

**BIZET'S**

*Carmen*

Sung in French with English Subtitles

June 11, 14, 16, and 18 at Remai Art Centre

For tickets call (306) 384-7727 | [www.saskatoonopera.ca](http://www.saskatoonopera.ca)

# A message from our General Director

When thinking about what opera could be the return to the mainstage at the Remai Art Centre, the only opera that kept coming to mind was Carmen!

Bizet's masterwork remains one of the most popular operas in the world for so many reasons. The story is still as gripping today as it was in 1875. Not only is the story so memorable, but the music is filled with some of opera's most well known tunes – from the Habanera to the Toreador Song.

It has been a very long 3 years since Saskatoon Opera presented a full-scale opera due to the COVID pandemic, and we couldn't be more thrilled to be able to present Carmen for our patrons this year.

Our mandate is to present live opera in Saskatoon and to do that – we need your help. If you enjoy opera and want to continue seeing live opera in our city, please consider making a donation today to Saskatoon Opera. You can help us end this year on a high note by making a donation at [www.saskatoonopera.ca/donate](http://www.saskatoonopera.ca/donate)

Saskatoon Opera has assembled a thrilling artistic and production team. In their Saskatoon Opera debuts Simona Genga (Canadian Opera Company), Luka Kawabata (Edmonton Opera Vancouver Opera), Ian Cleary (Vancouver Opera), and Geoffrey Schellenberg (Opera de Montreal) are joined by many of Saskatoon's own: Danika Lorèn (Canadian Opera Company) – last seen as Adelle in Die Fledermaus in 2019, Oli Guselle (Saskatoon Opera) – last seen as Prince Orlofsky in Die Fledermaus, Jardena Gertler-Jaffe (Sarasota Opera) makes her mainstage debut, Kieran Foss (Pacific Opera Victoria) makes his mainstage debut, and Chris Kelly (Saskatoon Opera) who was last seen as Benoit in La Bohème.

Maestra Maria Fuller (Thunder Bay Orchestra) makes her mainstage debut conducting with Saskatoon Opera as she takes the helm of the Saskatoon Symphony Orchestra and the Saskatoon Opera Chorus. Director Anna Theodosakis (Canadian Opera Company) makes her debut with this thrilling updated production of Carmen. Set designer Evgenia Mikhaylova makes her Saskatoon Opera debut with a beautiful set and projections. Costume Designer Miranda Hughes-McKnight (Persephone Theatre) has created beautiful modern looks for Carmen. Lighting Designer Ian McClellan has created evocative lighting.

We hope that you enjoy tonight's production of Carmen – and you'll be sure to leave the theatre humming some of the music.

Spencer McKnight  
General Director

# A message from our Stage Director

Since the opera premiered in 1875, the character of Carmen has been traditionally viewed through the male gaze. She has been villainized and victim-blamed due to her gender and her rejection of society's norms. But if you follow the text, Carmen is an empowered woman with a strong sense of identity. It's her strength and honesty that draws people to her. Her intentions are clear including her desire for independence. My focus for this production was to develop all the female characters into nuanced individuals while showcasing the female friendships.

Our updated setting of 2002 was inspired by the works of Spanish filmmaker Pedro Almodóvar. The set, costumes, and choreography still give nods to flamenco traditions as well as tarot iconography. It has been a pleasure to collaborate with a largely female creative and musical team who bring fresh perspectives on this timeless story. In telling the story of Carmen through a modern feminist lens, we celebrate the resilience and strength of women forced to combat domestic violence and other gender-based forms of oppression.

It was important to me to explore the themes of domestic violence in the opera. I would like to highlight the work and resources offered by Saskatoon Interval House, an emergency shelter for women with or without children who are leaving domestic violence. Visit [www.saskatoonintervalhouse.org](http://www.saskatoonintervalhouse.org) for resources and to donate to this extraordinary initiative.

## SYNOPSIS

### ACT 1

A SQUARE, IN SEVILLE in 2002

A group of soldiers relax in the square, waiting for the changing of the guard and commenting on the passers-by ("Sur la place, chacun passe"). Micaëla appears, seeking José. Moralès tells her that "José is not yet on duty" and invites her to wait with them. She declines, saying she will return later. José arrives with the new guard, who is greeted and imitated by a crowd of children ("Avec la garde montante").

As the factory bell rings, the cigarette girls emerge and exchange banter with young men in the crowd ("La cloche a sonné"). Carmen enters and sings her provocative habanera on the untameable nature of love ("L'amour est un oiseau rebelle"). The men plead with her to choose a lover, and after some teasing she throws a flower to Don José, who thus far has been ignoring her but is now annoyed by her insolence.

As the women go back to the factory, Micaëla returns and gives José a letter and a kiss from his mother (“Parle-moi de ma mère!”). He reads that his mother wants him to return home and marry Micaëla, who retreats in shy embarrassment on learning this. Women stream from the factory in great agitation. Zuniga, the officer of the guard, learns that Carmen has attacked a woman with a knife. When challenged, Carmen answers with mocking defiance (“Tra la la ... Coupe-moi, brûle-moi”); Zuniga orders José to tie her hands while he prepares the prison warrant. Left alone with José, Carmen beguiles him with a seguidilla, in which she sings of a night of dancing and passion with her lover—whoever that may be—in Lillas Pastia’s tavern. Confused yet mesmerized, José agrees to free her hands; as she is led away, she pushes her escort to the ground and runs off laughing. José is arrested for dereliction of duty.

## ACT 2

### LILLAS PASTIA’S INN

Two months have passed. Carmen and her friends Frasquita and Mercédès are entertaining Zuniga and other officers (“Les tringles des sistres tintaient”) in Pastia’s inn. Carmen is delighted to learn of José’s release from two months’ detention. Outside, a chorus and procession announces the arrival of the toreador Escamillo (“Vivat, vivat le Toréro”). Invited inside, he introduces himself with the “Toreador Song” (“Votre toast, je peux vous le rendre”) and sets his sights on Carmen, who brushes him aside.

When only Carmen, Frasquita and Mercédès remain, smugglers Dancaïre and Remendado arrive and reveal their plans to dispose of some recently acquired contraband (“Nous avons en tête une affaire”). Frasquita and Mercédès are keen to help them, but Carmen refuses, since she wishes to wait for José. After the smugglers leave, José arrives. Carmen treats him to a private exotic dance (“Je vais danser en votre honneur ... La la la”), but her song is joined by a distant bugle call from the barracks. When José says he must return to duty, she mocks him, and he answers by showing her the flower that she threw to him in the square (“La fleur que tu m’avais jetée”). Unconvinced, Carmen demands he show his love by leaving with her. José refuses to desert, but as he prepares to depart, Zuniga enters looking for Carmen. He and José fight. Carmen summons her smuggler comrades, who restrain Zuniga. Having attacked a superior officer, José now has no choice but to join Carmen and the smugglers (“Suis-nous à travers la campagne”).

## 20 MINUTE INTERMISSION

## ACT 3

### A WILD SPOT IN THE MOUNTAINS

Carmen and José enter with the smugglers and their booty (“Écoute, écoute, compagnons”); Carmen and José’s relationship has turned abusive. Frasquita and Mercédès amuse themselves by reading their fortunes from the cards; Carmen joins them and finds that the cards are foretelling her death, and José’s. The smugglers depart to transport their goods while the women distract the local customs officers. José is left behind on guard duty.

Micaëla enters seeking José and determined to take him home to his mother (“Je dis que rien ne m’épouvante”). On hearing fighting she hides in fear; it is José, who has found an intruder who proves to be Escamillo. José’s pleasure at meeting the bullfighter turns to anger when Escamillo declares his infatuation with Carmen. The pair fight (“Je suis Escamillo, toréro de Grenade”), but are interrupted by the returning smugglers and girls (“Holà, holà José”). As Escamillo leaves he invites everyone to his next bullfight in Seville. Micaëla is discovered; at first, José will not leave with her despite Carmen’s mockery, but he agrees to go when told that his mother is dying. He departs, vowing he will return. Escamillo is heard in the distance, singing the toreador’s song.

#### ACT 4

#### A SQUARE IN SEVILLE

Zuniga, Frasquita and Mercédès are among the crowd awaiting the arrival of the bullfighters (“Les voici ! Voici la quadrille!”). Escamillo enters with Carmen, and they express their mutual love (“Si tu m’aimes, Carmen”). As Escamillo goes into the arena, Frasquita and Mercédès warn Carmen that José is nearby, but Carmen is unafraid and willing to speak to him. Alone, she is confronted by the desperate José (“C’est toi !”, “C’est moi !”). While he pleads vainly for her to return to him, cheers are heard from the arena. As José makes his last entreaty, Carmen contemptuously throws down the ring he gave her and attempts to enter the arena. He then stabs her, and as Escamillo is acclaimed by the crowds, Carmen dies. José kneels and sings “Ah! Carmen! ma Carmen adorée!”; as the crowd exits the arena, José confesses to killing Carmen.



## Auditions



FOR PREPARATORY CHOIR, AGES 7-9  
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June and August 2022

Phoebe Voigts, Artistic Director  
Naomi Piggott-Suchan, Preparatory Accompanist

The Saskatoon Children’s Choir offers young singers a rich and challenging experience.  
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[www.saskatoonchildrenschoir.org](http://www.saskatoonchildrenschoir.org)

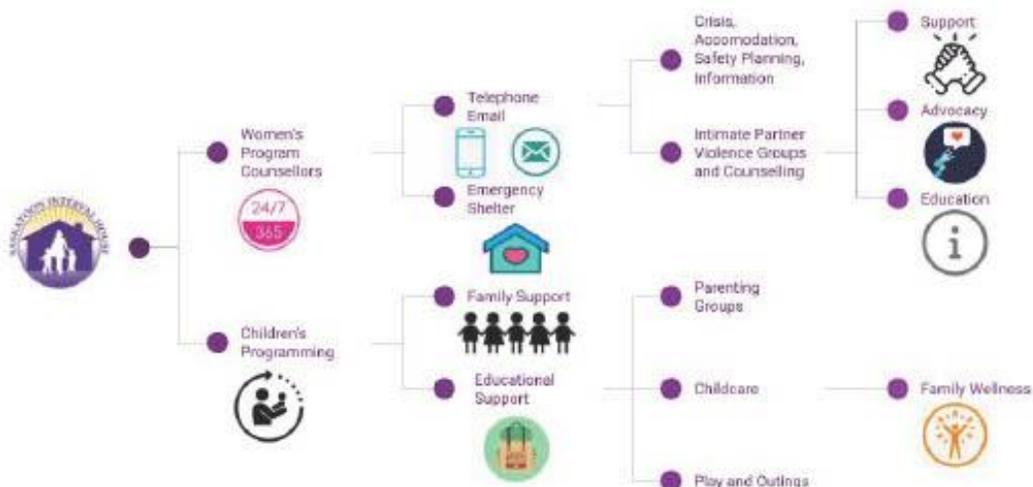


**Saskatoon Interval House** is an emergency shelter for women with or without children who are leaving domestic violence. We provide a safe, and supportive environment while working towards the elimination of abuse through advocacy and education. Reaching out is the first step to a new beginning.

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Your very kind donations go towards helping our clients and their children. They help us continue our work to end domestic violence. We appreciate our community and their generous support.

For more information about donations please visit our website:  
<https://saskatoonintervalhouse.org/your-donations-at-work/>  
or call (306) 244-8403.



# Carmen

Opera in four acts by Georges Bizet with libretto by Henri Meilhac and Ludovic Halévy. Carmen premiered in 1875 at the Salle Favart in Paris, France. This evening's performance will be sung in French with English Surtitles projected above the stage.

There will be a 20 minute intermission between Act 2 and 3.  
The total runtime of the performance will be 2 hours and 35 minutes.

The action takes place in Seville, Spain in 2002. Please note that tonight's performance includes: drug use, smoking, domestic violence, and gun violence.

## Production Team

<b>Spencer McKnight</b>	<b>General Director &amp; Production Manager</b>
<b>Anna Theodosakis</b>	<b>Stage Director</b>
<b>Maria Fuller</b>	<b>Conductor</b>
<b>Kerry Agnew</b>	<b>Répétiteur</b>
<b>Jennifer Lang</b>	<b>Chorus Master</b>
<b>Evgenia Mikhaylova</b>	<b>Set Designer</b>
<b>Ian McClellan</b>	<b>Lighting Designer</b>
<b>Miranda Hughes-McKnight</b>	<b>Costume Designer</b>
<b>Erin Brophy</b>	<b>Fight Director</b>
<b>Shelby Lyn Lowe</b>	<b>Stage Manager</b>
<b>Derek Butt</b>	<b>Persephone Theatre Production Manager</b>
<b>Jody Longworth</b>	<b>Technical Director</b>
<b>Bill McDermott</b>	<b>Head Carpenter</b>
<b>Stephen Wade</b>	<b>Scenic Painter</b>
<b>Ralph Blankenagel</b>	<b>Head of Props</b>
<b>John Butler &amp; Lorraine Gordon</b>	<b>Running Crew</b>
<b>Jess McNabb</b>	<b>Light Operator</b>
<b>London Boothman</b>	<b>Surtile Operator</b>
<b>Sofia Mycyk</b>	<b>Chorus Pianist</b>

## Our Board of Directors

Allan McPherson – President  
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Carol Shiffman – Member at Large

# The Cast

In order of vocal appearance

**Moralés**, a corporal of the guards  
**Micaëla**, childhood friend of Don José  
**Don José**, a corporal of the guards  
**Zuniga**, Lieutenant of the guards  
**Carmen**, cigarette factory worker  
**Frasquita**, friend of Carmen  
**Mercédès**, friend of Carmen  
**Remendado**, a smuggler  
**Don Cairo**, a smuggler  
**Escamillo**, a bull fighter

**Geoffrey Schellenberg**  
**Danika Lorén**  
**Ian Cleary**  
**Chris Kelly**  
**Simona Genga**  
**Jardena Gertler-Jaffe**  
**Oli Guselle**  
**Kieran Foss**  
**Geoffrey Schellenberg**  
**Luka Kawabata**

The participation of Mr. Schellenberg, Ms. Lorén, Mr. Cleary, Ms. Genga, and Mr. Kawabata is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance Opera Theatre Policy (DOT)

Chorus of townspeople, police, and smugglers

Jamie Bell, Catherine Bernston, Patrick Brannen, Autumn Collins, Marley Duckett, Catherine Hui, Jordan Kornelsen, Justin La, Chris Martin, Jonathon Moore-Wright, Emmanuella Oyenuga, Dillon Person, Matthew Praksas, Britni Shingoose, Amanda Smith, Annika Tupper, Caitlyn Ursaki

## **Saskatoon Children's Choir**

Principal Accompanist: Michelle Aalders

Choristers: Autumn Calvez, Saige Devine, Martha Flynn, Sophia Foster, Oakley Hamoline, Kennedy Harder, Paityn Harder, Sophia Hepp, Eva Hoeft, Iona Hrycan, Ivy Hulsebosch, Jocelyn Lee, Nora Liu, Ellen Michel, Claire Nickel, Carter Oddan, Kaia Pas, Caroline Robert, Claire Rodriguez, Noa Sangster, Mia Verreault, London Wiebe, Cherise Wiechnik, Samuel Zhou.

Artistic Director: Pheobe Voigts

General Manager: Rita McLeod

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# Season 92

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September 24, 2022  
7:30 PM | TCU Place

## DANCING QUEEN

THE MUSIC OF ABBA  
January 21, 2023  
7:30 PM | TCU Place



## MUJER

October 16, 2022  
2:30 PM | St. John's  
Cathedral



## IDEA OF NORTH

February 11, 2023  
7:30 PM | TCU Place



## HALLOWEEN BASH

October 29, 2022  
7:30 PM | TCU Place



## NORDIC LIGHT

February 25, 2023  
7:30 PM | TCU Place



## BOLERO!

November 19, 2022  
7:30 PM | TCU Place



## DISNEY'S FROZEN

IN CONCERT LIVE TO FILM  
March 18, 2023  
7:30 PM | TCU Place



## DISNEY'S THE MUPPET CHRISTMAS CAROL

IN CONCERT LIVE TO FILM  
December 3, 2022  
7:30 PM | TCU Place



## FARM FRESH

April 2, 2023  
3:00 PM | Barn Playhouse



## HANDEL'S MESSIAH

December 16, 2022  
7:30 PM | Knox United Church



## VIBRANT LIGHT

April 15, 2023  
7:30 PM | TCU Place



## AND TOMORROW...

May 6, 2023  
7:30 PM | TCU Place



## SING-ALONG MESSIAH

December 17, 2022  
2:30PM | Knox United Church



## HEDDA

January 14, 2023  
Saskatoon Opera Partnership



## BAROQUE SOUL

May 27, 2023  
7:30 PM | St. John's Cathedral



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# Saskatoon Symphony Orchestra

Violin1 - Michael Swan, Jacqueline Nutting, Lillian Jen-Payzant  
Violin 2 - Oxana Ossiptchouk, Talant Kosmosbekov, Joan Savage  
Viola - James Legge, Miles Buchwaldt  
Cello - Scott McKnight, John Payzant  
Bass - David Humphrey  
Flute/ Piccolo - Allison Miller  
Oboe/ English Horn - Erin Brophy  
Clarinet - Margaret Wilson  
Bassoon - Sandy Wilson  
Horn - Carol-Marie Cottin  
Trumpet/ Flugelhorn - Terry Heckman  
Trombone - Don Schmidt  
Timpani/ Percussion - Brayden Krueger  
Keyboard - Kerry Agnew

Saskatoon Symphony Orchestra Personnel Manager - Terry Heckman  
Orchestra Steward - Joan Savage  
A huge thank you to the SSO for partnering on Carmen this year.

## Biographies



ERIN BROPHY – Fight Director

Erin Brophy (She/ They) is thrilled to be returning to live events at long last, and is honoured to be joining the creative team on “Carmen”. Erin holds a BFA Honours in Acting from the University of Saskatchewan, and works as a fight and intimacy director, playwright, theatre educator, stunt performer, and actor. Erin is a member of Fight Directors’ Canada and The International Order of the Sword and the Pen, and additionally has trained with Intimacy Directors and Coordinators (formally Intimacy Directors International), the National Society of Intimacy Professionals, and Principal Intimacy Professionals. Past fight/intimacy direction credits include Little Women (St. Joseph High School), Flush, Will and Ernest, Scapin (La Troupe du Jour), The Three Musketeers (Odyssey Productions). Upcoming: L’Auberge (Fully Productions), 9 to 5: The Musical (Saskatoon Summer Players), Rock of Ages (Broadway North). Congratulations to the cast and crew—and enjoy the show!



#### IAN CLEARY – Don José

Tenor Ian Cleary is an alumnus of the Yulanda M. Faris Young Artists Program at Vancouver Opera, having been featured in their 2021 and 2022 seasons. He has completed his Undergraduate Degree in Voice Music at Wilfrid Laurier University and a Diploma in Opera Performance at the University of British Columbia. Ian has performed the roles of Don Jose in *Carmen: Up Close and Personal* with Vancouver Opera; Hoffmann in *Les Contes d'Hoffmann*, Armoured Guard in *Die Zauberflöte* with the UBC Opera Ensemble; Hoffmann in *Les Contes d'Hoffmann* and Schoolmaster in *Cunning Little Vixen* with Opera Laurier. Ian is very excited to be making his professional debut with Saskatoon Opera, once again performing the role of Don Jose



#### KIERAN FOSS – Remendado

Originally from the UK, tenor Kieran Foss is excited to have recently relocated to Saskatoon. Kieran holds master's degrees in both vocal performance and musicology from the University of Victoria and a bachelor's degree in vocal performance from the University of Ottawa. As both a performer and a scholar, Kieran strives to bring an educated and researched approach to every performance. As a singer, Kieran is no stranger to the operatic and musical theatre stages and is also an avid recitalist. Most recently, Kieran, hosted by Saskatoon Opera, presented Franz Schubert's song cycle, *Die Schöne Müllerin* alongside pianist Kathy Gable. Last year, Kieran appeared as one of the finalists in the 2021 FCMF National Music Festival. Kieran is grateful for the warm welcome that the Saskatoon music community has offered him and is excited to appear in Saskatoon Opera's production of *Carmen*!



#### MARIA FULLER – Conductor

Canadian conductor, MARIA FULLER, is a rising star on the international conducting scene. Hailed as an artist of "subtle control, careful focus and thorough professionalism," by the *Chronical Journal of Thunder Bay*, and as "fiery and dynamic," by *The Walleye Magazine*, Maria demonstrates unparalleled energy, and an infectious joy in her music-making. Admired for her diversity and breadth of abilities, Maria performs internationally as a conductor, pianist, trumpeter, and is also an acclaimed vocal coach, award-winning composer, and sought-after arranger. In 2019, Maria was awarded the David Efron Conducting Fellowship at the renowned Chautauqua Institute, in NY, and she also began her two-year residency with the Thunder Bay Symphony Orchestra and Chorus. In 2021, she represented Canada in the inaugural *La Maestra International Conducting Competition* in Paris. Early this spring, Maria was awarded a fellowship with *Tapestry Opera*, in Toronto, through whom she will be dispatched across Canada to guest conduct and assist in concerts and opera productions. Maria holds a Bachelor of Music degree in Piano from McGill University, a Masters of Music in Piano, an Artist Diploma in Operatic Coaching, and a Masters of Music in Orchestral Conducting, from the *College-Conservatory of Music (CCM)*. For more: [www.mariafuller.com](http://www.mariafuller.com)



#### SIMONA GENGA – Carmen

Italian-Canadian Mezzo-Soprano Simona Genga, is an "exceptional and rare voice" known for "her vocal plushness, amplitude and range which are mature beyond her years" (Ludwig Van/ Opera Canada). Upcoming and recent engagements for Simona this season include the premiere of Ian Cusson's *Fantasma* at the Canadian Opera Company, the titular role of *Carmen* with Opera Saskatoon, and Handel's *Messiah* with the Peterborough Singers. A COC Ensemble Studio alumna, and winner of

their First Prize and Audience Choice Awards at the Centre Stage Competition in 2017, highlights of her time with the company include Strauss' *Elektra*, Rossini's *The Barber of Seville*, and the Opera for Young Audiences performances of *Hansel and Gretel*. Simona was a finalist in the 2021 Women's Musical Club of Toronto's Career Development Award and is a grateful recipient of a 2019 Sullivan Foundation Career Development Grant.



#### JARDENA GERTLER-JAFFE – Frasquita

Canadian/American soprano Jardena Gertler-Jaffe has been praised for her genuine and intelligent performance, as well as her creativity on and off the stage. Her personal projects merge classical music with issues of social justice and representation within the arts. Jardena has appeared as a soloist with the Cincinnati Fusion Ensemble, the Broad Street Orchestra (NY), The Orchestra Now, Victoria Baroque, and the

Saskatoon Symphony Orchestra. Jardena's recent opera credits include performing excerpts from Leoncavallo's *La Boheme* (Mimi), *L'elisir d'amore* (Adina), *Ariadne auf Naxos* (Najade), and *Fidelio* (Leonore), and singing the roles of Mrs. Gobineau in *The Medium*, Anna I in *Seven Deadly Sins*. Jardena is the founder of *Our Singing Bodies*, an ongoing artistic project which treats the singer's body as the site for the negotiation of power and identity. Jardena recently received her M.M. degree from the selective Graduate Vocal Arts Program at Bard College Conservatory where she studied with Lorraine Nubar and Stephanie Blythe. Jardena holds a B.Mus. and M.A. (Ethnomusicology) from the University of Toronto and is an alumna of Sarasota Opera's Young Artist Program and the Britten-Pears Young Artist Programme. In October 2020, Jardena was named a fellow in the RBC Future Launch Association for Opera in Canada Emerging Artist Fellowship. [jardenasings.com](http://jardenasings.com)



#### OLI GUSELLE - Mercédès

Oli Guselle is a settler born in Saskatoon (Treaty 6) now residing in Toronto (Treaty 13). They just graduated this spring with their Bachelors of Music in vocal performance from the University of Toronto, and though they are a classically trained mezzo, they put no limit on their musical expression and enjoy singing everything from musical theatre to R&B and are currently in 3 punk bands. Recent credits include: Prince

Orlofsky in *Die Fledermaus* (SO 2019), Marie Anna von Mozart in *Mozart Re-reimagined* (SO and SSO 2021), Yitzhak in *Hedwig and the Angry Inch* (Sparrow Theatre 2021), and *The Hero* in *The Sinai Sessions* concept album (Dandelion Theatre 2022). They are so grateful to be performing among such wonderful colleagues, and would like to thank their family, friends, and the Saskatoon arts community for supporting them on their musical journey thus far.



**MIRANDA HUGHES-McKNIGHT – Costume Designer**

Miranda Hughes-McKnight (She/Her) is a costume designer and the Head of Wardrobe at Persephone Theatre. Past highlights include *It's a Wonderful Life: The Radio Play* (Persephone Theatre), *The Other Side of the River* (SUM Theatre), *I Lost My Husband* (Persephone Theatre), *Will and Ernest* (La Troupe du Jour), *The Comedy of Errors* (Shakespeare on the Saskatchewan), *Monday Night* (Live Five), *Dominion* (GTNT), and *The*

*Moonlight Sonata* of Beethoven Blatz (Station Arts.) Up next you can catch her designing costumes for *Stones in His Pockets* at Persephone Theatre.



**LUKA KAWABATA - Escamillo**

Nikkei-Canadian baritone, Luka Kawabata 川端ルカ is a recent member of the Yulanda M Faris Young Artists' Program with Vancouver Opera, having appeared as Dmitri in Wargo's *The Music Shop* and as Escamillo in Bizet's *Carmen: Up Close and Personal* in the 2020-2021 Digital Season. In the 2021-2022 season, Luka will make two company debuts as Schaunard in *La Bohème* (Edmonton Opera) and Escamillo in *Carmen* (Saskatoon

Opera). He is an alumnus of the Digital Emerging Artist Program with Manitoba Opera and the 'Opera in the 21st Century' program at the Banff Centre for Arts and Creativity. Luka recently appeared as Bill Bobstay in Vancouver Opera's *HMS Pinafore* and in Rossini's *Petite Messe Solennelle* with the Vancouver Bach Choir. He made his producorial debut with "Paueru-Gai パウエル街" in IndieFest 2021, celebrating his intersectional lived experience and the history of Japanese immigration to the West Coast of North America. [lukakawabata.com](http://lukakawabata.com)



**CHRIS KELLY - Zuniga**

Chris Kelly was raised near Spruce Home. He studied piano and was a member of the Prince Albert Boys Choir. He moved to Saskatoon to attend university and received a Bachelor of Music in Performance in both piano and voice. He then completed a Masters Degree in vocal performance from the University of Western Ontario. Chris performed his first opera with Saskatoon Opera Association as Giuseppe in *The Gondoliers* in 1992. He

has been a guest soloist with both the Saskatoon and Regina symphonies. Chris teaches voice and piano, is an accompanist for singers and instrumentalists, and was a sessional lecturer at the U of S Dept. of Music – teaching voice and keyboard skills. He adjudicates music festivals and is a church organist and choir director.



**DANIKA LORÉN – Micaëla**

Multifaceted artist Danika Lorén has not only made a name as a vocalist, but also as a composer. Having obtained a masters degree in opera at the University of Toronto, Danika continued training as a vocalist with the Canadian Opera Company's Ensemble Program from 2016-18. Some of Danika's signature roles include: Gilda (*Rigoletto*), Musetta (*La Bohème*), Adina (*L'elisir d'amore*) and Susanna (*Le Nozze di Figaro*). Next season,

Danika's first opera "Hedda" will be presented by the Saskatoon Symphony Orchestra, and Danika will also be performing the titular role. As a composer, Danika's work

has been presented across Canada by the CBC, the Canadian Art Song Project, Canadian Opera Company, Pacific Opera Victoria and Saskatoon Symphony Orchestra. Internationally, Danika's work has been performed at the National Sawdust Theatre, at the Muziekgebouw aan 't IJ, at the Leeds Lieder Festival and at Wigmore Hall. Danika has recently joined Barbara Hannigan's Equilibrium Young Artists and continues to build a unique career as a composer and vocalist.



**EVGENIA MIKHAYLOVA – Set Designer**

Evgenia is an interdisciplinary artist and an award-winning theatre designer. Her work examines the complexities of perception, communication systems, and language through an interdisciplinary practice that investigates parallels between the ways we experience the world through our senses and the ways we interpret the knowledge we acquire. Evgenia has designed set/costumes for productions at Persephone Theatre, SUM Theatre, BadNewDays (Toronto), Outside the

March (Toronto), Crow's Theatre (Toronto), Dancing Sky and Scantly Glad Theatre. Evgenia is a recipient of a SATA award and several nominations.



**GEOFFREY SCHELLENBERG – Moralés & Don Cairo**

Praised for his "clarion tone" and "impressive vocal colour", Canadian-American baritone Geoffrey Schellenberg has recently been seen in productions with Opéra de Montréal, Vancouver Opera, Portland Opera, and Calgary Opera. He is recognized for the roles of Figaro, Marcello, Belcore, and Papageno. He has also sung as a soloist in several oratorio concerts, most notably A Sea Symphony and Requiem (Fauré) with the Vancouver Bach Choir, Messiah (Handel) with the Prince George

Symphony Orchestra, and Des Knaben Wunderhorn with l'Orchestre de l'Agora. He holds master's degree and a bachelor's degree from the University of British Columbia, while simultaneously completing international vocal development programs including the European Music Academy (Teplice, Czech Republic) and Accademia Europea dell'Opera (Lucca, Italy).



**ANNA THEODOSAKIS – Stage Director**

Anna Thoedosakis is a stage director and choreographer based in Toronto. Most recently she directed The Magic Flute for the Canadian Opera Company. Anna is a dramatic coach for the Canadian Opera Company's Ensemble Studio and directed the COC's Opera for Young Audiences WOW Factor: A Cinderella Story. She has been a sessional lecturer for the University of British Columbia and a guest lecturer with McGill University, University of Toronto, Dalhousie University, Wilfrid

Laurier University, University of Lethbridge, the Glenn Gould School, and the University of Manitoba. Anna is a 2022 RBC Future Launch Artist Mentor with the Association for Opera in Canada. Other recent credits include directing Cosi fan tutte (Brott Opera), Love Songs (University of Ottawa), L'elisir d'amore (Western University), a workshop of The Limit of the Sun (Opera McGill), as well as choreographing The Tender Land (UofT Opera). Up next Anna will direct The Bells of Baddeck in Nova Scotia.

### KERRY AGNEW – Répétiteur

Pianist Kerry Agnew has had the privilege of working with a wide variety of performers. After completing her Bachelor of Music and Bachelor of Education, Kerry taught highschool and university music courses in her hometown of Saskatoon before moving to Montreal to complete a Masters of Music and an Artist Diploma both in the field of Collaborative Piano. Equally comfortable in many musical roles, Kerry has experience coaching, teaching, directing, conducting, and producing works in addition to performing both on stage and in the pit. With a passion for opera, Kerry has performed and studied across Canada and in Europe including Opera Nuova, The Schubert Institute, MusikTheatre Bavaria, Against The Grain Summer Intensive, and Lachine Vocal Academie among others. She now resides in Montreal, where she is a freelance musician.

### SHELBY LYN LOWE – Stage Manager

Shelby Lyn Lowe is a Saskatchewan-based designer, stage manager, technician, and puppet artist who received her BFA in Theatre Design from the University of Regina in 2013. Shelby is also the Program and Production Co-ordinator for Listen to Dis' Community Arts Organization, Saskatchewan's only disability led disability arts organization and stage manager for their theatre company, The Other Ordinary. Select stage management credits include *Outdoors: A Touring Play for Families* (Embrace Theatre 2014 & 2015), *Hansel and Gretel* (Saskatoon Opera in Schools), *Neither Heroes Nor Ordinary People* (The Other Ordinary), *Mine to Have* (The Other Ordinary), and *Goodbye, My Fancy* (Persephone Theatre Young Company). Apprentice Stage Management credits include *The Aliens* (Persephone Theatre) and *Fiddler on the Roof* (Persephone Theatre). Assistant Stage Management credits include *Carmen*, *The Magic Flute*, *Madama Butterfly*, *The Barber of Seville*, *Don Giovanni*, *La Boheme*, and *Die Fledermaus* (Saskatoon Opera).

### IAN McCLELLAN – Lighting Designer

FOR SASKATOON OPERA: Debut ELSEWHERE (SELECT CREDITS): *The Invisible: Agents of Ungentlemanly Warfare* (Catalyst, Projections Associate), *East of Berlin*, *Rochdale, Cock (uAlberta) Annie*, *Spring Awakening* (Storybook Theatre, Assist. LX Design) *The 25th Annual Putnam County Spelling Bee*, *The Hunchback of Notre Dame*, *Seussical*, *The Addams Family*, *The Wedding Singer*, *Moby Dick*, *Oliver!* OF INTEREST: Ian is excited to be presenting his first show with Saskatoon Opera. He is a third-year BFA Drama Production student with a major in Theatre Design, primarily interested in Lighting Design. Originally from Calgary, Ian has since moved to Edmonton to pursue his degree. You can find out more about Ian on his website and various social media platforms: [ianmldesign.ca](http://ianmldesign.ca) @ianmldesign



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