



FOR IMMEDIATE RELEASE

February 10, 2010

“...one of the most anticipated events of the musical year...This program is not to be missed.” ...Paula Citron, Classical 96.3 FM

The 2009/2010 Tapestry 30th Anniversary season continues with *Opera to Go*

TORONTO, ON...Tapestry new opera works announces that its 2010 *Opera to Go* will be a celebration of some of the best short operas from *Opera to Go* productions over the past 8 seasons. This year’s revival of favourites from the past is a perfect inclusion in Tapestry’s 30th Anniversary celebrations for the 2009-2010 season. *Opera to Go* will be presented from March 24-26 at the Fermenting Cellar in the Distillery Historic District and audience members will be invited to follow the action as the production team uses the entire venue space to create 5 different worlds full of comedy, drama and suspense. The last time Tapestry programmed *Opera to Go* in the Fermenting Cellar, the National Post called it an “...*imaginative program – part night at the opera, part art installation – [which] allows spectators to opera-hop their way through a cavernous old warehouse...*” and the Toronto Star called it “*a triumph of invention ... a great night out for any lover of music and theatre*”

This year’s exciting *Opera to Go* will feature among others *Ashlike on the Cradle of the Wind* (*Opera to Go* 2006) by Jill Battson and Andrew Staniland whose full length opera *Dark Star Requiem* will have its world premiere with Tapestry in June of this year. *Ashlike* was the first collaboration of this dynamic pair and their first exploration of the history of the AIDS crisis in words and music. The revival will also feature *Ice Time* (*Opera to Go* 2004) by the team behind Tapestry’s landmark production *Iron Road* (2001), composer Chan Ka Nin and librettist Mark Brownell. Also being revived is *Rosa* (*Opera to Go* 2004) by Camyar Chai and James Rolfe, the team behind Tapestry’s popular children’s opera *Elijah’s Kite* (2006) and two works which won Tapestry’s Audience Favourite contest – and inclusion in the 2010 revival programme – *The Colony* (*Opera to Go* 2008) by Lisa Codrington and Kevin Morse and *The Laurels* (*Opera to Go* 2002) by Michael Lewis MacLennan and Jeffrey Ryan, which after its world premiere with Tapestry for the Opera America conference in 2002 was subsequently presented in concert by Vancouver New Music and at the Winnipeg New Music Festival in 2004, where it was also recorded and broadcast by CBC Radio.

“What a satisfying experience to re-visit these brilliant short operas. A premiere is always exciting, but to be able to take that first public experience, coloured by the audience response, and to re-interpret these gems with new direction and performers, makes me realize the incredible depth and strength in the work. We sincerely hope that many in our audience will remember the first production, and be able to compare notes with us, of their experience – all in the beautiful environment of the Fermenting Cellar. What a perfect name for a venue to cook up our favourite opera to go menu!” ...**Wayne Strongman**

Some of Canada’s leading performers and Tapestry favourites bring life the performances in *Opera to Go*. The 2010 cast is **Xin Wang** (soprano), **Krisztina Szabó** (mezzo soprano), **Keith Klassen** (tenor) and **Peter McGillivray** (baritone).

Tapestry’s *Opera to Go* presents provocative, often hilarious bite-sized operas which take us inside the making of opera – today. Its format has inspired similar programmes around the world including 5:15 at Scottish Opera and a similar production at Capetown Opera in South Africa. This is Tapestry’s sixth production of *Opera to Go* – opera in real time.



OPERA TO GO 2010: *An Opera to Go Revival*

The Laurels

Michael Lewis MacLennan, librettist / Jeffrey Ryan, composer

From *Opera to Go 2002*

A haunting dance between hunter and hunted...but which is which?

The Colony

Lisa Codrington, librettist / Kevin Morse, composer

From *Opera to Go 2008*

A queen pursues an unlikely mate.

A dark comedy: The Queen of the Amazon Ants finds herself and one underlying the sole survivors of the species

Ashlike on the Cradle of the Wind

Jill Battson, librettist / Andrew Staniland, composer

From *Opera to Go 2006*

Two men – one much younger than the other – meet in a bar. A poetic, elegiac text reveals their different attitudes toward sex and love in the shadow of AIDS.

Rosa

Camyar Chai, librettist / James Rolfe, composer

From *Opera to Go 2004*

Hector has been searching for his wife ever since she ran away from their village, after the death of their child. He finally finds her in a brothel. Rosa is moving and beautiful opera about guilt and forgiveness.

Ice Time

Mark Brownell, librettist / Chan Ka Nin, composer

From *Opera to Go 2004*

Some skaters just cannot make the grade. A coach rips her protégé apart, while reliving her own past as a championship figure skater. This bitter-sweet opera contains hilarious moments of ice- capades in the “kiss and cry” section of a Canadian skating rink.

OPERA TO GO 2010 COMPANY DETAILS

Director **Tom Diamond**

Music Director/Conductor **Wayne Strongman**

Set & Costume Designer **Julia Tribe**

Lighting Designer **Kimberly Purtell**

Stage Manager **Lesley Abarquez**

Assistant Stage Manager **Marisa Vest**

Cast

Xin Wang (soprano)

Krisztina Szabó (mezzo soprano)

Keith Klassen (tenor)

Peter McGillivray (baritone)

Chamber Orchestra

Rebecca Vanderpost (violin)

Anna Redekop (viola)

Amber Ghent (cello)

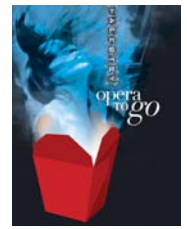
Robert W. Stevenson (clarinet)

Peter Pavlovsky (bass)

Christopher Foley (piano)

Mark Duggan (percussion)

Erica Goodman (harp)



***PERFORMANCE DETAILS:**

March 24, 25, 26 2010 at 8 p.m.
Fermenting Cellar, Distillery Historic District
55 Mill St. Bldg. #6 & 7 (enter via #7)

TICKETS

\$40 regular / \$20 student & arts worker
15% off regular tickets for groups of 10 or more
Box Office: 416.537.6066 or tapestrynewopera.com
Some tickets also available at totix.ca
Pro-rated subscriptions available: *Opera to Go* and *Dark Star Requiem* for \$79, Call 416.537.6066 x221

LIBRETTISTS & COMPOSERS

Michael Lewis MacLennan, librettist (*The Laurels*)

Michael Lewis MacLennan's first play *Beat The Sunset* garnered Vancouver's Jessie Richardson Award for outstanding emerging playwright and the *Theatrum* National Playwriting Competition. *Grace* won the Theatre BC National Playwriting Competition. His next two plays *The Shooting Stage* and *Last Romantics* both won the Voaden Prize and were Governor General's Award nominees. Other plays include *Leaning Over Railings* and *The Fabulous Life*, commissioned by The Vancouver Playhouse. Commissioned by Vancouver's Touchstone Theatre, his play *Life After God* (adapted from the short story by Douglas Coupland (*Generation X*)) premiered in 2006. His sixth published play *The Good Egg* (Alberta Theatre Projects) arrived in 2009. He is currently writing the libretto for *Ruth* with composer Jeffrey Ryan).

As a screenwriter, Michael has been nominated five times for the Canadian Screenwriting Award. Credits include CBC'S *Wind At My Back*, PBS's *Anne of Green Gables*, BBC's *Super Rupert*, Showtime/Showcase's *Queer As Folk* (Co-Executive Producer), CHUM's *Godiva's* (Executive Producer), and CBC's *jPod*, (Co-creator), and Global's *The Guard* (writer). He has written pilots for CBS and ABC. He developed *Natural High* for CBC, *Fashion Week* for German and Canadian Television, and *Four Corners* for CBS/Paramount. Feature films in development include: *Still Life With June* for Amaze Film, *The Shooting Stage* with Optic Nerve, *Light at Dusk* with Flimshow, and *Hey Nostradamus!* with Brightlight Pictures.

Mark Brownell, librettist (*Ice Time*)

Mark Brownell is a Toronto-based playwright and co-artistic director of the [Pea Green Theatre](http://PeaGreenTheatre.com) Group with his wife and partner, Sue Miner. He is the author of a number of published plays including *Monsieur d'Eon is a Woman* (Playwrights Canada Press - nominated for a Governor General's Award), *Medici Slot Machine* (Scirocco Press - nominated for a Dora Mavor Moore award) and *High Sticking* (Scirocco Press). He shared a "Best New Musical" Dora Mavor Moore award with wonderful composer Chan Ka Nin for the opera *Iron Road*. Other musical related work includes *The Chevalier St. George* (Tafelmusik Baroque Ensemble), *The Storyteller's Bag* (Lorraine Kimsa Theatre For Young People/Mississauga Chamber Ensemble) and *The Weaving Maiden* (Soundstreams/Tafelmusik Choir).

Jill Battson, librettist (*Ashlike on the Cradle of the Wind*)

Jill Battson is an internationally published poet and poetry activist. She was responsible for creating and running the successful poetry reading series 'The Poets' Refuge' and has initiated and produced many poetry events including 'The Poetry Express' – a BYOV at Toronto's Fringe Festival; 'Liminal Sisters' – a language poetry event; 'The Festival of the Spoken Word' – a five day spoken word festival; Fightin' Words – poets in a boxing ring; 'The Poetburo Slams' and the very successful 'Word Up' – a series of interstitial poetry spots airing on MuchMusic and Bravo! which spawned a CD with Virgin Records and an anthology with Key Porter. She was the poetry editor for Insomniac Press from 1999 to 2001.

Jill has been widely published in literary journals and anthologies in North America and the UK. Her first book 'Hard Candy' was received to great acclaim and nominated for the 'Gerald Lampert Award'. She has written several plays and solo works, including 'How I learned to live with obsession' as well as 'Ecce Homo' and 'Hard Candy' – enhanced monologues for dance and voice. She has written the libretti for two short operas 'Netsuke' and 'Ashlike on the Cradle of the Wind' produced by Tapestry New Opera Works, and produced an electro acoustic sound art project, *LinguaElastic*, as part of the Canadian Music Centre's 'New Music in New Places' series. *Dark Star Requiem*, for which she wrote the libretto, will premiere in Toronto in June 2010. Jill's latest book of poems is 'Ashes are Bone and Dust'.



Camyar Chai, librettist (*Rosa*)

Camyar has worked in theatre, film, television and radio productions for the twenty-three years. A recipient of numerous awards, he is also the founder of newworld theatre. He co-wrote and acted in the international touring production *The Adventures of Ali and Ali and the Axes of Evil*, published by Talonbooks and is currently writing a sequel to premier at the Cultch in April. He has also written a libretto for a childrens opera. Recent directing credits include *Bollywood Wedding*, *My Acid Trip*, *Tideline* (with Katrina Dunn), *Adrift On The Nile*, and Bertolt Brechts *Mother Courage And Her Children*. Camyar received a Master of Fine Arts from the University of British Columbia's theatre department.

Lisa Codrington, librettist (*The Colony*)

Lisa Codrington is a first generation Canadian whose family emigrated from Barbados to Winnipeg, Manitoba. She currently resides in Toronto where she is Playwright-in-residence at Theatre Direct Canada and Co-director of Youth Initiatives at Nightwood Theatre, where her first play *Cast Iron* received its world premiere in association with Obsidian Theatre Company. Most recently *Cast Iron* received its Caribbean premiere at Frank Collymore Hall in Barbados, WI. It has been published in Canadian Theatre Review and *Beyond the Pale: Dramatic Writing from First Nations Writers and Writers of Colour* and heard on CBC Radio's *Out Front* and *Sunday Showcase*. In 2006 it was nominated for the Governor General's Literary Award.

As an actor, Lisa has performed for Mirvish Productions, Prairie Theatre Exchange, the Winnipeg and Toronto Fringe Festivals, the Hysteria Festival and Toronto's SummerWorks Festival. Lisa has a BA in Criminology from the University of Manitoba as well as a BFA Honours in Acting from Ryerson University.

Jeffrey Ryan, composer (*The Laurels*)

Praised for his "strong and unique voice" (Winnipeg Free Press), "masterful command of instrumental colour" (Georgia Straight), and "superb attention to rhythm" (Audio Ideas Guide), Jeffrey Ryan has emerged as one of Canada's leading composers. His music has been commissioned, performed and broadcast by major orchestras, ensembles and soloists across Canada and internationally, has inspired new works by choreographers Barbara Bourget and Rob Kitsos, and served as the soundtrack to the dance film *Fata Morgana*.

Twice nominated for Classical Composition of the Year Juno awards (*Quantum Mechanics* in 2008 and *Pangaea* in 2005, the latter recorded by the Thunder Bay Symphony), his works have also been recorded by the Bowling Green Philharmonia (*Ophélie*), the Hannaford Street Silver Band (*She Threw It Down, Anathema*), and the Penderecki Quartet (*String Quartet #3*).

Based in Vancouver, Ryan is Composer Advisor for Music Toronto, and was the Vancouver Symphony's Composer Laureate for the 2008/09 season, after serving as the VSO's Composer-in-Residence from 2002 to 2007. Jeffrey Ryan holds degrees from Wilfrid Laurier University, the University of Toronto and The Cleveland Institute of Music. For more information, visit his website at www.jeffreyryan.com.

Chan Ka Nin, composer (*Ice Time*)

Chan Ka Nin has won numerous national and international composition awards including Béla Bartók International Composers' Competition, Barlow International Competitions, Jean A. Chalmers Awards for Musical Composition, and Juno Award for Best Classical Composition. He has received about 40 and 29 composition awards. His works have been performed in North America, Europe and Asia by ensemble such as the National Arts Orchestra, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Orchestra, Calgary Philharmonic, Kodaly Quartet, Purcell Quartet, the Thirteen Strings of Ottawa. Prof. Chan has served on the board of the League of Canadian Composers. Some of his works are published by Editio Musica Budapest, Hinshaw Music and Jaymar Music. His recent compositions are available on 6 CD's by artists such as The Esprit, Ottawa Winds, Amici, Rosemarie Landry and Lawrence Cherney. Prof. Chan taught at Indiana University before coming to University of Toronto in 1982.

Andrew Staniland, composer (*Ashlike on the Cradle of the Wind*)

Composer Andrew Staniland has firmly established himself as one of Canada's most important and innovative musical voices. The New Yorker magazine has described his work as "an alternately beautiful and terrifying instrumental meditation". His music is regularly heard on CBC Radio 2 and has been broadcast internationally in over 35 countries. His work has received numerous accolades, including the 2009 National Grand Prize in EVOLUTION, a contemporary music competition presented by CBC Radio 2/Espace Musique and The Banff Centre, top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. His music has represented Canada at both the UNESCO International Rostrum (Paris, 2007) of Composers and the



ISCM World Music Days (Hong Kong, 2006).

From 2006 – 2009 Andrew Staniland served as Affiliate Composer to the Toronto Symphony Orchestra. He has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005) and Affiliate Composer to the Canadian National Arts Centre Orchestra (Ottawa, 2002-2004). Andrew’s roster of commissioning bodies continues to expand, with new projects involving Tapestry New Opera Works, Duo Concertante, New Music Concerts, and L’Orchestre de la Francophonie Canadienne.

In addition to his work as a composer, Andrew is the Program Director for the Alliance for Canadian New Music Projects, where he has developed and implemented a variety of innovative educational initiatives, including a “Composer in the Classroom” project bringing classical composers into Canadian public schools. Andrew also performs himself, both as a guitarist and working with new media (computers and electronics). Andrew is joined the music faculty at Memorial University in St John’s Newfoundland in January 2010.

James Rolfe, composer (*Rosa*)

Toronto composer James Rolfe has been commissioned and performed by ensembles in Canada, the USA, Europe, and New Zealand. He received a Guggenheim Fellowship in 2000, the K. M. Hunter Music Award in 2003, the 2005 Louis Applebaum Composers Award, the 2006 Jules Léger Prize for New Chamber Music, and SOCAN’s 2009 Jan V. Matejcek Concert Music Award.

Mr. Rolfe writes for chamber ensemble, orchestra, and choir, and has established himself as one of Canada’s leading opera composers. The Queen of Puddings Music Theatre Company produced his opera *Beatrice Chancy* between 1998 and 2001 in Toronto, Dartmouth, and Edmonton. In February 2009 they premiered *Inês*, which was nominated for a Dora Award. In 2006, the children’s opera *Elijah’s Kite* was premiered in New York by Tapestry New Opera Works with the Manhattan School of Music, and later presented at Rideau Hall before the Governor-General. His masques *Orpheus and Eurydice* and *Aeneas and Dido* were premiered by The Toronto Masque Theatre in 2004 and 2007. *Swoon* was premiered in December 2006 by the Canadian Opera Company, which has since commissioned a new opera from Mr. Rolfe. He is working on a piece for Norway’s Trio Mediaeval with The Toronto Consort, to be presented by Soundstreams in 2011.

Kevin Morse, composer (*The Colony*)

Kevin Morse is a PhD Candidate and Vanier Canada Graduate Scholar in the Department of Music Research and Composition at The University of Western Ontario. Born and raised in Chiang Mai, Thailand, he holds an undergraduate degree in music from Mount Allison University and a master’s degree in composition from The University of Western Ontario. Kevin is a 2006 alumnus of Tapestry’s *Composer-Librettist Laboratory*, after which he was commissioned to compose two short operas for the company’s 2008 season: *The Shaman’s Tale* (with Krista Dalby) and *The Colony* (with Lisa Codrington).

Current projects include *Souvenir* for string quartet (March 2010) and a challenging new work for large choir, percussion ensemble and baritone soloist which sets text by William Blake. Kevin Morse can be found online at www.kevinmorse.ca.

CREATIVE TEAM

Tom Diamond, director

Tom Diamond is completing his third season as Tapestry’s Studio Company Director/Dramaturg. Past Tapestry productions include the Dora Award winning *Iron Road*, the national tour of *Still the Night* and three versions of *Opera to Go*. His first short film, *The Perfect Match*, premiered to unanimous critical raves as part of *Opera to Go* in 2008 and has toured the festival circuit garnering a nomination for Best Experimental Film at Miami’s 7th Annual Short Film Festival. Highlights of his productions include the world premiere of Timothy Sullivan’s *Florence and the Lady With the Lamp* for the Elora Festival (Chalmers Award), five productions for Pacific Opera Victoria and ten operas for the Canadian Opera Company, most recently an acclaimed resurrection of 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 American Theatre Wing’s Hewes Award. Mr. Diamond is perhaps most often recognized for his participation in both seasons of the Gemini Award-winning television series *Bathroom Divas*. Recent productions include his first *Magic Flute* for Opera Lyra Ottawa at the National Arts Centre which marked the operatic conducting debut of Pinchas Zukerman.

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 founding Managing Artistic Director of Tapestry new opera works, now celebrating 30 seasons of innovative creation for the stage,



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. Of the 96 creative artists who have been nurtured through this programme, over 40 have successfully brought original operas to stages across Canada and the USA, including at Tapestry. 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. Mr. Strongman has brokered partnerships with several international companies to bring Canadian artists to a wider public, notably English National Opera (London) Scottish Opera (Glasgow), and American Opera Projects (New York).

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 at Canadian Stage Berkley Street which won the Dora Mavor Moore Award for Outstanding New Opera/Musical. The following spring in the same venue, he conducted the nationally acclaimed world premiere of *The Shadow* (Poch-Goldin/Daniel). In 2010 he will premiere the third work Tapestry has commissioned from composer Andrew Staniland, (Professor of Composition at Memorial University, St. John's, Nfld.). *Dark Star Requiem* (to text by poet Jill Battson) will combine an all-star cast of 4 Tapestry alumnae, the Elmer Iseler Singers, the Gryphon Trio and percussionists Ryan Scott and Mark Duggan.

For fourteen seasons, Mr. Strongman was the celebrated Artistic Director of the Bach Elgar Choir, performing an annual concert series at Hamilton Place in addition to feature events like the unveiling of the Bombardier Global Express Jet (with the Toronto Symphony) and the Canada Day celebrations on Parliament Hill in the presence of HM Queen Elizabeth II. A noted choral specialist, he has also conducted and commissioned numerous Canadian premieres for the CBC: Harry Somers' *Chura-Churum*, Maryan Mozetich's *Death and the Morningstar*, Harry Freedman's *Fanfares*, and Christos Hatzis' *Kyrie* and *In memoriam Elmer Iseler*.

Mr. Strongman volunteers as the choral conductor for the Regent Park School of Music and has presided over the choir's remarkable rise to fame, performing for the Governor General's Arts Awards at the NAC, Prime Minister Jean Chretien's farewell at the Air Canada Centre and the opening of the Blue Jays Season at the Rogers Centre. They have performed with many outstanding Canadian artists including Jackie Richardson and the Barenaked Ladies. Under his tutelage, the school now boasts its first graduate to pursue university education in operatic studies with full academic scholarship.

Mr. Strongman has led a number of festivals across the province as Artistic Director, including the Quinte Summer Music Festival and the Algoma Fall Festival.

Mr. Strongman has served on both the Ontario Region and National Council of the Canadian Music Centre and was honoured in 2009 as one of 50 CMC Ambassadors for his dedication to the performance of music by Canadian composers.

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 *You Fancy Yourself*, a one woman show directed and acted by Maja Ardal and Mary Frances Moore (produced by Contrary Company in association with Theatre Passe Muraille), *who new grannie: a dub aria* with director ahdi zhina mandiel (Obsidian Theatre Company in association with Factory Theatre), *Opera to Go - 2010* with director Tom Diamond (Tapestry New Opera Works), and a new work in development, *The Cure of Everything* by Maja Ardal. Julia is a member of Associated Designers of Canada and lives in Toronto with her husband, playwright Michael Miller, and three children.

Kimberly Purtell, lighting designer

Kimberly is a Toronto-based lighting designer for theatre, opera, 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. Selected design credits include: *Opera to Go 2009* (Tapestry); *The Drowsy Chaperone* (MTC); *Rock 'n' Roll, It's A Wonderful Life, Palace of the End, A Number* (Canadian Stage); *Ines* (Queen of Puddings Music Theatre); *The Blonde, The Brunette and the Vengeful Redhead* (Stratford Festival); *Stuff Happens* (Mirvish/Studio 180); *Stitch* (World Stage); *How It Works, The Fall* (Tarragon Theatre); *That Face, Crave* (Nightwood Theatre), *In On It, Cul-de-sac, A Beautiful View, House* (da da kamera), *Tono* (Luminato / Beijing Olympics / Vancouver Olympics). Kimberly has received 10 Dora award nominations for Outstanding Lighting Design, winning once, and was the 2005 recipient of the Pauline McGibbon Award.

CAST

Xin Wang, soprano

A native of Mainland China, Canadian Soprano Xin Wang completed her Bachelor degree at the University of Winnipeg before moving to Toronto, where she graduated from both the Opera division and the Artist Diploma Programme at the University of Toronto's Faculty of Music (2004).

She has distinguished herself since as an acclaimed performer of contemporary music, having worked with Canadian and international composers Melissa Hui, Christopher Butterfield, Jacques Bank, Karin Rehnquist, Chan Ka Nin, James Rolfe, Ana Sokolovic and Steve Reich, among others.

Her most recent 2009 performances are: works by Jurg Wyttenbach at the Glen Gould Studio (April 2009); *Excercises de Style* by Jose Evangelista at the RBA Theatre (April 2009); *Federico's little songs for Children* by George Crumb among other contemporary works at the Talisker Players Chamber Music Concert *When We Were Young* (February 2009); And the world premiere of Aaron Gervais's 'Sensational Revolution in Medicine' as part of the SHIFT festival (February 2009).

In June 2008, Xin won rave reviews for her performance as Sydney (an aged elephant) in the premiere of *Sanctuary Song* by Abigail Richardson, Presented by Tapestry New Opera Works and Theatre Direct as part of the Toronto International Luminato Festival. Her other noted performances are: Soloist in the world premiere of *Pimootewin* (the Journey), the first Cree opera (Melissa Hui composer, Thompson Highway, librettist), produced by Sound streams Canada (February 2008); 'Sally' in the European premiere of the Queen of Puddings production of Ana Sokolovic's *The Midnight Court* at Covent Garden in London (2006); And *A Night at the Opera* with Richard Margison and John Fanning at the Elora Festival (2006).

Krisztina Szabó, mezzo soprano

Hungarian-Canadian mezzo-soprano Krisztina Szabó has become highly sought after in both North America and Europe as an artist of supreme musicianship and stagecraft. The Chicago Tribune exclaimed, "Krisztina Szabó stole her every scene with her powerful, mahogany voice and deeply poignant immersion in the empress' plight" after her performance of Ottavia in *L'incoronazione di Poppea*. She made her Lincoln Center debut as Dorabella in *Così fan tutte* at the Mostly Mozart Festival where she was praised in the New York Times for being "clear, strong, stately and an endearingly vulnerable Dorabella."

In 2009-10 Ms. Szabó sings as Idamante in Mozart's *Idomeneo* with Canadian Opera Company, returns to Wexford Festival Opera as Susanna in *The Ghosts of Versailles* and performs as Meg in *Little Women* with Calgary Opera. She will also appear as a featured artist with Toronto Masque Theatre, Off-Centre Music Salon, Ottawa's Thirteen Strings and as a soloist in Mozart's *Coronation Mass* with Atlanta Symphony, under Roberto Abbado.



Ms. Szabó exemplifies today's modern singer: she is vocally versatile, possesses excellent stage prowess and paints vivid character portraits on both the opera and concert stages. She sings frequently at the Canadian Opera Company and has been seen in diverse roles, such as Musetta (*La bohème*), The Double-Offred in the Time Before (*The Handmaid's Tale*) and Nancy (*Albert Herring*). In 2006 she helped christen the company's new opera house in their critically acclaimed *Ring Cycle* as Wellgunde (*Das Rheingold* and *Götterdämmerung*), and Siegrune (*Die Walküre*) and returned to open their 06/7 season in the role of Dorabella (*Così fan tutte*). Canadian audiences have also seen Ms. Szabó as Rosina (*Il barbiere di Siviglia*) with Calgary Opera, Edmonton Opera and L'Opéra de Québec, Second Lady (*Die Zauberflöte*) with the Toronto Symphony Orchestra under the baton of Bernard Labadie, Nerone (*Agrippina*) with L'Opéra de Montréal, as the title role in *Iphigénie en Tauride* with Opera Atelier.

Outside of Canada, Ms Szabó has performed a wide variety of roles including: Rosalind (*The Mines of Sulphur*) for the Wexford Festival Opera (company début), Countess (*Le nozze di Figaro*), Judith (*Bluebeard's Castle*) and Donna Elvira (*Don Giovanni*) - all with Chicago Opera Theater, Magnolia (*Showboat*) with L'Opéra National du Rhin, the title role in Charpentier's *Médée* with Le Concert Spirituel in Paris, The Queen of the Fairies in Ana Sokolovic's hilarious new opera, *The Midnight Court*, with Queen of Puddings Music Theatre's tour to England, Hänsel (*Hänsel und Gretel*) and Komponist (*Ariadne auf Naxos*) with Stadttheater Klagenfurt and Bianca (Mercadante's *Il giuramento*) with Washington Concert Opera.

Krisztina Szabó is a frequent performer of recital, concert and chamber repertoire. She has recently appeared as a soloist with the Royal Scottish National Orchestra (Mozart's *Mass in C Minor*), L'Orchestre Symphonique de Québec (Bach's *Mass in B Minor*), the San Antonio Symphony (Handel's *Messiah*), the Talisker Players in Toronto for an evening of chamber music, the Toronto Mendelssohn Choir (Beethoven's *Missa Solemnis* and Mendelssohn's *Elijah*), the Elora Festival Orchestra (Verdi's *Requiem*), Les Violons du Roy's United States tour of (Haydn's cantata *Arianna a Naxos*), the Brooklyn Academy of Music (staged production of Bach's *St. Matthew Passion*) and the Oregon Symphony (Mozart *Requiem*). In recital, she has appeared with Ravinia Festival, Aldeburgh Connection, Music Toronto, Off Centre Music Salon and Music at Sharon. In addition, she has performed with Symphony Nova Scotia, Lanaudière Festival, Calgary Philharmonic, Orchestra London, and Toronto Operetta Theatre.

Ms, Szabó has appeared on television featured in CBC's "Opening Night" in concert with the Canadian Opera Company. On film, she can be seen as Zerlina with Dmitri Hvorostovsky in *Don Giovanni Revealed: Leporello's Revenge*, and she can be heard as the voice of Leanne in the new opera movie *Burnt Toast*. She will be a featured artist in upcoming CD releases with Talisker Players and with Musica Leopoli.

Ms. Szabó finished her postgraduate studies at the Guildhall School of Music and Drama in London, England, after completing her undergraduate degree at the University of Western Ontario studying with Darryl Edwards, with whom she continues to study. She has been the recipient of the Emerging Artist grant from Canada Council. She lives in Toronto with her husband, Kristian Clarke and their daughter, Phoibe Clarke.

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.", John 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 2006.

In the past season alone, critics and audiences alike have enthusiastically received his performances of Rodolfo (*La Bohème*), 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.

Peter McGillivray, baritone

Born in Saskatchewan and raised in Ontario, baritone Peter McGillivray gained international attention in 2005 by winning 2nd prize both at the Montreal International Musical Competition and at the Queen Sonja Competition in Oslo, Norway. He first attracted the national interest of Canadians both as the winner of the 2003 CBC Young Performers Competition and as member of the Ensemble Studio of the Canadian Opera Company. His 2009-2010 season includes *Messiah* with the Elmer Iseler Singers, *Die Fledermaus* with Opera Hamilton, Massenet's *Manon* with Calgary Opera, *Opera to Go* and *Dark Star Requiem* with Tapestry New Opera Works and Rossini's *La Cenerentola* with Pacific Opera Victoria.



Performances in past seasons with the Canadian Opera Company include turns as Sid and as the Vicar in Britten's *Albert Herring*, as Schaunard in Puccini's *La Bohème*, as Dolokhov in Prokofiev's *War and Peace*, and his professional debut as Aeneas in Purcell's *Dido and Aeneas*. He was seen as Demetrius in an acclaimed production of Britten's *A Midsummer Night's Dream* at the Tanglewood Festival in 2004, as Sid in a production of *Albert Herring* at the Snape Maltings for the Britten Festival in 2005, and starred last year in the world première of Omar Daniel's *The Shadow* with Tapestry New Opera Works in Toronto. He has appeared with opera companies in Calgary, Saskatoon, Québec City and Victoria as well as in concert with the Calgary Philharmonic, Edmonton, Regina and Winnipeg Symphonies, National Arts Centre Orchestra, l'Orchestre symphonique de Québec, and the Royal Liverpool Philharmonic. A frequent guest on the summer festival circuit, he has sung at the Elora, Orford, Ottawa Chamber Music, and Parry Sound Festivals in Canada while having appeared at the Aspen, Ravinia, Tanglewood, Roskilde and Aldeburgh Festivals internationally.

UPCOMING PROGRAMMING:

Dark Star Requiem

June 2010 in Toronto, Performance Details TBA in March 2010

Written by Jill Battson & composed by Andrew Staniland

Dramaturge: Tom Diamond

Music Director / Conductor: Wayne Strongman

Featuring The Elmer Iseler Singers & The Gryphon Trio

A world premiere dramatic oratorio on the history of HIV-AIDS.

Single tickets on sale soon, visit www.tapestrynewopera.com for details

NON-SUBSCRIPTION PROGRAMMING:

I. *Get Stuffed* (Written by Alexis Diamond & Composed by Richard Payne)

Produced by Tapestry and Words in Motion, and developed with the Canadian Diabetes Association *Get Stuffed* is a children's opera focusing on making healthy food choices. After a successful premiere tour in 2009, Tapestry will tour *Get Stuffed* to schools and community centres in northern Ontario in spring 2010. *Get Stuffed* is supported with multi-year funding from the Ontario Trillium Foundation and is sponsored by the Ministry of Health Promotion, the Healthy Eating Program at Ontario Agri-Food Education Inc. and Loblaws Canada.

For booking and other inquiries please call 416.537.6066 x224 or email education@tapestrynewopera.com

II. *INside Opera Education Programme*

Tapestry continues partnerships with the Regent Park School of Music and City Hope in St. Jamestown with programme sponsorship from BMO Financial Group. With funding from the TELUS Community Investment Board, Tapestry conducted a summer INside Opera programme with City Hope entitled the "Real Time Project". Several youth participants collaborated with professional videographer Juan Baquero to document their peers during the INside Opera creation and performance process. Mr. Baquero is a Toronto based filmmaker who, for the past year, has been working on Listen to This, a Bravo/TVO documentary that explores the influence of music as a creative outlet for kids living in the inner city. A trailer for the documentary can be found on www.tapestrynewopera.com or www.youtube.com

"The TELUS Toronto Community Board is excited to support the INside Opera Education Programme, opening the door to an artistic education that at-risk youth in our communities may not otherwise have," said Johnnie-Mike Irving, acting chair of the TELUS Toronto Community Board. "This program brings youth together with professionals in the field, connecting minds through creativity and building healthier communities in the process."

For more information on INside Opera please call 416.537.6066 x224 or email education@tapestrynewopera.com

ABOUT THE COMPANY

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 children's operas, *Elijah's Kite* by Camyar Chai & James Rolfe and *Get Stuffed* by Alexis Diamond and Richard Payne have already toured to over 30,000 students across Ontario. Tapestry productions which have premiered to critical and popular acclaim include the Dora-Award winning *Sanctuary Song* by Abigail Richardson & Marjorie Chan (with Theatre Direct and 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. tapestrynewopera.com



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