toured as Head of Wardrobe to Seoul, Columbus, Chicago, Penn State University, and Versailles.

Elsewhere: Costume Builder and Coordinator for Canadian Stage Productions of *The Tempest*, *Romeo & Juliet*, *A Winter's Tale*, *A Midsummer Night's Dream*, *Art, Red, and Cruel and Tender*. Dresser—*The Lorax*, *Showboat*, *The Phantom of the Opera*, *Ragtime*, *White*

Christmas and numerous Ross Petty Productions.



MICHAEL GIANFRANCESCO | Costume Designer

For Opera Atelier: *Alcina and Pygmalion*.

Elsewhere: Michael's set and costume designs for theatre, musical theatre, opera and dance have been seen across Canada and in Europe. His multifaceted designs include period, contemporary, conceptual and site specific work. He has worked in repertory with the Stratford Festival and Shaw Festival, and has designed productions for Canadian Opera Company, National Ballet of Canada, Ex Machina, Les Grands Ballets Canadiens, Opera Atelier, Canadian Stage Company, Royal Manitoba Theatre Centre, Citadel Theatre, Centaur

Theatre, Theatre Calgary, The Grand Theatre, Tarragon Theatre, Buddies in Bad Times, Segal Centre, Studio 180, Against the Grain, Young, People's Theatre, Queen of Puddings Music Theatre and The Royal Conservatory of Music. Michael's set design for *Cabaret* at the Shaw Festival was featured at the Prague Quadrennial for Performance Design and Space in 2015. He designed the costumes for *Ricciardo e Zoraide* at the Rossini Festival, for Opera Atelier co-artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zingg.

Et cetera: Michael has been recognized with the Virginia and Myrtle Cooper award in costume design (Ontario Arts Foundation), the Brian Jackson award, and the Tyrone Guthrie award (Stratford Festival).

Film & Audio



MARCEL CANZONA | Filmmaker

For Opera Atelier: Marcel first partnered with OA on a promotional video for the 2017 production of *Médée*. He most recently filmed, directed, and edited OA's performance of Handel's *The Resurrection*. Our new film *Angel* includes and elaborates on *The Eye and Eye's Delight*, the black and white production which opened *Something Rich & Strange*—Opera Atelier's first fully staged streamed production. Since its premiere, *The Eye and Eye's Delight* has been featured internationally on the Virtual Stage of the Harris Theatre in Chicago, as part of the Night of Ideas curated by the French Consulate, L'Alliance Française and L'Institut Français, and was the recipient of the Best Performances Award from the Experimental,

Dance and Music Film Festival.

Marcel also filmed and edited Opera Atelier's documentary, *The Making of The Resurrection*.

Elsewhere: Marcel began his career at King Ursa, a boutique advertising agency where he honed his skills of filming and editing. There he worked with brands such as Timberland, Shopify, Moosehead, and Canada Goose.

Et cetera: Marcel is a Filmmaker and Editor working in Toronto as ByeMarcel. For more information visit him on social media as @byemarcel or byemarcel.com



MATTHEW ANTAL | Audio Production

For Opera Atelier: Mr. Antal first performed with OA in 2017 and first did audio for OA in 2020. Highlights include: *Pygmalion Versailles/Chicago Tour* (musician), *Something Rich & Strange* (audio) and *The Resurrection* (audio).

Elsewhere: Credits include Tafelmusik's 2020-2021 virtual season (audio), Toronto Consort's 2020-2021 virtual season (audio), and Toronto Bach Festival 2021 (audio).

Et cetera: Matthew is an alumnus of the University of Toronto and the University of Victoria.

Artists of Atelier Ballet



ERIC CÉSAR DE MELLO DA SILVA | Artist of Atelier Ballet

For Opera Atelier: *Dido and Aeneas* (2016), *Medée* (2017).

Elsewhere: Danced with the National Ballet of Canada and the Royal Danish Ballet. Additional works performed include John Neumeier's *La Dame Aux Camélias*, Harald Lander's *Etudes*, August Bournonville's *La Sylphide and Napoli*, James Kudelka's *Cinderella*, Nikolaj Hübbe's *Swan Lake* and his full length *Raymonda*, Jiri Kilian's *Sarabande and Symphony of Psalms*; Nijinsky's *Rite of Spring*.

Et cetera: Eric César is moving back to Canada with his Canadian partner and he is very pleased and grateful to work with Opera Atelier. Eric will always treasure Opera Atelier's vitality and joyfulness on Baroque art.



TYLER GLEDHILL |

Choreographer / Performer: Contemporary Solos

Artist of Atelier Ballet

See bio on page 12



JURI HIRAOKA | **Artist of Atelier Ballet**

For Opera Atelier: Over 15 productions. Highlights include tours to Versailles and Chicago, *Harmonia Sacra* and *The Angel Speaks* in Versailles and Toronto.

Elsewhere: National Ballet of Canada (2002-2015) after graduating from Canada's National Ballet School.



Elizabeth KALASHNIKOVA | **Artist of Atelier Ballet**

For Opera Atelier: 15 productions. Highlights include *Médée*, *Armide* and *The Marriage of Figaro*.

Elsewhere: In addition to her work as a professional dancer, Elizabeth is pursuing a parallel career in psychotherapy with particular interest in developing a method that incorporates the arts to help those living with a chronic disability.

Et cetera: Shout out to all the wonderful people that come out to see and support the arts!



KEVIN LAW | **Artist of Atelier Ballet**

For Opera Atelier: Over 20 productions. Highlights include *Médée* at the Royal Opera House in Versailles, *Don Giovanni* in Tokyo and *Dido and Aeneas/Actéon* in Seoul.

Elsewhere: National Ballet of Canada (1995–2001) after graduating from the National Ballet School.

Et cetera: Kevin is very grateful to Marshall and Jeannette for the opportunity to perform with Opera Atelier and to his family Jen, Hugh and Isaac for their love and support.



COURTNEY LYMAN | **Artist of Atelier Ballet**

For Opera Atelier: Over 20 productions with highlights including *Persée*, *Armide*, *Iphigénie en Tauride*, *Médée* and *Don Giovanni* in Korea.

Et cetera: Danced with the National Ballet of Canada after having trained at the Goh Ballet Academy in Vancouver and been awarded the Solo Seal by the Royal Academy of Dancing, semi finalist at the Varna International Ballet Competition and a finalist at the Genée Competition in London, England.



KEALAN MCLAUGHLIN | Artist of Atelier Ballet

For Opera Atelier: Mr. McLaughlin first performed with OA in 2008. Highlights include: *Abduction from the Seraglio* and performing as the body double for Persée in *Persée* (Versailles).

Elsewhere: McLaughlin trained at the National Ballet School, has been a principal dancer with the Estonian National Ballet and Canada's Ballet Jorgen.

Et cetera: McLaughlin has travelled and worked internationally as a guest artist.

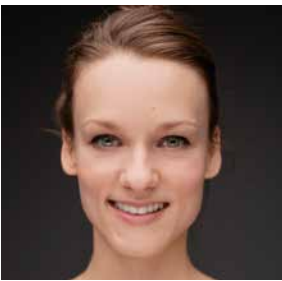


REBECCA MORANIS | Artist of Atelier Ballet

For Opera Atelier: Rebecca has been performing with OA since 2014. Highlights include: *Alcina*, *Idomeneo*, *Medée* (Toronto and Versailles), and *Actéon & Pygmalion* (Toronto, Chicago, and Versailles).

Elsewhere: Performances with the School of Atelier Ballet since 2008. She has also guested with The Toronto Consort, and joined them on tour to the Ottawa Chamberfest. Rebecca performed in four seasons of *The Nutcracker* with the National Ballet of Canada.

Et cetera: Rebecca loves teaching ballet to all levels of students, and has demonstrated in several of OA's filmed ballet classes.



JULIA SEDWICK | Artist of Atelier Ballet

For Opera Atelier: Julia's first production with Opera Atelier was *Acis and Galatea* in 2010. Highlights include *Der Freischütz*, *Orpheus and Eurydice* and *Armide* in Toronto and Versailles.

Et cetera: Julia is a graduate of Canada's National Ballet School and has danced with The National Ballet of Canada and as a guest with Les Grands Ballet Canadiens.



CYNTHIA SMITHERS | Artist of Atelier Ballet

For Opera Atelier: *The Resurrection*, *Something Rich & Strange*, 2nd Hunter/4th Nymph in *Actéon*, 3rd Spirit in *The Magic Flute*, Amore in *L'Incoronazione di Poppea*, eight seasons with the Artist of Atelier Ballet.

Elsewhere: Most recently, Cynthia was seen in Opera Atelier's *The Resurrection*, and in 2020, she sang in Opera Atelier's *Something Rich & Strange* and narrated *The Indigo Project* for the Tafelmusik Baroque Orchestra. Cynthia has spent three seasons at the Stratford Festival, where she performed in many shows including *A Chorus Line* in the role of Diana Morales.

She has also worked at various theatres across Canada.

Et cetera: Cynthia is grateful and humbled to be working with Opera Atelier in a time when the live performance community continues to face unprecedented challenges. She is keeping all arts workers in her thoughts.



MICHAEL SPENDLOVE | Artist of Atelier Ballet

For Opera Atelier: Mike has performed with Opera Atelier in 14 productions since 2008, touring to the Glimmerglass Festival, Chicago, and the Royal Opera House in Versailles.

Elsewhere: Trained at Canada's National Ballet School, and performed professionally for several years with Hong Kong Ballet, and Peter Schaufuss Balletten in Denmark.

Et cetera: Mike lives outside Vancouver, BC with his dancer / bridal designer wife Angel.



EDWARD TRACZ | Artist of Atelier Ballet

For Opera Atelier: Over 20 productions. Highlights include *Actéon & Pygmalion*, *Armide*, *Persée* and *Lucio Silla*.

Elsewhere: National Ballet of Canada (2002-2008), Orlando Ballet (2008-2009), Nevada Ballet (2009-2010), Ballet Theatre of Maryland (2010-2011). Edward trained at the National Ballet School (Toronto) and the Kirov Academy (Washington DC).

Et cetera: Edward has performed in film as the Dance Double for the “amphibious man” in Guillermo Del Toro’s 2018 award winning *The Shape of Water*.



DOMINIC WHO | Artist of Atelier Ballet

For Opera Atelier: Dominic has performed in 6 productions for Opera Atelier. Highlights include *Orpheus and Eurydice* (2015) and *Armide* (Canada and Versailles).

Elsewhere: Dominic also performs in Europe. Most recently in Grétry’s *Richard Coeur-de-Lion* staged and choreographed by OA Co-Artistic Directors at the Royal Opera House in Versailles.

Et cetera: Dominic creates shows and dance films for his own company, “Who Creations” which can be found at www.who creations.ca.



ANGEL WONG | Artist of Atelier Ballet

For Opera Atelier: Ms. Wong first performed with OA in 2009. Highlights include: *Armide* (Toronto & Versailles); Charpentier’s *Medée* (Toronto & Versailles); *Persée* (Toronto and Versailles); *Iphigénie en Tauride* (Toronto) and *Alcina* (Toronto).

Elsewhere: Wong trained The Australian Ballet School in Melbourne, Australia.

Et cetera: Wong has performed with The Hong Kong Ballet, English National Ballet and Birmingham Royal Ballet, among others. Career Highlights include Princess Aurora in *The Sleeping Beauty*, Balanchine’s *Western Symphony*, and the second shade variation in *La Bayadère*.

Wong is married to fellow Artist of Atelier Ballet Michael Spendlove and together they have a daughter.



XI YI | Artist of Atelier Ballet

For Opera Atelier: *Idomeneo* (2019), *Don Giovanni* (2019), Handel’s *The Resurrection* (2021).

Elsewhere: Performances in Italy, New Zealand, Australia, Germany, France, NYC. Xi studied at the Beijing Dance Academy (BDA) for 10yrs, and was awarded 4 years of full scholarship. He represented the BDA outreach with the Accademia Nazionale di Danza, Roma. He was one of the principal dancers in a production choreographed by the Royal Winnipeg Ballet’s resident choreographer, Peter Quanz. He has also performed with the National Ballet of Canada.



JEANNETTE LAJEUNESSE ZINGG |

Co-Artistic Director, Choreographer

Artist of Atelier Ballet

See bio on page 10

Stage Management



MELISSA ROOD | Production Stage Manager / Script Supervisor

For Opera Atelier: *The Resurrection*, Filmed in 2021.

Elsewhere: Selected credits include Beau Dixon's *Cabaret Freedom: The Spirit and Legacy of Black Music*, Robert Lepage's *Coriolanus*, and Christopher Plummer's *A Word or Two* (Stratford Festival—21 Seasons); *La Bohème*, *Turandot*, *Jenufa*, *Il viaggio a reims*, *La Traviata*, *Xerxes*, *Giasone*, *Emperor of Atlantis* (Canadian Opera Company—10 Seasons); *Hansel & Gretel*, *Stickboy*, *Dark Sisters* (Vancouver Opera); *Thaïs* (Pacific Opera Victoria); *Julius Caesar*, *Stars: Together*, *The Wedding Party* (Crow's Theatre); Opening & Closing Ceremonies of the

Asian Games in Doha, Qatar. Arts educator, youth advocate, and social work student, Rood has a special interest in prison theatre, and has worked as a research assistant investigating dance as a therapeutic tool.

Et cetera: Love to those who kept her heart safe in these long months, and gratitude to those inviting her to help tell a different story.



NAN SHEPHERD | Assistant Stage Manager

For Opera Atelier: 31 productions. Highlights include *Armide*, *Medea* and *Actéon & Pygmalion* at the Opera Royale in Versailles.

Elsewhere: As a stage manager, Nan has worked with Canadian Stage Company, Video Cabaret, the National Arts Centre, Buddies in Bad Times Theatre, Soulpepper, Optic Heart Theatre, Obsidian Theatre, Theatre Columbus, Factory Theatre, Harold Green Jewish Theatre, Volcano, Motion Live & Against the Grain Theatre. As assistant stage manager, she's worked with Nightwood Theatre, Mirvish Productions, Soundstreams, Luminato & Thousand Islands Playhouse.



FARNOOSH TALEBPOUR | Apprentice Stage Manager

For Opera Atelier: *Resurrection* 2021, *Return of Ulysses* in 2018 (Toronto).

Elsewhere: *Serving Elizabeth* (Stratford Festival), *Something Bubbled Something Blue* (TIFT/Outside the March), *Angelique* (BTW/Factory theatre), *Iphigenia and The Furies* (Saga Collectif), *Erased* workshop 2021 (Open Heart Surgery Theatre).

Et cetera: Talebpour attended York University and is an independent artist in Toronto working with groups such as Laboratory of Artistic Intelligence, Vanier College Productions and any exciting theatre opportunities that come her way.



CAITLIN MEARS | Apprentice Stage Manager

For Opera Atelier: Rehearsal Assistant for *The Resurrection* (2021), *Don Giovanni* (2019).

Elsewhere: Apprentice Stage Manager: *Three Tall Women* (Stratford Festival), *Cinderella: The Panto* (Capitol Theatre), *August: Osage County* (Soulpepper); Festival Theatre Production Assistant (Stratford Festival); Stage Manager: rochdale (SummerWorks); Apprentice Production Manager: *Twelfth Night* (a Company of Fools).

Et cetera: Caitlin is a 2019 graduate from York University's Theatre Production program. She would like to thank her friends, family, and mentors for all of their support over the years.



KELSEY JENSEN | Rehearsal Assistant

For Opera Atelier: *Angel* (Toronto)

Elsewhere: *Box and Cox* (Black Cat Theatre Company), StartUP Theatre Festival (University Players), *Romeo and Juliet* (University of Windsor)

Et cetera: Kelsey recently graduated the University of Windsor and is an emerging artist located in Barrie and Toronto looking forward to starting her career.

Special thanks go to our Stage Management Team
for their efforts during the process of rehearsals,
recording and filming for *Angel*. We salute you!

SUPPORT THE MAGIC OF OPERA ATELIER YOUR GIFT MATTERS!

Did you know the cost of your ticket only covers a small percentage of production costs?

Tonight's performance was made possible because people like yourself have chosen to support the magic of Opera Atelier.

All gifts are deeply appreciated and those over \$10 are eligible for a tax receipt for the full amount.

Donate at operaatelier.com or contact Dan Hickey, Director of Development at 416.703.3767 x226



Olivier Laquerre and Artists of Atelier Ballet in Opera Atelier's 2017 production of Charpentier's *Médée*. Photo by Bruce Zinger.

THANK YOU



A warm and grateful thank you goes to you,
our wonderful audience members and
patrons—the Opera Atelier family.

Thank you for believing in Opera Atelier
and in the power of art.
Together, we can do anything!



Full Opera Atelier cast and crew on stage at the Royal Opera House Versailles. Photo by Bruce Zinger.

About Opera Atelier



“Opera Atelier is a threshold—a point of departure for reinvention and new discoveries.”

—PYNKOSKI/ZINGG

Tenor Colin Ainsworth and the Artists of Atelier Ballet in Opera Atelier's 2012 production of Lully's *Armide*. Photo by Bruce Zinger.

Opera Atelier is North America's leading opera/ballet company dedicated to the creation of period productions that are realized as complete artistic statements—with equal attention given to music, dancing, acting, and design.

For Opera Atelier, the pivotal aspect of period production lies in the in-depth examination of the original intentions of composers, choreographers and librettists in order to find new ways to challenge ourselves as artists in the 21st century. A period production is not a museum piece; it is a new creation taking its own place in history.

While maintaining a core repertoire that extends from Monteverdi to Mozart, Opera Atelier also explores works of the 19th Century and is committed to the development of new Canadian repertoire for voice, dance and period instruments.

With productions performed in partnership with award-winning period-instrument orchestra, Tafelmusik (Elisa Citterio, Music Director), Opera Atelier strives to promote Canadian artists in its work, and is committed to training the next generation of Canadian singers, dancers, composers, designers, and technicians through apprenticeships and extensive workshops.

For more than 35 years, Opera Atelier has maintained a commitment to diversity, equality, and inclusion through representation of BIPOC artists and personnel in administrative and board positions. In 2015, Opera Atelier's Co-Artistic Directors assembled an Artistic Advisory Board that includes BIPOC artists and advisors who have played important roles in the development of the company.

Opera Atelier believes in making opera and ballet accessible to a wide public through national/international touring and programs for the Deaf and Hard-of-Hearing and the Blind and Partially-Sighted communities. OA also extends the company's accessibility through the creative use of media and our Making of an Opera program—the company's in-person workshop and online learning modules for high-school students across the GTA and beyond.

Led by founding Artistic Directors Marshall Pynkoski and Jeannette Lajeunesse Zingg since 1985, Opera Atelier has toured to major opera houses and festivals internationally. Most recently, Pynkoski and Zingg were both named members of the Order of Canada and Officers of the Order of Arts and Letters (Officiers dans l'Ordre des Arts et des Lettres) by the French Republic.

About Tafelmusik

Led by Music Director Elisa Citterio and Executive Director Carol Kehoe, Tafelmusik is an orchestra, choir, and experience that celebrates beauty through music of the past.

Founded over 40 years ago on the pillars of passion, learning, and artistic excellence, Tafelmusik continues to bring new energy to baroque music and beyond. Historically informed performances of 17th- to 19th-century instrumental and choral music (led by Chamber Choir Director Ivars Taurins) share the stage with vibrant, insightful multimedia programs, and bold new music written just for the group. Each piece is played on period instruments, underscored and illuminated by scholarship.

Through dynamic performances, international touring, award-winning recordings, and comprehensive education programs, Tafelmusik invites audiences to engage with beauty and experience the breadth of emotion music can inspire.

tafelmusik.org

TAFELMUSIK



Photo by Dan Banko



Photo by Dan Banko

ELISA CITTERIO

The brilliant violinist Elisa Citterio joined Tafelmusik as Music Director in 2017. In her native Italy she divided her artistic life between orchestral work and an intense schedule as a chamber musician. She has recorded and toured, often as leader, with Italy's pre-eminent period ensembles, and from 2004 to 2017 was a member of the Orchestra del Teatro della Scala di Milano. With her arrival in Toronto, Elisa's renown has spread through North America. She recently appeared as guest director of Québec's Les Violons du Roy. Elisa was awarded 2019 Leonardo Award for Arts, Science & Culture by the Italian Chamber of Commerce for her contribution to the cultural and intellectual life of Canada.

Elisa comes from a musical family, including her composer mother and brother, and graduated with highest honours in violin and viola from L. Marenzio Conservatory in her hometown of Brescia. Her discography includes more than 35 recordings of Vivaldi, Bach, Handel, Corelli, Monteverdi, and Haydn.



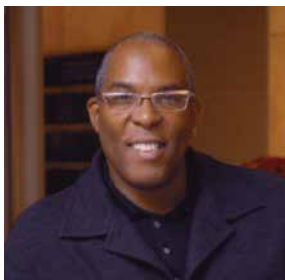
Conductor David Fallis leading members of Tafelmusik and the Nathaniel Dett Chorale during a recording session for *Angel* at Grace Church on-the-Hill. Photo by Bruce Zinger.

About The Nathaniel Dett Chorale

The multi-faceted vocalists of The Nathaniel Dett Chorale perform all styles and genres of music as appropriate to the traditions of Africa and its Diasporas. The Chorale's mission is to build bridges of understanding, appreciation, and acceptance between communities of people through the medium of Afrocentric choral music.

Founder D. Brainerd Blyden-Taylor named The Nathaniel Dett Chorale after internationally-renowned African Canadian composer R. Nathaniel Dett (1882-1943) to draw attention to Dett's legacy, to the breadth of Afrocentric choral music, and to be a professional choral ensemble where persons of African heritage can be well represented.

Currently in its 23rd Season, The Nathaniel Dett Chorale was recently named Artist in Residence at The Harriet Tubman Institute for Research on Africa and its Diasporas at York University.



D. BRAINERD BLYDEN-TAYLOR

D. Brainerd Blyden-Taylor is the Founder, Artistic Director and Conductor of The Nathaniel Dett Chorale, Canada's first professional chamber choir dedicated to the creation, preservation and performance of Afrocentric choral music of all genres.

Mr. Blyden-Taylor has worked extensively as an educator at the university, public school and community levels; and was awarded the degree Doctor of Laws (honoris causa) from York University, Toronto for his service to education. He is in demand as a guest conductor, clinician, adjudicator and lecturer, both nationally and internationally.

Mr. Blyden-Taylor has been an active and dedicated church musician for more than 50 years, and serves currently as Director of Music at All Saints Kingsway Anglican Church, Toronto.



Members of the Nathaniel Dett Chorale during a recording session for *Angel* at Grace Church on-the-Hill. Photo by Bruce Zinger.



A Tribute to
**Jeanne
Lamon**

A Dear Friend,
Treasured Colleague
and Collaborator
for more than 35 Years



The Artists of Atelier Ballet in Opera Atelier's 2015 production of Lully's *Armide*. Photo by Bruce Zinger.

On March 8, 2021, Jeannette and I received our last direct communication from Jeanne Lamon. It references an important event in our lives:

What I wouldn't give to sit in the audience for an OA performance of Armide...better yet, in the pit. That was truly a peak experience for me, that performance in Versailles. I will never forget it.

Thank you for all the wonderful memories.

*Much love,
Jeanne*

Jeanne Lamon took part in Opera Atelier's very first production at the Royal Ontario Museum as part of the Bach Tercentenary. OA was little more than a dream at the time, and we produced Bach's *Coffee Cantata* in the lecture hall of the ROM. Jeanne, with her characteristic generosity, assembled a small ensemble to accompany us, and refused any remuneration herself.

Decades later, Jeanne and the entire Tafelmusik Baroque Orchestra arrived in Paris on November 15, 2015 to play in Opera Atelier's production of Lully's *Armide* at the Royal Opera House/ Versailles. Tafelmusik arrived just days after the Bataclan Terrorist Attack which put major historic sites in Paris and Versailles into lockdown. But the Royal Opera House decided to proceed with our production as an act of solidarity—a refusal to be terrified in the face of terror.

The opportunity to perform Lully's masterpiece about the Muslim Warrior Princess, Armide, and the Christian Knight, Renaud, was a life changing event—particularly, given the circumstances.

Upon our return to Toronto, we received the following email from Jeanne, and we have kept it ever since as

a momento of an extraordinary shared experience. It seems a fitting tribute to Jeanne, to share this email with you in its entirety.

Dear Marshall and Jeannette,

I want to thank you for this experience we just had. And to apologize for not doing so in person after the last performance. I was so choked up...closer to bawling...that I had to hide from the crowds. Something, or many things, about this touched me very deeply and whenever I think about Colin singing "Trop malheureuse Armide, hélas!", or the dancing in the passacaille, or that amazing choir from Versailles, or ANY part of the 5th act...the list goes on...the tears well up.

What a gorgeous opera, what a gorgeous production! If I ever doubted that playing baroque music would help the world, I know now that it absolutely does in very deep ways.

Thank you, Marshall and Jeannette, for everything you've done to make this experience possible. I hope you have some time to come down from whatever planet this has put you on...

*With love and gratitude,
Jeanne*

We send love and support to Christina Mahler, and to the entire Tafelmusik family.

Marshall Pynkoski and Jeannette Lajeunesse Zingg

Synopsis / Director's Notes



Soprano Mireille Asselin with Artist of Atelier Ballet Tyler Gledhill and Baritone Jesse Blumberg performing *The Angel Speaks* in the Royal Chapel Versailles with members of Tafelmusik (2018). Photo by Bruce Zinger.

Opera Atelier's *Angel* is the culmination of a project that has been developed continuously since 2015. The first iteration of *Angel* (titled *Inception*) was presented by OA in the Royal Chapel at Versailles as part of the official Canada 150 celebrations in France.

Canadian composer Edwin Huizinga's new component parts of *Angel* have been added on a yearly basis and performed to great acclaim in Toronto, Chicago (The Harris Theatre for Music and Dance) and Versailles (The Royal Opera House). Each new iteration has been created to stand on its own, or to be performed in the context of the project as a whole.

Angel explores timeless themes of heroes versus anti-heroes, loss of innocence, isolation and redemption. The story—although loosely chronological, is not meant to be linear. The texts selected from Milton's *Paradise*

Lost and Rilke's mystic poetry have been chosen (to quote Adam Nicolson) "not so much for their clarified straightforwardness as for their richness, suggestiveness, and harmonious resonances".

The action is broken down as follows;

- Angel
- Separation
- Creation
- Sacrifice
- Harbinger
- Incarnation

It is our hope that the music, text, dancing and staging of *Angel* will wash over you like a dream—giving you a brief respite from the rather fraught world we currently inhabit.

Marshall Pynkoski



Choreographer's Notes

Artists of Atelier Ballet from *Angel*. Photo by Bruce Zinger.

Angels are to be found in many diverse cultures, worldwide. It is a privilege to work with the Artists of Atelier Ballet, who are to me, angelic beings of diverse backgrounds who come together to realize a vision of beauty and power. The idea of angels has been with me for many years, beginning with *The Angel Speaks*—created and performed in the Royal Chapel Versailles and revived in Toronto.

The gracious bearing and elegant patterns of baroque dance seemed ideal for the depiction of celestial beings. *The Angel Speaks* was followed by the creation of seraphic dances in a modern ballet style appropriate to Edwin Huizinga's beautiful composition, *The Eye and Eye's Delight*, filmed at the end of 2020.

I had prepared and rehearsed dances for angels for our planned Spring 2020 production of Handel's *The*

Resurrection, and re-choreographed the opera with physical distanced dances for our Spring 2021 filmed presentation of Handel's chef-d'oeuvre.

For *Angel*, I have had the great pleasure of working with the music of Antonio Vivaldi, reimagined by Max Richter. This has inspired dances with strong baroque roots, also somewhat reimagined, in keeping with the music.

This along with a new composition by our team of Edwin Huizinga and Christopher Bagan, has resulted in a new style perhaps best defined as 21st Century Baroque.

The beautiful solos in contemporary style are created and danced by Tyler Gledhill.

Jeannette Lajeunesse Zingg

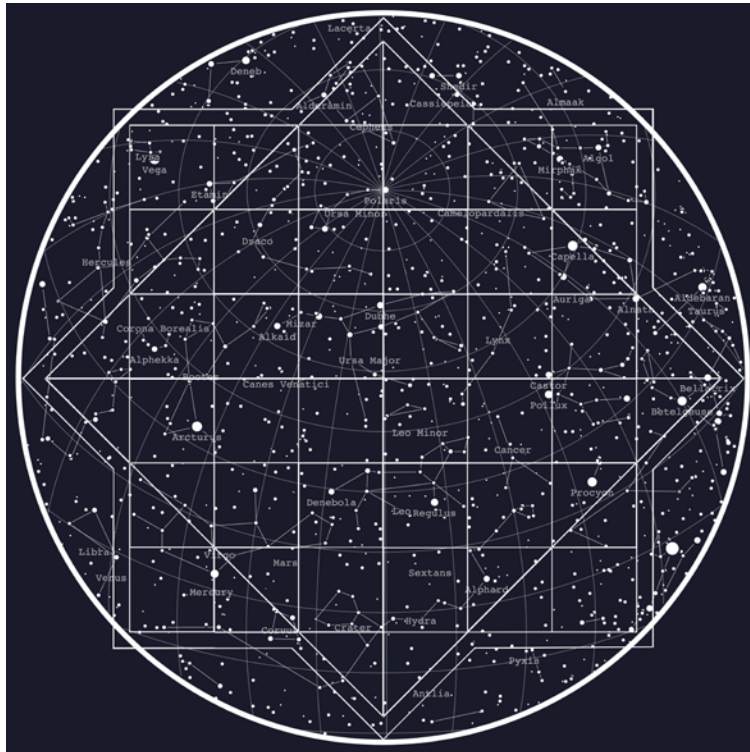
Set Designer's Notes

Angel is Opera Atelier's third video offering but its first conceived exclusively as a film. Our previous online presentations were *Something Rich & Strange* and *The Resurrection* and both were hybrid creations which evolved as the restrictions and lock-downs of the early days of the COVID-19 pandemic came into effect. These works melded concepts and designs originally intended for the stage with film techniques and technologies that allowed us to continue presenting new and original works while observing public safety measures that saw theatres and concert halls closed to audiences and performers for an unspecified length of time.

When planning the 20/21 season it was clear that the opening of theatres and the return of audiences remained uncertain. We decided then to think of *Angel* solely as a film and while it meant shifting our point of view away from the theatre and our comfort zone, it also liberated us from working within the confines and conventions of a traditional stage.

As we met over many months with filmmaker and collaborator Marcel Canzona we began to understand the world of possibilities that film made available to us. Suddenly we were no longer confined to a frontal view of the action. It could be seen from the sides, the back and from above. The action could be presented in full colour or black and white or a combination of the two. Cross-fades allowed images to merge seamlessly and changing scenes no longer required a curtain to be dropped in

or set pieces moved in front of an audience. Painted backdrops could be replaced with digital images that could then be manipulated or animated. Perhaps most importantly the faces and gestures of our singers and dancers could finally be viewed up close adding a new element of nuanced emotion to their performances and our experience of them.



Gerard Gauci's design for a dance floor depicting the night sky as seen from Toronto, September 25, 2021

The libretto taken from the poetry of Milton and Rilke overflows with mystical imagery that challenged me to think symbolically rather than literally. Normally I work with a story that follows a chronological set of acts and scenes with proscribed locations and special effects. *Angel* unfolds as a series of chapters that suggest a progression from one state to another with no specified locations. Since the action centres on the fall of Lucifer from heaven and most of the characters are angels I chose to create a setting not on earth but somewhere in the

cosmos. Geometry and the starry sky are the inspiration for this design created from simple building materials and atmospheric lighting. Though I began my research by looking at elaborate 18th century maps of planets and constellations this is not what I would call a "period-inspired" design. Rather, like Edwin Huizinga's new composition it is rooted absolutely in the present day, so much so that the floor on which the performers sing and dance will mirror what's above their heads by depicting the night sky as seen from Toronto on the first night of filming.

Gerard Gauci

Composer's Notes

Angel is a new work which brings forth a mixture of styles and musical colours, inspired by the text of John Milton's *Paradise Lost* and the mystic poetry of Rainer Maria Rilke as translated by American playwright, Grace Andreacchi.

I composed the majority of *Angel* in a small cabin nestled in the redwoods of California. During this time, I would routinely take Rilke and Milton's poetry out with me on long hikes, imagining how these words could be conveyed through music, and ultimately intensified through the beautiful voices of Opera Atelier's cast—the various possibilities bouncing around my mind and heart.

As a composer, I aim to write for individuals, allowing myself to act and react to their passion for music, poetry and the art form. It is my hope that you will see the distinct personality of each cast member reflected in their character's vocal writing and musical accompaniment.

The creation of *Angel* has been nothing short of joyous. Between my time brainstorming with Marshall Pynkoski, to receiving new texts from Grace Andreacchi, to hearing the voices of The Nathaniel Dett Chorale resounding through Grace Church on-the-Hill during rehearsal, each step of this process has allowed me to work with an

amazing array of artists to create something bigger and more beautiful than I could have ever anticipated.

I wish to extend my gratitude to Christopher Bagan, with whom I composed our most recent piece titled, *Angel*. During the composition process, we functioned like a true duo, passing passages and ideas back and forth, working all hours to create music that delivered power, emotion and beauty.

Moreover, I am particularly pleased that *Angel* will feature the immense talents of Tafelmusik led by the incomparable Elisa Citterio. Playing baroque violin myself, and having performed and toured with Tafelmusik for many years, this is a full circle moment and it brings me great joy to be making music together—around the table if you will!

I remain grateful for the curiosity in today's musical landscape, and I hope that this collaborative score—a mélange of baroque, contemporary, and so many other ingredients that make up our musical lives—offers something new for your ears.

Edwin Huizinga



Composer/violinist Edwin Huizinga
with Artist of Atelier Ballet Tyler Gledhill
performing at the Royal Chapel
Versailles, 2017. Photo by Bruce Zinger.

Bruce
Zinger

Conductor's Notes

Angel has been created through a long process of evolution and development. Starting with Edwin Huizinga's beautiful *Inception* (a solo violin piece in the manner of J. S. Bach's famous *Partitas for Solo Violin*), the work has grown in depth and complexity. Now in its fully-fleshed form, it includes music by Edwin and his colleague Christopher Bagan (also Opera Atelier's Assistant Conductor and master of keyboards of all kinds!), William Boyce, Matthew Locke, and Max Richter. (Richter is another modern composer who has been deeply inspired by Baroque music, and his take on Vivaldi's *Four Seasons* has become something of an instant classic.)

Throughout the assembling and integration of these many elements, we have been guided by a consistent aesthetic: to create a musical score which is distinctively contemporary in outlook, but which is guided by the faith in beauty and story-telling which is at the heart of Baroque opera. Even in selecting the Baroque works (William Boyce's "Overture" to *Here all thy active fires diffuse* and Matthew Locke's "Curtain Tune" to his incidental music for *The Tempest*) we chose works which have what one

might call a modern feel. They both are daring in their form and harmonies, and take traditional Baroque forms, like the French Overture, and give them a decidedly unusual treatment.

In all of this growth over the years, we have had the constant accompaniment and inspiration of Tafelmusik, now with the full orchestra. And it is so exciting in this final incarnation to be working with the Nathaniel Dett Chorale, led by their Founder and Artistic Director D. Brainerd Blyden-Taylor. The texts are selections from John Milton's masterpiece *Paradise Lost*, interwoven with poems by Rainer Maria Rilke, in new translations by Grace Andreacchi. (In a remarkable coincidence, one of Grace Andreacchi's most successful novels, *Music for Glass Orchestra* (1993), is partly a discourse on the music of J. S. Bach, especially the *Partitas for Solo Violin*, which inspired Edwin's *Inception*.) The combination of words by Milton and Rilke is formidable, and we have been deeply inspired by their power and subtlety.

David Fallis

Associate Composer Notes

An extraordinary set of circumstances surround my involvement as Associate Composer on the final commission for Opera Atelier's *Angel*. Through the projects I have worked on in the past few years with Edwin, I would say the most exciting development was the discovery that we really could work as a partnership to create music that highlighted each of our respective creative strengths. For Opera Atelier to believe in and support this arrangement fully allowed us to bring to life a new work created entirely in the spirit of collaboration. Edwin and I completed nearly all the work remotely (a fitting arrangement under the current circumstances!) exchanging sketches, ideas and then later orchestrations and drafts of full movements, checking in over daily Zoom calls to discuss and clarify details and plan next steps. With a relatively short time frame to create this work, there

was no time to get stuck or hung up on a particular idea. This was where the collaborative creation process shone through: whenever there was something that one of us had written, but were perhaps unsure how to develop, we could pass it off to the other. This invariably yielded more interesting and refined solutions that would have taken much longer to materialize working on our own.

I believe the working rhythm we cultivated is analogous to the many collaborative partnerships that already exist within the Opera Atelier creative team, the most enduring of these of course being that of its Founding Co-Artistic Directors. I am thrilled to have been a part of this show and look forward to sending it out into the world!

Christopher Bagan

Filmmaker's Notes

Angel is, in part, an extension of the first short film I created with Opera Atelier: *The Eye and Eye's Delight*. Ever since filming Edwin Huizinga's original composition I have hoped for another opportunity to work with him. Happily, the opportunity presented itself in the form of the present film, titled *Angel*.

Angel is a marriage of multi-camera and single-camera production, as some dance elements call for improvised camera movements, while other story elements call for deliberately storyboarded frames. The end result is a unique blend that mimics the primordial chaos and order described by librettists John Milton and Rainer Maria Rilke.

From a technical perspective, the major challenge of this film has been setting the action outside of earth, without the assistance of Gerard Gauci's painted backdrops. New lighting techniques and set design plus lessons gleaned from the history of black & white film allow us to unshackle ourselves from the earthly bounds of our venue and enter a surreal, dream-like world.

Marcel Canzona



Soprano Measha Brueggengosman and Artist of Atelier Ballet Julia Sedwick in *The Eye & Eye's Delight*. Image by Marcel Canzona.

Translator's Notes

Rilke's Terrible Angels

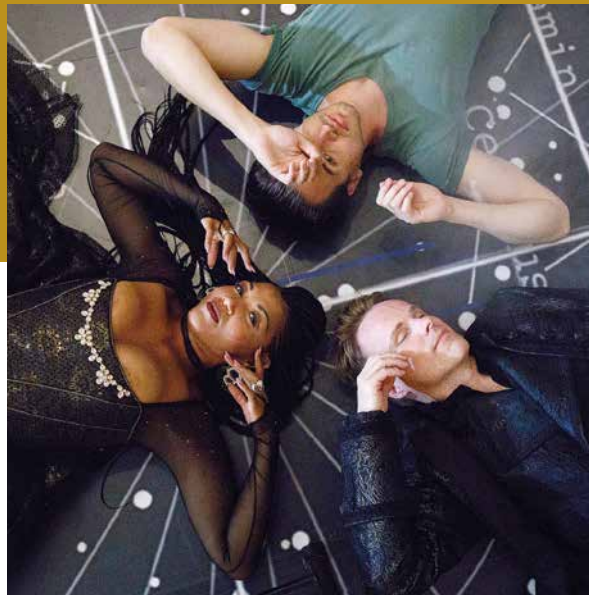
Rilke has a thing about angels. He claims one of them spoke to him out of the stormy tempest, one dark night when he was out wandering upon the walls of his borrowed castle, as one does. His angels are not recognisably a part of the Christian tradition, but seem to reach back to something altogether more primal, more terrible. I like the way the word 'terrible' plunges us into the archaic world of 'men and angels', and mirrors quite accurately Rilke's use of 'schrecklich', that which terrifies, amazes, fills with fear and awe.

The poems *Adam and Eve* date from an earlier period, when Rilke was in Paris. Their first verses closely resembling one another, the poems are well-known as relating to the sculptures on the west front of Notre Dame, and in this sense may be said to belong to Rilke's 'poetry of things'. The statues are freely imagined copies, the originals having been destroyed during the Revolution. Viollet-le-Duc placed these statues of Adam and Eve, sculpted by Jean-Louis Chenillon, on either side of the central rose as part of his massive restoration programme. Where they stood, waiting patiently for the poet to gaze up at their beauty and respond.

Grace Andreacchi

The Marvels of Opera Atelier's *Angel*

By Richard Ouzounian



Once again, it is a transcendent morning after following a triumphant night before.

Marshall Pynkoski and Jeannette Lajeunesse Zingg are on the phone only a few hours after concluding the filming of Opera Atelier's monumental new work, *Angel*.

We had a similar conversation following the completion of *The Resurrection* last spring, but—glorious though that work was—Pynkoski hastens to declare that *Angel* has been “the most magical, unexpected experience in our careers.”

Lajeunesse Zingg is quick to agree. “A wonderful creation. A true collaboration. Everyone gave 200%. The work has taken on a life of its own.”

And this truly was different. Opera Atelier's long and distinguished history has been devoted to work from the Baroque era, but *Angel* is totally original—an opera/ballet composed by Canadian Edwin Huizinga with Associate Composer Christopher Bagan using texts by John Milton and Rainer Maria Rilke that deal with the struggle between good and evil.

It has been in development for the past six years, with sections of it gradually being revealed to the public in Opera Atelier's programs.

“We couldn't have done it any other way,” insists Pynkoski. “It had to grow organically, just like Opera Atelier has grown organically, when like-minded people have appeared and joined us.”

Colin Ainsworth, who appears prominently in the work “has been with us for more than 20 years. That's the

beauty of the way we create. We don't have to explain to each other. We're all on the same page, but we don't spend all our time together.”

One of the marvels of *Angel* is the way the very different texts of Milton and Rilke complement each other.

“I never knew Rilke existed until I met Jeannette,” admits Marshall.

“His writing makes you feel like you've just been plugged into another world,” enthuses Lajeunesse Zingg. “The mystic poetry and the obsession with angels.”

The realistic Pynkoski counters with, “But you can't live a dream for an hour and a half. That's why we need Milton as well. One poet told the story, the other reflected on it, both intellectually and spiritually.”

“But we're not looking for a linear tale,” explains Lajeunesse Zingg, “it's a series of impressions. It takes us through a journey.”

And every journey needs a guide at its centre to be its Angel.

Opera Atelier had to look no further than its Artist in Residence, Measha Brueggergosman, who has been part of the work in its earlier incarnations.

“Measha was excited by the very prospect of the project,” says Pynkoski, “and when we told her who the composer would be, that clinched the deal.”

“I love Edwin, I'm crazy about his music!” Lajeunesse Zingg recalls Brueggergosman exclaiming, and she lived up to her enthusiasm, flying to California to work with him in the cabin he lives in there and then, in turn, inviting



Associate Composer Christopher Bagan with Tenor Colin Ainsworth during a recording session for *Angel* at Grace Church on-the-Hill. Photo by Bruce Zinger.



The Artists of Atelier Ballet in *Angel*. Image by Marcel Canzona.

him to stay with her in Nova Scotia, where she has her home.

With all these pieces in place Pynkoski and Lajeunesse Zingg continued assembling their Dream Team—vocal stalwarts like Colin Ainsworth, Mireille Asselin, Jesse Blumberg, Meghan Lindsay, John Tibbets, and Douglas Williams, returning to play Lucifer, which he did so memorably in *The Resurrection*.

Marcel Canzona was again behind the camera, described by Pynkoski as “that extraordinary filmmaker who is the youngest person in the room, but is addressing every issue.”

The highly respected Nathaniel Dett Chorale, under the direction of D. Brainerd Blyden-Taylor works with Opera Atelier for the first time, while the company’s historic orchestral partner, Tafelmusik, conducted by David Fallis continued their long-standing partnership.

When the time came for the cameras to roll, there was one important difference between this and other Opera Atelier streamed pieces from recent years.

“This was absolutely not a proscenium piece,” asserts Lajeunesse Zingg firmly. “Camera angles were all planned, the lighting was completely different.”

“On the first day,” remembers Pynkoski, “I turned to the company and said, ‘This is not an apology for not being in a theatre!’”

And he describes the process that followed as “being strapped onto a roller coaster ride.”

The amazing thing is that all this beauty and light came out of darkness and death.

Back on November 13, 2015, 90 people were killed in a terrorist attack that took place at the Bataclan Theatre in Paris. Pynkoski and Lajeunesse Zingg had just arrived in France that day to mount Lully’s *Armide* at the Royal Opera House in Versailles.

They went through with the production to great acclaim and—as a tribute to the company’s courage—they were invited back two years later and Pynkoski decided they must create something new.

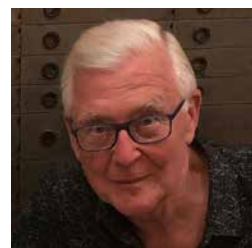
That was the beginning of what would become *Angel*.

“This creation would not have happened,” admits Pynkoski, “if this terrible event had not happened.”

Lajeunesse Zingg concurs. “It shows the triumph of the human spirit as expressed by artists who are serving something bigger than themselves.”

“You start to be taken places,” concludes Pynkoski, “that you never ever dreamed of being taken.”

But that—after all—is what Opera Atelier has always been about. ■



Richard Ouzounian has worked in the arts professionally for 49 years. During that time, he has directed, written, or performed in nearly 300 shows and had six books published. He was also Theatre Critic of *The Toronto Star* for 15 years and host of *Say It With Music* on CBC Radio for 14 years. He has served as Artistic Director of 5 major Canadian theatres, and been an

Associate Director of the Stratford Festival of Canada for 4 seasons.



2015 After the premiere of *Armide* at the Royal Opera Versailles, Opera Atelier receives an invitation from Laurent Brunner, Director of Château de Versailles Spectacles, to produce a program for the Royal Chapel Versailles to coincide with the Canada 150 Celebrations.



2018 *Harmonia Sacra*, including Edwin Huizinga's *Inception*, premieres in Canada at the Royal Ontario Museum.



2017 Opera Atelier presents a concert titled *Harmonia Sacra* at the Royal Chapel Versailles premiering *Inception*—a new pas de deux with Composer/Violinist Edwin Huizinga and Solo Contemporary Choreographer, Tyler Gledhill—as part of the official Canada 150 Celebrations.

This marked the first occasion a Canadian company had performed in the Royal Chapel.



2018 *Harmonia Sacra* is developed further to include *Annunciation*, a new piece by Edwin Huizinga featuring soprano Mireille Asselin,

baritone Jesse Blumberg and new choreography for the Artists of Atelier Ballet by Jeannette Lajeunesse Zingg, and premieres at the Royal Chapel Versailles in a presentation titled *The Angel Speaks*.

2018 At the invitation of Patricia Barretto (1974-2020), former President and CEO of the Harris Theater for Music and Dance in Millennium Park, Opera Atelier makes their triumphant Chicago debut presenting *Inception* as part of the double-bill production of Charpentier's *Actéon* and Rameau's *Pygmalion*.



2019 *Inception* and *Annunciation* premieres in Canada at the Royal Ontario Museum under the title *The Angel Speaks*.

2021 *The Eye and Eye's Delight* receives recognition on the Film Festival Circuit garnering awards from the Experimental Dance & Music Film Festival, The Toronto Short Film Festival and the Shiver Short Film Festival, among others.



2020 Opera Atelier presents their first filmed production, titled *Something Rich & Strange*, featuring *Inception* and a new composition from Edwin Huizinga titled *The Eye and Eye's Delight* featuring Artist In Residence Measha Brueggergosman, the Artists of Atelier Ballet and Tafelmusik. *The Eye and Eye's Delight*, filmed in black and white by Marcel Canzona, opened the film.



2021 The film is viewed internationally as part of the Harris Theater Virtual Stage platform, and seen as part of the Night of Ideas curated by the French Consulate, L'Alliance Française and L'Institut Français.



2021 Opera Atelier realizes *Angel*—a multi-disciplinary storytelling event that explores themes of creation, loss of innocence, isolation and redemption through the culmination of the company's commission for new music for baroque instruments by Edwin Huizinga and Christopher Bagan, interwoven with the texts of John Milton's *Paradise Lost* and the mystic poetry of Rainer Maria Rilke.

Rémy Mathieu with Melody Louledjian in *Richard Coeur-de-Lion* at the Royal Opera House Versailles. Photo by Agathe Poupenev.

What's Happening at Opera Atelier



A RETURN TO FRANCE

After the triumphant success of Grétry's *Richard Coeur-de-Lion* in 2019—directed by Marshall Pynkoski and choreographed by Jeannette Lajeunesse Zingg at the Royal Opera House in Versailles—Opera Atelier's Co-Artistic Directors have been invited back to Versailles for a remount of this production in November of 2021.

At the request of Laurent Brunner, Director of Château de Versailles Spectacles, Pynkoski and Zingg's investiture ceremony as Officers of the Order of Arts and Letters (Officiers dans l'Ordre des Arts et des Lettres) by the Government of France will also be held in November 2021 on the stage of the Royal Opera House in Versailles—an unprecedented honour for Pynkoski, Lajeunesse Zingg, and Canada.

MAKING OF AN OPERA GOES DIGITAL WITH ONTARIO TRILLIUM FOUNDATION

In late 2020, Opera Atelier learned that it was the recipient of an \$83,000 Resilient Communities Fund grant from the Ontario Trillium Foundation (OTF), an agency of the Government of Ontario, to provide greater accessibility to the company's free online *Making of an Opera* (MOAO) education program for Ontario youth. The Resilient Communities Fund was developed to help non-profit organizations rebound and recover from the impacts of COVID-19.

Through the OTF grant, Opera Atelier engaged an education consultant to successfully guide the creation and implementation of the *Making of an Opera* program's

transition to a digital platform. Opera Atelier collaborated with videographer Marcel Canzona to create new content with the artistic team, stage management, and performing artists, resulting in engaging online learning modules for music, dance, movement, and set design. Last year, students received free access to the company's two streamed 2020/21 season productions. As well, Opera Atelier's Artist In Residence, Measha Brueggergosman, led livestreamed master classes on Zoom for Ontario students.

Opera Atelier wishes to thank David Green and Daphne Wagner, Lita and Michael Green for their generous support of the *Making of an Opera* program, as well as Jerry and Joan Lozinski for their support of Founding Co-Artistic Director Marshall Pynkoski's involvement in Opera Atelier's education programs.

The Ontario Trillium Foundation (OTF) is an agency of the Government of Ontario, and one of Canada's leading granting foundations. Last year, nearly \$112M was invested into 1,384 community projects and partnerships to build healthy and vibrant communities and strengthen the impact of Ontario's non-profit sector. In 2020/21, OTF supported Ontario's economic recovery by helping non-profit organizations rebuild and recover from the impacts of COVID-19. Visit otf.ca to learn more.



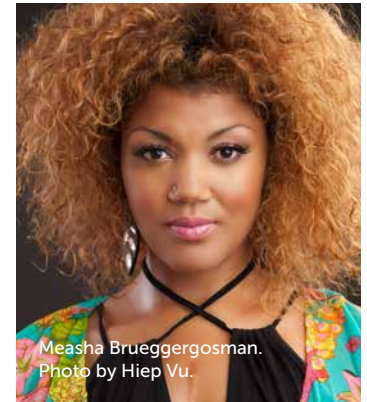
An agency of the Government of Ontario
Un organisme du gouvernement de l'Ontario



Rebecca Singh, CEO of Superior Description Services.



Artists of Atelier Ballet Julia Sedwick and Tyler Gledhill in *The Eye and Eye's Delight*. Screenshot by Marcel Canzona.



Measha Bruegggosman. Photo by Hiep Vu.



ACCESSIBLE OPERA FOR THE BLIND AND PARTIALLY-SIGHTED COMMUNITY

In July of 2021, Opera Atelier re-released the critically acclaimed filmed version of Handel's *The Resurrection* with Standard Audio Description prepared by Superior Description Services.

The Standard Audio Description version of Handel's *The Resurrection* provided an immersive virtual experience, and offers an accessibility service for Blind and Partially-Sighted people to help them understand visual content.

As part of the company's commitment to making the film accessible to all, the Standard Audio Described version of Handel's *The Resurrection* was made available free of cost to members of the Blind and Partially-Sighted communities.

Opera Atelier wishes to thank Rebecca Singh, CEO of Superior Description Services, and Lauren Wu, OA Volunteer and member of the Blind and Partially-Sighted Community, for their exceptional work in bringing this project to fruition.

CULTURE DAYS

ONTARIO CULTURE DAYS

Opera Atelier was delighted to participate in Ontario Culture Days by offering both Handel's *The Resurrection* and *The Eye and Eye's Delight* free of cost for all Ontarians. Additionally, Opera Atelier hosted an online panel discussion offering additional insight into the company's trailblazing transition into film, culminating in the creation of *Angel*.

Ontario Culture Days is a non-profit organization that supports participants from the smallest hamlets to the

largest cities, while coordinating with national, provincial and territorial Culture Days partners. Ontario Culture Days supports the success of our sector colleagues through resources and network development, while highlighting the breadth and heterogeneity of Ontario's arts and culture to the wider public.

BRUEGGGOSMAN'S EXTENSION AS ARTIST IN RESIDENCE

Inspired by her exceptional first year as Artist In Residence, Opera Atelier is proud to announce an expanded two-year appointment of soprano Bruegggosman as Artist In Residence.

Bruegggosman will continue to shape Opera Atelier's popular Making of an Opera (MOAO) program, as well as teach master classes, and share her inimitable voice on Opera Atelier's digital channels, sharing blog posts, photos, interviews, and unique musical content.

Opera Atelier's Board of Directors is also proud to announce that Bruegggosman has been appointed Artist Advisor to the Board. In this capacity, Bruegggosman will join OA Artistic Directors in Board discussions regarding The Artist's Creative Process, Diversity, Equity and Inclusion in the performing arts.

OPERA ATELIER RETURNS TO THE HARRIS THEATRE VIRTUAL STAGE

Opera Atelier is delighted to make a virtual return to The Harris Theater for Music and Dance in Millennium Park, Chicago. Audiences from Chicago, and around the world, can log onto The Harris Theater's Virtual Stage and watch Opera Atelier's film production of Handel's *The Resurrection*—free of charge!

Dedicated by Opera Atelier in loving memory of Patricia Barretto (1974-2020), Handel's *The Resurrection* features an all star cast, Tafelmusik (Elisa Citterio, Music Director) and the Artists of Atelier Ballet.



Angel / COLIN AINSWORTH

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, Sing, heavenly muse.

The infernal serpent; he it was, whose guile
Stirred up with envy and revenge, with all his host
Of rebel angels, aspiring
To set himself in glory above his peers,
He trusted to have equaled the most high:

Him the Almighty Power
Hurl'd headlong flaming from the ethereal sky
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In chains and penal fire.
Nine times the space that measures day and night
He with his horrid crew
Lay vanquished, rolling in the fiery gulf
Confounded though immortal: But his doom
Reserved him to more wrath; for now the thought
Both of lost happiness and lasting pain
Torments him.

Text from John Milton's Paradise Lost.



Lucifer / DOUGLAS WILLIAMS

What though the field be lost?
All is not lost; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield:
That glory never shall his might
Extort from me. To bow and sue for grace
With suppliant knee, and deify his power,
That were a shame beneath this downfall.



Bass-Baritone Douglas Williams. Photo by Bruce Zinger.

Is this the Region, this the soil, the clime,
That we must change for Heaven, this mournful gloom
For that celestial light? Be it so, since he
Who now is sovran can dispose and bid
What shall be right: farthest from him is best.

Farewell happy fields where joy for ever
dwells. Hail horrors, hail infernal world,
and thou profoundest Hell
Receive thy new possessor: One who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of
Heaven. Here at least we shall be free,
Here we may reign secure.
Better to reign in Hell, then serve in Heaven.

Text from John Milton's *Paradise Lost*.

Angel / MEASHA BRUEGGERGOSMAN

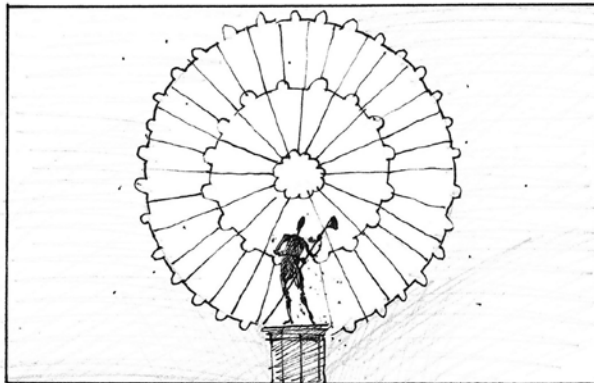
with the NATHANIEL DETT CHORALE

Astonished he stands at the cathedral's cliff edge,
close by the glassy rose as though with terror struck,
an Apotheosis that grew and grew then all at once
set him down over these and those.

So he glories, glad in his tenure, simple and sure,
as the ploughman who knew not the way, yet
arose from Eden's full-fleshed garden to seek
a path to the new made land.

God was hard to convince;
threatened, more and more, to grant
not his wish, but that he would die.
Still the man stood firm: She will bear a child.*

* © Grace Andreacchi.



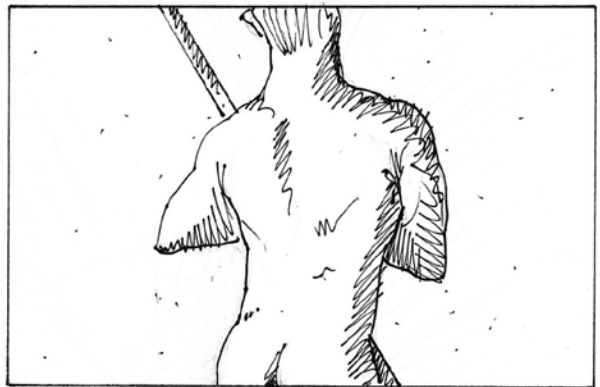
① FIGURE SILHOUETTED IN SHADOW AGAINST BRILLIANT ROSE WINDOW



② TORSO SHOT - FIGURE ROTATING ON PEDESTAL



③ CLOSEUP SIDE SHOT - FIGURE ROTATING



④ BACK SHOT - FIGURE ROTATING

Storyboard for *Angel*. Drawings by Gerard Gauci.

Angel / COLIN AINSWORTH

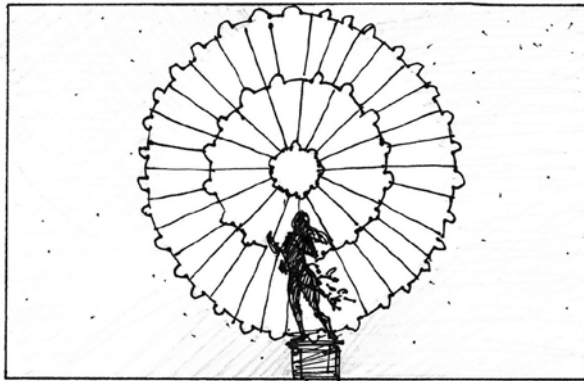
with the NATHANIEL DETT CHORALE

Simple she stands at the cathedral's cliff edge,
close by the glassy rose holding the apple
in the apple-pose guilty-guiltless once and
for all time of that growing thing she bore

since she, all loving, left the circling Eternities,
to fight her way through the earth like a fresh new year.
Oh, gladly would she have lingered a while in that land,
watchful of beasts' harmony and quiet mind.

But the man *would* go
so she went beside, death in her eyes;
God she had not yet begun to know.*

* © Grace Andreacchi.



6 FIGURE SILHOUETTED IN SHADOW AGAINST BRILLIANT ROSE WINDOW



7 TORSO SHOT - FIGURE ROTATING ON PEDESTAL



8 CLOSEUP SIDE SHOT - FIGURE ROTATING



9 BACK SHOT - FIGURE ROTATING

Storyboard for *Angel*. Drawings by Gerard Gauci.

Adam and Eve

JOHN TIBBETTS AND MEGHAN LINDSAY

with the NATHANIEL DETT CHORALE

Who, if I cried out, would hear me now
among the Orders of Angels? And even should one
suddenly hold me to his heart:
how I'd perish beneath that mighty Being.
For what is beauty but the beginning of terror, almost
unbearable; still we long for it so, as it turns lazy eyes upon us,
forbears to destroy us. Every Angel is terrible.

So I stop myself, choke down this birdsong
of blackened sobbing.
Ah but whom then shall we call in the hour of need?
Angels? No. People? No.
And the clever beasts can see
that we're not much at home
here in the world we have made.

* © Grace Andreacchi.



Soprano Meghan Lindsay
and Baritone John Tibbetts.
Image by Marcel Canzona.

Angels

COLIN AINSWORTH AND
MEASHA BRUEGGERGOSMAN

But yet all is not done; Man disloyal
Sins against the high Supremacy of Heaven, Affecting God-head, and so losing all:
He with his whole posteritie must die—
Unless for him some other pay
The rigid satisfaction, death for death.
Say Heav'nly Powers, where shall we find such love, Dwells in all Heaven charity so dear?

But all the Heavenly Quire stood mute,
And silence was in Heaven.

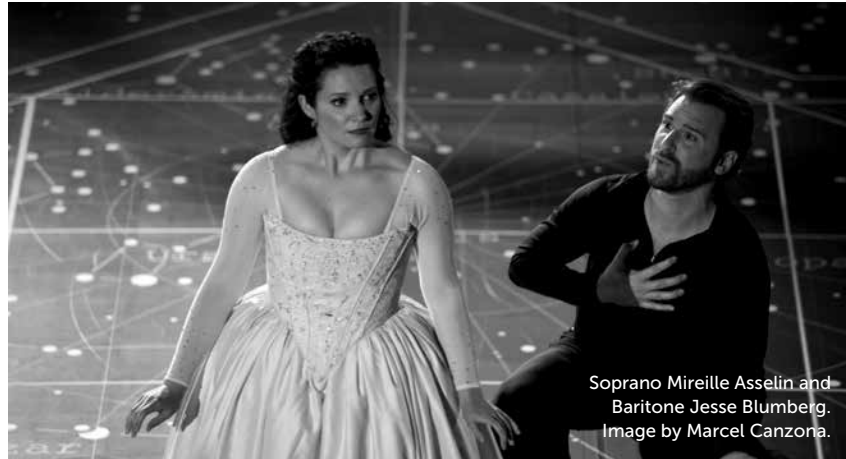
Text from John Milton's Paradise Lost.

The Artists of Atelier Ballet. Image by Marcel Canzona.



Virgin and Angel

MIREILLE ASSELIN AND JESSE BLUMBERG



Soprano Mireille Asselin and
Baritone Jesse Blumberg.
Image by Marcel Canzona.

You are not closer to God than we
We're all from Him so far
Yet with such sweet wonder
Your hands blessed are.
So do they ripen, so they shimmer
from the sleeves as by no-
woman before. I am the day,
I am the dew,
But Thou,
Thou art the Tree.

I'm weary, for the way was long.
Forgive me, I forgot
What He, who sits in gold array
as in the sun sent me to say,
You thoughtful one
(great space bewilders me) You see: I am the
beginning But Thou,
Thou art the Tree.

Wide I spread the arc of my flight
I found myself so strange and far
And now your little house is drowned
in the folds of my great, bright dress.
And yet you're alone as never before
You don't see me at all
As if: I'm a breath of wind in the wood
But Thou
Thou art the Tree.

All the angels fear like this
Let one another go:
Never had we such desire
Uncertain yet so great
Perhaps that something happens soon
You only know in dreams.
Hail, for thus my soul now sees:
You ready and so ripe.
You, Lady, are the great, high door
that soon shall open wide.
You, most beloved ear to my song
Now I feel: my word is lost
in you as in a wood.
So I came and I fulfilled
A thousand and one dreams
God looked at me; bedazzled me...
But Thou
Thou art the Tree.*

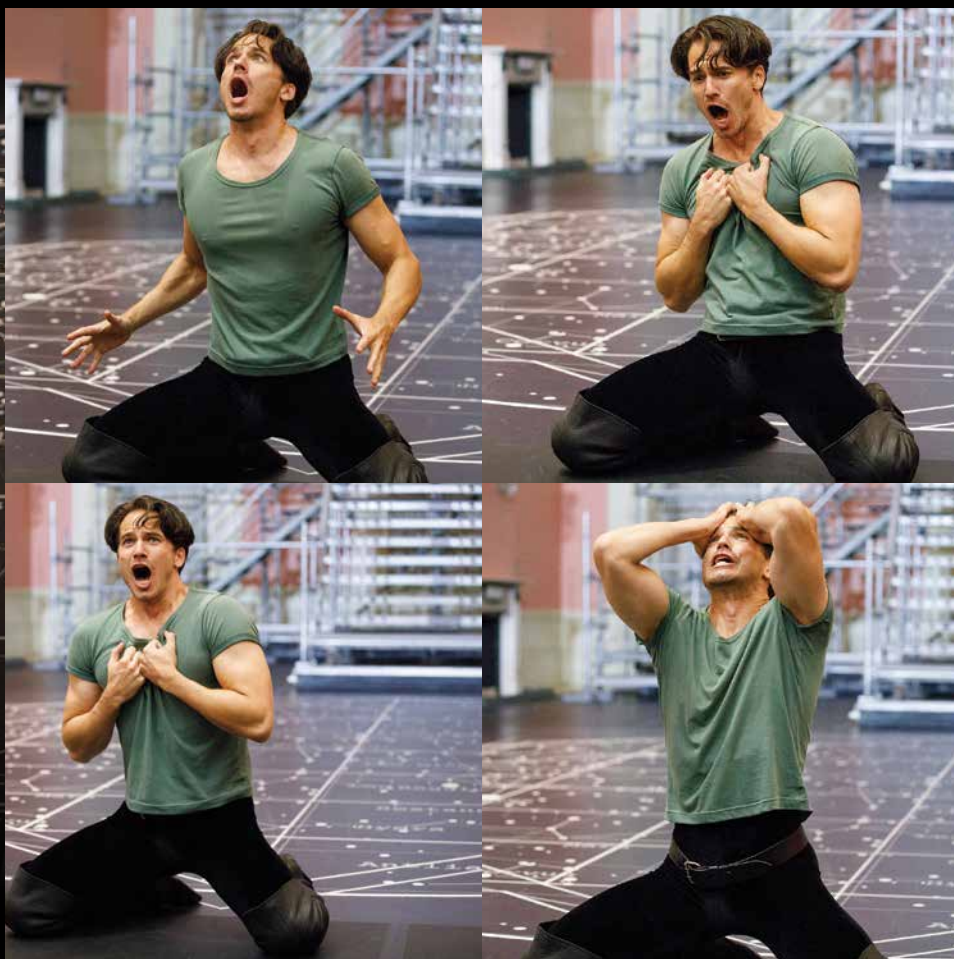
* © Grace Andreacchi.

Lucifer

DOUGLAS WILLIAMS

Me miserable, which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell!
Is there no place left for repentance, none for pardon left?
None left but by submission; and that word
Disdain forbids me, and my dread of shame.

Text from John Milton's Paradise Lost.



Bass-Baritone Douglas Williams. Photo by Bruce Zinger.

Angel / MEASHA BRUEGGERGOSMAN

Not that an angel entered (note it well),
frightened her. As little as to others when
a sunbeam or the moon by night
stealing into their room are startled at the
sight so little feared she the form
barely guessed the heaviness of place
to an Angel (Oh if we knew
how pure she was. Did not once a doe
resting there in the wood, catch her eye,
and in that eye lost itself to her so,
without a mate the unicorn was made,
the beast of light—the pure beast.)

Not that he entered, but that he bent
so close his youthful face
his look and hers so suddenly collide
the world outside is rent—now emptied of its all.
What millions saw and did and had to bear
pressed deep inside this pair—
Just she and he The Seeing and the Seen, the
Eye and Eye's Delight
Alone in this place alone—that fright—
That frightened both of them.
And then the Angel sang his melody.*

* © Grace Andreatchi.

Angel and Lucifer

MEASHA BRUEGGERGOSMAN
AND DOUGLAS WILLIAMS

LUCIFER

Tonight I long to talk to the angel to ask her,
does she recognise my eyes.
If she suddenly asks:

ANGEL

Do you see Eden?

LUCIFER

Then I shall tell her: Eden burns.
I want to give my hard mouth to her,
hardened by the lack of all desires.
And should the angel say:

ANGEL

Do you feel life?

LUCIFER

Then I shall tell her: Life destroys.*

* © Grace Andreatchi.



Soprano Measha Brueggergosman and Bass-Baritone Douglas Williams. Photo by Bruce Zinger.



CAMPAIGN *for* CREATION

OPERA ATELIER'S FUND FOR OUR FUTURE

For more than 35 years, Opera Atelier has been a world leader in the rediscovery and revitalization of period opera and ballet, both in Toronto and around the world. Our Campaign for Creation looks ahead to Opera Atelier's next phase with a goal of \$10 Million Dollars over 5 Years.

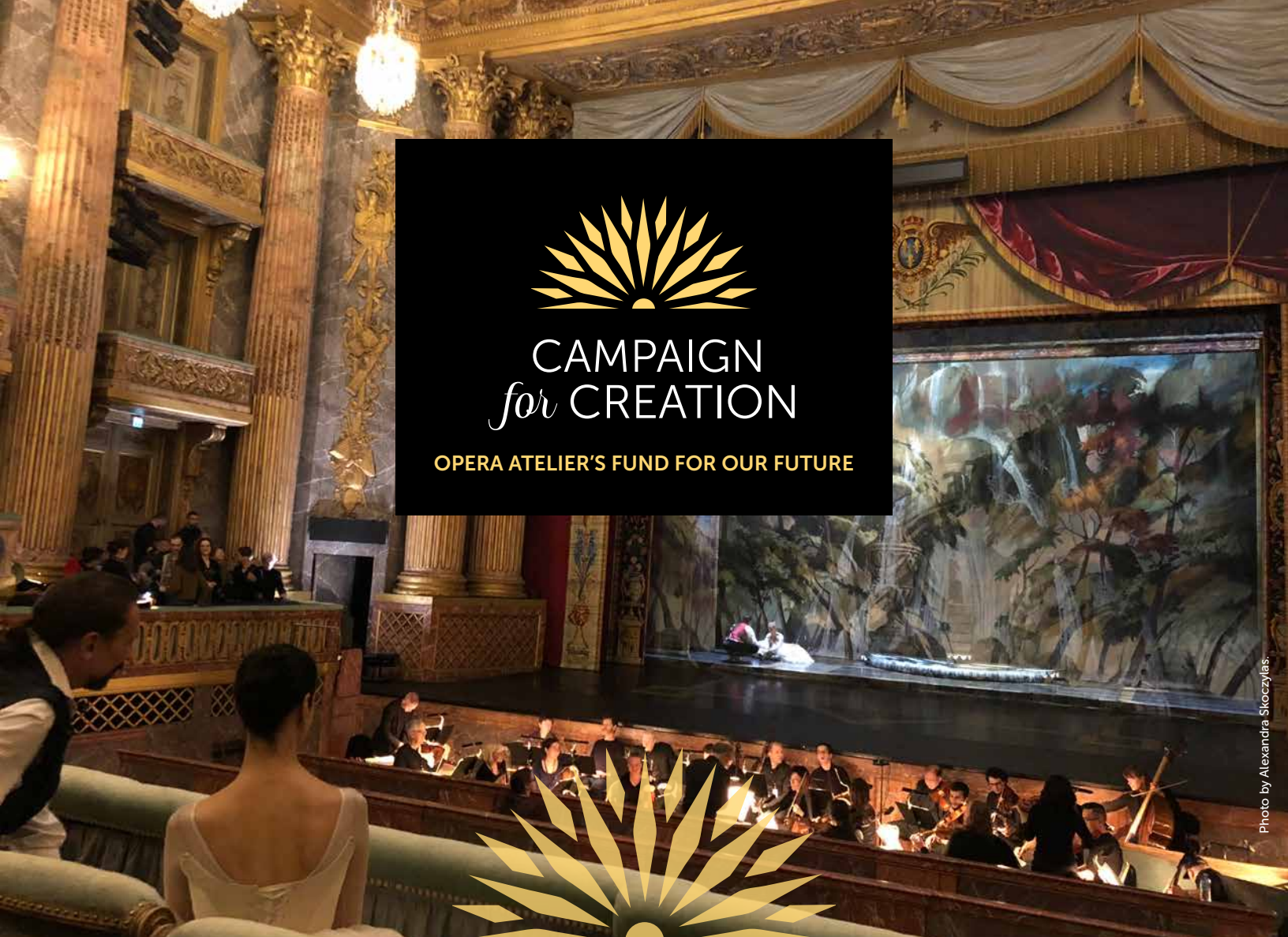
The Campaign for Creation will support:

- **NEW PRODUCTIONS:** Create stunning new productions (including Massenet's *Werther*, Handel's *Julius Caesar* and Grétry's *Richard Cœur-de-Lion*)
- **REJUVENATION:** Update and refurbish award-winning past productions (including Mozart's *The Magic Flute*)
- **INNOVATION:** Develop Opera Atelier's *Angel Speaks* into a fully-staged dramatic cantata
- **COMMUNITY ENGAGEMENT:** Expand Opera Atelier's unique arts education and community outreach programs to reach more students across the GTA
- **ARTISTIC EXCELLENCE:** Expand our Artist Training and Mentoring programs for promising, young Canadian artists



Opera Atelier's 2012 production of Weber's *Der Freischütz*. Photo by Bruce Zinger.

To make a donation to Opera Atelier's Campaign for Creation please contact Dan Hickey, Director of Development at dan.hickey@operaatelier.com or call 416-703-3767 ext. 226



The *Campaign for Creation* was launched in 2019 with an extraordinary gift from **Vivian Elizabeth Pilar** in support of the Endowment and Handel's *The Resurrection*. We are honoured that she chose to provide this leadership gift, thereby helping to secure Opera Atelier's future.

Opera Atelier gratefully acknowledges the innovative *Campaign for Creation* gift of \$500,000 from **David Green & Daphne Wagner, Lita & Michael Green**.

Thank you for giving us room to breathe and dream.

Opera Atelier salutes the **Dalglish Family Foundation**.

Their generous donation of \$200,000 to our *Campaign for Creation* has allowed us to completely reimagine OA's 2020/21 Season—providing our audience with new ways to experience opera, and meaningful performance opportunities for all of our artists.

We are also thrilled to announce a very generous donation of \$150,000 by an **Anonymous** donor. This donation has played an important part in helping us realize our productions of *Something Rich & Strange* and Handel's *The Resurrection*, and was a key supporter of our rehearsal process for *Angel*.

Support of Opera Atelier's *Campaign for Creation* has allowed us to continue to create new repertoire and challenge ourselves as artists during these unprecedented times. Your donation to our *Campaign for Creation* will ensure that even in the face of adversity, we will be able to build a lasting legacy for the company.

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With sincere gratitude Opera Atelier salutes
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With sincere gratitude Opera Atelier salutes Mr. and Mrs. William and Jan Lambert, Executive Producers, for their generous support in making *Angel* a reality.



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With sincere gratitude Opera Atelier salutes our Anonymous Executive Producers for their generous support in making *Angel* a reality.





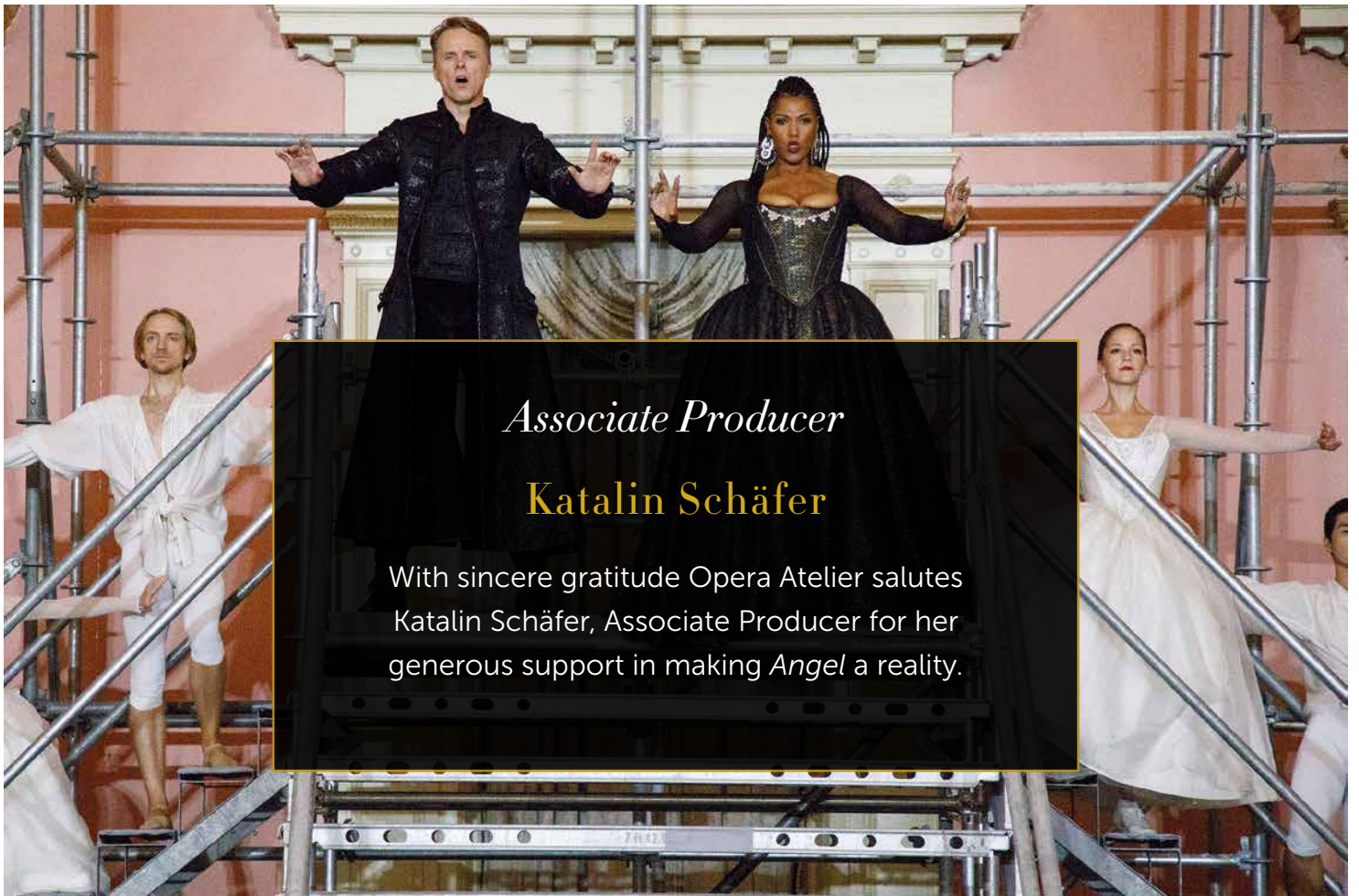
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In addition to her long-standing and continuing
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THANK YOU VIVIAN!



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With sincere gratitude Opera Atelier salutes Katalin Schäfer, Associate Producer for her generous support in making *Angel* a reality.



Bravo!

Opera Atelier salutes the City of Toronto for their assistance in ensuring *Angel's* success.



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Opera Atelier would like to acknowledge their five-year commitment to the company. Their vision & generosity has raised our expectations for the future of the company and our education initiatives.

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Their generous support for OA has allowed us to completely reimagine OA's 2020/21 Season and is the catalyst for producing our 2021/22 Season.

THANK YOU!





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Jerry & Joan Lozinski

FOR SUPPORTING MARSHALL PYNKOSKI
AS CO-ARTISTIC DIRECTOR.

Marshall is actively involved in arts education programs here and throughout the community, and the Lozinskis are proud to support his work.

Opera Atelier would also like to acknowledge Jerry & Joan's four-year commitment to the company. Their pledge will help solidify a bright and exciting future for Opera Atelier.

THANK YOU!



With great admiration and respect
I am pleased to continue my
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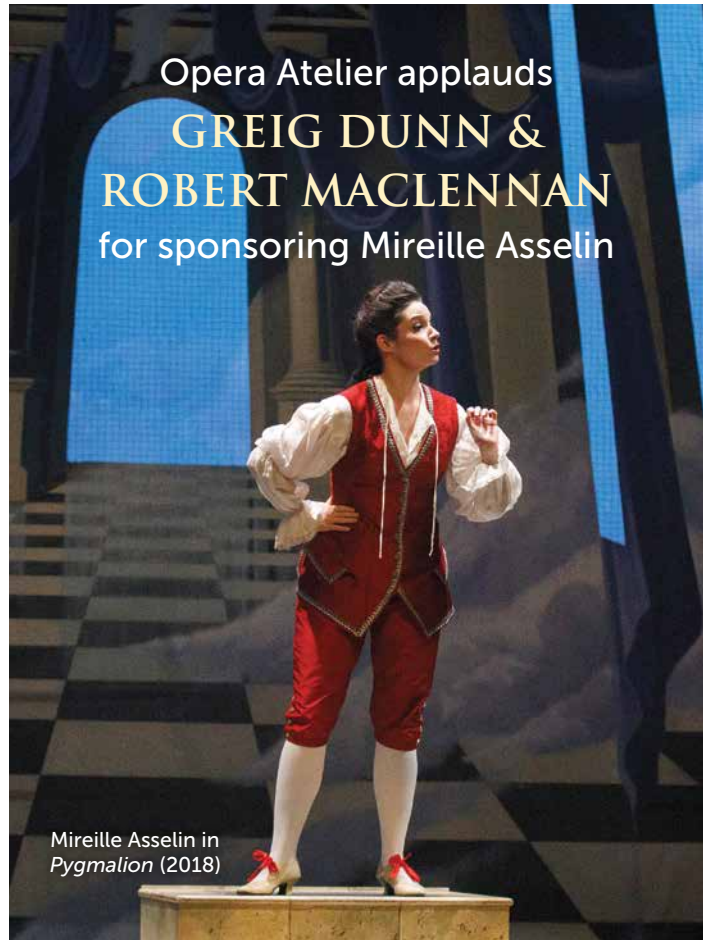
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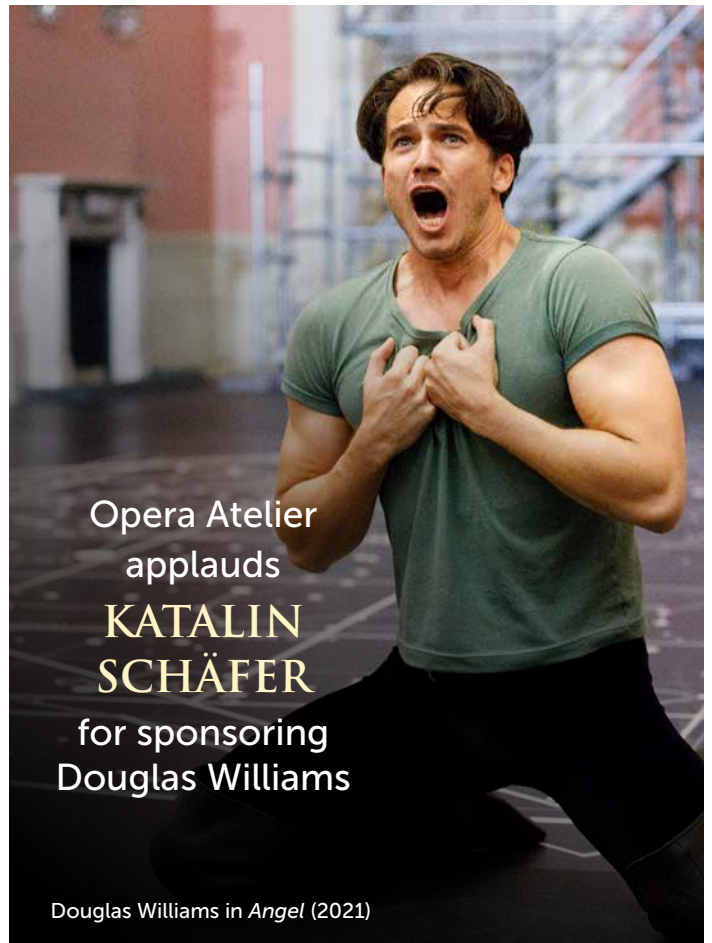
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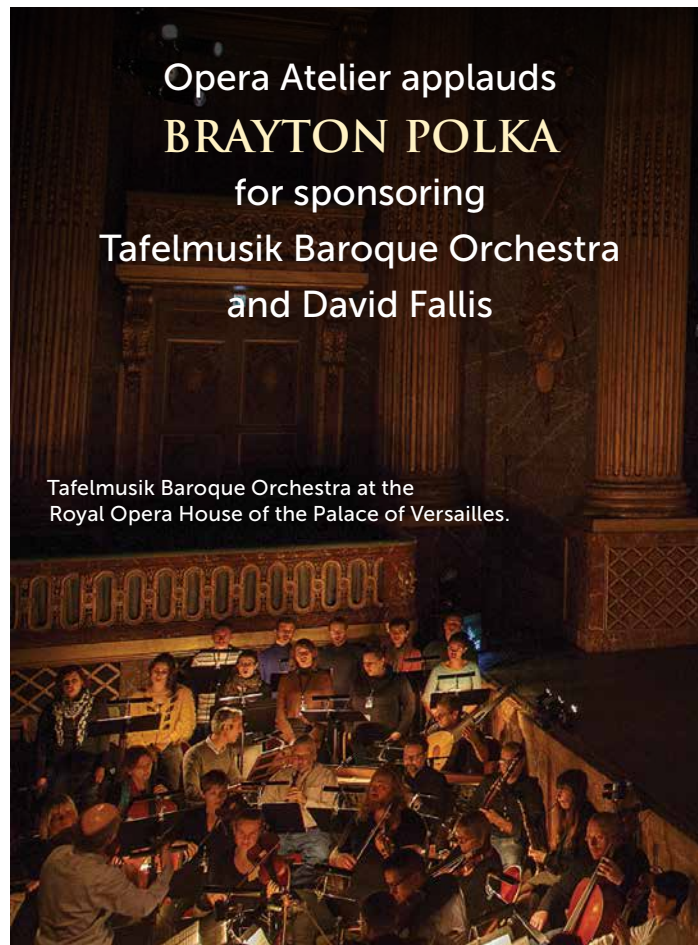
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 Ms. Janusz Jagaciak
 Mr John Jakobson
 Ryszard Janicki
 Ms Teresa Janik
 Mr. Russell Janzen
 Ms. Lorraine Janzen Kooistra
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 Mr. Doug Jarvis
 Ms D Jefferson
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 Ms Jacqueline Jimenez*
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 Mr. David Kilburn
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 Ms Annemiek Miller
 Ms. Kay Minter
 Ms Kathryn Monardo
 Mr. Georges Monette
 Mr. Stephen Moranis &
 Dr. Monica Caverson
 Mr. Blake Mooney
 Michael Davenport and
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 Melissa Morrow
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Script Supervisor

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Caitlin Mears
Apprentice Stage Manager

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