

# DAS RHEINGOLD

By Richard Wagner



CALGARY opera

APRIL 20, 24 & 26, 2024

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# Global News Hour at 6

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**Global**   
**NEWS**

# DAS RHEINGOLD

Welcome to the first performance of Wagner's *Das Rheingold* in Calgary, and the final Main Stage work of Calgary Opera's 51st season.

**COMPOSER:** Richard Wagner

**FIRST PERFORMANCE:** September 22, 1869 - Munich

**PRODUCTION:** Scenery, costumes, and properties for this production were constructed at the Minnesota Opera Shops and are owned by Minnesota Opera.

## **RUNNING TIME**

Approximately 3 hours, including one 20-minute intermission



In the spirit of reconciliation, we acknowledge that we live, work and play on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Iyârhe Nakoda Nations, the Otipemisiwak Métis Government of the Métis Nation within Alberta Districts 5 and 6, and all people who make their homes in the Treaty 7 region of Southern Alberta.



## **CAST** *(In order of appearance)*

Woglinde  
Wellgunde  
Flosshilde  
Alberich  
Fricka  
Wotan  
Freia  
Fasolt  
Fafner  
Froh  
Donner  
Loge  
Mime  
Erda

**JULIANA KRAJČOVIČ** ++  
**JUSTINE LEDOUX** †  
**YENNY LEE** \*  
**BOAZ DANIEL** \*  
**JILL GROVE** \*  
**JAMES RUTHERFORD** \*  
**ANNA POMPEEVA** \*  
**GUIDO JENTJENS** \*  
**KENNETH KELLOGG** \*  
**ELIAS THEOCHARIDIS** †  
**CONNOR HOPPENBROUWERS** †  
**RODELL ROSEL** \*  
**GORDON GIETZ**  
**CATHERINE DANIEL** \*

Nibelungs

**CANTARÉ CHILDREN'S CHOIR**

## **CREATIVE TEAM**

Conductor  
Director

**JONATHAN BRANDANI**  
**BRIAN STAUFENBIEL**

Production Concept  
Calgary Lighting Design  
Projections Design  
Costume Design  
Original Lighting Design  
Staging Associate  
Head Coach & Répétiteur  
Répétiteur  
Stage Manager  
Assistant Stage Manager  
Assistant Stage Manager  
Head of Props  
Head of Wardrobe  
Head of Hair and Wigs  
Head of Makeup  
Director of Production  
Technical Director  
Assistant Technical Director  
Titles Operator  
Cantaré Children's Choir  
Artistic Director

**BRIAN STAUFENBIEL**  
**SCOTT REID**  
**DAVID MURAKAMI**  
**MATHEW LEFEBVRE**  
**NICOLE PEARCE**  
**DAVID TORO**  
**EMILY HAMPER**  
**EVAN MOUNCE**  
**SHELBY-JAI FLICK**  
**KATE PALLESEN**  
**KENNEDY GREENE**  
**KATE GREGGERSEN**  
**HEATHER MOORE**  
**FRANCA VACCARO**  
**DANIELLE DAWSON**  
**CODY STADEL**  
**MURRAY PALMER**  
**BRETT JOHNSON**  
**NICOLE BERGEN**  
**CATHERINE GLASER-CLIMIE**

\*Calgary Opera Debut

†Member of the 2023-2024 McPhee Artist Development Program

++Graduate of the McPhee Artist Development Program

# CALGARY PHILHARMONIC ORCHESTRA

Orchestra Chair: Mary Rozsa de Coquet  
*A legacy of music excellence*

## VIOLIN 1

Diana Cohen  
 John Lowry  
 Donovan Seidle  
 Eric Auerbach  
 Olga Kotova  
 Maria van der Sloot  
 Genevieve Micheletti  
 Edmund Chung  
 Hojean Yoo  
 Lidia Hae ju lee  
 Isaac Willocks

## VIOLIN 2

Lorna Tsai  
 Stephanie Soltice-  
 Johnson  
 Theresa Lane  
 Adriana Lebedovich  
 Erin Burkholder  
 Steven Lubiarsz  
 Jeremy Gabbert  
 Min-Kyung Kwon  
 Craig Hutchenreuther  
 Karri Quan

## VIOLA

Laurent Grillet-Kim  
 Marcin Swoboda  
 Michael Burse  
 Jeremy Bauman  
 Jesse Morrison  
 Arthur Bachmann  
 Peter Blake  
 Alisa Klebanov  
 John Thompson

## CELLO

Arnold Choi  
 Josue Valdepenas  
 Daniel Poceta  
 Clare Bradford  
 Kathleen de Caen  
 David Morrissey  
 Magdi Szebenyi  
 Thomas Megee

## DOUBLE BASS

Sam Loeck  
 Jonathan Yeoh  
 Matthew Heller  
 Patrick Staples  
 Patricia Reid

## FLUTE

Sara Hahn-Scinocco  
 Gwen Klassen  
 Sarah MacDonald

## OBOE

Alex Klein  
 David Sussman  
 Katrina Kwantes-  
 Oliveira

## CLARINET

Slavko Popovic  
 Jocelyn Colquhoun  
 Stan Climie

## BASSOON

Antoine St-Onge  
 Michael Hope  
 John Feldberg

## HORN

Nikolette LaBonte  
 Christine Beattie  
 Doug Umana  
 Maxwell Stein  
 Heather Wootton  
 Jennifer Frank  
 Laurie Matiation

## TRUMPET

Adam Zinatelli  
 Richard Scholz  
 Gareth Jones

## TROMBONE

James Scott  
 Kristofer Leslie  
 David Reid

## TUBA

Tom McCaslin

## TIMPANI

Alex Cohen

## PERCUSSION

Malcolm Lim  
 Sean Buckley  
 Emily Hamper  
 Mel Kirby

## HARP

Gianetta Baril

## MUSIC DIRECTOR

Rune Bergman

## CONDUCTOR LAUREATE

Roberto Minczuk

**CALGARY  
 PHILHARMONIC  
 ORCHESTRA**

# CANTARÉ CHILDREN'S CHOIR

Catherine Glaser-Climie, Artistic Director

Aili Argonza-Oberhoffner  
 Tate Berko  
 Zoe Cabrera  
 Anthony Carlin  
 Mark Carlin  
 Beth Fidelack

Rachel Gerling  
 Katelyn Golinowski  
 Presley Hadden  
 Lily Hofsink  
 Sophia Hofsink  
 Paige Kotlar

Nora Kotlar  
 Georgia Noel-Mackay  
 Rafael Penacerrada  
 Abigail Prichard-McDougall  
 Julianna Cabanillas Rojas  
 Micah Shiu  
 Clara Swinton

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.

# SYNOPSIS

In ancient times, the ruler of the gods—Wotan—committed a primeval crime against Nature by harvesting a branch of the world ash tree after drinking from its well of wisdom. He exchanged an eye for the branch, which forms the shaft of his mighty spear. Engraved on this spear are contracts that established his supreme authority.

As the curtain rises on this mythic world, three water nymphs are frolicking in the depths of the River Rhine while guarding a precious treasure. Their water games are interrupted by the arrival of a lonely dwarf, Alberich, who seeks companionship. While the Rhine Daughters tease and torment Alberich and evade his attempts at seduction, they inadvertently reveal the secret power of the Rhinegold. Out of spite, Alberich renounces love and steals the gold, which sets in motion a series of world-changing consequences.

In the celestial realm of the gods, Wotan dreams of Valhalla, a castle worthy of the gods where warriors killed in battle spend their afterlife. Fricka, goddess of marriage and keeper of sacred vows, wakes her husband and reminds him of the terms of the construction agreement with the giants, Fasolt and Fafner, which includes the offer of Fricka's sister Freia and her magic apples as collateral. When the giants arrive and request payment, Wotan haggles and demurs. Enraged by his failure to fulfill the terms of their contract, Fasolt and Fafner abduct Freia, promising to return her only after payment of a worthy ransom.

Wotan, accompanied by the enigmatic half-god Loge, descends into the subterranean depths of the dwarves' kingdom Nibelheim to confront an embittered Alberich and secure payment for the giants. They first encounter his brother, Mime, who has been forced to work alongside the enslaved Nibelungs. Alberich emerges, gloating about his accumulated wealth, and is tricked into demonstrating the magical power of a helmet Mime has crafted. Wotan and Loge seize Alberich, the ring, the helmet, and the hoard of gold, and together they leave Nibelheim.

The gods' triumph is short-lived. Fricka beseeches Wotan to give up the accursed ring and all-knowing earth mother Erda warns of disastrous consequences, some of which transpire immediately.

As the gods cross the rainbow bridge towards Valhalla, the Rhine Daughters decry their loss — a harbinger of the reckoning to come, as the gods' insatiable thirst for power sets in motion the cataclysmic forces of fate.

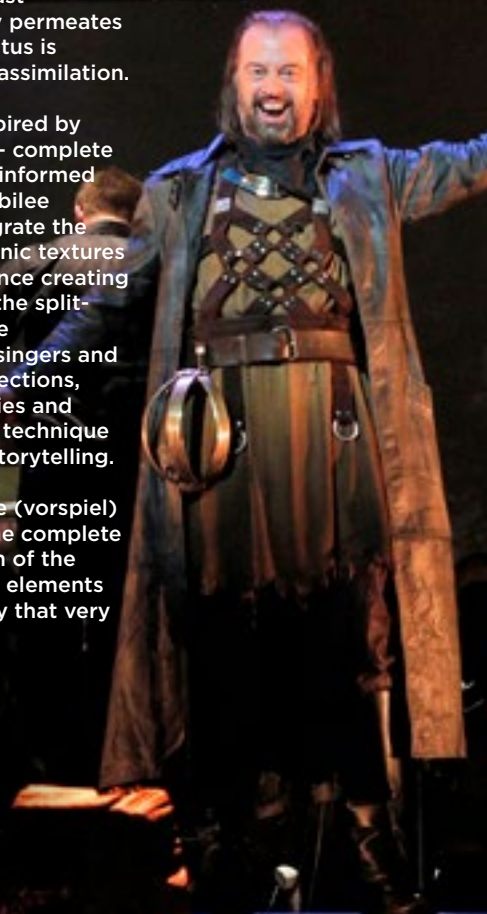
## DIRECTOR'S NOTES

Wagner's world of flawed gods, aspiring demi-gods, and power-mad dwarves presents a formidable challenge for modern sensibilities. So in mounting this production of *Das Rheingold*, I sought to connect Wagner's mythical realm with the mysterious complexities of our technological era. The action takes place in a future where science and technology have caught up with nature, where the organic, the mechanical, and the digital have started to fuse. Indeed, the distinction between biological processes and industrial artifice has almost ceased to exist. Gods are part man, part machine, and dwarves aspire to reign supreme by mining the technology of the past — semiconductors and computers. Technology permeates all aspects of existence and identity, and status is measured by one's degree of technological assimilation.

In putting *Rheingold* on the stage, I was inspired by Wagner's philosophy of Gesamtkunstwerk — complete work of art — and that accumulative notion informed the concept for this new production. The Jubilee Auditorium gave us the opportunity to integrate the Calgary Philharmonic Orchestra into the scenic textures onstage, with the orchestra's physical presence creating a musical-visual fabric. This freed us to use the split-level pit to represent the Rhine River and the underworld of Nibelheim. As you'll see, the singers and orchestra will be immersed in luminous projections, images that create a framework of backstories and enhance Wagner's expansive compositional technique — leitmotifs — to support and develop the storytelling.

Wagner considered *Das Rheingold* a prelude (vorspiel) to the three operas that followed, making the complete Ring Cycle. In *Rheingold* we see the creation of the magic ring and are introduced to the salient elements that propel the entire cycle. It's an epic story that very much has the power to speak to our time.

-Brian Staufenbiel  
Director. Concept Design



## BIOGRAPHIES



### BRIAN STAUFENBIEL | DIRECTOR, CONCEPT DESIGN

Brian Staufenbiel is the creative director for Opera Parallèle where he has directed and spearheaded the conceptual designs of the company's productions since it was founded in 2010. Specializing in multimedia, immersive, and interdisciplinary productions, he actively works across a wide range of artistic disciplines collaborating in film and with media designers, choreographers and dancers, circus and fabric artists, and designer fabricators. Staufenbiel's recent projects include Golijov and Hwang's *Ainadamar* for L'Opéra De Montréal, a new production of Moravec and Campbell's *The Shining* for Opera Parallèle and Atlanta Opera, Wagner's *Das Rheingold* for Seattle Opera, a fully immersive experience of Talbot and Scheer's *Everest* for Opera Parallèle, and a documentary about the life of Frederica Von Stade with Paper Wings Films.



### JONATHAN BRANDANI | CONDUCTOR

Conductor Jonathan Brandani was appointed Calgary Opera's Artistic director in September 2021. Recent engagements include opera productions and concert appearances at Gothenburg Opera (Sweden), Meininger Hofkapelle (Germany), the Bregenzer Festspiele (Austria), the Danish Royal Opera House Copenhagen (with soprano Angela Gheorghiu), Teatro Comunale di Bologna (Italy), Théâtre Royal de Wallonie-Liège (Belgium), Teatro Lirico di Cagliari (Italy). From 2014-2019 he was Associate Conductor of Minnesota Opera (USA), and from 2017-2020 he was Principal Guest Conductor of Daegu Opera House (South Korea). Upcoming engagements in the 24-25 season include *Don Giovanni* and a double-bill of *Bluebeard's Castle* and *Gianni Schicchi* for Calgary Opera, as well as *The Barber of Seville* at the Opera Theatre St. Louis (USA).



### JAMES RUTHERFORD | WOTAN

This season, James Rutherford will be seen as Der Holländer (*Der Fliegende Holländer*) and Faninal (*Der Rosenkavalier*) for Deutsche Oper am Rhein; and Wotan (*Die Walküre*) with the Hangzhou Philharmonic/Markus Stenz. He adds the role of Rocco (*Fidelio*) to his repertoire in a tour with the Los Angeles Philharmonic/Dudamel. Described as "the role of a lifetime" (*Das Opernmagazin*), the part of Wotan has been fundamental to James' career. He first performed the role to much critical acclaim at Oper Frankfurt, conducted by Sebastian Weigle in 2016. Since then, he has performed *Das Rheingold* and *Die Walküre* at the Budapest Wagner Festival/A. Fischer, *Das Rheingold* for Hamburgische Staatsoper/Nagano, *Die Walküre* at Tanglewood/Nelsons and Teatro Real/Heras-Casado.



**BOAZ DANIEL | ALBERICH**

Boaz Daniel was born in Tel-Aviv, where in 1996 he graduated from the Rubín Academy of Music and after moving to Vienna he completed a second degree at the Vienna Conservatory. Mr. Daniel has been connected to the Wiener Staatsoper since 1998 where he has performed a wide repertoire including *Falstaff* (Ford), *Tristan und Isolde* (Kurwenal), *Lohengrin* (Heerrufer), *Parsifal* (Klingsor), *Hänsel und Gretel* (Peter Besenbinder), *Madama Butterfly* (Sharpless), *Manon Lescaut* (Lescaut), *Le Nozze di Figaro* (Graf), *L'Elisir d'Amore* (Belcore), *I Puritani* (Riccardo), *Simone Boccanegra* (Paolo), *La Bohème* (Marcello), *Lucia di Lammermoor*, *Die Fledermaus*, *La Juive*, *Pique Dame* (Yeletzky), *Faust* (Valentin), *Don Carlo* (Posa), *Götterdämmerung* (Gunther) and *Un ballo in maschera* (Renato).

**RODELL ROSEL | LOGE**

Originally from the Philippines, Grammy-nominated tenor Rodell Aure Rosel appears regularly in major opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, and Royal Opera House. He is primarily known for his superb portrayals of character roles: Monostatos, Goro, Mime and Loge, Basilio, Tanzmeister, Spoletta, and the Four Servants in *The Tales of Hoffmann*. He made his Metropolitan Opera debut as Valzacchi in *Der Rosenkavalier*, opposite Renee Fleming, Susan Graham, and Sir Thomas Allen. He originated the roles of Ong Chi Seng in Paul Moravec's *The Letter* at Santa Fe Opera, as well as Anthony Candolino in Terrence McNally and Jake Heggie's *Great Scott* at Dallas Opera.

**GORDON GIETZ | MIME**

Gordon Gietz began his career in the chorus of Calgary Opera. He created the role of Stingo in *Sophie's Choice* at London's Covent Garden. He appeared as Don Ottavio (*Don Giovanni*), Cassio (*Otello*) and Alfred (*Die Fledermaus*) at the Opéra National de Paris and created Yonas in the world première of Kaija Saariaho's *Adriana Mater*. Gietz made his La Scala debut as Chevalier in *Dialogues des Carmélites*, returning for *A Midsummer Night's Dream* as Lysander, his debut role at Glyndebourne and the Gran Teatre del Liceu in Barcelona. Other highlights include *Die Nase* at the Metropolitan Opera, Steva in *Jenufa* at the Châtelet and Madrid's Teatro Real, *Hoffmann* in Marseille and *Béatrice et Bénédict* with the New York Philharmonic, Teatro Comunale, Bologna and the Santa Fe Opera.

**JILL GROVE | FRICKA**

This season, mezzo-soprano Jill Grove sings Klytaemnestra in *Elektra* with Dallas Opera, Fricka in *Das Rheingold* with Calgary Opera, Mamma Lucia in *Cavalleria rusticana* with Kansas City Opera, and Gertrude in *Romeo et Juliette* with Washington National Opera. Recent credits include: Witch in *Hänsel und Gretel* (Lyric Opera of Chicago); Ježibaba in *Rusalka* (Portland Opera); Madame Armfeldt in *A Little Night Music* (Arizona Opera); Governess in *Pique Dame* (Metropolitan Opera, Lyric Opera of Chicago); Klytaemnestra in *Elektra* (Minnesota Opera); Fortune Teller in *Arabella* and Mamma Lucia in *Cavalleria Rusticana* (San Francisco Opera); and Ježibaba in *Rusalka*, Filippyevna in *Eugene Onegin*, Klytaemnestra in *Elektra*, Margret in *Wozzeck*, Die Amme in *Die Frau ohne Schatten*, Erda in *Das Rheingold*, and Countess Geschwitz in *Lulu* (Lyric Opera of Chicago).



### CATHERINE DANIEL | ERDA

Career highlights for Ms. Daniel include the role of Emelda Griffiths in Grammy Award-winner Terence Blanchard's *Champion* (l'Opéra de Montréal), debuting Klytemnestra in Edmonton Opera's *Elektra*, Elisabetta in Donizetti's *Maria Stuarda* (Knoxville Opera) and debuting at Carnegie Hall as a soloist in Haydn's *Mass in Time of War*. Catherine recently returned from Theater Erfurt where she sang

Jezebaba in *Rusalka*. In 2020 Ms. Daniel made her Opera Tampa debut in the title role of *Carmen*. She has studied voice with Tracy Dahl at the University of Manitoba, and completed her Master's degree at the University of Alberta with John Tessier. Catherine was a member of the Atelier Lyrique de l'Opéra de Montréal, and later became a member of the Opera Studio Nederlands in Amsterdam.



### CONNOR HOPPENBROUWERS | DONNER

Baritone Connor Hoppenbrouwers recently made his debut as a soloist with the Calgary Philharmonic Orchestra and is in his second season of Calgary Opera's McPhee Artist Development Program. Originally from Edmonton, Connor began his studies with John Tessier and continued on with J. Patrick Raftery. Prominent roles for Connor include Belcore in *The Elixir of Love*, Paul Jobs in *The (R)evolution of Steve*

*Jobs*, Dancaire in *Carmen* with Calgary Opera (2022/23), Count Almaviva in *Le Nozze di Figaro* with the University of British Columbia Opera Workshop, Papageno in *Die Zauberflöte* with The University of Alberta Opera Workshop, and as a soloist with The Alberta Baroque Ensemble. An avid musician, Connor also performs regularly with orchestras and jazz bands as a double bassist.



### ELIAS THEOCHARIDIS | FROH

Toronto-born tenor Elias Theocharidis, now in his 2nd year of the McPhee Artist Development Program, received an Audience Encouragement award and the Audience Prize at the Metropolitan Opera's Laffont competition (Western Canada District). Recent roles include Nemorino in Calgary Opera's *The Elixir of Love*, Malcolm in *Macbeth*, Bénédict in Berlioz's *Béatrice et Bénédict*, and The Prince in their touring

production of *Cinderella* adapted by Rob Herriot. Other notable roles include Don José in Peter Brook's *La Tragédie de Carmen*, Don Ottavio in Mozart's *Don Giovanni*, Mr. Rushworth in the Canadian Premiere of Jonathan Dove's *Mansfield Park*, and Nemorino in Donizetti's *L'elisir d'amore*. In 2019, he was the tenor soloist in Mozart's *Requiem* with the Toronto Sinfonietta under Maestro Matthew Jaskiewicz.



### GUIDO JENTJENS | FASOLT

Born in Geldern, Germany, Guido Jentjens studied at the Musikhochschule Köln and began his singing career at the Opera Studio of the Deutsche Oper am Rhein in Düsseldorf. From 2005 to 2013 Guido Jentjens was an ensemble member of the Staatstheater Nürnberg. Other permanent and guest engagements have taken him to Augsburg, Erfurt, Karlsruhe and Wiesbaden, as well as to the opera houses

in Bielefeld. Krefeld/Mönchengladbach, Kassel, Halle, Würzburg, Dortmund, Essen and others. Guido Jentjens' repertoire includes all great Wagnerian bass and bass-baritone roles such as König Heinrich (*Lohengrin*), Hans Sachs and Pogner (*Die Meistersinger von Nürnberg*), Landgraf Hermann (*Tannhäuser*), Hunding (*Walküre*), Daland (*Der fliegende Holländer*), Gurnemanz (*Parsifal*) and König Marke (*Tristan and Isolde*), Hagen (*Götterdämmerung*) and Wotan (*Rheingold*).

**KENNETH KELLOGG | FAFNER**

American bass Kenneth Kellogg's recent engagements include Basilio (*Il Barbiere di Siviglia*) at San Francisco Opera; Grand Inquisitor/Phillippe II (*Don Carlo*) and Bartolo (*Le Nozze di Figaro*) both at Maryland Lyric Opera; Rocco (*Fidelio*) at North Carolina Opera; Raimondo (*Lucia de Lammermoor*) at Madison Opera and Ramfis (*Aida*) at Detroit Opera. Past highlights include the role of Father

(*Blue*) at Dutch National Opera and at English National Opera; he inaugurated the role, written for him by composer Jeanine Tesori and librettist Tazewell Thompson. Other past highlights include Fafner (*Das Rheingold*) and the title role in *X: The Life and Times of Malcolm X* at Seattle Opera. He has recently been named the inaugural Artistic Ambassador at Seattle Opera.

**ANNA POMPEEVA | FREIA**

Soprano Anna Pompeeva was a regular performer at the Kharkiv Opera and Ballet for over 10 years, where highlights included Desdemona (*Otello*), Leonora (*Il trovatore*), Tosca (*Tosca*), Lisa (*Pique Dame*), Contessa (*Le nozze di Figaro*), Donna Anna and Donna Elvira (*Don Giovanni*), and Aida (*Aida*). As a soloist, she has toured in Spain, the Netherlands, Hungary and Poland. Ms. Pompeeva was born in Ukraine,

where she studied at the Kharkiv National I. P. Kotlyarevsky University of the Arts, graduating in 2012 with a specialty in academic singing, then pursued postgraduate studies. In competition, she recently won the Montecatini Opera Academy International Competition (Montecatini, Italy (2022)), and the Citta di Alessandria International Music Competition (Mozart Italy Association, Bologna, Italy, 2021)

**JULIANA KRAJČOVIČ | WOGLINDE**

Ottawa-born Slovak-Canadian soprano Juliana Krajčovič is a recent graduate of the McPhee Artist Program with Calgary Opera. Past engagements include Lady-in-Waiting (*Macbeth*), Héro (*Béatrice et Bénédicte*), Sally (*Stone Soup*), Annina (*La Traviata*), Princess (*L'Enfant et les Sortilèges*) (Calgary Opera); Susanna (*Il segreto di Susanna*), Marcellina (*Le nozze di Figaro*) (University of Toronto Opera),

Donna Anna (*Don Giovanni*) (University of Ottawa), Tatiana (*Eugene Onegin*), Suor Angelica (*Suor Angelica*) (Shooting Stars' Operatic Showcase). Concert performances include Webern's *6 Lieder nach Gedichten von Georg Trakl* (UofO's CME), and Soprano Soloist in Mendelssohn's *Lobgesang* (UOSO). She is the winner of the ORMTA Young Artist Competition in 2018, the Finalist Prize in the 2019 Brian Law Competition, and the Richard Bradshaw Graduate Fellowship in Opera.

**JUSTINE LEDOUX | WELLGUNDE**

French Canadian mezzo-soprano, Justine Ledoux, captivates audiences with the depth of her heartfelt performances, her velvety vocal timbre, and her magnetic stage presence. A Conservatoire de musique de Montréal alumna, she is completing her second season in Calgary Opera's McPhee Artist Development Program. Operatic roles have included Marcellina in Mozart's *Le nozze di Figaro*, Mercédès in

Bizet's *Carmen*, Béatrice and Ursule in Berlioz's *Béatrice et Bénédicte*, Cendrillon in Massenet's *Cendrillon*, the Stepmother in Glass and Moran's *The Juniper Tree* and Rosina in Rossini's *Il barbiere di Siviglia*. Justine will be joining the Atelier Lyrique de l'Opéra de Montréal for the 2024-2025 season, where she will be singing *La Tasse / La Libellule* in Ravel's *L'Enfant et les Sortilèges*.



### **YENNY LEE** | FLOSSHILDE

Yenny (Yeeun) Lee is a Korean-Canadian mezzo soprano who has been recognized both nationally and internationally, representing Canada in the prestigious competitions including the Belvedere International Competition and Concorso Viotti. Lee has graduated the University of British Columbia with Director's Prize, and won at Vancouver International Music Competition (1st place), and the

Metropolitan Opera Laffont Competition (District winner & People's choice). Lee was critically acclaimed with her performance as Hoisan Singer in the world-premiered opera *Chinatown* by Alice Ho in 2022. Her performances have been praised for her technical skill, expressive interpretation, and her ability to connect with audiences on an emotional level.



### **EMILY HAMPER** | HEAD COACH & RÉPÉTITEUR

Originally from Vancouver, Emily is one of Canada's most highly regarded vocal coaches and has worked for opera companies across Canada and abroad. As a collaborator for voice recitals, she has partnered many of Canada's finest singers at Zoomer TV, the Montreal Symphony Orchestra, L'Opéra National de Paris, the Canadian Opera Company, Queensland Music Festival, and countless other venues. She

is an alumna of UBC, the University of Toronto and Merola opera programs, and winner of the Best Collaborative Pianist Prize at the Eckhardt-Gramatté National Music Competition (Voice). Emily continues to serve on the coaching staff of the Institute for Young Dramatic Voices, and will join the music staff at the Opera Theatre of Saint Louis for their 2024 Festival.



### **EVAN MOUNCE** | RÉPÉTITEUR

Calgary-based pianist and vocal coach Evan Mounce is in demand as a leader and collaborator. Evan is Assistant Chorus Director of the Calgary Philharmonic Orchestra, newly appointed Répétiteur with Calgary Opera, and Director of Music at St. Andrew's Presbyterian Church. As a vocal coach Evan has worked with kd lang, preparing her for her 25th anniversary tour of *Ingenue*. Recent collaborations

include work with Luminous Voices, Spiritus Chamber Choir, and Edmonton Opera. With his wife Laura Brandt, Evan has presented numerous recitals including for the Mountain View International Festival of Song and Chamber Music, the ProArts Recital Series, and together they have performed on two river cruises from Budapest to Amsterdam as ambassadors of Calgary Opera.



### **SCOTT REID** | LIGHTING 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 *Macbeth*, *Eugene Onegin*, *Die Tote Stadt*, *The Flying Dutchman*, *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 such places as Theatre Calgary, Alberta Ballet, Vertigo Theatre, The Citadel Theatre (Edmonton), ATP, and The Shakespeare Company, to name a few. [scottreiddesign.com](http://scottreiddesign.com)

**DAVID MURAKAMI | PROJECTION DESIGN**

David Murakami is a projection designer and film director focused on the union between the cinematic and theatrical. Recent productions include *Ainadamar* at Opéra de Montréal, *Everest* at Dallas Opera, *Elektra* at Minnesota Opera, Luis Valdez' *Zoot Suit* and *Valley of the Heart* at the Mark Taper Forum, *The Shining* and *La Belle et la Bête* with Opera Parallèle, *Rigoletto* with Pacific Symphony. Other

companies include Arizona Opera, Atlanta Opera, Berkshire Theatre, Celebration Theatre, Des Moines Metro Opera, East West Players, LA Opera, LINES Ballet, Lyric Opera of Kansas City, Opera Theatre of Saint Louis, Presidio Theatre, Riyadh Season, Seattle Opera. David is a proud member of United Scenic Artists 829 and teaches at the University of California, Irvine. [www.davidmurakami.com](http://www.davidmurakami.com).

**MATHEW J. LEFEBVRE | COSTUME DESIGN**

Engagements: Costume Designer, *Elektra*, *Das Rheingold*, *La Fanculla del West*, *The Magic Flute* (The Minnesota Opera); more than 20 productions since 1998, including *A Christmas Carol*, *The Music Man*, *Pride and Prejudice*, *Sweeney Todd*, *1776*, and *She Loves Me* (Guthrie Theater); more than 20 productions since 2000 including *Jitney*, *Fences*, *Ma Rainey's Black Bottom*, and *Pipeline*, (Penumbra

Theatre Company); Other regional credits include: Signature Theatre Company, New York Theatre Workshop, Milwaukee Repertory Theatre, Arizona Theatre Company, Cincinnati Playhouse in the Park, Indiana Rep, Arkansas Rep, Seattle Opera, Opera Montreal, and Mixed Blood Theatre. Awards include: 2014-2015 McKnight Theatre Artist Fellowship, 2012 TDF-Irene Sharaff Award, and a 2015 Ivey Award. Professor of Costume Design at the University of Minnesota.

**DAVID TORO | STAGING ASSOCIATE**

Latino American director David Radamés Toro applies his backgrounds in music and mime to create innovative opera productions. He has worked at companies such as Minnesota Opera, the Wexford Opera Festival, Seattle Opera, and Washington National Opera. An admirer of modern era opera, David has had the privilege of directing 21st century works such as *Cruzar la Cara de la Luna* (director, Minneapolis Opera & Austin Opera), *Dead Man Walking* (Opera Idaho, 2022), *The Shining* (Opera Colorado, 2022), *Glory Denied* (Opera Fayetteville, 2020), and *Flight* (Minnesota Opera, 2020). He also enjoys directing opera for young audiences and has done so with Tri-Cities Opera, Minnesota Opera, and Opera Saratoga.

**SHELBY-JAI FLICK | STAGE MANAGER**

For Calgary Opera (select): *The Elixir of Love*, *The Marriage of Figaro*, *Macbeth*, *The (R)evolution of Steve Jobs*, *Carmen*, *La Traviata*, *The Merry Widow*, *Opera Labs*, *Norma*, *La Bohème*. Favourite credits include: *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). Outside the theatre: The Tokyo 2020 and Rio 2016 Olympic Games. Film work including *Prey* (Disney), *My Life With The Walter Boys* (Netflix), and the upcoming series *The Abandons* (Netflix).



**KATE PALLESEN | ASSISTANT STAGE MANAGER**

Kate has been actively working on operas, plays, and live events across Alberta since graduating from the University of Lethbridge with a BFA in Technical/Design Theatre in 2017. Kate has toured across Canada as the Stage Manager for *bliss: the birthday party play* (Verb Theatre), touring to Victoria's Uno Fest and to Ottawa's National Arts Centre.

Select credits include: *L'Elisir d'Amore, Béatrice et Bénédict, Macbeth, La Traviata, La Bohème, Amahl and the Night Visitors* (Calgary Opera), *Ghost Opera* (Old Trout Puppet Workshop/Calgary Opera), *The Black Bonspiel of Wullie MacCrimmon, The Jungle Book* (Alberta Theatre Projects), *STRUCK* (Ghost River Theatre), *The Thin Man, The Drowning Girls* (Vertigo Theatre). Kate would like to thank her colleagues, family, and husband Derek for their constant support.



**KENNEDY GREENE | ASSISTANT STAGE MANAGER**

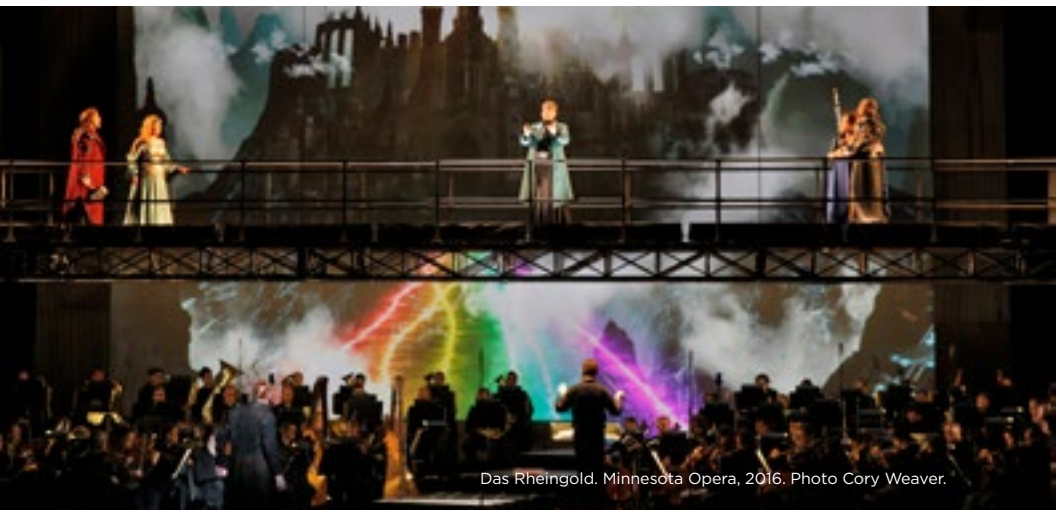
For Calgary Opera: *Carmen, La Traviata, The Brothers Grimm, Hansel & Gretel, Everest, Rigoletto, South Pacific, Turandot, Filumena*. Kennedy is thrilled to be back at Calgary Opera! She is a Calgary based Stage Manager, a self-proclaimed stationery nerd and theatre brat. Other select credits include: *As You Like It, The Mousetrap, Jimmy Buffett's Escape to Margaritaville, Lady Day at Emerson's*

*Bar and Grill* (Theatre Calgary); *Naughty But Nice TenMas!, Naughty But Nice 9, LIVE!* (Forte Musical Theatre Guild); *Many Mothers, Seven Skies* (Many Mothers Collective); *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); *80's Solid Gold, Spamalot, Chicago, Gameshow* (StageWest); *The Thin Man, The Hollow* (Vertigo).

## UNDERSTUDIES

Fricka  
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Das Rheingold. Minnesota Opera, 2016. Photo Cory Weaver.

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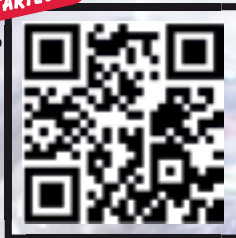
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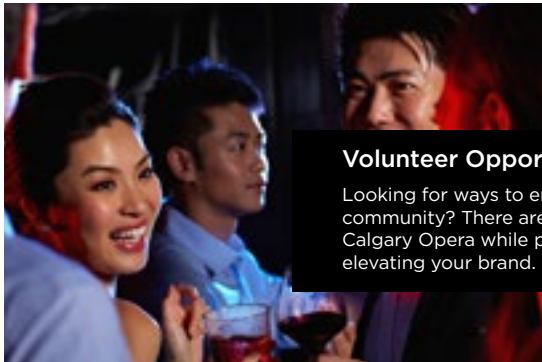


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Composer and librettist Richard Wagner set out to change the world every time he put ink to paper. He spent 28 years crafting the Ring Cycle: a four-opera epic of escalating crimes against humanity and the natural world that he believed could be healed by all-encompassing, infinite love. *Das Rheingold* is the first opera in the Cycle.

Beyond his musical and theatrical works, Wagner designed and built the Bayreuth opera house and summer festival, radically altered the theatrical environment, invented musical instruments, fled lenders, escaped arrest, lived in exile, and launched a family dynasty that remains in charge at Bayreuth today.

He was also a deeply flawed human being, one of many prominent and outspoken antisemites in Western society at that time. He wrote, published, and re-published articles whose concepts and conclusions we condemn in the strongest terms today.

Decades after his death and further complicating his legacy, family members befriended Adolf Hitler, who visited and attended performances at Bayreuth between 1923 and 1940.

Reckoning with divisive figures like Wagner means holding opposing truths and examining complex histories through a lens of contemporary perspective. We believe there is still much to learn from *Das Rheingold* and other powerful works of art that critique the best and worst of humanity and offer inspiring world-changing lessons for us all.

Calgary Opera is committed to constructive debate and with this production, launches a new web feature that explores and reckons with injustices related to creators, storylines, and other historical elements of the works we perform.

Please visit [CalgaryOpera.com/Context](http://CalgaryOpera.com/Context) for more information and links to resources.

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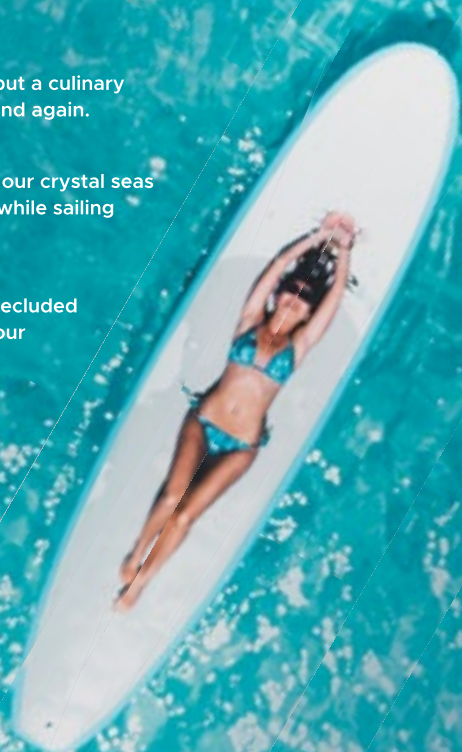
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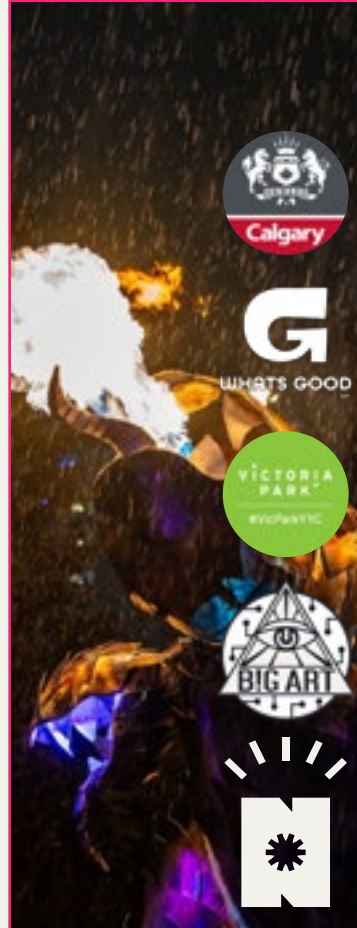


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## BUD AND MARIAN WILLIAMS - A LEGACY OF GIVING

Robert (“Bud”) Williams and Marian (Hansine) Williams fell in love over music. It had been part of each of their lives before they met and remained a mutual passion during their time together. Bud and his late first wife, Mary Makar Williams, were integral in the early stages of the development of the Calgary Philharmonic Orchestra. When Bud met Marian, she was playing the violin and viola in Calgary’s Civic Symphony.



Bud was a Calgarian through and through. He was born in Calgary, graduated from the University of Alberta (Calgary) in 1943 with a degree in Medicine, and after serving his country as a Captain in the Royal Canadian Army Medical Corps in WWII, returned to Calgary where he practiced medicine until his retirement. Despite a very busy surgical practice, Bud was a dedicated patron of the Arts. In addition to his role with the Calgary Philharmonic, Bud was one of the founders of Calgary Opera, serving as the organization’s Board Chair from 1974 to 1976.

Marian, too, was a staunch supporter of both the Calgary Philharmonic and Calgary Opera. When Calgary Opera started a program for emerging artists in 2005, Marian became an avid “adopter” of young singers. She adamantly believed they were the future of opera, and their unbridled energy brought her great joy - especially if they loved cats and scotch! Bud passed away in December 2010 and Marian kept Bud’s legacy alive through a perpetual commitment to Calgary Opera and its Emerging Artist Program, renamed in 2021 as the McPhee Artist Development Program, in honour of Bob McPhee, whom Marian fondly referred to as “my Bobby.”

The final Calgary Opera performance Marian attended was *The R(evolution) of Steve Jobs* in February 2023. She told a former staff member and very good friend, “I am glad it wasn’t a classic, because I didn’t want to cry”. Marian passed away 11 days later at age 90.

Bud and Marian’s passion has been kept alive with a legacy gift in support of the McPhee Artist Development Program. It is perhaps fitting that this production has the Calgary Philharmonic and Calgary Opera sharing the stage.

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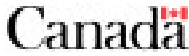
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## BOX OFFICE AND ADMINISTRATION

Mamdani Opera Centre

1315 7 Street SW, Calgary, Alberta T2R 1A5

info@calgaryopera.com | 403-262-7286

## BOX OFFICE HOURS

Monday – Friday

9:00am – 5:00pm

(except holidays)

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**2024/25 SUBSCRIPTION RENEWAL DEADLINE**  
Friday, May 3

Buy your subscription package before May 3 for the best seats at the best prices, and free exchanges.



**WONDERLAND**  
Friday, May 10 | The Brownstone

Expect the unexpected, Indulge in curiosity, and get to know the captivating world of opera while socializing with your crowd, cocktail in hand.



**ALL SINGLE TICKETS AND EVENTS ON SALE**  
Monday, June 10

All individual Main Stage and Event & Experience tickets are on sale at 10 AM. Book early for the best availability!



**ARIAS & ALES**  
Sunday, September 15 | Best of Kin Social

**Now with two seatings!** 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.



**OPERA AFTER DARK**  
Thursday, September 26 | Mamdani Opera Centre

Nights like no other, are you and your crowd ready? Immersive adventures with a taste of opera await the connected, the curious, and the bold.

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OPERA**

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**TICKETS AT [CALGARYOPERA.COM/WONDERLAND](https://calgaryopera.com/wonderland)**