

OPERA ATELIER

timeless

Winter/Spring 2010

Media Contact: Karen Lorenowicz

KL Strategic Communications

T: 416-243-0168 E: karen.l@sympatico.ca

Opera Atelier Celebrates 25 extraordinary years as Canada's Baroque Opera Company

FOR IMMEDIATE RELEASE: Toronto, ON (February 1, 2010)... Opera Atelier celebrates its 25th Anniversary Season with two new productions: one pays tribute to the company's roots, the second points to its ambitious plans for the future.

The season opens with OA's first fully-staged production of Handel's pastorate *Acis and Galatea*. Based on Ovid's tale of the water nymph Galatea and her doomed love for the Arcadian shepherd Acis, it is one of Handel's most popular creations. Tenor **Thomas Macleay**, who thrilled Toronto audiences with his performance in last season's *Iphigénie en Tauride*, will sing the title role of Acis partnered with Canadian soprano **Mireille Asselin**, in her company debut as Galatea. They are joined by bass **João Fernandes** who appears as the giant Polyphemus and tenor **Lawrence Wiliford** as the spirit Damon. *Acis* will also feature **Artists of Atelier Ballet**, and **Tafelmusik Baroque Orchestra and Chamber Choir** under the baton of **David Fallis**.

This production is directed by **Marshall Pynkoski** and choreographed by **Jeannette Lajeunesse Zingg**. Both sets and costumes will be designed by **Gerard Gauci** – a first for OA! The production will be lit by **Kevin Fraser**. *Acis and Galatea* runs **October 30, November 2, 3, 5, 6 and 7, 2010** and is sung in English with English SURTITLES™.

The spring production will be North America's first period production of Mozart's *La Clemenza di Tito*. In Mozart's lifetime, *La Clemenza di Tito* was considered "his most perfect work", enjoying enormous success in Vienna, Prague, Berlin, Naples, St. Petersburg, Paris and London. Desperate intrigues, unrequited love and heart stopping reversals of fortune punctuate this thrilling story taken directly from Roman history. This is the fourth new Mozart production of Opera Atelier's ambitious "Mozart Six" plan which to date includes *Idomeneo* (2007), *The Abduction from the Seraglio* (2008) and *The Marriage of Figaro* (which opens April 2010). Opera Atelier has re-assembled the most famous cast in the company's history for this exciting production. Full casting will be announced at a later date. *La Clemenza di Tito* will be sung in Italian with English SURTITLES™ and runs **April 22, 23, 26, 27, 30, and May 1, 2011**.

The creative team for *La Clemenza di Tito* includes director **Marshall Pynkoski**, choreographer **Jeannette Lajeunesse Zingg**, designer **Gerard Gauci**, and lighting designer **Bonnie Beecher**. **David Fallis** conducts the **Tafelmusik Orchestra**.

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Performances for Opera Atelier's 25th Anniversary Season will take place at the Elgin Theatre (189 Yonge Street) in Toronto. Evening performances begin at **7:30 p.m.**, and Sunday matinee performances begin at **3:00 p.m.**

Subscriptions for Opera Atelier's 2010/11 season start at \$55 and are on sale now by calling **416-703-3767 ext. 22**. Subscriptions purchased before April 30th will save the HST. Single tickets for *Acis and Galatea* go on sale August 16, 2010. For more information visit www.operaatelier.com.

Opera Atelier also gratefully acknowledges the ongoing support of The Canada Council for the Arts, the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, and the Creative Trust.

2010/11 Season Sponsor: Sun Life Financial

Major Sponsors: BMO Financial Group, Scotiabank, TD Canada Trust Music, The Dominion of Canada General Assurance Company

Opera Atelier is Canada's premier baroque theatre company, producing opera, ballet and drama from the 17th and 18th centuries. While drawing upon the aesthetics and ideals of the period, Opera Atelier goes beyond "reconstruction" and infuses each production with an inventive theatricality that resonates with modern audiences. Over the past two decades, lead by founding director Marshall Pynkoski and founding choreographer Jeannette Lajeunesse Zingg, Opera Atelier has garnered acclaim for its performances at home as well as in the United States, Europe and Asia.

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Opera Atelier unveils a new production of Mozart's popular comedy

The Marriage of Figaro

DATES: April 24, 25, 27, 28, 30 and May 1, 2010.
TIMES: 7:30 P.M. (*with exception of Sunday matinee at 3 P.M.)
TICKET PRICES: \$30 to \$150
Operatix are \$20 and may be purchased by people under age of 30 with valid I.D. in person at the Elgin Theatre Box Office (subject to availability). Group discounts (15 people +) are available by calling 416.703.3767 ext. 22.

VENUE: The Elgin Theatre (189 Yonge Street, Toronto)
BOX OFFICE: Ticketmaster at 416.872.5555 or at www.ticketmaster.ca
WEB PAGE: www.operaatelier.com

In April, Opera Atelier unveils a new production of Mozart's popular comedy *The Marriage of Figaro*. Based on the 1784 Beaumarchais play, Mozart's racy tale of love, betrayal and forgiveness is a hilarious and subversive social commentary about a world on the brink of revolution.

Sung in English with English SURTITLES™, this is the third new Mozart production of OA's ambitious "Mozart Six" plan, which includes *Idomeneo* (2007) and *The Abduction from the Seraglio* (2008).

Gemini award-winning costume designer **Martha Mann** makes her company debut. Ms. Mann's television credits include *Anne of Green Gables*, *Road to Avonlea*, *Glory Enough for All* and she has designed costumes for Boston Lyric Opera, New York City Opera, Glimmerglass Opera, Washington Opera, The Stratford Festival, The National Arts Centre and The Kennedy Center. The creative team for this production also includes director **Marshall Pynkoski**, choreographer **Jeannette Lajeunesse Zingg**, set designer **Gerard Gauci**, and lighting designer **Bonnie Beecher**. Conductor **David Fallis** leads the incomparable **Tafelmusik Orchestra**.

Baritone **Olivier Laquerre** makes his role debut as the incorrigible Figaro, manservant to Count Almaviva with soprano **Carla Huhtanen** as his fiancée, Susanna. Acclaimed Canadian baritone **Phillip Addis** makes his OA debut as Count Almaviva and American soprano **Peggy Kriha Dye**, a favourite with OA audiences, sings the role of Countess Almaviva. Bass-baritone **Curtis Sullivan** sings the role of Dr. Bartolo and mezzo-soprano **Laura Pudwell** brings her comic talent to the role of Marcellina. The production features the full corps of **Artists of Atelier Ballet** along with mezzo-soprano **Wallis Giunta** in her OA main stage debut as the young love-struck page Cherubino, soprano **Cavell Wood** as Barbarina, baritone **Vasil Garvanliev** as the gardener Antonio, and tenor **Patrick Jang** in his company debut as the music master Basilio and the judge Don Curzio.

2009/10 Season Sponsor: Sun Life Financial

***The Marriage of Figaro* New Production Sponsor:** Scotiabank

2009/10 Major Sponsors: BMO Financial Group, TD Canada Trust Music, The Dominion of Canada General Assurance Company

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Download photos from the Media Room at www.operaatelier.com .

Username: opera

Password: orfeo1607

Podcasts and additional background information available at:

<http://www.operaatelier.com/season/figaro.htm>

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Opera Atelier, Canada's Baroque Theatre Company

Opera Atelier's mandate is to produce the opera/ballet/theatre of the 17th, 18th and 19th centuries in a "historically-informed" manner. We are not producing a re-creation of the original work; rather each production is a new statement, which takes its own place in history. Our mission, simply stated, is to be recognized internationally as the leading interpreter of period opera. Opera Atelier's productions are performed with an orchestra using period instruments and incorporate music, dance and theatrical staging with strong production values. Opera Atelier strives to promote Canadian artists in its work and is consistently working with an ever-expanding group of Canadian artists. We are committed to promoting this art form not only in Canada but also internationally and tour extensively in support of this goal.

Brief History

Co-artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zingg founded Opera Atelier in 1985. From its inaugural performances at the Royal Ontario Museum to its enormously successful presentations at the Elgin Theatre, Opera Atelier has taken its place among Canada's leading performing arts companies. Opera Atelier enjoys a high demand internationally with performances throughout the world including New York, Houston, Stuttgart, Bremen, London, Paris, Singapore, Seoul and Tokyo. A signature achievement occurred in 1995 when Opera Atelier was chosen to inaugurate the newly restored opera house at Chateau Versailles, France. The year 2000 marked a significant achievement in the company's long awaited production of Lully's *Persée*. After the landmark 20th anniversary season in 2005-06, 2006-07 marked a huge success with Mozart's *The Magic Flute* – so successful, in fact we quickly added a single ticket performance to deal with market demand. Our double bill of Purcell's *Dido and Aeneas* and Charpentier's *Actéon* was invited return to Seoul, and the season was rounded out with the Canadian premiere of Gluck's French masterpiece *Orpheus and Eurydice*. This season (2008-09) we have just completed a triumphant presentation of Mozart's *The Abduction from the Seraglio* in our home, the Elgin Theatre, and are delighted to welcome back astonishing male soprano Michael Maniaci as Nero in our magnificent production Monteverdi's *The Coronation of Poppea* this spring.

Opera Atelier is Canada's premier baroque theatre company, producing opera, ballet and drama from the 17th and 18th centuries. While drawing upon the aesthetics and ideals of the period, Opera Atelier goes beyond "reconstruction" and infuses each production with an inventive theatricality that resonates with modern audiences. Over the past two decades, lead by founding director Marshall Pynkoski and founding choreographer Jeannette Lajeunesse Zingg, Opera Atelier has garnered acclaim for its performances at home as well as in the United States, Europe and Asia.

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Production & Touring History

SEASON	OPERA TITLE	COMPOSER	MONTH	YEAR	LOCATION
2009 - 2010					
	The Marriage of Figaro	W.A. Mozart	April - May	2010	Elgin Theatre
	Iphigénie en Tauride	C.W. Gluck	October - November	2009	Elgin Theatre
2008 - 2009					
	The Coronation of Poppea	C. Monteverdi	April	2009	Elgin Theatre
	Abduction From The Seraglio**	W.A. Mozart	November	2008	Elgin Theatre
2007 - 2008					
	Idomeneo	W.A. Mozart	April	2008	Elgin Theatre
	The Return Of Ulysses	C. Monteverdi	November	2007	Elgin Theatre
2006 - 2007					
	Orpheus and Eurydice	C.W. Gluck	April	2007	Elgin Theatre
	Dido and Aeneas / Actéon	H. Purcell / M.A. Charpentier	February	2007	Seoul Arts Centre
	The Magic Flute	W.A. Mozart	November	2006	Elgin Theatre
2005 - 2006					
	Orfeo	C. Monteverdi	April	2006	Elgin Theatre
	Armide**	J.B. Lully	November	2005	Elgin Theatre
2004 - 2005					
	Dido and Aeneas / Actéon	H. Purcell / M.A. Charpentier	April	2005	Elgin Theatre
	Don Giovanni	W.A. Mozart	November	2004	Elgin Theatre
2004 - 2003					
	Persée	J.B. Lully	April	2004	Elgin Theatre
	The Coronation of Poppea	C. Monteverdi	March	2004	Cleveland Opera

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Don Giovanni	W. A. Mozart	November	2003	Seoul Arts Centre
Iphigénie en Tauride	C.W. Gluck	October	2003	Elgin Theatre

2002 - 2003

The Marriage of Figaro	W.A. Mozart	May	2003	Elgin Theatre
Médée*	M.A. Charpentier	November	2002	Elgin Theatre

2001 - 2002

The Coronation of Poppea	C. Monteverdi	April	2002	Elgin Theatre
The Magic Flute	W.A. Mozart	October	2001	Elgin Theatre

2000 - 2001

The Coronation of Poppea	C. Monteverdi	February	2001	Houston Grand Opera
Persée+++	J.B. Lully	October	2000	Elgin Theatre

1999 - 2000

Don Giovanni	W.A. Mozart	June	2000	Japan tour
Orfeo	C. Monteverdi	February	2000	Cleveland Museum of Arts / Apollo's Fire
Pygmalion et Galatée	Rameau/Rousseau/Petit	October	1999	Elgin Theatre

1998 - 1999

Le Bourgeois Gentilhomme / Dido & Aeneas	Libretto by Molière Music by J.B. Lully/ H. Purcell	June	1999	Singapore Arts Festival
La Resurrezione	G.F. Handel	March	1999	Jane Mallet Theatre
Orfeo	C. Monteverdi	March	1999	Houston Grand Opera
The Marriage of Figaro	W.A. Mozart	October	1998	Royal Alexandra Theatre
Dido & Aeneas	H. Purcell	September	1998	Cleveland Museum of Arts / Apollo's Fire

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Terpsichore	G.F. Handel	June	1998	Opera House - Hall, Germany
Actéon / Le Bourgeois Gentilhomme	M.A. Charpentier / Libretto by Molière Music by J.B. Lully/ H. Purcell	May	1998	Jane Mallett Theatre
The Marriage of Figaro	W.A. Mozart	March	1998	Bunkamura Hall Tokyo
Orfeo ed Eurydice	C.W. Gluck	February	1998	Cleveland Opera
Orfeo ed Eurydice	C.W. Gluck	October	1997	Royal Alexandra Theatre
Don Giovanni	W.A. Mozart	June	1997	National Arts Centre

1996 - 1997

Acis & Galatea	G.F. Handel	April	1997	Jane Mallett Theatre
Don Giovanni	W.A. Mozart	October	1996	Royal Alexandra Theatre

1995 - 1996

La Resurrezione	G.F. Handel	May	1996	Bad Lauchstadt Theatre Hall, Germany
Venus & Adonis / Phaedra	Blow / Britten	October	1995	Winter Garden Theatre
Ode on the Death of Henry Purcell / Dido & Aeneas	J. Clarke / H. Purcell	August - September	1995	European Tour

1994 - 1995

Ode on the Death of Henry Purcell / Dido & Aeneas	J. Clarke / H. Purcell	February	1995	Houston Grand Opera
Ode on the Death of Henry Purcell / Dido & Aeneas	J. Clarke / H. Purcell	September	1994	Macmillan Theatre

1993 - 1994

Orfeo	C. Monteverdi	May	1994	Stuttgart Festival of Ancient Music
			1993	Glen Gould

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Actéon	M.A. Charpentier	October		Studio
1992 - 1993				
Orfeo ed Eurydice	C.W. Gluck	June	1993	Stuttgart Festival of Ancient Music
The Marriage of Figaro / Acis & Galatea	W.A. Mozart / G.F. Handel	October	1992	Elgin Theatre
1991 - 1992				
Servants of Passion	Racine / Rameau / Gluck	April	1992	Premiere Dance Theatre
The Magic Flute	W.A. Mozart	October	1991	Elgin Theatre
Acis & Galatea	G.F. Handel	September	1991	National Art Centre
1990 - 1991				
The Judgement of Paris / Andromache	J. Weaver / J. Racine	March	1991	Premiere Dance Theatre
Il Pastor Fido	G.F. Handel	October	1990	MacMillan Theatre
1989 - 1990				
Saul	G.F. Handel	June	1990	National Art Centre
Pygmalion / Pygmalion et Galatée++	J.P. Rameau / J.J. Rousseau	May	1990	MacMillan Theatre
Master Peter's Puppet Show	De Falla	April	1990	CBC Television Rhombus Media
The Loves of Mars & Venus**	J. Weaver	February	1990	Sutton Place Hotel
Dido & Aeneas	H. Purcell	October	1989	MacMillan Theatre
1988 - 1989				
Orfeo*	C. Monteverdi	May	1989	MacMillan Theatre
La Dafne / Zaïs	M. Gagliano / J.P. Rameau	November	1988	MacMillan Theatre

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1987 - 1988

Les Petits Riens / Myrthis***	W.A. Mozart / J.P. Rameau	June	1988	MacMillan Theatre
Julius Caesar	G.F. Handel	October	1987	Art Gallery of Ontario

1987 - 1986

Actéon** / Zaïs**	M.A. Charpentier / J.P. Rameau	May	1987	Art Gallery of Ontario / New York City
Orfeo (Act I & II) / Il Sant 'Alessio*	C. Monteverdi / S. Landi	October	1986	Art Gallery of Ontario
Dido & Aeneas	H. Purcell	April	1896	Royal Ontario Museum

1985

Les Petits Riens / The Choice of Hercules*	W.A. Mozart / G.F. Handel	November	1985	Royal Ontario Museum
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Legend

- * Canadian Premiere
- ** North American Premiere
- *** World Premiere
- ++ 20th or 21st Century Premiere

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Marshall Pynkoski **Co-Artistic Director, Opera Atelier**

Marshall Pynkoski's fascination with the music, theatre and dance of the 17th and 18th centuries began in classes with the late Leonard Crainford and John Marshall, respectively Chairman and Major Examiner, Royal Academy of Dancing. Early in his professional career he received a contract to dance for one year at the famous Moulin Rouge in Paris. There with Jeannette Lajeunesse Zingg, he was able to undertake an in-depth study of Baroque opera, ballet and drama, working from original documents housed in archives of the Bibliothèque Nationale and the Paris Opera. This was supplemented by private study with renowned baroque dramaturge, Professor Dene Barnett, studies with baroque dance expert Wendy Hilton and with Bournonville ballet specialist, Sandra Caverly.

Since founding Opera Atelier with his wife Jeannette, Mr. Pynkoski has won numerous awards including the distinction of *Ordre des Arts et des Lettres* from the Government of France and the Toronto Arts Award. For three years he was a principal guest instructor at the Centre de Musique Baroque de Versailles, collaborating with Marc Minkowski and Les Musiciens du Louvre. Opera Atelier's acclaimed production of *Dido and Aeneas* played in the Royal Theatre of the Château de Versailles as well as at the BBC Proms and throughout Europe. Opera Atelier has introduced Baroque opera to Asia where productions of Lully, Purcell and Mozart have been enthusiastically received throughout Japan, Singapore and Korea.

Mr. Pynkoski has collaborated on several films including the award-winning *The Sorceress* (featuring Dame Kiri Te Kanawa, Christopher Hogwood with The Academy of Ancient Music, Artists of Atelier Ballet and dancers from The Dutch National Ballet), *Master Peter's Puppet Show* and *Inspired By Bach* featuring YoYo Ma, all with Rhombus Media. A documentary (produced by Docutainment) on Opera Atelier's production of Lully's *Persée* aired on CBC Television in December 2004, while the full length *Persée* aired on BRAVO in September, 2005.

In March 2003, Time Magazine recognized Mr. Pynkoski as one of Canada's Best in Music. Most recently, Mr. Pynkoski received the Muriel Sherrin Award for outstanding contribution to music in Toronto.

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Jeannette Lajeunesse Zingg Co-Artistic Director, Opera Atelier

Canadian dancer and choreographer, Jeannette Lajeunesse Zingg, has performed internationally in classical ballet, modern dance and national/historical dance. Her training took place at The Royal Academy of Dancing in London, England and in Copenhagen, Denmark.

As a young dancer Jeannette Lajeunesse Zingg relocated to Paris, France in order to undertake in-depth studies of Baroque dance from original source material. During this period she danced at the Moulin Rouge to subsidize her studies. The study of historical dance styles was supplemented by attendance for four consecutive summers at the International Early Dance Seminar in Baltimore, Maryland. Jeannette Lajeunesse Zingg received a Chalmers Performing Arts Training Award to continue her studies of the historic Danish style with Sandra Caverly.

Jeannette Lajeunesse Zingg, with Marshall Pynkoski, are the founding directors of Opera Atelier, now a respected opera and dance company on the world stage. In her role as choreographer and dancer, Jeannette Lajeunesse Zingg has created a body of work unique in its historical authenticity and detail, and has introduced modern audiences to the beauty of 17th and 18th century dance forms.

Highlights of Jeannette Lajeunesse Zingg's career include choreographing and dancing in all of Opera Atelier's productions in Toronto, New York, Cleveland, the BBC Proms in London, England, the Royal Opera House at Versailles, France, the Houston Grand Opera, and on tour in Switzerland, Germany, Italy, Singapore, Japan and Korea. She played the lead in Rhombus Media's production of Manuel De Falla's "Master Peter's Puppet Show". Also for Rhombus, Jeannette Lajeunesse Zingg choreographed the dance ensembles for The Artists of Atelier Ballet, the Dutch National Ballet and the Scapino Ballet of Rotterdam, and starred opposite Dame Kiri Te Kanawa in "The Sorceress." Jeannette Lajeunesse Zingg acted as principal guest instructor at the Centre de Musique Baroque de Versailles from 1993 to 1996. She has revived important historical dance works by Handel, Mozart, Lully and Rameau, in collaboration with world-class conductors including Andrew Parrott, Marc Minkowski and Hervé Niquet.

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Critical Acclaim

“Marshall Pynkoski directs with an attention to detail, down to the very syllable, that one only finds in the finest productions of plays.”

Christopher Hoile, Eye Weekly, April 2009

“With each successive staging, this baroque opera-ballet company under director Marshall Pynkoski becomes more adept at playing within the parameters of the 17th- and 18th-century aesthetic that has become its trademark.”

Paula Citron, *The Globe and Mail* (October 25, 2007)

“This fine company has risen to a new plane of excellence.”

Christopher Hoile, *eye Weekly* (May 1, 2008)

“Pynkoski and Zingg understand the interdependence of music and dance... Early musicians talk much of “authenticity.” At Opera Atelier it is simply – and unpretentiously – assumed.”

Wes Blomster, *operatoday.com* (May 2008)

“Opera Atelier has earned worldwide acclaim for their attention to period-performance detail. Yet, with each new production, they incrementally push stagings in new directions.”

John Terauds, *The Toronto Star* (October 29, 2007)

“From modest beginnings, Pynkoski and Zingg have unswervingly guided Opera Atelier to maturity as one of the world’s pre-eminent producers of early opera.”

Carl Morey, *TIME Magazine*, 2003

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Baroque Opera

Baroque opera has its beginnings in the late Renaissance in Italy. It was originally conceived as an attempt to revive ancient Greek drama. Although no classical Greek music survived, Renaissance scholars were aware that Greek drama included declamation, and choral chanting. Consequently, early attempts at reviving this art form included these elements in addition to stories based on Classical themes and mythology.

As absolute monarchs throughout Europe identified themselves more and more strongly with Greek heroes and myth-makers, they appropriated these stories and frequently used them as a means of personal promotion.

By the 17th century, opera had become a highly respected and codified art form in its own right. The gorgeous and elaborate productions of the 17th and 18th centuries were expensive to mount and required exceptionally well trained singers, instrumentalists, dancers, machinists and scenic artists.

The greatest composers of the world lent their talents to developing this art form which came to be seen as one of the sublime examples of human creativity. Opera encompasses all of the arts, and enjoyed unparalleled popularity from its conception right up to today.

Opera is the stylish, dazzling, often beautiful, often sad, warm hearted, funny, serious and even sexy form of music that has enriched our lives for hundreds of years. Originally an art form for a privileged few, opera has evolved into an international multi-media crowd pleaser.

The word “opera” is Italian and comes from the plural for the word “opus” which means work.

Opera combines the best of all worlds- spectacular singing, rich orchestral sounds, drama, dance, beautiful sets, lavish costumes, elaborate lighting and special effects. These artistic qualities combine to make opera one of the most powerful and comprehensive art forms. The word “baroque” was originally used as an insult to describe art or music which was overly extravagant, even slightly bizarre. It comes from the Portuguese word *barroco*, a misshapen pearl. In the twentieth century it has become the respectable name for music from about 1600, when opera was born in Italy, until about 1750, the year of Johann Sebastian Bach's death.