

The Glenn Gould School Opera
Wolfgang Amadeus Mozart: *The Magic Flute*
Libretto by Emanuel Schikaneder

Wednesday, March 20, 2019 at 7:30pm

Friday, March 22, 2019 at 7:30pm

These are the 925th and 926th concerts in Koerner Hall

Nathan Brock, conductor
Joel Ivany*, director & lighting designer
Anna Treusch, set & properties designer
Ming Wong, costume designer
Samuel Tam, assistant conductor
Dana Fradkin*, assistant director
Brahm Goldhamer, répétiteur
Noah Feaver, lighting associate
Lesley Abarquez Bradley*, stage manager
Wendy Churton, production manager

Tamino: **Zachary Rioux**
1st Lady: **Marta Woolner**
2nd Lady: **Mélissa Danis**
3rd Lady: **Georgia Burashko****
Papageno: **Noah Grove**
Queen of the Night: **Nofar Yacobi****
Monostatos: **Christopher Miller**
Pamina: **Kateryna Khartova**
Sarastro: **Gabriel Sanchez Ortega+**
1st Priest & 1st Armed Guard: **Michael Dodge**
2nd Priest & 2nd Armed Guard: **Benjamin Loyst**
Three Spirits: **Diana Agasian, Victoria Del Mastro Vicente & Anna Wojcik**
Papagena: **Katelyn Bird**
Three Slaves: **Michael Dodge, Benjamin Loyst & Stefan Vidovic**

Royal Conservatory Orchestra

* Joel Ivany, Dana Fradkin & Lesley Abarquez Bradley appear with the permission of Canadian Actors' Equity Association.

** Rebanks Fellow

+ Alumni guest artist

Mozart's opera *The Magic Flute* has always been an opera I have longed to direct. I enjoy challenges and this opera has challenged stage directors for hundreds of years, as it can often be misinterpreted. The design team of Anna Treusch and Ming Wong have decided to look at this opera from the perspective of the universal balance in life. These themes pervade the entirety of this piece though are not always equally presented in such ways. We (fans of opera) have been brought up with decided opinions about the Queen of the Night and Sarastro, but I believe that stage interpretations and tradition have removed certain flexibilities which exist both in the libretto and the story itself. I would love to leave the students with a firm grasp of what this story is about and how they themselves can hopefully pull truths that will carry them forward in their careers.

I am fortunate to build on the relationship that was formed during last season's *Die Fledermaus* by working again with Maestro Nathan Brock. Together, we are looking at another work which is a great opera for students by providing the opportunity to learn several skills which are required to be an opera singer in today's world. Performers must sing in German (a must), speak, and deliver dialogue which engages the audience and finally bring across themes of Mozart's day to our current times.

For this production, we have decided to sing in German and have the dialogue spoken in English. This will both give the singers the practical experience of working in one of opera's crucial languages and will give them the opportunity to hone their acting technique.

I hope you will enjoy this take on Mozart's *The Magic Flute*.

- Joel Ivany

Nathan Brock

Conductor

Nathan Brock is fluent in the style and aesthetic of the traditional European masterworks in all disciplines – opera, concert, and ballet – having trained and spent most of his career working on the continent.

Brock completed his conducting studies at the Hochschule für Musik und Theater Zürich with Johannes Schlaefli in 2008. Other important influences came from David Zinman, Bernard Haitink, and Jorma Panula.

In 2009, he was appointed by Music Director Kent Nagano as Resident Conductor of the Montreal Symphony. 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 programs, for which he was awarded Quebec's Prix Opus. He performed with the orchestra over 125 times and appeared with many renowned artists such as Maxim Vengerov and Stephen Hough.

Since 2015, he has been Kapellmeister of the Hamburgische Staatsoper, where he has conducted an extensive repertoire ranging from popular revivals such as *L'elisir d'amore*, *Il barbiere di Siviglia*, *Le nozze di Figaro*, and *Hänsel und Gretel*, to new productions such as *Zauberflöte*, *Turangalila*, and *Let's Make an Opera*. He has collaborated on over 20 opera and seven ballet titles.

During the 2018-19 season, with the Staatsoper/ballet, he performs *La belle Hélène*, *Eugene Onegin*, *Kameliendame*, *Don Quixote*, *Anna Karenina*, and *Chopin Dances* in Hamburg, and tours their production of *Zauberflöte* in China. He also visits the Hamilton Philharmonic, the Bogota Philharmonic, and the National Ballet of Japan for the first time.

Joel Ivany

Director & Lighting Designer

Joel Ivany is the Founder and Artistic Director of Against the Grain Theatre (AtG) and is the artistic director of Banff Centre's Opera in the 21st Century program. His directing credits include productions of Verdi's *Macbeth* (Minnesota Opera), *Carmen* (Vancouver Opera), *Les contes d'Hoffmann* (Edmonton Opera), Gavin Bryars's *Marilyn Forever* (Adelaide Festival), and *Le nozze di Figaro* (revival at Norwegian National Opera). He is the author of seven (and counting) original librettos for companies such as the Vancouver Symphony Orchestra and the Canadian Opera Company. He was a multiple Dora Mavor Moore Award nominee for Outstanding Direction and has also been nominated for multiple Dora Awards for Outstanding New Opera/Musical, winning one for *Figaro's Wedding*. Recent mainstage directing credits include *Dead Man Walking* at Minnesota Opera and a multiple award-winning production of Gluck's *Orphée* at Opera Columbus, AtG, and the Banff Centre. He has directed productions for the Canadian Opera Company (*Carmen*), Toronto Symphony Orchestra (Mozart's Requiem, Kurt Weill's *Die sieben Todsünden*), Canadian Children's Opera Company (*Brundibár*), Vancouver Opera (*Carmen*, *Dead Man Walking*), and Claude Vivier's *Kopernikus* (Banff Centre). Upcoming directing credits include *Kopernikus* with AtG and *No One's Safe* at the Banff Centre. He is a proud graduate of the Opera School at University of Toronto and is a member of the Alumni Wall of Fame at his Alma Mater, Western University.

Anna Treusch

Set & Properties Designer

Treusch is a set and costume designer based in Toronto. Recent design credits include: *9 to 5* (Randolph College), *TomorrowLove* (University of Waterloo), *Category E* (Dora nomination for set design, Coal Mine Theatre), *The Canadian* (Thousand Islands Playhouse), *Chamber Werx* (Banff Centre), *Once* (Theatre St. John's), *The Secret Garden* (costumes, Young People's Theatre), *Of Thee I Sing* (University of Toronto Opera School), *Calpurnia* (set, Nightwood and Sulong Theatre), *Sir John A: Acts of a Gentrified Ojibway Rebellion* (National Arts Centre), *Up the Garden Path* (Obsidian Theatre), *The Tin Drum* (Dora nomination for costume design, UnSpun Theatre), *Free Outgoing* (set, Nightwood Theatre), and *Every Letter Counts* (Factory Theatre). She has been nominated for the Pauline McGibbon Award, the Virginia Myrtle Cooper Award, and received a Dora Award for her work on *Tails From the City* (costumes, Common Boots). Her upcoming projects include *Under The Stairs* for Young People's Theatre.

Ming Wong

Costume Designer

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. For The Glenn Gould School, she has worked on *Die Fledermaus*, *La Cécilia*, *Alcina*, and *La belle Hélène*. Her other selected credits include *Out the Window* (Luminato/Theatre Centre); *Life After* (Musical Stage/Canadian Stage-Dora nomination); *The Wedding Party* (Dora nomination, Crow's Theatre-); *hang* (Obsidian Theatre); *Crazy for You*, *Footloose*, *Hello Dolly* (Theatre Sheridan); *Strangers, Babies* (Theatre Panik); *Breathing Corpses*, *The River* (Coal Mine Theatre); *Rocking Horse Winner* (Dora Award winner for outstanding new opera, Tapestry Opera); *Gertrude & Alice* (Dora nomination, Buddies in Bad Times Theatre); *Domesticated* (Company Theatre/Canadian Stage); *The River* (Coal Mine Theatre); *Supers* (Pilot, Good Film & TV); *Scales* (short film by Jessica Lea Fleming); *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* (Dora nomination, Thistle Project). Wong was nominated for the Virginia and Myrtle Cooper Award for Costume Design in 2017.

Noah Feaver

Lighting Associate

Feaver is a Dora Award nominated lighting designer whose recent designs include *Le nozze di Figaro* (Toronto City Opera); *Letters From the Great War* (Soulpepper); *Once* (Theatre St. John's); *291*, *Crossing Borders* (Parodos Festival); *There She Was* (Jane-Alison McKinney); *Floor'd* (Holla Jazz); *Factory* (Michael Caldwell); *Tangled* (Human Body Expression); *Crépuscule* (Chartier Danse); *La bohème* (Against the Grain Theatre); *Dolphin*, String Quartet No. 14 in G Major, *MANICPIXIEDREAMGIRLS* (Rock Bottom Movement); and several shows for The School of Toronto Dance Theatre. He has assisted for companies such as The National Arts Centre, Soulpepper, Fall for Dance North, Ballet BC, and spent two summers as a lighting design practicum at the Banff Centre. He holds a BFA from the Ryerson School of Performance and is a member of the Associated Designers of Canada.

Samuel Tam

Assistant Conductor

Samuel Tam returns as Assistant Conductor having previously assisted The Glenn Gould School productions of *Die Fledermaus*, *La belle Hélène*, *Cunning Little Vixen*, *L'heure espagnole* and *Docteur Miracle*. He also guest conducted with the Academy Chamber Orchestra in 2017.

From 2016 to 2018, Mr. Tam was guest conductor with the Rose Orchestra Brampton at the Rose Theatre. He continues his collaboration with the University of Toronto Symphony Orchestra, having conducted works by Haydn, Mozart, Dvořák, Gershwin, Schubert, and Higdon. With the U of T Opera, he conducted *Don Giovanni* and *Il mondo della luna*.

Joining the Canadian Opera Company in 2007 as apprentice conductor, Mr. Tam worked 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 such as Johannes

Debus, Uri Mayer, 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 where he studied conducting with Alexis Hauser and organ performance with John Grew.

Dana Fradkin

Assistant Director

Dana Fradkin is a director, writer, and actor. She is a graduate of George Brown Theatre School and has performed throughout Canada, the United States, and Europe. She fell in love with opera after playing a clown/acrobat in Canadian Opera Company's production of *La bohème* and Atom Egoyan's *Die Walküre*. Recent directing credits include director for Opera Excerpt Showcase (Laurier University), assistant director *Die Fledermaus* (The Glen Gould School), revival director *Brundibár* (Canadian Children's Opera Company), and assistant director for *A Little Too Cozy* and *Atg's Messiah* (Against the Grain Theatre). Recent theatre performance credits include the title role in *Candida* (Classical Theatre Festival), *Hogtown* (The Campbell House), *The Things We Do For Love* and *The Servant of Two Masters* (Odyssey Theatre). She won the Rideau Prix Outstanding Actress Award in 2017 for her performance in *Servant of Two Masters*. Fradkin is also the co-founder of the theatre company Keystone Theatre and co-creator of their three original productions: *The Belle of Winnipeg* (Dora Award for Musical Composition), *The Last Man on Earth*, and *Gold Fever* (NOW magazine's top ten new plays). Her first written/produced short film, *Satisfaction*, premiered at festivals throughout North America (Platinum Award Houston World Fest and Audience Choice Award Toronto Short Film Festival). Her second short, *Case of the Massey Bodice Ripping*, just premiered at the Venice Short Film Festival (Best Short) and at the Grand Budapest Film Festival. Upcoming, she will be performing this summer in *The Bonds of Interest* (Odyssey Theatre).

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 where, in addition to his studio coaching, he is the founder of the Opera Ensemble Program and Principal Coach of the spring opera production. 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 at The Royal Conservatory.

Mr. Goldhamer has been a choral director and music director at a number of synagogues within Toronto. Currently, he is music director at Beth Sholom Congregation.

Lesley Abarquez Bradley

Stage Manager

Lesley Abarquez Bradley is excited to be returning for her sixth year as stage manager at The Glenn Gould School for this production of *The Magic Flute*. Previous credits include *Die Fledermaus*, *Hansel and Gretel*, *La Cecchina*, *Cendrillon*, *Alcina*, *La belle Hélène*, *The Cunning Little Vixen*, and *A Silent Serenade*.

Working primarily in opera, 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.

Later this spring, she looks forward to working on productions of *Kopernikus* (Against the Grain Theatre) and *Shanawdithit* (Tapestry Opera).

Wendy Churton

Production Manager

Wendy Churton returns this season as Production Manager for this production of *The Magic Flute*. She is a freelance production manager and technical director who has worked with some wonderful companies, including Canadian Stage, the Canadian Opera Company, the Blyth Festival, and the Grand Theatre in London. She lives in Toronto with her husband, two children, and a golden retriever.

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. Through the RBC Guest Conductor Program, four renowned conductors work with the RCO each season, allowing GGS students to gain experience through professional rehearsal and performance conditions. The week culminates in a Koerner Hall performance under the batons of such distinguished guest conductors as Johannes Debus, András Keller, Gábor Takács-Nagy, and Bramwell Tovey, who lead the RCO this season. Past guest conductors have included Ihnatowycz Chair in Piano Leon Fleisher, Sir Roger Norrington, Mario Bernardi, Richard Bradshaw, Nathan Brock, Julian Kuerti, Uri Mayer, Tania Miller, Tito Muñoz, Peter Oundjian, Ivars Taurins, and Lior Shambadal. The RCO ensures that instrumental students in the Bachelor of Music and the Artist Diploma Program of The Glenn Gould School graduate with extensive orchestral performance experience. Additionally, 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 Cleveland Orchestra, 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 heard repeatedly on the national broadcasts of the CBC Radio, has been invited to perform at the Isabel Bader Performing Arts Centre in Kingston, and toured China during the 2004-05 season.

