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OPERA ATELIER

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

ALL IS LOVE

FEBRUARY 19 AT 8:00PM

FEBRUARY 20 AT 2:30PM

Koerner Hall, TELUS Centre for Performance and Learning

Performance Run Time 70 Minutes

David FALLIS	Conductor
Marshall PYNKOSKI	Stage Director
Jeannette LAJEUNESSE ZINGG	Choreographer
Gerard GAUCI	Resident Set Designer
Michael LEGOUFFE	Head of Wardrobe / Costume Designer
Kimberly PURTELL	Lighting Designer
Tyler GLEDHILL	Choreographer <i>Inception</i>
Edwin HUIZINGA	Composer <i>Inception</i>
Christopher BAGAN	Assistant Conductor / Arrangements for Debussy's <i>Pelléas et Mélisande</i> and Purcell/Hahn's <i>All Is Love</i>
Kevin BOWERS	Stage Manager

CAST

Colin AINSWORTH	Tenor
Mireille ASSELIN	Soprano
Measha BRUEGGERGOSMAN-LEE	Soprano
Meghan LINDSAY	Soprano
Danielle MACMILLAN	Mezzo-Soprano
Rémy MATHIEU	Tenor
Cynthia SMITHERS	Soprano
Douglas WILLIAMS	Bass-Baritone

ARTISTS OF ATELIER BALLET

Eric César DE MELLO DA SILVA
Tyler GLEDHILL
Kevin LAW
Courtney LYMAN
Rebecca MORANIS

Julia SEDWICK
Cynthia SMITHERS
Dominic WHO
Xi YI
Jeannette LAJEUNESSE ZINGG

Ben CRUCHLEY, Piano soloist
Edwin HUIZINGA, Violin soloist

TAFELMUSIK

Elisa CITTERIO, Music Director

Julia WEDMAN, 1st Violin
Cristina ZACHARIAS, 2nd Violin
Brandon CHUI, 1st Viola
Christopher VERRETTE, 2nd Viola
Margaret GAY, Cello
Pippa MACMILLAN, Double Bass
Leslie NEWMAN, Flute

Marco CERA, Oboe
Colleen COOK, Clarinet
Dominic TERESI, Bassoon
Micajah STURGESS, French Horn
Ed REIFEL, Timpani
Lucas HARRIS, Theorbo
Charlotte NEDIGER, Harpsichord



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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.

Welcome to
Opera Atelier's
21/22 Season



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

ALL
IS
LOVE

Dear Friends,

Tonight's program marks Opera Atelier's return to live theatre, and it is—as titled—all about love.

Throughout the pandemic, Opera Atelier never stopped providing opportunities for our artists to create beautiful, meaningful theatre. But, we were always aware of the missing element in all of our film productions. In a word, we were missing *you*!

Now we have the pleasure of gathering together much of the repertoire we most love in order to put it in stage for our beloved audience.

And we have added excerpts we have been dreaming about for a long time, and celebrate this evening with selections of baroque repertoire alongside examples of excerpts of 19th century French art song and Act 1 of Debussy's ravishing masterpiece, *Pelléas et Mélisande*.

This is a program that is all about love, and it has been crafted for you.

Best wishes from all of us at Opera Atelier, and welcome back!

Marshall Jeannette

Marshall Pynkoski and Jeannette Lajeunesse Zingg

Greetings



Welcome to *All Is Love*! Thank you for joining us for Opera Atelier's return to live theatre.

We are thrilled to finally be here, thanks to the passion and vision of our Co-Artistic Directors Marshall Pynkoski and Jeannette Lajeunesse Zingg and the hard work of everyone from the creative team to the administrative staff.

On behalf of the Board of Directors, we would like to take this opportunity to acknowledge our corporate sponsors, government funders, foundations, patrons, donors and you—our audience members—who have supported Opera Atelier so generously over the past two years.

It's now time to look forward! In the coming weeks Opera Atelier will be launching a subscription campaign for our 2022–2023 season—our first full season back in the theatre. It would mean so much to us to have you there with us.

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

Sharon Giffen
Chair, Opera Atelier Board of Directors



Thank you for joining us today. You cannot imagine how special it is for our artists to be back on stage, for Tafelmusik to be back in the orchestra pit, for stage management to be in the wings and in the booth, and to have you—a live audience—in the theatre with us. We will never again take this shared experience for granted.

On a personal note, this is my last Opera Atelier production as the administrative head of this unparalleled organization. It has been an honour and a privilege to serve, and I couldn't be happier that we are together in Koerner Hall this month!

Nothing is possible without the generous support of our donors, patrons and audience members. Thank you for the continued support you have shown us—we truly appreciate your steadfast dedication and belief in Opera Atelier's Founding Co-Artistic Director's exciting vision for the company's future.

Sincere thanks go to the Canada Council for the Arts, the Ontario Arts Council, the Toronto Arts Council, the Ontario Trillium Foundation and the Ontario Cultural Attractions Fund for their unwavering and unprecedented support during the pandemic. Opera Atelier salutes our Season and Production Supporters: BMO Financial Group; David Green & Daphne Wagner, Lita & Michael Green; Dalglish Family Foundation; Mr. & Mrs. Jerry & Joan Lozinski, Mr. & Mrs. William Lambert, and an Anonymous Donor.

To our audience 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

ALL IS LOVE

PURCELL/HAHN

All Is Love

Measha Brueggergosman-Lee & Ben Cruchley

MATTHEW LOCKE

Curtain Tune from *The Tempest*

Artists of Atelier Ballet

HENRY PURCELL

Music For a While from *Oedipus*

Mireille Asselin & Artists of Atelier Ballet

JEAN-PHILIPPE RAMEAU

Entrance of Mercury from *Platée*

Artists of Atelier Ballet

HENRY PURCELL

Symphony for the Swans from *The Fairy Queen*

Artists of Atelier Ballet

GEORGE FRIDERIC HANDEL

Mi lusingha il dolce affetto from *Alcina*

Danielle MacMillan & Artists of Atelier Ballet

HENRY PURCELL

Two daughters of this aged stream from *King Arthur*

Meghan Lindsay & Cynthia Smithers

JEAN-BAPTISTE LULLY

Plus j'observe ces lieux from *Armide*

Colin Ainsworth

JEAN-BAPTISTE LULLY

Enchantment of Renaud from *Armide*

Artists of Atelier Ballet

REYNALDO HAHN

L'heure exquise

Rémy Mathieu & Ben Cruchley

JEAN-PHILIPPE RAMEAU

Minuets from *Les Indes galantes*

Artists of Atelier Ballet

EDWIN HUIZINGA

Inception

Edwin Huizinga & Tyler Gledhill

GEORGE FRIDERIC HANDEL

O sleep, why dost thou leave me from *Semele*

Mireille Asselin

GEORGE FRIDERIC HANDEL

Where'er you walk from *Semele*

Colin Ainsworth

CLAUDE DEBUSSY

Nuit d'étoiles

Measha Brueggergosman-Lee & Ben Cruchley

MARC-ANTOINE CHARPENTIER

Nuit from *In nativitatem Domini canticum*

Artists of Atelier Ballet

CLAUDE DEBUSSY

Opening scene from *Pelléas et Mélisande*

Meghan Lindsay, Douglas Williams & Artists of Atelier Ballet

GEORGE FRIDERIC HANDEL

Lay your doubts and fears aside from *Semele*

Rémy Mathieu

HENRY PURCELL

Passacaille from *King Arthur*

The Company



COLIN AINSWORTH | **tenor**

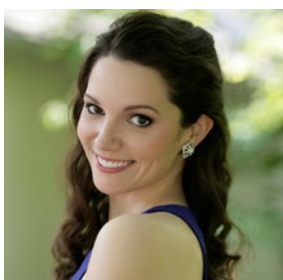
For Opera Atelier: St. John The Evangelist in Handel's *The Resurrection*, title role in Mozart's *Idomeneo*, title roles in Charpentier's *Actéon* and Rameau's *Pygmalion*, Jason in Charpentier's *Medée*, the title role in Gluck's *Orphée*, and Renaud in Lully's *Armide*.

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.

Upcoming: Rhode Island Philharmonic—Beethoven's *9th Symphony*, Oregon Bach Festival—Bach's *St. John Passion*, *St. Matthew Passion* & *Mass in B minor*.

Et cetera: colinainsworth.com

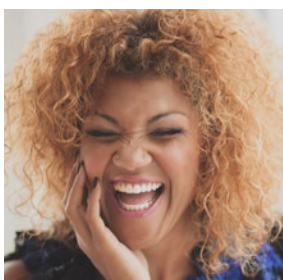


MIREILLE ASSELIN | **soprano**

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 Pousette (*Manon*), Zerlina (Garsington Opera & Théâtre des Champs Élysées), Mozart *Requiem* (Orchestre de chambre de Paris), *Christmas Oratorio* (Carnegie Hall), Amore in *Orfeo ed Euridice* by Gluck (Vancouver Opera).

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



MEASHA BRUEGGERGOSMAN-LEE | **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 addition to becoming Opera Atelier's Artist In Residence and Artist Advisor to the Board of Directors, Measha has founded 'Planet Measha TV' and has produced dozens of live-streamed concerts, music videos and, most recently, The Measha Series: a 5-part concert series which features "Canada's Greatest Soprano" (as quoted from the cover of MaritimeEDIT, February 2022 edition) collaborating with artists in styles ranging from jazz to folk to gospel and beyond. In the 21/22 season, Measha will also be joining the NSO Washington, the New World Symphony, Orchestre Symphonique de Montreal and the Toledo and Ann Arbour Symphony for concerts.

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



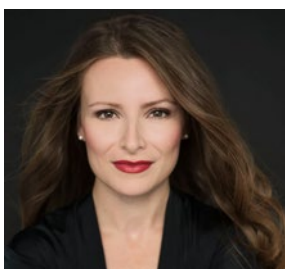
MEGHAN LINDSAY | soprano

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: Pamina, *The Magic Flute* (TBA); World Premiere of *Blue/Unhook* (New Art/New Media); *Enoch Arden* (Pontiac Enchantée).

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.



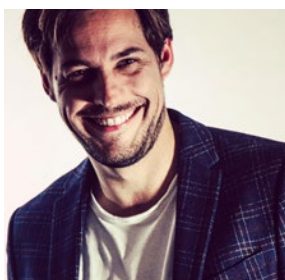
DANIELLE MACMILLAN | mezzo-soprano

For Opera Atelier: This is Ms. MacMillan's second production with OA.

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). *Something Rich & Strange* (Opera Atelier); Wellgunde, *Das Rheingold*,

Wagner (Opera Nashville 2022).

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.

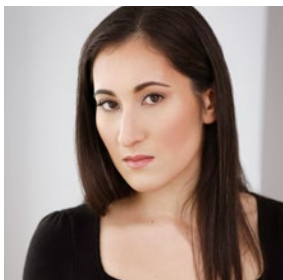


RÉMY MATHIEU | tenor

For Opera Atelier: Mr. Mathieu is making his Opera Atelier debut.

Elsewhere: In 2013, he joined the Le studio de l'Opéra de Lyon and started his career in Claude by Thierry Escaich and Robert Badinter (staged by Olivier Py conducted by Jérémie Rhorer), *The Magic Flute* by Mozart, *The Dialogues of the Carmelites* by Poulenc, and *The Tender Land* by Copland. Subsequently, he was asked to play the role of Eduardo in *La Cambiale di Matrimonio* by Rossini (Royal Opera of Versailles). He made his debut at La Monnaie in Brussels with the role of Laerte in *Hamlet*, under the direction of Marc Minkowski.

Rémy has performed several times at the Opéra de Marseille, in *Hamlet*, *Moses and Pharaoh*, *Donna del lago* by Rossini, *The Dead City*, the role of Piquillo in *La Périhole* and Bobinet in *La Vie Parisienne*. He has traveled through France and Italy with *Les Chevaliers de la Table Ronde* by Hervé (Opéras de Bordeaux, Nantes, Massy, Toulon, La Fenice in Venice). He has been invited to major international festivals such as the Chorégies d'Orange *Traviata et Aïda*, the Salzburg festival *La Périhole* or the Radio France—Montpellier festival. He was Tony in *West Side Story* with the percussions Clavier de Lyon and Chevalier de la Force in *le Dialogues des Carmélites* at the Avignon Opera, Siebel in Faust at the Reims Opera and Metz opera, and Blondel in *Richard Coeur-de-lion* (Gretry) at the Royal Opera of Versailles. He performed at the Monte Carlo Opera in *I lombardi alla prime croce* (Verdi), at the Philharmonie du Luxembourg in *Pulcinella*, and at Theatre des Champs Elysées Paris in *Lakmé*.



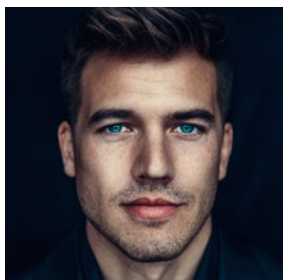
CYNTHIA SMITHERS | soprano

For Opera Atelier: *Angel, 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 Artists 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.



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.



The Opera Atelier Team following our *All Is Love* photoshoot.

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.

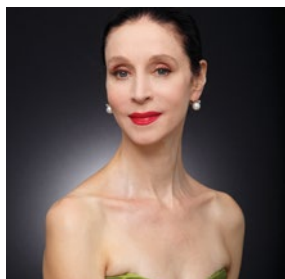
Early in Mr. Pynkoski's professional career, he had the opportunity to undertake in-depth studies of baroque opera and ballet in Paris. His studies continued with renowned baroque dramaturge Professor Dene Barnett at Flinders University in South Australia.

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 and 2021, 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 and 2021, 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.



DAVID FALLIS | Resident 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

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 unveiled 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.



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.

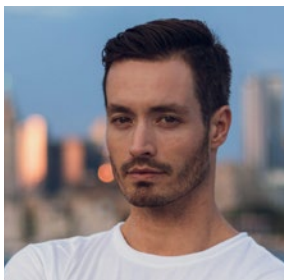


KIMBERLY PURTELL | Lighting Designer

For Opera Atelier: Kimberly is making her Opera Atelier debut with *All Is Love*

Elsewhere: Productions for Pacific Opera, Opera Philadelphia, Vancouver Opera, Edmonton Opera, Mirvish Productions, Stratford Festival, Shaw Festival, Canadian Stage Company, Soulpepper Theatre, National Arts Centre and the National Arts Centre Orchestra, Theatre Calgary, Royal Manitoba Theatre Centre, Citadel Theatre, Place des Arts among many others.

Et cetera: Kimberly's designs have been critically acclaimed across Canada, the United States, the United Kingdom, Prague, China, Hong Kong, Taiwan, Moscow and Mongolia. She is the recipient of three Dora Mavor Moore Awards, the Pauline McGibbon Award, a Montreal English Theatre Award, a Toronto Theatre Critics Award, an Ottawa Critics Circle Award and an Elizabeth Sterling Award.



TYLER GLEDHILL | **Choreographer: *Inception***

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.



EDWIN HUIZINGA | **Composer: *Inception***

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.

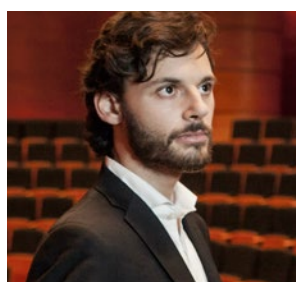
Elsewhere: Recently, Huizinga's work as a composer and performer appeared on the CBC GEM premiere of *Undisrupted*, a collaboration with Soprano Measha Bruegggosman, Rapper Jay Vernon, and the National Arts Centre Orchestra. In the 2020/21 Season, he made his debut conducting the Guelph Symphony, and 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



BEN CRUCHLEY | **Piano Soloist**

For Opera Atelier: Ben has worked on numerous productions as assistant conductor and répétiteur.

Elsewhere: Toronto-born, Berlin-based pianist Ben Cruchley is the laureate of the International Telekom Beethoven Competition in Bonn, Germany, as well as the International Grieg Competition in Norway. He has appeared in prestigious halls such as the Musikverein in Vienna, the Konzerthaus in Berlin, Roy Thompson Hall and the Richard Bradshaw Amphitheatre in Toronto, and the Troltsalen in Norway. Recent orchestral appearances include the Beethoven

Orchestra Bonn, the Narva Symphony Orchestra in Estonia, and the Bergen Philharmonic Orchestra. He studied intensively with Dang Thai Son in Montreal and subsequently with Benedetto Lupo at the Accademia Nazionale di Santa Cecilia in Rome. As a chamber musician, he has collaborated with members of the Lucerne Festival Orchestra, the orchestra of the Accademia Nazionale di Santa Cecilia, and the Canadian Opera Company. He has considerable experience as an interpreter of contemporary music, including a long-standing engagement with the Ensemble Novecento in Rome.

Et cetera: Please visit bencruchley.com for more information.



CHRISTOPHER BAGAN | **Assistant Conductor / Arrangements for Debussy's *Pelléas at Mélisande* and Purcell/Hahn's *All Is Love***

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).

Artists of Atelier Ballet

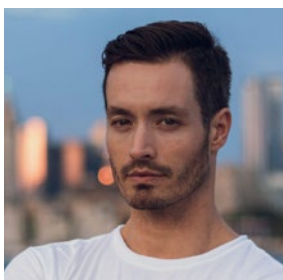


ERIC CÉSAR DE MELLO DA SILVA

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

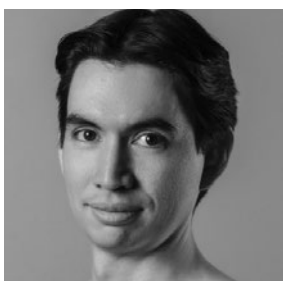
Elsewhere: Danced with the National Ballet of Canada and the Royal Danish Ballet. Additional works performed include John Neumeier's *La Dame Aux Camelias*, Harald Lander's *Etudes*, August Bournonville's *La Sylphide* and *Napoli*, James Kudelka's *Cinderella*, Nikolaj Hübbe's *Swan Lake* and his full 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: *Inception***

See bio on page 13



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.



COURTNEY LYMAN

For Opera Atelier: Having first joined the Atelier Ballet in 2000, has danced in over 20 productions/films with highlights being *Angel*, *Persée*, *Armide*, *Iphigénie en Tauride*, *Médée* etc.

Elsewhere: Danced with the National Ballet of Canada after having trained at the Goh Ballet Academy in Vancouver. Has 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.

Et cetera: Is so grateful to be back working with OA after taking several years away from dance to start a family.

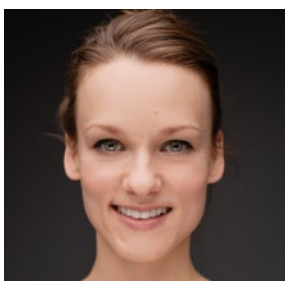


REBECCA MORANIS

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.

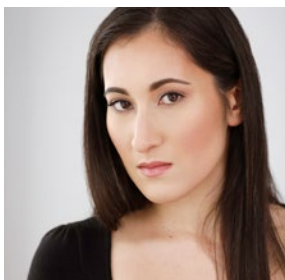
Et cetera: Rebecca loves teaching ballet to all levels of students, and has demonstrated in several of OA's filmed ballet classes.



JULIA SEDWICK

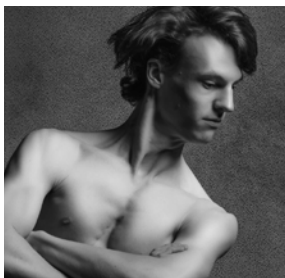
For Opera Atelier: Julia's first production with Opera Atelier was *Acis and Galatea* in 2010. Highlights include *Der Freischütz*, *Orpheus and Eurydice* and *Armide* in Toronto and Versailles.

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

See bio on page 11



DOMINIC WHO

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.

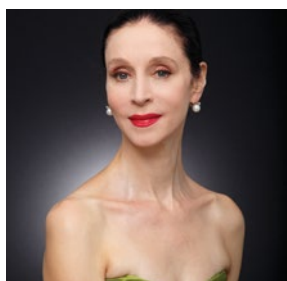
Et cetera: Dominic creates shows and dance films for his own company, "Who Creations" which can be found at www.whocreations.ca.



XI YI

For Opera Atelier: *Idomeneo* (2019), *Don Giovanni* (2019), Handel's *The Resurrection* (2021), *Angel* (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 12

Stage Management & Production

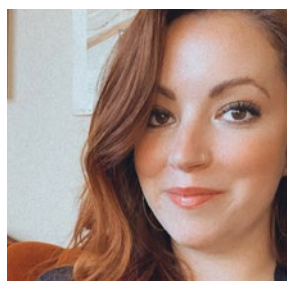


KEVIN BOWERS | **Stage Manager**

For Opera Atelier: *All Is Love* is Kevin's first production with Opera Atelier.

Elsewhere: For Mirvish Productions: *Piaf/Dietrich*, *Kinky Boots*, *Les Misérables*, *Crazy For You*, *Racing Demon*, *The Good Times Are Killing Me*, *Oliver!*, *Once*, *Strictly Ballroom*. Other Operas: *Carmen*, *Lucia di Lammermoor*, *Tosca*, *Aida*, *La Bohème*, *Madama Butterfly*, *The Barber of Seville*. Other Productions: *Follies in Concert*, *Forever Plaid*, *Obeah Opera*, *Chicago*, *Merrily We Roll Along*.

Et cetera: A native Torontonion, Kevin holds a Master of Arts degree from Essex University in England.



GEORGIA PRIESTLEY-BROWN | **Assistant Stage Manager**

For Opera Atelier: *Alcina*

Elsewhere: *Walking on Bombshells*, *The Best Is Yet To Come Undone*, *Party Today Panic Tomorrow* and *Second City's Guide to the Symphony* (Second City), *Le Nozze di Figaro*, *The Vinedressers* (Highlands Opera), *Tom at the Farm* (Buddies in Bad Times Theatre), *Twisted* (Factory Theatre), *A Christmas Carol*, *Red* (Theatre New Brunswick), *Billy Bishop Goes To War* (Blyth Theatre Festival).



NAN SHEPHERD | Assistant Stage Manager

For Opera Atelier: 32 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.

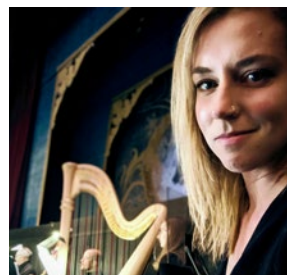


FARNOOSH TALEBPOUR | Apprentice Stage Manager

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

Elsewhere: *Iphigenia and The Furies* (Theatre Passe Muraille/Saga Collectif), *Serving Elizabeth* (Stratford Festival), *Something Bubbled Something Blue* (TIFT/Outside the March), *Angelique* (BTW/Factory Theatre), *Erased* workshop 2021 (Open Heart Surgery Theatre), *Through the Bamboo* (Uwi Collective/Toronto Fringe).

Et cetera: Talebpour attended York University and is an independent artist working in the live performance scene in Toronto and sometimes dabbling in film as well. She has continued her work with Vanier College Productions and looks forward to any exciting theatre opportunities that come her way.



CHRISTINA FAYE | Répétiteur

For Opera Atelier: Pianist Christina Faye has been thrilled to be a part of the *All Is Love* team.

Elsewhere: Christina enjoys a wide variety of work as a freelance pianist, most often working with orchestras, choirs and opera/theatre organizations, currently including the Pax Christi Chorale, Canadian Children's Opera Company and the Nathaniel Dett Chorale. She holds the Principal Keyboard position with the Thunder Bay Symphony Orchestra and is the music director for Donway Covenant United Church. Christina is featured on StudioMDHR's Juno and Grammy nominated soundtrack for the hit video game *Cuphead*. Her passion for redefining the boundaries of musical genres lead her and soprano Kyra Millan to co-create

and tour their successful 2 woman opera-comedy show *Millan & Faye Present: The Opera!* and has inspired her most current multi-media project with drummer Chris Sutherland based on the reimagined etudes of Phillip Glass.

Et cetera: Christina holds performance degrees from Brandon University and the Eastman School of Music. When not seated behind keys, Christina is most likely to be spotted running with her dog Lucy or atop Rain, her horse.

SPECIAL THANKS GO TO OUR STAGE MANAGEMENT TEAM
FOR THEIR EFFORTS DURING THE PROCESS OF REHEARSALS,
WE SALUTE YOU!

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.

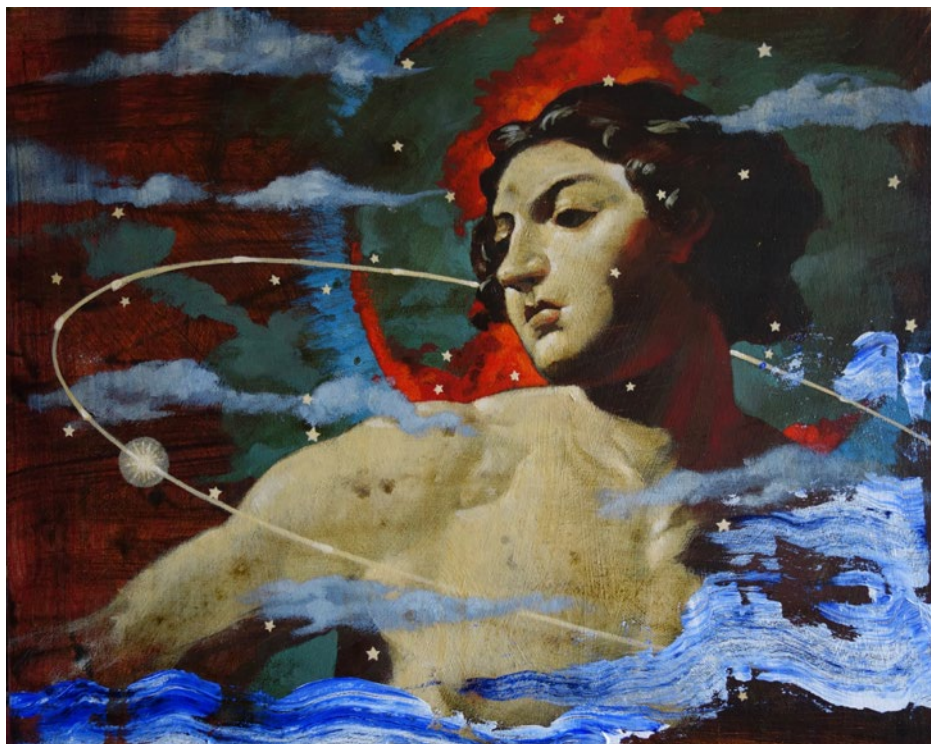
Through dynamic performances, international touring, award-winning recordings, and comprehensive education programs, Tafelmusik invites audiences to engage with beauty and experience the breadth of emotion music can inspire.

tafelmusik.org



Photos by Dan Banko

TAFELMUSIK



Jupiter and Semele painted by Gerard Gauci for Handel's *Lay your Doubts and Fears Aside*.

THANK YOU & WELCOME BACK TO THE THEATRE!



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.

Director's Notes



Members of Opera Atelier's team Eric César de Mello da Silva, Rena Seeger, Julia Sedwick, Xi Yi / Photo by Bruce Zinger

ALL IS LOVE

The title of this evening's production—*All Is Love*—is taken from Henry Purcell's ravishing song titled *Sweeter than Roses*.

In it, the singer is overwhelmed by the act of succumbing to love—and love, in turn, begins to suffuse all of the singer's senses, culminating in the final glorious statement, "All, all is love to me".

As stage director for this production which marks Opera Atelier's return to live theatre, I must echo much the same statement. We have chosen the repertoire we most love and have engaged many of our best loved singers, dancers, instrumentalists and designers, and it is love that has permeated every aspect of what could so easily have been a fraught rehearsal period.

The joy of rehearsing together—the pleasure of touching, embracing and revelling in each other's physical presence has been made possible by your generosity and support, and we trust that our love and gratitude will be palpable throughout the show and will remain with you long after you have left the theatre.

Marshall Pynkoski

Choreographer's Notes

ALL IS LOVE

The dances in *All is Love* have been created to match the baroque music of Purcell, Lully, Charpentier and Rameau using steps and gestures which would have been familiar to the composers and the audiences of the day. My choreography has been informed by period dance notation, but each piece is a new creation for this specific program. With the wonderful Artists of Atelier Ballet to inspire me, it has been a joyful process.

Dancers love what they do, so "all is love" from the very outset! We are a close-knit group who enjoy working together within the dynamic elegance of baroque dance, where grace, beauty and inner spirit are transcending qualities. What's more, the close working relationship between orchestra and dancers is a special delight for us.

The beautiful contemporary offering, titled *Inception*, is created and performed by Artist of Atelier Ballet Tyler Gledhill, in cooperation with composer and violinist Edwin Huizinga.

The dances for *Nuit* and *Pelléas et Mélisande* are meant to act as a visual link between the aesthetics of the 18th and 19th centuries.

Jeannette Lajeunesse Zingg



Set Designer's Notes

Koerner Hall is known as one of North America's finest concert halls and part of its appeal has to be its interior. Lovingly crafted of honey-coloured wood, its beams twist and turn into sinuous lines that rise from the stage like waves of sound. The hall has a powerful presence that needs little embellishment.

A simple staircase, a pair of benches, a bed of poppies and a projection screen.... these are the only set pieces that occupy the playing space for *All is Love*. Instead of writing notes about backdrops and carpentry, this time I'll write a bit about painting.

By and large painters begin their journey faced with a blank canvas. Similarly, audience members for *All is Love* will be faced with the large white rectangle of a projection screen hovering above the stage before them. The screen will act as a canvas for a journey through images painted to accompany each musical selection in the performance. In the past I've entrusted my designs to scenic painters who rendered the images at large scale and interpreted them with their own individual painting styles. Now with the aid of digital scanning and projection each painting created for *All is Love* is presented larger-than-life exactly as it flowed from my brush.

The repertoire for the production spans the 17th through the early 20th centuries and the sensibility of the paintings reflects at times the clear-cut rationalism of the

French baroque and at others the dream-like quality of French Symbolism. Many of the early music selections are illustrated with designs that reference architecturally-inspired set designs. For the later works by Debussy and Hahn I looked for inspiration from painters like Gustave

Moreau and Odilon Redon, late 19th century artists who created mysterious and brilliantly-coloured works with themes taken from literature and classical mythology that typified what has come to be known as the Symbolist movement. Popular in France and Belgium the Symbolists created hallucinogenic imagery that hinted at poetic meaning and bridged the gap between the Pre-Raphaelites and the Surrealists.



Odilon Redon, *Ophelia Surrounded by Flowers*, 1905 | Gerard Gauci, *Nuit d'Etoiles*, 2022

Freed from a libretto and with these fantastical images fresh in my mind I played a game of free association with the music and the poetic texts and let the paintings reveal themselves layer by layer. For me the experience was a liberating one; none of these paintings were planned or sketched. Like love they appeared of their own accord and like love they took me to

unexpected places. *All is Love* is a journey through the many aspects of love both joyful and sorrowful; the paintings you see on the screen above the stage are meant to be sign posts along the way.

Gerard Gauci

Conductor's Notes



At Opera Atelier, we have always been fascinated with how masterpieces of music theatre from the 17th and 18th centuries can speak so powerfully to modern audiences. In *All Is Love*, we present a program of beautiful songs and scenes from the Baroque which indeed move us today, but we also are thrilled to be adding a new element, by exploring music by two 20th-century composers who were themselves deeply influenced and inspired by earlier musical forms. Claude Debussy and his slightly younger contemporary Reynaldo Hahn were both fascinated by music and poetry of the 16th, 17th and 18th centuries, and incorporated elements of an earlier aesthetic into their works.

Of these two composers, it is fair to say that Reynaldo Hahn is the lesser known, partly because he was not only a composer, but devoted a great deal of his working life to performing, directing, accompanying and teaching. He was highly regarded as an opera conductor (always considered a specialist in Mozart, in 1906 he and Gustav Mahler each conducted an opera at the Salzburg Festival celebrating the 150th anniversary of Mozart's birth), he wrote an important book on vocal technique, and shortly before his death he was appointed Director of the Paris Opera. Another claim to fame: he was the lover and lifelong friend of Marcel Proust.

In fact, we begin the evening with a new creation (these days sometimes described as a "mash-up") which captures what we are up to. Soprano Measha Bruegggosman-Lée and Opera Atelier's Assistant Conductor Christopher Bagan took a famous song by Reynaldo Hahn, and another famous song by Henry Purcell to create our "title track", and it shows how beautifully the 17th century can elide with the 20th.

We follow with a sequence of music by some of the greatest 17th- and 18th-century composers (Purcell, Lully, Charpentier, Rameau and Handel), all evoking mystery, spells, dreams and transformations. Towards the end of the program we present the biggest departure for us at OA, the magnificent and enigmatic opening scene from Debussy's operatic masterpiece *Pelléas et Mélisande*.

Why an excerpt from *Pelléas*? When *Pelléas* had its premiere in 1902, its daring harmonic language, its lack of set arias and vocal showpieces, and its strange and shadowy setting combined to mostly flummox, even offend, many critics. But one of the most perceptive reviews came from Vincent d'Indy who recognized that Debussy in some ways had returned to the roots of opera, especially the vocal writing of Claudio Monteverdi. (Vincent d'Indy was an early proponent of Monteverdi, and led the first modern revival of Monteverdi's *Orfeo*.) He saw in Debussy's limpid vocal writing—its ever-flexible rhythm, its daring harmonies always painting with a light touch the emotional background of the text—an identical point of view to Monteverdi's groundbreaking recitative in a work like *The Coronation of Poppea*. Precisely! And when Christopher Bagan agreed to take up another task—that of arranging Debussy's lush orchestration for an ensemble of twelve players – and when the intrepid players of Tafelmusik agreed to take up their 19th-century bows but keep their gut strings (as would have been the case in Debussy's orchestra), *voilà!* We could not resist.

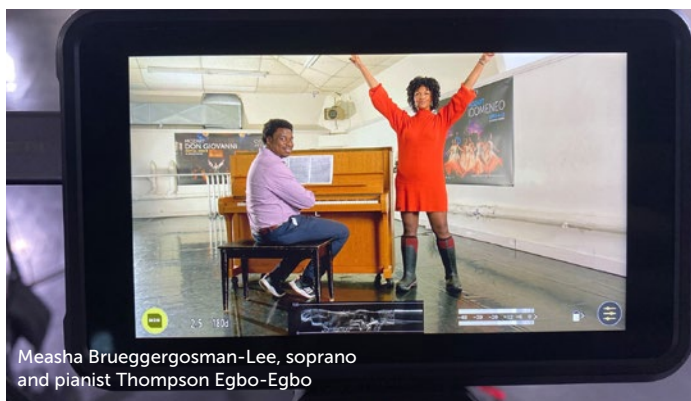
Finally, we close with a nod to where we began, by returning to Henry Purcell and the festive Passacaille from *King Arthur* which celebrates the omnipotence of love.

David Fallis

What's Happening at Opera Atelier



Measha Bruegggosman-Lee, soprano and Christopher Bagan, piano at TIFF Bell Lightbox screening of *Angel*, October 2021



Measha Bruegggosman-Lee, soprano and pianist Thompson Egbo-Egbo

COMING SOON!

Measha Bruegggosman-Lee, Opera Atelier's Artist in Residence and Artist Advisor to the Board has an exciting new project underway. Measha is seen here in the Opera Atelier studio with the incomparable pianist Thompson Egbo-Egbo, and on stage at the TIFF Bell Lightbox on October 28 with Opera Atelier Assistant Conductor Christopher Bagan. Stay tuned for some exciting news later this year!

RECOGNITION IN FRANCE

In November 2021, Co-Artistic Directors Marshall Pynkoski and Jeannette Lajeunesse Zingg were invited to return to the Royal Opera House in Versailles to remount their award-winning production of *Richard Coeur-de-Lion*. Several Opera Atelier patrons and fans joined us in France to show support, including Connie Leon, Meg Sintzel, Ian Fodie, Katalin Schäfer and Sheila Phillips. Marshall and Jeannette's official investiture as Officers of

the Order of Arts and Letters took place on stage at the Royal Opera House on November 11, and included the following speech delivered by Laurent Brunner, Director of the Royal Opera House:

Dear Artist Friends, Dear members of the audience,

I would like to ask for a couple minutes of your attention, to add to tonight's triumph, a few words to accompany the official distinction of our dear Jeannette Lajeunesse Zingg and our dear Marshall Pynkoski, the choreographer and director of this show.

Dear Canadian friends,

It is to two devotees of the Opera Royal in Versailles that I am speaking to, as you have presented here in the last years four productions of your own Opera Atelier from Toronto: Lully's Armide and Persée, Charpentier's Médée and Actéon and finally Rameau's Pygmalion. But before showing them in Versailles, you had presented these productions in Toronto, an almost exclusively anglophone Canadian town. Now that's a feat, fruit of admirable tenacity, and of a great passion for French art from the 17th and 18th centuries, that you know so well.

You honour French opera, and have done so for tens of years, from the other side of the Atlantic ocean. You keep it alive, without even asking help from the French government, but thanks to your public and devoted donors, which support you, and whom I salute tonight as some of them are present, especially coming from Toronto.

France shares with Canada a human history, a linguistic history and today, a cultural history. On this 11th of November, in which French people remember their elders fallen on the battlefield, we also remember the Canadian soldiers fallen at their sides during WWI, with more than 60.000 dead out of a corps of 600.000 men.

It is in the same spirit that we sang La Marseillaise, here, on this stage, the day after the Bataclan massacre, before opening one of your shows.



Marshall Pynkoski & Jeannette Lajeunesse Zingg receiving the Order of Arts and Letters, Royal Opera House, Versailles, November 2021



Ian Fodie, Meg Sintzel, Connie Leon, Dan Hickey, Lesley Choules, Katalin Schäfer and Sheila Phillips joined Opera Atelier in France, 2021.

Yes, two years ago, with the support of ADOR, and the enthusiasm of our dearly beloved Joëlle Broguet who was so fond of you, you mounted this Richard Coeur-de-Lion, a crucial work of French music and to our opera's history.

Therefore France would like to thank you, tonight, at the Château de Versailles, and I will do so in the name of the president Catherine Pégard.

In the name of the French republic, and by the powers invested in me, I make you officers of the Order of the Arts and Letters.

AND A RETURN TO FRANCE!

Marshall and Jeannette will be returning to France this spring to direct and choreograph Grétry's 1784 opera *La caravane du Caire* at Opéra de Tours. Canadian baritone and Opera Atelier favourite Olivier Laquerre will be performing, along with an international cast of singers. Many thanks to the Canadian Cultural Centre in Paris for their support of the production.



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Opera Atelier is thankful for the tour support of



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ONTARIO ARTS COUNCIL
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un organisme du gouvernement de l'Ontario



Angela Hewitt performs at the Trasimeno Music Festival, Italy

TRASIMENO MUSIC FESTIVAL

This summer, Opera Atelier makes their long-awaited debut alongside Canadian pianist Angela Hewitt at the Trasimeno

Music Festival in Perugia, Italy on July 6, 2022. Angela Hewitt has invited Jeannette Lajeunesse Zingg to choreograph and perform along with Artists of Atelier Ballet. They will be joined by Canadian Soprano Mireille Asselin singing music by Purcell that demonstrates the influence of Baroque dancing on 17th and 18th century vocal music.

"It will be wonderful to explore the connection between dance and music in the Baroque Keyboard Suites, which have played such an important part in my career," explains Hewitt. "For the audience to see these dances performed live and choreographed by an expert in Baroque dance, will be an event unique in the history of the Trasimeno Music Festival."

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.



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 702



Photo by Alexandra Skoczylas.

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 support 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.

OPERA ATELIER

ANNUAL VERSAILLES GALA

ALL IS
LOVE

SAVE THE DATE

Thursday, June 23, 2022, 6:30pm

Koerner Hall, 273 Bloor Street West

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Featuring excerpts from our upcoming performance for
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Dinner/Cocktail Reception/Champagne Toast

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ALL IS LOVE

Executive
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Dalglish Family Foundation

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Anonymous

With sincere gratitude Opera Atelier salutes our Executive Producers
for their generous support in making *All Is Love* a reality.

With sincere gratitude
we salute

Dalglish Family Foundation

Their generous support for OA has allowed us
to completely reimagine OA's 2021/22 Season and has been
instrumental in helping us to produce *All Is Love*.

Thank you!





MAKING
of an
OPERA

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

Mr. & Mrs. Jerry & Joan Lozinski

Their generous support for OA has allowed us to completely reimagine OA's 2021/22 Season and has been instrumental in helping us to produce *All Is Love* and 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.

Thank you!



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**, Vivian also
sponsors **Jeannette Lajeunesse Zingg**, Choreographer.

Thank you Vivian!

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

With sincere gratitude Opera Atelier salutes

**Mr. & Mrs. William
& Jan Lambert**

Executive Producers, for their generous
support in making *All Is Love* a reality.



With sincere gratitude
Opera Atelier salutes

Anonymous

Executive Producer, for
their generous support in
making *All Is Love* a reality.



A Salute to Opera Atelier's Team

"I salute Marshall and Jeannette for their unwavering passion for Opera Atelier, as well as the fabulous OA Board, Artists, Creative and Technical Staff. One of Opera Atelier's great strengths is the administrative staff team—a smart, capable and passionate group of people. It has been a true honour to work with everyone at OA, and I'll miss you!"

OUTGOING EXECUTIVE DIRECTOR
ALEXANDRA SKOCZYLAS





THANK YOU ALEXANDRA!

It has been an honour
and a joy to work with and
for you. Your care and
dedication to our team
has been unparalleled.

*With deep gratitude,
The Opera Atelier Team*

FAREWELL TO EXECUTIVE DIRECTOR ALEXANDRA SKOCZYLAS

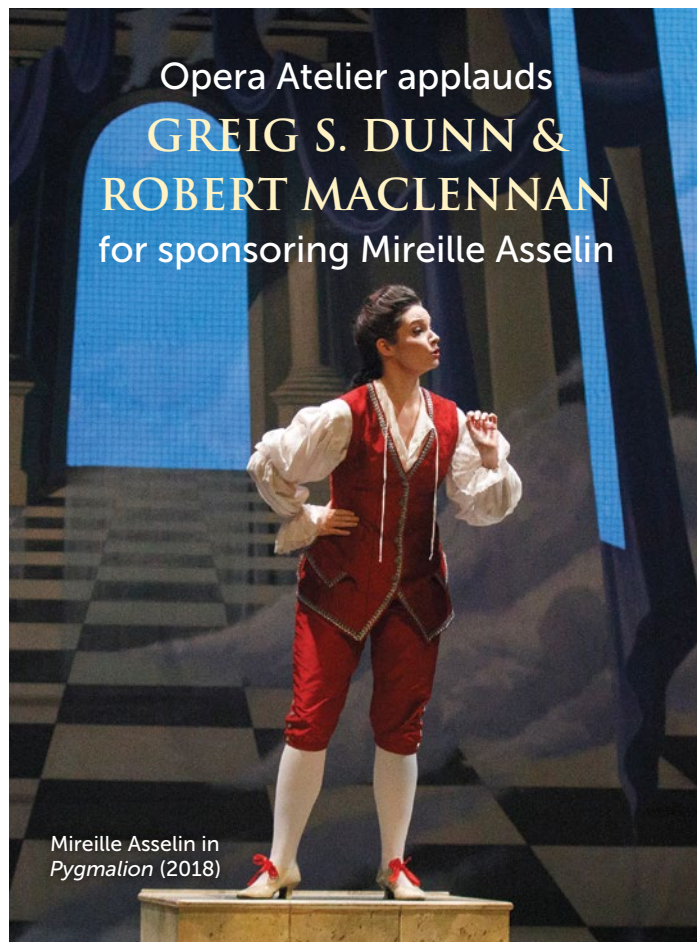
Opera Atelier's Board of Directors announced February 15 that Executive Director Alexandra Skoczylas will be leaving Opera Atelier. She has accepted a position at the Carol Shields Prize for Fiction and her last day at Opera Atelier will be March 11.

Alexandra joined Opera Atelier in 2015, and has overseen six successful, operating-surplus performance seasons. Along with the talented administrative staff team, she has supported the artistic vision of Founders and Co-Artistic Directors Marshall Pynkoski and Jeannette Lajeunesse Zingg, including new music and dance commissions, a pivot to film during the pandemic, international touring, and extensive outreach activities including Canada's first ASL-interpreted performance of a fully-staged opera.

Alexandra leaves the company stronger than ever financially, with the launch of the Campaign for Creation, and an endowment fund that has tripled in size since 2015.

"It has been a great honour to support Jeannette and Marshall. They have an unwavering passion for Opera Atelier, and imagination and true courage in creation," says Alexandra. "Thank you for the opportunity—I will miss everyone connected with this unparalleled organization."

"Alexandra is passing on a strong and vibrant organization," says Board Chair Sharon Giffen. "The Board of Directors has put a Search Committee in place and is actively seeking an Interim Executive Director to ensure a smooth transition. **Thank you, Alexandra, for all you have accomplished. Opera Atelier has a bright future**".



Opera Atelier applauds
JOHN & JUDITH GRANT
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Danielle MacMillan
in *Something Rich
& Strange* (2021).



Opera Atelier applauds
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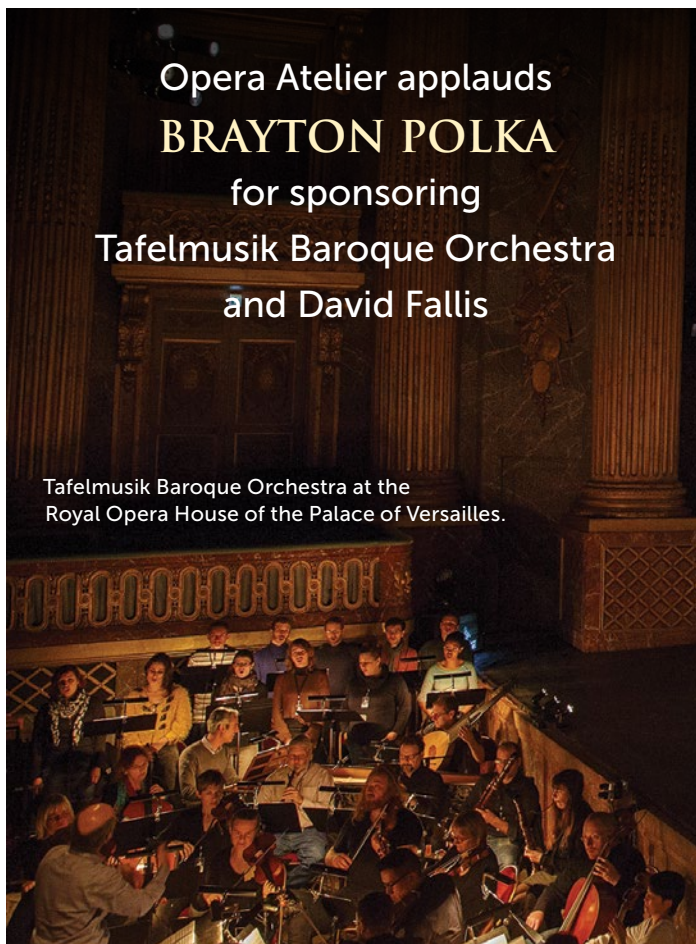
Cynthia Smithers in
Actéon (2018)



Opera Atelier
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Douglas Williams in *Angel* (2021)





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



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