

THE BANFF CENTRE PRESENTS



#UncleJohn

A MODERN INTERPRETATION OF
MOZART'S AND DA PONTE'S DON GIOVANNI

Composer: Wolfgang Amadeus Mozart
New English Libretto: Joel Ivany
New Music Arrangement: Stephen Hargreaves

Friday, August 1, 2014 7:30 p.m.
Saturday, August 2, 2014, 7:30 p.m.
Sunday, August 3, 2014, 7:30 p.m.
Cave and Basin National Historic Site



The Banff Centre
inspiring creativity



BACK TO BACK—
RICHARD AND LAUREN
MARGISON IN CONCERT

Saturday, September 27, 7:30 p.m.
Eric Harvie Theatre
\$20

POPera at its best! Join distinguished Banff Centre alumni and one of Canada's greatest tenors, Richard Margison, and his daughter, Lauren, a fast-rising vocalist in her own right, for a celebratory evening of pop, jazz ballads, folk, Broadway and, of course, opera!

ON SALE AUGUST 20 at noon

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PROGRAM

Act I

Intermission

Act II

#UNCLEJOHN is a collaborative workshop presentation between The Banff Centre, Against the Grain Theatre, the Canadian Opera Company, and Parks Canada.



Parks
Canada

Parcs
Canada

In the case of inclement weather the presentation will be moved inside.

Duration: 2.5 hours including intermission



ARIGATO, TOKYO BY DANIEL MACIVOR

**Now available from Banff Centre Press
/Playwrights Canada Press**

From acclaimed author Daniel MacIvor comes a dark and meditative journey into the heart of a forbidden Japan. Co-publication with Playwrights Canada Press.

"The piece is a puzzle as artful as anything MacIvor has ever written and its subject, as it often is with this ever-searching author, is the topography of the human heart."

– Richard Ouzounian, *Toronto Star*

**For more information, please visit
www.banffcentrepres.ca or www.playwrightscanada.com**

THANK YOU

The Banff Centre would like to thank the following individuals and organizations for their generous contributions to the theatre arts department:

GRAHAM FORST

JEAN-AIMÉ LALONDE

KIM LEAFLOOR AND JOAN MCDONALD AT THE ROYAL CANADIAN LEGION BANFF COLONEL MOORE BRANCH 26

CASCADE HOUSE SENIORS' LODGE BANFF

SALLY BORDEN STAFF AND INSTRUCTORS AT THE BANFF CENTRE

MIKE GEISLER AND THE TOWN OF BANFF FIRE DEPARTMENT

MESSAGE FROM PROGRAM DIRECTOR JOEL IVANY

Welcome to #UNCLEJOHN. We're excited that you've decided to give this opera a chance. I run a company in Toronto called Against the Grain Theatre. We like presenting opera in new ways and for each production that we work on, we try to find a different venue across the city that will play a role in how you will experience it. It's simply a different way of presenting works which will then elicit a different experience for you. It is for this reason that we find ourselves at the Cave and Basin. What better place to host a wedding reception!

What we've done with #UNCLEJOHN is take Mozart's music and combine it with a brand new English libretto. If you know Mozart's opera DON GIOVANNI you'll see the similarities which we've intentionally drawn from. In fact, all of Mozart's music is still there, (which was important for us) and it's the Italian words that have been substituted.

Don Giovanni is a character who has been around since well before Mozart decided to write his opera. In fact, Don Juan, is still around today. He (or she) is someone we either love or loathe (and sometimes both). Mozart's opera draws on timeless themes which are still relevant to us, a 21st century audience. This is the foundation of #UNCLEJOHN. We've kept the bones of Da Ponte's story, and simply put on new clothes. The music that Mozart has written for this opera is stunning. We're fortunate enough that our bride and groom Masetto and Zerlina hired a string quartet and piano for our party and their wedding.

Whether this is your very first opera or you've already fallen in love with this art-form, we hope you're able to approach this work with open eyes and ears. We've attempted to make this opera accessible, intimate and interactive. You're invited! Masetto and Zerlina are glad you've come... now just watch out for Uncle John.

MESSAGE FROM THE BANFF CENTRE

The Banff Centre is the largest arts and creativity incubator on the planet. Over 8,000 artists, leaders, and researchers from around the world participate in programs at The Banff Centre every year. The Opera program gives emerging and established opera singers the opportunity to work with leading professionals in the field, while preparing roles within a professional

production environment. This year we are delighted to produce #UNCLEJOHN, a contemporary interpretation of Mozart's and Da Ponte's DON GIOVANNI featuring a new English libretto by Against the Grain Theatre's artistic director, Joel Ivany. The program is a partnership between The Banff Centre, Against the Grain Theatre and the Canadian Opera Company.

MESSAGE FROM PARKS CANADA, PROUD COLLABORATOR

Welcome to Cave and Basin National Historic Site! The stage is set, and what a fitting theatre for a opera. In the heart of the Canadian Rockies. Under a setting sun, a rising moon and a canopy of stars.

For millennia, this site has been a gathering place. For Aboriginal Peoples it was a place to meet for trade, and to bathe in its sacred and curative waters. Some of you might remember coming here decades ago with friends, diving into the thermal waters that once filled the deck on which you are now seated. Today people come from around the world to celebrate the Cave and Basin for its greatest legacy -- as the birthplace of Canada's national parks.

Parks Canada is thrilled to be hosting this special open-air opera, and to collaborate with The Banff Centre, the Canadian Opera Company, and Against the Grain Theatre. Come back again sometime soon. There's always something new at the Cave and Basin.

MUSIC DEPARTMENT

Barry Shiffman, artistic director, summer music programs
Mark Wold, managing director
Chris Anderson, program coordinator
Stuart Bremner, summer stage manager and production assistant
Simon Gamache, program manager
Robert Haist, piano technician
Megan Johnson, program coordinator

Jennifer Messelink, summer program assistant
Dave Miller, production manager
Lynne Oliver, program manager, BISQC
Hannah Ordway, operations manager
Albert Picknell, head piano technician
Gina Power, assistant production manager
Cate Thomason-Redus, program coordinator

FILM & MEDIA DEPARTMENT

Dylan Toombs, videographer
Erik Sirke, videographer
William Gagne, production assistant

AGAINST THE GRAIN THEATRE

Joel "Ginger Ninja" Ivany, artistic director
Christopher "Matzo Ball" Mokrzewski, music director
Caitlin "Half-Pint" Coull, communications director
Cecily "T-Bone" Carver, community engagement advisor

Miriam "The Leb" Khalil, founding member
Nina "The Hammer" Draganic, artistic advisor
Allison "NKOTB" Bent, administrative assistant

PARKS CANADA, PROUD COLLABORATOR

Dave McDonough, superintendent, Banff Field Unit
Susan Kennard, manager, Heritage Programs
Greg Joyce, site manager
Heather Walter, product development officer
Anne Frick, promotions and non personal media officer
Amar Athwal, interpretation supervisor

Gareth McKay, interpretation supervisor
Lou Doyon, summer student, Promotions and Special Events
Banff Field Unit Heritage Presenters
Banff Field Unit Cleaning Staff

THE BANFF CENTRE

THEATRE ARTS DEPARTMENT

PRODUCING

Casey Prescott, acting director/associate director, producing
Héloïse Veillette, program coordinator
Robina Cook, assistant producer/coordinator and company manager for the Open Space: Opera in the 21st Century program
David Cseke, assistant presenter/coordinator
Jane MacDonald, front of house manager

OPERATIONS

Susan Adams, manager of operations
Constance Brill, administrative assistant
Allanah Bellai, operations coordinator
Robyn Pawlow, festival assistant

PRODUCTION

John Avery, director of production
Carolina Rangel Sánchez, production management*
Murray Palmer, technical director
Gregory Monforton, production technician
Lisa Kotthoff Jürgensen, technical direction*
Stuart Grant, technical direction*

LIGHTING

Matt Flawn, head of lighting
Darrell Shaw, assistant head of lighting
Thomas Giroux, lighting technician
Jason Schwarz, lighting technician
Patrick Smith, lighting technician
Lucy Edelstein, lighting technician*
Nattaporn Leelapisut, lighting technician*

STAGE CARPENTRY

Christopher MacDonald, head of staging/crew chief
Bruce McComb, assistant head of staging
Gryphen Colling, staging technician
Kirsten Conroy, staging technician*
Leor Katzev, staging technician*
Kakki Peter, staging technician*
Brett Rayner, staging technician*

SOUND

Lyle Fish, head of sound
Charles Culver, assistant head of sound
Peter Kwong, sound technician
Holly Curtis, sound technician*
Alejandro Goldstein, sound technician*
Jordan Walder, sound technician*

PROJECTION

Joel Adria, projection technologist
Amelia Scott, projection technologist*

SCENIC SHOP

Robert Rombough, construction coordinator
Chris Hayes, scenic carpenter
Serge Menard, scenic carpenter
Michael Slemmon, scenic carpenter*

SCENIC PAINT

Andrea Steinwand, head scenic artist
Taylor Dyon, scenic artist*

PROPS

Bryn Finer, head of props
Eva Kuo, props artisan*
Jessica MacDuff, props artisan*

WARDROBE

Patsy Thomas, head of wardrobe
Barb Markert, assistant head of wardrobe
Judith Darough, cutter
Miho Maeno-McGrath, stitcher
Michelle Vanderheyden, first hand
Anastasia Vogl, stitcher
Judy Mazey, wardrobe technician*
Johanna Samuelson, wardrobe technician*
MacKenzie Martin, wardrobe technician*
Grace Batten, wardrobe technician*
Sarah Baxter, wardrobe technician*

WIGS AND MAKEUP

Carol Chambers, head of wigs and makeup
Talore Peterson, wigs and makeup artist*
Cristina Woods, wigs and makeup artist*
Sarah Spreen Horne, wigs and makeup artist*

BOOTS AND SHOES

Karen Beames, head of boots and shoes
Kathryn Neuman, boots and shoes technician*

MILLINERY

Helen Flower, head of millinery
Victoria Banjavcic, millinery artist*

*Participant in the Theatre Production, Design, and Stage Management Programs

OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM FACULTY

Joel Ivany

PROGRAM DIRECTOR/STAGE DIRECTOR, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

ARTISTIC DIRECTOR, AGAINST THE GRAIN THEATRE

Christopher Mokrzewski

MUSIC DIRECTOR, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

MUSIC DIRECTOR, AGAINST THE GRAIN THEATRE

Alexander Neef

GUEST FACULTY, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

GENERAL DIRECTOR, CANADIAN OPERA COMPANY

Johannes Debus

GUEST FACULTY, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

MUSIC DIRECTOR, CANADIAN OPERA COMPANY

Nina Draganic

ARTISTIC LIAISON / DIRECTOR OF PROGRAMMING, CANADIAN OPERA COMPANY

Stephen Hargreaves

ASSOCIATE MUSIC DIRECTOR/CONDUCTOR, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

Russell Braun

VOICE FACULTY, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

Jenna Douglas

RÉPÉTITEUR/COACH, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

Daniel MacIvor

PERFORMANCE PRACTICE, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

Judith Forst

VOICE FACULTY, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

Timothy Noble

VOICE FACULTY, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

Karl Sine

FIGHT CHOREOGRAPHER, THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

DESIGN AND STAGE MANAGEMENT

Patrick Du Wors
SET/PROPS/COSTUME DESIGNER

Jason Hand
LIGHTING DESIGNER

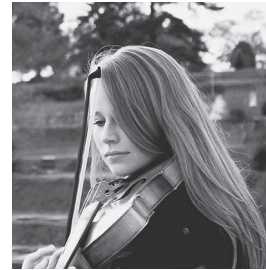
Theresa Tsang
STAGE MANAGER†

Caitlyn Albanese
ASSISTANT STAGE MANAGER*

Elizabeth Emmerton
ASSISTANT STAGE MANAGER*

† Appearing courtesy of: Canadian Actors' Equity Association

*Participant in the Theatre Production, Design, and Stage Management Programs



Jessica Pickersgill (Viola)

Jessica Pickersgill of Victoria, Canada, is a recent graduate of the Robert McDuffie Center for Strings where she studied with Rebecca Albers and Lawrence Dutton. She has won numerous solo, duet and chamber music competitions including the Louis Shermann Concerto Competition, and the Roberto and Mary Woods Scholarship Competition. She has performed on many stages including New York, Rome, and St Petersburg, and is preparing to pursue a Master's degree at the New England Conservatory of Music under Dimitri Murrath.



Emma Schmiedecke (Cello)

Emma Schmiedecke is a graduate of the Bard Conservatory of Music, studying under Peter Wiley, Luis Garcia-Renart and Sophie Shao. Summer festivals include Round Top Festival Institute, Bowdoin International Music Festival, Heifetz International Summer Music Institute, Summit Music Festival, and Oxford Cello School where she was the Christopher Bunting Scholar two years consecutively. As guest soloist Emma has performed with the Woodstock Chamber Orchestra, Bergen Philharmonic and Bravura Philharmonic. This fall she will be attending the Glenn Gould School of The Royal Conservatory.

MUSICIANS



Johnna Wu (Violin)

Johnna Wu resides in New York City where she is pursuing a Master's of Music degree in violin performance at The Juilliard School. She graduated from Columbia University with a B.A. in Biology and Music, where her fellow students inspired her to curate a year-long series of ten concerts for the Morningside Heights community that intended to use musical performances as unifying places for people of all artistic and intellectual backgrounds.



Danny TzuTi Chang (Violin)

Violinist Danny TzuTi Chang is a prize winner of both the Taiwan National Music Competition and The Seventh Annual Academy of Taiwan Strings Violin Competition in addition to winning various local competitions over the years. He has also received the acceptance of The Third Music Talent Bank held by Council for Cultural Affairs. TzuTi has also appeared as a soloist, performing Tchaikovsky, Sibelius, and Paganini Violin Concertos with orchestras. TzuTi is currently working towards a Bachelor's degree at the Juilliard School under Lara Lev.

Follow on twitter @violin625

CAST OF CHARACTERS

Anna

BETTY WAYNE ALLISON †

Michael 'The Commander' Bridge

JOHN AVEY †

Leporello

JEREMY BOWES †

Zerlina

MICHAELA DICKEY

Masetto

AARON DURAND †

Elvira

MIRIAM KHALIL †

Uncle John

CAMERON MCPHAIL †

Ottavio

CONRAD SIEBERT †

† Appearing courtesy of:
Canadian Actors' Equity Association

SUPERNUMERARIES

LAURA HÄBERLI (SWITZERLAND)

CLAUDIO SACHAR (GERMANY)

ALEXANDRE FAURE (FRANCE)

Appearing courtesy of:
Parks Canada, Proud Partner,
Summer Volunteer program

MUSICIANS

Conductor/Pianist
STEPHEN HARGREAVES

Pianist
JENNA DOUGLAS

Violin I
JOHNNA WU*

Violin II
DANNY TZU-TI CHANG*

Viola
JESSICA PICKERSGILL*

Cello
EMMA SCHMIEDECKE*

*Participants from the
Masterclass for Strings & Winds

In the Fall of 2014, Mr. McPhail will make three more debuts in concert engagements with the Johnstown Symphony, The Florida Symphony for CARMINA BURANA and Handel's MESSIAH with The Edmonton Symphony.

Mr. McPhail completed his Master of Music Degree at the Yale University School of Music in 2012, where his roles with Yale Opera included Guglielmo in COSÌ FAN TUTTE and Tarquinius in THE RAPE OF LUCRETIA. He also recently performed Nick Shadow in THE RAKE'S PROGRESS as a fellow at Music Academy of the West.

Cameron McPhail holds both an Artist Diploma in Voice and a Bachelor's Degree in Economics from The University of British Columbia. In 2014, he won The George London Award for a Canadian Singer at the George London Foundation Competition. In addition, Mr. McPhail has won multiple awards from the Gerda Lissner Foundation International Voice Competition and 2nd place in both the Great Lakes and New England Regional Finals of the Metropolitan Opera National Council Auditions.

Follow on twitter @Cameron_McPhail



Conrad Siebert (Tenor)
RUBY MERCER OPERA AWARD

Tenor Conrad Siebert spent his childhood in Colombia and returned to the Canadian prairies where he studied philosophy and music before pursuing his performance career. Since then he has portrayed the roles of Nemorino in L'ELISIR D'AMORE (Centre for Opera Studies in Italy), Ramiro in LA CENERENTOLA (OperaNuova), Alfred in DIE FLEDERMAUS (OperaNuova), and Frederic in THE PIRATES OF PENZANCE (G&S Society of Winnipeg). He recently graduated from the University of Toronto Opera School, where he was Peter Quint in Britten's TURN OF THE SCREW and Tancredi in an adaptation of Monteverdi excerpts directed by Tim Albery. Most recently, he was Fernando in Granados' GOYESCAS with OperaFive. His affinity to the baroque style has also led to various engagements - first in Winnipeg with the Winnipeg Symphony Orchestra, Canzona, Musik Barock, Musical Offering, Camerata Nuova, and the Professor Bach Project; and recently in Toronto with Tafelmusik (Institute) and the Orpheus Choir. Credits include Mozart's REQUIEM, Bach's MAGNIFICAT, Handel's MESSIAH, M. Praetorius' CHRISTMAS MASS, Richard Einhorn's VOICES OF LIGHT, and Beethoven's MASS IN C.

Follow on twitter @conradsiebert



Miriam Khalil (Soprano)

T.C. HARGRAVE SCHOLARSHIP
IN VOICE ENDOWMENT

Praised for her alluring stage presence and distinctive vocal tone, Lebanese-Canadian soprano Miriam Khalil is described as being “a lush lyric with spinto overtones” (Opera Canada) and “on the road to future greatness” (Classical 96.3 FM). Credits include Almirena in HANDEL’S RINALDO AND CLEOPATRA IN GIULIO CESARE, both with Glyndebourne Festival Opera, UK; Mimi in LA BOHÈME with Opera Hamilton and Against the Grain Theatre (AtG), Musetta in LA BOHÈME with Edmonton Opera; Susanna in LE NOZZE DI FIGARO with Pacific Opera Victoria, Opera Lyra Ottawa and AtG; The Governess in THE TURN OF THE SCREW with AtG; and an Opera Gala with The Hamilton Philharmonic Orchestra. She was heard recently as Mélisande in PELLÉAS ET MÉLISANDE with AtG, Thunder Bay Symphony in Haydn’s MASS IN TIME OF WAR, made her debut with Opéra de Montréal in their annual Gala and sang Beethoven’s SYMPHONY NO. 9 with Symphony Nova Scotia. An alumna of the Canadian Opera Company Ensemble Studio, she also holds degrees from The Glenn Gould School and the University of Ottawa. In 2007 she won first place in the Metropolitan Opera National Council auditions, Great Lakes Region, and is a previous member of both The Steans Institute for Young Artists at

Ravinia and the Britten-Pears Young Artist program, UK. As a founding member of AtG, she is excited to help shape Canada’s most exciting young opera company. Upcoming is her recital tour with Debut Atlantic.

Follow on twitter @SongbirdKhalil



Cameron McPhail (Baritone)

MIDSUMMER BALL SCHOLARSHIP FOR OPERA

Canadian baritone Cameron McPhail joined the Canadian Opera Company for the 2012-13 season as a member of the Ensemble Studio where he made his company debut as Premiere Officier in Poulenc’s DIALOGUES DES CARMELITES. During the 2013-14 season he returned to Canadian Opera Company with mainstage appearances as Schaunard in LA BOHÈME, Guglielmo in COSÌ FAN TUTTE; along with covering Ned Keene in PETER GRIMES, The Duke of Nottingham in ROBERTO DEVEREUX and Silvano in UN BALLO IN MASCHERA. Summer of 2014 engagements consisted of Marcello in LA BOHEME with Opera on the Avalon directed by Michael Cavanagh, the title role in a new production of DON GIOVANNI with The Banff Centre Banff Summer Arts Festival/ Against the Grain Theatre, a recital of song and opera arias in Brandon MB and his Festival de Lanaudière debut as soloist for CARMINA BURANA.

PARTICIPATE IN THE CONVERSATION

Did you bring your smart phone? Tweet us and post photos of the pre-show, intermission, and post show and use #UNCLEJOHN. No flash please by consideration to our performers.

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<https://www.facebook.com/hashtag/unclejohn>

<https://www.facebook.com/AtGtheatre>

<http://www.youtube.com/user/TheBanffCentre>

<http://atg.schmopera.com>

SYNOPSIS

ACT 1

The Cave and Basin is being transformed by Bridge Party Rentals, run by Michael "The Commander" Bridge, for a wedding. Masetto and Zerlina are finally tying the knot.

Two mystery men have arrived early to crash the wedding. Uncle John immediately sets his sights on Anna ("The Commander's" daughter). Anna flees as her dad happens upon both her and Uncle John. A fistfight ensues bringing grave consequences to "The Commander". Uncle John and Wingman Leporello must align their stories. Anna returns with boyfriend Ottavio who calls in the paramedics to deal with the body. Promising that he'll use all of his powers in Parks Canada, Ottavio promises to find the cause of her father's death.

Meanwhile Elvira has arrived, quite distracted, for the wedding of her good friend Zerlina. She has not been able to rid her mind of her last boyfriend, a man she was desperately in love with. Uncle John pounces, just as Elvira realizes who it is. Uncle John, seeing that it was perhaps not in his best interests, leaves her with Leporello who shares with her all of Uncle John's social connections to various women on Twitter, facebook and LinkedIn.

As they both exit, Masetto and Zerlina enter. The engaged couple from Calgary is excited to see how the decorating is progressing. Uncle John zeros in on the beautiful, youthful bride and engages Leporello to distract Masetto while he turns his "Uncle" charms on Zerlina. It works until Elvira storms back in. She makes it pretty clear to Uncle John that he must back away from the beautiful young bride-to-be.

Anna and Ottavio re-enter seeking answers about the events around her father's death. Anna recognizes her spurned lover but doesn't know why he's still around. Again, Elvira returns warning them both about Uncle John.

Elvira and Uncle John exit, leaving Anna with the sense that Uncle John has caused the death of her father. She demands vengeance from Ottavio.

Uncle John, sensing that things are not going to plan decides to spend some cash and start the party a little earlier than everyone expected.

Masetto, still stunned at what had happened earlier with Uncle John and Zerlina, listens as Zerlina convinces him that all is fine and they're going to enjoy their wedding.

Just as energies are uplifted, Uncle John announces that the party is ready to start and invites everyone to join in.

from McGill University and a BMus from The University of British Columbia. Most recently, Michaela performed the roles of Hermia in Britten's A MIDSUMMER NIGHT'S DREAM and Tolomeo in Handel's CESARE IN EGITTO.

Other recent credits include Goffredo in Opera McGill's production of Handel's RINALDO and Prison Matron in the Canadian Premiere of John Musto's VOLPONE. Past credits include Nutrice in Claudio Monteverdi's L'INCORONAZIONE DI POPPEA, Mrs. Grose in Benjamin Britten's TURN OF THE SCREW, Cherubino in Mozart's LE NOZZE DI FIGARO, Béatrice in Berlioz's BÉATRICE ET BÉNÉDICT, Dorothee in Massenet's CENDRILLON, Hansel in Humperdinck's HANSEL AND GRETEL and Sorella Infermiera in Puccini's SUOR ANGELICA.

While studying music in Victoria, Michaela performed the role of Nikki in Pacific Opera of Victoria Young Artist program's 2008 production of James Rolfe's ELIJAH'S KITE – a contemporary Canadian opera for the schools addressing issues with bullying.

Follow on twitter @MichaelaDickey



Aaron Durand (Baritone)

HAROLD DOUGLAS BROWN ENDOWMENT/EILEEN HIGGIN CALGARY THEATRE SINGERS ENDOWMENT

An enthusiastic, often over-caffeinated baritone hailing from 100 Mile House, Aaron Durand began vocal training at age nine, but knew nothing of opera until a chance viewing of CARMEN. Consumed by the incredible music, Aaron went on to complete a M.Mus at UBC, majoring in opera performance. In 2012, he joined Vancouver Opera's Yulanda M. Faris program, performing roles in several mainstage productions, including LA BOHÈME, ALBERT HERRING, and DON GIOVANNI. Upcoming engagements include Le Dancaire in Vancouver Opera's CARMEN and Fiorello/ Sergeant in Edmonton Opera's IL BARBIERE DI SIVIGLIA.

Follow on twitter @Gingervanni

John has enjoyed particular success in the title role of RIGOLETTO and as Baron Scarpia in TOSCA with both Pacific Opera and Orchestra London. He has performed on CBC Radio in such works as Vaughn Williams' the FIVE MYSTICAL SONGS, the Verdi REQUIEM with the Vancouver Symphony while for CBC TV, Avey sang the world television premiere of THE SPIRIT OF HAIDA GWAI broadcast on their series "Opening Night." No stranger to the concert stage, his repertoire includes the requiems of Verdi, Brahms and Fauré, Orff's CARMINA BURANA and the major concert works of Beethoven, Handel and Haydn. Avey's versatility is often shown in evenings devoted to the music of Lerner and Loewe, Rodgers and Hammerstein, Jerome Kern, Sigmund Romberg and Andrew Lloyd Webber.



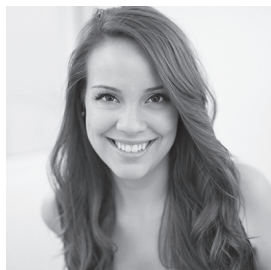
Jeremy Bowes (Bass)

DAVID SPENCER EMERGING
VOCALISTS ENDOWMENT FUND

Born in Victoria, Canada, bass Jeremy Bowes recently finished two seasons with the Sächsische Staatsoper Dresden. He has been described as, "a promising bass whose, I rage, I melt, I burn, was a highlight of the evening... [he is] easy on all the senses and moves with natural chemistry onstage..." Montreal Gazette. His roles with the Semperoper included Colline in Puccini's LA BOHÈME, Zuniga in Bizet's CARMEN, The King in Cui's DER GESTIEFELTE

KATER and the Warden in Heggie's DEAD MAN WALKING. In the spring of 2010 he graduated from Yale with a Masters in Music where he received his principle vocal training from Richard Cross. While at Yale he performed the roles of Figaro in Mozart's LE NOZZE DI FIGARO, Sarastro, Second Armed Guard and The Speaker in Mozart's DIE ZAUBERFLÖTE, The Bonze in Stravinsky's LE ROSSIGNOL as well as the Bass solo in Verdi's REQUIEM with the Yale Symphony Orchestra. He also appeared as Luka in William Walton's THE BEAR IN THE ISCHIA summer music festival in Napoli, Italy. He recently made his hometown operatic debut in Victoria, British Columbia as Pistola in Pacific Opera Victoria's production of Verdi's Falstaff. He looks forward to productions of NABUCCO with Opéra de Montréal, #UNCLEJOHN with Against the Grain Theatre and a return to Pacific Opera Victoria in MADAMA BUTTERFLY.

Follow on twitter @BowesJeremy



Michaela Dickey (Mezzo-Soprano)

DAVID SPENCER EMERGING
VOCALISTS ENDOWMENT FUND

Mezzo-soprano Michaela Dickey, from 100 Mile House BC, is currently living and performing in Montreal, QC. She is completing an ADip in Voice & Opera Performance at McGill University, and also holds an MMus

ACT 2

Leporello threatens to leave his friend unless Uncle John can get his act together. Elvira is still struggling with her love for Uncle. Texting ensues and Uncle John hands over his phone to Leporello telling him to take care of it.

Masetto reappears ready to fight with the man responsible for ruining his wedding and upsetting his bride-to-be. Uncle John distracts Masetto just long enough and then beats him for threatening him. Zerlina walks in, finds her fiancée pummeled and promises healing.

A man-hunt is on and GPS leads them to Leporello (whom they think is Uncle John). Leporello manages to escape before they realize what has happened. Ottavio, decides to go above the law to fight for Anna.

As Leporello and Uncle John catch up, John starts talking to a voice that he hears (Leporello does not). Uncle John exits convinced that the dead Michael Bridge will return for dinner.

Uncle John returns hoping to meet the man whom he killed.

ENDOWMENTS & SCHOLARSHIPS

PARTICIPANTS IN THE THEATRE PRODUCTION, DESIGN, AND STAGE MANAGEMENT PROGRAMS

Albanese, Ms. Caitlyn
COCA-COLA ARTISTS AWARDS

Banjavcic, Ms. Victoria
MIDSUMMER BALL SCHOLARSHIP FOR THEATRE

Curtis, Ms. Holly
BARBARA AND JOHN POOLE ENDOWMENT

Dyon, Ms. Taylor
THE BANFF CENTRE ARTISTS' AWARDS

Edelstein, Ms. Lucy
IBM THEATRE CRAFTS ENDOWMENT

Emmerton, Ms. Elizabeth
SIR MARK TURNER MEMORIAL SCHOLARSHIPS ENDOWMENT

Goldstein, Mr. Alejandro
RUTH AND WES VAN DUSEN ENDOWMENT

Grant, Mr. Stuart
SUNWAPTA BROADCASTING LIMITED ENDOWMENT

Jurgensen Kotthoff, Ms. Lisa
IAN S. LEE MEMORIAL ENDOWMENT

Katzev, Mr. Leor
HUSKY ENERGY ARTIST AWARDS

Kuo, Ms. Eva
GERTRUDE AND ERNEST E. POOLE ENDOWMENT

Macduff, Ms. Jessica
SUSAN SIVERSKY MEMORIAL ENDOWMENT

Martin, Ms. Mackenzie
MAXINE AND JACK WEBER ENDOWMENT

Mazey, Ms. Judy
CAROLYN TAVENDER ENDOWMENT

Neuman, Ms. Kathryn
RBC MIDSUMMER BALL SCHOLARSHIPS

Peterson, Ms. Talore
CANADIAN PACIFIC HOTELS ENDOWMENT #1

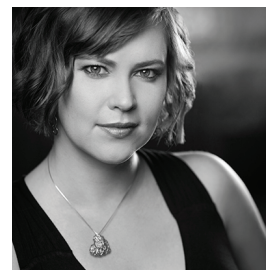
Samuelson, Ms. Johanna
LASZLO L. FUNTEK ENDOWMENT

Slemon, Mr. Michael
BARBARA GYURKA AWARD FOR TECHNICAL ACHIEVEMENT

SpreenHorne, Ms. Sarah
GREG RUDEL/ANDREW SHEPHERD MEMORIAL ENDOWMENT

Woods, Ms. Cristina
ANJULIN ENDOWMENT

SINGERS



Betty Wayne Allison (Soprano)

DAVID SPENCER EMERGING VOCALISTS ENDOWMENT FUND

Soprano Betty Wayne Allison is becoming known to audiences as one who "combines it all — voice, acting ability, presence and beauty-- in one highly impressive package" (Toronto Sun). Based out of her home in British Columbia, she is the product of the Canadian Opera Company's Ensemble. Major credits to her name include the world premiere of MARY'S WEDDING with Pacific Opera Victoria; the title role in Floyd's SUSANNAH with Florentine Opera; Alice in Verdi's FALSTAFF with L'Opéra Théâtre de Metz Métropole; and Rosalinde in DIE FLEDERMAUS with Edmonton Opera. Early roles in the COC Ensemble include Fiordiligi COSÌ FAN TUTTE, Donna Anna DON GIOVANNI, and Turnspit RUSALKA.

Betty has performed a versatile repertoire, demonstrating her natural ability and talent from the Countess LE NOZZE DI FIGARO and Tatiana EUGENE ONEGIN to Vixen CUNNING LITTLE VIXEN and Miss Jessel TURN OF THE SCREW. Betty is equally comfortable on the concert stage, with her rich and florid interpretation of pieces such as Symphony VIII by Mahler, Brahms' Requiem and

Gubaidulia's GALGENLIEDER A 3. For further information, please visit www.bettywayneallison.com

Follow on twitter @BettyWayne



John Avey (Baritone)

ANNIE ROMANCHUK ENDOWMENT

John Avey is a well-known, experienced and respected member of Canada's baritone fraternity, whose repertoire encompasses a wide range of major operatic and concert works. He has sung with all of Canada's leading opera companies and most of its major orchestras as well as performances in the United States and Europe. He made his Metropolitan Opera debut as Enrico in LUCIA DI LAMMERMOOR under Sir Charles Mackerras subsequently appearing there as Germont in Verdi's LA TRAVIATA, a role he has sung with the opera companies of Arizona, Calgary, Montreal and Vancouver.

Career highlights include Peneios in Richard Strauss' DAPHNE with the New York City Opera, Rimsky-Korsakov's MOZART AND SALIERI with the Vancouver and Calgary Symphonies as well as the title role of THE MIKADO in Brian Macdonald's legendary production at the Stratford Festival and on tour.



Theresa Tsang

A native of Vancouver, BC, Theresa returns to The Banff Centre for a fourth year as the Faculty Stage Manager for the Opera program. Heading into her 19th season on the stage management team for Vancouver Opera, Theresa has also worked closely with The University of British Columbia in the Theatre Department as a guest lecturer, and in the School of Music's Opera program as a stage manager. Other stage management credits include *THERÈSE* and *LA NAVARRAISE* for Wexford Festival Opera in Ireland, and the national tour of *GATHERING LIGHT* for Vancouver's Raven Spirit Dance. Upcoming projects include stage managing Kevin Puts's *SILENT NIGHT* for Wexford Festival Opera and *DIE FLEDERMAUS* and *SWEENEY TODD* for Vancouver Opera's 2014/2015 season. Theresa is a graduate of the University of British Columbia's Technical Theatre and Design program.

PARTICIPANTS IN THE BANFF CENTRE OPEN SPACE: OPERA IN THE 21ST CENTURY PROGRAM

Allison, Ms. Betty Wayne

**DAVID SPENCER EMERGING VOCALISTS
ENDOWMENT FUND**

Avey, Mr. John

ANNIE ROMANCHUK ENDOWMENT

Bowes, Mr. Jeremy

**DAVID SPENCER EMERGING VOCALISTS
ENDOWMENT FUND**

Dickey, Ms. Michaela

**DAVID SPENCER EMERGING VOCALISTS
ENDOWMENT FUND**

Durand, Mr. Aaron

HAROLD DOUGLAS BROWN ENDOWMENT

Durand, Mr. Aaron

**EILEEN HIGGIN CALGARY THEATRE
SINGERS ENDOWMENT**

Khalil, Ms. Miriam

**T.C. HARGRAVE SCHOLARSHIP IN VOICE
ENDOWMENT**

McPhail, Mr. Cameron

**MIDSUMMER BALL SCHOLARSHIP
FOR OPERA**

Siebert, Mr. Conrad

RUBY MERCER OPERA AWARD

FACULTY AND PRODUCTION TEAM



Russell Braun

Russell Braun's intelligent and thoughtful portrayals of Chou En-lai, Billy Budd, Prince Andrei, Figaro, Papageno, Count Almaviva, Don Giovanni, Pelléas, Eugene Onegin, and The Traveller have captivated audiences at the Metropolitan Opera in New York, l'Opéra de Paris, the State Opera in Vienna, the Royal Opera, Covent Garden, the Los Angeles Opera, La Scala in Milan, the Salzburg or the Glyndebourne Festival. Upcoming engagements include a return to Ottawa for the 2014 Chamber Music Festival, a recital in Banff and concerts with the Montreal Symphony, the Vancouver Symphony, the Calgary Philharmonic, the Charlotte Symphony and performances with the Canadian Opera Company and the Metropolitan Opera. His discography features the Grammy-nominated DAS LIED VON DER ERDE (Dorian), Juno winners MOZART ARIE E DUETTI (CBC) and APOLLO E DAPHNE, and Juno nominee WINTERREISE (CBC). His most recent recording, entitled WAGNER – DER FLIEGENDE HOLLÄNDER / DIETSCH – LE VAISSEAU FANTÔME (NAÏVE) received an International Opera Award nomination. DVD's include the Salzburg Festival's ROMEO ET JULIETTE, DIDO AND

AENEAS, NIXON IN CHINA (Nonesuch), CAPRICCIO (Decca) and Alexina Louie's comic opera BURNT TOAST.



Johannes Debus

German-born conductor Johannes Debus was appointed Music Director of the Canadian Opera Company in 2009, having already established himself in many of the great opera houses and festivals of Europe. Born in 1974 in southwest Germany, Debus spent his early years playing piano, organ, violin, and singing in the cathedral choir. He attended the Hamburg Conservatory where he studied conducting, but it was not until he began work at the Frankfurt Opera as a pianist, coach, and assistant conductor that his interest in opera was sparked. He went on to spend over 10 years with the company, eventually becoming resident conductor there.

Johannes Debus made his COC debut in 2008 conducting *War and Peace*, about which *Toronto Star* critic John Terauds wrote "It is hard to imagine anyone doing better justice to the music." Mr. Debus made such an impression on the orchestra, chorus and company that COC General Director Alexander Neef offered him the position of Music

writing the music and lyrics for his first musical, *ALAMO*, which premiered at a public workshop performance at Indiana University in the spring of 2012 and will hopefully be headed to Broadway in the not too distant future.

In the fall of 2013 Professor Noble will begin his fifteenth year at the Jacobs School of Music, where he was elevated in rank from full professor to Distinguished Professor of Music in 2004. He presently serves as a vocal trainer for the Canadian Opera Company and the Highlands Opera Studio in Haliburton, Ontario, and is in high demand as a clinician and adjudicator throughout North America.

Noble's students, have won the Metropolitan Opera Council Auditions at the district, regional, semi-final and grand finals levels, the Palm Beach Competition, the George London Competition, the Liederkrantz Competition, the Bel Canto Competition, the Orpheus Competition and the Matinee Musicale. During the summer of 2009, his student, Jordan Bisch, won second prize of \$20,000 in Plácido Domingo's Operalia International Competition, and Michael Brandenburg recently was a winner of the MONC Finals at the Metropolitan Opera and the Bel Canto Competition in Chicago.

Professor Noble's students hold or have held positions with virtually every young artist program in North America. His students have also gone on to appear in major roles with the Metropolitan Opera, San Francisco Opera, New York City Opera, Central City Opera, Fr. Worth Opera, Sarasota Opera, San Diego Opera, the Glyndebourne Festival, Canadian Opera, Zurich Opera, Cologne Opera, Canadian Opera and the Chicago Lyric Opera.



Karl Sine

Karl Sine works as an actor, director and is a certified fight instructor with the Academy of Fight Directors Canada. He wishes to thank his beautiful wife Lindsey and his two children Olivia and Charlie.

Selected Fight Direction credits: HURON BRIDE (Vertigo Theatre) TITUS, LAND OF THE DEAD (GZT/Hit&Myth/TSC) HAMLET, RICHARD III, MACBETH, TAMING OF THE SCHREW, ROMEO AND JULIET (TSC), THE MOTHER F'ER WITH THE HAT (ATP), THE MOUNTAIN TOP, THE GREAT GATSBY (TC), THE NOTORIOUS RIGHT ROBERT AND HIS RIGHT ROBBER BRIDE (Caravan), SHE HAS A NAME (Burnt Thicket Theatre), JEREMY DE BERGERAC (Forte Musical Theatre).

Selected Acting Credits: WILLIAM SHAKESPEARE'S LAND OF THE DEAD (GZT/Hit&Myth/TSC); PRIDE AND PREJUDICE, ENRON, A CHRISTMAS CAROL (2011,2013), MUCH ADO ABOUT NOTHING (TC); QUEEN MILLI OF GALT, MARY'S WEDDING, OLIVER, THE LION THE WITCH AND THE WARDROBE (Rosebud).

Awards: 2014 Betty Mitchell Nomination for Best Fight Direction, 2013 Betty Mitchell award winner for Land of the Dead, 2012 Recipient of the Jean-Pierre Fournier Fellowship Award, 2011 Betty Mitchell Nominee (Fight Direction for MACBETH)

Follow on twitter @karlsine



Alexander Neef

Alexander Neef, appointed General Director of the Canadian Opera Company in June 2008, has worked with some of the most prestigious arts organizations in the world.

His career as an artistic administrator has taken him from the Salzburg Festival to the RuhrTriennale in Germany, Opéra national de Paris and New York City Opera, to leading the Canadian Opera Company, Canada's largest opera company and one of the most important in North America. The Director of Casting for Opéra national de Paris from August 2004 to September 2008, Mr. Neef was one of Gerard Mortier's closest collaborators and was instrumental in the production of over 80 operas. In addition to his role at Opéra national de Paris, in March 2007, Mr. Neef joined Gerard Mortier as Mortier prepared for his tenure at New York City Opera.

Previously, Mr. Neef was a member of the artistic administration at the RuhrTriennale, a three-year, multi-disciplinary festival in the Ruhr region of Germany where he was responsible for opera, theatre, and dance productions as well as concerts and events. Prior to his tenure at the RuhrTriennale, he spent two seasons at the Salzburg Festival as a production manager with the artistic administration.

Mr. Neef has a master of arts from Eberhard Karls University of Tübingen where he studied Latin Philology and Modern History.

Follow on twitter @alexanderncoc



Timothy Noble

Baritone Timothy Noble has enjoyed an international vocal career spanning fifty years. He has performed over fifty leading roles in major opera houses around the world including the Metropolitan Opera, Chicago Lyric Opera, San Francisco Opera, La Fenice in Venice, Netherlands Opera and the Glyndebourne Festival. He has also debuted four world premieres, including Philip Glass' *THE VOYAGE* for the Metropolitan Opera. He has performed as baritone soloist with London Philharmonic, Concertgebouw Orchestra, Chicago Symphony, Cleveland Orchestra, and the Cincinnati Symphony, to name a few, and appeared at venues such as Carnegie Hall, Hollywood Bowl and the Ravinia Festival. His operatic/concert collaborations include some of the great maestri of the last half century, including James Levine, Sir Georg Solti, Riccardo Chailly, James Conlon and Nello Santi. Professor Noble also toured with Fred Waring and the Pennsylvanians for seven years as soloist, arranger, rehearsal conductor and percussionist, appeared on Broadway in the 1972 production of *THE SELLING OF THE PRESIDENT*, numerous television shows such as *ED SULLIVAN* and *MIKE DOUGLAS*, and received a Grammy nomination for his performance of Harold Hill in the Telarc recording of *THE MUSIC MAN*. Noble also recently completed a twenty year project of

Director almost immediately following his debut: "I realized that we not only had a remarkable talent here, but one who has truly exceptional chemistry with the performers. Johannes has a very rare rapport with the musicians and the whole company," Neef said. Johannes Debus was officially appointed COC Music Director in January 2009.

In addition to winning the love and respect of his colleagues, Mr. Debus has captivated Toronto and international critics alike in his nearly four seasons since his appointment. Just one example of the rave reviews came during Mr. Debus's most recent appearance on the COC podium, conducting his first *Tristan und Isolde*. *Toronto Star* critic Richard Ouzounian praised Mr. Debus for "[leading] his orchestra masterfully, sending out wave after wave of sound without ever degenerating into bombast...and [infusing] the score with a delicacy that allows us to feel the way that the greatest emotions begin by setting off tiny reverberations in our spirit."

In addition to his work on the COC's mainstage productions, Mr. Debus is passionately committed to promoting and showcasing the musicians of the COC Orchestra. Now in its second year, Mr. Debus created a five-concert mini-festival as part of the Free Concert Series in the Richard Bradshaw Amphitheatre. These concerts allow the orchestra musicians to shine in performances of chamber works that range from Baroque to contemporary.

When he is not conducting at the COC, Mr. Debus is very active with international engagements that include appearances with the orchestras

of Boston, Cleveland and Toronto, at the Spoleto and Tanglewood Festivals, and at opera companies that include San Francisco, Berlin Staatsoper, and Bayerische Staatsoper, among many others. Mr. Debus lives in Toronto and keeps a second home in Berlin. In his spare time, he is an avid runner and cyclist.

Mr. Debus returns to the COC podium in April 2013 to conduct R. Strauss's *SALOME* and Poulenc's *DIALOGUES DES CARMÉLITES*, and, in the 2013/2014 season, conducts Britten's *PETER GRIMES*, Mozart's *COSÌ FAN TUTTE* and Massenet's *DON QUICHOTTE*.

Johannes Debus's contract as COC Music Director was recently extended through to 2016/2017.



Jenna Douglas

Pianist and coach Jenna Douglas is a rising figure in Canada's operatic scene. She is a graduate of the Canadian Opera Company Ensemble Studio Program, and joined the COC's music staff for their 2013 production of *PETER GRIMES*. Jenna has also collaborated with Against the Grain Theatre *ATG'S MESSIAH*,

Highlands Opera Studio BRITTENANIA: A CELEBRATION OF BENJAMIN BRITTEN, Opera on the Avalon DIE ZAUBERFLÖTE, Toronto Operetta Theatre THE MERRY WIDOW, Oberlin Opera Theater LA CLEMENZA DI TITO, EXERCISES DE STYLE and UWOpera STREET SCENE. A supporter of youth outreach programs, Jenna worked with the COC's Summer Youth Intensive Program, and has toured childrens' productions throughout Ontario HÄNSEL AND GRETEL, LA SERVA PADRONA.

Jenna held a staff coaching position at Oberlin College Conservatory, where she collaborated with artistic director Jonathon Field on the American premiere of José Evangelista's EXERCISES DE STYLE. Her apprentice positions include San Francisco Opera's Merola Opera Program L'ELISIR D'AMORE, the Crested Butte Music Festival CARMEN and The Banff Centre's Opera as Theatre program FROBISHER. Jenna has had the great fortune to work with the likes of Martin Katz, Warren Jones, Margo Garrett, Kevin Murphy, Martin Isepp, Michael McMahon, Stephen Philcox, John Hess and Liz Upchurch.

Follow on twitter @jennamariapiano



Nina Draganic

Image credit: Danilo Ursini.

Director of Programming; Free Concert Series in the Richard Bradshaw Amphitheatre, Canadian Opera Company

A member of the Canadian Opera Company's senior management team since 2000, Nina Draganic is a seasoned arts administrator with a broad range of experience in artistic programming, concert management and all aspects of artistic administration.

Praised by music critic John Terauds as "the most significant concert presenter in [Toronto] outside of the Toronto Symphony Orchestra," she has made a lasting impact on the COC and the Toronto cultural scene by creating one of the most popular and highly regarded concert series in the city. Established in 2006 with the opening of the Four Seasons Centre for the Performing Arts, the Free Concert Series in the Richard Bradshaw Amphitheatre is widely acclaimed for its diverse and imaginative programming (ranging from vocal, piano and chamber music to jazz, world music and contemporary dance), as well as for the exciting array of artists featured, both emerging talent and established international stars.

Prior to joining the COC, Nina was General Manager of the Canadian Children's Opera Company, Campaign Manager for Artsmarketing Services,

TOKYO, THE BEST BROTHERS and his work has been translated into Portuguese, Spanish, Czech, German and Japanese and most recently his play HIS GREATNESS was translated into French by the celebrated Québec playwright Michel Tremblay. With Daniel Brooks he created the solo shows HOUSE, HERE LIES HENRY, MONSTER, CUL-DE-SAC, THIS IS WHAT HAPPENS NEXT and currently they are working on WHO KILLED SPALDING GRAY? based on MacIvor's personal connection to the American monologist. MacIvor received the Governor General's Literary Award for Drama in 2006 for his collection of PLAYS I STILL LOVE YOU and in 2008 he was awarded the Siminovitch Prize for Theatre. He is also the recipient of an Obie Award and a GLAAD Award for his play *IN ON IT*. MacIvor is currently playwright-in-residence at Tarragon Theatre in Toronto. www.danielmacivor.com



Christopher Mokrzewski

Pianist, vocal coach and conductor Christopher "Topher" Mokrzewski is a founding member and music director of Against the Grain Theatre and resident conductor of Calgary Opera. A 2008 graduate of the Canadian Opera Company Ensemble Studio, he has been described by music critic John Terauds as "one of those bright, eager, whip-smart young artists who could give even the most hardened cynic a jolt of optimism about the future of classical music and

opera" and was named one of CBC Music's "Hot 30 Classical Musicians under 30" in 2013. Topher is frequently sought as a soloist, collaborator and music director. His 2013/2014 season includes serving as assistant conductor and répétiteur for Calgary Opera's productions of Rossini's THE ITALIAN GIRL IN ALGIERS, Wagner's THE FLYING DUTCHMAN and Puccini's MADAME BUTTERFLY in addition to conducting the Emerging Artist's production of Britten's THE RAPE OF LUCRETIA. He also conducts Mozart's THE MAGIC FLUTE at Saskatoon Opera and ATG'S MESSIAH for Against the Grain Theatre. Topher holds multiple degrees in piano performance from the Eastman School of Music, and is a graduate of the Vocal Piano program at the Music Academy of the West in Santa Barbara, California. From a young age he enjoyed success as a solo pianist, performing his first concerto with symphony orchestra at the age of 11. For more information, please visit www.christophermokrzewski.com.

Follow on twitter @tophski

Washington National Opera, Canadian Opera Company, Santa Fe Opera, Utah Opera, Dallas Opera, and Light Opera Works. He hopes to continue his diverse musical loves, allowing the uniqueness of each pursuit to inform and enhance the other. Hargreaves currently resides in Chicago with his wife and two little girls.

Follow on twitter @sbhargreaves



Joel Ivany

Stage director Joel Ivany is the founder and artistic director of Against the Grain Theatre. He recently made his US debut directing MACBETH for Minnesota Opera, he also directed a new production of ALBERT HERRING for the Opera School at the University of Toronto and directed PELLÉAS ET MÉLISANDE for AtG to great acclaim. Other credits include directing COSÌ FAN TUTTE for The Banff Centre, a new production of LES CONTES D'HOFFMANN for Edmonton Opera, associate director for Thaddeus Strassberger's acclaimed production of NABUCCO at both Washington National Opera and Minnesota Opera, revival director of LE NOZZE DI FIGARO at Norwegian National Opera, KNOTTY TOGETHER (a new work composed by Njo Kong Kie and performed in Dublin) and the world premiere of Gavin Bryar's MARILYN FOREVER, based on the life of Marilyn Monroe, in Victoria. Mr.

Ivany holds a music degree from the University of Western Ontario and an artist diploma in opera directing from the University of Toronto. He was a recent finalist and prizewinner in the European Opera-Directing Prize for his concept of Bellini's I CAPULETI E I MONTECCHI with designers Camellia Koo and Jason Hand. He is a Dora Mavor Moore winner for his libretto for Against the Grain Theatre's production of FIGARO'S WEDDING.

Upcoming projects include directing CARMEN for Vancouver Opera and THE THREEPENNY OPERA with the Royal Conservatory of Music. www.joelivany.com

Follow on twitter @joelivany



Daniel MacIvor

Photo credit: Guntar Kravis

Daniel MacIvor is originally from Cape Breton, Nova Scotia and currently lives in Toronto and Avondale, Nova Scotia. From 1987 to 2007 with Sherrie Johnson he ran da da kamera, a respected international touring company that brought his work to Australia, Israel, Europe, the UK, and extensively throughout Canada, and the United States. He has written numerous award-winning theatre productions including SEE BOB RUN, THE SOLDIER DREAMS, YOU ARE HERE, ARIGATO,

Research Assistant at the Free University of Berlin, and a translator and festival coordinator with the Berlin International Film Festival.



Patrick Du Wors

Patrick is an award winning performance designer working in the areas of set, costume and lighting design. In 2013, Patrick was appointed to the faculty of the University of Calgary, School of Creative and Performing Arts. Patrick is also the Curator of the Canadian Exhibition at the 2015 Prague Quadrennial of Performance Design.

Training: BFA (Victoria), MFA (Alberta), Royal Shakespeare Company, The Banff Centre.

Design credits include: GOD OF CARNAGE – Theatre Calgary; FALSETTOS – Acting Up Stage Co., Toronto; FIGARO'S WEDDING – Against the Grain Theatre, Toronto; DEAD MAN'S CELL PHONE – Persephone, Saskatoon; TRUE WEST, MY FAIR LADY, LITTLE SHOP OF HORRORS, FIRE, A STREETCAR NAMED DESIRE, DEATH OF A SALESMAN & AS YOU LIKE IT - Blue Bridge Rep, Victoria; METAMORPHOSES – Globe Theatre, Regina; THE BIRD – Union Eight/Buddies in Bad Times, Toronto; LAST FIVE YEARS – the Grand, London; HUSH – Tarragon, Toronto; BIRD BRAIN– YPT, Toronto; CHASING THE MOMENT – Arcola Theatre, London UK; TURN OF THE SCREW, & A – Belfry, Victoria.

Assistant design credits include: ROYAL SHAKESPEARE COMPANY (RSC) COMPLETE WORKS FESTIVAL SEASON; DIRTY DANCING & CABARET, London West-End; Netherlands Opera; Norwegian National Opera & Royal Opera Covent Garden.

Academic: As a Guest Designer: National Theatre School, Ryerson University; Sheridan College; University of Victoria; George Brown College. As a Course Instructor, York University and the University of Alberta.

Upcoming Projects: THE LAST VOYAGE OF DONALD CROWHURST – Alberta Theatre Projects in association with Ghost River Theatre.

Follow on twitter @patrickduwors



Judith Forst, O.c., O.b.c.

Judith Forst has sung with most major opera companies throughout North America and Europe, including over 200 performances in more than 20 seasons with the New York Metropolitan Opera. She made her debut at La Scala in 2006. Forst scored a personal and critical triumph in 2010 with her performance as Lilian Alling with the Vancouver Opera Association, a role which she repeated in 2011 at the Banff Summer Arts Festival. Forst recently appeared as the Old Prioress in DIALOGUES DES CARMELITES at the Canadian Opera Company, and was nominated for a Dora Award

for her performance. Forst holds the honour of the Order of Canada and the Order of British Columbia. She holds honorary Law Doctorates from both the University of British Columbia and University of Victoria.



Jason Hand

A Toronto-based lighting designer working in theatre and opera, Jason's recent credits include ARMS AND THE MAN at the Shaw Festival, THE BARBER OF SEVILLE at the Soulpepper Theatre Company, BLUE PLANET at Young People's Theatre, and THE AMOROUS ADVENTURES OF ANATOL and THE UGLY ONE [Dora nomination] at Tarragon Theatre. He has designed multiple shows for Canadian Stage including THIS, THE ARSONISTS, A MIDSUMMER NIGHT'S DREAM, THE WINTER'S TALE.

#UNCLEJOHN is the fifth show that Jason has lit for Joel Ivany and his innovative company Against the Grain Theatre. The others were LA BOHÈME, TURN OF THE SCREW, FIGARO'S WEDDING [Dora Nomination], and PELLÉAS ET MÉLISANDE. He has also lit new productions of THE TALES OF HOFFMAN for Edmonton Opera and of MACBETH at the Minnesota Opera Company, as well as THE SILENT SERENADE and THE CUNNING LITTLE VIXEN (Royal Conservatory), GIULIO CESARE (Orchestra London), and DIDO AND AENEAS (Opera on the Avalon).

Other credits include work for companies such as the Stratford Festival, Theatre Aquarius, Drayton Entertainment, Tapestry New Opera, Theatre Smash, The Thousand Islands Playhouse, Quickening Theatre, and The Lighthouse Theatre Festival.

Jason has been nominated three times for Dora Awards for Outstanding Lighting Design. In 2011, Jason collaborated with director Joel Ivany and designer Camellia Koo to conceive a production of I CAPULETTI E I MONTECCHI that placed third in the biennial European Opera-Directing Prize. In 2012, he was protégé recipient of the prestigious Siminovitch Prize in Theatre.

Upcoming projects include CARMEN (Vancouver Opera), AN ENEMY OF THE PEOPLE AND ABYSS (Tarragon), and JAMES AND THE GIANT PEACH (Young People's Theatre), DEAR JOHNNY DEERE (Theatre Calgary). Jason will also be spending October teaching and mentoring at the National Theatre School of Canada.

Jason holds a Bachelor of Fine Arts from York University and makes his home in Toronto with his lovely wife Emma.

Follow on twitter @JHLighting



Stephen Hargreaves

In an increasingly specialized world, Stephen Hargreaves considers himself very lucky to divide his musical skills in a variety of ways. Upon Hargreaves' mother noticing he had slurred speech as a beginning talker, he subsequently went through 11 sets of ear tubes. From the moment he could hear clearly, he fell in love with sound and music in all forms. Beginning piano at age 9, he devoted himself to his training, eventually being accepted to a performing arts high school where he also pursued french horn. When the time came to apply to college, he chose to attend Indiana University to work with the famed french horn player Myron Bloom - in part to learn from one of the greats and in part so he had time to continue to hone his piano technique. Hargreaves was immediately recognized for his musical skills and was asked by another famed performer, soprano Martina Arroyo, to play for her voice students' lessons. Thus originated Hargreaves' deep love of opera and singing. He paid for his college education playing for singers performing 40 recitals in his senior year. Since then, he has committed his time to solo and chamber performance and operatic conducting.

As a piano soloist, most recently he performed a recital, VARIATIONS ON 1930, in Toronto and Chicago which has been expanded into a CD, exploring piano repertoire composed in 1930. In addition, Hargreaves performed the

Brahms 2ND PIANO CONCERTO with the Grand Forks Symphony, a world premiere of F.G. Parmentier's 3RD PIANO CONCERTO with the Green Bay Symphony, Rachmaninoff's 3RD PIANO CONCERTO with the Marion Indiana Philharmonic, as well as performances at venues such as the Maverick Festival, Chicago Cultural Center, Todi Music Fest, Fliegende Bauten (Hamburg), Bonn Beethoven Festival, Wigmore Hall, and Macau International Music Festival.

As a collaborator, Hargreaves tours frequently with Hudson Shad, a barbershop quintet with piano, that performs music of the Comedian Harmonists, the Revelers, and the Mills Brothers. Hargreaves is also busy as a harpsichordist having played continuo for opera companies including Santa Fe Opera, Chicago Opera Theater, and Canadian Opera Company. He recently led Mozart's MARRIAGE OF FIGARO from a replica of Mozart's fortepiano for Opera Omaha, and Jake Heggie's THREE DECEMBERS from the piano, conducting Heggie (who played in the orchestra) and Frederica von Stade in her final operatic stage role.

Hargreaves has conducted productions at Chicago Opera Theater, Opera Omaha, Lyric Opera of Kansas City, Glimmerglass Festival, Festival Lyrique de Belle-île-en-mer, Pine Mountain Opera, Union Avenue Opera and Des Moines Metro. Recently, he conducted a highly acclaimed "swimming pool" production of Ricky Ian Gordon's ORPHEUS AND EURIDICE for Chicago Opera Theater and THE TURN OF THE SCREW for the University of Toronto. Hargreaves has assisted conductors including Stephen Lord, Stuart Bedford, Harry Bicket, Jane Glover, Emmanuelle Haïm, Alan Gilbert, Julius Rudel, Nader Abbassi, Pablo Heras Casado, and Rinaldo Alessandrini.

Hargreaves has also acted as vocal coach and assistant conductor at