



NEW OPERA Wayne Strongman | Managing Artistic Director

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November 10, 2010

***"...the best executions of new music you can find  
anywhere in the world."*** John Terauds, Toronto Star

## ***Tapestry announces The Tapestry Songbook & New Opera 101***

**TORONTO, ON...** Wayne Strongman, Managing Artistic Director, is pleased to announce that on January 22, 2011 Tapestry New Opera will conduct an all day master class and workshop – for six singer-pianist duos, culminating in an evening concert of memorable arias – ***The Tapestry Songbook***. Strongman and New Work Studio Company artists Dr. Christopher Foley, collaborative pianist, Xin Wang, soprano, and Peter McGillivray, baritone, will be the clinicians for the Master Class and Workshop components, dubbed ***New Opera 101***. The concert will include performances by Tapestry studio company artists Kimberley Barber, mezzo and James McLennan, tenor accompanied by Dr. Foley.

The *New Opera 101* Teams are:

Sophie Bisson, soprano and Mimi Mok, piano  
Maria Drost, soprano and Julie Lawlor, piano  
Eliza Johnson, soprano and Joy Lee, piano  
Adria McCulloch, soprano and Christina Faye, piano  
Kimberly Sartor, soprano and Emily Hsu, piano  
Jennifer Taverner, soprano and Zhenya Yesmanovich, piano

### **Why launch the New Opera 101 / Tapestry Songbook programme?**

With dozens of world premieres under our belts, Tapestry has built up a sizeable body of work, a cornerstone of new opera development in Canada. We are working to create a repertoire of new operatic arias from these contemporary works, a 5 volume anthology for international use in performance and education. The January 22 launch programme represents the first in a series of new opera education opportunities for emerging artists at Tapestry, centered around the songbook anthology. The company is committed to playing a leadership role in preserving and disseminating the vitality of Canadian opera and training opera performers who are fluent in contemporary Canadian work.

### **What is the January 22 programme?**

*New Opera 101* will focus on the role of singers and pianists in the process of creating, developing and producing new opera. Each duo will be coached by the clinicians in two assigned arias from the soon to be published Tapestry Songbook. Clinicians will share their techniques of new opera score preparation in an ensemble reading workshop. The duos will be given the opportunity to engage with an audience immediately, performing in the first ever concert of *The Tapestry Songbook*, open to the public.

*New Opera 101* is intended not only as a tool for the growth of artists, but as a way for Tapestry to discover emerging talent.

*The Tapestry Songbook* concert will feature a selection of memorable arias from Tapestry's new opera library, performed by the emerging teams and Tapestry New Work Studio Company **artists**. The concert is part of Tapestry's 2010-2011 Season and open to the public. Single tickets and Studio Passes are on sale



NEW OPERA Wayne Strongman | Managing Artistic Director

now.

For **Tapestry's Managing Artistic Director, Wayne Strongman**, the *Tapestry Songbook* and *New Opera 101* represent "the next step in Tapestry's mission to disseminate new work as widely as possible. This project connects Tapestry's heritage library of living artists with the performers of tomorrow. The future for collaboration in the opera field just got a whole lot brighter!"

The 2010-2011 season firmly establishes Tapestry as an international home to new opera for creators, developers and performers, all collaborators in telling stories that need to be told. This season is presented in the intimacy of Tapestry's home, the Ernest Balmer Studio, in the Distillery Historic District. Sign up for a [Studio Pass](#) to attend all events in the season for 20 to 50% off the single ticket price. Regular price Studio Passes are now pro-rated for the 4 remaining season events and Tapestry continues to offer its very accessible Student / Arts Worker Studio Pass price.

## **TICKETS**

### **Studio Passes**

~~\$99~~ Regular *Pro-rated to \$79 / \$49 Student & Arts Worker*

### **Single Tickets**

\$25 Regular / \$20 Student & Arts Worker

### **Box Office**

416.537.6066 / [tapestrynewopera.com](http://tapestrynewopera.com)

## **The Songbook Concert PERFORMANCE DETAILS:**

January 22, 2011, 8 pm

The Ernest Balmer Studio at Tapestry

55 Mill Street, Building 58, Studio 315

Toronto, Ontario

## **NEW OPERA 101 CLINICIANS**

### **Wayne Strongman, CM, 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, 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 Canadian opera in history. 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. For Tapestry's 30<sup>th</sup> anniversary season in 2009-2010, Strongman conducted the world premiere of *Dark Star Requiem* (Battson/Staniiland), his second premiere for Luminato, after *Sanctuary Song* (Chan/Richardson) in 2008; in addition, a retrospective of the very successful *Opera to Go* programme, (recorded for broadcast by CBC 2) and workshops of *Oksana G.* (Murphy/Gervais) with the COC ensemble and orchestra. In 2009, he was named one of 50 Canadian Ambassadors for New Music by the Canadian Music Centre and on January 1, 2010 he was made a member of the Order of Canada, for his innovative leadership of Tapestry and his dedication to the children of Regent Park.

### **Christopher Foley, collaborative pianist**

For the last few months Christopher Foley has been hard at work learning the finer points of programming, marketing, publicity, development, finance, and educational outreach as Tapestry New Opera's very first Leadership Legacy Intern. As a member of the Tapestry New Work Studio Company, he



NEW OPERA Wayne Strongman | Managing Artistic Director

has been a coach/repetiteur for recent productions of *Opera To Go* (2004-10), *The Shadow*, *Nigredo Hotel*, and *Facing South*, as well as being on the creative team for Tapestry's unique Composer-Librettist Laboratory. At the Eastman School of Music, he received a Doctor of Musical Arts degree in 1994, majoring in Piano Accompanying and Chamber Music. He now teaches at the Royal Conservatory of Music, serving as head of the voice department in the Conservatory School, where he also started the RCM's popular Collaborative Piano class. Recent performances include the Eastman School of Music's Faculty Concert Series, the Women in Music Festival, the University of Western Ontario, the Festival of the Sound, Word on the Street, and the Algoma Fall Festival. As author of the Collaborative Piano Blog, he writes about issues of importance to the collaborative pianist, as well as current musical events in Toronto and elsewhere. Dr. Foley was a pianist and coach for the singers featured on the Bravo!Canada reality show *Bathroom Divas*, was interviewed for CBC Television's *Living in Toronto*, and was featured in a Toronto Star article about video games and music education.

### **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 Andrew Staniland's *Dark Star Requiem* with Tapestry New Opera Works, the latter work a world premiere as part of the 2010 Luminato Festival in Toronto.

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 premiere of Omar Daniel's *The Shadow* with Tapestry New Opera 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.

### **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.

She has distinguished herself as an acclaimed performer of contemporary music, having sung works by Canadian and international composers Aaron Gervais, Alice Ping Yee Ho, John Rea, Petar Klanac, Fu Hong Shi, Jose Evangelista, Jeffrey Ryan, Melissa Hui, Christopher Butterfield, Jacques Bank, Karin Rehnqvist, Chan Ka Nin, James Rolfe, Ana Sokolovic, Jurg Wyttenbach and Steve Reich, among others.

Her most recent 2010 performances are 'Works by George Crumb and Alice Ping Yee Ho' at the University of Western Ontario; 'Beauty Dissolves in A Brief Hour' produced by Queen of Pudding's Music Theatre; *Opera to Go* with Tapestry New Opera and the North Western Ontario tour of *Pimoteewin*, the first Cree opera (Melissa Hui composer, Thompson Highway, librettist), premiered by Soundstreams Canada in February 2008.



NEW OPERA Wayne Strongman | Managing Artistic Director

### **Kimberly Barber, mezzo soprano**

The list of major performing arts companies and world class venues where mezzo-soprano Kimberly Barber has performed is long and illustrious. Operatic credits include Opéra de Paris, Lyric Opera of Chicago, New York City Opera, Seattle Opera, Frankfurt Opera, Grand Théâtre de Genève, Opéra de Marseille, ENO, and the Canadian Opera Company in a diverse and eclectic repertory. She is recognized for the verisimilitude, intensity and depth of her interpretations of Strauss's *Composer*, Handel's *Xerxes* (for which she was nominated for Toronto's Dora Award as Best Singing Actress), *Ariodante and Nerone (Agripipina)*, and Mozart's *Cherubino and Annio (Clemenza di Tito)*, among many others. She recently performed the title role in the Canadian premiere of Marc Blitzstein's *Regina* for Pacific Opera Victoria, Jessica in the world premiere of John Estacio's *Frobisher* and a critically acclaimed Sister Helen in Jake Heggie's *Dead Man Walking* for Calgary Opera—all broadcast nationally on CBC's Saturday Afternoon at the Opera. She made her debut as Ottavia in Monteverdi's *Coronation of Poppea* with Toronto's Opera Atelier in the spring of 2009.

On the concert stage she has performed with the London Symphony, the Accademia Nazionale di Santa Cecilia, the Mostly Mozart Orchestra at Avery Fisher Hall, the Minnesota Orchestra, Montréal's I Musici, the Chicago, Montréal and Toronto Symphonies and the Saint Paul Chamber Orchestra in repertoire ranging from Duruflé, Fauré and Mahler to Stravinsky, Argento and Bernstein. Her frequent collaborations with pianist Steven Blier and the New York Festival of Song, with performances at Wigmore Hall in London, Weill Hall, and the 92nd Street Y in New York, have shaped her interest in presenting art song in an accessible format. Her deep attention to text and musical interpretation are hallmarks of her performances as a recitalist.

In addition to the recently released "L'accordéoniste", Ms. Barber's growing discography includes her Concepción in Ravel's *L'heure espagnole* for Deutsche Grammophon under André Previn, her first solo recording for CBC Records, "Faustina Bordoni: Faces of a Prima Donna", and the title role of Handel's *Rinaldo* for Naxos Records.

Kimberly Barber is increasingly in demand as a guest lecturer, adjudicator, panellist and pedagogue. She is an Associate Professor of Voice at Wilfrid Laurier University in Waterloo, Ontario.

### **James McLennan, tenor**

Hailed for his "emotional intensity" (Opera News) with "a sweet lyric voice of great promise" (Opera Canada), Canadian tenor **James McLennan** has won praise for compelling portrayals in repertoire ranging from baroque to contemporary works. A performer who "radiates considerable charm and sings with a strong yet pure tenor" (Toronto Star), he has appeared with opera companies and symphony orchestras from coast to coast. Upcoming in 2010-2011 he will appear with the Grand Philharmonic Choir in Bach's ST. JOHN PASSION and with the Talisker Players in Walton's FAÇADE. In 2009-2010 he was featured with the Winnipeg Symphony in Haydn's DIE SCHÖPFUNG and with the Mississauga Choral Society in MESSIAH.

In the 2008-2009 season, McLennan returned to Vancouver Opera for Triquet in EUGENE ONEGIN and the Fourth Jew in SALOME, performed Adam in THE BIRDSELLER with Toronto Operetta Theatre, and created the role of Antoine Tassy in Opera In Concert's world premiere of KAMOURASKA by Charles Wilson. The year's concert highlights included the Evangelist in Bach's ST. JOHN PASSION with Toronto's Amadeus Choir, Mozart's Mass in C minor with the Ottawa Choral Society, Britten's COMPANY OF HEAVEN and Haydn's ST. NICOLAS MASS with Thirteen Strings in Ottawa, and a chamber recital of Canadian music with the Talisker Players in Toronto. McLennan also made his hometown debut this season with the Winnipeg Symphony Orchestra in the North American premiere of the Tavener REQUIEM.

Previous operatic roles include the Innkeeper in DER ROSENKAVALIER and Gastone in LA TRAVIATA for Vancouver Opera, Remendado in CARMEN for Calgary Opera, Laczi in DER ZIGEUNERPRIMAS and the title role in CANDIDE for Toronto Operetta Theatre, Almaviva in IL BARBIERE DI SIVIGLIA at Saskatoon Opera,



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Soliman in ZAIDE with Opera in Concert, Tamino in DIE ZAUBERFLÖTE and Stefano in FILUMENA at the Banff Arts Festival, Sesto in GIULIO CESARE for Pacific Opera Victoria, and Ferrando in COSÌ FAN TUTTE and Tonio in LA FILLE DU RÉGIMENT for Montreal Opera's Atelier Lyrique.

Concert credits include the Bach MASS IN B MINOR with the Vancouver Bach Choir, Mendelssohn's ST. PAUL ORATORIO for Toronto's Pax Christi Chorale, CARMINA BURANA with the Prince George Symphony, the Bach ST. JOHN PASSION for the Calgary Festival Chorus, the Bach Magnificat with the TORONTO BACH CONSORT, and the Mozart REQUIEM with conductor Yannick Nézet-Séguin. He has also appeared on recital stages with pianist Peter Tiefenbach in Toronto and at Brandon University, his alma mater. James McLennan is featured on a Naxos recording of Charpentier's MESSE DE MINUIT and TE DEUM with Toronto's Aradia Ensemble. Originally from Winnipeg, Manitoba, James McLennan holds a degree in French Translation from York University's Glendon College.

### **ABOUT THE COMPANY**

Tapestry New Opera is an international home for new work creation, development and performance through its unique and highly collaborative work process. Under the leadership of Managing Artistic Director Wayne Strongman, CM, Tapestry engages the hearts and minds of artists and audiences, using opera to tell the stories that need to be told. 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 regular *Opera to Go* productions 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 *Dark Star Requiem* by Jill Battson & Andrew Staniland (with the Gryphon Trio and Elmer Iseler Singers) and the Dora-Award winning *Sanctuary Song* by Abigail Richardson & Marjorie Chan (with Theatre Direct), both for Luminato, *The Shadow* by Alex Poch-Goldin & Omar Daniel, *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.

**We have simplified our name to Tapestry New Opera. Please refer to our domain name [www.tapestrynewopera.com](http://www.tapestrynewopera.com) in case of confusion.**

### **2010-2011 SEASON AT A GLANCE**

Tapestry is in a development season. Studio Passes and Single Tickets are available for all events in the Ernest Balmer Studio. February – June 2011 will feature **workshop performances** of the new operas in development at Tapestry.

***The Enslavement and Liberation of Oksana G.*** By Colleen Murphy & Aaron Gervais  
**Workshop performance** for this highly anticipated landmark production, a sprawling new multilingual work exposing the heart breaking world of sex trafficking. Previous workshoped with the Banff Centre and the Canadian Opera Company Ensemble, with support from Creative Connections at Opera.ca.

### ***Opera to Go 2012***

Workshop performance of the newest instalments of this regular programme of short operas which has inspired similar productions around the world.

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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](mailto:blackwellcommunications@gmail.com)