



The 2008/2009 Tapestry Journey continues with *Opera to Go*

“It is good to have an end to journey toward; but it is the journey that matters, in the end.”

TORONTO, ON...Tapestry new opera works announces that its 2008/2009 journey of operatic discovery will follow up September’s highly successful *Opera Briefs* with its annual *Opera to Go* world premiere program at the **Enwave Theatre, Harbourfront Centre (March 27-29, 2009** with a special Press Opening & Community Night on March 26).

This year’s exciting *Opera to Go* will begin as soon as audience members arrive in the lobby. The first half of the program will include 3 short operas by composers **Glenn James, William Rowson** and **Stephen Andrew Taylor**, and librettists **Taylor Graham, Marcia Johnson** and **Sandy Pool**.

The evening culminates with the one-act opera *The Perfect Screw* by composer **Abigail Richardson** and librettist **Alexis Diamond**. For both artists, this will be the second one act opera produced with Tapestry in a 12-month period. Abigail Richardson composed *Sanctuary Song*, Tapestry’s (with Theatre Direct) highly successful opera for young audiences which premiered as part of the 2008 Luminato Festival. Alexis Diamond is the librettist for *Get Stuffed*, Tapestry’s half-hour touring children’s opera about healthy food choices which had a preview tour in October 2008 and will premiere with a two-part Ontario tour: spring 2009 in southwestern Ontario and northern Ontario in spring 2010.

Some of Canada’s leading artists bring life to world premiere performances in *Opera to Go*. Renowned performers **Sally Dibblee** (soprano) and **Krisztina Szabó** (mezzo soprano) join Tapestry favourites **Scott Belluz** (countertenor), **Keith Klassen** (tenor) and **Peter McGillivray**.

Opera to Go is an exciting presentation of provocative, often hilarious bite-sized operas which take us inside the making of opera – today. Presented in a revitalized, interactive format, this is the fifth incarnation of *Opera to Go* – opera in real time.

The Tapestry Journey, a world premiere subscription series began with *Opera Briefs*, continues with *Opera to Go* and culminates with *The Shadow*, written by Alex Poch-Goldin and composed by Omar Daniel. It is interesting to note that Poch-Goldin and Daniel’s partnership began at Tapestry and they were first produced at the company’s inaugural *Opera to Go* in 2002.

OPERA TO GO 2009: 4 world premiere short operas

March 27-29, 2009: World Premiere Run / **March 26, 2009:** Press Opening & Community Night
Enwave Theatre, Harbourfront Centre, 231 Queens Quay West

The Virgin Charlie

Taylor Graham, librettist / William Rowson, composer
An unexpected recipient bears an immense responsibility.
Featuring: Krisztina Szabó (mezzo soprano) & Scott Belluz (countertenor)

One Lump or Two

Sandy Pool, librettist / Glenn James, composer
Arsenic and Old Lace meets Hitchcock. Where is that butler, anyway?
Featuring: entire cast

My Mother’s Ring

Marcia Johnson, librettist / Stephen Andrew Taylor, composer
A young man, a psychiatrist, and two mysterious deaths.
Featuring: Sally Dibblee (soprano), Scott Belluz (countertenor), Keith Klassen (tenor), Peter McGillivray (baritone)



The Perfect Screw

Alexis Diamond, librettist / Abigail Richardson, composer
Will it be Robertson or Phillips? What's a girl to do?

Featuring: Sally Dibblee (soprano), Scott Belluz (countertenor), Keith Klassen (tenor), Peter McGillivray (baritone)



OPERA TO GO 2009 COMPANY DETAILS

Director **Tom Diamond**

Music Director/Conductor **Wayne Strongman**

Set & Costume Designer **Julia Tribe**

Associate Set & Costume Designer **Jung-Hye Kim**

Lighting Designer **Kimberly Purtell**

Stage Manager **Isolde Pleasants-Faulkner**

Assistant Stage Manager **Kieran Kellar**

Soprano **Sally Dibblee**

Countertenor **Scott Belluz**

Tenor **Keith Klassen**

Mezzo Soprano **Krisztina Szabó**

Baritone **Peter McGillivray**

Chamber Orchestra

***PERFORMANCE DETAILS:**

March 26 at 8 p.m. – Press Night and Community Night at the Enwave Theatre, Harbourfront Centre

March 27 at 8 p.m. – Opening Night at the Enwave Theatre, Harbourfront Centre (with post-performance Gala Reception)

March 28 at 8 p.m. – Regular Performance

March 29 at 3 p.m. – Regular Performance

**NB: New performance times since advance release.*

SINGLE TICKETS & SUBSCRIPTIONS

Single Tickets

BOX OFFICE: www.harbourfrontcentre.com / 416.973.4000 / 231 Queen's Quay West, Toronto

\$40: Regular Ticket

\$25: Bird's Eye View

\$20: Students & Arts Workers

15% off Regular Tickets for Groups of 10 or more

All tickets \$20 on March 26th Press Opening & Community Night

\$99 Gala Tickets on sale for March 27th performance by calling 416.537.6066 x243

Subscriptions

Pro-rated season subscriptions are available (for *Opera to Go* and *The Shadow*) for \$79 (\$179 for Gala Subscription).

Call 416.537.6066 x221 or email subscription@tapestrynewopera.com for subscription inquiries.

LIBRETTISTS & COMPOSERS

Alexis Diamond, librettist (*The Perfect Screw*)

Alexis Diamond is a playwright and librettist based in Montreal. The opera *Get Stuffed*, composed by Richard Payne and co-produced by Tapestry New Opera Works, Words in Motion and the Canadian Diabetes Association, will be touring Toronto elementary schools this spring. Previous operas include *Enid and the Swans*, an adaptation of "The Ugly Duckling," with composer James Rolfe for Soundstreams and the Canadian Children's Opera Chorus and *The Two Graces* with composer Sean Ferguson for Tapestry's Opera to Go in 2004. Alexis won the 2008 Canadian Jewish Playwriting Competition for her play *Strange Land*, which will receive a reading in Toronto in fall 2009. Recipient of a Canadian Opera Creation Program Fellowship and a Leighton Studio Residency at the Banff Centre for the Arts, Alexis received an IPOLC grant from the Canada Council for the Arts and the Department of Canadian Heritage to develop *Ride*, a musical for children, with composer Nick Carpenter and percussionist Kristie Ibrahim. As a member of the



Playwrights' Workshop Montreal playwrights' unit, Alexis has been working on her new play, *Angel's Share*. In her spare time, Alexis works as a translator and editor. Alexis has a B.A. in English and Creative Writing from Concordia University and an M.A. in English Literature from the Université de Montréal. She served as president of Playwrights' Workshop Montréal for five years.

Taylor Graham, librettist (*The Virgin Charlie*)

Taylor is currently in her final year in York University's theatre program specializing in playwriting and directing. She is also currently working at Factory Theatre in their box office and at the Playwrights Guild of Canada as the Coordinator of Research and Youth Outreach helping with their Trillium Foundation youth project entitled *Uth Ink*. She has enjoyed many opportunities at York to display her writing. These include self written and performed monodramas facilitated by Judith Rudakoff. This also includes the one act play *Carolyn* written and directed by Taylor which is to be performed at York's playGround festival this February. Last year she was the recipient of the George Ryga Award of Excellence in Playwriting. She also has directing credits at York including two student written plays *Stay of the Nation* and *A Nice Story* which were also featured in the playGround festival. She has also assistant directed David Rotenberg's adaptation of *The Great Gatsby*. Tapestry New Opera Works has given Taylor her first professional writing credits as they staged three short operas; *Maggie's Sunflowers*, *Visiting*, and *Adaptation of Enemy of the People* in their *Opera Briefs* series.

Marcia Johnson, librettist (*My Mother's Ring*)

Marcia Johnson had three world premieres in 2008. *Binti's Journey*, an adaptation of the teen fiction novel, 'The Heaven Shop' by Deborah Ellis was produced by Theatre Direct in February and is touring in 2009. This was followed by another adaptation, *Courting Johanna* at Blyth Festival, based on Alice Munro's 'Hateship, Friendship, Courtship, Loveship, Marriage' and *Late*, an original piece produced by Obsidian Theatre Company. Marcia has participated in other playwrights' groups at Obsidian Theatre Company, Theatre Passe Muraille, the Siminovitch Prize Playwriting Master Class with Carole Frechette and an Ontario Arts Council Playwright's Residency at Blyth Festival. *My Mother's Ring* got its start at Tapestry's Lib-Lab 2007. Also an actor, Marcia's professional acting debut was in 1983 on the CBC TV series *Hangin' In*. Her most recent acting role was in *The Real McCoy* by fellow actor/playwright, Andrew Moodie at Factory Theatre in Toronto and Great Canadian Theatre Company in Ottawa. She was also an original cast member for the 2007 Fringe runaway hit, *The Gladstone Variations*. Current projects include a remount of *Binti's Journey* at Wychwood Arts Barns and Manitoba Theatre for Young People. Marcia is also adapting an Ursula K. Leguin novella as a full length opera (University of Illinois, Urbana) with composer, Stephen A. Taylor.

Sandy Pool, librettist (*One Lump or Two*)

Sandy Pool is a writer and multidisciplinary performance artist who lives in Toronto. She graduated from the University of Toronto with a degree in English and Theatre Performance and holds a Masters of Fine Arts in Creative Writing at the University of Guelph. Her written work has appeared in many Canadian journals including The Antigonish Review, dANDelion, Carousel, Rampike, Qwerty and Misunderstandings magazine. Her full-length manuscript of poetry "Everything You Made Was Beautiful" is upcoming in 2009 with Guernica Editions. Sandy is one of the recipients of the 2005 Hart House Poetry Prize and the Constance Rooke Scholarship in Creative Writing. Currently she teaches writing at Humber College.

Glenn James, composer (*One Lump or Two*)

Glenn is a graduate of Wilfrid Laurier University where he studied composition with such Canadian composers as Glenn Buhr, Cam McKittrick and Linda Catlin-Smith. Glenn's music has been performed and recorded in many different areas. Glenn's first experience working with drama and music was in 2005 collaborating with Scarborough Players production of *Misery*. Later, in 2006, Glenn had an opportunity to write an original soundtrack for a student film, *Savior*, (directed by John Popalis) later featured at the Ryerson University Student Film Festival that year. In February 2007, Glenn wrote and co-produced his first opera, *To Daniel*, having its world premiere in Waterloo, Ontario at the Maureen Forrester Recital Hall. This project was in collaboration with his colleague and librettist, Erik Thor, with whom he produced and directed the opera with throughout 2006 while completing his undergraduate degree. In addition to these collaborative projects, Glenn has also written many works for small chamber ensembles and soloists throughout his study of composition. In September 2007, Glenn wrote three short opera scenes which were premiered at Tapestry New Opera's *Opera Briefs 7*. These short opera scenes were composed in August 2007 during Tapestry's annual Composer-Librettist Laboratory. This past year, in 2008, Glenn was commissioned to write two choir pieces, *Arise My Love* and *Dirge for Two Veterans*, by the Rosedale United Church choir, where he sings tenor in the ensemble. Current projects include a fifteen minute opera scene, *One Lump or Two?* (With writer, Sandy Pool), as well as working as music director for Second City here in Toronto.



Glenn is also a songwriter and considers this form of composition to be extremely important to his development as a composer. Currently, Glenn sings lead vocals and plays piano/guitar with his band Brute Force Romeo, performing, writing and recording with this six-piece rock band since October 2007. Glenn's interest in recording and producing as well as his unquenchable thirst for performing and collaborating have always provided him with incredible inspiration and perspective on the music he writes and produces in all areas of his career. Glenn is completing the final year of his graduate degree in composition at the University of Toronto, studying with Gary Kulesha.

Abigail Richardson, composer (*The Perfect Screw*)

Abigail Richardson was born in Oxford, England and moved to Canada as a child. Ironically, she was diagnosed completely and incurably deaf at the age of five. Upon moving to Canada, her hearing was fully intact within months. After growing up in Calgary and studying composition there, she received a Doctorate degree from the University of Toronto. Her music has been commissioned and performed by major orchestras, presenters and music festivals, including the Festival Présences of Paris, where Radio France commissioned a work for the Quatuor Castagneri from her. Abigail won the first Karen Kieser Prize for Canadian music and the CMC Prairie Region award. Most significantly, she won a first at the prestigious International Rostrum of Composers, after which her music was broadcast in 35 countries. Abigail's recent opera, *Sanctuary Song*, was mounted in 14 performances for enthusiastic audiences and critics as part of Toronto's *Luminato* festival. She frequently collaborates with her husband, violinist Michael Schulte, who has played and conducted much of her work for national broadcast. Abigail is currently affiliate composer for the Toronto Symphony Orchestra.

William Rowson, composer (*The Virgin Charlie*)

William Rowson, a native of Saskatoon, received his bachelor's degree from the Curtis Institute of Music, Philadelphia, where his teachers were Ned Rorem and Richard Danielpour. Mr. Rowson earned a master's degree in instrumental conducting from the University of Western Ontario. He is currently pursuing his doctorate in composition at the University of Toronto, where he studies with Gary Kulesha. Mr. Rowson's compositions have been performed at the Brott Music Festival, the Ottawa International Chamber Music Festival, and the Niagara International Chamber Music Festival. They have also been performed in the USA and Europe. His String Sextet was premiered at the Verbier Festival in 2001.

Stephen Andrew Taylor, composer (*My Mother's Ring*)

Stephen Andrew Taylor's music explores boundaries between art and science. His first orchestra commission, [Unapproachable Light](#), inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include the chamber quartet [Quark Shadows](#), commissioned by the Chicago Symphony and premiered in 2001; and [Seven Memorials](#), a 32-minute cycle for piano inspired by the work of Maya Lin and premiered by Gloria Cheng in Los Angeles, 2004; it was also featured at Tanglewood in 2006. Excerpts from his opera-in-progress [Paradises Lost](#) were performed by the New York City Opera in 2006 and by American Opera Projects in 2007. Other projects include new works for the Berlin-based Quartet New Generation with the New Philharmonic, and Toronto-based Tapestry New Opera Works. 2008 features performances in Washington DC, Amsterdam, Belgrade, Toronto, and the Bali Arts Festival. Besides composing for traditional instruments, Taylor also works with live electronics in pieces such as [Nebulae](#) for harp, laptop and live video, premiered by Ann Yeung in Dublin, 2005; the video is based on paintings by his wife [Hua Nian](#). He is also active as a conductor with the University of Illinois New Music Ensemble, and as a theorist, writing and lecturing on interactive music, György Ligeti, and Björk.

Born in 1965, he grew up in Illinois and studied at Northwestern and Cornell Universities, and the California Institute of the Arts; his teachers include Steven Stucky, Karel Husa, Mel Powell, Bill Karlins and Alan Stout. His music has won awards from Northwestern, Cornell, the Conservatoire Américain de Fontainebleau, the American Academy of Arts and Letters, Composers, Inc., the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the New York State Federation of Music Clubs, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are works for Northwestern University, University of Illinois, the Syracuse Society for New Music, Pink Martini and the Oregon Symphony, the Quad City Symphony, the Chicago Symphony, Quartet New Generation and the New Philharmonic, Piano Spheres, and the American Composers Orchestra. Taylor is Associate Professor at the University of Illinois, Urbana-Champaign, where he lives with his wife and two children.

CREATIVE TEAM

Tom Diamond, director

Tom Diamond is in his third season as Tapestry's Studio Company Resident Director/Dramaturg. Past productions include the Dora Award winning *Iron Road*, the national tour of *Still the Night* and two versions of *Opera to Go*. His first short film, *The Perfect Match*, premiered to unanimous critical raves as part of last season's *Opera to Go* and in 2008-2009 is touring the international festival



circuit, receiving a nomination for Best Experimental Film at the Miami Short Film Festival. Highlights of his acclaimed productions include world premieres of Timothy Sullivan's *Florence and the Lady With the Lamp* for the Elora Festival (Chalmers Award), five productions for Pacific Opera Victoria and nine operas for the Canadian Opera Company, most recently the obscure *Don Giovanni* by Guiseppe Gazzaniga (the inspiration for Mozart's masterpiece). His production of *Squonk* was an off Broadway hit and transferred to Broadway where it won the prestigious Hewes Award. For two seasons Mr. Diamond 'moonlighted' as a reality television personality in Bravo's hit series *Bathroom Divas* which won the Gemini Award. For Tapestry in 2009 he will direct *Opera to Go 2009* and the world premiere of *The Shadow*.

Wayne Strongman, music director (and Managing Artistic Director)

One of Canada's most distinguished music directors, Wayne Strongman is a champion of Canadian writers and composers. As Managing Artistic Director of Tapestry new opera works, he has commissioned and premiered over 30 new Canadian operas including the Cantonese-English *Iron Road* in 2001 (Brownell/Chan), *Facing South* (Hannah/Smith), *The Shadow* (Poch-Goldin/Daniel) and *Nigredo Hotel* (MacDonald/Gotham) which is the most frequently produced opera in Canadian history. In 2006 he premiered *Elijah's Kite* (Chai/Rolfe) in New York City in collaboration with the Manhattan School of Music. Music Director/Dramaturge of Tapestry's Composer-Librettist Laboratory, Mr. Strongman has created a truly collaborative environment for an international roster of composers and writers. His commitment to a contemporary practice within the operatic art form has made Strongman a mentor to many Canadian singers. In 2007 he established the Tapestry New Work Studio Company as a performing resource for the new work creation process which has become Tapestry's unique calling. In 2008, in addition to the 7 new short operas for *Opera to Go* as part of Harbourfront Centre's World Stage he conducted the premiere of *Sanctuary Song* (Chan/Richardson) for Toronto's Luminato Festival. Mr. Strongman sits on the Ontario Region and National Council of the Canadian Music Centre and also volunteers as choral conductor for the Regent Park School of Music. In 2009 he will premiere *Opera to Go 2009*, *Get Stuffed* and *The Shadow*.

Julia Tribe, set & costume designer

Julia Tribe is a freelance set & costume designer based in Toronto, Canada, with over twenty years' experience designing for Theatre, Opera and Dance. She has received recognition in major companies across Canada and some of her most innovative work has been showcased in the following productions: *Tono* Red Sky Productions (Banff), *A Midsummer Night's Dream* Canadian Stage Company, *da Kink in my Hair* Mirvish Productions, *In the Freedom of Dreams* Lorraine Kimsa Theatre for Young People (Toronto), *Belle Factory* Theatre/ National Arts Centre (Toronto & Ottawa), *The School for Wives* Soulpepper, *Ariadne auf Naxos* Canadian Opera Company and *Opera to Go* Tapestry New Opera Works (Toronto). She has received seven Dora nominations, shared two Dora Awards for Outstanding Production, was nominated for the Siminovitch Prize in Theatre for Outstanding Set & Costume Design in 2006, and this year was nominated for the Virginia & Myrtle Cooper Award in Costume Design. Julia has designed for a wide range of culturally diverse productions, finding this world of theatre totally exciting. Her work has delved into African, Korean, Japanese, Inuit, First Nations, Aboriginal, Mongolian and Caribbean culture and is some of her most exciting work to date. As a theatre artist under continual development, Julia actively explores new play development and the role of design as a crucial part of the fundamental play development practice. Julia is presently a core artist with Contrary Theatre Company, Toronto. Julia's upcoming productions in Toronto include *Wise Woman* with director ahdri zhina mandiel (bcurrent), *Opera to Go -2009* with director Tom Diamond (Tapestry New Opera Works) and *High School Musical* with David Connolly (Neptune Theatre). Julia is a member of Associated Designers of Canada and lives in Toronto with her husband, playwright Michael Miller, and three children.

Jung-Hye Kim, associate set & costume designer

Jung-Hye is a Toronto based set and costume designer. She decided to pursue her career in theatre when she had fallen in love with operas while she was studying painting in Florence Italy. Her recent design credits include *If We Were Birds* (set and costume) for Groundwater Theatre, *Offensive Foul* (set and costume) for Theatre Direct, *Tom* (costume) for Sheatre, *Goldilocks and Three Bears* (set and costume) for Solar Stage Children's Theatre, and *The Drowned World* (set) for Muckheap Theatre. She received an honorable mention for a new young designer in 2006 Siminovitch Prize. Jung-Hye is a graduate of the Ontario College of Art and Design and Ryerson University.

Kimberly Purtell, lighting designer

Kimberly is a Toronto-based lighting designer for theatre and dance. Her designs have been critically acclaimed both on the national and international stage. They have been seen across Canada, the United States, the United Kingdom, the Netherlands, Prague, China, Taiwan, Hong Kong and Russia. Design credits include *The Blonde*, *The Brunette and the Vengeful Redhead* (Stratford Festival), *Stuff Happens* (Studio 180), *The Palace of the End* and *A Number* (Canadian Stage Company), *Stitch* (World Stage), *How It Works* and *The Fall* (Tarragon Theatre), *Crave* and *Age of Arousal* (Nightwood Theatre), *Love You Forever... and More Munsch* (Lorraine Kimsa Theatre For Young People), *Marion Bridge* (The Company Theatre), *Lu Xun Blossoms* (Theatre Smith-Gilmour / Shanghai Dramatic



Arts Centre), *In On It*, *Cul-de-sac*, *A Beautiful View* and *House* (da da kamera), *The Mansfield Project*, *Chekhov's Heartache*, *Dr. Chekhov: Ward 6*, *Chekhov longs...In the Ravine*, and *Chekhov's Shorts* (Theatre Smith-Gilmour), *Apple*, *Escape from Happiness*, *Better Living* and *The Leisure Society* (Factory Theatre), *Noble Parasites* (Theatre Passe-Muraille), *The Russian Play* (Harbourfront Centre), *Platform 33* (DanceWorks / Harbourfront Centre), *Pond Life* (Poor Tom Theatre), *Game Show* (The St. Lawrence Centre), *The Scrubbing Project* (The Turtle Gals / Native Earth), *This is Our Youth* (directed by Woody Harrelson), *Matt and Ben* and *Vladek* (maclDeas), *Antigone* and *Joan* (Red Red Rose Theatre), *Phae* (Collective Architecture), *Variété* (BMH Shift), and *Arabian Nights* (Volcano). Kimberly was also the assistant lighting designer on the Toronto production of *Hairspray*. Kimberly has received 7 Dora Mavor Moore nominations for Outstanding Lighting Design and was the 2005 recipient of the Pauline McGibbon Award.

Isolde Pleasants-Faulkner, stage manager

Isolde Pleasants-Faulkner is delighted to be a part of this year's *Opera to Go*. She has recently been working for the Toronto Summer Music Festival, the Just For Laugh's Festival and the COSI production of *La Bohème* in Italy. Ms. Pleasants-Faulkner has stage managed many productions for Tapestry New Opera Works, Opera Atelier and the Canadian Opera Company. Multiple credits include *Armide* for OA and the original productions of *Bluebeard's Castle* and *Erwartung* then *Oedipus Rex* and *Symphony of Psalms* for the COC in Toronto and many locations around the world. Additional favourite projects have ranged from a trip to Riga, teaching Eastern European Technical Directors, Production Operations for the Rolling Stones SARS Concert, Production Show Manager for the 2002 Papal visit, "*Way of the Cross*" and Tapestry's *Iron Road*. Isolde is grateful to her two sons, Gavin and Ryan. They always offer support and inspiration!

CAST

Sally Dibblee, soprano

Born in Woodstock, New Brunswick, soprano Sally Dibblee now lives in Fredericton with her husband and 2 sons. She graduated with a Bachelor of Music from Mount Allison University in 1988 and received a Diploma in Operatic Studies from University of Toronto. She was a member of the Opera Ensemble of the Canadian Opera Company and had her mainstage debuts in the roles of Lauretta in *Gianni Schicci* and Musetta in *La Bohème*. While at Mount Allison Sally studied voice with Dr. James Stark and in Toronto she studied with the wonderful Canadian soprano Lois Marshall. A highlight of future engagements will be singing the role of Pat Nixon in John Adams opera "Nixon in China" for Vancouver Opera during the time of the Vancouver 2010 Olympics. She will reprise the roles of Nedda and Desdemona with Calgary Opera and Edmonton Opera. She performed the roles of Fraquita, Musetta and Lauretta with The Canadian Opera Company. She debuted with Arizona Opera as Mimi and has also performed this role with Opera Ontario and Edmonton Opera and the Atlanta Opera Company. She had her company debut with Opera Pacific in California as Nedda in *Pagliacci* and *Carmina Burana*. She has also had performances of Marguerite with Utah Opera and Manitoba Opera, Liu in *Turandot* with Vancouver, Kentucky, Calgary and Edmonton Opera, Violetta in Edmonton and Victoria and Desdemona in Winnipeg and Ottawa. Sally is featured on an ECMA 2007-nominated disc with the Saint John String Quartet and on *Le Souvenir*, Canadian Songs for Parlour and Stage.

Scott Belluz, countertenor

The Canadian countertenor Scott Belluz is rapidly gaining recognition as an engaging vocal artist. Praised for his "warm, rich voice and impeccable coloratura," (LaMarseillaise) Scott brings his committed artistry to repertoire ranging from 17th century to newly composed works. Highlights of the 2008-2009 season will include the role of Athamas in Handel's *Semele* with Pacific Opera Victoria as well as the title role in Omar Daniel's *The Shadow* with Tapestry new opera works in Toronto. Recent performances have included the role of Oberon in Britten's *A Midsummer Night's Dream* conducted by David Agler at the Banff Centre for the Arts, Bach's *Magnificat* with the Ottawa Choral Society and the role of Andronicus in Handel's *Tamerlano* for Opera in Concert with the Aradia Ensemble and Kevin Mallon, conductor. In the 2006-07 season, Mr. Belluz made his American debut in the roles of Human Frailty and Pisandro in Chicago Opera Theatre's production of *Il Ritorno d'Ulisse in Patria* conducted by Jane Glover. He also reprised the role of Medoro in Handel's *Orlando* in the Festival de Chartres under the direction of Jean Marc Aymes. Scott is a past recipient of grants from the Chalmers Foundation of the Ontario Arts Council and of the Canada Council for the Arts. www.scottbelluz.com

Keith Klassen, tenor

Keith Klassen has emerged to become one of Canada's busiest tenors, averaging 12 productions a season since graduating with honours from the Opera Division at the University of Toronto in 2002. He has been engaged across Canada, as well as in Scotland, Germany, the United States, Ireland and the Czech Republic. The Star Phoenix described him as having, "...a big ringing voice and great stage presence", Classical 96.3 added, "Klassen's voice is pure honey with its ease of high notes and the lyrical grace of his phrasing.", Opera Canada raved that his Rodolfo was "...dramatically convincing, sung with passionate sincerity ensuring the



audience's love.", Jon Terauds of the Toronto Star called him, "...one of the country's most versatile artists.", and NOW magazine's Jon Kaplan went so far as to rate Keith as one of Toronto's top ten theatre artists of '06. In the past season alone, critics and audiences alike have enthusiastically received his performances of Rodolfo (La Boheme), Alfredo (La Traviata), Don Jose (Carmen), the Duke (Rigoletto), Samson (Samson et Dalilah), Uriel (Haydn's 'Creation') and Spoletta (Tosca). Keith has also continued his work with Tapestry New Opera Works, joining their newly formed studio company. For more information please visit keithklassen.com

Krisztina Szabó, mezzo soprano

Canadian mezzo-soprano Krisztina Szabó has become highly sought in both North America and Europe as an artist of supreme musicianship and stagecraft. Following recent performances of Ottavia in L'incoronazione di Poppea the Chicago Tribune exclaimed "Krisztina Szabó stole every scene with her powerful, mahogany voice and deeply poignant immersion in the empress' plight." The New York Times praised her Lincoln Center debut as Dorabella in Cosi fan tutte as "clear, strong, stately and an endearingly vulnerable Dorabella." Krisztina Szabó's current engagements for the 2008-09 season include the roles of Rosalind in The Mines of Sulphur in her Wexford Festival Opera debut, Second Lady in Die Zauberflöte with the Toronto Symphony Orchestra, Rosina in Il barbiere di Siviglia with Calgary Opera, and Hänsel in Hänsel und Gretel with Stadttheater Klagenfurt.

Her 2007-08 season was highlighted by performances of new roles: Komponist in Ariadne auf Naxos with Stadttheater Klagenfurt, and Donna Elvira in Don Giovanni in her fourth production with Chicago Opera Theater. She also appeared with the Royal Scottish National Orchestra as soloist in Mozart's Mass in C Minor, L'Orchestre Symphonique de Québec in Bach's Mass in B Minor, the San Antonio Symphony for a performance of Handel's Messiah, and the Talisker Players in Toronto for an evening of chamber music. Other recent credits include re-engagements with the Canadian Opera Company as Dorabella in Cosi fan tutte, Wellgunde in Das Rheingold, and Siegrune in Die Walküre; and a return to Chicago Opera Theater as Judith in Bluebeard's Castle.

Among Ms. Szabó's many successes are performances of Nerone in Agrippina with L'Opéra de Montréal; Wellgunde in Das Rheingold, Nancy in Albert Herring, and Musetta in La bohème, all with the Canadian Opera Company; the Countess in Le nozze di Figaro with Chicago Opera Theater; performances of the title role in Charpentier's Medée with Le Concert Spirituel in Paris and Rouen; her debut with Chicago Opera Theater as Ottavia in L'incoronazione di Poppea; her acclaimed Dorabella in Cosi fan tutte at the Mostly Mozart Festival; Paride in Gluck's Paride ed Elena at the Caramoor Festival; performances of Ruggiero in Alcina with Les Violons du Roy; and her debut as Rosina with L'Opéra de Québec. She has appeared on several occasions with Opera Atelier and toured Singapore performing the title role in Iphigénie en Tauride. As a member of the Canadian Opera Company's Ensemble Studio, Ms. Szabó made her European debut in Amsterdam as the title role in Britten's The Rape of Lucretia.

Krisztina Szabó is a frequent performer of recital, concert and chamber repertoire. She recently performed as soloist in Beethoven's Missa Solemnis and Mendelssohn's Elijah with the Toronto Mendelssohn Choir, in Verdi's Requiem at the Elora Festival, in Haydn's cantata Arianna a Naxos with Les Violons du Roy in its United States tour, in staged performances of Bach's St. Matthew Passion at the Brooklyn Academy of Music, and in the Mozart Requiem with the Oregon Symphony. In recital, she has appeared with Ravinia Festival, Aldeburgh Connection, Music Toronto, and Off Centre Music Salon. In addition, she has performed with Symphony Nova Scotia, Lanaudière Festival, Calgary Philharmonic, Orchestra London, and Toronto Operetta Theatre.

Audiences are able to see Ms. Szabó as Zerlina in the Rhombus Media film Don Giovanni: Leporello's Revenge, appearing with renowned Russian baritone Dmitri Hvorostovsky, and hear her on the accompanying soundtrack released by CBC Records.

Peter McGillivray, baritone

Born in Saskatchewan and raised in Ontario, Peter McGillivray is an emerging Canadian talent on both the concert and operatic stage. Recently he walked away with the Deuxième Grand Prix as well as the Chalmers award for Best Canadian Performance at the 2005 Montreal International Musical Competition broadcast live to a national radio audience in Canada. He then followed this success by winning another 2nd prize at the Queen Sonja Competition in Oslo, Norway and broadcast live over Scandinavian television. He previously gained similar national recognition at the 2003 CBC/Radio-Canada Young Performers Competition in Calgary when he took home 1st prize in the vocal category as well as audience prize. As a recent member of the Ensemble Studio of the Canadian Opera Company, he made his professional debut as Aeneas in Purcell's Dido and Aeneas and as Schlendrian in a staged production of Bach's Coffee Cantata in 2003. Performances in past seasons with the Canadian Opera Company include turns as Sid and as the Vicar in Britten's *Albert Herring*, and as Schaunard in Puccini's *La Bohème*. He was seen as Demetrius in a critically acclaimed production of Britten's *A Midsummer Night's Dream* at the Tanglewood Festival in Massachusetts. Highlights of past seasons included a recital tour of the Maritime provinces with Debut Atlantic; recitals in Toronto, Montreal, Calgary, Saskatoon and



Ottawa; as well as engagements with Calgary Philharmonic, Regina Symphony, and l'Orchestre symphonique de Québec. Mr. McGillivray is a graduate of the University of Toronto's Opera Division where he was a student of soprano, Lynn Blaser and mezzo-soprano, Patricia Kern. He also holds an honours degree in Canadian History and Literature from the U of T's University College. Having previously performed at the Ravinia, Aldeburgh and Aspen Music Festivals, he has been awarded substantial grants from both the Jaqueline Desmarais Foundation and the Canada Council for the Arts. He has been a finalist and prizewinner at the Eckhardt-Gramatté Competition, at the Lotte Lenya Singing Competition, and at the Robert Schumann International Competition for Piano and Lied in the composer's birthplace of Zwickau, Germany.

COMING UP AT TAPESTRY:

The Shadow

May 21 – 30, 2009

Berkeley Street Theatre, Downstairs, 26 Berkeley Street

Written by Alex Poch-Goldin and composed by Omar Daniel

Director: Tom Diamond

Music Director: Wayne Strongman

Set & Costume Designer: Camellia Koo

Lighting Designer: Robert Thomson

Cast: Theodore Baerg (baritone), Scott Belluz (countertenor), Carla Huhtanen (soprano), Keith Klassen (tenor), Peter McGillivray (baritone)

Chamber orchestra

Poch-Goldin and Daniel create a world of duplicity in which a humble postman assumes the identity of a wealthy suitor to win a woman's love. Determined to maintain the ruse at all costs, he is haunted by the Shadow as he spirals deeper into debt - an allegory for our time.

The Shadow was presented as a workshop production in the Ernest Balmer Studio in March 2007.

NON-SUBSCRIPTION PROGRAMMING:

Inside Opera Education Programme

Tapestry will continue partnerships with the Regent Park School of Music and City Hope in St. Jamestown.

This programme is sponsored by BMO Financial Group.

ABOUT THE COMPANY

Tapestry - Tapestry is dedicated to the creation, development and performance of new opera works through its unique and highly collaborative work process. Under the leadership of Managing Artistic Director Wayne Strongman, Tapestry engages the hearts and minds of artists and audiences on subjects relevant to contemporary society. The Tapestry process begins at the annual Composer-Librettist Laboratory where writers and composers are introduced to collaborative creation. Successful partnerships move on to create 15-minute operas for our annual *Opera to Go* production and graduate to full-length works. Our Inside Opera Education Programme gives students the chance to discover their own stories and engage in the creation of new opera. Our recent children's opera, *Elijah's Kite* by Camyar Chai & James Rolfe has already toured to over 30,000 students across Ontario. Tapestry productions which have premiered to critical and popular acclaim include *Sanctuary Song* by Abigail Richardson & Marjorie Chan (with Theatre Direct in partnership with Luminato), *Nigredo Hotel* by Ann-Marie MacDonald & Nic Gotham, *Elsewhereless* by Atom Egoyan & Rodney Sharman, *Still the Night* by Theresa Tova, *Facing South* by Don Hannah & Linda C. Smith and the Dora Award-winning *Iron Road* by composer Chan Ka Nin & librettist Mark Brownell. www.tapestrynewopera.com

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For further media information and artist interviews please contact **Kim Blackwell** at 416-346-4709, 416-686-0982 or blackwellcommunications@gmail.com