Toronto
City
Opera

CAVALLERIA RUSTICANA

Pietro Mascagni

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Nabucco 2021
Cristina Pisani - Abigaille
Photo Credit: Stephanie DeCiantis

WELCOME TO TORONTO CITY OPERA

Les Contes d'Hoffmann 2020, Photo Credit : Cylla von Tiedemann

We are Toronto's longest running opera company - continuously since 1946. TCO was founded as an Opera Workshop program in collaboration with the Toronto School Board. In 1967 Giuseppe Macina became Artistic Director and transformed the program to perform fully staged productions as Toronto Opera Repertoire. In 1980 Toronto City Opera was incorporated as a registered charity. Giuseppe Macina retired in 2013 and in 2017 we became an independent opera company separate from the school board, fully in control of our destiny.

Our Mission

Toronto City Opera is passionately committed to opera for everyone. We give early-career professionals an opportunity to perform principal roles. We give our amateur choristers inspiration and skills so that they too can perform in a fully staged opera. And for our community we provide affordable access to this grand synthesis of music, drama, dance, and design.

Our Artistic Vision

We believe the classic opera repertoire continues to inspire and delight audiences and performers from diverse cultures. Our ambition is to engage contemporary audiences through the timeless appeal of these works, not to preserve them as museum pieces. We fulfill their creators' intentions, in collaboration with creative stage directors, by performing the works as written while presenting fresh, original, live productions that enthrall our community with their artistic truth.

Our Program

Each year we plan to present at least 2 fully staged operas. The very generous support of our donors, together with government Covid relief funding, enabled us to pivot to digital during the pandemic and return to live fully-staged performance for the first time in 2 years. Join us on our journey and stay up to date on future events by signing up at torontocityopera.com

RICHARD PARADISO

GENERAL DIRECTOR

As a director and advisor on boards along with years in charitable arts management, Richard brings to TCO his experience of focusing on innovative solutions to strategy challenges.

BOARD OF DIRECTORS

Mark Wilson - *President*
Sandra Tang – *Treasurer*
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Don Maudsley
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Ex-officio Henry Tang

GENERAL DIRECTOR PRODUCTION INSIGHT

IN THIS PRODUCTION WE ARE MOVING THE ACTION AWAY FROM THE 1880S VOLCANIC SLOPES OF EASTERN SICILY TO THE 1950S DOWNTOWN STREETS OF WEST SIDE TORONTO.

In the early 20th century Italians were settling in "The Ward" centred on University Ave. and College St., over the years increasingly moving west of Bathurst St. with College and Clinton streets the focal intersection. In the 1950s a massive wave of Italians coalesced mainly around this stretch of College Street, already being referred to as Little Italy. Their multi generational north westward continued expansion is partly evidenced by the Corso Italia neighbourhood along St. Clair West, and Woodbridge which may still have the highest concentration of Italians in Canada. More recent arrivals from around the world have established themselves in these areas.

Today the original Little Italy on College St. is a culturally vibrant neighbourhood rich in character with an active Business Improvement Area(BIA). Some examples are its four summer street festivals; multilingual radio pioneer Johnny Lombardi's CHIN FM; Toronto landmark Italian cafes and restaurants; the community's historic anchor church, St. Francis of Assisi, and its affiliated long running annual Good Friday procession. Much property in the area remains Italian owned.

The significant mid-20th century wave of Italians to Toronto and its lasting cultural impact is a classic example of the universal immigration experience of all, everywhere - great risk for the chance of security to achieve great things. In their analyses of their options those that decided to take on that great risk chose to do so with a litany of probable tensions, often unforeseen. These tensions include fundamentals such as family unity and varying generational realities. Whether driven by desperation or intellectual pursuit or anywhere in between, they decided to *act*.

It is not necessary to voluntarily provoke what life throws at us but the immigration experience might do just that, depicted in our setting today. The beautiful and extremely potent bullet that is this exemplary verismo opera, *Cavalleria Rusticana* acutely magnifies life's stretching of everyone to the limits of human feeling. It forcefully shows life's way of expiring the hopes and dreams of each of these characters, all of them paradoxically innocent and guilty, still trying to feel life's joys and pleasures (the honest among us experience ourselves in each of them). Whatever happens, it will still be Easter Sunday with the miracle of eternal hope.

SUMMARY

A story deeply rooted in love, betrayal, and a couple of love triangles, *Cavalleria Rusticana* (Rustic Chivalry) follows Turiddu and his discarded lover, Santuzza. Turiddu had returned home from military service to find that his fiancée, Lola, had married another man. In his revenge, he seduced Santuzza to make Lola jealous. Discarded, Santuzza is sorrowful and devastated as she sees Turiddu and Lola begin an affair. In a moment of jealousy, she tells Lola's husband, Alfio, about the infidelity. Alfio and Turiddu confront each other while Santuzza remains behind with Turiddu's mother. Screams are heard, and Turiddu's death is announced.

SYNOPSIS

While Turiddu was away in the army, his lover Lola turned to Alfio. Turiddu returned home to find Lola and Alfio married. He consoled himself by seducing Santuzza but has now abandoned her for an adulterous affair with Lola.

Turiddu is heard singing *'The Siciliana' "O Lola ch'ai di latti la camisa"* ("O Lola, your dress is white as milk"). To one side is the church, to the other, Lucia's restaurant and the apartment where she lives with her son, Turriddu. The villagers move about the streets, singing of the beautiful spring day, *"Gli aranci olezzano sui verdi margini"* ("The air is sweet with orange blossoms") and a hymn to the Blessed Virgin. Santuzza nervously approaches Turiddu's mother, Mamma Lucia, as she opens her restaurant for business, and asks where Turiddu is. When Mamma Lucia answers that Turiddu has gone to pick up a shipment of wine, Santuzza replies that this cannot be so, as he has been seen in town.

The women's conversation is interrupted by Alfio returning home. He enthuses about his wonderful life and lovely wife *"Il cavallo scalpita"* ("The horse paws the ground") and in passing mentions that he saw Turiddu near his house early that morning. Santuzza prevents Mamma Lucia from questioning him further.

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The whole neighborhood gathers for the Easter morning service. The choir inside the church is heard singing the *"Regina Coeli"* ("Queen of Heaven") and Santuzza joins in with their Easter Hymn *"Inneggiamo, Il Signor non è morto"* ("Let us sing, The Lord is not dead") When everyone else goes on to church, Santuzza and Mamma Lucia stay. Santuzza tells Lucia how Turiddu seduced her, and then abandoned her for Lola "*Voi lo sapete, o mamma" ("You* know it, oh mamma"). Because everyone knows she has slept with a man outside of marriage, Santuzza considers herself unworthy to enter the church. She asks Mamma Lucia to pray for her.

Turiddu arrives. Santuzza reproaches him for his behaviour with Lola, while he accuses her of irrational jealousy. Lola arrives, singing, and after taunting Santuzza, she goes into church. Turiddu prepares to follow her and Santuzza, her pleading changed into anger, screams a curse at him. Alfio appears, Santuzza tells him of Turiddu's affair with Lola, and Alfio swears vengeance.

The Intermezzo plays while all are in church

After mass, Turiddu invites his friends and neighbors to join him in a glass of wine at Mamma Lucia's "Viva il vino spumeggiante" ("Long live sparkling wine").

The atmosphere becomes tense when Alfio appears. He refuses Turiddu's offer of wine and instead challenges him to a knife fight. Turiddu admits his guilt but is determined to go through with the fight, for Santuzza's sake as well as for his honour. Turiddu accepts the challenge, and Alfio heads to the park to wait for Turiddu.

Turiddu tells his mother he has to go "Mamma, quel vino è generoso!" ("Mamma, that wine is heady ") and that if he does not return, she must be a mother to Santuzza. As Lucia waits anxiously, Santuzza joins her. A scream pierces the awful tension: "Hanno ammazzato compare Turiddu!" ("They have murdered Turiddu!").

DIRECTOR'S NOTES

Cavalleria Rusticana premiered in Rome in 1890, and the wild enthusiasm with which it was met was the kind of reception about which most composers can only dream. At the curtain call, Mascagni was called back to the stage over and over (as many as sixty times, according to some accounts) and *Cavalleria* became an overnight success that would prove to be the crowning achievement of the composer's career.

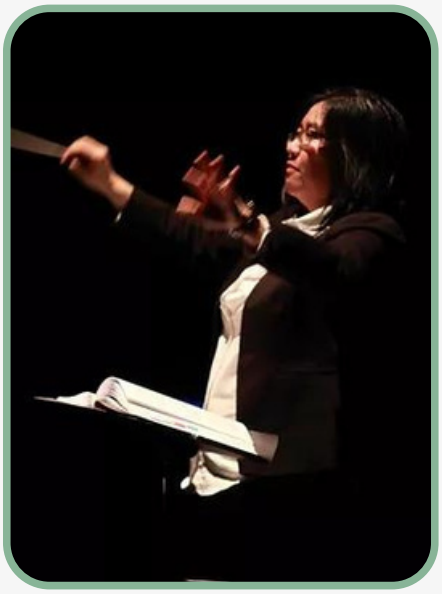
Cavalleria is considered to be the first *verismo* opera, a literary and operatic movement that sought to tell the real stories of average, contemporary people with all the pathos and grandeur previously reserved for deities and royalty. Not only was it the first of the genre, however, but it also set the bar as the quintessential work of *verismo*. With its lush, sweeping score and quickly moving, dramatic storyline, it packs as heavy an emotional punch in one act as does any other opera twice its length.

The passion, jealousy, pain, and revenge at the heart of *Cavalleria* are made all the more vivid in blinding contrast to its setting, a joyful Easter Sunday. Santuzza laments her descent into despair even as everyone around her raises their voices in praise of the risen Christ. While our production is set in Toronto in the 1950's - a generation removed from the opera's original setting - the religious devotion, societal pressure, and moral judgement of this community remain as much a driving force of the action as any individual character. The opera continues to lead us down the narrow, precarious paths between love and obsession, honor and pride, community and isolation.

As a newcomer to Canada myself, I'd like to thank everyone at Toronto City Opera for making this experience a beautiful reflection of the onstage fellowship found in *Cavalleria*. This is a story of community and devotion, and Toronto is so fortunate to have the TCO family of opera lovers whose arms are as wide open as their hearts.

STEPHEN CARR, STAGE DIRECTOR

PRODUCTION TEAM



JENNIFER TUNG
ARTISTIC DIRECTOR

Artistic director of Toronto City Opera and assistant conductor of the Mississauga Symphony Orchestra, conductor Jennifer Tung leads a uniquely versatile career as music director, collaborative pianist, and soprano. In 2020/21, she joins Tapestry Opera as a conducting fellow in the inaugural year of the Women in Musical Leadership program, in partnership with Toronto Symphony Orchestra and Pacific Opera Victoria.

Jennifer debuted with the Hawaii Performing Arts Festival conducting *The Mikado* in 2017 and has returned to conduct *Sweeney Todd* and *Tragedy of Carmen*. In 2019, she debuted with Opera York in *La Traviata* and assisted Tapestry Opera and Opera on the Avalon's joint production of the Dora Award winning opera *Shanawdithit* by Dean Burry and Yvette Nolan.

Jennifer is on faculty at Toronto's Glenn Gould School, and is a sought-after faculty member for summer programs internationally. She holds degrees in vocal performance and collaborative piano from the Eastman School of Music and studies conducting with Maestro Denis Mastromonaco.

IVAN JOVANOVIC
MUSIC DIRECTOR

Ivan Jovanovic is a sought-after collaborative pianist and vocal coach recognized for his rich understanding of the classical canon and Slavic opera repertoire. Jovanovic's music education began in Serbia at the Belgrade University of Arts, Faculty of Music where he completed his BMus and MMus in piano performance. During his studies in Belgrade, Jovanovic was recognized for his solo piano performances, claiming prestigious awards at state competitions. In 2004, he joined Belgrade Opera Orchestra as a répétiteur and concert pianist, firstly at the Young Artist Program (Operatic Studio). In 2005 he joined the staff as a principal vocal coach, mastering an enormous opera repertoire under the baton of the chief conductor Dejan Savic. While working with Maestro Savic, Jovanovic honed his skills both at the piano and harpsichord for productions of *Orfeo ed Euridice* (Gluck), *Le nozze di Figaro* (Mozart), *Don Giovanni* (Mozart), *Il matrimonio segreto* (Cimarosa), *L'Italiana in Algeri* (Rossini), *Hassan-Aga's Wife* (Kambasković), and *L'amour des trois oranges* (Prokofiev).

In the Belgrade National Theatre, Jovanovic had the extraordinary opportunity to work closely with internationally celebrated conductors, such as Dorian Wilson, Mladen Jagust, Jon Janku, Ilmar Lapins, Simone Fermani, Srboljub Dinic, Marco Berdondini and David Porcelijn. During composer/conductor Johannes Harneit's residency in Belgrade, Jovanovic was the main répétiteur for the productions of *Salome* (Strauss) and *Carmen* (Bizet).

After a recital series in Toronto, Jovanovic fell in love with Canada. He returned to Toronto to complete his MMus. in Collaborative Piano from the University of Toronto under the professorship of Steven Philcox, to further his knowledge of opera, art song, and oratorio. After winning the 2013 prestigious Gwendolyn Williams Koldofsky Prize in Accompanying, he joined the UofT Opera Division as a vocal coach and pianist. Presently, he is a regular vocal coach and harpsichordist in UofT's Early Music Department and Schola Cantorum. In 2018, Jovanovic began his collaboration with Toronto Lyric Opera as the primary vocal coach/harpsichordist. From 2014 to present, Jovanovic has been the accompanist at Toronto City Opera and in 2017 extended his role to Music Director. Jovanovic loves how his work with TCO brings him even closer to the Toronto music community and audience.

PRODUCTION TEAM

SUZANNE YEO
ASSISTANT CONDUCTOR

Conductor, pianist and vocal coach Suzanne Yeo has performed in North America, Europe and Asia, to much praise for the intensity and sensitivity of her interpretations. After a stint as a doctoral candidate in the German department at Princeton University, she returned to music and obtained her M.Mus. in piano performance from the University of Toronto.
Her long-standing affinity for opera and Lieder led her to the sphere of collaborative piano, where, in addition to working with singers, she participated in various collaborative piano workshops with Emily Hamper and Steven Philcox, and acted as répétiteur at the Miami Music Festival (2019). In 2020 she co-founded Opera Sustenida, an opera collective noted for its wittily modern takes on the standard repertoire.
At the same time, she has continued to study conducting with David Bowser, and in workshops, such as Jan Harrington's choral/orchestral conducting masterclass at the Princeton Festival, where she made her conducting début.
Most recently, she was assistant conductor in the 2021 TCO production of *Nabucco*, and, as one of Orchestra Toronto's Apprentice Conductors for 2022, led a performance of de Falla's Ritual Fire Dance in their "*Carmen!*" concert.

OLEKSANDRA FEDYSHYN
VIOLINIST

Oleksandra Fedyshyn is a violinist and composer. She has a Master's degree from The Lviv National Music Academy, M. Lysenko (Lviv Conservatory, Ukraine). Oleksandra has performed as a member of symphony orchestras and chamber ensembles with concert tours in Europe (including performances with INSO Lviv Orchestra and Leopolis Orchestra).

As a composer, she was awarded as the laureate of The First International Pianists and Composers Competition "Farbotony" and Young Composers International Competition "Gradus ad Parnassum". Her compositions were performed at Lviv International Contemporary Music Festival "Contrasts", the eighth International Youth Music Forum (Kyiv, Ukraine), Youth Music Festival "Music of Millennium". She participated in the 21st IMCM Summer Course for Young Composers, Warsaw, Poland. Her scores can be seen in the library of The Gaudemus Foundation (the Netherlands).

Oleksandra's additional field was song writing with studio recordings in Toronto. Oleksandra continues to perform as a member of different music projects, bands, orchestras (including performances at Trinity-St. Paul's United Church, Eglinton St. George's United Church, Living Arts Centre, Richmond Hill Centre for The Performing Arts, Markham Jazz Festival, Gallery 345, OAPN Showcase, Tag Tv , Glenn Gould Studio CBC.ca) etc.
She also continues composing and performing her music, including compositions for videos, short movies and music arrangements. Besides being a performer, Oleksandra is a music educator.

PRODUCTION TEAM

STEPHEN CARR
STAGE DIRECTOR

Stephen Carr returned to South Korea this season for *Lucia di Lammermoor* with the Korean National Symphony and makes his Canadian directorial debut with *Cavalleria Rusticana* for Toronto City Opera. His all-new 2019 production of *La Bohème f*or Daejeon Opera was hailed by Auditorium as "A significant milestone... A futuristic staging that remains grounded in realism, bringing both a new sense of intimacy and a surprising freshness to the piece. It breathes new vitality into this well-known storyline."

Other recent international projects include *Turandot* and *Tosca* at the Seoul Arts Center under the batons of Maestro Julian Kovatchev and John Fiore, and *Le Nozze di Figaro* with Maestro Shao-Chia Lü and the Seoul Philharmonic Orchestra. For Daegu Opera, he led an international cast of conservatory students in an all-new production of *Così fan tutte*, featuring young artists from the conservatories of Vienna, Stuttgart, Milan, and Shanghai. Other overseas productions have included Japanese translations of *Company*, *Thoroughly Modern Millie*, and *Little Shop of Horrors* in Tokyo. His additional credits include past engagements with the Washington National Opera, Seoul Arts Center, Daegu Opera, Palm Beach Opera, Opera North, Opera Naples, Ohio Light Opera, Eastman Opera Theater, and Center City Opera of Philadelphia.

Stephen's performance credits include New York, touring, and regional productions of *Ragtime*, *Cabaret* (London), *Jesus Christ Superstar* (European Tour), and *The Scarlet Pimpernel*. He can be heard on recordings for the Newport Classics label. Stephen is a graduate of the Eastman School of Music (BM Voice, MM Stage Directing), the Royal Academy of Music, London (PGD Musical Theatre, LRAM), and the Domingo-Cafritz Young Artist Program of the Washington National Opera.

Stephen spent eight years as an Associate Professor of Opera and Musical Theater Studies at the Eastman School of Music, as well as Associate Artistic Director of Eastman Opera Theater. His productions at Eastman included *Les Dialogues des Carmélites*, which was awarded the American Prize for Stage Directing, and *Into the Fire*, a collection of staged chamber works by composer Jake Heggie.

During the Covid pandemic, he programmed, staged, and filmed original programs of the solo vocal music of Missy Mazzoli, Ben Moore, and Anthony Davis, curated in collaboration with the composers. He has also served on the faculty of the Interlochen Summer Arts Institute and is currently a Visiting Professor of Musical Theater at the Senzoku Gakuen Conservatory of Music in Tokyo, where he helped to create one of the leading undergraduate musical theater programs in Asia.

Stephen is committed to helping music conservatories find ways to offer more equitable, student-centered, and stylistically diverse training and is currently pursuing PhD research studies at York University in Toronto.

CAMERON DAVIS
PROJECTION DESIGNER

Selected credits include: projection designer: *Bluebeard's Castle* (COC Online); *Garden of Vanished Pleasures, Hell's Fury* (Soundstreams); *Sweat, Oslo* (Studio 180); *Secret Life of a Mother* (Theatre Centre); *Theory* (Tarragon Theatre); *Sherlock Holmes and the Raven's Curse, The Horse and His Boy, The Magician's Nephew, Dracula, Sweet Charity, You Never Can Tell* (Shaw Festival); *You Are Mine Own, Feng Yi Ting* (Spoleto Festival USA); Britten's *A Midsummer Night's Dream* (Pacific Opera Victoria); *Up The Garden Path* (Obsidian Theatre); Domesticated (Company Theatre); *Life, Death, and the Blues, CRASH* (Theatre Passe Muraille); *Watching Glory Die* (Canadian Rep Theatre); *The Gay Heritage Project* (Buddies in Bad Times/Canadian Tour); *Yukonstyle, Cruel and Tender* (Canadian Stage); *Dance Marathon* (bluemouth inc).

Cameron teaches and mentors projection design at the National Theatre School of Canada.

PRODUCTION TEAM

CHRIS HUMPHREY
LIGHTING DESIGNER

Mr. Humphrey is the Houseman at Arts and Letters Club, the Rental Supervisor at Alumnae Theatre, and the Technical Consultant at St. Anne's Parish Hall.

Returning to pre pandemic projects with TCO and "Cinderella" with Alexander Showcase Theatre and "The Sorcerer" with MADS.

Also returning to Iqaluit for the "Alianait Festival" this summer .

Amanda Eason has been designing and sewing costumes for a long time. She's retired from her career as a high school Music teacher, and continues to play Clarinet.

Amanda has been Costume Designer for various local Opera and Theatre companies over the past 20 years, including Toronto City Opera, Opera York, Bravo Academy and Curtain Club.

This opera has been fun to costume, with the help of assistant Sara Baruffaldi, because it is set in "Toronto's Little Italy in the 1950's". This is exactly when and where Amanda grew up. Enjoy the memories!

AMANDA EASON
COSTUME DESIGNER

SARA BARUFFALDI
ASSISTANT COSTUME DESIGNER

Sara Baruffaldi is an Italian/British costume designer and Wardrobe supervisor with more than 20 years of experience in the Theatre and Film industry.

She started her professional path with Opera and Ballet at La Scala Theatre in Milan developed her proficiency in costume making and vision in designing.

Sara has worked in opera, ballet, music videos, theatre, film and youth theatre in Italy, France, England and Canada.

She has designed costumes for dozens of theatre productions, including 'Sweeney Todd', 'Les Miserables', 'Macbeth', 'Hecuba', 'A midsummer night's dream', 'Mnemonic', 'Dissocia', 'Animal Farm' and has worked with prominent Italian video makers such as Erika Errante and British film producers (Honeybee, Reid productions, Hopscotch).

PRODUCTION TEAM

LIN-MEI LAY
STAGE MANAGER

Lin-Mei is a multidiscipline theatre practitioner. Her primary focus is stage management. During the pandemic induced hiatus, she has expanded her skills into video editing and gardening. She is the winner of the inaugural MyTheatre Award for Outstanding Stage Management (2015). Prior to this, Lin has worked in the IT industry for 15+ years. She is a proud graduate of Humber's Theatre Production Program. (www.linkedin.com/in/lilay)

Select SM Credits: 2015, 2016 Dora Winner, The Chasse-Galerie (Red One: PSM; Kabin / Storefront / Soulpepper: Apprentice SM); La Traviata (Opera York; MSO: ASM); The Merry Widow (Opera York); Retreat (Hart House); The Chance (Leroy Street); Stupid F**king Bird (Bird Collective: SM / Props); Who's Afraid of Virginia Woolf? (Red One); Divine (Red One / Summerworks 2017); Othello (Ale House: PSM).

Other Credits: The Story (Common Boots: Head of Props); The Good Doctor Holmes (Tanagra Collective: LD); A Drop of Water (Slice of Pi / FringeTO 2015: LD); We Walk Among You (Artichoke Heart: Head Puppet Builder); Cinéma Vérité! (RUFF 2015: Puppet Builder / Designer); Language (Assistant Production Designer).

NESS WONG
ASSISTANT STAGE MANAGER

Ness is graduating from the University of Toronto this year with a Bachelor of Music with a specialist in Comprehensive Music Studies, a major in French Language Learning, and a double minor in History and Asian Canadian Studies.

In the past three years, she has worked on Spring Awakening as a Stage Manager, The Theory of Relativity as a Music Director, and is currently Stage Managing the new original musical Miss You 'Til Tomorrow. As a musician, she has performed at many venues, including the Royal Ontario Museum and the Meridian Arts Centre.

She is excited to be working on this production of Cavalleria Rusticana as an Assistant Stage Manager, and hopes you enjoy the show!

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CAST

ANGELA MARIA SANCHEZ AS *SANTUZZA*

Toronto based soprano Angela Maria Sanchez is a graduate from The Glenn Gould School of Royal Conservatory of music undergraduate program. She made her operatic debut of the role of Antonia in The Tales of Hoffmann with Summer Opera Lyric Theatre in 2017, and Mistress of Novices in Suor Angelica in Hawaii Preforming Arts Festival in 2018. Recently, she covered the role of Mimi in La Boheme at The Brott Opera Festival in the summer of 2019.

Recent accomplishments include, placing first overall in post-graduate women category in the National Association of Teachers of Singing Competition as well as Provincial finalist and scholarship recipient at the Toronto Kiwanis festival.

Ms. Sanchez will make her Toronto City Opera debut starring in the leading role of Santuzza in the production of Cavalleria Rusticana this season!

COREY ARNOLD AS TURIDDU

Tenor and Composer, Corey Arnold, is a 2020 laureate of the Jeunes Ambassadeurs Lyriques. As a singer, he has sung in over 30 opera productions in Canada, the United States, and Italy, with concerts in Mexico as well.

Recent performances include: Romeo in Romeo et Juliette, with Pellegrini Opera, Calaf in Turandot, with Opera by Request, Il Duca in Rigoletto, with Southern Ontario Lyric Opera, and Ismaele in Nabucco with Toronto City Opera.

As a composer, Corey's first opera, The Lion Heart, was premiered in Toronto this past March, with a 15 piece orchestra which he conducted. This work, as well as two other upcoming operas, "The Bat & the Bells" and "Possession", are created in collaboration with librettist, voice actor, and film actor/director, Kyle McDonald, and explore the synthesis of operatic tradition with modern entertainment. Corey has also conducted and accompanied a dozen musicals, arranged big band jazz works, played trombone and tuba, and conducted several church choirs.

Beyond making music, Corey is a Feldenkrais practitioner, interested in somatic approaches to artistic development, and a web entrepreneur, currently working on indieoperahub.com, a platform to empower and promote independent opera companies and their productions.

ANDREY ANDREYCHIK AS ALFIO

Baritone Andrey Andreychik is an avid performer that brings passion to operatic repertoire spanning from standard pieces to the creation of contemporary roles. Praised as having a “stoic, manly sound” (Schmopera), Andrey’s most recent engagements include the Voice of Neptune in *Idomeneo* with Teatro Bellini in Catania, Italy & concert performances with North Czech Philharmonic Orchestra.

Andrey received his diploma in opera performance from the University of British Columbia in 2011, shortly thereafter making his professional debut as Figaro in *Il Barbiere Di Siviglia* with Theater Hof in Germany. He has since performed across Europe, China, Canada, Russia, and the United States. Andrey is a laureate of several Russian National vocal competitions, a finalist in the XVII Concorso Internazionale per Cantanti Lirici “Spazio Musica” in Italy, and a winner of Jeunes Ambassadeurs Lyriques in Montreal, Canada. He has an extensive performance repertoire including the title roles in *Eugene Onegin*, *Gianni Schicchi & Don Giovanni*, Count Almaviva (*Le Nozze di Figaro*), Marcello (*La bohème)*, Enrico *(Lucia di Lammermoor*), and Escamillo (*Carmen*) to name a few. Previous engagements include a solo recital of “Russian Romances” for the Vancouver Women's Musical Society, the roles of Boyar Shaklovity & Vladimir Galitsky in the Canadian premieres of Mussorgsky’s K*hovanshchina* & Borodin's *Prince Igor* respectively with Voicebox Toronto Opera in Concert, the Bass soloist in Handel's *Messiah* with the Vancouver Bach Choir, and annual appearances in Toronto's Casa Loma Summer Concert series, where he has sung Haly in *L'italiana in Algeri* and been featured as a soloist on numerous occasions.

CAST

LILLIAN BROOKS AS LUCIA

Canadian mezzo-soprano Lillian Brooks, praised for her "legato, lyric sound" (Ludwig van Toronto), and "easy handling of coloratura" (Schmopera), has appeared in many operatic roles and as an oratorio soloist throughout Canada.

Her past operatic roles include Bradamante in Alcina, Third Lady in Mozart's The Magic Flute, Flora in La Traviata, and Cherubino in Le nozze di Figaro. Lillian has enjoyed 2 exciting years with Calgary Opera as a member of their Emerging Artist Program during their 2019/20 and 2020/21 seasons. She appeared as The Mother in Amahl and the Night Visitors, Hansel in Hansel & Gretel, and was scheduled to perform the role of Beatrice in Beatrice et Benedict (cancelled due to Covid-19).

This season, Lillian will be performing as soloist in the Canadian premiere of Romulo Delgado's The Cross of Christ, and premiering the role, She can also be seen singing the role of Lucia in Toronto City Opera's Cavalleria Rusticana.

RACHEL MILLER AS LOLA

Canadian mezzo-soprano Rachel Miller is a multi-disciplinary performer who finds expression through voice, acting and dance. In the 2021-2022 season Rachel makes her Toronto City Opera debut as Lola in Mascagni's Cavalleria Rusticana, and premieres the role of Stheno in OperaQ's Medusa's Children. She also appears as a soloist with the Mississauga Chamber Singers and performs in Tapestry Opera's Songbook XI.

Rachel was a prize winner of the 2020 Toronto Mozart Vocal Competition and performed in a recital with the Toronto Mozart Players in 2020. Past highlights include Ramiro in La finta giardiniera (Accademia Europea Dell'Opera); Prince Orlofsky in Die Fledermaus (Glenn Gould School); and Hansel in Hansel and Gretel (Glenn Gould School).

Currently based in Toronto, she holds an Artist Diploma from the Glenn Gould School of the Royal Conservatory of Music, and an Honours Bachelor of Science in Psychology and Linguistics from the University of Toronto.

La Voix Humaine 2020
Rachel Krehm - Elle
Photo Credit - Mark WIlson

THE TORONTO CITY OPERA CHORUS

Le Nozze di Figaro 2018 TCO Chorus

Photo Credit : Joseph Pepelnak

Soprano 1

Antonietta Cerroni
Carol Jackson
Elizabeth Asselstine
Heather Pike
Kathy Wert
Kemi Atawo
Linda Gruson
Maria del Mar Antinori
Nada Savicevic
Sandra Tang
Vivien Mann

Soprano 2

Heather McGrath
Isabel Mazzotta
Rachel Gottesman
Tania Lim
Tanya Szydlowski
Vanessa Quinn
Yang-Hai Wang

Alto

Beverly Gibson
Carol Houston
Elizabeth Berton-Hunter
Hengameh Ataie Kia
Karen Johnston
Michela Foschia

Tenor

Chris Lea
Chris Schack
Stephen Jackson
William Cahoon

Baritone

Gianni Minardi
Jeffrey Reitz
Paul McKernan
Peter McKinnon

Bass

Art Grierson
Don Maudsley
Henry Tang
James Phelan
Mark Wilson

Special Guest

Ramona Starkey as *The Child*

THANK YOU!

THANK TO ALL WHO CONTRIBUTED TO THIS PRODUCTION

Les Contes d'Hoffmann 2020, Ryan Harper (Hofffmann), Chad Quigley(Luther), Tony Bittar-Sayegh, (Nathanael), TCO chorus

Photo Credit : Cylla von Tiedemann

Thanks to:

Opera Sustenida
Pearl Piano
U of T Faculty of Music
Sylvia Woolner
Hotel Torre Fiore
The Curtain Club Theatre
Alumnae Theatre Company
Father Joseph Rodrigues
St. Christopher Church
Waterfront BIA
Fleck Dance Theatre team

Les Contes d'Hoffmann 2020,
Nicole Dubinsky (Olympia), Tony Bittar-Sayegh (Spalanzani)
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Le Nozze di Figaro 2018, Lillian Brooks (Cherubino), Brittany Rae (Susanna), Peter Bass (Count), Jeffrey Smith (Basilio) TCO chorus

Photo Credit : Dahlia Katz

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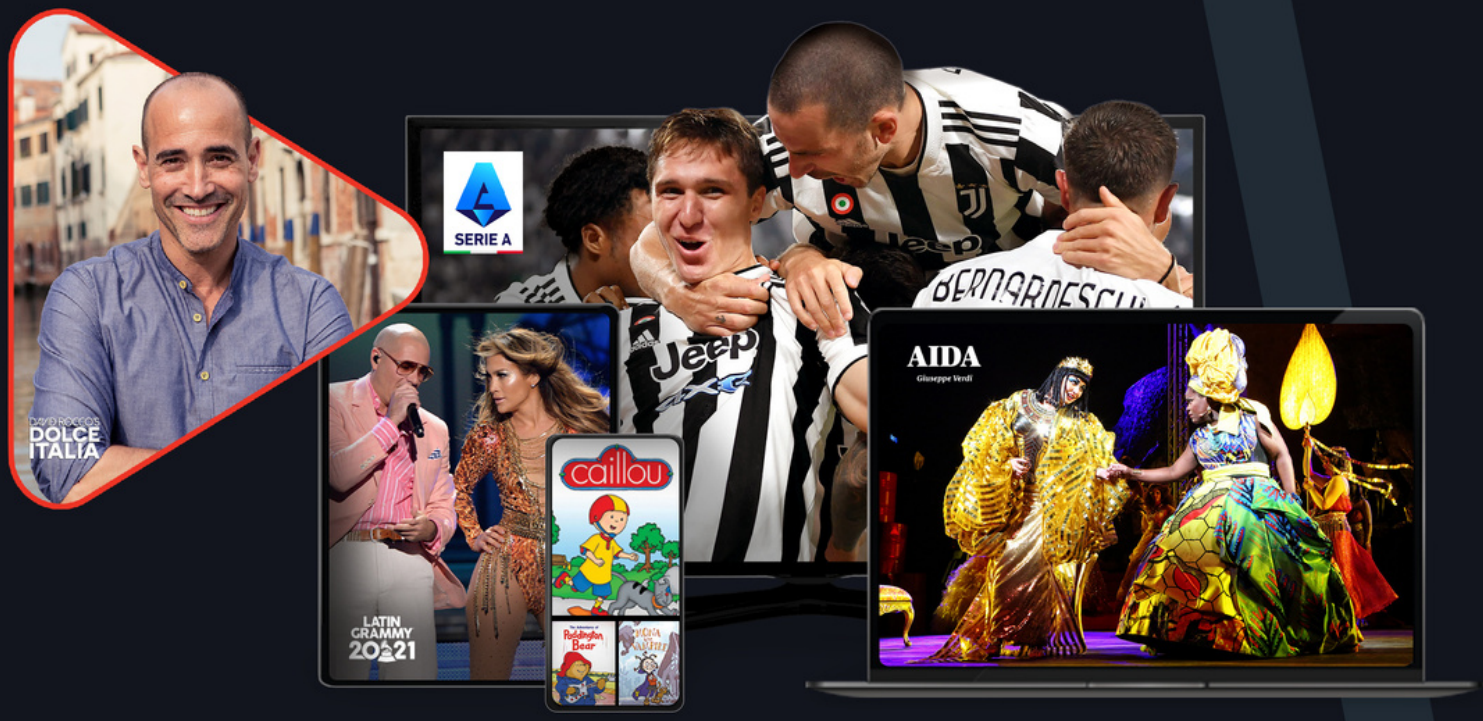

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