

Toronto 80th
City
Opera
ANNIVERSARY
SEASON

50 *nyco*
North York
Concert
Orchestra
Rafael Luz Music Director



IT'S A HELL OF A GOOD TIME

ORPHEUS IN THE UNDERWORLD

BY OFFENBACH
FULLY STAGED WITH ORCHESTRA

JUNE 27th & 28th
TRINITY ST. PAUL'S

torontocityopera.com

FUNDED BY
THE CITY OF TORONTO

**TORONTO
ARTS_COUNCIL**

Land Acknowledgement

As artists who work in opera, we are telling stories that reflect and shape our place in the world. In doing so, we have a responsibility to recognize the history of the land on which we create our art.

We wish to acknowledge that the land on which Toronto City Opera operates has over thousands of years been the traditional land of the the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We are grateful to have the opportunity to work on this land.

ORPHEUS IN THE UNDERWORLD



Music by Jacques Offenbach
Words by Hector Crémieux & Ludovic Halévy
Premiere performance: October 21st 1858
English Libretto by J.R. Planché
Dialogue Adapted by Amanda Testini
Performance length is 2 hours 5 minutes including
a 25 minute intermission

Cast and Creative Team

NORTH YORK CONCERT ORCHESTRA
MUSIC DIRECTOR & CONDUCTOR

RAFAEL LUZ PUBLIC OPINION

JADA ALEXIOU

DIRECTOR & CHOREOGRAPHER

AMANDA TESTINI* EURYDICE

TERESA TUCCI

TORONTO CITY OPERA
ARTISTIC DIRECTOR

JENNIFER TUNG ORPHEUS

JEFFREY LIU

TORONTO CITY OPERA
MUSIC DIRECTOR

IVAN ESTEY JOVANOVIC PLUTO

CHRISTIAN MATTA

LIGHTING & PROJECTION DESIGN

NATHAN BRUCE^ CUPID

ALICE MACGREGOR

COSTUME DESIGN

ALEXANDRA CHRISTOFIDES VENUS

MEGAN CARNEY

STAGE MANAGER

STEPHANIE SEDLBAUER MORPHEUS

HARSHMAAN SINGH

ASSISTANT STAGE MANAGER

CLAIRE THORNTON JUPITER

MATTHEW BLACK

PROPS & FURNITURE

UofT OPERA DIANA

ANA ISABELLA CASTRO

TECHNICAL SUPPORT

JOSEPH PEPELNAK JUNO

LIS SODERBERG

SUPERTITLES OPERATOR

RACHEL MILLER MERCURY

GLENN PETTIFER

VIDEO OPERATOR

MACKENZIE CORNFIELD MINERVA,
EURYDICE COVER

AEMILIA MOSER

PROPS SUPPORT

LIS SODERBERG JOHN STYX

BARRY ST. DENIS

PRODUCTION ASSISTANT

MELANY RODRIGUES VENUS & MINERVA COVER

THÉA NAPPERT

TRINITY-ST.PAULS CENTRE
TECHNICAL DIRECTOR

GORDON PECK

NORTH YORK CONCERT ORCHESTRA
GENERAL MANAGER

ROLAND WILK

TORONTO CITY OPERA
EXECUTIVE DIRECTOR & PRODUCER

NICHOLAS BORG

*APPEARING UNDER THE DOT (DANCE. OPERA. THEATRE.) AGREEMENT
WITH THE CANADIAN ACTOR'S EQUITY ASSOCIATION
^APPEARING IN AGREEMENT WITH THE ASSOCIATED DESIGNERS OF CANADA

ORCHESTRAL SCORE PRESENTED BY ARRANGEMENT WITH BOTE & BOCK BERLIN
AND B&H MUSIC PUBLISHING INC. D/B/A BOOSEY & HAWKES, PUBLISHER AND
COPYRIGHT OWNER

Toronto City Opera Chorus

SOPRANOS

ALISA UGODNIKOV
ESTHER KIM
FRANCESCA FORTINO
KATHY WERT
LAURA KARKOUTI
LINDA GRUSON
LYDIA ADUNOLA
MARY JOYCE DAGULO
MEGAN CARNEY
NADA SAVICEVIC
RACHEL GOTTESMAN
SANDRA DUFFEY
THÉA NAPPERT
VIVIEN MANN
YANG-HAI WANG

MEZZO- SOPRANOS

BEVERLY GIBSON
DEENA BALTMAN
ELKA SUSSMAN
GRACE NOSTBAKKEN
IONA GREENHAM
LIS SODERBERG
MICHELA FOSCHIA
SINDY MITCHELL
TANYA SZYDLOWSKI
VANESSA QUINN

TENORS

CHRIS SCHACK
BARRY ST. DENIS
WILL LIN
CHRIS LEA

BASSES

DOUG HOUSEHOLDER
GLENN PETTIFER
HARSHMAAN SINGH
GIANNI MINARDI
EVERLY CONRAD-BALDWIN

North York Concert Orchestra

Rafael Luz, Music Director – Roland Wilk, General Manager

VIOLIN	DAVID REHNER **	CELLO	ROSALIND ZHANG*	CLARINET	BILL KRANGLE	TIMPANI	YVONNE YIK
	ELENA SPANU*		ELAINE MCLEOD		DANIEL CHOI		
	ALICE CHOW		JUI-YING HONG	BASSOON	ROLAND WILK	PERCUSSION	MARION WILK
	ANDREW CHAN	MAYA HARAKAWA	HORN	DUNCAN ANDREWS	**CONCERT MASTER		
	BOE BORHANUDDIN	WESLEY BRENNEIS*					
	CARLOS SOLARES	STEPHEN BRIGHT	TROMBONE	CHRIS ST JOHN			
	ESTHER LENKINSKI	STONE HE			FLUTE	LAURIE HAMILTON	
	KATE SOHN		OBOE	WENDY BORNSTEIN			
NICOLE TENN-LYN							
VIOLA	SUSAN ROSS				PEARSON LEE		
	COLE CANADAY*				JEFF BUCHYNS		
	RICHARD CAO						
	VELMA KO						

Synopsis

Tableau I

Orpheus and Eurydice are trapped in an unhappy marriage, with each pursuing other romantic interests. Their lives are upended when Pluto, disguised as a beekeeping shepherd, abducts Eurydice and takes her to the Underworld. Although Orpheus is initially relieved by her disappearance, Public Opinion insists that he set out to rescue his wife and preserve his reputation.

Tableau II

On Mount Olympus, the gods have grown weary of their orderly existence and seize on Pluto's actions as a welcome distraction. Orpheus arrives and pleads for Jupiter to send Eurydice home to Earth, under the watchful eye of Public Opinion. Jupiter leads the Olympians to the Underworld, determined to investigate the situation for himself much to the delight of the bored Gods and Goddesses.

Tableau III

In the Underworld, Eurydice adjusts to her unusual new surroundings while attracting the attention of both Pluto and Jupiter. Jupiter disguises himself to sneak away from Pluto and seduce Eurydice.

Tableau IV

In the Underworld, Orpheus arrives to reclaim Eurydice, accompanied by Public Opinion and surrounded by a growing crowd of meddling gods. Pluto, Jupiter, and the other Olympians pursue their own competing schemes, while Eurydice finds herself at the center of everyone's plans. As disguises, rivalries, and misunderstandings pile up, the story builds toward its famously surprising conclusion.

Toronto
City
Opera

2026/2027
Season



LA BOHÈME

Nov. 27th & 29th
2026

The Terminal Theatre



THE PIRATES
OF PENZANCE

June 18th & 20th
2027

The Terminal Theatre

Director's Notes

It's been a great pleasure to participate in TCO's momentous 80th Season, and be part of their inaugural collaboration with North York Concert Orchestra, who are celebrating their 50th anniversary. It feels fitting to do so with an operetta like *Orpheus in the Underworld*, which is, yes, filled with silliness, sexiness and satire, but at its core is a celebration: a celebration of transformation, commotion, empowerment, and embracing one's authentic self.

The myth of Orpheus and Eurydice is over 2,500 years old, and in 1858 Offenbach reimagined it for his own society—though many of its themes remain strikingly relevant today. At a time when Grand Opera dominated Parisian cultural life and high society, he delighted in turning the establishment on its head, using Olympus and its gods as a vehicle to satirize Napoleon III and his corrupt elite of the Second French Empire. In Offenbach's adaptation, Eurydice's dissatisfaction with her marriage becomes the catalyst for a journey toward freedom and sexual liberation, while Orpheus experiences that living as a servant to Public Opinion comes at the expense of genuine happiness.

In the Underworld, you'll hear one of the most recognizable tunes in all of classical music: Offenbach's *Galop infernal*. By the mid-19th century, the can-can had become a highly popular social dance in Paris, famous for its wild energy, and kicks so high they might occasionally flash petticoats and garters. Although Offenbach did not write *Galop infernal* specifically for the can-can, the music captured the dance's unruly spirit so perfectly that Parisian cabarets such as the Moulin Rouge and the Folies Bergère used it for their performances. Over time, the dance and the tune became inseparable, and to this day Offenbach's riotous finale remains the soundtrack of the can-can in the popular imagination.

As the characters—and all of us—descend into the Underworld, I hope we emerge a little freer: freer to question expectations, freer to embrace our contradictions, and freer to claim the parts of ourselves that may be imperfect, unruly, or even a little bit bad.

AMANDA TESTINI

Soloists

Jada Alexiou as *Public Opinion*



Jada is delighted to join Toronto City Opera as Public Opinion in Offenbach's Orpheus in the Underworld. She is currently in her first year of the Artist Diploma Program at The Glenn Gould School, studying with Stephanie Bogle and Jason Howard. Jada has trained under the guidance of established performers, conductors, stage directors, and répétiteurs in both Canada and Italy (Breno Italy International Music Academy). As well as collaboration with choral ensembles (Tafelmusik Baroque Summer Institute, VOICEBOX: Opera In Concert, Apocryphonia). Her operatic roles include Zita in Puccini's Gianni Schicchi and Alla Mae in Dean Burry's Baby Kintyre with The Glenn Gould School, Cornelia in Handel's Julius Caesar with Summer Opera Lyric Theatre, and Olga in Lehár's The Merry Widow with Toronto Operetta Theatre. As a proud alumna of York University, where she earned her degree in voice performance, Jada is grateful to share her years of musical training to empower her own studio of young artists. She aspires to have an extensive career in the performance world and explore opportunities abroad.

Teresa Tucci as Eurydice



Italian-Canadian soprano Teresa Tucci is gaining recognition for her dynamic stage presence and vocal agility across operatic and theatrical repertoire. She recently completed an Artist Diploma in Operatic Performance at the University of Toronto and holds a Master of Music in Vocal Performance from the New England Conservatory, as well as a Bachelor of Musical Theatre Performance from Sheridan College.

Teresa is currently a Fellow of The Rebanks Family Fellowship and International Performance Residency Program at The Royal Conservatory's Glenn Gould School, where she appears in a wide range of concert, chamber, and operatic performances. Highlights include Bach's Jauchzet Gott in allen Landen and Vivaldi's In furore iustissimae irae at the Royal Conservatory, as well as soprano soloist appearances in Handel's Messiah with the Toronto Choral Society at Koerner Hall and the Guelph Chamber Choir. This season, Teresa tours southern Ontario and the Maritimes with Sound the Alarm's Music of the Night, performing Christine's signature repertoire from The Phantom of the Opera alongside other works by Andrew Lloyd Webber. Recent engagements include Moira in Ruders' The Handmaid's Tale at the Banff Centre and covering Asprano in Vivaldi's Motezuma with Opera Neo.

Teresa is a prizewinner of the 16th International Opera Singing Competition - Tribute to Maria Callas (Brescia, Italy) and past district winner of the Metropolitan Opera Laffont Competition.

Jeffrey Liu as *Orpheus*



Jeffrey Liu is a Canadian tenor hailing from Surrey, British Columbia who's celebrated for his pure sound and compelling stage presence. He recently finished his final year of the Artist Diploma program at the Glenn Gould School, where he studied with Adrienne Pieczonka and Peter Tiefenbach. He is also a graduate of the Glenn Gould School's Honours BMus program in Voice Performance. At GGS, Liu was given the opportunity to sing for various masterclasses and concerts. Most recently, he debuted the world stage premiere of Dean Burry's *Baby Kintyre* as Bob the contractor in Mazzoleni Hall, sang as Rinuccio in Puccini's *Gianni Schicchi* in Koerner Hall, sang in masterclasses with Rachelle Jonck and Jason Ferrante, and featured in concerts with Off Centre Music Salon as well as the COC's RBA noon hour. Outside of school, Liu performed as King Nerone in Monteverdi's *L'incoronazione di Poppea* and as Raoul in Offenbach's *La Vie Parisienne* with Summer Opera Lyric Theatre. Later that summer, he joined the 2025 cohort of the COC summer opera intensive where he met his chamber partner, Rowan Sawarna-Small. This spring, they presented a recital together with Concerts@100. Opera Canada praises him as a tenor that "has a clear, ringing tone and coped well with the high tessitura of the tenor role." while Operaramblings highlights him as "...the most interesting. He's got presence and sings rather well." and as an actor that "convey(s) a wide range of emotions effectively." Beyond opera, he has performed in a variety of recitals, and masterclasses with distinguished artists such as Jason Ferrante, Josh Lovell, Paul Groves, and Rachelle Jonck.

MILDRED'S TEMPLE KITCHEN

Enjoy brunch with us
at the restaurant or bring
brunch home to you.

You'll be singing an
aria worthy of an
encore either way.

MILDREDS.CA



Christian Matta as *Pluto*



Christian Matta is an Italian-Canadian tenor finishing his Masters of Music in Operatic Performance at the University of Toronto, studying under acclaimed Canadian soprano Wendy Nielsen. Praised for his warm lyric tone and “comfortable stage presence” (Opera Canada), he is developing a versatile repertoire across opera, concert, and contemporary music. His recent roles include Male Chorus in *The Rape of Lucretia*, Don Ottavio in *Don Giovanni*, and Gastone in *La Traviata*. In December, he made his *Messiah* debut at Koerner Hall with the Toronto Choral Society. He has appeared as a soloist in other major oratorios such as Handel’s *Esther*, Mozart’s *Requiem*, and Vivaldi’s *Gloria* and has trained in masterclasses with mentors including Jason Ferrante, Alain Coulombe, and Ambur Braid. Last summer, Christian joined the Interplay: Opera Singers & Répétiteurs program at the Banff Centre in Alberta, where he appeared as the Evangelist in Bach’s *St. Matthew Passion* and in the world premiere of *A Stranger’s Case*, a new song cycle by Karim Al-Zand. He also performed at the National Art Gallery of Siena as part of Italy’s *Sienagosto* festival. This summer, he looks forward to workshopping new works at Banff.

Alice MacGregor as *Cupid*



Following mentorship from Tracy Dahl, Canada’s premier coloratura soprano, Alice graduated in May 2023 with a B.Mus. with distinction in Voice Performance from the University of Manitoba. Recognitions include the Reg Hugo Memorial Trophy, two-time winner of the Dorris (Mills) Lewis Memorial Trophy (Winnipeg Music Festival), Madeleine Gauvin Scholarship (Women’s Musical Club), Opera Idol winner (Flipside Opera), Zita Bernstein German Lieder Competition winner (Desautels Faculty of Music), Advanced division winner (MRMTA), and was a featured young artist with Virtuosi Concerts three times. At the age of 21, she was a first round choice to sing in the Metropolitan Opera Laffont Competition, and again in 2024. She has soloed twice with the Winnipeg Symphony Orchestra, first in January 2023, and again in April 2024. With Manitoba Underground Opera in May 2023, she debuted as “Meg” in *The Mansplaining Division*, played “Dorabella,” in their August 2023 children’s opera tour of *The Bremen Town Musicians*, and sang her debut role of “Olympia” in Offenbach’s, *Les Contes d’Hoffmann*, in October 2024. Alice was most recently a chorus member and dance captain in A. Copland’s, *The Tender Land* (Toronto City Opera) and joined the Orpheus Choir of Toronto as a Sidgwick Scholar for the 2025/26 season. She had her most recent debut as Laurette in André Grétry’s *Richard Coeur-de-lion* with VoiceBox Opera in Concert in November 2025. Praised for her “pointed timbre,” Alice has been compared to leading soprano, Mady Mesplé in a throwback to the French coloratura tradition (*La Scena Musicale*, Nov/25).



Megan Carney as *Venus*

Megan Carney is delighted to be making her third appearance with Toronto City Opera and her first in a solo role. Previous performances with the company include **The Tender Land** by Aaron Copland and **Pagliacci** by Ruggero Leoncavallo. Megan first studied classical singing as a teenager, earning her Grade 8 classical singing qualification through Trinity Guildhall London. She is grateful to be continuing her vocal journey under the guidance of her teacher, Cassandra Warner, as she reconnects with the joy of singing. Hailing from County Kerry, Ireland, Megan studied English Literature and Drama Studies at University College Dublin, where she was an active member of UCD's Dramsoc as both an actor and set builder. She also worked at The New Theatre in Dublin and directed a touring production of **My Name Is Rachel Corrie** in 2017. After moving to Canada four years ago, Megan has enjoyed rediscovering her love of performance and finding a wonderful community through music. A former member of the Toronto Choral Society, she is thrilled to be back on stage with Toronto City Opera. When not onstage or in the rehearsal hall, she enjoys attending live music gigs, scouting the city's best ice cream, and befriending local cats.



Harshmann Singh as *Morpheus*

Toronto-based artist who has majored in Music(Choir Music especially) at the University of Toronto Scarborough Campus. He has also been singing as part of many choruses. He also sang as part of the Canadian Mens' Chorus as well as taking part in the summer of 2019 as well as 2018, being trained under Robert Loewen, in Toronto, Ontario. Harshmaan Singh got his start into Opera-style music when he was doing a vocal intensive camp in 2019, where he did an aria from Don Giovanni as well as "Oh Shenandaoh". Harshmaan Singh has been at the Toronto City Opera company for the last 2 years, having been part of the chorus for "The Tenderland", with a small solo role as one of the villagers, Pagliacci, where he also had a small solo as a villager before the current Opera, being Orpheus and the Underworld where he is playing "Morpheus". He has also performed as part of the chorus as well as having a small role as "Vihar" in "The Czardass Princess" for the Toronto Operetta Company with Guillermo(Bill) Silva as the stage director. Fun Fact: Harshmaan Singh has had experience in International Choir Competitions, such as being part of the British School of Amsterdam's Choir when they went to Llangollen, Wales in 2010, to take part in said Competition. Fun Fact 2: Harshmaan Singh may be registered as a bass/baritone for Orpheus, however, he started out as a "Boy Soprano" from Grades 4-7, as you'll see in thelangollen video. https://www.youtube.com/watch?v=qL17e_UYxYc



More info at
NYCO.CA



Matthew Black as *Jupiter*

Matthew Black, baritone, is an emerging Canadian artist recognized for his warm tone, expressive musicality, and commanding stage presence. He has appeared under the direction of Paul Agnew from Les Arts Florissants, performed with Andrea Bocelli and the Toronto Symphony Orchestra, and sung with The Toronto Consort alongside Dame Emma Kirkby. His recent solo concert work includes Handel's *Messiah* and Bach's *B minor Mass* with the Caelis Ensemble, solo selections with the Mississauga Symphony Orchestra, and a solo appearance in Koerner Hall. On the opera stage, Matthew has appeared with the Glenn Gould School Opera as Ben (*The Telephone*), Norton (*La Cambiale di Matrimonio*), and Marco (*Gianni Schicchi*), with Toronto City Opera as Grandpa Moss (*The Tender Land*), with U of T Opera in *Cendrillon*, *Così fan Tutte*, and in *Dido and Aeneas* with the Schola Cantorum. He is equally active in art song, early music, and contemporary repertoire, with performances across Canada, France, and Germany. Matthew has trained at the Art of Lied program, AIMS in Paris, Tafelmusik's Baroque Summer Institute, and Musiktage am Rhein. His awards include the Luciano Pavarotti Scholarship, a Les Arts Florissants grant, the Douglas Bodle-St. Andrew's Award, and the U of T Scholars Award.



Ana Isabella Castro as *Diana*

Venezuelan-Canadian soprano Ana Isabella Castro is establishing herself as a versatile and expressive artist whose performances span opera, oratorio, and Latin American art song. Ana's operatic credits include Berta in *Il barbiere di Siviglia* with BROTT Opera—a performance praised by Opera Canada as “comedic gold”—as well as Anaide in *Il cappello di paglia di Firenze* by Rota, Lola in Douglas Moore's *Gallantry*, and the title role in Massenet's *Cendrillon*. Additional roles include Sister Constance in *Dialogues of the Carmelites* with Summer Opera Lyric Theatre and Mabel in *The Pirates of Penzance* with the Toronto Operetta Theatre. Equally active in the concert and oratorio repertoire, Ana has appeared as a soloist in *Masterworks of Oakville's Messiah*, *Misatango* by Argentinian composer Martin Palmeri with the Guelph Chamber Choir, *Vibrant: A Playlist Inspired by Dance* with the Oakville Symphony, and *Viva La Música* with the Grand Toronto Philharmonic Orchestra. In October of 2024 she was also featured in the Canadian Opera Company's Showcase Series with her self-curated program *Canciones de Mi Gente*—a project celebrating Latin American composers and Venezuelan folk traditions through an exploration of identity, language, and cultural expression in song. She holds both a Bachelor of Music (2021) and a Master's in Opera (2024) from the University of Toronto.

Glenn Pettifer as *Mercury*



Glenn Pettifer (Baritone) performs frequently with the TCO chorus (Fledermaus, Tosca, Carmen, Susannah) and the Opera York Chorus (Traviata, Così Fan Tutte, Lucia di Lammermoor). Glenn served as a Supernumerary (Military Band Leader) in the COC's 2023 production of La Bohème. In addition to his vocal work, Glenn is an avid instrumentalist, playing the cello and the Great Highland Bagpipe!

Aemilia Moser as *Minerva*, and *Eurydice* Cover



Aemilia Moser is a Toronto-based coloratura soprano and violinist. She has performed a wide range of principal and supporting roles across diverse styles, from Schoenberg's Pierrot Lunaire to Massenet's Cendrillon. Her operatic repertoire includes La Fée (Cendrillon), Despina (Così fan tutte), Pierrot (Pierrot Lunaire), Ariel (The Tempest Songbook), Nora (Riders to the Sea), Nymph (The Fairy Queen), La Modista and Minardi (Il cappello di paglia di Firenze), and Virtù (L'incoronazione di Poppea). Equally at home on the concert and recital stage, Aemilia has appeared as a soloist in works such as Michael Daugherty's Labyrinth of Love, Abigail Richardson-Schulte's Alligator Pie, Bach's St. Matthew Passion, Handel's Messiah, and Mozart's Exsultate, jubilate. In 2024, she was named a finalist for the Norcop Prize in Song, and this year has been selected as a finalist in the Eckhardt-Gramatté National Music Competition, presenting an hour-long recital of contemporary Canadian repertoire. Aemilia holds a masters degree from the University of Toronto. Current and previous teachers include Tracy Dahl, Steven Leigh, Elizabeth McDonald, Robert Uchida, Mel Braun, and Elizabeth Turnbull.

Lis Soderberg as *Juno*



Lis's career so far includes performances on symphony stages (with Jeans 'n Classics), rock stages, commercial work (singing and voiceover), singer-songwriter coffee house gigs, live-to-air broadcasts, songwriting awards, and guest appearances on albums, film soundtracks, television and radio. Recently she has worked with Roy Thomson Hall's The Lullaby Project, co-writing lullabies with new mothers for their babies. Songs from her solo alt/folk/pop CD "Refuge" were used in four episodes of the first season of Schitt's Creek (2015). Her song All I Need, co-written with Brent Barkman, received a Billboard Song Contest award in the Jazz category and was the first track on a 2009 celebrity holiday compilation along with tracks by Huey Lewis and the News, Richard Marx, Dennis DeYoung and others (including William Shatner!). Lis is delighted to now be part of the TCO family and community, and wants to live & work in a world where people make and find art of all kinds in weird and wonderful places, and where people are good and kind to each other. Most importantly, she is forever and profoundly grateful to be the mother of two amazing humans that constantly teach her new things & always make the world bigger and brighter.



Barry St. Denis as *John Styx*

Barry St. Denis (Tenor) - In recent years Barry has been singing with Toronto City Opera (TCO), Toronto Choral Society (TCS), and St. Anne's MADS Gilbert and Sullivan Society. Working with Toronto City Opera has been an amazing experience. The variety of opera genres presented by TCO allows the singer to grow as an artist. Barry is looking forward to the 2026-2027 season with *La Boheme* and *The Pirates of Penzance*.

Creative Team

Rafael Luz - Conductor



Brazilian-born conductor Rafael Luz is recognized for his energetic musicianship, imaginative programming, and for connecting orchestras with their communities. He is the Artistic Director and Conductor of the Huronia Symphony Orchestra in Barrie and the Music Director of the North York Concert Orchestra in Toronto. Since his debut with the North York Concert Orchestra in 2014, Luz has led the ensemble in repertoire from symphonic masterworks to contemporary works. He has collaborated with guest soloists such as Jonathan Crow, Joseph Johnson, Andrew Haji, and Emily Rocha. His work has included innovative programming and projects to broaden engagement and encourage discovery of new music. He has appeared with orchestras in North and South America, including the Kingston Symphony and the Orquestra Petrobras Sinfônica. His performances are noted for their clarity, expressive energy, and attention to musical storytelling. Born in São Paulo, Brazil, Luz began his musical studies and later discovered his passion for conducting. He holds a Master of Arts in Conducting from the Aaron Copland School of Music in New York, studying with Maurice Peress, and a Doctor of Musical Arts in Conducting from the University of Toronto, under the supervision of Sandra Horst. Alongside his conducting career, Luz has been actively involved in music education and artistic initiatives. He has worked with music education programs serving young musicians and underserved communities in Brazil, and served as Assistant Librarian with the National Ballet of Canada and as Technical Revisor for EdUSP, one of Brazil's largest university publishers.

Amanda Testini - Stage Director



Amanda is an Italian-Canadian choreographer, performer and director based on the unceded and ancestral territories of the Musqueam, Squamish and Tsleil-Waututh First Nations, whose work spans opera and theatre across Canada and the U.S. Amanda has worked with companies like Detroit Opera, Theatre Replacement, the Cultch, Pacific Opera Victoria, Arts Club Theatre Company, Bard on the Beach, Banff Centre for the Arts, ItsaZoo Productions, Vancouver Asian Canadian Theatre, Gateway Theatre, Opera Kelowna, Newworld Theatre, Electric Company, Vancouver Opera, Axis Theatre, the Glimmerglass Festival, Edmonton Opera, Urban Ink, Saskatoon Symphony Orchestra and the Firehall Arts Centre. She is a graduate of Studio 58, a Jessie award nominee, and was the Miriam Bennett Artist-in-Residence at the Arts Club for the 2024/2025 season. For more information visit www.amandatestini.com. Thank you to TCO for having me on this show, and thank YOU for joining us on a trip to the Underworld!

Jennifer Tung - Toronto City Opera Artistic Director



A Dora nominated conductor (Gould's Wall), Chinese-Canadian Jennifer Tung is the artistic director of Toronto City Opera and assistant conductor of the Mississauga Symphony Orchestra. In 2020/21, she joined 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 "*Shanawdithit*" by Dean Burry and Yvette Nolan. In August of 2022, she conducted the world premiere of "*Gould's Wall*" by Brian Current and Liza Balken, a joint production with the Royal Conservatory of Music and Tapestry Opera. For the 2022/23 season, she debuted as guest conductor with Opera McGill's production of "*Plaything*" (Anna Pigorna/Maria Reva - Canadian premiere), Okanagan Symphony Orchestra, Calgary Philharmonic and Kamloops Symphony. In March of 2023, Jennifer conducted the world premieres of Continuum's production of the opera "*Show Room*" (Rodney Sharman/Atom Egoyan) as well as Tapestry Opera/Obsidian Theatre's co-production of "*Of the Sea*" (Ian Cusson/Kanika Ambrose) and was assistant conductor for COC's production of "*Pomegranate*". Recent engagements include concerts with Kamloops symphony, Symphony Nova Scotia and Vancouver Opera. In March of 2025, Jennifer made her debut with the Glenn Gould School Opera in their production of Mozart's *Magic Flute* in Koerner Hall. Jennifer is on faculty at Toronto's Glenn Gould School, and is a sought-after faculty member for summer programs internationally. She studied conducting with Maestro Denis Mastromonaco.

Ivan Estey Jovanovic - Pianist



Ivan Estey 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, Srbojub 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 until 2017. In 2023, Jovanovic began his collaboration with classical saxophone students at UofT. Presently, he is a regular vocal coach and harpsichordist in UofT's Early Music Department and Schola Cantorum. 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.

Fall River, the legend of Lizzie Borden

Composer: Cecilia Livingston
Librettist: Michael Patrick Albano

The Elgin Theatre
November 19 - 22, 2026



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Nathan Bruce - Lighting & Projection Designer



Nathan is a Toronto based Projection and Lighting Designer and New Media Artist. Recent theatre credits include projection design for 'The Magic Flute' (The Royal Conservatory of Music), lighting design for '18 Jews Order Chinese Food' (Persephone Theatre, Saskatoon), and video design for 'WIGHTS' (Crow's Theatre). Recent installations include creator of 'Try To Forget' (St. Anne's Parish Hall, Long Winter), co-creator of 'After The Flood' (Charles Street Video) and co-creator of 'Love Across Distance' (The ArQuives, Nuit Blanche). He has recently concluded a mentorship role with an emerging artist to create a multimedia installation from January-April 2025 with Charles Street Video.

Alexandra Christofides - Costume Designer



Alexandra has been doing Fashion & Costume Design, for over 30 years & loves this Creative outlet with a diverse portfolio in Fashion Designs, Opera, Musical Theatre, Community Theatre, Ballets, and School Productions.

Alexandra's most recent & current works include working on costume design & wardrobe for "Mother of the Maid" Theatre Aurora, "Surrender Dorothy" Curtain Club Theatre Richmond Hill and "Magic Flute" Opera York, "Die Fledermaus" and "The Tender Land" Toronto City Opera, "Die Fledermaus" Opera York, "Rigoletto", Opera York, "Susannah" Toronto City Opera, "Angel's Bone" Canadian Collaboration, "Halfway There" Curtain Club, "The Night Before Christmas" Smile Theatre, "Opera Queens", Opera Queens, "James & the Giant Peach" Branksome Hall, "Silver Dagger" Curtain Club. Alexandra has designed and created speciality "set dressings" for productions with the most recent being "La Traviata" Opera York.

Cameron Chase - Production Design Consultant



Cameron Chase is multidisciplinary artist and producer based in Toronto. With a career spanning film and television production, theatre, experience creation and multiple world renowned festivals, Cameron uses various artistic mediums to break down societal barriers, predominantly focusing on HIV/AIDS advocacy.

Stephanie Sedlbauer- Stage Manager



Stephanie Sedlbauer is a dynamic stage manager and interdisciplinary artist with a deep passion for opera as a living, innovative art form. A graduate of the University of Western Ontario and McGill University in voice and opera performance, she brings a performer's insight and a producer's precision to every project. As a flexible and expressive *zwischenfach* singer, her work spans a wide range of repertoire from Verdi to Led Zeppelin, marked by vocal beauty and a powerful stage presence. She has stage-managed for Opera McGill as an alumna and served as Artistic Associate with *Musique 3 Femmes*, a trailblazing indie opera company in Montreal, where she supported both stage management and production coordination. Stephanie is also the founder and producer of *Le Pub Classique*, a concert series that uplifts and connects emerging classical musicians in Montreal. Her work behind the camera is equally respected: as a headshot and production photographer, her images have been featured in publications such as *Opera Canada* and *La Scena Musicale*. Stephanie's approach to opera is rooted in respect for historical tradition while fiercely advocating for its evolution. She is dedicated to building artist-led, community-driven productions that speak to contemporary audiences and create

Claire Thornton - Assistant Stage Manager



Claire Thornton (She/Her) is a Stage Manager from Oakville, Ontario. Starting as a performer on stage, Claire earned her Master of Music Performance in Opera and Voice from McGill University following a Bachelor of Music Education from Western University. Claire is currently a 2025-2026 Edmonton Opera Emerging Artist, with whom she travelled the country stage managing *Tosca* at the National Arts Centre, Yukon Arts Center, and with the Saskatoon Symphony Orchestra. Other select management and production assistant credits include: *The Monkiest King* (Canadian Children's Opera Company), *Nabucco*, *The Cunning Little Vixen*, *Fidelio* (Canadian Opera Company), *The Handmaid's Tale*, *Indians on Vacation* (Banff Centre for the Performing Arts & Creativity), *The Light in the Piazza*, *Blond Eckbert*, *Semele* (Opera McGill), and *Così fan tutte* (Good Mess Opera Theatre). As a singer, Claire has performed as a soloist with the Oakville Symphony Orchestra and in productions of *A World Goes Round*, *All Things Lovely*, *Don Giovanni* (Opera McGill), *Catch Me If You Can* (King's Players), and *If/Then* (Theatre Western). This is Claire's third production with Toronto City Opera after previously Assistant Stage Managing *The Tender Land* and *Pagliacci*.

WE ARE TORONTO CITY OPERA



The Tender Land 2025, Photo Credit : Dahlia Katz

Our Mission

Toronto City Opera is passionately committed to opera for everyone. We give young professionals an opportunity to perform principal roles with coaching in musicianship and stagecraft. 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 to raise up the human spirit of everyone it touches.

Our History

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.

Board of Directors

Gianni Minardi, President
Onita Dey, Vice President
Sandra Tang, Treasurer
Linda Gruson, Secretary
Chris Lea
Karlijn Smit
Peter Price
Steve Guard
Susy Cimicata
Ex-officio: Henry Tang

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 enthral our community with their artistic truth.

Our Program

Each year, Toronto City Opera presents at least two fully staged operas. Our early career professional soloists are selected after open auditions, but our amateur non-auditioned community chorus remains open to all. This unique combination provides both professional development opportunities and community engagement. That community engagement extends beyond our chorus as the audience they bring with them are often having their first opera experience - their excitement is wonderful to feel.

Staff

Jennifer Tung, Artistic Director
Ivan Jovanovic, Music Director
Nicholas Borg, Administrative Director
Alexander Cappellazzo, Development and Client Relations Manager

Our Donors

This season up to June 2026

We are sincerely grateful for each and every donation.

\$25 000

Anonymous

\$500+

Linda Gruson • Don Maudsley • Letizia Paradiso • Xenia Kirkpatrick • Sandra Tang • Ronald Forbes • Mark Wilson • Elie Nour • Anna – Maria Tarantino

\$250+

Sepideh Eslahjou • Nick Nobile • Tomasz Orłowicz • Rocco DeMiglio • PiaCanada & IanMason • Luis Alonso Estrada • Larry Ptashynski • Julia Bass • Joe and Anna LoBianco • Joanne Rheault • Gianni Minardi • Fikret Howes • Eloise Carmichael • Don Melady • Chris Lea • Catherine Bolger-Slovak & Stefan Slovak • Caroleve & NihalFonseka • Carlos Lemus • Betty Lepore • Aruna Bhalla

up to \$250

Nicholas Poppenk • Joseph-and-Letizia Paradiso • Anthony Rubin • Tom Diamond • Marion Voysey • Hanna Wilmer • Yvette Sherman • Vivien Mann • Steven Rosenhek • Rickey Miller • Giuseppe Macina • Nancy Tran Murielle Gagne • Mary Hill • Mable Cheng • Liza Canada • Kathleen Wert • June Tiffany • Joseph Rositter • Grace Nostbakken • Glenn Pettifer • Gabriel Graziano • Fred Drews • Emiliana Blagoeva • Elliott Minardi • Elissa Khalife-Sayah • Colin Lyle • Carole Gruson • Carol Houston • Carmela DelleDonne • Audrey Estey • Anna Manca • Adrian Man • Ryan Harper • Lloy Cook • Linda Hutcheon • Elizabeth Asselstine • Carol Chin • Barbara+Kit Moore • Pamela Morgan • Marion Green • Heather Jamieson • Elizabeth McLeod • Donna Dooher • David Lara-de-Rovira • Kendra Gunn • Young-Kun Yoon • Robert Marshall • Erin Filby • Tina Torlone • Shauna Dorskind • Robert-M Jacobs • Karin Ruhlandt • Helena Aalto • Catherine Pepper • Fiona Isaacson • Lina Savcheva • Norman Martin • Warren Hardie • Rachel Gottesman • PIERRE WONG • Philip Jessup • Leszek Muniak • Kenneth Baker • Helene Roy • Barbara Barranca • Alistair Ingram • Thaddeus W.Sherlock • Sarah Griffiths • Mary Hurley • Dr.Lynne Thurling • Deb Bradley • Susan Kirby • Niki Swain • Mary-Catherine Boyd • Christine Nelson • Yvonne Lee • Robert Bell • Emile Doucet • David Marigold • Gary Greenwood • Ellis Barkman

Becoming a TCO Donor gives you access to insider perks such as watching a rehearsal, attending TCO social events, and receiving early access to tickets to ensure you get your preferred seats. You will get the most out of the TCO experience while also bringing the magic of opera to our community.

Visit torontocityopera.com/donations to donate today, or email development@torontocityopera.com to learn more

YOUR DONATION MATTERS

Help us create opera for everyone



Photo Credit : Dahlia Katz

Our ticket prices are lower because we want opera to be accessible to everyone! Your essential gift, whatever the amount, will mean that everyone will continue to have access to live opera. You will bring the experience of performing opera to our chorus members and you will also be supporting a program that has helped young Canadians leap into international careers.

We are a charitable, non-profit organization run by a volunteer board of directors. As with all performing arts organizations, box office revenue is not enough. Our fundraisers and private donations contribute more than 1/3 of the revenues we need to mount our productions. You can be sure your donation goes directly to supporting the artists, chorus, and productions.

Donate on our website :
torontocityopera.com/donations
or scan our QR code!



Other ways to donate:

1. E-transfer to treasurer@torontocityopera.com
2. Cheque payable to Toronto City Opera mailed to 27 Everingham Ct, North York, ON M2M 2J6

Please include your name, address, telephone number and e-mail address so we can issue a tax receipt for all donations over \$20.

Sponsors

Toronto City Opera would like to thank:



The Ronald & Patricia Forbes Foundation

Our thanks to the Ontario Charitable Gaming Association and Dolphin Gaming for their financial support.