

# OPERA ATELIER 20|21

35TH ANNIVERSARY SEASON REIMAGINED

A SEASON OF VISIONS & DREAMS



## Something Rich & Strange

DECEMBER 12, 2020

LIVESTREAMED FROM KOERNER HALL, TELUS CENTRE

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SEASON UNDERWRITER



MARSHALL PYNKOSKI & JEANNETTE LAJEUNESSE ZINGG  
CO-ARTISTIC DIRECTORS PRESENT

# Something Rich & Strange

DECEMBER 12, 2020

LIVESTREAMED FROM KOERNER HALL, TELUS CENTRE

PRODUCTION UNDERWRITERS  
Dalglish Family Foundation  
& Anonymous

SUNG IN FRENCH, ENGLISH AND ITALIAN  
PERFORMANCE RUN TIME 75 MINUTES

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David FALLIS	Conductor
Marshall PYNKOSKI	Director
Jeannette Lajeunesse ZINGG	Choreographer <i>Something Rich &amp; Strange</i>
Gerard GAUCI	Set Designer / Art Director
Michelle RAMSAY	Lighting Designer
Marcel CANZONA	Filmmaker <i>The Eye and Eye's Delight</i>
Edwin HUIZINGA	Composer / Performer <i>The Eye and Eye's Delight</i> & <i>Inception</i>
Tyler GLEDHILL	Contemporary Choreographer / Dancer <i>Inception</i>
Kat CHIN	Production Stage Manager

## THE CAST

Colin AINSWORTH | Tenor  
Mireille ASSELIN | Soprano  
Measha BRUEGGERGOSMAN | Soprano  
Christopher ENNS | Tenor  
Edwin HUIZINGA | Violin  
Danielle MACMILLAN | Mezzo-Soprano  
Cynthia SMITHERS | Soprano

## ARTISTS OF ATELIER BALLET

Tyler GLEDHILL  
Elizabeth KALASHNIKOVA  
Kevin LAW  
Courtney LYMAN  
Julia SEDWICK  
Edward TRACZ  
Jeannette Lajeunesse ZINGG

## TAFELMUSIK

Elisa CITTERIO, MUSIC DIRECTOR

Julia WEDMAN | Violin I  
Christopher VERRETTE | Violin II  
Brandon CHUI | Viola I  
Patrick G. JORDAN | Viola II  
Keiran CAMPBELL | Violoncello  
Pippa MACMILLAN | Double Bass

John ABBERGER | Oboe I  
Marco CERA | Oboe II  
Dominic TERESI | Bassoon  
Lucas HARRIS | Theorbo  
Christopher BAGAN | Harpsichord

With Edwin HUIZINGA, Violin 1 in *The Eye and Eye's Delight* and Violin Soloist in *Inception*

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## SYNOPSIS



*Portrait of Young Woman with Unicorn. Raphael (1506).*

The evening opens with the appearance of an Angel, who is herself recounting a dream-like experience. A doe in the wood catches the eye of the Virgin as she passes by, and as a result, magically gives birth to the Unicorn.

The Angel, in turn, bends her face so close to that of the Virgin, that the encounter instills something beyond ecstasy—the Angel's encounter with perfection engenders terror—a terror that becomes the catalyst for song.

Tonight we are reaching towards perfection—a beauty so extraordinary, we can only approach it through the safety of sleep.

Morpheus, The God of Sleep, appears and sends the entire cast into a deep, protective slumber, from which each singer and dancer emerges to recount their encounter with perfection.

Some encounters result in fear, some in anxiety and confusion, and others in joy. For every performer, the encounter is cleansing and cathartic—exactly what we wish for our audience tonight.



## PROGRAM

EDWIN HUIZINGA	<b><i>The Eye and Eye's Delight</i></b> Measha Brueggengosman, Soprano / Artists of Atelier Ballet
MATTHEW LOCKE	<b><i>Curtain Tune from The Tempest</i></b> Orchestral Suite with Artists of Atelier Ballet
HENRY PURCELL	<b><i>Music For a While from Oedipus</i></b> Mireille Asselin, Soprano / Artists of Atelier Ballet with Christopher Enns
JEAN-PHILIPPE RAMEAU	<b><i>Entrance of Mercury from Platée</i></b> Orchestral Suite with Artists of Atelier Ballet
HENRY PURCELL	<b><i>Entrance of Swans from The Fairy Queen</i></b> Orchestral Suite with Artists of Atelier Ballet
GEORGE FREDERIC HANDEL	<b><i>Mi Lusinga il dolce affetto from Alcina</i></b> Danielle MacMillan, Mezzo-Soprano / Artists of Atelier Ballet
HENRY PURCELL	<b><i>Two Daughters of this Aged Stream from King Arthur</i></b> Mireille Asselin, Soprano / Cynthia Smithers, Soprano
JEAN-BAPTISTE LULLY	<b><i>Transformation from Armide</i></b> with Colin Ainsworth, Mireille Asselin, and Cynthia Smithers  <b><i>Plus j'observe ces lieux from Armide</i></b> Colin Ainsworth, Tenor  <b><i>The Enchantment of Renaud from Armide</i></b> Artists of Atelier Ballet with Colin Ainsworth
HENRY PURCELL	<b><i>The Blessed Virgin's Expostulation</i></b> Mireille Asselin, Soprano / Tyler Gledhill, Artist of Atelier Ballet
EDWIN HUIZINGA	<b><i>Inception</i></b> Tyler Gledhill, Dancer/Choreographer Edwin Huizinga, Violinist/Composer
GEORGE FREDERIC HANDEL	<b><i>Oh Sleep, Why Dost Thou Leave Me from Semele</i></b> Mireille Asselin, Soprano  <b><i>Where're You Walk from Semele</i></b> Colin Ainsworth, Tenor with Mireille Asselin and Christopher Enns  <b><i>Lay Your Doubts and Fears Aside from Semele</i></b> Christopher Enns, Tenor with Colin Ainsworth and Mireille Asselin
HENRY PURCELL	<b><i>Passacaglia from King Arthur</i></b> Full Company / Artists of Atelier Ballet

# LIBRETTO

## The Eye and Eye's Delight

Measha BRUEGGERGOSMAN, Soprano / Edwin HUIZINGA, Composer / Artists of Atelier Ballet  
Rainer Maria Rilke, (translation © for Opera Atelier by Grace Andreacchi)

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.

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## Curtain Tune *The Tempest* / Matthew LOCKE Orchestral Suite with Artists of Atelier Ballet

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## Music For a While *Oedipus* / Henry PURCELL

Mireille ASSELIN, Soprano / Artists of Atelier Ballet with Christopher ENNS

Music, music for a while  
Shall all your cares beguile.  
Wond'ring, wond'ring  
how your pains were eased, eased, eased  
And disdaining to be pleased  
'Til Alecto free the dead  
From their eternal bands

'Til the snakes drop, drop, drop  
Drop from her head  
And the whip,  
And the whip from out her hand  
Music, music for a while  
Shall all your cares beguile.  
Shall all, all, all etc.

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## Entrance of Mercury *Platée* / Jean-Philippe RAMEAU Orchestral Suite with Artists of Atelier Ballet

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## Entrance of Swans *The Fairy Queen* / Henry PURCELL Orchestral Suite with Artists of Atelier Ballet

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## Mi Lusinga il dolce affetto *Alcina* / George Frederic HANDEL

Danielle MACMILLAN, Mezzo-Soprano / Artists of Atelier Ballet

Mi lusinga il dolce affetto  
con l'aspetto del mio bene  
Pur chi sa?  
Temer conviene  
che m'inganni amando ancor.  
  
Ma se quella fosse mai che adurai  
e l'abbandono,  
infedele, ingrato io sono  
son crudele e traditor.

My sweet feeling is flattered  
with the appearance of my love.  
But who knows?  
It is better to be wary  
for I might be deceived by continuing to love.  
  
But if she is really the one I love  
and I abandon her,  
I would be unfaithful, ungrateful,  
cruel and a traitor.

## LIBRETTO

### Two Daughters of this Aged Stream *King Arthur* / Henry PURCELL

Mireille ASSELIN, Soprano / Cynthia SMITHERS, Soprano

Two daughters of this aged stream are we,  
And both our sea-green locks have comb'd for thee.  
Come bathe with us an hour or two;  
Come naked in, for we are so.  
What danger from a naked foe?

Come bathe with us, come bathe, and share  
What pleasures in the floods appear.  
We'll beat the waters till they bound  
And circle round, and circle round.

### Transformation *Armide* / Jean-Baptiste LULLY

with Colin AINSWORTH / Mireille ASSELIN / Cynthia SMITHERS

### Plus j'observe ces lieux *Armide* / Jean-Baptiste LULLY

Colin AINSWORTH, Tenor / Artists of Atelier Ballet

Plus j'observe ces lieux et plus je les admire,  
ce fleuve coule lentement  
et s'éloigne à regret d'un séjour si charmant.  
Les plus aimables fleurs, et les plus doux Zéphyrs  
parfument l'air qu'on y respire.

Non, je ne puis quitter des rivages si beaux.  
Un son harmonieux se mêle aux bruit des eaux;  
les oiseaux enchantés se taisent pour l'entendre.  
Des charmes du sommeil j'ai peine à me défendre;  
ce gazon, cet ombrage frais,  
tout m'invite au repos sous ce feuillage épais.

The more I see these sights, the more I admire them;  
This river flows slowly  
And regretfully leaves such a charming place.  
The loveliest flowers, and the softest breezes  
perfume the air one breathes here.

No, I cannot leave such beautiful shores.  
A harmonious music melds with the water's sound.  
The birds, enchanted, cease their song, to listen.  
To the charm of sleep I must succumb;  
This green, this fresh shade,  
All invites me to rest under this abundant foliage.

### The Enchantment of Renaud *Armide* / Jean-Baptiste LULLY

Artists of Atelier Ballet with Colin AINSWORTH

### The Blessed Virgin's Expostulation Henry PURCELL

Mireille ASSELIN, Soprano / Tyler GLEDHILL, Artist of Atelier Ballet

Tell me, some Pitying Angel quickly say,  
Where does my Soul's sweet Darling Stay?  
In Tyger's, or more cruel Herod's way?  
Ah! rather let his little Footsteps press  
Unregarded through the Wilderness,  
Where milder Savages resort,  
The desert's safer than a Tyrant's Court.  
Why, fairest Object of my Love,  
Why dost thou from my longing Eyes remove?  
Was it a Waking Dream,  
that did fortell thy Wondrous Birth?  
No Vision from above?

Where's Gabriel now, that visited my cell?  
I call, I call: Gabriel!  
He comes not; flatt'ring Hopes, farewell.  
Me Judah's Daughters once caress'd.  
Call'd me of Mothers, the most bless'd.  
Now—fatal Change—of Mothers most distress'd.  
How shall my Soul its Motions guide?  
How shall I stem the various tide,  
Whilst Faith and Doubt my Lab'ring Soul divide?  
For whilst of thy dear Sight beguil'd,  
I trust the God, but oh! I fear the Child.

# LIBRETTO

## Inception

Tyler GLEDHILL, Choreographer/Dancer with Edwin HUIZINGA, Violinist/Composer

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## Oh Sleep, Why Dost Thou Leave Me *Semele* / George Frederic HANDEL

Mireille ASSELIN, Soprano

O Sleep, why dost thou leave me?  
Why thy visionary Joys remove?

O Sleep again deceive me,  
To my Arms restore my wand'ring Love

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## Where're You Walk *Semele* / George Frederic HANDEL

Colin AINSWORTH, Tenor / with Mireille ASSELIN and Christopher ENNS

Where'er you walk  
Cool gales shall fan the glade  
Trees where you sit  
shall crowd into a shade  
Trees where you sit  
Shall crowd into a shade.

Where'er you tread  
the blushing flowers shall rise  
and all things flourish  
and all things flourish  
Where'er you turn your eyes

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## Lay Your Doubts and Fears Aside *Semele* / George Frederic HANDEL

Christopher ENNS, Tenor / with Colin AINSWORTH and Mireille ASSELIN

Lay your Doubts and Fears aside,  
And for Joys alone provide;  
And for Joys alone provide;

Tho' this Human Form I wear,  
Think not I Man's falsehood bear.  
Lay your Doubts and Fears aside etc.

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## Passacaglia *King Arthur* / Henry PURCELL

Full Company / Artists of Atelier Ballet

How happy the lover  
How easy his chain  
How sweet to discover  
He sighs not in vain.  
For love ev'ry creature  
is form'd by his nature;  
No Joys are above the pleasures of love.

In vain are your graces.  
In vain are your eyes.  
In vain are your graces, if love you despise;  
When age furrows faces  
tis' too late to be wise.  
Then use the sweet blessing,  
Whilst now in possessing  
No Joys are above the pleasures of love.

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Meghan LINDSAY  
Allyson MCHARDY  
Douglas WILLIAMS

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Pictured: Dominic Who  
Photo: Bruce Zinger

# WELCOME TO Something Rich & Strange

## Dear Friends,

We hardly need to tell you—our loyal ticket buyers and subscribers—that we have had to completely reimagine Opera Atelier's 35th Anniversary Season. The sheer number of artists required for our planned productions of Mozart's *The Magic Flute*, and Purcell's *Dido and Aeneas* made it impossible for the season to meet Ontario's important COVID-19 Health Directives.

But OA remains committed to creating beautiful theatre—even in the face of adversity! In fact, the challenges inherent in producing under Ontario's health and safety guidelines have proven to be an exciting challenge, and a genuine catalyst for creativity.

We want to thank you for choosing to join us for our broadcast of *Something Rich & Strange*—the first offering of our 2020/21 Season of Visions and Dreams. The season will continue next Spring with our much anticipated production of Handel's *The Resurrection*—also from Koerner Hall. Please stay tuned for further details!

Opera Atelier firmly believes that live theatre functions as an important essential service which plays a vital role in the well being 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.

We're dreaming of a bright future! Thank you for choosing to be part of it.

Sincerely,

**Marshall & Jeannette**



Co-Artistic Directors Marshall Pynkoski and Jeannette Lajeunesse Zingg in the home of Joëlle and Jean-Claude Broguet in Versailles, 2019.

## GREETINGS

Welcome to Opera Atelier's 35th Anniversary Season, so beautifully reimagined for these unprecedented times.

On behalf of the Board of Directors, we want to express our gratitude to Co-Artistic Directors Marshall Pynkoski and Jeannette Lajeunesse Zingg for rising to the challenge and presenting this exciting new work.

We also want to thank you, the audience, for supporting Opera Atelier so generously in 2020. An extraordinary number of you donated the value of your tickets back to Opera Atelier for cancelled performances. A number of exceedingly generous gifts have also been made to support this and future seasons through our Campaign for Creation.

We cannot thank you enough for the vote of confidence in our future.

Over the past nine months, our artists, staff and Board have worked hard to navigate the changes and challenges brought by the pandemic. Art, more than ever, is needed now and Opera Atelier will continue to thrive under Marshall and Jeanette's artistic vision. Our entire team's passion is evident as they continue to tirelessly and creatively adapt.

Thank you so much for your continued support, and enjoy the performance!

**Racheal McCaig**  
**Janis Peleshok**  
**Co-Chairs, Opera Atelier Board of Directors**



Thank you so much for joining us for this livestream of *Something Rich & Strange*. During these unusual times, your support—whether by buying a ticket or making a donation—is critical to our ongoing success. But even more than that—the audience is a key part of any performance. The whole Opera Atelier team is heartened by knowing you are out there in homes across Canada and around the world, watching, listening and enjoying. We are very glad to have you with us.

In 2020/21, and throughout the pandemic, we have been buoyed by the generous support of the Canada Council for the Arts (including an extraordinary emergency support payment), the Ontario Arts Council, and the Toronto Arts Council.

Thanks go to our Season Supporters—we would not be here today without you: BMO Financial Group, El Mocambo productions, and the Ontario Cultural Attractions Fund. Thanks also to our Production Sponsors and Partners: Dalglish Family Foundation, Vivian Elizabeth Pilar, Mr. & Mrs. William Lambert and an Anonymous Donor; and to our Making of an Opera Sponsors David Green & Daphne Wagner, Lita & Michael Green.

To everyone watching and to our loyal patrons—you are all part of the Opera Atelier family. Thank you for all you do.

**Alexandra Skoczylas**  
**Executive Director, Opera Atelier**



## ARTISTS



### COLIN AINSWORTH | Tenor

**For Opera Atelier:** Title role in Mozart's *Idomeneo*, title roles in Charpentier's *Actéon* and Rameau's *Pygmalion*, Jason in Charpentier's *Médée*, Orphée in Gluck's *Orpheus and Eurydice*, and Renaud in Lully's *Armide*.

**Elsewhere:** Seattle Opera, Teatro Nacional de Sao 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:** [www.colinainsworth.com](http://www.colinainsworth.com)

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### MIRIELLE 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 Élysées), 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.

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### MEASHA BRUEGGERGOSMAN | Soprano

**For Opera Atelier:** Elettra in *Idomeneo*, Vitellia in *La Clemenza di Tito*.

**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. 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.

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



## CHRISTOPHER ENNS | Tenor

**For OA:** Mr Enns first performed for OA in 2014. Highlights include: Telemachus in *The Return of Ulysses*, Persée in Lully's *Persée*, Aeneas in Purcell's *Dido and Aeneas*, La Jalousie in Charpentier's *Médée*.

**Elsewhere:** Other career highlights include Jonathan Dale in Opera de Montréal's production of *Silent Night*, *Candide* in Bernstein's *Candide*, and regular appearances with *The Bicycle Opera Project*.

**Et Cetera:** Christopher is an alumnus of the Canadian Opera Company's Ensemble, and the University of Toronto's Opera School

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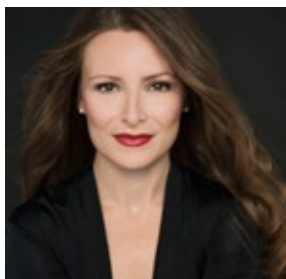
## EDWIN HUIZINGA | Composer/Violinist

**For OA:** Composer of *Inception*, *Annunciation*, and *The Eye and Eye's Delight*, tours to Royal Opera House Versailles and The Harris Theater for Music and Dance in Chicago.

**Elsewhere:** Recently Huizinga has been named the new Artistic Director of the Sweetwater Music Festival, and serves on the Artistic leadership team of 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.

**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. For more info, visit [www.edwinhuizinga.com](http://www.edwinhuizinga.com)

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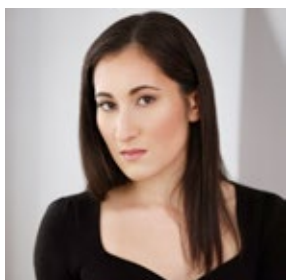
## DANIELLE MACMILLAN | Mezzo-Soprano

**For Opera Atelier:** This is Ms. MacMillan's OA debut.

**Elsewhere:** Second Niece, Britten's *Peter Grimes*; Dorabella, *Così fan tutte* (Canadian Opera Company); Diana, *La Calisto*, Cavalli (Glenn Gould School); Cherubino, *Le nozze di Figaro*, Mozart; Siebel, *Faust*, Gounod (Highlands Opera Studio); Contessa Ceprano, *Rigoletto*, Verdi; Edith, *Pirates of Penzance*, Gilbert & Sullivan; Cherubino, *Le nozze di Figaro*, Mozart; Zerlina, *Don Giovanni*, Mozart (Palm Beach Opera); Agni, *Kopernikus*, Vivier (Against the Grain Theatre).

**Et cetera:** Alumna of Palm Beach Opera's Benenson Young Artist Program, COC Ensemble Studio, The Glenn Gould School. St. Andrews Aria Competition Winner and Regional Finalist MET National Council Auditions.

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## CYNTHIA SMITHERS | Soprano

**For Opera Atelier:** First performance with Opera Atelier, *The Magic Flute* (2001). 2nd Hunter/4th Nymph in *Actéon*, 3rd Spirit in *The Magic Flute*, Amore in *L'Incoronazione di Poppea*.

**Elsewhere:** Most recently, Cynthia narrated *The Indigo Project* for Tafelmusik Baroque Orchestra. Cynthia has spent three seasons at the Stratford Festival, where she performed in many shows including the role of Diana Morales in *A Chorus Line*. She has also worked at various theatres across Canada.

**Et cetera:** Cynthia is grateful and humbled to be working with Opera Atelier in this challenging time. She is keeping all arts workers in her thoughts.

## CREATIVE TEAM



### MARSHALL PYNKOSKI

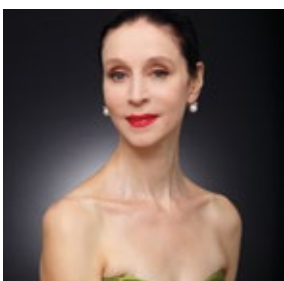
#### Co-Artistic Director, Opera Atelier

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 he recently 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 Cœur-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 Cœur-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.



## DAVID FALLIS | Conductor

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

**Upcoming:** *La Resurrezione* by Handel with Opera Atelier; *Musik für das Ende* and *Shiraz* by Claude Vivier with Soundstreams Canada, in Toronto and on tour to Europe; *The Dragon's Tale* by Chan Ka Nin with Tapestry Theatre and Soundstreams at the Luminato Festival; all-Haydn program with the Kitchener-

Waterloo Symphony; Messiah with the Winnipeg Symphony.

**Et cetera:** Recently completed a two-year appointment as Interim Conductor for the Toronto Mendelssohn Choir; conducts the MacMillan Singers, Faculty of Music, University of Toronto; has conducted for Luminato Festival, Glimmerglass Festival, 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.

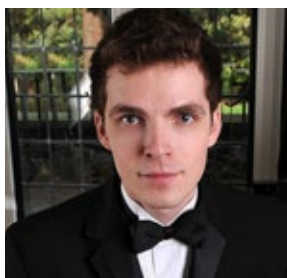


## GERARD GAUCI | Set Designer / Art Director

**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* and *Don Giovanni*.

**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 *Global Luxury in Renaissance Venice*.

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



## CHRISTOPHER BAGAN | Assistant Conductor

**For Opera Atelier:** As Assistant Conductor: *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

**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. Tours 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.



## MICHELLE RAMSAY | Lighting Designer

**For Opera Atelier:** 9 productions. Highlights include: *Actéon & Pygmalion*, *Lucio Silla*, *Dido and Aeneas* and *Médée*.

**Elsewhere:** *A Midsummer Night's Dream* (Theatre Rusticle); *The Jungle* (Tarragon Theatre); *trace* (Factory Theatre); *Broken Tailbone* (Nightswimming); *The Russian Play* (Shaw Festival); *Shanawdithit* (Tapestry Opera); *School Girls*; *Or, The African Mean Girls Play* (Obsidian/Nightwood); *The Royale* (Soulpepper); *To Kill A Mockingbird* (Stratford Festival).

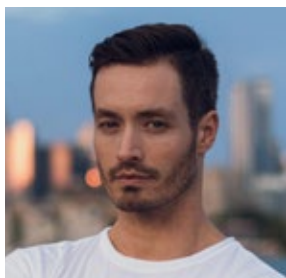
**Et cetera:** She has received eight Dora Awards, a SAT Award, a Harold Award and the 2008 Pauline McGibbon award. She is currently on the board of the Associated Designers of Canada.

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CONGRATULATIONS TO  
OPERA ATELIER'S CO-ARTISTIC DIRECTORS  
MARSHALL PYNKOSKI &  
JEANNETTE LAJEUNESSE ZINGG  
ON BEING NAMED  
OFFICERS OF THE ORDER OF ARTS AND LETTERS  
BY THE FRENCH REPUBLIC

## ARTISTS OF ATELIER BALLET

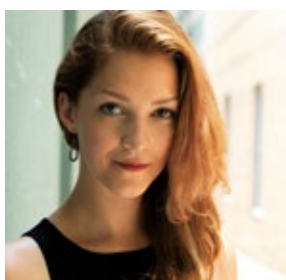


### TYLER GLEDHILL

**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.

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### ELIZABETH KALASHNIKOVA

**For Opera Atelier:** 14 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!

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### KEVIN LAW

**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.

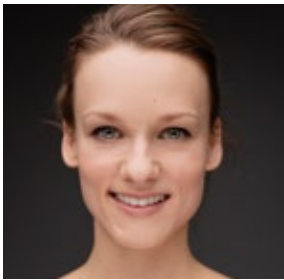
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### COURTNEY LYMAN

**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.



## JULIA SEDWICK

**For Opera Atelier:** Over 20 Productions. 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.

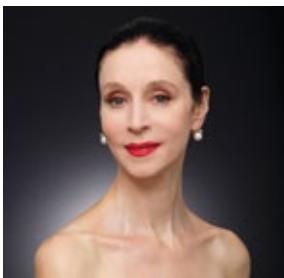


## EDWARD TRACZ

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

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

**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*.



## JEANNETTE LAJEUNESSE ZING

**Co-Artistic Director, Choreographer**

See bio on page 10

## STAGE MANAGEMENT



## KAT CHIN | Production Stage Manager

**For Opera Atelier:** *Idomeneo*, *Actéon & Pygmalion*, *The Return of Ulysses*, *The Marriage of Figaro*, *Lucio Silla*, *Orpheus and Eurydice*, *The Magic Flute*, *Der Freischütz* (*The Marksman*), *Don Giovanni*, *Iphigénie en Tauride*

**Elsewhere:** *The Snow Queen* (CCOC); *Grease* (Irregular Ent.); *Acha Bacha*, *Crash* (TPM); *Kim's Convenience* (Off-Broadway, Canadian National Tour, Soulpepper, Fringe Festival); *Bed And Breakfast*, *Cowboy Versus Samurai*, *Death of a Salesman*, *The Sunshine Boys*, *The Aleph*, *Double Bill: (re) Birth: E.E. Cummings In Song & Window On Toronto*, *Glengarry Glen Ross*, (Soulpepper).

**Et cetera:** Kat is a member of the CAEA Stage Management Committee.



## JESSICA SEVERIN | Stage Manager

**For Opera Atelier:** *Médée*, *Dido and Aeneas*, *Lucio Silla*, *Armide* (2015, 2012), *Persée*, *Abduction from the Seraglio* (2013, 2008), *Don Giovanni*, *Marriage of Figaro*, *The Return of Ulysses*.

**Elsewhere:** Jessica has toured with Opera Atelier to Glimmerglass and the Royal Opera Versailles, and has worked with Mirvish Productions, Vancouver Opera, the Canadian Opera Company, Tapestry, Luminato, Musical Stage Company, Soulpepper, Canadian Stage, Obsidian, Nightwood, Tarragon, Volcano, Ross Petty Productions,

Starvox Entertainment, Thousand Islands Playhouse, Drayton Entertainment, Harold Green Jewish Theatre and others.

**Et cetera:** Jessica is a graduate of the Faculty of Music at the University of Toronto

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## HEATHER THOMPSON | Stage Manager

**For Opera Atelier:** *The Marriage of Figaro* (2010)

**Elsewhere:** Heather has worked with various companies across Canada including The Blyth Festival, Native Earth Performing Arts, Obsidian Theatre Company, Theatre Smith-Gilmour, Why Not Theatre, Coal Mine Theatre & Studio 180, Canadian Children's Opera Company, Green Thumb Theatre, and Theatre North West.

**Et cetera:** Heather is originally from Clinton, Ontario, traditional territory of the Anishinaabe, the Odawa, and the Potawatomi. Thanks to Opera Atelier and the

*Something Rich & Strange* company for the opportunity to gather and make art again

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## TARA MOHAN | Apprentice Stage Manager

**For Opera Atelier:** This is Tara's first production with OA.

**Elsewhere:** Favourite credits include: *Brain Storm* (Lucid Ludic Productions), *Here Are The Fragments* (On ECT Collective/The Theatre Centre), *Moving Parts* (Fujiwara Dance Inventions), *The Seat Next To The King* (Minmar Gaslight), *No Woman's Land* (Jaberi Dance Theatre), *Now You See Her* (Quote Unquote Collective), *Le Grand Continental* (Luminato), *Butcher* (Why Not Theatre), *Oratorio: A Theatrical MiXtape* (MotionLive/IFT Theatre).

**Et cetera:** Tara is a professional Stage Manager who enjoys working on theatre, dance, musicals, and everything in between. She has had the pleasure of working with such companies as Why Not Theatre, Luminato, Hart House Theatre, Expect Theatre, and Toronto Dance Theatre.

Special thanks go to our Stage Management Team  
for their efforts during the extraordinary two weeks  
of rehearsal, recording and filming for  
*Something Rich & Strange*. We salute you!

## FILM PRODUCTION



### GORDON HENDERSON | **Film Consultant**

**For Opera Atelier:** Henderson is a documentary television producer and former Opera Atelier board member. He has directed or produced four films with Tafelmusik.

**Elsewhere:** His company's film *Inconvenient Indian*, directed by Michelle Latimer, won two awards at TIFF 2020.

**Et cetera:** His novel *Man in the Shadows* takes place during Confederation. [www.90thparallel.ca](http://www.90thparallel.ca)

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### MARCEL CANZONA | **Videographer for *The Eye and Eye's Delight***

**For Opera Atelier:** Marcel first partnered with OA on a promotional video for the 2017 production of *Medea*. He recently edited OA's first virtual gala *Together/Apart*.

**Elsewhere:** Marcel currently works in advertising; specializing in short-form commercial video content.

**Et cetera:** Marcel is a Filmmaker and Editor working in Toronto as ByeMarcel. For more information visit [byemarcel.com](http://byemarcel.com)

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### MICHAEL HANNAN | **Editor**

**For Opera Atelier:** This is Michael Hannan's first time working with Opera Atelier.

**Elsewhere:** Hannan's recent highlights include editing director Jamie Kastner's 2019 documentary *There Are No Fakes*, which exposed an art fraud ring operating out of Thunder Bay, Leora Eisen's *Rescuing Rex*, exploring the world-wide phenomenon of dog rescue, and John Kastner's two films about forensic mental health, *NCR: Not Criminally Responsible*, and *Out of Mind, Out of Sight*. He also served as writer, producer and editor for the recent film *Some Sort Of Judas*, a documentary about a

Toronto rap artist, now in hiding after witnessing four high profile murders in 2010.

**Et cetera:** Mr. Hannan has been editing internationally acclaimed documentaries for over 25 years and has won Gemini Awards, Golden Sheaf Awards and has been nominated three times in the last five years for Best Picture Editing in a Documentary at the Canadian Screen Awards.

A full-page photograph of a male dancer, Tyler Gledhill, in a dynamic pose. He is wearing large, feathered angel wings and a simple, light-colored loincloth. His arms are raised high, and his body is arched, with one leg extended downwards. The background is solid black, making the dancer stand out.

Opera Atelier salutes  
Artist of Atelier Ballet

**TYLER GLEDHILL**

for over a decade of exceptional  
artistry with the company

# THANK YOU



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

During the past nine months, an extraordinary number of you donated the value of your tickets back to Opera Atelier for cancelled performances. Many more responded to our urgent appeal and made generous personal gifts in support of Opera Atelier. Others have stepped forward to underwrite whole productions through our Campaign for Creation.

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



"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.

## ABOUT OPERA ATELIER

Opera Atelier holds a unique place in the North American theatre community, specializing in opera, ballet and drama from the 17th, 18th and 19th centuries. These productions draw upon the aesthetics and ideals of the period, featuring soloists of international acclaim, period ballet, original instruments, elaborate stage decor, exquisite costumes, and an imaginative energy that sets Opera Atelier apart. Opera Atelier is not in the business of "reconstruction," rather, each production is a new creative effort and takes its own place in history.

Under the direction of co-founders Marshall Pynkoski and Jeannette Lajeunesse Zingg, Opera Atelier has come to enjoy the most extensive international touring schedule of any theatre company in Canada. Fully-staged OA productions have toured to major festivals and theatres in the US, Japan, Korea, Singapore, and throughout Europe, collaborating with some of the opera world's most distinguished conductors, including Andrew Parrott, Trevor Pinnock, Hervé Niquet, and Marc Minkowski, and singers Rolando Villazón, Juan Diego Flórez, Pretty Yende, and Dame Kiri Te Kanawa. Highlights include OA's debut at the Harris Theater for Music and Dance/Chicago, the 100th anniversary of the BBC Proms/London, Mozartwoche, The Salzburg Festival, La Scala/Milan, The Rossini Opera Festival/Pesaro. The company enjoys an ongoing relationship with the Royal Opera House, Versailles.

Opera Atelier has begun to commission new music for period instruments. The company's first commission, entitled *Inception*, couples baroque music and dancing with contemporary dancing and composition and has played to superlative reviews in Toronto, Chicago and Versailles.

Opera Atelier is committed to expanding the company's audience and to making live theatre accessible to a wide public through touring, community-based education programs and the creative use of media. Opera Atelier is also committed to training the next generation of Canadian singers, dancers, designers, and technicians through apprenticeships and extensive singer/dancer workshops.

Opera Atelier's reimagined 2020-2021 35th Anniversary Season features two fully-staged livestreamed productions at Toronto's Koerner Hall, TELUS Centre for Performance and Learning. Our season of Visions and Dreams begins with a brand new fully-staged work *Something Rich & Strange* (December 12, 2020) and will conclude with Handel's *The Resurrection* (April 1, 2021). Tickets are on sale now.

For more information visit us online at [operaatelier.com](http://operaatelier.com)

## 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](http://tafelmusik.org)**

**T A F E L M U S I K**

### 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.

**Please consider donating today.**

Thank you for your support.

Donate at [operaatelier.com](http://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.

## SOMETHING RICH & STRANGE—THE INSPIRATION BEHIND THE TITLE

In 1985, Jeannette and I had recently returned to Toronto after having lived and worked in Paris for an extended period of time. Our days were spent researching Baroque opera and ballet in the archives of the city's major theatres and at the Bibliothèque Nationale, and we supported ourselves as dancers in a new extravaganza at the infamous Moulin Rouge!

When we returned to Toronto, we had the good fortune of attracting the attention of a visionary curator at the Royal Ontario Museum, who asked if we would like to demonstrate some of the Baroque dancing we had been researching while living in France. We were initially offered the opportunity of demonstrating this dancing in the galleries of the ROM.

Armed with a Tafelmusik recording and costumes which had been constructed by friends who had recently graduated from the National Theatre School, we embarked on an adventure that continues to this day.

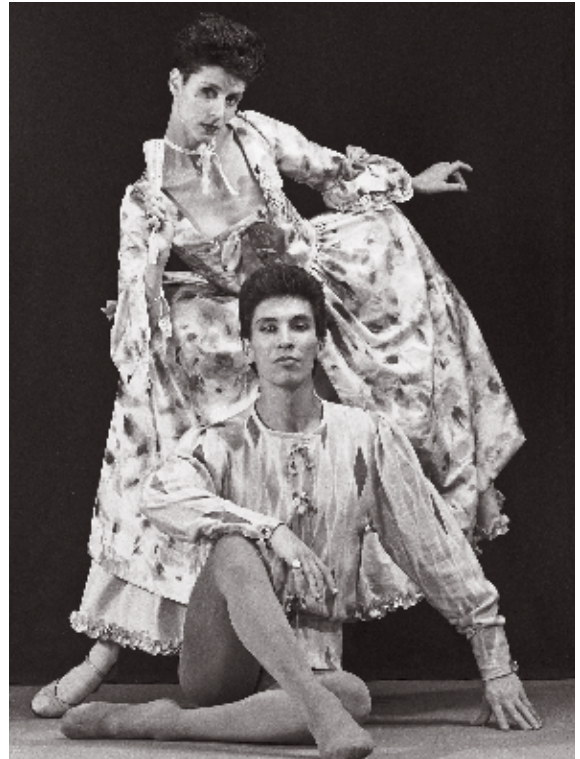
The public response was so positive that we decided to engage a harpsichordist and a young singer named Marguerite Coffin to join us. One of the first songs she sang in our gallery program was *Full Fathom Five*—Ariel's Song from Shakespeare's *The Tempest*. This song (composed by Robert Johnson) and its haunting lyrics exerted a fascination for both of us that has never abated—and when Jeannette and I decided to reimagine a new 35th Anniversary Season for OA, the lyrics of *Full Fathom Five* at once came to mind. They also provided us with the title for Opera Atelier's fall production, *Something Rich & Strange*.

*Something Rich & Strange* will feature music dealing specifically with visions, sleep and dreams. These states of mind have acted as a catalyst for an enormous amount of Baroque repertoire, and have also been the inspiration for a new composition we have commissioned from Composer Edwin Huizinga for Soprano Measha Brueggergosman.

In the meantime, our season's artists have got into the act by sending photos of themselves dreaming of this new season. All of our publicity will continue to explore this theme.

We were particularly delighted to kick off this season with a video featuring Opera Atelier soprano Meghan Lindsay, singing an arrangement of the haunting melody which was a catalyst for Jeannette and me, when Opera Atelier was little more than a dream.

**Marshall Pynkoski**



alg-images / Paul Koudourakis

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell  
Hark! Now I hear them—Ding-dong, bell.

WILLIAM SHAKESPEARE,  
*THE TEMPEST*, ACT I, SC. II

## CHOREOGRAPHER'S NOTES

The dances in *Something Rich & Strange* are choreographed using steps and patterns from the era of Purcell and Lully—the Baroque era. That great patron of the ballet, Louis XIV of France was a skilled and enthusiastic dancer himself, as indeed, were many of his subjects. One of the first things that he did, as a very young King was establish an Académie Royale de Danse, in Paris.

The dancing masters of this Academy were to perfect their art as an idealization of human beings—the “noble style”. They created a system of dance notation which was used throughout Europe, and which I have learned to read. I have reconstructed many dances directly from notation, in my studio as a sort of workshop, or laboratory.

This work prepared me to choreograph freely and fluently in the Baroque style, new dances for every Opera Atelier production. Baroque dancing is closely married to the music and has the same lightness, elegance and brilliance as the music of the time. The dances are beautifully named: Minuet, Sarabande, Passacaille, and many others but, even in a social setting, each dance was unique, especially created for each occasion.

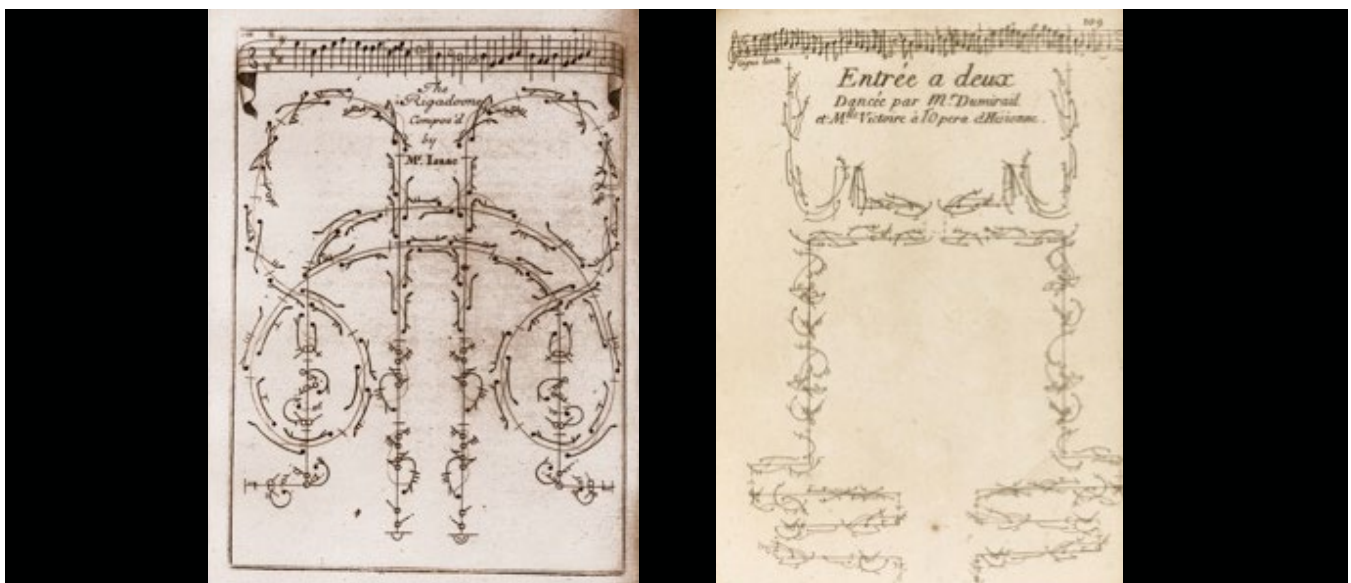
The theme of tonight’s program is “Visions and Dreams” and the dancers reflect this as they move in their celestial trajectories, emphasizing the spiritual, abstract, surreal qualities which are inherent in these dance forms. They mirror the music, leaving personal ego and self-consciousness behind as the ensemble works together to become part of a vision of harmony, balance and grace. I have choreographed the dances in *The Eye and Eye’s Delight* in a more balletic style, in keeping with Edwin Huizinga’s music.

The contemporary dance created and performed by Tyler Gledhill, while in a different style, continues the theme with its elegant abstraction.



### Jeannette Lajeunesse Zingg

Above: Ballet Scene in *Psyche* by Louis Berthet, after L. Binet engraving. Below: Feuillet dance notations.



## DESIGNER'S NOTES

Years ago, as a young artist, I sometimes struggled to find imagery for my paintings. For a short period in the 1990's I looked to my unconscious for inspiration and recorded the images that surfaced in my dreams. The notes I made in the middle of the night and next morning served as the basis for a series of paintings that were often bizarre but always authentically mine. I painted the images without questioning what they might mean or how they might figure into my overall body of work. I let them be what they wanted to be, then I wrapped them in paper, put them in a box and forgot about them. Ultimately, I prioritized a decent night's sleep over continuing the dream paintings but the experiment taught me to trust intuition and the ideas that sometimes appeared unbidden in my consciousness. Now I understand that painting is more about listening than thinking. Michelangelo is quoted as saying "I saw the angel in the marble and carved until I set him free." A painting sometimes feels like that angel waiting to be freed; it exists fully formed in the ether and my job is to realize and liberate it.

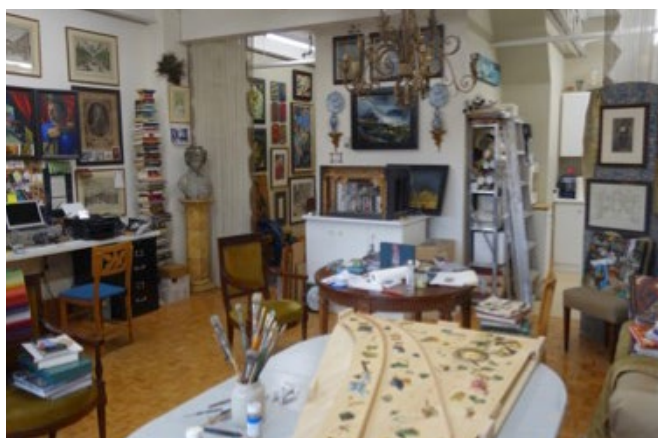


Gerard Gauci, *Dream*, Sept. 8, 1992

When Marshall and I started exploring our ideas for *Something Rich & Strange* we decided that the health restrictions imposed by the pandemic would require the simplest of sets for the show. We had used projections in the past to create magical transformations that would have been difficult to effect with traditional backdrops and hard sets. This time it made sense to let the projections take centre-stage and communicate the dream-world we wanted to see on stage and in the livestream. The show's theme of visions and dreams allowed me to think more like a painter and less like a set designer. It brought to mind the paintings I had stored in a dusty corner of my studio and they became the inspiration for the paintings you'll see on-screen in this show.

For me the music chosen for *Something Rich & Strange* and the words that accompany it conjure that drowsy atmosphere I recall from the months when I scribbled notes in the middle of the night anxious to get to the studio to put it all down on canvas. While preparing for this show all these years later, I re-lived the excitement and challenge of responding to dream images, this time inspired by music from some of the great composers of the 17th and 18th centuries but now happily, minus the sleep deprivation.

### Gerard Gauci



The artist's studio, 2020

## CONDUCTOR'S NOTES

When Marshall suggested that the title of our special fall 2020 production be *Something Rich & Strange* I immediately thought, what a great theme to mine for a beautiful mélange of Baroque music. The phrase comes, of course, from Shakespeare's *The Tempest*, one of the Bard's most atmospheric works, which takes place on an island that is "full of noises, sounds and sweet airs that give delight and hurt not." And *The Tempest* is all about transformations or, as Shakespeare calls them, sea-changes. So where to find music that evokes sea-changes?

Luckily, Baroque opera delights in situations where characters experience things that are not what they seem, where their surroundings are transforming in front of their very eyes. Both Lully's masterpiece *Armide* and Handel's brilliant *Alcina* feature title characters that are enchantresses, constantly using their magic powers to deceive and delight. Handel's *Semele* is based on a famous story from Ovid's *Metamorphoses*, that incredible collection of tales of transformation that was a source of inspiration for so many Baroque operas. In Purcell's semi-opera *King Arthur*, the stage is full of magicians, spirits, enchanted forests and chimeric nymphs. So it wasn't long before we had a list of arias and scenes for our cast of singers and Artists of Atelier Ballet which had to be included!

For instrumental/dance music, we were guided by finding evocative magical sonorities, like the wonderful "Descent of Mercury" from Lully's *Platée*, or the "Symphony while the Swans come forward" from Purcell's *The Fairy Queen*. And one of the strangest instrumental works from the entire Baroque repertoire comes from incidental music for a production of Shakespeare's *The Tempest* itself, by Matthew Locke, so there was a must-include. Add to these Baroque pieces the excitement of new music by Edwin Huizinga and we were almost there!

The final step was to devise an order, giving the evening a "beginning, middle, and end", featuring a variety of singers, checking on smooth key relationships, and culminating in a finale which would include everyone. We hope you enjoy this journey through some of our favourite scenes of sleep, dreams and sea-change!

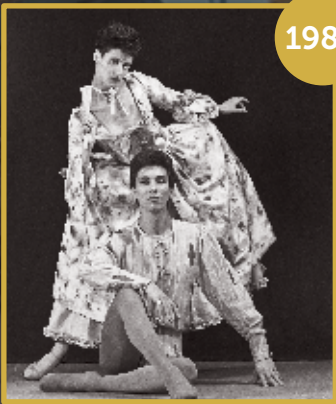
**David Fallis**



*Blessed Ludovica Albertoni*, Gian Lorenzo Bernini (1598-1680), Church of San Francesco, Rome.



# OPERA ATELIER SIGNIFICANT MILESTONES



1985

First production: Handel's *The Choice of Hercules* (Royal Ontario Museum)

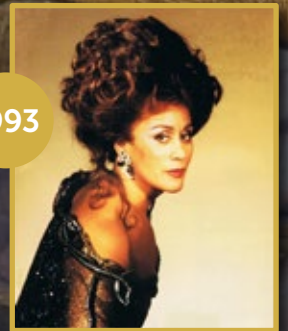
1989

First European tour: Monteverdi's *Orfeo* (Stuttgart Festival of Ancient Music)



1991

First period production of Mozart in North America: *The Magic Flute* (Elgin Theatre)



1993

First Feature Film with OA Artists. *The Sorceress* starring Dame Kiri Te Kanawa—shot in Amsterdam

1995

European tour: England (100th Anniversary of the BBC Proms), Germany, France, Italy, Switzerland with Marc Minkowski and Les Musiciens du Louvre.

1996

Marshall is appointed Chevalier of France's Ordre des Arts et des Lettres

1999

9 City Tour to Japan with *Marriage of Figaro*

2001

"Making of an Opera" education workshops reach 1000 students per year

2003

South Korea tour: *Don Giovanni*  
TIME Magazine names Marshall and Jeannette Canada's Best in Music

Opera Atelier receives the Toronto Arts Award

First film of OA production: *Persée* documentary released internationally

2004



2007

Opera Canada Ruby Award for Excellence in Canadian Opera awarded to Marshall and Jeannette

First OA production of a 19th century opera: Weber's *Der Freischütz*

2012



2012



Debut at the Royal Opera House of the Palace of Versailles with 80 Canadian Artists

2013



Debut at Salzburg's Mozartwoche: *Lucio Silla*

Debut at Salzburg Festival: *Lucio Silla*

2014



First OA production of a major Handel opera: *Alcina*

2015



Debut at La Scala opera house, Milan: *Lucio Silla*

2015



Lully's *Armide* opens at the Palace of Versailles one week after the attacks in Paris

2017



Opera Atelier performs at the Royal Chapel Versailles for the first time, including a new Canadian commission

2018



Canadian tenor Colin Ainsworth is Opera Atelier's first Artist in Residence

2018



Opera Atelier makes its debut at the Harris Theater in Chicago

2018



Debut at Rossini Opera Festival (Pesaro, Italy) with *Ricciardo e Zoraide* starring Juan Diego Flórez and Pretty Yende



Marshall Pynkoski and Jeannette Lajeunesse Zingg awarded the Order of Canada

2019



2019 OA Co-Artistic Directors stage a new production of Grétry's *Richard Coeur-de-Lion* in Celebration of the 250th Anniversary of the Royal Opera House Versailles



Marshall Pynkoski and Jeannette Lajeunesse Zingg made Officers of the Order of Arts and Letters by the French government

2020



Canadian soprano Measha Brueggergosman is Opera Atelier's second Artist in Residence

OPERA ATELIER

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A photograph of Measha Brueggergosman, a Canadian soprano, performing on stage. She is wearing a blue, ruffled, sleeveless dress and has her hands clasped in front of her chest. She is smiling and looking upwards. In the background, a conductor and other musicians are visible but out of focus.

# MEASHA BRUEGGERGOSMAN

Artist In Residence  
at Opera Atelier

SHAWN PETERS

We are pleased to announce that Canadian Soprano Measha Brueggergosman will be Artist In Residence at Opera Atelier for the 2020/21 Season. Ms. Brueggergosman has enjoyed a long and important history with Opera Atelier. She first appeared with the company in 2008 as Elettra in Mozart's *Idomeneo*—a performance which earned her the coveted Dora Mavor Moore Award for Best Performance in an Opera Production.

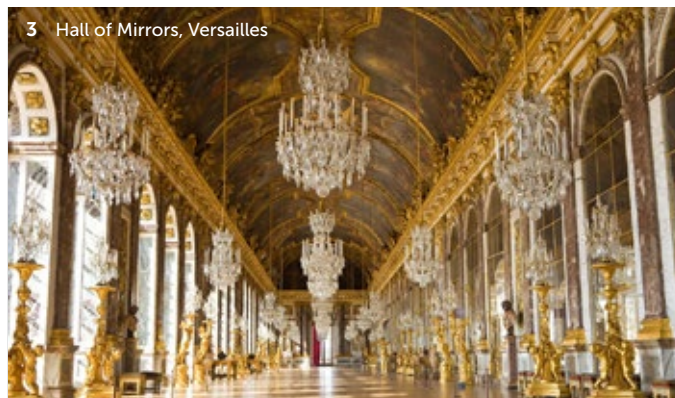
Ms. Brueggergosman has always had a great interest in education and accessibility, holding several honorary doctorates and ambassadorial titles with international charities, and she has led Canadian children across the country in song, in celebration of the nationwide campaign for music education. Her appointment as Artist In Residence for Opera Atelier will coincide with the company's first foray into virtual and live streamed coaching, master classes and workshops for teenagers across the GTA and beyond through Opera Atelier's Making of an Opera program.

"I will never stop striving to cultivate new levels of excellence and beauty as we elevate ourselves as a society and embrace our greatest potential. As such, I am proud and excited to assume the role of Artist In Residence for Opera Atelier."

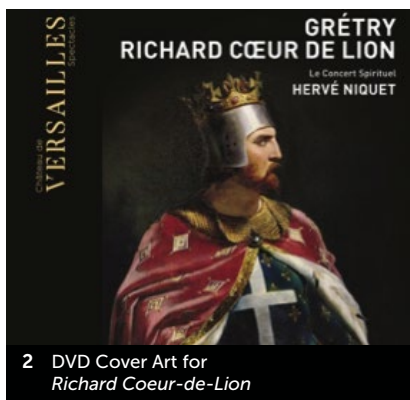
—Measha Brueggergosman



1 Marshall Pynkoski & Jeannette Lajeunesse Zingg in Versailles



3 Hall of Mirrors, Versailles



2 DVD Cover Art for Richard Coeur-de-Lion



4 The Dreamer by Gerard Gauci

## What's Happening at Opera Atelier

### 1 / ORDER OF ARTS AND LETTERS FOR JEANNETTE AND MARSHALL

In February 2020, Co-Artistic Directors Marshall Pynkoski C.M. and Jeannette Lajeunesse Zingg C.M. were awarded the extraordinary recognition of Officers of the Order of Arts and Letters (Officiers de l'Ordre des Arts et des Lettres) by the French Republic—the first time a Canadian couple received the distinction simultaneously. The award acknowledges Marshall and Jeannette's outstanding contributions to the enrichment of French cultural heritage in France and throughout the world. Congratulations!

### 2 / DVD RICHARD COEUR-DE LION

Thrilling news! You can now purchase a CD and DVD of Grétry's *Richard Coeur-de-Lion*—the opera directed by Marshall Pynkoski and choreographed by Jeannette Lajeunesse Zingg at Versailles. *Richard Coeur-de-Lion* was produced by Château de Versailles Spectacles in 2019 in celebration of the 250th anniversary of the opening of the Royal Opera House, and the CD and DVD has just received the prestigious Diamond Award from *Opéra Magazine* in France. The CD and DVD can be purchased online at <https://en.chateauversailles-spectacles.fr/>.

### 3 / JERUSALEM DELIVERED

Opera Atelier is honoured and delighted to explore an exciting new project alongside the Centre de musique baroque de Versailles. Our colleagues in France have just completed a working recording for a potential future project of Philippe d'Orléans's opera *La Jérusalem délivrée' ou la suite d'Armide* under the baton of renowned conductor Hervé Niquet. The production of the recording by Centre de musique baroque de Versailles was made in partnership with the Toronto Cultural Service of the French Embassy in Canada. Stay tuned for more news!



### 4 / THE PANDEMIC—A CREATIVE CATALYST

Opera Atelier has spent a great deal of 2020 adapting, changing and pivoting due to COVID-19—but always with the focus on continuing to create art and engage with audiences. Huge thanks go to the Opera Atelier Board, staff and creative team who have nimbly adapted to meet the challenge. We have all become quite adept at Zoom meetings—as



5 *The Angel Speaks—*  
Royal Chapel Versailles



6 Cynthia Smithers with audience members prior to a OA's relaxed performance at the Harris Theater in Chicago



7 Lauren Wu in Pesaro, Italy with Marshall Pynkoski and Jeannette Lajeunesse Zingg

have Opera Atelier donors and subscribers, who have joined us for several virtual salons and talks.

In many ways, the pandemic has been a creative catalyst. Marshall and Jeannette have been invigorated by the necessary move to online performances and the deeper exploration of video with our artists. Some of our exceptional virtual experiences have included *Together Apart Part 1* in May, which featured some favourite Opera Atelier artists including Colin Ainsworth, Measha Brueggergosman, Wallis Giunta, Juri Hiraoka, Edwin Huizinga, Mireille Lebel, Megan Lindsay, Allyson McHardy, Douglas Williams, and Xi Yi. *Together Apart Part 2* in July featured Bruce Zinger's beautiful photographs of OA's Fall 2016 production of *Dido and Aeneas*.

We premiered a series of videos featuring soprano Meghan Lindsay singing Robert Johnson's *Full Fathom Five*, as well as a beautiful rendition of *Dream a Little Dream* of Me sung by soprano Measha Brueggergosman. Jeannette Lajeunesse Zingg with several Artists of Atelier Ballet created five free online ballet classes for dance enthusiasts.

And we discovered the hidden talents of OA Assistant Conductor Christopher Bagan—not only is he a talented keyboard player, but he is also a whiz at audio and video editing. Recently we worked with video designer Peter Akiki, who animated our Artist In Residence wordmark, and we have continued our longstanding creative relationship with the young videographer Marcel Canzona.

## 5 / NEW MUSIC AT OPERA ATELIER

We were thrilled to be able to continue our ongoing

project with composer and violinist Edwin Huizinga this year, thanks to the support of an anonymous donor. To open *Something Rich & Strange*, Edwin has written a brand-new creation for Canadian soprano Measha Brueggergosman and musicians from Tafelmusik. Huizinga's composition is based on a Symbolist poem by Rainer Maria Rilke titled *The Annunciation to Mary*, for which Opera Atelier commissioned a new English translation by American author and playwright Grace Andreacchi. This is the second time that Opera Atelier has brought Huizinga's music and Andreacchi's translations together—the first premiered at the Royal Chapel in Versailles in 2018, and featured soprano Mireille Asselin. Opera Atelier plans to nurture this creative relationship with Edwin Huizinga into the future.

## 6 / MAKING OF AN OPERA

This season, Opera Atelier is reimagining our free *Making of an Opera* program for middle and high school students as a virtual experience for the COVID-19 world, offering sessions about every aspect of opera on streamed video, and a livestreamed masterclass with soprano Measha Brueggergosman. Students will be able to access sessions whether they are learning in school or at home.

## 7 / ACCESSIBILITY AT OPERA ATELIER

*Don Giovanni* in 2019 was Opera Atelier's first Audio Described performance—we provided Braille libretti as well as free access to headsets for the live description. This season, guided by our Accessibility Volunteer Lauren Wu, Opera Atelier will be adding audio description to our season livestreams so they can be enjoyed by audience members who are Blind and Partially Sighted.



# CAMPAIGN *for* CREATION

## OPERA ATELIER'S FUND FOR OUR FUTURE

For more than 30 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](mailto: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 \$100,000 by an **Anonymous** donor. This donation has played an important part in helping us realize our production of *Something Rich & Strange*.

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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Luke Robertson  
  
In memory of Penny Arthurs



WITH SINCERE GRATITUDE WE SALUTE

Vivian Elizabeth Pilar

FOR HER GENEROSITY AND DEDICATION  
TO OPERA ATELIER.

In addition to her long-standing  
and continuing sponsorship of  
**The Artists of Atelier Ballet** together with  
**Jeannette Lajeunesse Zingg**, Choreographer,  
Vivian is also sponsoring **Cynthia Smithers**.

THANK YOU VIVIAN!

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



WITH SINCERE GRATITUDE WE SALUTE

David Green & Daphne Wagner,  
Lita & Michael Green

FOR SUPPORTING OUR MAKING OF AN OPERA PROGRAM

OA's Making of an Opera program annually provides over 1000 Toronto-area youth with a free one-day opera immersion experience and free attendance at an opera performance. Covering the creative process in depth, our creative team and guest artists deliver lectures and demonstrations on set and costume design, music, dance, and stage fighting.

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.

WITH SINCERE GRATITUDE WE SALUTE

## Dalglish Family Foundation

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!



Tenor Colin Ainsworth and Artist of Atelier Ballet Tyler Gledhill in Opera Atelier's 2015 production of Lully's *Armide*. Photo by Bruce Zinger.



WITH SINCERE GRATITUDE,  
WE SALUTE

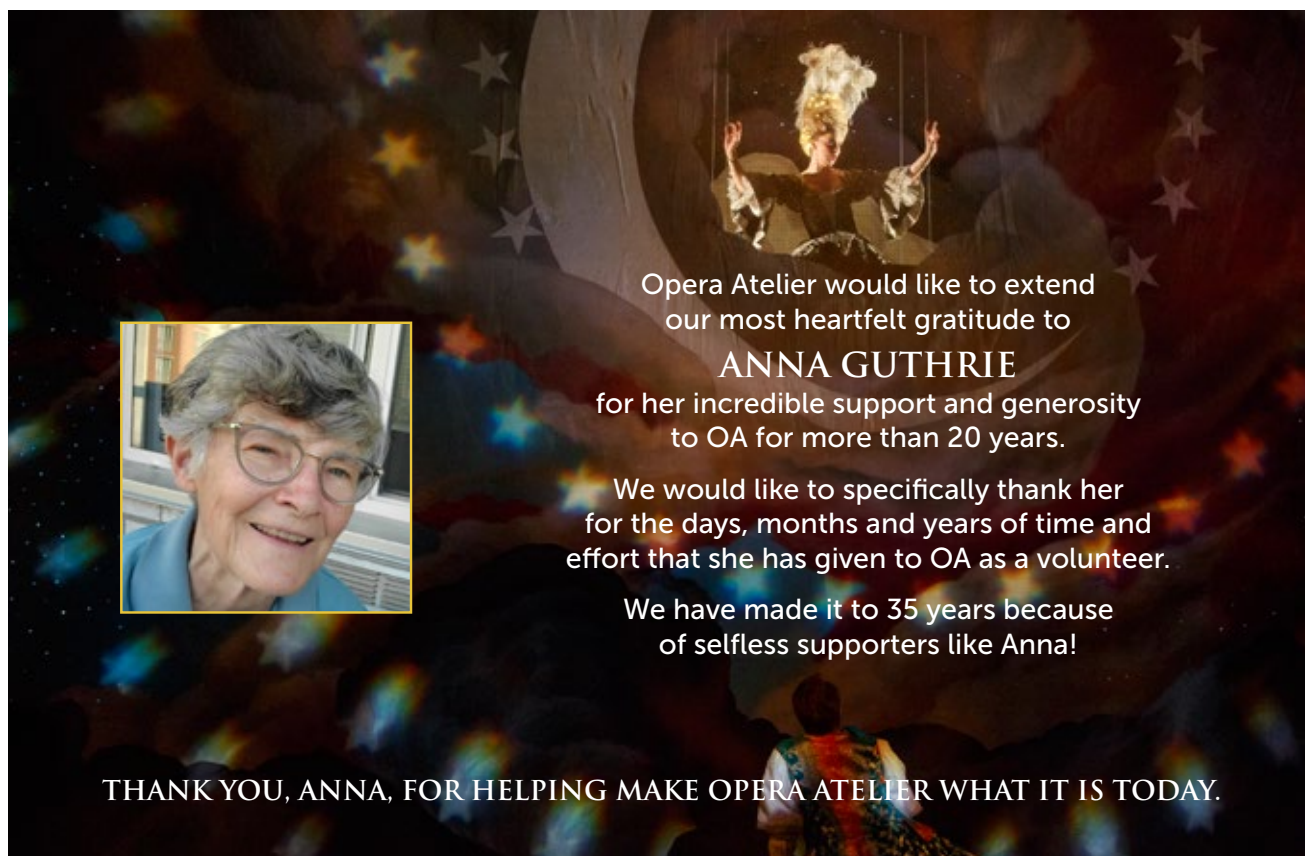
Jerry & Joan Lozinski

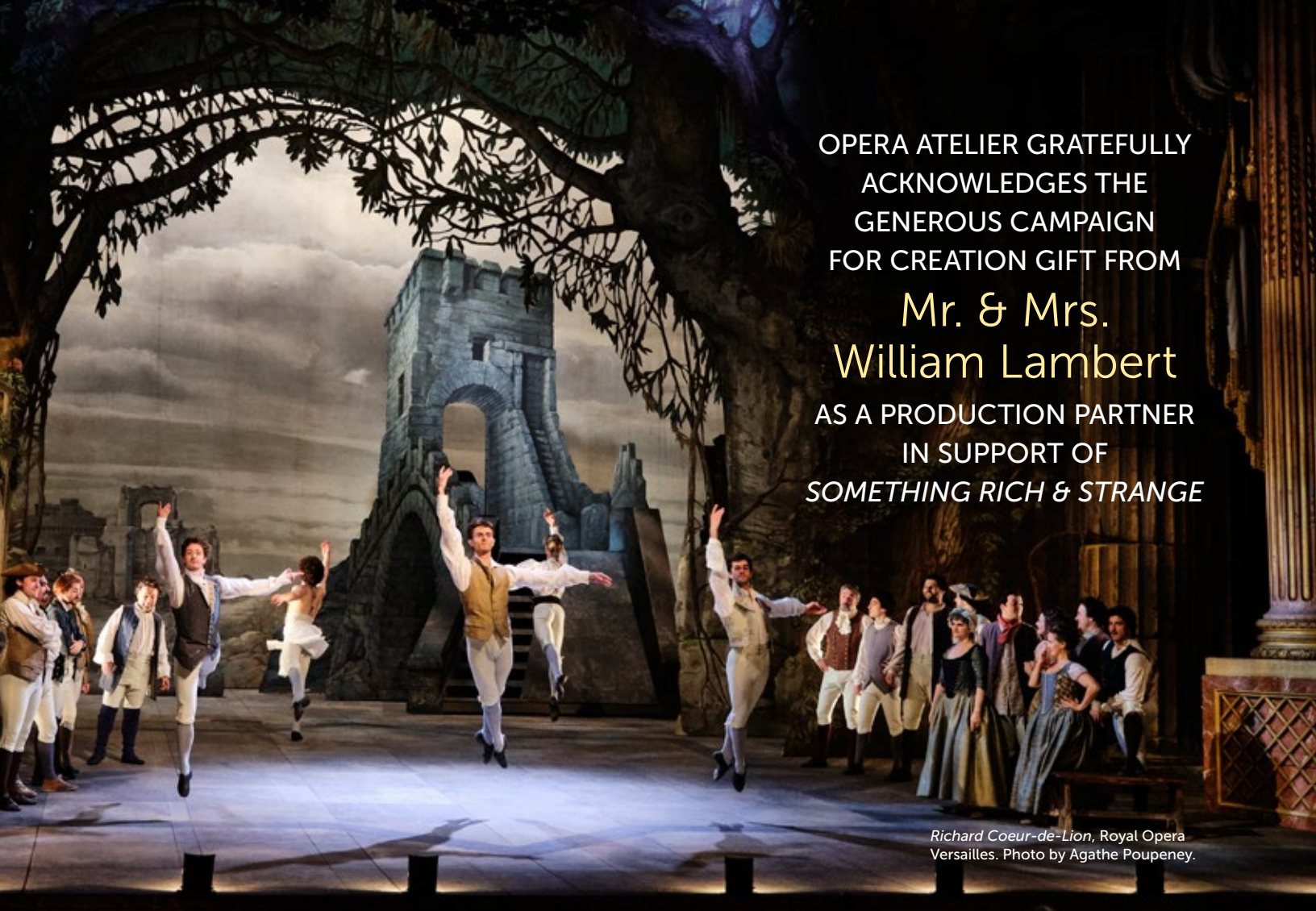
FOR SUPPORTING MARSHALL PYNKOSKI  
AS CO-ARTISTIC DIRECTOR.

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!





OPERA ATELIER GRATEFULLY  
ACKNOWLEDGES THE  
GENEROUS CAMPAIGN  
FOR CREATION GIFT FROM  
**Mr. & Mrs.  
William Lambert**  
AS A PRODUCTION PARTNER  
IN SUPPORT OF  
***SOMETHING RICH & STRANGE***

*Richard Coeur-de-Lion, Royal Opera  
Versailles. Photo by Agathe Poupeney.*



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If you are an Aeroplan Member, please consider donating points today. Donations of points are incredibly versatile for Opera Atelier: they can help cover artist's travel, can cover costs for future touring and can even make a large impact at our annual Versailles Gala that raises funds for our arts education programs!

Visit Opera Atelier's profile on **[donatepoints.aircanada.com](https://donatepoints.aircanada.com)** to find out more.

*Thank you to all those who have already donated their Aeroplan points; it has made a tremendous impact.*



Opera Atelier applauds  
**KATALIN SCHÄFER**  
for sponsoring  
Colin Ainsworth



Colin Ainsworth  
in *Armide* (2015)

Opera Atelier applauds  
**BRAYTON POLKA**  
for sponsoring  
Measha Brueggergosman



Measha Brueggergosman  
in *Idomeneo* (2008)

Opera Atelier applauds  
**MARCIA LEWIS BROWN**  
for sponsoring Mireille Asselin



Mireille Asselin  
in *Don Giovanni* (2019)

Opera Atelier applauds  
**GREIG DUNN &  
ROBERT MACLENNAN**  
for sponsoring Christopher Enns



Christopher Enns  
in *Persée* (2014)

Opera Atelier applauds  
**THOMAS LOGAN**  
 for sponsoring  
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Edwin Huizinga  
 in *The Angel Speaks* (2019)

Opera Atelier applauds  
**VIVIAN ELIZABETH PILAR**  
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 Cynthia Smithers



Cynthia Smithers in  
*Actéon* (2018)

Opera Atelier applauds  
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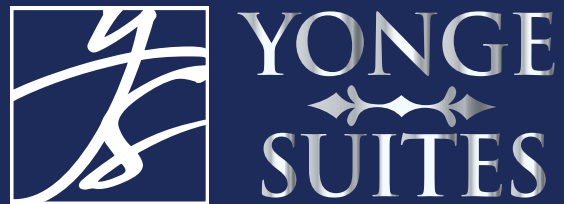
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## TRIBUTE TO JOËLLE BROGUET

On September 26th, there was a special memorial held in the Royal Chapel of Versailles for our dear friend Joëlle Broguet —founder of ADOR (Les Amis de L'Opéra Royal) and a loving supporter of Opera Atelier. Sadly, given the current COVID restrictions, Jeannette and I were unable to attend in person, but we want to share with you the message we sent to Versailles, as a tribute to this remarkable and visionary woman.

"Jeannette and I are saddened that we cannot be with you for this beautiful tribute to Joëlle - but I can assure you that our hearts are with you. How could it be otherwise, when Joëlle stole our hearts from us the moment we first met her—and we now would never wish to have them returned.

Knowing Joëlle and Jean-Claude, and the marvellous band of like minded friends she

assembled in the creation of ADOR has been one of the greatest and most satisfying pleasures of our lives both professionally and personally. Jeannette and I have come to think of the Royal Opera House as a second home, and of you as a second family.

It is thanks to Joëlle's vision, passion and love that this is the case, and we look forward to continuing and deepening this beautiful relationship through all of you who love Joëlle as we do.

Dostoyevsky in his novel "The Idiot" made the famous statement "Beauty will save the world". Joëlle's legacy will certainly play an important role in the realization of this vision, and we send our love and our thanks to all of you and particularly to Jean-Claude for including us in this dream."

*Marshall* *Jeannette*



## CAMPAIGN *for* CREATION

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All donor lists as of September 25, 2020

Opera Atelier's work is generously supported by loyal and dedicated patrons who share our passion and enthusiasm for period productions of opera and ballet. We are deeply appreciative of their commitment to our vision. For information on the Friends or Baroque Court programs, or to make a gift to Opera Atelier, please call Dan Hickey at 416.703.3767 x226.

## ARTISTS SPONSORS

**Marshall Pynkoski, Co-Artistic Director and Educator** generously sponsored by **Jerry & Joan Lozinski**

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