

The Glenn Gould School Opera

Johann Strauss: *Die Fledermaus*

Libretto by Carl Haffner and Richard Genée

Wednesday, March 14, 2018 at 7:30pm

Friday, March 16, 2018 at 7:30pm

Pre-concert Talk both evenings at 7:00pm

These are the 809th and 810th concerts in Koerner Hall

Nathan Brock, conductor

Joel Ivany*, director

Jason Hand, lighting designer

Snezana Pesic, set & properties designer

Ming Wong, costume designer

Samuel Tam, assistant conductor

Dana Fradkin, assistant director

Brahm Goldhamer, répétiteur

Lesley Abarquez Bradley*, stage manager

Wendy Churton, production manager

Gabriel von Eisenstein: **Kjel Erickson**

Rosalinde, Eisenstein's wife: **Jonelle Sills**

Adele, Rosalinde's maid: **Lynn Isnar**

Ida, Adele's sister: **Kendra Dyck**

Alfred, a singing teacher: **Jacques Arsenault ***

Prince Orlofsky: **Rachel Miller**

Dr. Falke, a notary: **Adam Harris**

Dr. Blind, a lawyer: **Zachary Rioux**

Frank, a prison warden: **Noah Grove**

Frosch, a jailer: **Justin Maisonneuve**

Royal Conservatory Orchestra

* *Appear with the permission of Canadian Actors' Equity Association.*

Nathan Brock

Conductor

In June 2015, Brock joined the Hamburgische Staatsoper as Kapellmeister and deputy music director. There, he has performed revivals of *L'elisir d'amore*, *Il barbiere di Siviglia*, *Die Zauberflöte*, *Hänsel und Gretel*, *La belle Hélène*, *Le nozze di Figaro*, as well as a new production of *Erzittre* and Britten's *Let's Make an Opera*. He has also performed with the Hamburg Ballet John Neumeier on new productions *Eleonora Duse*, *Turangalila*, *Anna Karenina*, and revivals of ballets *Gisele* and *The Concert*.

Brock began his career as Resident Conductor of the Montreal Symphony in 2009. During his five-season tenure, he was instrumental in establishing the orchestra in their new hall, La Maison Symphonique, as well as in revitalizing the orchestra's youth outreach programs for which he was awarded Quebec's Prix Opus. He performed with the orchestra over 125 times and shared the stage with many renowned artists, such as Maxim Vengerov and Stephen Hough.

As a guest conductor, he has performed in Canada with the symphony orchestras of Toronto, Québec, Edmonton, Nova Scotia, Victoria, and Thunder Bay, and has toured extensively with the National Ballet of Canada. In Europe, he has conducted l'Orchestre national Pays de la Loire, Orchestra Filarmonica di Torino, Komische Oper Berlin, Royal Swedish Opera, and is a regular guest of l'Orchestre national d'Ile de France.

He studied conducting in Zürich with Johannes Schlaefli and as a fellow of the Academy of Conducting at Aspen with David Zinman. In addition to his accomplishments as a musician, he also has a keen interest in history, with a degree in History and International Relations from the University of Toronto.

Joel Ivany

Director

Joel Ivany is the Founder and Artistic Director of Against the Grain Theatre (AtG) in Toronto, and is the Artistic Director of Banff Centre's "Open Space: Opera in the 21st Century" program. His directing credits include productions of Verdi's *Macbeth* (Minnesota Opera), *Carmen* (Vancouver Opera and the Canadian Opera Company), *Les contes d'Hoffmann* (Edmonton Opera), Gavin Bryars's *Marilyn Forever* (Adelaide Festival in Australia), and *Le nozze di Figaro* (revival at Norwegian National Opera). He is the author of five (and counting) original librettos, including Opera on the Edge's upcoming *#UncleJohn* (adaptation of *Don Giovanni*). He was a Dora Mavor Moore Award nominee for Outstanding Direction (AtG's *Figaro's Wedding*), Outstanding New Opera/Musical (AtG's *#UncleJohn*), and the recipient of the same prize for *Figaro's Wedding*. Recent mainstage directing credits include Canadian Children's Opera Company (*Brundibár*), a new production of *Dead Man Walking* (Vancouver Opera), and the Toronto Symphony Orchestra (Mozart's *The Seven Deadly Sins*). His 2017-18 engagements include a return to Minnesota Opera for his production of *Dead Man Walking* and a new production of Gluck/Berlioz *Orphée*. www.joelivany.com

Jason Hand

Lighting Designer

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

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

Snezana Pesic

Set Designer

Based in Toronto, Ms. Pesic works across Canada as a set, costume, and lighting designer, as well as an educator. Recent theatre credits include: *Laurier* (Confederation Centre of the Arts, Theatre New Brunswick), *A Little Too Cozy* (Against the Grain, The Banff Centre /COC); *Coram Boy*, *Midsummer Night's Dream*, *The Rimers of Eldritch* (Dalhousie University); *Clever Little Lies* (Royal Manitoba Theatre Centre); *Arms and the Man*, *The Game of Love and Chance*, *The Fan* (Odyssey Theatre); *One* (Ghost River Theatre); *Fornes x 2* (Theatre Asylum); and *Nightmare Dream* (IFT/ Obsidian Theatre).

She is frequent guest designer and faculty member in educational institutions across the country. Recently (2016-17), she spent a year at Dalhousie University as a full-time professor of set and costume design.

She is recipient of Betty Mitchell Award for outstanding lighting design, Prix Rideau Award nominee for outstanding design, and was shortlisted for the Pauline McGibbon Award for emerging theatre artist (Ontario, 2014). She has also participated in numerous international exhibitions, including Prague Quadrennial 2015 and 2007 (Canadian National Exhibit), and World Stage Design in 2013 and 2009.

Ming Wong

Costume Designer

Ming Wong is a costume designer, stylist, and wardrobe technician based in Toronto. She has worked on a variety of projects ranging from theatre to film and TV. Selected credits include *Life After* (Musical Stage/Canadian Stage), *The Wedding Party* (Crow's Theatre-Dora Nomination), *Strangers*, *Babies* (Theatre Panik), *Footloose* (Theatre Sheridan), *La Cecchina* (The Glenn Gould Opera), *Breathing Corpses* (Coal Mine Theatre), *Rocking Horse Winner* (Tapestry Opera-Dora winner, Outstanding new opera), *Gertrude & Alice* (Buddies in Bad Times Theatre-Dora nomination), *Domesticated* (Company Theatre/Canadian Stage), *The River* (Coal Mine Theatre), *Supers* (Pilot, Good Film & TV), *Scales* (Short film, Jessica Lea Fleming), *Hello Dolly* and *Merrily We Roll Along* (Theatre Sheridan), *Pelléas et Mélisande* (Against The Grain), *The Wanderers* (Cahoots Theatre Company), *The Gravitational Pull of Bernice Trimble* (Obsidian Theatre Company/Factory Theatre), and *Gorey Story* (Thistle Project-Dora Nomination). Ming Wong was nominated for the Virginia and Myrtle Cooper Award for Costume Design (2017).

Samuel Tam

Assistant Conductor

This production marks Mr. Tam's return to The Royal Conservatory of Music as Assistant Conductor. Previously, he was assistant on productions of *La Cecchina*, *La belle Hélène*, *Cunning Little Vixen*, *Le docteur Miracle & L'heure espagnole*, working closely with singers and the Royal Conservatory Orchestra. He is also a guest conductor with the Taylor Academy Chamber Orchestra.

Since 2009, Mr. Tam has worked with the University of Toronto Symphony Orchestra, conducting works by Haydn, Mozart, Dvořák, Gershwin, and Jennifer Higdon. This season, he continues as Assistant Conductor to Uri Mayer on the U of T Opera Division's production of *Don Giovanni*. In the Toronto area, he returns as guest conductor to the Rose Orchestra Brampton at the Rose Theater, and he has also worked with the St. Roch Chorale and Brampton Children's Chorus.

Mr. Tam joined the Canadian Opera Company in 2007 as Apprentice Conductor, and assisted on many mainstage productions, including *Le nozze di Figaro*, *Tosca*, *Eugene Onegin*, *Il barbiere di Siviglia*, *Pelléas et Mélisande*, *Don Giovanni*, *Simon Boccanegra*, *La bohème*, *A Midsummer Night's Dream*, *Così fan tutte*, *Rusalka*,

Idomeneo, Aida, Death in Venice, and Tales of Hoffmann. He has worked with many conductors, including Johannes Debus and Sir Richard Armstrong. Other conducting credits include the NAC Orchestra Conductors' Masterclass, the Windsor Symphony's composition workshop, and the National Academy Orchestra.

Mr. Tam is a graduate of McGill University, studying organ performance with John Grew, and conducting with Alexis Hauser.

Brahm Goldhamer

Répétiteur

Brahm Goldhamer is one of Toronto's most experienced and respected collaborators and vocal coaches. He has performed across Canada, the US, and Europe, and is in great demand as recital collaborator with some of Canada's most celebrated soloists.

For the past 35 years, he has been a faculty member of The Royal Conservatory of Music and The Glenn Gould School. His performances include work with Opera in Concert, Toronto Operetta Theatre, *CBC's Music Around Us*, the Elora Festival, Debut Atlantic, and Opera Anonymous. He was nominated for a Dora Award for Best Musical Direction following his work with Comus Music Theatre.

Since 1990, Mr. Goldhamer has worked in Italy as music director and vocal coach in a variety of educational settings and summer music festivals, including "Oberlin at Casalmaggiore" and "Flagstaff in Fidenza." In addition, he has worked for several summers as a music director and collaborator with Highlands Opera Studio in Haliburton, Ontario, with Co-Artistic Directors, Canadian tenor Richard Margison and Metropolitan Opera director Valerie Kuinka. During the summer of 2015, he worked as music director with the Maritime Concert Opera in their production of *I pagliacci*.

For the past two years, Mr. Goldhamer has also presented solo piano recitals devoted to the music of Franz Schubert in the Temerty Theatre. He has been a choral director and music director at a number of synagogues within Toronto and currently he is Music Director at Beth Sholom Congregation.

Lesley Abarquez Bradley

Stage Manager

Lesley Abarquez Bradley is very happy to be returning to The Glenn Gould School this year, stage managing both the fall opera *Hansel and Gretel*, as well as *Die Fledermaus*. Previous stage management credits for GGS include *La Cecchina, Cendrillon, Alcina, La belle Hélène, The Cunning Little Vixen, and A Silent Serenade*.

Working primarily in opera for the past 20 years, she has stage managed for the Canadian Opera Company, Against the Grain Theatre, Tapestry Opera, Canadian Children's Opera Company, University of Toronto Opera School, Queen of Puddings, and The Banff Centre.

Wendy Churton

Production Manager

Wendy Churton is excited to be working with The Royal Conservatory of Music on *Die Fledermaus*. She has worked as a production manager and technical director for more than a decade, including four full seasons with the Canadian Opera Company. After taking some time off to start a family, she most recently has worked with Canadian Stage on various productions, including a tour of *Helen Lawrence* to Los Angeles. In addition to her work in live theatre and performance, she also is a writer and blogger.

Royal Conservatory Orchestra

Joaquin Valdepeñas, Resident Conductor

The Royal Conservatory Orchestra (RCO), part of the Temerty Orchestral Program, is widely regarded as an outstanding ensemble and one of the best training orchestras in North America. The Conservatory's orchestral students gain critical performance experience in the acoustically renowned Koerner Hall, as well as invaluable musical insights by being led by such distinguished conductors as Gábor Takács-Nagy, Tania Miller, Ihnatowycz Chair in Piano Leon Fleisher, and Johannes Debus this season; past guest conductors have included Sir Roger Norrington, Peter Oundjian, Mario Bernardi, Richard Bradshaw, Ivars Taurins, Julian Kuerti, Nathan Brock, Uri Mayer, Lior Shambadal, Bramwell Tovey, and Tito Muñoz. The RCO ensures that instrumental students in the Performance Diploma Program and the Artist Diploma Program of The Glenn Gould School graduate with extensive orchestral performance experience. Additionally, at least two winners of The Glenn Gould School Concerto Competition have the opportunity to appear each year as soloists with the RCO. Graduates of the RCO have joined the ranks of the greatest orchestras in the world, including the Montreal Symphony Orchestra, the Metropolitan Opera Orchestra, the BBC Orchestra, the Quebec Symphony Orchestra, the Canadian Opera Company Orchestra, the Toronto Symphony Orchestra, the Winnipeg Symphony Orchestra, the Calgary Philharmonic, Tafelmusik, the Hallé Orchestra of Manchester, the Hong Kong Philharmonic, the Cincinnati Symphony Orchestra, and Leipzig Gewandhaus. The RCO has been invited to perform at the Isabel Bader Performing Arts Centre in Kingston this season, has been heard on *CBC Radio*, and has toured China during the 2004-05 season.