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OPERA

HANSEL AND GRETEL



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HANSEL AND GRETEL

Music by **ENGELBERT HUMPERDINCK**

Words by **ADELHEID WETTE**

FIRST PERFORMANCE: DECEMBER 1893

This production was originally designed for and created by **Vancouver Opera**. Set, Costumes, and Puppet Design by **The Old Trout Puppet Workshop**, provided by **Kentucky Opera**.

All voices and instruments are unamplified—what you hear is the natural power of the human voice and live orchestra.

Running Time:

Approximately 2 hours, including one intermission.

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, Bearspaw, 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.

CAST AND CREATIVE TEAM

CAST

Hansel	XENIA PUSKARZ THOMAS
Gretel	SIMONE OSBORNE
Witch & Gertrude	CLAIRE BARNETT-JONES †
Peter	PETER BARRETT
Sandman	MARIA MILENIC *
Dew Fairy	KATELYN BIRD *
Puppeteer	ALI DE REGT †
Puppeteer	PETER BALKWILL †
Children's Chorus	CANTARÉ CHILDREN'S CHOIR

† Calgary Opera Debut

* Member of the McPhee Artist Development Program

CREATIVE TEAM

Conductor	JONATHAN BRANDANI
Stage Director	BRENNA CORNER
Set, Costumes, and Puppet Design	THE OLD TROUT PUPPET WORKSHOP
	DAVID FRASER
Lighting Design	DAVID FRASER
Cantaré Children's Choir	CATHERINE GLASER-CLIMIE
Artistic Director	EMILY HAMPER
Head Coach	EVAN MOUNCE
Répétiteur	SHELBY-JAI FLICK
Stage Manager	KATE PALLESEN
Assistant Stage Manager	JENNIFER YEUNG
Assistant Stage Manager	KATE GREGGERSEN
Head of Props	HEATHER MOORE
Head of Wardrobe	FRANCA VACCARO
Head of Hair and Wigs	GAIL KENNEDY
Head of Makeup	CODY STADEL
Director of Production	BRETT JOHNSON
Assistant Technical Director	SARAH JANE PELZER
Projected English Titles	NICOLE BERGEN
Titles Operator	

CALGARY PHILHARMONIC ORCHESTRA

Orchestra Chair: Mary Rozsa de Coquet

A legacy of music excellence

VIOLIN 1

Donovan Seidle
John Lowry
Maria van der Sloot
Genevieve Micheletti
Danielle Greene
Jeongah Choi
Olga Kotova
Eric Auerbach
Edmund Chung
Hojean Yoo

VIOLIN 2

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

VIOLA

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

CELLO

Arnold Choi
Josue Valdepenas
David Morrissey
Clare Bradford
Daniel Poceta
Janet Kuschak

BASS

Jonathan Yeoh
Matthew Heller
Patricia Reid
Patrick Staples

FLUTE

Sara Hahn-Scinocco
Gwen Klassen
Sarah MacDonald

OBOE

David Sussman
Katrina Kwantes-
Oliveira

CLARINET

Laurie Blanchet
Natalia Peric
Stan Climie

BASSOON

Michael Hope
Krista Wodelet

HORN

Nikolette LaBonte
Jennifer Frank
Peter Clark
Maxwell Stein

TRUMPET

Adam Zinatelli
Miranda Cairns

TROMBONE

James Scott
Kristofer Leslie
David Reid

TUBA

Brett Durocher

TIMPANI

Alex Cohen

PERCUSSION

Chris Sies
Sean Buckley

HARP

Emily Melendes

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.

STORY HIGHS (AND LOWS)

Prelude to the Story

Once upon a time near a town not too far away, fourteen children lose their way in a dark forest, where a witch is rumoured to live. For years, parents insist their children never go into the haunted wood. Eventually people begin to forget about the lost children and dangers of the wood.

Act I

Hansel and Gretel do their chores while ignoring hunger pangs; the family is poor with little to eat. Determined to stay positive, Gretel teaches Hansel how to dance—but the two soon get carried away and forget their chores. In her anger at discovering the children's chores cast aside, Mother accidentally knocks over the jug of milk meant for the evening meal. Frustrated and upset, she sends her children to the woods to gather strawberries. Alone, she expresses her sorrow that she is unable to feed her children and asks God for help.

Father enters with a full bounty of delicious food, earned through a successful day of selling brooms. He asks where the children are—to his shock, Mother has sent them into the mysterious forest, where a dangerous Witch supposedly dwells. Father explains that the Witch lures children with sweets, only to bake them into gingerbread and then eat them! Mother is horrified, and the two venture into the woods in search of their children.

Act II

Time passes quickly as Hansel and Gretel search for strawberries in the forest. Soon, it is dark and the children realize they may not be alone. Fourteen magical creatures called will-o-wisps approach them. The Sandman shoos them away and sprinkles Hansel and Gretel with golden dream-sand. Sleepily, the two say their prayers and dream of fourteen angels guarding them in their sleep.

Act III

The Dew Fairy appears and wakes Hansel and Gretel from their sleep. While looking for something to eat, the two children come upon a giant gingerbread house, decorated with delicious treats. As they begin nibbling at the edges of the house, the Witch appears and lures them inside. Once inside, she traps them and begins fattening them up to eat. Scared but resourceful, the two work together to invent an escape—but will they be able to outwit the Witch in time?

HANSEL AND GRETEL IN CONTEXT

Some of the first popular collections of German folk tales were collected and published by two academics, Jacob and Wilhelm Grimm, known as the Brothers Grimm. Their telling of *Hansel and Gretel* made its way into the hands of Adelheid Wette, the sister of the composer Engelbert Humperdinck, who first asked her brother to create a series of songs based on the story. After revisions, the work became a fully-fledged opera, and poses existential questions for audiences of all ages. With rich and full orchestration and some of the most beautiful German Romantic music ever composed, it demands vocal stamina of the two leads.

Even though Wette softened the original story into an enchanting fairy-tale opera, folk tales in their uncensored forms often depict dark narratives which psychoanalysts like Carl Jung interpreted as metaphors for the human psyche and its transformation. In *Hansel and Gretel*, every character yearns for food and sustenance. As beautifully stated by Joseph Lee, Lisa Marchiano, and Deborah Stewart, a trio of Jungian analysts, the symbolism of hunger makes us wonder: what might we be starving for? Have we left our inner children to fend for themselves in the wilderness of the unconscious? Echoing the “rite of passage” myth, the story of *Hansel and Gretel* shows what happens when the two siblings undertake the trials of the unknown. They plunge into the darkness of their own fears, overcome temptation, and find their way back home, to wholeness.

What is the source of their courage and resourcefulness, however? While Humperdinck turned toward the spiritual sustenance of a higher power, in this production, the focus shifts to the redemptive power of love. In a fairy-tale world where children go on dangerous journeys meant for adults, love for one another keeps them safe. Rewarded for their valour and loyalty, the siblings’ efforts affect not only themselves but ripple positively onto the other captive children who have been under the witch’s spell.

Taken literally, *Hansel and Gretel* in this collaboration with The Old Trout Puppet Workshop is an enchanting invitation into the world of the child’s imagination. Taken symbolically, it is a call to awaken to one’s own inner world and to undertake the important work of addressing what we hunger for most.

MEET THE CAST & CREATIVE TEAM



JONATHAN BRANDANI | CONDUCTOR

Jonathan Brandani has been Artistic Director of Calgary Opera since 2021. He has been Associate Conductor of Minnesota Opera (USA) and Principal Guest Conductor of Daegu Opera House (South Korea). In recent seasons, he conducted at the Deutsche Oper am Rhein in Düsseldorf, Palau de les Arts in Valencia, Wexford Festival Opera, Teatro Comunale di Bologna, Théâtre Royal de Wallonie-Liège, Bregenzer Festspiele, Donizetti Festival in Bergamo, Teatro Lirico di Cagliari,

Göteborg Opera, the Danish Royal Opera House Copenhagen, Staatstheater Meiningen, and Atlanta Opera. Upcoming engagements include productions at Florida Grand Opera, Opera Omaha, and Opera Theatre of Saint Louis. Jonathan is a graduate of the Universität für Musik in Vienna and of Yale University, as well as an alumnus of the Merola Opera Program of San Francisco Opera.



BRENNA CORNER | STAGE DIRECTOR

Brenna Corner is an international opera and theatre stage director working across the United States, Canada, and Europe. She is also the Artistic Director of Pacific Opera Victoria. Select directing projects include: *Macbetto & Il Trovatore* (Washington National Opera); *Pagliacci* (Glimmerglass Festival); *The Little Prince* (Pacific Opera Victoria); *H.M.S Pinafore & L'Elisir D'Amore* (Vancouver Opera); *Carmen* (Des Moines Metro Opera); *Don Giovanni* (Seattle Opera); *Hansel*

and Gretel (San Diego Opera & Vancouver Opera); *La Bohème* (Calgary Opera); *Dead Man Walking* (The Israeli Opera); *La Bohème* (The Dallas Opera); *Noye's Fludd & Sciala/Ginsburg* (Glimmerglass Opera); *Sweeney Todd* (New Orleans Opera); *Der fliegende Holländer* (Cincinnati Opera & Houston Grand Opera); and *Carmen* (The Atlanta Opera).



XENIA PUSKARZ THOMAS | HANSEL

Acclaimed by *The New York Times* as one of their "Top Five Breakout Artists of the Festival" for her performances under Mirga Gražinytė-Tyla as Aglaja in Krzysztof Warlikowski's production of Weinberg's *Der Idiot* at the 2024 Salzburger Festspiele. A recent graduate of Bayerische Staatsoper's Opernstudio, her work there brought collaboration with some of the world's most significant opera conductors such as Vladimir Jurowski, Daniele Rustioni, and Henrik

Nánási. This included a range of roles like Lucienne (*Die tote Stadt*), Krystina (*Die Passagierin*), Dachsund/ Woodpecker (*The Cunning Little Vixen*) in Barrie Kosky's acclaimed staging, Flora (*La Traviata*), and Mercèdes (*Carmen*). Recently Xenia made a series of high profile debuts including The Women in George Benjamin's *Picture a Day Like This* at Teatro San Carlo under Corinne Niemeyer, and as La messaggera in a new staging by William Kentridge of Monteverdi's *L'orfeo* for Glyndebourne Festival conducted by Jonathan Cohen.

† Calgary Opera Debut



SIMONE OSBORNE | GRETTEL

One of the youngest winners of the Metropolitan Opera National Council Auditions, Canadian soprano Simone Osborne has been praised as “a joy to hear” (*Los Angeles Times*) with “a sweet and clear sound, sensitive phrasing and gleaming sustained high notes” (*New York Times*). Recent engagements include debuts with Scottish Opera (Norina in *Don Pasquale*), Calgary Opera (Adina in *L’elisir d’amore*), Oper Frankfurt (Juliet in *A Village Romeo and Juliet*), as well as the National

Arts Centre and Opéra de Québec (Marguerite Riel in *Louis Riel*); performances in Robert Lepage’s production of *Die Zauberflöte* (Pamina) at both Festival d’opéra de Québec and Pacific Opera Victoria; a return to Oper Frankfurt in *La serva padrona* (Serpina); and over fifteen role debuts with the Canadian Opera Company.



CLAIRE BARNETT-JONES | WITCH & GERTRUDE †

British mezzo-soprano Claire Barnett-Jones was named one of Operawire’s Top 10 Rising Stars after being a finalist and winning the Dame Joan Sutherland Audience Prize at the BBC Cardiff Singer of the World 2021. In 2025/26, Barnett-Jones also performs at the Royal Ballet & Opera’s Linbury Theatre (Mrs. Grose in *The Turn of the Screw*) and makes company debuts at the Bregenz Festival (Annina in *La Traviata*) and the Accademia Nazionale di Santa Cecilia (Waltraute in

Die Walküre). Opera highlights include Waltraute and Zweite Norn in *Der Ring des Nibelungen* at Bayreuth Festival and The Royal Ballet and Opera, Forester’s Wife/Owl in *The Cunning Little Vixen* at Bayerische Staatsoper, Fricka in *Die Walküre* for Tiroler Festspiele, Jezibaba in *Rusalka* at Théâtre du Capitole, as well as Toulouse and Mescalina in *Le Grand Macabre* at Oper Frankfurt. Recent engagements on the concert platform include performances with Sir Simon Rattle and London Symphony Orchestra, Yannick Nézét-Ségin and Philadelphia Orchestra, Ryan Bancroft and Royal Stockholm Philharmonic and recitals at Wigmore Hall, London. Future plans include a return to the Royal Ballet & Opera, Bregenz Festival and her debut at Garsington Opera.



PETER BARRETT | PETER

Baritone Peter Barrett has been celebrated for his “commanding” performances with “stage presence to burn” (*Opera Canada*). Recent engagements include role debuts as Alfio (*Cavalleria Rusticana*) with Opera West, Scarpia (*Tosca*) with Edmonton Opera, and Ratefreund in Pacific Opera Victoria’s production of Braunfels’ *Die Vögel* (Canadian premiere). He also returned to the Canadian Opera Company for the world premiere of Marshall’s *Pomegranate* and Vancouver

Opera as Dr. Falke in Strauss’ *Die Fledermaus*. For several seasons, Barrett was on the roster of the Metropolitan Opera, where he made his debut in the role of Malatesta in *Don Pasquale* opposite Anna Netrebko, and juggled several cover assignments, including Dr. Falke, Mercutio, and Moralès, among others. Barrett’s additional operatic appearances have included Marcello in *La bohème* for Minnesota Opera, Rodrigo in *Don Carlos* and Dancaïro in *Carmen* for the Vancouver Opera, Figaro in *Il barbiere di Siviglia* for Opera Lyra Ottawa, the King in Conrad Susa’s *Transformations* for the Wexford Festival, and *The Nightingale* and Other Short Fables at the Brooklyn Academy of Music.

MEET THE CAST & CREATIVE TEAM



MARIA MILENIC | SANDMAN *

Serbian-Croatian-Canadian mezzo-soprano, Maria Milenic, is delighted to be entering her first year of the McPhee Artist Development Program with Calgary Opera. A University of Toronto alum, Maria also completed an Advanced Artist Diploma at the Glenn Gould School, and has studied with faculty from the University of Cincinnati College-Conservatory. Her voice thrives in contemporary opera, and one of her favourite roles to date is Minskwoman in *Dove's Flight*, which

she performed on the Koerner Hall stage. She has taken part in the 21C Festival, where she premiered Chaya Czernowin's piece *The Habekhi* (The Crying), written for mezzo-soprano, ensemble, and electronics. In 2024, she was the first-place prize winner in the OMFA provincials in the open voice category for singers aged under 28 in Ontario. Maria is also part of a voice-guitar duo entitled *MileBib*, with classical guitarist Christ Habib.



KATELYN BIRD | DEW FAIRY *

Ms. Bird is a Canadian soprano in her first year of Calgary Opera's McPhee Artist Development Program and was nominated as a 2025 laureate of the Jeunes Ambassadeurs Lyriques of Théâtre Lyricorégra 20. She also participated in the North American premiere of *Quid sit Musicus* by Philippe Leroux and was a 2025 Laffont Competition Encouragement Award winner. In 2024, she made her professional debut as Barbarina in *Le nozze di Figaro* with Pacific Opera Victoria. A

graduate of the Glenn Gould School, she holds both a Bachelor of Music and an Artist Diploma, and is Artistic Director of Crashcat Studios, a company dedicated to mentoring young artists. Other roles include Madame Herz in *Der Schauspieldirektor*, Giannetta in *L'elisir d'amore*, Adele in *Die Fledermaus*, and Milica in *Svadba* by Ana Sokolović.



ALI DE REGT | PUPPETEER †

Ali DeRegt is a Calgary-based, multi-disciplinary theatre artist focused on devising, puppetry, and clown. She has recently completed an MFA from the Royal Central School of Speech and Drama, University of London, where she co-founded HOT TRASH! Theatre, a devised theatre company that focuses on DIY aesthetics, physical storytelling, and general nonsense. Recent collaborations in Calgary include Verb Theatre, Lunchbox Theatre, Mudfoot Theatre, and The Green

Fools. You can see her puppetry work on *Fraggle Rock: Back to the Rock*, which is streaming now on Apple TV Plus.

† Calgary Opera Debut
*2025/26 McPhee Artist



PETER BALKWILL | PUPPETEER †

Peter Balkwill is a co-artistic director and founding member of the Old Trout Puppet Workshop. He is also the founder and co-education/artistic director of the Canadian Academy of Mask and Puppetry (CAMP), and an associate professor of drama in the School of Creative and Performing Arts (SCPA), at the University of Calgary. With the Old Trouts, Pete has been able to perform puppetry in many amazing places throughout the world, but it has been some time since he has

performed in Calgary, and this is his first time on stage with the Calgary Opera; although in the past he joined the Trouts as co-director, co-designer and co-librettist for *The Ghost Opera*. He is grateful for the support of his family, Nan, Walker, and Juno, and for his parents who have offered him experiences in life that became the foundation of a creative life.



THE OLD TROUT PUPPET WORKSHOP | SET, COSTUMES, & PUPPET DESIGN

The Old Trout Puppet Workshop (Pete Balkwill, Pityu Kenderes, and Judd Palmer) was founded on a ranch in southern Alberta back in the strange winter of 1999 by a small gang of old buddies, with a fondness for beards and wood and wool and other old-fashioned and pleasant things. We learned to carve puppets and paid our rent through wholesome labour; collected eggs, fed the pigs, cooked big stews, and premiered our first

show to a bunkhouse full of cowboys and Hutterites. Since then, our shows have toured across Canada and around the world: *The Unlikely Birth of Istvan*, *The Tooth Fairy*, *Beowulf*, *The Last Supper of Antonin Carême*, *Pinocchio*, *Famous Puppet Death Scenes*, *The Erotic Anguish of Don Juan*, *Ignorance*, *Jabberwocky*, *Ghost Opera*, *Peter & the Wolf*, and most recently *The Legend of Sleepy Hollow*. We also make sculptures, films, children's books, music, paintings, design shows for other companies, and in 2024 we were shortlisted for the Siminovitch Prize for our design work.



DAVID FRASER | LIGHTING DESIGN

As a Calgary-based artist, David Fraser works extensively in theatre, dance and opera. His designs have been presented across the country, from the Vancouver Opera to the National Arts Centre. Additional international work includes designs presented with Choreographer, Tania Alvarado, and the lighting design for the 2015 English Canadian Exhibition at the Prague Quadrennial of Performance Space and Design. Nominated for a Jessie Richardson Award,

three Betty Mitchell Awards, a SATA Award and 12 Elizabeth Sterling Haynes Awards, he has been the recipient thrice for his designs. For Calgary Opera, David was the lighting designer for *Don Pasquale*, *Don Giovanni*, *The Marriage of Figaro*, *Carmen*, and *The Merry Widow*.

MEET THE CAST & CREATIVE TEAM



CATHERINE GLASER-CLIMIE | CANTARÉ CHILDREN'S CHOIR ARTISTIC DIRECTOR

Catherine is no stranger to the choral community. For more than thirty years she has nurtured singers through her acclaimed work with choirs. Choirs under her direction have won awards at the local, provincial and national level and regularly perform with the Calgary Philharmonic Orchestra and Calgary Opera, and are frequently heard on radio and television. In addition, her choirs have been invited to perform at many prestigious events: ACCC Podium; Organization of American Kodály Educators; Choral Music Experience International Symposium; Alberta Music Conference; Alberta Choral Federation; Kodály Society of Canada National Conference; and the Alberta Kodály Association Conference. Ms Glaser-Climie's choirs have received invitations to prestigious events in Canada, the United States, Europe, and Australia.



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): *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); *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.



KATE PALLESEN | ASSISTANT STAGE MANAGER

Kate is thrilled to once again be on the stage management team for a collaboration between The Old Trout Puppet Workshop and Calgary Opera, having worked on *Ghost Opera* in 2019. Select credits include: *Madama Butterfly*, *Bluebeard's Castle*, *Gianni Schicchi*, *Don Pasquale*, *Don Giovanni*, *Das Rheingold*, *L'elisir d'amore*, *Béatrice et Bénédict*, *Macbeth*, *La traviata*, *La bohème*, *The Witty Squirrel*, *Amahl and the Night Visitors* (Calgary Opera), *Rocking Horse Winner* (Ammolite Opera), *bliss: the birthday party play* (Verb Theatre), *The Black Bonspiel of Wullie MacCrimmon*, *The Jungle Book* (Alberta Theatre Projects), *Pochsy IV* (Keep Frozen), *STRUCK* (Ghost River Theatre), *The Thin Man*, and *The Drowning Girls* (Vertigo Theatre). Kate would like to thank her family and husband Derek for all their support.



JENNIFER YEUNG | ASSISTANT STAGE MANAGER

Jennifer is thrilled to return to Calgary Opera for *Hansel and Gretel*. For Calgary Opera: *Little Red Riding Hood*, *Madama Butterfly*, *Don Pasquale*, *Marriage of Figaro*, *Norma*, *Everest*, *Amhl & 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 Buffet'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.

CANTARÉ CHILDREN'S CHOIR

Aili Argonza-Oberhoffner
Gioele Brandani
Emilio Cabanillas Rojas
Julianna Cabanillas Rojas
Mark Carlin
Zoe Cabrera
Kaitlyn Chan
Lienke Claassens
Megan Eros
Beth Fidelack
Amy Gerling
Rachel Gerling
Katelyn Golinowski
Judith Horton
Isaac Hryciw

Claire Jeffries
Karl Le Van
Kristen Moore
Georgia Noel-MacKay
Abigail Pippus
Emily Pippus
Abigail Prichard-McDougall
Micah Shiu
Lilly Stewart
Sadie Stewart
Evelyn Straatman
Charlotte Swinton
Clara Swinton
Audrey Wang

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February's Spotlight: *Dressed to Impress: Outfitting the Opera Singer.*

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March 13 & 14, 7PM | Mamdani Opera Centre

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March 15, 4:30PM & 7:30PM | Best of Kin Brewing

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March 29, 11AM | Calgary Petroleum Club

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INSPIRED TO GIVE



DAVID DALY

David Daly has played many roles with Calgary Opera. He has been an audience member since moving to Calgary in the late 1980s, he has sung on stage as a member of the chorus, and he has been a dedicated monthly donor for years.

David's love of opera began with a CBC telecast of a National Arts Centre performance of Mozart's *Magic Flute*. He was singing in his church choir and taking voice lessons at the time but had no experience with opera. He was immediately hooked and has been an opera fan ever since.

One of David's stand-out memories of Calgary Opera is a production of *Carmen* that he sang in as part of the chorus. This production turned out to be particularly dramatic as the mezzo soprano in the role of Carmen lost her voice after the dress rehearsal and then the tenor portraying Don Jose lost his voice after opening night. There was a scramble backstage to find singers to replace them and save the production. Artists were found to sing the roles of Carmen and Don Jose from the wings while the original performers continued the action on stage. It truly showcased the thrill of live performance where anything can — and often does — happen!

This season he is particularly looking forward to *The Barber of Seville*. It was his introduction to opera performance while he was participating in opera studio at McGill University. It is an opera he has seen and sung in many times — including with Calgary Opera — but every performance is fresh, sparkling, and humorous.

For David, opera is the culmination of music and drama performed by superb classically trained singers. It is grand and opulent, while also encompassing the small poignant moments that convey the full gamut of human emotions. David has always believed that the arts are important and enriching, and that it is a privilege to be able to support the arts as best as one can. As a monthly donor, David has a central role in bringing opera to Calgary. For him, giving monthly is an easy, manageable way to ensure that the art form he loves can continue to bring these emotional experiences, both grand and poignant, to the community.

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