

**SOUND
STREAMS**



Garden of Vanished Pleasures

April 25–27, 2025

Marilyn and Charles Baillie Theatre
Canadian Stage

WELCOME



Garden of Vanished Pleasures (GVP) represents the fifth in a series of signature Soundstreams productions masterminded by legendary opera director Tim Albery, one of the great storytellers of our time. In 2009 he staged R. Murray Schafer's monumental opera *The Children's Crusade*, featuring 100 performers. Co-produced with Luminato, audiences moved to a number of different stages within a huge derelict warehouse, which only got its public occupancy permit at 4pm on the day of opening night!

Then in 2014 came his staging of *Airline Icarus*, an opera by composer Brian Current with librettist Anton Piatigorsky. A distinguishing feature was his decision to reverse the ordinary spatial arrangement between audience and performers: it was staged entirely on the bleacher seating, with audiences positioned where normally the performers would have been.

Albery devised and directed *Hell's Fury, The Hollywood Songbook* in 2019, starring baritone Russell Braun and pianist Serouj Kradjian, with design by Michael Levine and video design by Cameron Davis. It was inspired by the life of the Austrian composer Hanns Eisler, who managed to come afoul of communism, fascism and capitalism all in one lifetime. Also co-produced with Luminato, it subsequently toured to California where the *Los Angeles Times* hailed it as one of the highlights of that season.

In 2023, he staged for us *The Bright Divide*, a pairing of two works inspired by the paintings of iconic artist Mark Rothko: Morton Feldman's iconic *Rothko Chapel*; and the world premiere of Cecilia Livingston's *mark*, with libretto by Duncan McFarlane.

Elsewhere in this program, David Jaeger has offered us a wonderful introduction to *GVP*, including context for the life and work of Derek Jarman, Albery's inspiration for this production. Jarman spent his final years by the sea on England's south coast, creating a beautiful garden out of the shale before dying of AIDS in 1994. His activism for the gay community is increasingly relevant today, as the rights of LGBTQ2S+, women, and underrepresented minorities face growing threats on a global scale. Jarman's perseverance and conviction remain an inspiration to all whose voices are being suppressed.

Lawrence Cherney,
Founding Artistic Director, Soundstreams

ABOUT SOUNDSTREAMS

SOUND STREAMS

LAWRENCE CHERNEY, ARTISTIC DIRECTOR

Soundstreams is celebrating its 42nd season under the leadership of Founding Artistic Director Lawrence Cherney. Since 1982, Soundstreams has evolved to become the largest global producer of new Canadian music and one of the world's leading companies fostering the music of our time. A dedicated Soundstreams team led by Executive Director Beth Brown realizes a broad spectrum of activities, with a focus on innovative thematic and experiential programming to create a legacy for Canadian music.

Soundstreams serves a broad community of music lovers through our Main Stage ticketed subscription series, as well as our free TD Encounters outreach and education programs including the New Voices curator mentorship program and the Bridges program for emerging composers.

By intention, Soundstreams has no resident ensemble, leaving us free to prioritize telling stories that speak to diverse Canadian identities and perspectives. Rooted in significant themes like social justice, these diverse outlooks enable us to produce programming that resonates regionally, nationally, and internationally, making Soundstreams uniquely qualified to bring this programming to the world stage.

These opportunities have garnered us increased recognition from the national and international press. In recent seasons, we have received high praise from *The Guardian*, *The New York Times*, *The Financial Times*, *The Wall Street Journal* and *The Los Angeles Times*. In May 2022, Soundstreams was the linchpin in a major festival at London's prestigious Southbank Centre, enhancing the profile of Canadian music by presenting the work of Québec's legendary late composer Claude Vivier.

Soundstreams' continued success on the national and international stage is a result of our efforts to promote cultural exchange, creating a global network and enabling artists to tell their stories to our audiences. Over the last 30 years, Soundstreams has brought nearly 1,500 international artists to Toronto to perform music written by Canadian composers and/or perform alongside Canadian artists. These connections have been forged with Latin America, East Asia, Europe, the USA, and Australia, attracting significantly broader audiences. *Two Odysseys: Pimootewin/Gállábártnit*—most recently heard in our Main Stage series—have been invited to tour the Nordic region in 2026, showcasing the world's first operas sung in the Indigenous languages of Cree and Sámi.

Soundstreams gratefully
dedicates *Garden of
Vanished Pleasures*
to the memory of
Penelope Tyndale



Penelope Ann Tyndale (née James)

20 November 1934 – 5 June 2023

Penelope was born in Colombo, in the then British crown colony of Ceylon (now Sri Lanka) to Naval Captain Ughtred (Jimmy) and Fynvola James. She was the second of six siblings and was evacuated from the UK to the USA for the duration of the Second World War. She married Vere Stafford Carrington (Tony) Tyndale and moved to Canada in 1956. Their children Mark and Andrew arrived in 1958, followed by Rachel in 1962 and Nicholas in 1965; she also adored her many grandchildren.

Penelope trained in Psychotherapy before establishing her own practice; she helped numerous people, often over years and decades. After the death of Tony in 1999, Penelope moved back to Toronto and focused on her great loves of learning, music, municipal activism and travel. The latter enabled her to visit far-flung family and experience some wonderful, occasionally hair-raising, adventures. She loved Soundstreams, and was always excited to see what the season would hold.

Sweet and gentle to the end, Penelope passed away peacefully on 5 June 2023, under the excellent care of Kensington Gardens Hospice.

GARDEN OF VANISHED PLEASURES

Music by Cecilia Livingston and Donna McKevitt
Texts by Derek Jarman, Janey Lew,
Cecilia Livingston, Walter de la Mare,
and Duncan McFarlane

CREATIVE TEAM

Tim Albery* / Stage Director, Deviser
Carlos Varela / Production Manager
Loralie Pollard* / Stage Manager
Michelle Tracey / Set and Costume Designer
Cameron Davis / Projection Designer
Siobhán Sleath / Lighting Designer
David Hoekstra / Head of Props
Kalina Popova / Head of Wardrobe
Aden Altamirano / Assistant Production Manager

PERFORMERS

Hyejin Kwon / Music Director and Piano
Mireille Asselin* / Soprano
Danika Lorèn* / Soprano
Hillary Tufford* / Mezzo-soprano
Daniel Cabena* / Countertenor
Brenna Hardy-Kavanagh / Viola
Amahl Arulanandam / Cello

SPECIAL THANKS

Garden of Vanished Pleasures is generously supported
by Soundstreams’ Opera Benefactors Kristine Vikmanis
and Denton Creighton.

Hillary Tufford’s performance is generously sponsored
by Linda and Michael Hutcheon.

A very special thanks to Merriam Music, The Colour
Field, and Fidelity Investments Canada for their generous
support of *Garden of Vanished Pleasures*.

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

PROGRAM

<i>Sweet Wisdom</i>	Music: Donna McKevitt
<i>What If</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Silver</i>	Music: Cecilia Livingston; Text: Walter de la Mare
<i>Translucense</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Parting</i>	Music: Cecilia Livingston; Text: Janey Lew
<i>Nature</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Kalypso</i>	Music: Cecilia Livingston; Text: Duncan McFarlane
<i>I sit here immobile</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Two Dreams</i>	Music: Cecilia Livingston; Text: Cecilia Livingston
<i>Prelude to Sebastiane</i>	Music: Donna McKevitt
<i>Sebastiane</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>I am a mannish muff diving size queen</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Adam & Eve & Punch-Me-Not</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Impatient Youths</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Mercy</i>	Music: Cecilia Livingston; Text: Duncan McFarlane
<i>The System</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>No Dragons</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>Kiss Goodnight</i>	Music: Cecilia Livingston; Text: Cecilia Livingston
<i>Snow</i>	Music: Cecilia Livingston; Text: Walter de la Mare
<i>A Prelude</i>	Music: Donna McKevitt
<i>I walk in this garden</i>	Music: Donna McKevitt; Text: Derek Jarman
<i>February</i>	Music: Donna McKevitt

Soundstreams wishes to acknowledge that this production is presented on the traditional land of the Wendat, Anishinabek, Haudenosaunee, and the Mississaugas of the Credit River First Nation. This land is the subject of the Dish with One Spoon Wampum Belt Covenant, and we encourage you to learn about your responsibilities to this treaty. Today, this meeting place is the home of many Indigenous people and Soundstreams is grateful to have the opportunity to collaborate and create alongside them.

Text for Garden of Vanished Pleasures

Editor's Note: Every effort was made to copy the text from the songs. They may differ slightly from original poetry.

Garden of Vanished Pleasures

Text

The lyrics for Cecilia Livingston's songs are written by her and by poets Duncan McFarlane, Walter de la Mare and Janey Lew.

For her songs Donna McKevitt uses poems by Derek Jarman. Jarman was an English filmmaker, visual artist, diarist, gardener and queer rights activist.

He lived the last few years of his life by the sea at Prospect Cottage next to Dungeness Power Station on the south coast of England, where he created a beautiful garden out of the shingle. He gradually lost his sight before dying of Aids in 1994.

Silver

Spoken

Silver fox, silver leaf, silver weddings.

The silvery moon, silvery seas.

Silver is for the night.

What If?

Sung

What if the present were the world last night?

Your love stabbed in the setting sun dies in the moonlight fails to rise
thrice denied by cock crow in the dawn's first light.

Silver

Sung

Slowly, silently, now the moon walks the night in her silver shoon:

This way and that she peers and sees silver fruit up on silver trees;

One by one the casements catch her beams beneath the silvery thatch;

Couch'd in his kennel, like a log, with paws of silver sleeps the dog;

From their shadowy code the white breasts peep of doves in a silver
feather'd sleep;

A harvest mouse goes scampering by,

With silver claws and a silver eye;

And moveless fish in the water gleam

By silver in a silver stream.

Translucence

Sung

A phosphorescent apparition translucent in my ghostly eye shimmers in
the star-lit sky the starts shine through him, bright as a child's sparkler
The ghost, a Mister See-through from somewhere back before tiptoes
across sea horses drifts along the corridor.

A bubble in a breath of cold, I've never seen a ghost before
Mister See-through is a transparent pellucid as a shrimp lustrous glass
aorta opening and closing Diaphanous Medusa Umbrella of the deep
Ghosts I'm told take flight in dawn's half light, as the black bird sings they
spread their wings and flit like bats to the attic
But See-through dazzles even on sunny days dancing in the ripples of a
June heat haze.

Glittery ghost.

He waits for the sun to set, then walks the corridor again.

Today he's changed his sex.

She wears a dress of silk gossamer so fine that any bride could pull it
through a wedding ring

A dragonfly with ultraviolet wings, her dress rustling as she vanishes
behind the diamond window pane.

In the mirrors on the wall she is not seen at all.

Will she be my Mister See-through next time she floats this way?

One of Della's ladies crossing gender in time.

With a beard of spun glass she slips between my fingers rippling with
laughter

I thought that Ghosts were silent, as slow-worm lamps that spark.

Opalescent creatures of shadow and the dark.

Oh how they chatter debutantes on crystal stairs.

Iridescent matter.

Flaring glassy chandeliers they dance a tinsel quick step pianola
phantoms swaying seaweed sarabands.

As she disappears I toast my ghost in acqua vite

Luminous presence.

Here and gone

Spoken

I will tell you.

The barge she sat in, like a burnish'd throne,

Burn'd on the water; the poop was beaten gold,

Purple the sails, and so perfum'd

The winds were love-sick with them

Parting

Sung

Before I ever leave how I imagine returning to you,

Before I ever leave how I imagine returning to you,

Like the chipped edge of a ceramic dish fitted perfectly into place.

Not a speck of dust disturbed in the break,

not a speck of dust disturbed in the break
speck of dust,
speck of dust,
speck of dust,
speck of dust,
Absence is a measurement calibrated to memory,
A scale of units smaller than the sound of an inhale,
only as wide as the quarry between us when we lie,
when we lie
clavicle to clavicle,
hip bone to hip bone
Every breath,
every breath a coax,
a grain of silent mending

Nature

Sung

Nature the unnatural red in tooth and claw
Out to destroy me
In the good old days you went mad
I've kissed the scarlet lips of insanity and sent him on his way

Kalypso

Sung

I don't know why my skin seems thin, or why I'm tired all the time.
I wish the rain could break this heat;
there's not a cloud left in the sky,
the sky,
I don't know why I should repeat this sad old fallacy:
somehow the weather thinks that we should be together;
night,
night comes around,
but it's too hot for me to sleep,
now so much of what we had you took-
took with you, when you were away.
I know I sound-
I know I look like I've got something on my mind;
there's really nothing left to say or raise in vain against the tides.
It's nothing never-mind; it's just a wish,
That if it's not too much, if it's alright, some night,
night,
some night I'd like to walk out in the rain,
rain, rain, again, come home,
come home to sleep, to drift and dream off to a world else-where,
with, you, with you, with you,
where it keeps raining all the time.

Grey

Spoken

Grey is the world
Into which the colours fall -
The dream ends in grey

I Sit Here Immobile

Sung

I sit here immobile
The winter sun luminous
Over the darkening waves
Your dreams laughter lost in the wind
The heavens are fallen
The closed gates ruse
The rainbow is broken
All our memories wasted
Salt tears wound my blind eyes
As I write these words
Fires stoked by strangers
Consume your heart
I stumble through the day of your passion
Did you imagine one morning the sun would not rise,
That I would be left to bear witness?

Two Dreams

Sung

I, I, I stand,
I, I, I stand,
I stand, I stand,
I stand at the edge,
I stand at the edge of the sea,
The grey, the grey sky
The grey, the grey sky flames and then grows dark.
In the gloaming, in the gloaming,
in the gloaming, the surf aches my knees,
the surf aches my knees.
My feet,
My feet like two fish, like two fish, below me.
I stand,
I stand at the edge of the sea,
I stand at the edge.
I stand.

Sebastiane

Sung

Sagita funesta acu tetigit
Umbraque tegit aquas
Et aura tacet
Aves non canunt
Deficit ab orbe color
Sebastianus
De mundo discessit
Ad solem modo sagittae advolat
Nox non umquam eum occupabit
Diseessit ab horis orbis atris
Ecce vulnera sagittarum
Sanguis vitae fluit in harena
Calthae solis in radis folia
Explicantes surgunt,
Flores apollinis aureos
Sebastiane
Sebastiane
Da iuveni deo qui luminibus
aureis est multa basia
Da amatori multa basia
Et vesperis in luce
Mundum hunc recordare

*The fatal arrow has found its mark
A shadow has fallen across the waters
The breeze is still
No birds sing
Colour has deserted the world
Sebastian
takes leave of the world
Like an arrow he flies to the sun
No night shall ever shroud him
He leaves the dark hours of the world
See the arrows' wounds
His life blood drips on the sand
Spreading their petals in the sun's rays
marigolds spring up
Golden flowers of Apollo
Sebastian
Sebastian
shower kisses on the young god
With his golden eyes
Shower kisses on your beloved
and in the evening light
Remember this world of shadows*

I Am A Mannish Muff Diving Size Queen

Sung

I am a mannish muff diving size queen with bad attitude
An arse licking psycho fag molesting the flies of privacy
balling lesbian boys
A perverted hetero demon crossing purpose with death.

Adam & Eve & Punch-Me-Not

Sung

Adam delved and Eve span
Who was then the gentleman?
Adam and Eve and Punch-me-not went down to the river to bathe
Adam and Eve were drowned
Who do you think was saved?
Ring a ring a roses pocket full of posies
ti-shoo a ti-shoo we all fall down.

Impatient Youths

Sung

Impatient youths of the sun burning with many colours
Flick combs through hair in bathroom mirrors
Fucking with fusion and fashion
Dance in the beams of emerald lasers mating on suburban duvets
cum spattered nuclear breeders
What a time that was.

Yellow

Spoken

Yellowbelly's snake eyes poison.
He crawls over Eve's rotting apple wasp-like.
He stings you in the mouth.
His hellish legion buzz and chuckle in the mustard gas.
They'll piss all over you.
Sharp nicotine stained fangs bared.

Mercy

Sung

Your mercy's nothing: worthless.
Save it.
With ev'ry second's twitch you change your minds;
how soon and easy you forget your fears,
the desp'rate hungers in the hollows of your bodies, the press
of bones inside your sliding skin:
slide,
sliding as easily as lies that slip between your lips like breath and bile.
You jig and you spin and you lisp,
and you pseudonym your sins and your desires,
and your desires are a sick man's thirst,
craving, craving most the thing that poisons.
There is another justice, yet you want this vicious chase:
the slit throats,
the bracelets smeared with blood, the touch of steel, the sudden eyes ...
eyes.
And still this planet dances on around its seething, heedless fire,
your justice shining and drying and spinning in the sun:
turning your ignorance to cruelties,
so what should make you shiver makes you smile.

The System

Sung

The system left me with such a profound dislike of my own I would be quite happy to see the young businessmen who sit behind their papers on the Ashford train liquidated with the Xeroxed boys from the city wine bars Spoilt baby faces loathsome suits ties and collars Ordering people about I can't abide the English system that has everyone queuing except those that have no need to as they jumped it long ago Nor can I abide the values of this repression its false houses marriages families The church of England, sport, All the rotten paraphernalia The anger fizzes on below the surface waiting to explode ... destroy How many people feel the same way? Blue spoken I have walked behind the sky. What are you seeking? The fathomless blue of bliss.

No Dragons

Sung

No dragons will spring from these circles These stones will not dance and clap hands At the solstice beached on the shingle they lock up their memories upright as sentinels in the dry grass Rolled by the sea down the centuries they wait for the great tide that will come up second time calling them back to the depths where the salt sea will unlock them They'll talk to strange creatures of their time here telling them how the postman came up the path with your letter how I could not conceal my happiness and walked backwards and forwards skipping How when you came we set off under a full moon to watch the patient fishermen throwing handfuls of pebbles in a shower of sparks under a starlit sky of your face lit by the beam of the lighthouse every ten seconds a little from green eyes a wink holding hands

Kiss Goodnight

Sung

(doom doom too-doom refrain) When I was a child, I was afraid of the dark, but now, Love, I see that night, that night, is a time for peace. (here side by side refrain) we sleep, each with an arm around each other, drifting side by side, drifting far but never untethered, always together

Snow

Sung

No breath of wind, No gleam of sun, Still the white snow, Still the white snow whirls, whirls softly down. Twig and bough and blade and thorn All in an icy quiet forlorn Whisp'ring, whisp'ring, rustling through the air, on till and stone, roof ev'ry where, It heaps its powdery, powdery, powdery crystal flakes, of ev'ry tree a mountain makes; 'Til pale and faint at shut of day Stooops from the West one wint'ry ray, And feather'd in fire Where ghosts the moon, A robin shrills, shrills, shrills his lonely tune.

I Walk In This Garden

Sung

I walk in this garden, holding the hands of dead friends
Old age came quickly for my frosted generation
Cold, cold, cold they died so silently
Did the forgotten generations scream? Or go full in resignation
Quietly protesting innocence
Cold, cold, cold they died so silently
I have no words, my shaking hand, cannot express my fury
Sadness is all I have no words.
Cold, cold, cold you died so silently.
Linked hands at 4 a.m., deep under the city
you slept on
Never heard the sweet flesh song.
Cold, cold, cold they died so silently.
Matthew fucked Luke fucked Mark fucked John.
Who lay on the bed that I lie on.
Touch fingers again as you sing this song.
Cold, cold, cold we die so silently.

My gilly flower, roses, violets blue, sweet garden of vanished pleasures.
Please come back next year
Cold, cold, cold, I die so silently.
Good night boys, Good night Johnny.
Good night, Good night.

PROGRAM NOTES

by David Jaeger

Garden of Vanished Pleasures is a unique work of music theatre devised for Soundstreams by renowned stage director Tim Albery. Before the pandemic, Lawrence Cherney, Soundstreams' founder and artistic director, had invited Albery, his trusted colleague and collaborator, to come up with a concept for a new production for the theatre. As the pandemic forced arts presenters to rethink strategies to serve their audiences, Albery reimaged this new production for the digital musical stage, and it was presented online as the lead production in Soundstreams' 2021-22 season. This version for the theatre realizes Albery's original intentions.

Garden of Vanished Pleasures began as a multimedia presentation described as an emotional journey inspired by the details of the life and work of the English artist, author, film maker, stage designer, experimental gardener and queer rights activist, Derek Jarman. It's a journey guided by the poetry and other diverse writings Jarman left in his many journals and staged with the full range of digital stagecraft to enhance the live action and performance. Jarman died at age 52 in 1994, from AIDS-related complications. He left a legacy of feature films, short films, music videos and both published and unpublished writings.

The principal musical elements of this emotional journey are works for four voices and three instruments by two women: English composer Donna McKevitt and Canadian composer Cecilia Livingston. Albery studied the music of both composers extensively and consulted with them as he began to assemble his scenario for the piece, intertwining the music as he felt, accordingly, would advance the scenario.

McKevitt's pieces come from *Translucence*, a collection of her settings of the writings of Jarman. McKevitt had worked on Jarman's last film, *Blue*, setting writings from Jarman's journals, which had been brought to her by Simon Fisher Turner, another composer working on the film. She found Jarman's writings powerful, compelling, even transformative and she continued to work with them for five years. For *Translucence*, she scored some of the music for three women's voices, as this was the makeup of the group she was working with at that time, Miranda Sex Garden. She added countertenor, viola and cello for other settings. Jarman's texts cover a wide range of expressions, from longing and loss, to anger over society's inequities. Some of McKevitt's settings are acapella, others are accompanied. There are purely instrumental pieces as well.

After studying the works of Cecilia Livingston carefully, Albery chose just the right expressions to fit the arc of his scenario. He said as he became more familiar with her music, he sensed Livingston was, "a woman of the theatre." The works of hers he selected to include in his interweaving of music are settings of poetry by Walter de la Mare, Duncan McFarlane as well as two poems by Livingston herself. He chose a wide range of her works, many of which focus on intimacy and stillness, as well as some which support the moments of agitation, uneasiness and conflict in the unfolding story.

Both Livingston and McKevitt found it easy to trust Albery to work creatively with their music. Livingston was pleased to discover he had studied her music thoroughly, and she was convinced he had a deep understanding of its inner workings. McKevitt said, "Tim is a genius at seeing the bigger picture and especially good at finding things that even the author of a work hasn't seen."

Albery describes his visual concept as, "The spindly white metal furniture, the off-white floor and back drop, Dan's dress and shawl, the grey rocks - all to create something of a spectral, ghostly atmosphere: a phosphorescent apparition translucent in my ghostly eye." He hopes the audience will be open to the performances from the excellent cast, and the work of a strong creative team that helped him to devise a unique presentation, first for video and now for the stage. "Open your mind, open your heart, enjoy what you see and hear." The original digital version of *Garden of Vanished Pleasures* was named as a finalist in Opera America's 2022 Award for Excellence in Digital Opera and was showcased at the 2024 Opera America New Works Forum.

ARTIST BIOGRAPHIES



Lawrence Cherney Founding Artistic Director, Soundstreams

Lawrence Cherney's first professional engagement as oboist was under the baton of Igor Stravinsky with the CBC Symphony Orchestra. He then embarked on a career as an oboe soloist of international distinction, commissioning more than 150 works for his instrument, and recording and touring these works on three continents. Cherney became founding artistic director of Soundstreams in 1982, and has been at the forefront of Canadian music, often referred to as Canada's "Ambassador of New Music". Under his leadership, Soundstreams produces an eclectic annual series in Toronto featuring new music and music theatre/opera and has become one of the leading organizations of its kind in the world.

CREATIVE TEAM



Tim Albery, deviser and director

Tim Albery has directed theatre, opera and music-theatre. He has worked in many houses including in Britain: Royal National Theatre; Royal Shakespeare Company; Royal Court Theatre; Royal Opera House; Half Moon Theatre, London; Opera North; Welsh National Opera; Scottish Opera; Aldeburgh Festival; Garsington Opera; Liverpool Playhouse; Liverpool Everyman; Contact Theatre, Manchester in Europe: Bayerische Staatsoper, Munich; Deutsches Theater, Göttingen; Theater der Stadt, Essen; Netherlands Opera, Amsterdam; Nederlandse Reisopera; Opera Zuid, Maastricht; Ro Theater, Rotterdam; Mickery Theater, Amsterdam; Danish National Opera, Copenhagen; Opéra de Nice, France in United States: Santa Fé Opera; Washington Opera; Philadelphia Opera; Metropolitan Opera; San Francisco Opera; Seattle Opera; Boston Lyric Opera; Opera Theater of St Louis; Glimmerglass Opera; Minnesota Opera. In Canada: Canadian Opera Company, Soundstreams, Tapestry, Luminato Festival, Edmonton Opera.

He was co-Artistic Director of the Bush Theatre, London and Artistic Director of the Institute of Contemporary Arts Theatre, London. He has won or been nominated for several awards for Best Production including the International Opera Award; Lawrence Olivier, Royal Philharmonic Society, Manchester Evening News, South Bank and Edinburgh Festival Awards in Britain; and Dora Awards. For Soundstreams he has directed *Children's Crusade*, *Airline Icarus*, *Hell's Fury*, *Garden of Vanished Pleasures*.



Aden Altamirano, assistant production manager

Based in Toronto, Aden is a dynamic, hands-on production manager with an ingrained passion for the performing arts. After receiving a Bachelor of Fine Arts in Performance Production from Toronto Metropolitan University, Aden jumped straight into Toronto's vibrant performing arts scene,

getting his hands dirty and learning the ropes. Navigating the intricacies of the city's bustling arts scene, Aden has successfully donned the hat of an independent production manager. His journey in the arts has given him the opportunity to work with some of the most exciting performance companies in Toronto. These collaborations include two seasons with Toronto Dance Theatre; Holla Jazz; Fall For Dance North; Talk is Free Theatre; Volcano Theatre; and Art of Time Ensemble, each offering unique experiences and learnings in the vast landscape of the arts. Aden is super grateful for the opportunity to work on this wonderful show. Special thanks to his mom, dad, little brother, grandparents, and partner in crime, Deanna.



Cameron Davis, projection designer

Selected credits include: projection designer: *February* (Opera on the Avalon); *Burning Mom* (RMTC); *Bluebeard's Castle* (COC Online); *RUR: A Torrent of Light*, *Shanawdithit* (Tapestry Opera); *The Bright Divide*, *Hell's Fury* (Soundstreams); *Indecent*, *Sweat*, *Oslo* (Studio 180); *Gem of the Ocean*, *Sherlock Holmes and the Raven's Curse*, *The Horse and*

His Boy, *The Magician's Nephew*, *Dracula* (Shaw Festival); *You Are Mine Own*, *Feng Yi Ting* (Spoleto Festival USA); Britten's *A Midsummer Night's Dream* (Pacific Opera Victoria); *Life, Death, and the Blues*, *CRASH* (Theatre Passe Muraille); *Dance Marathon* (bluemouth inc). Cameron teaches and mentors projection design at the National Theatre School of Canada and Humber College.



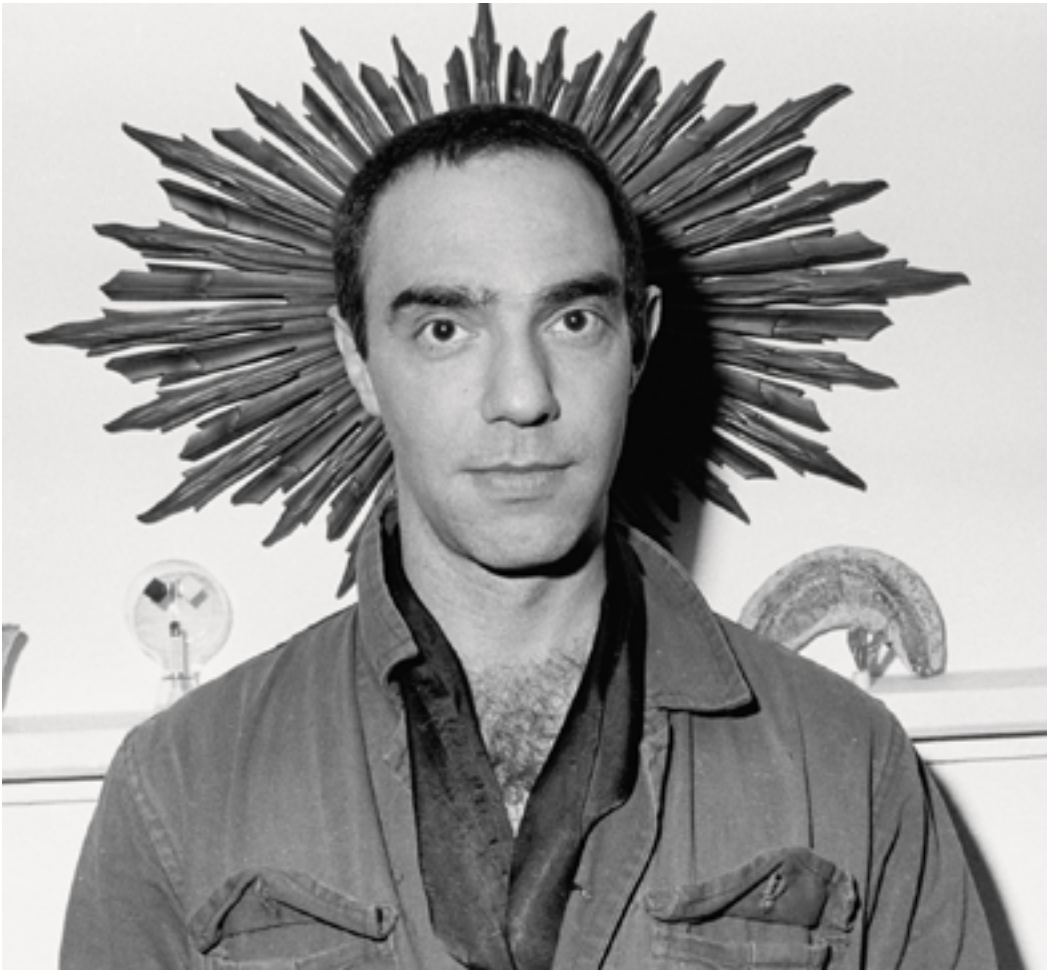
David Hoekstra, props master

David is an acquisitive props master and builder for hire, whose work has been seen in most every theatre in Toronto over the past 35 years. David is also the head of props for the George Brown Theatre School and the U of T Opera School.

David considers his design and construction of The Sanitizor 251 Sonic Transducer, a 5’ ray gun built with 4 colleagues, the best thing he has ever made.

Well-known for his extensive collection of antique electric toasters and vintage stage lights, David looks forward to retiring, possibly to an organic farm, before the zombie apocalypse arrives.

If you are interested in David’s extensive list of credits, out of date, incomplete and too boring to write about here, please visit <https://ttdb.ca/people/david-hoekstra/>



Derek Jarman, text

Derek Jarman (1942–1994) was an English filmmaker, artist, and writer, known for his distinctive and often provocative works. He was a key figure in British experimental cinema and queer culture, gaining recognition for films like *Blue* (1993), which explored themes of AIDS, loss, and the human experience through a bold, minimalist approach. Jarman's other notable films include

Caravaggio (1986), *The Last of England* (1988), and *Edward II* (1991), which combined historical narratives with contemporary issues. In addition to his filmmaking, Jarman was also a painter and a passionate advocate for LGBTQ+ rights. His work continues to influence both the art world and cinema.

Janey Lew, text

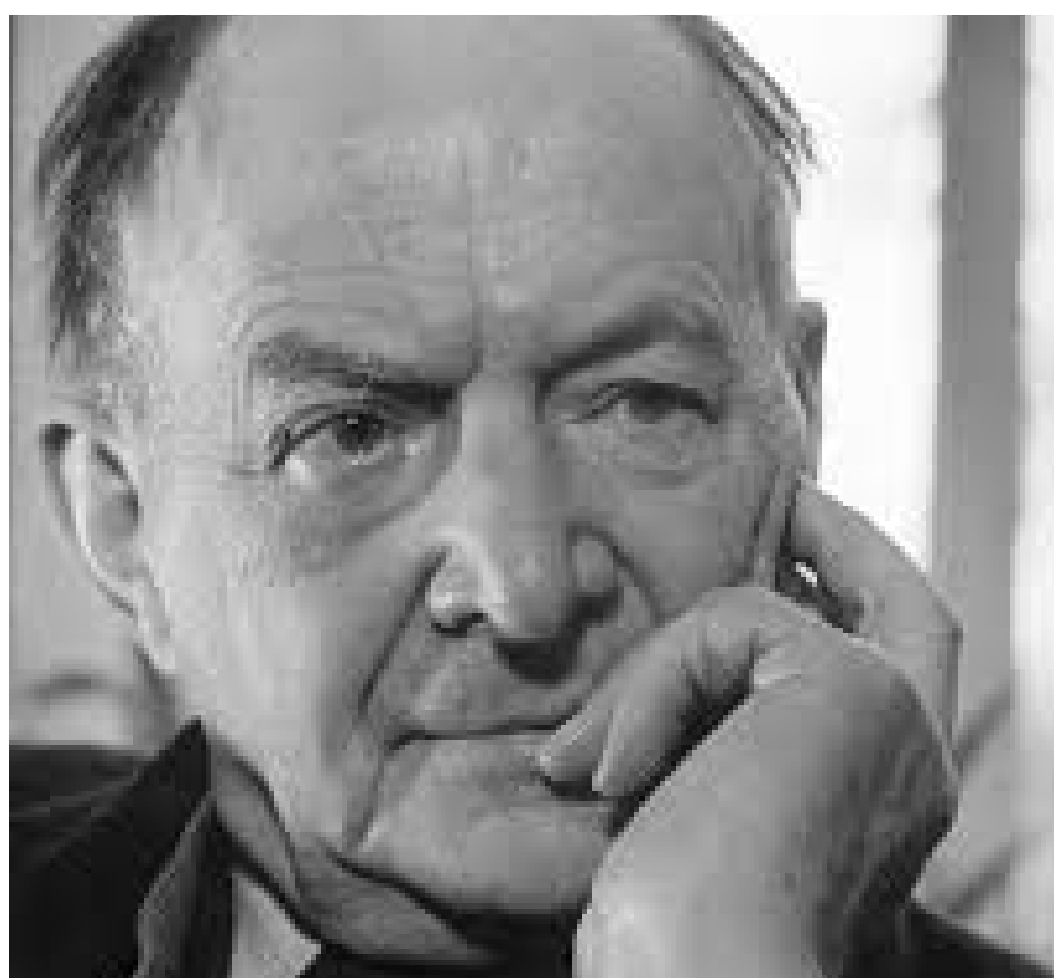
Janey Lew is a poet and writer known for her engaging and introspective writing style. While specific details about her life and career are not widely documented, her work often explores themes of personal reflection, identity, and the human experience. Lew’s poetry and writing have gained recognition for their emotional depth and evocative language, resonating with readers who appreciate thought-provoking and poignant literature.



Cecilia Livingston, composer & text

Cecilia Livingston specializes in music for voice. She is composer-in-residence at the Canadian Opera Company (2022-) and was composer-in-residence at Glyndebourne Opera (2019-22). Her music is driven by melody, mixing styles from minimalism to The American Songbook to create work that is lyrical and unsettling. Cecilia's residencies at the COC and Glyndebourne build on her

two-year fellowship at The American Opera Project in New York. Cecilia's music has been heard at Glyndebourne, Bang on a Can's summer festival, Toronto's Nuit Blanche festival, in recital at Koerner Hall and Carnegie Hall and across Europe and the US, and with Soundstreams, the National Arts Centre Orchestra, Toronto Symphony Orchestra and Tafelmusik Baroque Orchestra. Upcoming projects include an opera adaptation of *Fugitive Pieces* with poet and novelist Anne Michaels, and chamber music on a forthcoming release with Deutsche Grammophon. Cecilia is represented by Stratagem Artists in New York.



Walter de la Mare, text

Walter de la Mare (1873–1956) was an English poet, short story writer, and novelist, renowned for his works of mystery, fantasy, and children's literature. His poetry often explored themes of nature, imagination, and the supernatural, with works like *The Listeners* and *The Haunted Hour* demonstrating his gift for creating eerie atmospheres. De la Mare's writing also extended to prose, with his

novel *Memoirs of a Midget* (1921) being particularly notable for its surreal and introspective narrative. Throughout his career, de la Mare became known for his lyrical, atmospheric style, leaving a lasting influence on both literature and poetry.

Duncan McFarlane, text

Duncan McFarlane holds an MA in Creative Writing from the University of Toronto, where he studied with Guggenheim Fellow and Griffin Award-winning poet A. F. Moritz, and Governor-General's Award and Giller Award winner and librettist André Alexis. In 2015-2017 he was a librettist Fellow at The American Opera Project's two-year opera creation program in New York City, where he studied with Tony-, Grammy-, and Oscar-winner Stephen Schwartz and Pulitzer-winning librettist Mark Campbell. Working with Cecilia Livingston (now composer-in-residence at the Canadian Opera Company) since their fellowships at The American Opera Project, he has created text for art song, chamber music, choral music, and opera for performers and producers in Canada and the US.



Donna McKeivitt, composer

Donna McKeivitt (born 1970) is an English composer based in London. She studied viola and voice, earning a BA Hons in music from Kingston Polytechnic. McKeivitt was a member of Miranda Sex Garden (1991–1994), recording albums and touring globally. She collaborated with Greg Roberts of Dreadzone, contributing to their albums *Second Light* and *Biological Radio*.

McKeivitt set Maya Angelou's poems to music and worked on *Translucence*, a song cycle based on Derek Jarman's poetry. This work, described as "haunting and unpretentious," has been performed internationally. She moved to Sarajevo in 2000, continuing to compose, including works with Paul Celan, E.E. Cummings, and Pablo Neruda. McKeivitt also composed for fashion shows, film scores, and contemporary dance.

In 2010, she released *This is What I Wanted to Give You* with Jan Noble. McKeivitt's work includes film scores for *The Fold* (2012) and collaborations with Yorke Dance and choreographer Charlotte Edmonds. A retrospective of her work aired on WNYC in 2011.

In 2018, McKeivitt won first prize to compose *Concentus* for Festival Stradella, and in 2019, she wrote for The ORA Singers. In 2020, she collaborated with filmmaker Mark Cousins on the score for *The Story of Looking*, and again in 2022 for *My Name is Alfred Hitchcock*. She received the Composers' Fund award in 2021 and composed a new work for voices and orchestra. Her *Nunc dimittis Lumen* was released in 2022 by The Gesualdo Six on Hyperion.



Loralie Pollard, stage manager

Loralie Pollard is a Toronto based stage manager and a graduate of Sheridan College's theatre production program. Select SM credits- *The Wizard of Oz: a Toto-ly Awesome Family Musical* (CanadianStage); *Liars at a Funeral*, *Sexual Misconduct of the Middle Classes*, *Back in 59* (Thousand Islands Playhouse); *Orlando*, *Mary Stuart*, *The Witch of Edmonton* (Theatre Erindale); Select ASM

credits: *Peter Pan: the Panto*, *Jack and the Beanstalk: the Panto* (Drayton Entertainment); *The Sound of Music* (Thousand Islands Playhouse), *Of The Sea* (Tapestry Opera); *A Northern Lights Dream* (Toronto Operetta Theatre).



Kalina Popova, head of wardrobe

Kalina Popova (she/her) is a Tkaronto-based costume and set designer and costume technician, born in Bulgaria. In 2020, she graduated from York University with a BFA in Theatre Production and Design and has been working in the arts since. Kalina's previous credits include: *The Amazing Cordobas* (George Brown Theatre), *The Moose* (AW Productions), *Isle of Demons* (Guild Festival

Theatre), *Heartless* (Favour the Brave Collective, Dora Major Moore Costume Design Nomination), *The Drowning Girls* (GFT), and *War of the Worlds Reimagined* (Frog in Hand). Kalina has also had the pleasure to volunteer abroad (Guatemala, Czech Republic) in the pursuit of new perspectives on the expressions of art.



Siobhán Sleath, lighting designer

Siobhán is a Toronto-based Lighting Designer with Credits in Theatre, Opera and Dance. Selected Lighting Design Credits for Opera include: *Canoe* (Unsettled Scores), *Figaro's Wedding* (Against the Grain); *Les Shorts qui Chantent: Opera Briefs* (Tapestry Opera); *Three Islands*, *Così fan Tutte*, *A Tale of Two Cities*, *The Tenderland*, *Don Giovanni*, *The Medium and The Telephone* (U of T Opera),

Flight, *La Cecchina* (RCM). Associate Lighting Design credits include: *La Traviata* (Canadian Opera Company and Houston Grand Opera), Assisting LD credits include: *Die Frau ohne Schatten*, *Madama Butterfly* and *El Ultimo Sueño de Frida y Diego* (SFO), *Wreckers* (HGO), *Nightingale and Other Short Fables* and *Ariodante* (COC) Upcoming: *The Rising World* (Korean National Opera) More info at her website: www.siobhansleathdesign.com



Michelle Tracey, set and costume designer

Michelle is a scenographer based in Tkaronto working in the fields of theatre, opera, film and events in between. Select design credits include: *Roberto Zucco* (Buddies in Bad Times), *Candida*, *The Clearing* (The Shaw Festival), *Every Little Nookie*, *Nathan the Wise* (The Stratford Festival), *Three Islands*, *Cendrillon*, *Il cappello di paglia di Firenze*, *The*

Tender Land, *Mansfield Park*, *Imeneo*, *The Fatal Gaze*, *Last Days* (U of T Opera), *Behind the Moon*, *This Was The World*, *Much Ado About Nothing* (Tarragon Theatre), *Indecent* (Studio 180 / Off-Mirvish), *Big Stuff* (Baram

& Snieckus/Crows Theatre), *Hell’s Fury* (Soundstreams), WILDWOMAN, Wedding at Aulis, Sisters, Waiting for Godot (Soulpepper Theatre).
www.michelletraceydesign.com



Carlos Varela, production manager

Carlos began his career in his native Mexico, where he worked for 8 years with the TJMTC and Spotlight Foundation AC. touring local and internationally. He has also worked with OCESA, production managing tours of major Broadway productions. Since moving to Toronto in 2015, he has focused on work with theatre companies and festivals such as Summerworks, Rutas, The Fringe Festival, Riser festival, The Theatre Centre, Crow’s Theatre, UofT, Obsidian, Tapestry Opera, The Royal Conservatory, among others. Selected theatre credits include: *21 Black Futures, Dixon Road, Take The Moment: Cynthia Dale, Anthropic Traces, Broken Shapes, YERMA, Manman La Mer, Treemonisha, Rocking Horse Winner, Universal Child Care, Dialogues Des Carmelites, Hedda Gabler, The Flin Flon Cowboy, A Case For The Existence Of God.* Upcoming productions: *Cells of Wind, Nigamon Tunai, An Oak Tree.*

PERFORMERS



Amahl Arulanandam, cello

With interests from baroque to metal, Toronto cellist Amahl Arulanandam is known for his musical versatility and ability to adapt to many genres. At home in studios, clubs, and halls, Amahl hopes to convey that musical expression is beyond labels. Amahl has wholly embraced the bizarre sounds the cello has to offer and takes special pleasure in playing on areas of the instrument other than the strings.



Mireille Asselin, soprano

A singer deemed “a treasure” by *The Toronto Star*, soprano Mireille Asselin enjoys a diverse, international career spanning concert, opera and recital work. As a member of the Metropolitan Opera’s roster for five years, she performed Adele in *Die Fledermaus* and Poussette in *Manon*, in addition to covering

many other lead roles. She is a respected interpreter of contemporary and early music and performs regularly with leading orchestras and period ensembles in North America and Europe. Recently, she has sung with the Théâtre des Champs Elysées, Garsington Opera in the UK, the Orchestre de Chambre de Paris, and at Carnegie Hall. Up next, she looks forward to her debut with the Royal Opera House as Arianna in Handel's *Giustino* and the release of an album of works by composer Tom Cipullo. Mireille is a graduate of the Canadian Opera Company Studio, Yale University, and the Royal Conservatory of Music. She has recorded for the Marquis Classics, Centrediscs and CORO labels.



Daniel Cabena, countertenor

Daniel Cabena sings, plays, writes, and teaches. He is also a curator of texts and music; and with Luke Hathaway he shares the artistic direction of ANIMA Early Music. Together they program concerts, commission new works of text and music, and create new works for the ear and for the stage.

To his work of curation and creation, Daniel brings a background in early music and liturgical music scholarship; an interest in how music functions in different performance contexts and traditions; and a curiosity about the ‘why’ of music, as well as its ‘how’.

Daniel teaches singing and historically inspired performance at the Laurier Academy of Music & Arts (LAMA), where he also leads the Community Consort, a multi-instrumental, multidisciplinary community of practice and inquiry.

Daniel's music-making and teaching are informed by the Alexander Technique, in which field he is a teacher. He also makes music with his hands, playing modern and Baroque violin, as well as vièle, viola da gamba, and recorders.



Brenna Hardy-Kavanagh, viola

Violinist-violist Brenna Hardy-Kavanagh's passion for chamber and orchestral music has taken her all over the world, with performances in Canada, the United States, Armenia, Brazil, Ireland, England, Wales, Germany, Italy, Poland, and Romania.

In addition to her position in the Kitchener-Waterloo Symphony, Brenna is a former member of the Orchestre

Symphonique de Québec and appears frequently with the Toronto Symphony, FILMharmonic, and National Arts Centre Orchestras. Performer and orchestra manager for Toronto indie opera company Against the Grain Theatre from 2017-20, she also served as interim principal second violin of the Regina Symphony for the 2017-2018 season, and assistant principal viola of the Kitchener-Waterloo Symphony from 2019-2023.

Brenna is the owner and co-founder of the agency Cadenza Strings, which has provided live music for hundreds of private and corporate events since 2004. She plays on a 2005 viola by Toronto luthier John Newton. Offstage, Brenna enjoys hosting potlucks, gardening, and interior decorating.



Hyejin Kwon, music director, piano

Pianist and co-founder of Muse9 Production, Korean Canadian pianist Hyejin Kwon is currently based in Toronto, actively working as a vocal coach, répétiteur, and collaborative pianist.

She has received her Bachelor of Music and Masters of Music degrees from Peabody

Conservatory and Artistic Diploma from University of Toronto opera. She is also a graduate of Canadian Opera Company's ensemble studio.

Hyejin has worked as a music staff at Canadian Opera Company, Against the Grain Theatre, Canadian Children's Opera Company, University of Toronto Opera, Lyric Opera Baltimore, Long Reach Opera Workshop, St. Andrews Opera Workshop by the Sea, Repertory Opera Theatre in Washington, and Shoestring Opera, and was a vocal accompanying fellow at Aspen Music festival.

Hyejin is currently working on her DMA in collaborative piano at University of Toronto, under the tutelage of Steven Philcox.



Danika Lorèn, soprano

Danika Lorèn is a Toronto-based vocalist and composer living in Parkdale. Their compositional work focuses on opera and art song with a commitment to setting texts by LGBTQIA+ poets. As a singer, Danika enjoys many genres and styles, and has a flair for chamber music, improvisation and extended vocal techniques. Having obtained a Master's

degree in opera at the University of Toronto, Danika continued training as a vocalist with the Canadian Opera Company's Ensemble Program and is an alum of Barbara Hannigan's Equilibrium Young Artists.



Hillary Tufford, mezzo-soprano

Canadian mezzo soprano Hillary Tufford is a versatile and engaging performer. Growing up in Middlemarch, Ontario, Hillary focused on Music Theatre, singing the title role in *Anne of Green Gables*, Clara in *The Light in the Piazza* and Cinderella's *Mother in Into the Woods*. A Graduate of Western University (Master's in Literature and Performance), Hillary moved

toward her true voice, as a mezzo soprano and was invited to the Yulanda M. Faris Young Artist Program at Vancouver Opera. She sang Hebe in their 2022 production of *HMS Pinafore*, was “warm and fun as Hermia” in Britten's *A Midsummer Night's Dream*, also with Vancouver Opera. Recently, Hillary debuted as Carmen with Toronto City Opera, and performed German, English and French Art songs as a Fellow in the Vocal Academy of Toronto Summer Music Festival. This season, Hillary debuted with the Hamilton Philharmonic Orchestra and Bach Elgar Choir in *Messiah*.

On the concert stage, Hillary made her Toronto debut with Elmer Iseler Singers as a soloist in *Messiah* and was a guest artist in Duruflé's *Requiem* with Victoria Philharmonic Choir. Hillary performed with Vancouver Bach Choir in performances of Rossini's *Petite messe solennelle* and recently debuted in Beethoven's Ninth Symphony with Kingston Symphony.

In 2025, Hillary will attend Banff Centre's Interplay:Opera/Chamber Music, as Alto soloist in a staged version of Bach's St. Matthew Passion.



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