



Musik für das Ende



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2017/2018 Concert Series



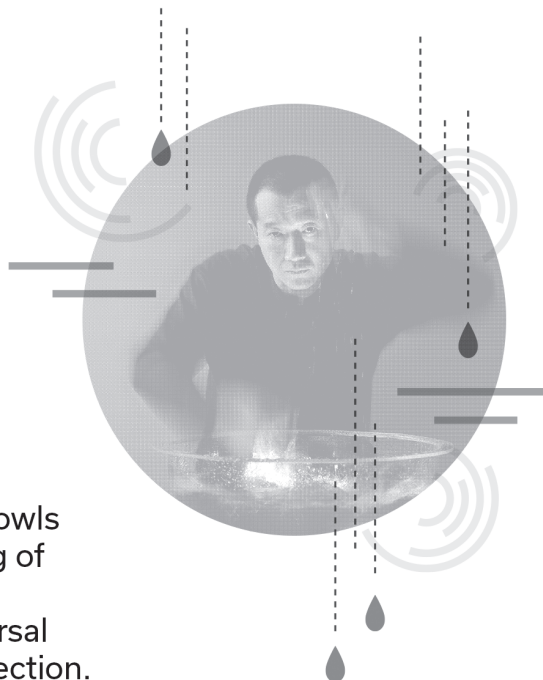
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Tan Dun's **Water Passion**

March 9, 2017
Trinity St. Paul's Centre

Seventeen dramatically lit water bowls adorn the stage in this reimagining of Bach's great masterpiece, where composer Tan Dun explores universal themes of birth, death, and resurrection.



Freddy's Tune

April 21, 2018
Trinity St.
Paul's Centre



The Little Match Girl Passion

June 6 & 7, 2018
Crow's Theatre



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FROM THE ARTISTIC DIRECTOR

DEATH, SEX AND ETERNITY preoccupied legendary Québécois composer Claude Vivier. His was a dangerous life, lived farther and farther beyond the limits of our earthly existence. From the very edge of experience he began to bring back a new sound, that of eternity. In *Musik für das Ende* we lose all sense of place and time, transported to a state of innocence, and of pure sound and light.

While Vivier's music survives totally on its own merits, the man and the music are, nevertheless, inseparable. Director Chris Abraham's production deepens our understanding of the music through probing the personality that created it.

Vivier's unique compositional voice did not go unnoticed during or after his lifetime – a number of his works are regularly performed, including *Do You Believe in the Immortality of the Soul* (the middle part of this production). However, it is rare

that a composer of his stature would have a full-length work like *Musik für das Ende* unrealized until nearly 35 years after death.

So it is fitting that in Soundstreams' 35th anniversary year we have chosen to bring to life the first full staging of *Musik für das Ende*. It is our hope that this production can embolden Vivier's legacy and that of Canadian music by illuminating significant relationships between earlier and later works in his short life.

Vivier has invited us to participate with the "celebrants" in a ritual that takes us through life and death to a rebirth that is beyond both.

Thank you for sharing this journey with us!

Lawrence Cherney

Soundstreams would like to acknowledge this event takes place on the traditional territory of the indigenous peoples who have occupied and made this land their home from time immemorial. These territories include the Haudenosaunee Confederacy, and most recently, the territory of the Mississaugas of the New Credit First Nation.

ABOUT SOUNDSTREAMS

Soundstreams is one of the world's leading contemporary music companies, and the largest global presenter of new Canadian music. Artistic Director Lawrence Cherney and Executive Director Ben Dietschi are committed to showcasing the work of living and international composers with a focus on innovative thematic and experiential programming.

Soundstreams also serves a broad community of music lovers through free outreach and education programs including Salon 21, the

Emerging Composer Workshop, SoundWave, and SoundMakers.

Salon 21 is a free monthly discovery series featuring performances, discussions, and audience participation; the Emerging Composer Workshop helps talented contemporary composers from around the world launch their careers; SoundWave provides accessible tickets to young adults; and SoundMakers provides interactive learning experiences online and in the classroom.





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BMO Financial Group is proud to
sponsor **Soundstreams** and the
SoundWave Ticket Program.





Musik für das Ende

Music by Claude Vivier
Conceived by Chris Abraham and Zack Russell



CAST

Alex Ivanovici*	actor	Owen McCausland*	tenor
Hazel Martell-Abraham	actor	Bud Roach*	tenor
Leah Alfred*	soprano	Keith Lam*	baritone
Vania Chan*	soprano	Justin Welsh*	baritone
Adanya Dunn*	soprano	John Hess	conductor, synthesizer
Margaret Bárdos*	mezzo-soprano	Adam Scime	synthesizer
Aviva Chernick*	mezzo-soprano	Ryan Scott	percussion
Robin Dann	mezzo-soprano		

PROGRAM

Music composed by Claude Vivier (1948-1983, Canada)

Part I: *Il faisait nuit* (2017)

Written by Zack Russell

Part II: *Glaubst du an die Unsterblichkeit der Seele*¹ (1983)

(*Do you believe in the immortality of the soul*)

Adanya Dunn, soprano
Owen McCausland, tenor

Part III: *Musik für das Ende*¹ (1971)

Adanya Dunn, soprano
Vania Chan, soprano
Margaret Bárdos, mezzo-soprano

CREATIVE

Chris Abraham*	Director
John Hess	Music Director
Zack Russell	Playwright
Jasmine Chen	Assistant Director
Judith Bowden	Set and Costume Designer
Adam Scime	Sound Designer
Richard Feren	Sound Designer
Kimberly Purtell	Lighting Designer
Nick Andison	Assistant Lighting Designer
Patrick Lavender	Production Manager
Kaitlin Hickey	Associate Production Manager and Technical Director
AJ Laflamme*	Stage Manager
Susanne Lankin*	Assistant Stage Manager
Monica Lee	Head of Props
Jason Thomson	Head Technician
Chantelle Laliberte	Head of Wardrobe
Robin Fisher	Wardrobe Assistant

* The participation of these artists is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance-Opera-Theatre Policy (DOT).

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Special thanks: David Fallis, Music Director for August 2016 Workshop; Angela McQueen





PROGRAM ESSAY

BY DAVID JAEGER

Meeting Claude Vivier was, for most people, an unforgettable experience. His presence was undeniable: he was an enormous talent with an ego sized to match. He was praised by composer György Ligeti as "The most important and original composer of his generation." He created large scale works early in his creative life, including *Musik für das Ende*, and he wrote with the confidence of an artist on a mission.

But Vivier came from less than secure beginnings. He was adopted at the age of three, and was raised in a humble family where support for artistic creativity was absent. Left to his own devices, he found his own path into music, particularly through experiences in the church. But even in his religious training he was an outsider, and was rejected by his school authorities for being openly homosexual. He told his friends he was afraid of the dark and always slept with a light on. His was a life filled with stark contrasts.

As Vivier matured as an artist he enjoyed critical recognition. He was prolific in his output and the development of his individual voice as a composer made his music unmistakable. He had an impressive knack for learning languages, which was handy for an artist who was also a world traveller. His ability with language was so deep that he invented languages, not only because of the need for words that sounded right in a musical setting, but also to express things in his life that might have otherwise been too private, things that haunted him.

Much of his music is understood to be vividly autobiographical. His work, *Wo bist du, Licht?* (Light, where are you?) addresses one of his fundamental personal fears. And in his, perhaps, most famous work, *Lonely Child*, he shares personal fantasies: the desire to escape to a land where, "Gentle fairies will come and dance with thee."

Tonight's presentation has three distinct parts. Part one is an original monologue by playwright Zack Russell, with actor Alex Ivanovici as Claude Vivier. Russell consulted many of Vivier's friends and associates as well as Vivier's writings, interviews, and other media to gain an understanding of the mind, spirit and psychological makeup of

the composer. Part two follows seamlessly: a performance of Vivier's last work, *Glaubst du an die Unsterblichkeit der Seele* (*Do you believe in the immortality of the Soul*) which was on Vivier's desk at the time of his murder on March 7th, 1983. This second part, performed by tenor Owen McCausland and soprano Adanya Dunn, accompanied by a vocal ensemble, synthesizers and percussion, presents an eerie premonition of Vivier's own death, staged on a subway platform.

"A single law governs my music: love. And it's also this simple law that should govern our human relations."

- Claude Vivier

Then follows the third part: the complete, fully staged premiere of *Musik für das Ende*, which Vivier composed in 1971. The work depicts a ritual journey through life and death to a final ecstatic state – a rebirth beyond all conceptions of life and death. Music director John Hess calls it, "A kind of purification ritual." The score is structured as a complex series of interactions between the members of the vocal ensemble and the actor, including nuanced improvisations. At certain points of the piece, the performers are instructed to weave their own stories and music of significance into their interactions. To realize the work, Soundstreams assembled a carefully chosen group of performers who rehearsed over many weeks to achieve these complex exchanges of rhythm, pitch and language.

Perhaps the best clue to understanding the deeper meaning of such a work is Vivier's statement: "A single law governs my music: love. And it's also this simple law that should govern our human relations."

Prepare to enter the fantastic, mystical world of Claude Vivier.





COMPOSER BIOGRAPHY



Claude Vivier

Many consider Claude Vivier the greatest composer Canada has yet produced. At the age of 34, he was the victim of a shocking murder, leaving behind some 49 compositions in a wide range of genres, including opera, orchestral works, and chamber pieces.

Born in Montréal of unknown parents, Vivier was adopted at the age of three. After being expelled from a seminary at sixteen for "immature behavior"—from an early age, Vivier was open about his homosexuality—he studied at the Conservatoire de Musique in Montréal, where his teachers included Gilles Tremblay (composition) and Irving Heller (piano). In 1971, Vivier left Canada for Europe, studying electroacoustic music with Gottfried Michael Koenig in Utrecht, and composition with Karlheinz Stockhausen in Cologne. Although Vivier was influenced by the latter, he nonetheless developed a highly personal language. Chants, composed during this period, represented for him "the first moment of my existence as a composer."

In the fall of 1976, Vivier took a long trip through Asia. A visit to Bali caused him to reevaluate his ideas concerning the role of the artist in society, initiating a new period in his stylistic evolution. In the wake of this journey he wrote *Shiraz* (1977) for piano, *Orion* (1979) for orchestra, and his opera *Kopernikus* (1978–79). It was in his cycle of pieces for voice and instrumental ensemble, particularly *Lonely Child* (1980) and *Prologue pour un Marco Polo* (1981) that Vivier's unique style crystallized.

In a New York Times profile, Paul Griffiths observed, "The harmonic auras are suddenly more complex, and the fantastic orchestration is unlike anything in Vivier's earlier music, or anyone else's. Perhaps he found it by listening intently to bells and gongs, for the huge chords that march along—around—the voice commonly have deep fundamentals with a fizz of interfering higher tones, rather like metallic resonances."

During this period, Vivier began to create texts in an invented language, mirroring the singularity of his musical idiom.

Vivier spent the last months of his life in Paris. On March 12, 1983, Vivier was found stabbed to death in his apartment. His murderer, a 19-year-old man who may have been a prospective lover, was later caught and sentenced.

Vivier advocates include Mauricio Kagel, Kent Nagano, Reinbert de Leeuw, David Robertson, and Dawn Upshaw. Vivier's music featured prominently in Holland Festival 2005, and the St. Louis Symphony Orchestra opened its 2005–06 season with *Lonely Child*, with David Robertson conducting and Dawn Upshaw as the soprano soloist. In 2005, the Montréal Symphony Orchestra inaugurated the Claude Vivier National Prize for the best work by a Canadian composer.

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CAST BIOGRAPHIES



Alex Ivanovici
Claude Vivier

Alex Ivanovici was born in Italy in a camp for political refugees to his recently defected Romanian parents. Within 2 years the family had immigrated to Canada settling in Montreal.

He has worked as a fluently bilingual actor and theatre director in Montreal since his graduation from Dawson College's Dome Theatre School in 1992.

Alex has appeared in over 50 plays on stages as far away as Belgium and Mexico, on film in *François Bouvier's Histoires d'hiver*, for which he was nominated for a 1999 Genie Award for Best Supporting Actor, in Zack Snyder's *300*, in Kim Nguyen's *Le Marais* and the lead role in Jeffrey Blatt's *Still Life*. On television, he has appeared in the first two seasons of the hit Quebec show *Nos Étés* as Dr. Calvin Manning, and in *Les Soeurs Elliot* as Julius Cohen.

Alex is also co-founder of Porte Parole, an acclaimed documentary theatre company. Recent productions include *SEEDS* and *The Watershed* both performed in Toronto. Both productions were written by his wife Annabel Soutar and directed by Chris Abraham.



Leah Alfred
Soprano

Leah Alfred has been acclaimed for her "superb vocal quality" and "wonderful intimacy and vulnerability".

She hails from Vancouver, British Columbia, where she began her formal training in music and fell in love with opera.

She has performed in China, the Czech Republic, and Italy, as well as in numerous recital tours on Vancouver Island. Leah has been heard as a soloist with UBC Opera, the Vancouver Symphony, Burnaby Lyric Opera, and Vancouver Opera.

Her repertoire ranges from baroque to brand new, including operas by Hasse, Mozart, Humperdinck, Somers, and Current. She studies with renowned Canadian baritone Daniel Okulitch, and looks forward to whatever future adventures music has in store for her. Gila'kasla!



Vania Chan
Soprano

Lyric Coloratura Soprano Vania Lizbeth Chan made her Carnegie Hall debut in Weill Recital Hall, winning first prize in the Barry Alexander International Competition, NY. She premiered the role of the Light Moon in the Dora Award winning opera *The Lesson of Da Ji* (Toronto Masque Theatre). Vania sang in the recording of this opera, released by Centre Discs, which received a Critics Choice Review in Opera News, NY. She is featured in the comedic D'Italiano Bread "romantic dinner" commercial as the garlic breath woman.

Other roles include Mabel in *The Pirates of Penzance*, Princess Mi in *The Land of Smiles* (Toronto Operetta Theatre), Madame Herz in *The Impresario*, the goddess Diane in *Hippolyte Et Aricie* (VOICEBOX: Opera in Concert), and the Ad Exec in *Airline Icarus* (Soundstreams)

Vania received her Masters of Music in Classical Voice from the Manhattan School of Music, NY.

Upcoming: Cunégonde in *Candide* (Toronto Operetta Theatre)

vaniachan.com

CAST BIOGRAPHIES



Adanya Dunn
Soprano

Appearing on CBC's 2017 list of "30 Hot Classical Musicians Under 30", Adanya Dunn is quickly gaining recognition as an avid interpreter of contemporary works and as an operatic soprano. Earlier this season, she was noted by *Opera Going Toronto* for "her sultry soprano, red hot and alluring" performance of Musetta in Against the Grain Theatre's production of *La bohème*. She then played the title role in the world-premiere musical *Charlotte: A Tri-Coloured Play with Music* at the Luminato Festival and the World Stage Design Scenofest in Taipei.

She holds degrees from the University of Toronto's Faculty of Music; is an alumna of Dawn Upshaw's Graduate Vocal Arts Program at Bard College; and received further training at Marilyn Horne's Music Academy and as a Rebanks Family Fellow at the Glenn Gould School. Adanya is a two-time long-term grant recipient from the Canada Council for the Arts and is currently a resident performer with FAWN Chamber Creative.

adanyadunn.com



Margaret "Bó" Bárdos
Mezzo-Soprano

Hungarian-born mezzo Margaret Bárdos is based in Southern Ontario and loves touring.

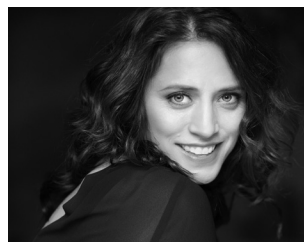
At home with classical as well as new, experimental music and performance, she seeks out creative challenges and cherishes working with good hearted people.

With a voice described by Opera Canada as "mellow, fruity, that caresses the ears", her Canadian and European appearances include interdisciplinary collaborative and site-specific projects that make use of her varied training: from Butoh dance and physical theatre to extended vocal technique and improvisation.

She continues as a grateful member of the studio of Tom Schilling.

When not on stage, in the studio, or out collecting sounds, she can be found on the back of a horse, or meditating under her favourite clump of trees.

margaretbardos.ca



Aviva Chernick
Mezzo-Soprano

Aviva Chernick is an award-winning world music artist. She garnered critical acclaim as the lead singer of the twice JUNO-nominated Canadian World Music group Jaffa Road for over a decade and released her first album of original songs in 2013. Tours have taken her, among other places, to Sao Paolo, Jerusalem and San Francisco and to all three coasts of Canada.

Highlight performances include the Library of Congress in D.C., Koerner Hall in Toronto and a cultural festival in Igloolik, Nunavut in Canada's arctic. Aviva was the first Canadian to be awarded a Virginia Folk Life apprenticeship to study with 'American National Treasure' and Sephardic musician Flory Jagoda. Aviva is also trained in the Cantorial arts and mindfulness meditation, leading and teaching about the voice in prayer and contemplative practice in communities across North America.

Upcoming projects include the recording of an album of re-imagined traditional songs in Judeo-Spanish to be released in the fall of 2018.

CAST BIOGRAPHIES



Robin Dann
Mezzo-Soprano

Robin Dann works as a singer and a songwriter, and feels lucky to belong to a very close community of musicians both in Toronto, where she is based, and abroad. Robin's band Bernice have been recording and playing live since 2011, have toured internationally, and were funded to develop new material at the Banff Centre for the Arts in the winter of 2015. Through the generous support of the Canada Council for the Arts, Bernice has completed a new full length album and will be releasing it with label Arts & Crafts early next year. Recent collaborations include the creation of Noisy with Ame Henderson, Matt Smith and the dancers of Toronto Dance Theatre, a co-written and produced EP with Ben Gunning under the name POM, continuing backup vocal work for Martha Wainwright on her 2017 *Midnight City* US/UK/EU tours and a collaboratively made video with dancers Julia Male and Brendan Jensen in partnership with photographer Claire Harvie and bandmates Felicity Williams and Thom Gill for a forthcoming album release from their trio *Bliss Gloss*. Robin studied Jazz at the University of Toronto (BMus) and then completed a Masters of Music in Creative Practice fro Goldsmiths, University of London.



Owen McCausland
Tenor

New Brunswick tenor Owen McCausland is an alumnus of the Canadian Opera Company Ensemble Studio, and has been featured on the main-stage in such roles as Tito in *La clemenza di Tito*, Tamino in *Die Zauberflöte* and Lurcanio in *Ariodante*. He has appeared with the Montreal Symphony, Regina Symphony, Symphony Nova Scotia and Kitchener Waterloo's Grand Philharmonic Choir in repertoire including *Messiah*, Beethoven's *Symphony No. 9*, Elijah and Rossini's *Stabat Mater*.

Recent and upcoming appearances include Weill's *Sieben Todsünden* for the Toronto Symphony, Rodolfo in *La bohème* for Against the Grain Theatre, *Messiah* for Symphony Nova Scotia and the New Brunswick Symphony and Pedrillo in *Die Entführung aus dem Serail* for the Canadian Opera Company. He has appeared as Arturo in *Lucia di Lammermoor* for Pacific Opera Victoria, in the title role in *Werther* at Chautauqua, Camille in *The Merry Widow* for Newfoundland Symphony and Rinuccio in *Gianni Schicchi* for Opera on the Avalon.



Bud Roach
Tenor

Hamilton tenor Bud Roach maintains a busy schedule of performances from the baroque to the contemporary. Bud's recordings for the Musica Omnia label have been recognized internationally as ground-breaking achievements in historically-informed performance practice. "Roach is marvellous throughout.... Five stars" (*Early Music Today*, UK).

Highlights include concert appearances with La Chapelle de Quebec, the Hamilton Philharmonic, Bach Elgar Choir, Nota Bene Baroque Players, the Menno Singers, Soundstreams Canada, the Spiritus Ensemble, Talisker Players, and Toronto Masque Theatre. Recital appearances include Boston, New York, Hamilton, Guelph, and Thunder Bay, as well as a lecture/recital on the self-accompanied performance tradition at the Historical Performance Institute, Jacobs School of Music, Indiana University.

With Capella Intima, he leads programmes in Hamilton, Toronto, and Kitchener. Bud is also the founder and Artistic Director of the Hammer Baroque concert series, presenting some of Canada's finest early music performers.

CAST BIOGRAPHIES



Keith Lam
Baritone

Hong Kong born, Toronto-based baritone Keith Lam recently finished a tour across Ontario with Bicycle Opera Project performing the role of the Boss in the new a capella opera *Sweat* written by Juliet Palmer and Anna Chatterton. He also participated in Summerworks' Open Studio performing an excerpt from Njo Kong Kie's new opera *The Futures Market*.

Among his other operatic roles, highlights include the title role of John Blow's *Venus & Adonis*, Achis in Charpentier's *David et Jonathas*, Papageno in *Die Zauberflöte*, Melisso in *Alcina*, Don Basilio in *Il Barbiere di Siviglia*, Sacristan in *Tosca*, and Schaunard in *La bohème*.

Keith is a member of the Tafelmusik Chamber Choir and has made appearances with companies such as Canadian Opera Company, Opera Atelier, Against the Grain Theatre, and Opera 5. He is an alumnus of the Aspen Opera Theater, the Banff Centre's Opera as Theatre program, Highlands Opera Studio and the Tafelmusik Baroque Institute.



Justin Welsh
Baritone

The burgeoning career of British Columbia baritone Justin Welsh was given new impetus by his recent success as Crown in *Porgy and Bess* with Kent Nagano conducting l'Orchestre symphonique de Montréal. Queequeg in the Canadian premiere of *Moby Dick* for Calgary Opera was another career highlight, along with Marcello in *La bohème* for l'Opéra de Montréal and Papageno in Pacific Opera Victoria's *The Magic Flute*.

He is a former member of the Canadian Opera Company Ensemble Studio and has been heard with Edmonton Opera, Winnipeg Symphony, Tapestry New Opera, the Regina Symphony and the Niagara Symphony.

Welsh holds a Master of Music degree from the University of British Columbia and participated in young artist programmes in the Czech Republic, at Tanglewood, in Suijmona, Italy, and won first prize in the Kurt Weill Competition. Vivier's *Musik für das Ende* marks his first collaboration with Soundstreams and he also looks forward to *Bound*, a project with Against the Grain Theatre later this year.



Ryan Scott
Percussion

Leading Canadian percussionist Dr. Ryan Scott has been hailed as "Fierce and delicate...a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges" (*Gramophone*).

As a marimba and multi-percussion soloist he has performed extensively in contemporary music festivals in Europe, Japan, China, Indonesia, South Africa, the UK and The Netherlands. He has also performed as guest soloist with the Esprit Orchestra, the National Arts Centre Orchestra, The Hyogo Performing Arts Centre Orchestra, The Austin Symphony and numerous other orchestras and chamber ensembles across North America.

Ryan is a stalwart figure in the Toronto contemporary music community and has performed in over 300 world premieres. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and Percussionist in the Canadian Opera Company Orchestra since 1996, he is also a sought-after chamber musician and teacher. A core member of Continuum Contemporary Music (founded 1985), he also serves the organization as Artistic Director.

CREATIVE TEAM BIOGRAPHIES



Chris Abraham
Director

Chris Abraham is a multi-award winning theatre and film director, dramaturg, and teacher who has worked with Canada's foremost artists and theatres, including the Stratford Festival, Canadian Stage Company, Tarragon Theatre, Segal Centre, Centaur Theatre, Globe Theatre, and Theatre Junction, among many others.

Chris has directed the highly lauded Stratford Festival productions of *For the Pleasure of Seeing Her Again*, *The Little Years*, *The Matchmaker*, *Othello*, *A Midsummer Night's Dream*, and returned in 2015 to direct *Taming of The Shrew*.

Chris has been the Artistic Director of Crow's Theatre since 2007. For Crow's he has directed numerous productions including *The Watershed*, *The Seagull*, *Winners & Losers*, *Someone Else*, *Eternal Hydra*, *I*, *Claudia*, and *Boxhead*.

In 2013, Chris was awarded the Siminovitch Prize, the most prestigious prize for a Canadian theatre artist. He has also received the John Hirsch and Ken MacDougall Awards.



John Hess
Music Director

John Hess is the recognized authority on contemporary opera and song in Canada. He has been involved with the creation of new productions for the Canadian Opera Company and has collaborated with virtually every contemporary opera company in Canada. He was the co-founder and co-artistic director of the Queen of Puddings Music Theatre, for which he was awarded a Ruby from Opera Canada with Co-Artistic Director Dáirine Ní Mheadhra.

John is equally in demand as a vocal coach and pianist. He works regularly with Ben Heppner and many other Canadian singers and instrumentalists. John is heard regularly on CBC Radio and has recorded numerous CDs, including the complete vocal works of Canadian composer Harry Somers. As a member of the music faculty at the Western University, John directs the Graduate programs in Collaborative Piano. He holds a Doctorate in Musical Arts from the University of Michigan.



Zack Russell
Playwright

Zack Russell is a filmmaker, writer and stage director. Recent directing credits include the Dora Award winning *The Emancipation of Ms. Lovely* by Ngozi Paul (Crow's Theatre) and *R. Murray Schafer's Odditorium* (Soundstreams), co-directed with Chris Abraham. Recent assistant directing credits include *The Breathing Hole* and *The Hypochondriac* (The Stratford Festival) and *Chimerica* (Canadian Stage). In 2015, his film *She Stoops to Conquer* won the Canadian Screen Award for Best Live Action Short after premiering at the Toronto International Film Festival and SXSW. He is the inaugural recipient of the RBC Rising Star Emerging Director Prize at Crow's Theatre.



CREATIVE TEAM BIOGRAPHIES



Jasmine Chen
Assistant Director

JASMINE CHEN is a Toronto based multidisciplinary theatre artist.

Her performance credits include: the Stratford Festival, Shaw Festival, Canadian Stage, Royal Manitoba Theatre Centre, Young Peoples Theatre, Talisman Theatre, Volcano Theatre, and many more.

Jasmine is a director of new creation and opera. She is currently in residence at B Current Performings Arts, Buddies in Bad Times Theatre and Cahoots Theatre.

Jasmine is a passionate arts educator, as well as a movement consultant for opera and theatre.

msjasminechen.com.



Judith Bowden
Set and Costume Designer

Judith Bowden has been designing in theatre since 1992.

Her design work has been seen at the Shaw Festival for the past 15 seasons. Her work on classical, new plays and musicals has taken her across the country designing for: Manitoba Theatre Centre, Alberta Theatre Projects, Theatre Calgary, The Grand Theatre, Prairie Theatre Exchange, Soul Pepper Theatre, Great Canadian Theatre Company, The National Arts Centre, Tarragon Theatre, Lorraine Kimsa Theatre For Young People, Canadian Stage Company, Arena stage Washington D.C., Neptune and The Citadel Theatre.

She is recipient of two Dora awards and was short listed for the Siminovitch Prize in Theatre in 2006.



Adam Scime
Sound Designer

As a young composer and performer living in Toronto, Adam Scime has been praised as "a fantastic success" (CBC) and "Astounding, the musical result was remarkable" (icareifyoulisten.com). He has received many awards including the 2015 CMC Toronto Emerging Composer Award, The SOCAN Young Composer Competition, The Karen Keiser Prize in Canadian Music, and The Esprit Young Composer Competition. In 2014 Adam's piece *Broken Images* was toured across China to several festivals by a chamber group of renowned Canadian soloists. Adam was recently selected for the ECM+ 2016 Generations Project during which his piece *Liminal Pathways* was toured across nine Canadian cities. Recently, Adam's piece *Gradual Erasures* was recorded by violinist Véronique Mathieu and pianist Stephanie Chua for their True North project and released on Centrediscs. Adam's music continues to be performed and commissioned by many of Canada's leading ensembles and soloists including Nouvelle Ensemble Moderne, Ensemble contemporain du Montréal The Esprit Orchestra, Array Music, The National Arts Centre Orchestra, and The Continuum Ensemble.





CREATIVE TEAM BIOGRAPHIES



Richard Feren
Sound Designer

Richard has been creating music and soundscapes for Canadian theatre, dance and film since 1992. Companies include Canadian Stage (*The Other Place; Belleville; THIS; The Test; Good Night Desdemona, Good Morning Juliet; The Soldier Dreams*); Crow's Theatre (*Seeds; Eternal Hydra; Dali*); Mirvish Productions (*Terminus; My Mother's Lesbian Jewish Wiccan Wedding*); The Shaw Festival (*Lady Windermere's Fan; When The Rain Stops Falling*); Soulpepper (*Tartuffe; Angels In America; A Raisin in the Sun; The Chairs; Uncle Vanya; Endgame*); and the Stratford Festival (*Hay Fever*).

Richard has won seven Dora Mavor Moore Awards, the 1999 Pauline McGibbon Award, was one of the original Harold recipients in 1995, and was shortlisted for the Siminovitch Prize in 2012.



Kimberly Purtell
Lighting Designer

Kimberly is a Toronto-based lighting designer for theatre, dance and opera.

Her designs have been critically acclaimed both on the national and international stage. They have been seen across Canada, the United States, the United Kingdom, the Netherlands, Prague, China, Taiwan, Hong Kong and Russia.

She has designed for Pacific Opera Victoria, Royal Manitoba Theatre Centre, Opera Philadelphia, Canadian Stage Company, Stratford Festival, Soulpepper, Tarragon Theatre, Buddies in Bad Times, Necessary Angel, Tapestry New Opera, and many others.

Kimberly is the recipient of three Dora Mavor Moore Awards and 20 nominations for outstanding Lighting Design, and was the 2005 recipient of the Pauline McGibbon Award.



Patrick Lavender
Production Manager

Patrick is a Toronto based production designer and production manager for multiple performing arts disciplines, touring in Canada and internationally.

He is the recipient of 2 Dora Awards, for both independent lighting design and set design.

His recent and upcoming work includes; *Poison* (Coalmine Theatre) *Party Game* (Bluemouth Inc. / Necessary Angel). *Charlotte: A Tri-coloured Play with Music* (World Stage Design Festival), *Brave New World* (Litmus Theatre), *The Circle* (Tarragon Theatre), *Extremophiles* (Summerworks), *Killer Joe* (Coalmine Theatre), *Late Company* (Why Not Theatre), *CrawlSpace* (Videofag), *It Comes in Waves* (Necessary Angel/ Bluemouth).

CREATIVE TEAM BIOGRAPHIES



Kaitlin Hickey Associate Production Manager and Technical Director

Kaitlin Hickey is a production designer & manager based in Toronto, ON.

Recent credits include: Lighting Design, *Other Side of the Game* (Cahoots Theatre & Obsidian Theatre), Set Design, *Kiinalik: These Sharp Tools* (Buddies in Bad Times), Lighting Design, *The Children's Republic* (Belfry Theatre), Production Management, *Charlotte: A Tri Coloured Play with Music* (Theaturtle, Wold Stage Design Festival) Lighting Design, *baseline* (Adelheid Productions), Set & Lighting Design, *A Dimanche Prochain/A Sunday Affair* (Theatre New Brunswick), Production Management & Lighting Design, *Counting Sheep* (Lemon Bucket Orchestra - Edinburgh/Toronto).



AJ Laflamme Stage Manager

SELECTED CREDITS: *Onegin* (Musical Stage Co./NAC); *Maggie & Pierre, You Are Here, Into the Woods, Pirates of Penzance* (Thousand Islands Playhouse); *Liv Stein, Chimerica, Julie, London Road, The Arsonists, Red, Another Africa* (Canadian Stage); *Rocking Horse Winner* (Tapestry New Opera); *All Shook Up* (Globe Theatre); *The Unplugging, Bingo!* (Factory Theatre); *Waiting Room* (Tarragon Theatre); *A Beautiful View, The Africa Trilogy* (Volcano Theatre); *It's A Wonderful Life, Kim's Convenience, Spoon River, La Ronde, True West* (Soulpepper); *Tainted* (Moyo Theatre); *Tosca, La Traviata, Die Zauberflöte, Le Tragedie de Carmen* (Highlands Opera Studio).

UPCOMING: *A&R Angels* (Crow's Theatre); *Declarations, The Overcoat* (Canadian Stage)



Susanne Lankin Assistant Stage Manager

Susanne is delighted to be joining the Crow's and Soundstreams teams on this production.

Recent credits: five seasons at the Shaw Festival including *Middletown, Saint Joan, Mrs. Warren's Profession* (and tour to Buffalo's Shea's Performing Arts Center), *A Woman of No Importance, Peter and the Starcatcher, The Twelve-Pound Look, The Mountaintop* (Obsidian co-production), *Arms and the Man, and Faith Healer; Farther West, Great Expectations, Long Day's Journey into Night, High Life, Fronteras Americanas, The Fantasticks, A Midsummer Night's Dream, Window on Toronto* (Soulpepper), *Anne of Green Gables: The Musical, Ring of Fire: The Music of Johnny Cash, Buddy: The Buddy Holly Story* (Charlottetown Festival); *The War of the Worlds* (Art of Time Ensemble).

Susanne is a graduate of Ryerson Theatre School.



CREATIVE TEAM BIOGRAPHIES



Monica Lee
Head of Props

Monica is Toronto based props builder.

She is the recipient of a Metcalf Grant as a props intern at Canadian Stage for 2017 season.

Past theatre credits include: Props Assistant, *My Night With Reg* (Studio 180); Head of Props, *Sister Act* (The Lower Ossington Theatre); Head of Props, *Acquiesce* (Factory Theatre); Props PA (Blyth Summer Festival 2016 season); Props builder, *Jack and the Beanstalk* (Cow over moon Children's Theatre); Set and Costume designer, *Delete After Death* (Talkalot collective from Humber Theatre); Assistant set designer, *The Clowns* (Humber Theatre); Head of Props, *Tails from the City* (Common Boots Theatre Collaboration with Humber Theatre)



Chantelle 'Chanti' Laliberte

Head of Wardrobe
Chanti is a wardrobe maven, shoe craftsperson and nasty woman based (mostly) out of Toronto.

Selected credits include: *Trace* (upcoming Nov 2017), *Little Pretty and The Exceptional*, *The Gravitational Pull of Bernice Trimble* (Factory), *All But Gone* (Necessary Angel), *As You Like It* (GBTS), *Le Fa Le Do* (TFT), *Proud* (Proud Prod.) *Billy Bishop Goes to War* (Soulpepper & Union Pictures). Shoe Craftsmanship: *Life After* (Canstage), *Grease* (CTP), *Beauty and the Beast*, *The Wizard of Oz* (YPT)

A BFA graduate of York University, Chanti continues to return annually as Head of Wardrobe to work on new Canadian plays at her summer home-away-from-home, The Blyth Festival, and has worked for 4 seasons with the Stratford Festival in Boots & Shoes.

In her free time, Chanti enjoys baking, Lindy Hop & befriending stray cats.

Chanti is honoured to be the 2017 recipient of the Brian Jackson Award.

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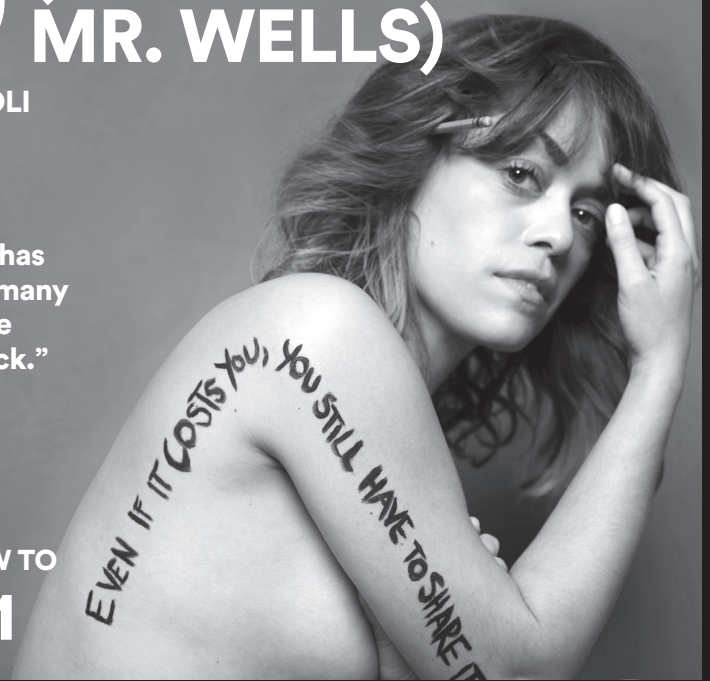
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"Napoli already has
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