

THE
BARBER
OF SEVILLE

APR 18-24, 2026

CALGARY OPERA

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THE BARBER OF SEVILLE

Music by
GIOACHINO ROSSINI

Words by
CESARE STERBINI

First Performance
February 20, 1816
The Teatro Argentina, Rome, Italy

Runtime
3h including one 25m intermission

Generally, opera singers and orchestra musicians perform without amplification. What you experience at Calgary Opera is the natural power of human artistry. These performances feature a discreetly amplified guitar accompanying the Count in Act I.

Costumes for this production supported in part by Andrea Brussa.

We acknowledge that we come together to create music and tell stories on land known by the Blackfoot name Moh-kíns-tsis, which we also call Calgary. This land is on the traditional territories of the Blackfoot Confederacy (Siksika, Piikani, and Kainai First Nations), the Stoney Nakoda (Chiniki, Bears paw, and Goodstoney First Nations), and the Tsuut'ina First Nations, as well as the Otipemisiwak Métis Government of the Métis Nation within Alberta Districts 5 and 6. We honour this land and all those who share it in a spirit of peace, friendship, and respect.

THE BARBER OF SEVILLE

ARTISTS

Figaro	Grisha Martirosyan ‡
Rosina	Siphozaki Molteno ‡
Conte Almaviva	John Tessier
Dottore Bartolo	Dion Mazerolle ‡
Don Basilio	Adam Lau ‡
Berta	Kelsey Ronn *
Fiorello	Luke Noftall *
Sergeant	George Theodorakopoulos *
Ambrogio	Ryan Nauta *

Conductor	Daniela Musca ‡
Stage Director	Elizabeth Stepkowski Tarhan ‡
Scenic, Lighting, and Projection Design	Scott Reid
Costume Design	Heather Moore
Chorus Director	Mark Morash
Head Coach	Emily Hamper
Répétiteur	Evan Mounce
Stage Manager	Shelby-Jai Flick
Assistant Stage Managers	Kennedy Greene Jennifer Yeung
Head Of Props	Kate Greggersen
Head Of Wardrobe	Heather Moore
Head Of Hair & Wigs	Franca Vaccaro
Head Of Makeup	Gail Kennedy
Director Of Production	Cody Stadel
Assistant Technical Director	Brett Johnson
Projected English Titles	Sarah Jane Pelzer
Captions Operator	Nicole Bergen

CALGARY OPERA CHORUS

Baritones

Mike Johnson
Paul Lloyd
Stuart Lloyd
Luke Noftall *
Oliver Peplowski
Joshua R. Read
Kirk Schmidt
George Theodorakopoulos *
Tim Vollhoffer

Tenors

Henry Ayeras
Michael Hardcastle
Herbert Mielczarek
Stuart Miller
Oliver Munar
Ryan Nauta *
Francisco Sandoval
JT Steenkamp

SUPERNUMERARIES

Assistant to Figaro	T. Blue
Woman 1	Shannon Maynes
Woman 2	Eswina Ngai
Woman 3	Zoe Pepper
A Notary	Trevor Talbott

UNDERSTUDIES

Rosina **Alessia Vitali ***

‡ *Calgary Opera Debut* * *Member of the McPhee Artist Development Program*



HANS GRAF conductor
SOPHIA LIU piano
MAUREEN THOMAS narrator
CALGARY PHILHARMONIC CHORUS
CALGARY PHILHARMONIC ORCHESTRA

Frédéric Chopin Piano Concerto No. 2
Felix Mendelssohn A Midsummer Night's Dream

HANS GRAF RETURNS: A MIDSUMMER NIGHT'S DREAM

**CALGARY
 PHILHARMONIC
 ORCHESTRA**

5 + 6 June 2026 / 7:30PM
 Jack Singer Concert Hall
 tickets + details at calgaryphil.com

CALGARY PHILHARMONIC ORCHESTRA

The members of the Calgary Philharmonic Orchestra are members of The Calgary Musicians Association, Local 547 of the American Federation of Musicians of the United States and Canada.

ORCHESTRA CHAIR: Mary Rozsa de Coquet – *A legacy of music excellence*

VIOLIN 1

John Lowry
 Donovan Seidle
 Danielle Greene
 Hojean Yoo
 Eric Auerbach
 Genevieve Micheletti
 Maria van der Sloot
 Jeongah Choi
 Lidia Haeju Lee
 Lise Boutin

VIOLIN 2

Lorna Tsai
 Stephanie Soltice-Johnson
 Roberta Yee
 Elisa Milner
 Min-Kyung Kwon
 Jeremy Gabbert
 Erin Burkholder
 Craig Hutchenreuther

VIOLA

Marcin Swoboda
 Alisa Klebanov
 Jeremy Bauman
 Alexander Beggs
 Peter Blake
 Jesse Morrison

CELLO

Josué Valdepeñas
 Robyn Neidhold
 Daniel Poceta
 David Morrissey
 Janet Kuschak
 Karen Youngquist

BASS

Jonathan Yeoh
 Matthew Heller
 Patrick Staples
 Sheila Garrett

FLUTE

Gwen Klassen
 Sarah MacDonald

OBOE

David Sussman
 Katrina Kwantes-Oliveira

CLARINET

Laurie Blanchet
 Natalia Peric

BASSOON

Antoine St-Onge
 Michael Hope

HORN

Nikolette LaBonte
 Peter Clark

TRUMPET

Adam Zinatelli
 Miranda Cairns

TIMPANI

Alex Cohen

PERCUSSION

Chris Sies

**KEYBOARD /
 EXTRA GUITAR**

Darren Young

This list is correct at the time of printing.

ACT I

The streets of Seville bustle with activity. Each citizen has an ailment or dilemma that needs solving—like the aristocrat Count Almaviva, who has fallen in love with Rosina. Unfortunately, her oppressive legal guardian Dr. Bartolo intends to marry Rosina himself to gain control of her fortune.

Determined to win over Rosina based on true love rather than for his wealth or title, Almaviva serenades Rosina outside Bartolo's house. Almaviva is disguised as "Lindoro," a member of a *tuna*, a traditional Spanish musical ensemble of university students. He pays the ensemble and their leader Fiorello, and shoos the rowdy crowd away. Figaro, the barber of Seville, finally arrives. He's quick-witted, resourceful, and deeply connected to everyone in town.

After listening to Almaviva's predicament, Figaro agrees to help, devising a series of elaborate schemes to outsmart Bartolo. Having heard "Lindoro's" serenade, Rosina writes a letter expressing her budding love for the mysterious suitor while warning "Lindoro" that she can be sweet, but like a viper when crossed.

Meanwhile, Rosina's music teacher Don Basilio muses on the benefits of slander and schemes with Bartolo to discredit Almaviva, whom he suspects is Rosina's secret lover. Figaro arrives and confirms to Rosina that she is indeed the object of "Lindoro's" affection; she hands him a note to deliver to "Lindoro." Noticing evidence that Rosina has been writing a letter, Bartolo confronts her and doubles down on his reprimands.

Putting Figaro's plan into action, Almaviva pushes into the house disguised as a drunken soldier who claims to be billeted there. Chaos ensues.

INTERMISSION

ACT II

Almaviva returns in another disguise, this time posing as "Don Alonso," a music teacher supposedly sent to replace Rosina's usual instructor. As they reaffirm their love, Figaro distracts Bartolo with a shave and steals a key to Rosina's balcony.

Berta, Bartolo's servant, comments on the outrageous comings and goings of the household. Bartolo grows increasingly suspicious and tries to thwart the lovers by arranging his marriage to Rosina immediately. Distraught by the discovery of a letter that appears to cast doubt on "Lindoro's" sincerity, Rosina agrees to marry Bartolo. With available options running out, Figaro and Almaviva decide on the ultimate strategy: to reveal the truth. But will Figaro's resourcefulness be enough to outwit Bartolo, and is Almaviva's sincerity enough to win Rosina's heart?

In Europe, the story of the jack-of-all-trades barber has historical roots: from the Middle Ages through the reforms of the Napoleonic era, medicine was considered a theoretical discipline, and surgery, a craft. Physicians diagnosed by observation and knowledge of ancient Latin and Greek texts while surgeons worked with their hands, stitching wounds and treating abscesses. With the Roman Catholic Church's prohibition in 1215 on educated clergy performing surgical procedures, this role was left to those already skilled in handling sharp blades: barbers.

Between 1775-1792, the French playwright Beaumarchais produced a trilogy combining the barber-surgeon with the well-known character of the *commedia dell'arte*, Brighella, the cunning servant who helps his master outwit the old doctor. To evade French censorship, Beaumarchais set the story in Spain, also considered an ideal location to reflect the story's heightened passions. The censors' concerns were well founded: only five years after the premiere of *The Marriage of Figaro* (the politically charged second play in Beaumarchais's trilogy), revolution broke out in France.

Many of us, however, were first introduced to Figaro through "The Rabbit of Seville", a 1950s *Looney Tunes* classic featuring Bugs Bunny and Elmer Fudd. Like the opera, this adaptation centers on a contest of wills—and comedy timed perfectly to music. The opera also uses the *lazzi* (practical jokes and verbal gags) of the *commedia* tradition such as the Disguise, Love Letter, and Tooth Extraction routines. In Calgary Opera's production, zany and colourful costumes reinforce the light-hearted story, emphasize character traits, and reflect Spanish influences which also appear in dance elements of *flamenco* and the *sevillana*.

Gioachino Rossini, only 24 years old at the time, wrote the music in under three weeks, reusing the overture from his serious opera *Aureliano in Palmira*, which fit *Barber* like a glove. Although the story had already been set to music by other composers, Rossini intensified the drama by embedding the meaning of the words into the music, such as the orchestral murmur of Don Basilio's breeze of slander, and the sharp contrasts of Rosina's sweet and fiery sides. He extended the volume and pacing of musical climaxes, like in the dramatic Act I finale (a technique which Broadway composers use to this day to keep audiences buzzing during intermission), and his soaring melodies, rapid-fire patter songs, and sparkling dances laid the foundation for Bel Canto composers Bellini and Donizetti who followed him.

A diligent student and admirer of the operas of Mozart, Rossini composed in the generation immediately following the Enlightenment. The same artistic values endure in *The Barber of Seville*: love emerges where truth prevails.

MEET THE ARTISTS



DANIELA MUSCA • CONDUCTOR

Italian conductor Daniela Musca is acclaimed for her passionate interpretations and meticulous dedication to sound. The 2025/26 season features landmark milestones, including her debut at the Berliner Philharmonie in June 2026 and a new production of *Tosca* at Folkoperan in Stockholm. Following her success with *Rigoletto* at the Royal Swedish Opera and *Tosca* at Wermland Opera, Musca continues to lead prestigious European ensembles such as the Royal Stockholm Philharmonic and the Norwegian Radio Orchestra. A dedicated mentor to the next generation at the Royal Danish Opera, her repertoire includes the award-winning *Eugene Onegin* at the Festival "Hessische Theaterstage" and the Scandinavian premiere of Verdi's *Giovanna d'Arco*. With recordings for BIS Records and broadcasts on medici.tv, Daniela Musca stands as a visionary and sophisticated voice in the international symphonic and operatic landscape.



ELIZABETH STEPKOWSKI TARHAN • STAGE DIRECTOR

A Canadian Opera and Theatre Artist from Calgary/Mohkinstis, is pleased to be returning to Calgary Opera after directing *Stone Soup*, *The Witty Squirrel* and coordinating the 50th Anniversary Concert. Elizabeth has directed for The Shakespeare Company, Guild Hall YK, Seadreamer, Drama on a Dime, Storybook Theatre, Stage West, and new work at Banff Centre. She has several works in development: *Clotho* an opera based on the life of sculptor Claudel, an adaptation of Lorca's *The House of Bernarda Alba*, and *West Rootabaga Country*, a children's opera. Most recently, Elizabeth taught workshops in voice and performance at the *Sibiu International Theatre Festival* in Romania, directed a 5-podcast series *Operetta Clochemerle*, and directed *Fiddler on The Roof* for Keyano Theatre.



GRISHA MARTIROSYAN • FIGARO

Season engagements include Figaro in *Il barbiere di Siviglia* at Theater Bonn. He recently participated in the Young Singers Project at the Salzburg Festival, performing in Verdi's *Macbeth*. Grisha is a graduate of the Royal Opera House's Jette Parker Artists Programme and a former member of the Mascarade Emerging Artists Program in Florence, with performances at Teatro La Fenice. He is the 1st Prize winner of the 10th Veronica Dunne International Singing Competition, 2nd Prize winner of the 14th Magda Olivero International Singing Competition, a prize winner at the Belvedere Competition 2023, won 1st Prize and Audience Prize at Noreika Virgilijus competition in 2023 (Vilnius, Lithuania), and won 2nd and Zarzuela Prize at Operalia - The Opera World Competition in 2025 (Sofia, Bulgaria).



SIPHOZAKI MOLTENO • ROSINA

South African mezzo-soprano Siphokazi Molteno is fast establishing herself as one of the most compelling voices of her generation. A 2023 BBC Cardiff Singer of the World finalist, she was praised in *The Guardian* for her "glorious" tone, rare coloratura and unusually wide repertoire, ranging from Mahler to South African songs and Strauss to Rossini. In the 2025/26 season she returns to the Metropolitan Opera as La Bersi in *Andrea Chénier* (Live in HD) and makes company debuts at Lyric Opera of Kansas City in the title role of *La Cenerentola* and at Calgary Opera as Rosina in *Il barbiere di Siviglia*. On the concert stage she appears with the LA Philharmonic under Gustavo Dudamel in *Die Walküre* and gives a recital at Wigmore Hall with pianist Kamal Khan.



JOHN TESSIER • CONTE ALMAVIVA

The two time Juno Award-winning Tenor, John Tessier, garners praise and attention for the beauty and honesty of his voice. Appearances of the recent past and near future include performances at the Teatro alla Scala Milano, the Royal Opera House, Covent Garden, Wiener Staatsoper, Carnegie Hall, Teatro Colon, Oper Frankfurt, Grand Théâtre de Genève, English National Opera, Washington National Opera, Seattle Opera, New Zealand Opera, the New York Philharmonic, Taiwan Philharmonic, Wiener Musikverein, National Symphony Orchestra, San Francisco Symphony, Philadelphia Orchestra, Cleveland Orchestra, Royal Liverpool Philharmonic, Orchestre National de Lyon, Ensemble Orchestral de Paris, Seattle Symphony, the Sydney Symphony, L.A. Philharmonic and the Toronto Symphony. Equally comfortable in opera, oratorio, and recital genres, Mr. Tessier is a full professor at the University of Alberta. His discography includes recordings on the Decca, Naxos, Telarc, BIS, Challenge Records, Cappella Records and Dorian labels.



DION MAZEROLLE • DOTTORE BARTOLO

Acadian baritone Dion Mazerolle has forged a solid reputation in Canada and Europe as an artist of the highest calibre. A former member of the Atelier lyrique de l'Opéra de Montréal, he is acclaimed for his musical finesse and strong stage presence, both in opera and concert repertoire. Dion recently triumphed as Alberich in Edmonton Opera's *Das Rheingold* and starred as Golaud in Debussy's *Pelléas et Mélisande* at the Teatri di Piacenza in Italy. Dion debuted as le Roi de Trèfle in Prokofiev's *L'Amour des trois oranges* with Opéra National de Lorraine in Nancy, France and Zuniga in *Carmen* with Montreal's Festival Classica. In 2026, Dion debuts with Calgary Opera as Dr. Bartolo in *Barber of Seville*, returns as Alberich in Edmonton Opera's *Siegfried* and sings Polyphemus in *Acis in Galatea* at Lamèque International Baroque Festival with L'orchestre symphonique de l'Estuaire.

MEET THE ARTISTS



ADAM LAU • DON BASILIO

Chinese-American bass Adam Lau is praised for his “cellar-deep sound” (Post Alley) and “dauntingly low register” (Classical Voice America). In 2024/25, he performed Samuel in *Un Ballo in Maschera* with San Francisco Opera, Frère Laurent in *Romeo and Juliet* with Minnesota Opera, Narbal in *Les Troyens*, and Cesare Angelotti in *Tosca* with Seattle Opera. In the 2025/26 season, he also joins Houston Grand Opera, Florida Grand Opera, and Calgary Opera. Recent highlights include performances with the Metropolitan Opera on their European tour and at Carnegie Hall with Yannick Nézet-Séguin, Sarastro in *The Magic Flute* with Marin Alsop at Ravinia Festival, and title roles at Utah Opera, Arizona Opera, and Lyric Opera of Kansas City. A George London and Jensen Vocal Competition winner, he has appeared with major companies including Dallas Opera, Atlanta Opera, and Opera Theatre of Saint Louis.



KELSEY RONN • BERTA

Soprano Kelsey Ronn returns for her second year with the McPhee Artist Development Program at Calgary Opera. This season, she has been captivating audiences with multiple role debuts including, the Aunt/Kate Pinkerton in *Madama Butterfly*, as well as the title role in *Little Red Riding Hood*. Career highlights include being a featured artist with the Winnipeg Symphony Orchestra, an emerging artist with Kelowna Opera’s VOSI Program/L’Institut Canadien d’Art Vocal, and a Metropolitan Opera Laffont Competition District Winner. Her most recent achievement was being named winner of the 2026 Gordon C. Wallis Memorial Opera Competition. Upcoming engagements include guest appearances with the Regina and Saskatoon Symphony Orchestras.



LUKE NOFTALL • FIORELLO

Canadian Bass-Baritone Luke Noftall is in his second year of the McPhee Artist Development Program at Calgary Opera. Additionally, this season, Luke performed The Registrar in *Madama Butterfly* and dual roles of the Wolf and Woodsman in *Little Red Riding Hood*. Last year, Luke made his Calgary Opera mainstage debut as Guccio in *Gianni Schicchi* and performed the roles of the King and Chamberlain in *The Witty Squirrel*. This past summer, Luke was part of Brott Opera’s production of *Carmen*, where he sang the role of Zuniga, and prior to that, participated in two summer programs at the prestigious Banff Centre for Arts & Creativity: Interplay (Chamber Music & Opera) and Opera in the 21st Century. Hailing from Fredericton, New Brunswick, Luke holds both a Masters of Music in Opera Performance, as well as a Bachelor of Voice Performance with Honours from the University of Toronto.



GEORGE THEODORAKOPOULOS • SERGEANT

George Theodorakopoulos is a Greek-Canadian baritone from Toronto, Ontario, described as having a “powerful stage presence and a rich baritone voice” (Opera Canada). Upcoming performances include Marcello in *La Bohème* with Brott Opera, and Dr. Malatesta in *Don Pasquale* with Highlands Opera Studio. In the 2026/27 season, George is looking forward to his second year in the Calgary Opera McPhee Program, where he will be performing the roles of Jailor and Sciarone in *Tosca*, Superintendent and Prime Minister in *Cinderella*, Montano and A Herald in *Otello*, and the *Pied Piper*. Recent operatic highlights include Danilo (*The Merry Widow*), Moralès & Le Dancaire (*Carmen*), Guglielmo (*Così fan tutte*), and Sacristan (*Tosca*). He holds a BMus in Voice Performance and a MMus in Opera from the University of Toronto.



RYAN NAUTA • AMBROGIO

Born and raised in Chatham, Ontario, tenor Ryan Nauta is completing his second year in Calgary Opera’s McPhee Artist Development Program. Last season, he debuted as the Notary in *Don Pasquale* and sang the Minister and Chauffeur in Nino Rota’s *The Witty Squirrel*. Previous roles include Don Ottavio (*Don Giovanni*), First Armoured Guard (*The Magic Flute*), Albert Herring (*Albert Herring*), and Lysander (*A Midsummer Night’s Dream*). He has completed residencies at Banff Centre, Sewanee Summer Music Festival, Franz-Schubert-Institut, and Halifax Summer Opera Festival. A finalist in Vancouver Opera’s 2019 VOX Competition, Ryan holds degrees from the University of Western Ontario and McGill University.



SCOTT REID • SCENIC, LIGHTING, AND PROJECTION DESIGN

Scott Reid is a Calgary-based designer who is happy to be back designing for Calgary Opera. Some of his previous Calgary Opera credits include *Bluebeard’s Castle*, *Gianni Schicchi*, *Don Pasquale*, *Don Giovanni*, *Macbeth*, *Eugene Onegin*, *Die tote Stadt*, *The Flying Dutchman*, and *Otello*, as well as several productions for the McPhee Artist Development program. He recently designed *The Pearl Fishers*, directed by Rachel Peake, for Vancouver Opera. In addition to opera, Scott designs for theatre and dance at places such as Theatre Calgary, Alberta Ballet, Vertigo Theatre, The Citadel Theatre (Edmonton), Alberta Theatre Projects, and The Shakespeare Company, to name a few. scottreiddesigns.com

MEET THE ARTISTS



HEATHER MOORE • COSTUME DESIGN

Heather Moore's costume design credits include the Canadian premiere of *Die tote Stadt*, as well as *Bluebeard's Castle*, *Gianni Schicchi*, *Don Pasquale*, *Macbeth* (Betty Mitchell award winner for Outstanding Costume Design), *Hansel and Gretel*, *Brothers Grimm* and *South Pacific* for Calgary Opera; *The Last Wife* and *The Virgin Trial* for ATP; and *The Allan Parkinson's Project*, *Mesa*, *The Carrot Warrior Seminar*, and *Confessions of a Paperboy* for Ghost River Theatre. As a film professional, her credits include *The Assassination of Jesse James*, *Inception*, *Hellboy*, *Hell on Wheels*, *Interstellar*, and *Togo*. Her most recent productions are *The Last of Us* and *The Thicket*.



MARK MORASH • CHORUS DIRECTOR

Mark Morash is a conductor and pianist originally from Dartmouth, Nova Scotia, and is Calgary Opera's Chorus Director. For Calgary Opera, he most recently conducted *Carmen*. He was Director of Musical Studies for the Opera Center of San Francisco Opera where he conducted for the Merola Opera Program, the Adler Fellow Showcase, and Western Opera Theatre. Other conducting appearances include Hawaii Opera Theatre, Opera Colorado and Opera Santa Barbara. San Francisco Opera Center performances include *A Streetcar Named Desire*, *Gianni Schicchi*, *Argento's Postcard From Morocco*, *The Barber of Seville*, *The Rape of Lucretia*, *Albert Herring*, *Così fan tutte*, *Die Fledermaus*, *The Merry Wives of Windsor*, and Pasatieri's *The Seagull*.



EMILY HAMPER • HEAD COACH

Now based in Calgary, Emily Hamper is one of Canada's most highly regarded vocal coaches. Her work as opera coach, assistant conductor, and répétiteur has taken her across Canada and to the USA and Europe, including Opera Theatre of Saint Louis and Slovak National Theatre. As a collaborator for voice recitals, she has partnered many of Canada's finest singers for such presenters as Zoomer TV, Montreal Symphony Orchestra, Canadian Opera Company, L'Opéra National de Paris, and Queensland Music Festival. She is an alumna of UBC, the University of Toronto, and the Merola Opera Program at San Francisco Opera, and winner of the "Best Collaborative Pianist" Prize at the Eckhardt-Gramatté National Music Competition. Emily's strong interest in new music led to her engagement as principal coach and ensemble pianist for the world premiere of the new Canadian opera *Silence* in the summer of 2025.



EVAN MOUNCE • RÉPÉTITEUR

Calgary-based pianist and vocal coach Evan Mounce is a sought-after collaborator and musical leader. He currently serves as Assistant Chorus Director for the Calgary Philharmonic Orchestra, Répétiteur with Calgary Opera, and Director of Music at St. Andrew's Presbyterian Church. As a vocal coach, Evan has worked with a wide range of artists, including k.d. lang, whom he prepared for the 25th anniversary tour of *Ingenue*. His recent collaborations include performances and projects with Luminous Voices, Spiritus Chamber Choir, Edmonton Opera, and Choir Alberta. In partnership with soprano Laura Brandt, Evan has performed numerous recitals for the Mountain View International Festival of Song and Chamber Music, the ProArts Recital Series, and has twice toured as a musical ambassador for Calgary Opera on river cruises from Budapest to Amsterdam.

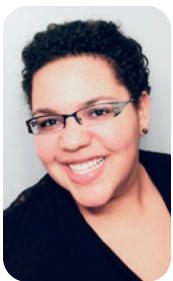


SHELBY-JAI FLICK • STAGE MANAGER

For Calgary Opera (select): *Hansel and Gretel*, *Madama Butterfly*, *Bluebeard's Castle*, *Gianni Schicchi*, *Don Pasquale*, *Don Giovanni*, *Das Rheingold*, *The Elixir of Love*, *Le Nozze di Figaro*, *Macbeth*, *The (R)evolution of Steve Jobs*, *Carmen*, *La Traviata*, *The Merry Widow*, *La Bohème*. Favourite credits include: *Legally Blonde* (Theatre Calgary & The Citadel Theatre); *A Christmas Carol (2024)*, *As You Like It* (Theatre Calgary); *Alice's Adventures in Wonderland*, *The Nutcracker*, *Cinderella*, *La Fille mal gardée*, *The Sleeping Beauty*, *The Seagull* (National Ballet of Canada); *The Two Gentlemen of Verona*, *A Funny Thing Happened on the Way to the Forum*, *Julius Caesar*, *The Importance of Being Earnest*, *West Side Story* (Stratford Festival); *Mimi*, *Courageous*, *If We Were Birds* (Tarragon Theatre). Select Film/TV: *Unspeakable: The Murder of JonBenét Ramsay* (Paramount+); *My Life With The Walter Boys*, *The Abandons* (Netflix); *Heartland* (CBC); *Prey* (Disney). Other: Shelby-Jai worked on both the Tokyo 2020 and Rio 2016 Olympic Games.



MEET THE ARTISTS



KENNEDY GREENE • ASSISTANT STAGE MANAGER

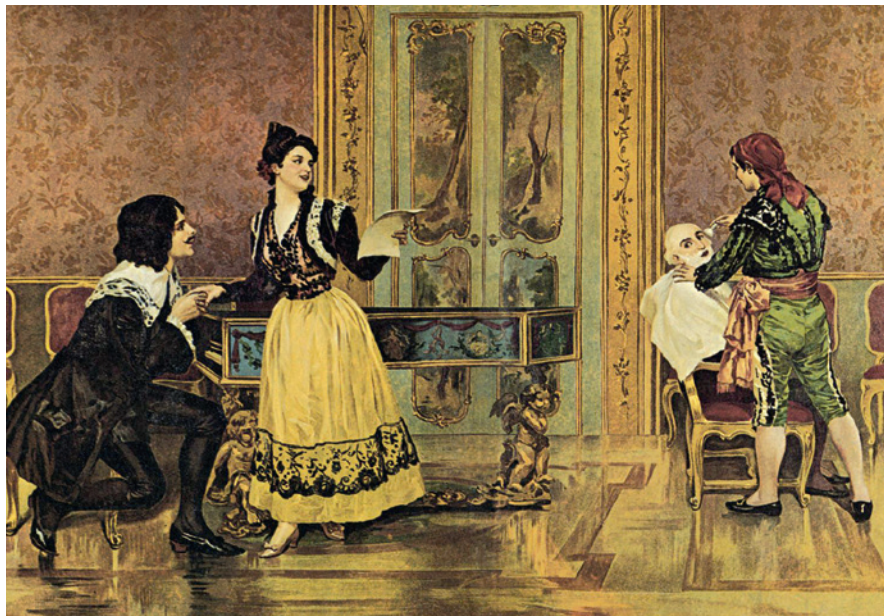
For Calgary Opera: *Bluebeard's Castle*, *Gianni Schicchi*, *Don Giovanni*, *Das Rheingold*, *Carmen*, *La Traviata*, *Everest*, *Rigoletto*, *South Pacific*, *Turandot*, *Filumena*. Kennedy is thrilled to rejoin Calgary Opera this season. She is a Calgary-based stage manager, a self-proclaimed stationery nerd and theatre brat. Other select credits include: *The Tale of The Gifted Prince*, *A Christmas Carol* (2020/21, 2024/25), *A Streetcar Named Desire*, *As You Like It*, *The Mousetrap*, *Jimmy Buffett's Escape to Margaritaville*, *Lady Day at Emerson's Bar and Grill* (Theatre Calgary); *The Da Vinci Code*, *Ms. Holmes & Ms. Watson - #2B*, *The Thin Man*, *The Hollow* (Vertigo); *A Closer Walk with Patsy Cline*, *80's Solid Gold*, *Spamalot*, *Chicago*, *Gameshow* (Stage West); *Naughty But Nice TenMas!*, *Naughty But Nice 9*, *LIVE!* (Forte Musical Theatre Guild); *Allergic to Water* (Wee Witches/Inside Out Theatre); *STRUCK* (Ghost River Theatre); *Heaven*, *Flight Risk* (Lunchbox); *Kim's Convenience* (ATP/ Arts Club); *Assassinating Thompson* (Lunchbox/Inside Out Theatre).



JENNIFER YEUNG • ASSISTANT STAGE MANAGER

Jennifer is thrilled to return to Calgary Opera for *The Barber of Seville*. For Calgary Opera: *Hansel and Gretel*, *Little Red Riding Hood*, *Madama Butterfly*, *Don Pasquale*, *Marriage of Figaro*, *Norma*, *Everest*, *Amahl & the Night Visitors*. Elsewhere: *Murder On the Links* (Vertigo), *Static* (Chromatic Theatre co.pro Inside Out Theatre), *Naughty But Nice 8 & 9* (Forte); *Blithe Spirit*, *Selma Burke*, *Jimmy Buffett's Escape to Margaritaville*, *Steel Magnolias* (Theatre Calgary); *Kisapmata* (Lunchbox co.pro Chromatic Theatre); *Undressed* (ATP). In her free time, you will see her spending time at local events, hanging out with chickadees, or playing video games. She is grateful for her parents, her fur baby Max, and her partner, Lowell, for their immense love and continued support.

The Barber of Seville - Nineteenth-century colour lithograph



<https://www.britannica.com/story/the-barber-of-seville-turns-200#/media/1/2267948/333580>



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	Rochelle Rabinovitz	

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BONNY FOX

Bonny Fox remembers well her first encounter with opera. “I was three or four years old, and my father was playing what I later learned was Mario Lanza on our record player. I remember being so intrigued, and listening so intently, as it was so different from the usual country and western music that was often played in our house.”

That first introduction proved to be compelling, as Bonny developed a love of singing, and was fortunate enough to enroll in vocal lessons with Norma Piper Pocaterra, who would often perform alongside her students at an annual recital. Bonny recalls that, at age five, the sight and sound of Norma in full opera costume singing an aria had her sitting in the front row, “eyes wide,” and from that time, she was hooked on opera!

As a long-time subscriber to Calgary Opera, Bonny cherishes the depth of collaboration that brings opera to the stage, and how it provides a truly immersive experience. “Opera transports me away from whatever is happening in my life and world, to a place of pure solitude and utter contentment, forcing me to live in the moment. I leave each performance on a high of positive emotions!”

Wanting to share that experience is what inspired Bonny to become a donor. “Calgary Opera is a true gem of Calgary. I feel like I have benefited immensely from the community and culture that opera brings to Calgary, and I want to do what I can to support the world-class performances that Calgary Opera brings to the city.”

Most recently, Bonny has donated in support of Calgary Opera’s McPhee Artist Development Program, which provides training, coaching, and performance opportunities to artists on the cusp of their professional careers. For her, it is always a thrill to see McPhee Artists on stage at the Jubilee Auditorium and other venues, and she is very excited for the all-Canadian cast of Calgary Opera’s 2026/27 production of *Cinderella*.

Thank you, Bonny, for your support of Calgary Opera!



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An entertaining night out with excellent music, delicious food... and beer! Easygoing vibes and live performances from Calgary's best local artists. Bring your friends, sip a craft brew, and enjoy delicious bites curated by Best of Kin's Culinary wizards.

APR 26

4:30 PM & 7:30 PM

BEST OF KIN SOCIAL
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SPOTLIGHT: SCENIC DESIGN

Award-winning scenic, lighting, and projection designer Scott Reid shares the art of scenic design: uncover some of opera's most breathtaking moments onstage, including the mysteries behind seven locked doors in Bluebeard's Castle, ghosts hovering above the stage in Macbeth, and how to build a world from scratch.

MAY 5

7:00 - 8:30 PM

MAMDANI OPERA CENTRE
(1315 7 ST SW, CALGARY)



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SEP 27

11:00 AM - 1:00 PM

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