

**TAPESTRY  
OPERA**



# GOULD'S WALL

A Tapestry Opera and Maniac Star production  
presented by The Royal Conservatory's 21C Music Festival,  
in association with The Glenn Gould School

Composed by **Brian Current** | Libretto by **Liza Balkan** | Directed by **Philip Akin**

**January 12 - 16 2022**

The Atrium at The Royal Conservatory of Music | 273 Bloor Street West, Toronto

# Cast & Creative Team

## CREATORS

Brian Current, *Composer*  
Liza Balkan, *Librettist*  
Philip Akin, *Director*

## CAST

Lauren Pearl, *Louise*  
Roger Honeywell, *Glenn*  
Caitlin Wood, *The Housewife*  
Andrea Ludwig, *The Mother*  
Keith Klassen, *The Celebrity*  
Justin Welsh, *The Teacher*  
Alice Malakhov, *The Girl*  
*presented in partnership with the  
Canadian Children's Opera Company*

## MUSICIANS

Feiran Bi, *Flute*  
Zach Gassenheimer, *Clarinet*  
Cassie Nielsen, *Bass Clarinet*  
Chia-Yu Hsu, *Bassoon/Contra*  
Alana Clayton, *Horn*  
Declan Scott, *Trumpet*  
Kris Leslie, *Trombone*  
Martin Kesuma,  
*Orchestra Piano*

Tanner Tanyeri, *Percussion*  
Kyung Ah Oh, *Violin I*  
Kaiyuan Wu, *Violin II*  
Rebecca Miller, *Viola*  
Bruno Tobon, *Cello*  
Daniel Lalonde, *Bass*

### Stage Pianos:

Elijah Orlenko  
Huy Dang  
Sean Ping

### Distanced Piano:

Godwin Friesen

## CREATIVE TEAM

Michelle Ramsay,  
*Lighting Designer*  
Rachel Forbes, *Set and  
Costume Designer*  
Juliane Gallant, *Assistant  
Conductor, Women in  
Musical Leadership*  
Jennifer Tung, *Conductor,  
January 16 performance;  
Assistant Conductor,  
Women in Musical Leadership*

Sheree Spencer,  
*Assistant Director*  
Stéphane Mayer, *Repetiteur*  
Caroline Hollway, *Producer*  
Max Rubino, *Producer,  
21C Music Festival*  
Paul Zivontsis, *Production  
Manager, RCM*  
Sim Suzer, *Design Assistant*  
Lesley Abarquez Bradley,  
*Stage Manager*  
Anna Spencer, *Assistant  
Stage Manager*  
Alessia Urbani, *Costume  
Coordinator*  
Michael Parks, *Set Builder*  
Coz Sangfroid, *Aerial Trainer*  
DangerBoy (Tom Comet,  
Mark Nielson, Jules  
Tindungan and Justin  
Moses) - *Rigging design,  
installation and operation*

## Artwork by Riad

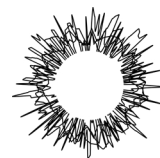
## PRODUCERS

A Tapestry Opera and Maniac Star production presented by The Royal Conservatory's 21C Music Festival, in association with The Glenn Gould School

Maniac Star, producing partner (*Airline Icarus, The River of Light*), would like to thank the following sponsors for the writing and production of the work: The Canada Council New Chapter Fund, The Ontario Arts Council, The Toronto Arts Council and The Barlow Foundation at Brigham Young University.

This is one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter program. With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.

Ce projet est l'un des 200 projets exceptionnels soutenus par le programme Nouveau chapitre du Conseil des arts du Canada. Avec cet investissement 35 M\$, le Conseil des arts appuie la création et le partage des arts au cœur de nos vies et dans l'ensemble du Canada.



**TAPESTRY  
OPERA**



**New  
Chapter**  
2017 and Beyond

# Land Acknowledgement

This place where we stand now has seen more than 15,000 years of stories. More than 15,000 years of families, communities, music, dance, and art, movement and migration, from the Anishinaabe, Haudenosaunee, and Wendat Nations who called this place home long before history was written down.

Acknowledgement is an important part of ceremony, and an important first step. But as our histories continue to get written, as our stories continue to grow in length and scope, we must also continue to grow in understanding. We must continue to question the stories and histories we're given, to situate ourselves and the work we do in the context of this time and place with everything that means, and to break down barriers to art and creation wherever we find them.

We are grateful for the opportunities to make art on this land, which has seen so much.

# Welcome

## FROM TAPESTRY OPERA

Welcome to *Gould's Wall*!

Whether this is your very first Tapestry show, or you know us well, we're thrilled you're here. It's been two years since the world premiere of *Jacqueline*; it is exhilarating to return to performing for live audiences. It feels like coming home.

In March 2020 we embarked on a whirlwind 18 months, producing video-opera including an award-winning film, performing over 200 live outdoor shows (Box Concerts), and recording two full length albums.

Behind the scenes, we continued to plan and create, and returning to the rehearsal room in-person to work on *Gould's Wall* felt really special. In 2019, The Globe and Mail described Tapestry as "Canadian opera's most reliable risk taker" - and as we return to live, why not return with a bang and share an aerial opera in the beautiful RCM Atrium, with some incredible artists involved.

We've missed you, and we hope you enjoy the show.

### Michael Mori

Artistic & General Director

### Stephanie Applin

Interim Executive Director

### Jaime Martino

Executive Director  
(Parental Leave)

## FROM THE ROYAL CONSERVATORY OF MUSIC

The Royal Conservatory is thrilled to be opening the ninth edition of the 21C Music Festival, which is made possible through the generous support of **Michael and Sonja Koerner**, with this extraordinary world premiere, presented in partnership with Tapestry Opera. **Liza Balkan** and **Brian Current** have been with the Festival since its inception in 2014 when they collaborated on the Canadian premiere of **Louis Andriessen's** *Anais Nin* and produced magic on the Koerner Hall stage. Liza returned with *The Bicycle Opera Project* and Brian has been a consultant/advisor for the Festival, featured composer, and conductor of numerous concerts. As Director of New Music Ensemble at The Glenn Gould School, Brian will once again lead the orchestra featuring not only the New Music Ensemble but also students of The Phil and Eli Taylor Performance Academy for Young Artists. We are very excited to be mounting this production on the wall of the Ihnatowycz Hall, which will add yet another level of thrill and anticipation to what will surely be a magical and absolutely unique production.

### Mervon Mehta

Executive Director, Performing Arts  
The Royal Conservatory of Music

### Max Rubino

21C Music Festival Producer  
The Royal Conservatory of Music



## A message from Philip Akin

“ ... in the end there is a story to  
be told with truth and clarity...”

*Gould's Wall* is a fascinating piece that delves deeply into an artist's path. It explores how we grow as creators in a bold singular fashion. For all of us that struggle is truly real. And that is as it should be.

It seems to be quite odd to have a chance to debut in a new form at this point in my career, but for me it is about continually exploring and learning a new kind of language. Every art form has its idiosyncrasies and opera is no stranger to that, but truly the commonalities outweigh the differences. It is a pleasure to have this opportunity for all of us in the rehearsal hall to learn from each other, because in the end there is a story to be told with truth and clarity, and new/old tools by which to tell it. Which leaves me in much the same position as our climber, and that is really exciting.

**Philip Akin, Director**

## A message from Brian Current

“ Our goal through this project is nothing  
less than to inspire a city, at a time when  
we could all use a little inspiration.”

Since the beautiful new Royal Conservatory building was completed in 2009, the inner Atrium wall has been crying out to become the setting of a vertical opera. Huge thanks to librettist **Liza Balkan** and Tapestry's Artistic Director **Michael Mori** for creating such a wonderful theatrical premise to fit the site.

It takes an army of dedicated individuals to create a work like this and I can't tell you how grateful I am to every one of them. Our goal through this project is nothing less than to inspire a city, at a time when we could all use a little inspiration. Thank you, Glenn, for showing us the way.

**Brian Current, Composer**

# A message from Liza Balkan

*“An artist is a person who lives in the triangle which remains after the angle, which we may call common sense, has been removed from the four-cornered world.”*

**Natsumo Soseki**

*The Three Cornered World (Kusamakura)*

I came upon Soseki’s book while doing research for this opera work. The quote is from one of **Glenn Gould’s** favourite books in the latter part of his life. I return often to this quote and its contents: creativity, structure, freedom, pursuit.

The release from common sense.

*Gould’s Wall* is a metaphysical meditation about art, music, creation, rigour and discovery. It is about what emanates and resonates within, on, around, and through this wall, and this building.

This meditation is vertical and horizontal, but not linear.

The Wall is just that: foundation.

It holds magic, history and art.

It is challenge.

It is surprise.

It is struggle.

It is humour.

It is flight.

It is fall.

It is quest.

It is past and present.

It is practice.

Much of the text is informed and inspired by Gould’s own words.

Thank you to **Brian Current**, Tapestry Opera, and The Royal Conservatory for inviting me to collaborate on this momentary climb within the artists’ “triangle.”

**Liza Balkan, Librettist**



## SPECIAL THANKS TO:

The Glenn Gould Estate

Faye Perkins

Barbara Scales

Ian Arnold

# The Characters

## **LOUISE**

A young, extraordinarily talented artist and musician on a quest to uncover her own voice. She is in search of excellence, perfection, discovery and flight in her art.

## **GLENN**

The presence of Mr. Gould. He is Inspiration. Consciousness. Sub-consciousness. Support. The Artist. The Icon. The Man. One might call him a ghost, but he is 100% real and present: an inhabitant of the wall and the building.

## **THE WINDOW INHABITANTS**

The Teacher

The Mother

The Celebrity

The Housewife

Guests at a party

A Chorus of inspiration and the internal, external, conscious and subconscious world for both Louise and Glenn.

## **THE GIRL**

## **MUSICIANS**

## **AUDIENCE**



# Synopsis

## SYNOPSIS

### Scene 1

Louise, a young, talented artist arrives and prepares for her first climb. She is seeking excellence, precision, and beauty. It is a quest toward attaining perfection in her art. Louise connects with her inspiration, support and icon: Glenn Gould. Their journey together begins.

### Scene 2

Louise encounters The Teacher at the window. The Teacher instructs on the development of rigorous, meticulous technique. Discussion of artistic philosophy is included in the training. Glenn recalls his own teacher.

### Scene 3

With a sense of freedom, Louise discovers daring, new musical terrain with Glenn's encouragement.

### Scene 4

The Mother appears at the window. She shares memories, loving praise and admonishments. The development of her child's talent and success has been her life's focus.

### Scene 5

The Celebrity is hosting a party. He calls out to Glenn and persuades him to play the piano with him for his guests. The guests gossip about past performances and bad reviews while simultaneously applauding the artist.

### Scene 6

Glenn tells Louise that applause should be banned. The Housewife shares the profound impact of witnessing Glenn's performance.

### Scene 7

Both Louise and Glenn are tired. They share stories about their nightmares.

### Scene 8

Louise and Glenn talk about their daily rituals. Re-energized, Louise wants to get back to climbing again. She starts muscling her way upward, urged on by thoughts of fame. Glenn's focus turns to his various medications and need for isolation. Glenn feels a sharp pain and struggles to support Louise. Both start to lose their grip, and Louise falls downward.

### Scene 9

Glenn is lost in a painful memory of The Mother in hospital.

### Scene 10

The Girl calls out to Glenn. She asks him for help with a piece of music.

### Scene 11

Louise is ready. She chooses a climb, exploring and unleashing her own full voice as she travels upward.

# The Creators



**Brian Current** studied music at McGill University and UC Berkeley. His music, lauded and broadcast in over 35 countries, has been awarded a Guggenheim Fellowship, the Barlow Prize for Orchestral Music (USA), the Premio Fedora (Italy) for Chamber Opera, and a Selected Work (under 30) at the International Rostrum of Composers in Paris.

Brian's pieces have been programmed by all major symphony orchestras in Canada and by dozens of professional orchestras, ensembles and opera companies worldwide. His music appears on ten commercial recordings, including three albums devoted exclusively to his works. The Naxos recording of his opera *Airline Icarus* earned him a 2015 Juno Award for Best Classical Composition of the Year.

Current is also an in-demand conductor and regularly leads orchestral programs of contemporary music. He has championed over one hundred works by Canadian composers.

Brian has been the main conductor of the Continuum Ensemble since 2011 and has guest conducted with symphony orchestras and ensembles in Canada, the USA and Italy. Starting this 2021/22 season, he serves as Artistic Director and Conductor of New Music Concerts of Toronto. Since 2007 Brian has been director of the New Music Ensemble of The Glenn Gould School at The Royal Conservatory. In 2016 he won the inaugural Azrieli Commissioning Competition, one of the largest awards in the world at \$50,000; and in 2018 his *Shout, Sisyphus, Flock* won the Jules Léger Prize for New Chamber Music.



# The Creators



**Liza Balkan** is an actor, opera and theatre director, librettist, writer and educator. She has written text for works produced by Tapestry Opera, Bicycle Opera Project, Opera McGill, the Brooklyn Art Song Society (New York), Scrag Mountain Music (Vermont) and Five Borough Songbook, Volume II (New York).

Liza recently wrote the interview - inspired lyrics and text for the song cycle, *So how's it been?* which premiered this past summer at the outdoor Here for Now Theatre festival in Stratford, Ontario. Conceived and created in collaboration with composer **Paul Shilton**, Balkan directed the show, which shared a musical reflection of multiple experiences through lockdown during 2020/21. Through a multi-year residency at the Theatre Centre, she developed her documentary/verbatim project – about policing, use of force, mental health, accountability and the law – called *Out the Window*. The show premiered at the Theatre Centre in 2012 and received a new production at Toronto's international Luminato Festival in 2018, directed by **Sarah Garton Stanley**. Upcoming in May 2022: *After the Fires*, a song cycle written in collaboration with composer **Lembit Beecher**, produced by Brooklyn Art Song society.

Liza directed the Canadian premiere of composer **Louis Andriessen's** *Anais Nin* (RCM/Koerner Hall's 21C Music Festival) starring **Wallis Giunta**, Montsalvatge's *El gato con botas* and Berio's *Folk Songs* (RCM/ Glenn Gould School), *Opera Briefs* for Tapestry Opera, Bicycle Opera Project's summer tours and Opera Laurier's production of **Stephanie Martin** and **Paul Ciuffo's** *Llandovery Castle*. She also directed one of Toronto's first site-specific operas, *Opera on the Rocks*, at Pauper's Pub on Bloor Street in 2008. Other recent directing credits include **William Shakespeare's** *Much Ado about Nothing* for Canadian Stage's Dream in High Park and **Duncan Macmillan's** *Every Brilliant Thing*, starring **Rebecca Northan** at the Grand Theatre London.

Liza has acted in multiple productions across Canada and the United States, receiving a Dora Award for her performance in **Theresa Tova's** *Still The Night* (Theatre Passe Muraille/Tapestry Opera). Her work as an educator remains an intrinsic part of her artistic practice.



# The Creators



**Philip Akin** is an award-winning cultural leader and has been acting and directing for 46 years. He is a founding member of Obsidian Theatre, Canada's leading Black theatre company, and has served as its Artistic Director from 2006 to 2020.

Selected Directing Credits:

Shaw Festival: *Trouble in Mind* by **Alice Childress**

Shaw Festival: *Gatsby Jazz, Sonny's Blues* by **Jay Turvey/Paul Sportelli**

Young People's Theatre: *Million Billion Pieces* by **David Brock/**

**Gareth Williams**

Obsidian Theatre: *Pass Over* by **Antoinette Nwandu**

Meridian Arts Centre: *Actually* by **Anna Zeigler**

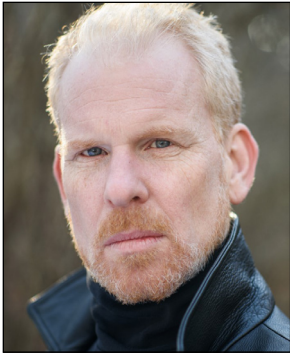
*The Humans* by **Stephen Karam**

He has been the recipient of the Silver Ticket Award, the Mallory Gilbert Leadership Award, the Playwrights Guild of Canada Brad'Or Award, the William Kilbourn Award, the Herbert Whittaker/CTCA Award for Distinguished Contribution to Canadian Theatre, the Premier's Award for Excellence in the Arts, as well as the Life Membership Award from Canadian Actors' Equity Association.

He is currently the Vice President of the board for Canadian Contemporary Dance Theatre (2009 to present) and a director on the boards of the Koffler Centre of the Arts, Against the Grain Theatre and the Shaw Festival.

His legacy awards program can be found at [www.bsla.ca](http://www.bsla.ca)

# The Cast



## Roger Honeywell, Glenn

As a teenager, **Roger Honeywell** began his vocal training within the walls of The Royal Conservatory of Music with the wonderful team of **Glenn and Edith Gardiner**. He went on to study acting at Ryerson Theatre School and upon graduation apprenticed at the Stratford Festival upon graduation. After five seasons in Stratford, he joined the Shaw Festival for another five seasons under the leadership of Christopher Newton. Roger decided to make the leap to the world of opera in 2000 and was welcomed into the COC Ensemble Studio by **Richard Bradshaw**. For the past 20 years, Roger has performed in many of the world's great opera houses. A champion of new work, he is thrilled to be a part of Tapestry's bold project on the other side of the walls where it all started for him.



## Keith Klassen, *The Celebrity*

**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 FM* 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 Keith's performances of Rodolfo (*La bohème*), Alfredo (*La traviata*), Don José (*Carmen*), the Duke (*Rigoletto*), Samson (*Samson et Dalila*), Uriel (*Haydn's Creation*) and Spoletta (*Tosca*). Keith has also continued his work with Tapestry Opera.

# The Cast



## **Andrea Ludwig, *The Mother***

Juno and Dora Award-winning mezzo-soprano **Andrea Ludwig** has appeared with the Canadian Opera Company in numerous productions, including Handel's *Julius Caesar*, Britten's *Peter Grimes*, Britten's *The Turn of the Screw*, **Poul Ruders' *The Handmaid's Tale***, and Bach's *Coffee Cantata*.

Andrea has been involved in many of Tapestry Opera's premieres, including *Shelter*, *Oksana G*, and most recently *The Overcoat: A Musical Tailoring*.

Andrea was Nada in the multi-Dora-nominated Queen of Puddings production of **Ana Sokolovic's *Svadba (The Wedding)***, which premiered in Toronto in 2011. She has reprised the role across North America and Europe.

Andrea has also appeared with Symphony Nova Scotia, Symphony New Brunswick, Shanghai New Music Festival, Toronto Symphony Orchestra (TSO), and more.

Recordings include the ECMA-nominated Schubert Orchestrations with Symphony Nova Scotia; *Responsio* by **Peter Anthony Togni**; the ATMA label recording of **Ana Sokolovic's *Sirens***; and the UK Chandos recording of *Thais: Grand Opera in Concert* with the TSO and the Toronto Mendelssohn Choir.



## **Alice Malakhov, *The Girl***

**Alice Malakhov** is a Grade 8 student and an award-winning singer, dancer and actor. Alice is trilingual, speaking English, French and Russian fluently.

She has been a member of the Canadian Children's Opera Company (CCOC) for the past five years and has performed in many CCOC productions such as *Brundibár*, *The Snow Queen*, and *The Monkiest King*. Alice has also performed as a chorus member with the CCOC in the Canadian Opera Company's *Hansel and Gretel*.

As a young opera enthusiast, Alice introduces classical opera to her peers by setting up opera and music writing workshops at her school. As a professional actor, Alice has worked on stage and screen. She's appeared in film and television projects including CBC and Netflix's *Anne with an E*, TFO's *Zik*, and Lower Ossington Theatre's *Matilda*.

Alice has performed solo recitals and appeared in singing competitions at Carnegie Hall, Roy Thomson Hall and Koerner Hall.

# The Cast



## Lauren Pearl, *Louise*

**Lauren Pearl** is a non-conforming, interdisciplinary artist known for her “luscious, rich tone” (*Opera Canada*), and “robust, dramatic voice” (*BroadwayWorld*). Lauren’s mission as a performer is to inspire and invigorate through an interdisciplinary approach to performance art.

Lauren’s notable Canadian collaborations include performances with The Hornby Island Festival; interdisciplinary concerts with Echo Chamber Toronto; Bino in *Against the Grain Theatre’s* modern adaptation of *Le nozze di Figaro: Figaro’s Wedding*; and numerous engagements with the Canadian Opera Company, including the self-produced *Les Adieux*, a performance of Messiaen’s transformational song cycle *Poèmes pour Mi*.

Lauren has held residencies at the Marlboro Music Festival, Chamberfest Cleveland, and the New York Festival of Song. Lauren trained in the Ensemble Studio with the Canadian Opera Company, as an Emerging Artist with Opera Philadelphia, and is a graduate of the Curtis Institute of Music.



## Justin Welsh, *The Teacher*

British Columbia baritone **Justin Welsh’s** career highlights include Crown in *Porgy and Bess* with **Kent Nagano** conducting l’Orchestre symphonique de Montréal and *Queegueg* in the Canadian premiere of *Moby Dick* for Calgary Opera. His 2021/22 season includes Puccini’s *Gianni Schicchi* for the Canadian Opera Company, *Gould’s Wall* with Tapestry Opera, *Bound* for *Against the Grain Theatre*, *Don Giovanni* for Pacific Opera Victoria, *Vanessa* for Opera in Concert Toronto, and performing as a soloist for Winnipeg Philharmonic Choir’s *Lord Nelson Mass*. An alumnus of the Canadian Opera Company’s Ensemble Studio, further credits include Marcello in *La bohème* for l’Opéra de Montréal, Figaro in *Le nozze di Figaro* for Pacific Opera Victoria and Baron Duphol in *La traviata* for Edmonton Opera. He was a soloist in Verdi’s *Requiem* for the Okanagan Symphony and has appeared with the Winnipeg, Victoria, Regina, and Niagara symphonies; VOICEBOX: Opera in Concert; the Grand Philharmonic Choir; and Tapestry Opera. Justin was the First Place winner in the Lotte Lenya Competition and holds a Master of Music from the University of British Columbia.



# The Cast



## Caitlin Wood, *The Housewife*

**Caitlin Wood** was “absolutely vibrant” in her debut as Susanna in Vancouver Opera Festival’s *The Marriage of Figaro*. Caitlin portrayed Ava in City Opera Vancouver’s 2017 world premiere of **Marie Clements** and **Brian Current’s** powerful opera *Missing*, showing “exquisite vulnerability.”

**Mark Morris** called Caitlin’s recent Comtesse Adele “the standout performance of the evening” in *Le Comte Ory* at Edmonton Opera.

Caitlin’s 2021/22 season includes Despina in Edmonton Opera’s *Così fan tutte*, and Josephine in *HMS Pinafore* with Vancouver Opera.

Recent concert performances include the premiere of **Brian Current’s** *The River of Light* with the Vancouver Bach Choir/ Vancouver Opera Festival, *Carmina Burana* with Ottawa Choral Society, and Mozart’s *Requiem* with Windsor Symphony Orchestra.

Caitlin is featured in several OperaBreaks – cinematic videos produced by Domoney Artists Management – and voices Iona the cockatiel in Opera 5’s charming animated video *Threepenny Submarine* in collaboration with Kingston Symphony.



# Creative Team



## **Rachel Forbes, Set and Costume Designer**

**Rachel Forbes** is an award-winning set and costume designer creating for theatre, dance and film. Her work has been seen across the country on stages including at the Shaw Festival, Buddies in Bad Times, Obsidian Theatre, Neptune Theatre, Young People's Theatre, Centaur Theatre and many more. She has designed, mentored and taught at Ryerson University. Rachel is currently serving on the board of directors of the Associated Designers of Canada. Rachel received a Dora Mavor Moore Award for her costume design for *The Brothers Size* (Soulpepper Theatre, 2019) and a Robert Merritt Award for her set design for *The Bridge* (2B/Neptune Theatre, 2019).

Rachel is particularly interested in the development of new works and interdisciplinary explorations. She has been experimenting with designer-led theatre projects and is keen to integrate design into the text creation process. Rachel is invested in exploring the artistic expressions of the African diaspora in North America and beyond. Much of her work has focused on creating worlds for these stories on stage.



## **Juliane Gallant, Assistant Conductor, Women in Musical Leadership**

Conductor, pianist and coach **Juliane Gallant** trained in the UK at the National Opera Studio and the Guildhall School of Music and Drama, and now splits her time between London and Canada. She worked as musical director on operas such as *Carmen*, *La bohème*, *Tosca*, *La traviata*, *Don Giovanni*, *Così fan tutte*, *Orphée aux enfers* and *Les contes d'Hoffmann*. She is an Opera Awards Foundation bursary recipient.

Juliane has regularly taken part in conducting courses at the Royal Opera House, studying with **Alice Farnham**, **Jessica Cottis** and **Sian Edwards**. In the 2020/21 season, Juliane joined Tapestry Opera's Women in Musical Leadership conducting program as part of its inaugural cohort.



# Creative Team



## **Michelle Ramsay, Lighting Designer**

**Michelle Ramsay** is an award-winning lighting designer who has created designs for dance, theatre and opera companies across Canada and around the world. The evolution of Michelle's unique aesthetic can be seen throughout her 20-year career on the spectrum between small, independent shows and large-scale productions.

Selected designs: *Shanawdithit, Rocking Horse Winner* (Tapestry Opera); *acts of faith, Lady Sunrise* (Factory Theatre); *Sherlock Holmes and the Raven's Curse, The Russian Play* (Shaw Festival); *A Midsummer Night's Dream, Our Town* (Theatre Rusticle); *Broken Tailbone* (Nightswimming); *Lilies* (lemonTree creations/Why Not); *School Girls* (Obsidian Theatre/ Nightwood Theatre); *The Royale* (Soulpepper Theatre); *Daughter* (Quip Take/Pandemic Theatre).

She has received eight Dora Awards, a SATAward, the 2008 Pauline McGibbon Award, as well as being short-listed for the 2021 Siminovitch Prize. She is on the board of the Associated Designers of Canada.



## **Sheree Spencer, Assistant Director**

**Sheree Spencer** finds creative balance as a performing artist and producer with a strong passion for interdisciplinary art expression. Sheree graduated from McGill University in 2012 with a major in music and double minor in drama performance and environmental science. Notable performing credits as a musician/singer and actress include the 2015 Pan Am Closing Ceremonies, *Persephone* (Fringe 2016 with Pencil Kit Productions), *Apocalypsis* (2015 Luminato Festival), and *Jesus Christ Superstar* (Hart House Toronto).

As a producer, Sheree was selected as the 2016 TD Emerging Producer for the Toronto Fringe Theatre Festival and is now participating in a Performing Arts Internship at Tapestry Opera through the Metcalf Foundation. *Gould's Wall* marks Sheree's debut as Assistant Director.

# Creative Team



## **Jennifer Tung, Assistant Conductor, Women in Musical Leadership**

Currently the artistic director of Toronto City Opera, and assistant conductor of the Mississauga Symphony Orchestra, **Jennifer Tung** is also an accomplished singer and collaborative pianist. She has performed with orchestras, given recitals and has served on faculty in summer programs internationally.

Jennifer debuted with the Hawaii Performing Arts Festival conducting their production of *The Mikado* in 2017 and has returned to conduct *Sweeney Todd* and *Tragedy of Carmen*. In 2019, she debuted with Opera York conducting their production of *La traviata* and was the assistant conductor for Tapestry Opera and Opera on the Avalon's joint production of the Dora Award-winning new opera *Shanawdithit* by **Dean Burry** and **Yvette Nolan**.

Jennifer is on faculty at the Glenn Gould School and holds degrees in vocal performance and collaborative piano from the Eastman School of Music. She studies conducting with **Denis Mastromonaco**, and is part of the inaugural Women in Musical Leadership conducting program led by Tapestry Opera.

## **Caroline Hollway, Producer**

Caroline has spent 35 years in the arts as stage manager, production and technical manager, education manager, project manager and producer in the UK and Canada.

She's worked with community arts and human circuses in London; large parades with boats, cars and bicycles made of sticky tape; giant puppets in Portugal; too many events in soggy fields; toured the Scottish Highlands; ran two theatres for young people in Wales; enjoyed fireworks and tugs (fortunately at the same time); toured a multimedia theatre/opera production (*Constantinople* - Christos Hatzis + Gryphon Trio); *What's Classical?* festival weekends at HFC; produced the Luminato Festival for multiple years with 1000 performers (*Apocalypse* - R. Murray Schafer); night-time illuminated walks in Banff and Rouge National Parks (*Illuminations*); multiple choirs on a pond (*Maada'ooki Songlines* - C. Derksen) and community presentations (*Odaabanag* - Melody McKiver - Jumblies Theatre).

She has one passionate aim: to introduce people, especially young people, to the arts as creators, participants, and spectators.

# Creative Team

## **Lesley Abarquez Bradley, Stage Manager**

Lesley is excited to be stage managing this production of *Gould's Wall*. Previous credits with Tapestry Opera include ASM on *Shanawdithit* and SM for *Tables Turned*, *New Opera Showcase*, *Opera Briefs*, and *Dark Star Requiem*.

Working primarily in opera for 25 years, she regularly stage manages for the Canadian Opera Company, The Glenn Gould School, and Against the Grain Theatre. She has also enjoyed stage managing for the Canadian Children's Opera Company, Opera Columbus, The Banff Centre, and the University of Toronto Opera School.

Upcoming in 2022: *Rinaldo* with The Glenn Gould School and *La traviata* with the COC.

## **Ann Spencer, Assistant Stage Manager**

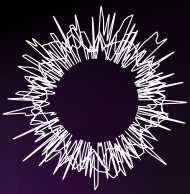
Anna is thrilled to be back with the Tapestry team on this fantastic project. Born and raised in Cape Breton, Nova Scotia, Anna's past shows include: *Juno's Reward* (The Grand Theatre); *A Christmas Carol* (Soulpepper); *The Crucible* (Stratford Festival); *Cabaret* (The Grand Theatre); *Hook Up* (Tapestry Opera); *Prom Queen* (The Grand Theatre); *The 39 Steps* (Capitol Theatre); *The Barber of Seville* (Opera5), *The Hound of the Baskervilles*, *Kingfisher Days*, *Stage Kiss* (Festival Antigonish) *Oksana G.* (Tapestry Opera); *The Chocolate Soldier* (Toronto Operetta Theatre) *Mature Young Adults* (Highland Arts Theatre). Anna is a graduate of the Theatre Production Program at "X" University and is a member of IATSE 873.

## **Sim Suzer, Design Assistant**

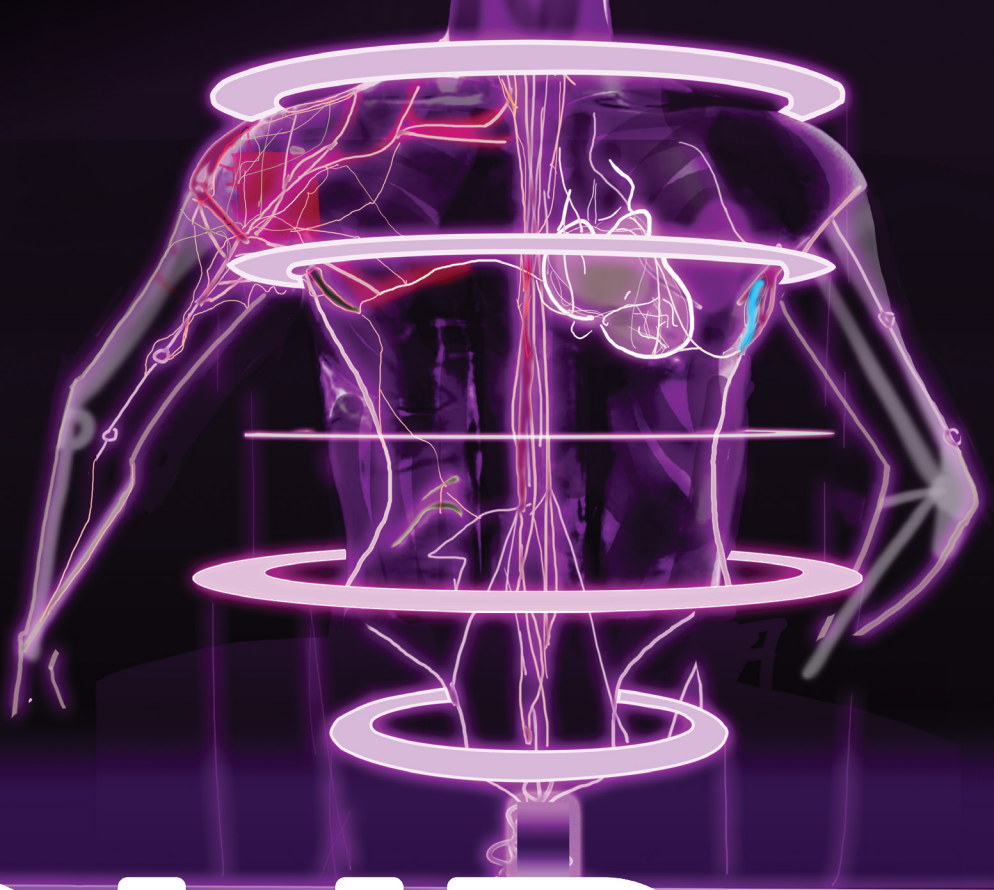
Stratford Festival 2021: Assistant Set and Costume Design for *Romeo and Juliet*. Shaw Festival 2020: Assistant Costume Design for *Gypsy*, Assistant Set Design for *Devil's Disciple*. Shaw Festival 2019: Assistant Set and Costume Design for *Horse and His Boy*, *The Ladykillers*, *Victory*, *Holiday Inn*. Design Work 2019: Costume Designer for *Water Wonder* (Carousel Players), Set and Costume Designer for *Play House* (Shaw Festival), Set and Costume Designer for *The Subjection of Kezia and Poof!* (Shaw Festival), Set and Costume Designer for *Journey to the Greatest Gift* (L'Arche Daybreak), Costume Designer for *Good Morning, Viet Mom* (Cahoots Theatre).

## **Alessia Urbani, Costume Coordinator**

Based in Toronto, Alessia Urbani works as a freelance Costumer in the city's theatre and film industries. She's worked in costume management, building, coordination, illustration and design. Recently, Alessia has worked with Soulpepper Theatre and the University of Toronto Opera as their Wardrobe Coordinator/Head of Wardrobe. Alessia is also a visual artist, painter, costume illustrator and arts instructor to children and teens.



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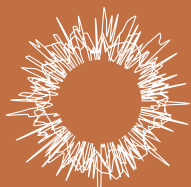


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