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November 20-23 | Sidewalk Labs

TAP:EX Augmented Opera explores the dynamic possibilities of augmented reality in opera, hosted at Sidewalk Labs' experimental workspace on the Waterfront.

JACQUELINE WORLD PREMIERE

MUSIC BY LUNA PEARL WOOLF | LIBRETTO BY ROYCE VAVREK
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Jacqueline, a portrait of virtuosity, explores the genius and tragedy of celebrated cellist Jacqueline du Pré, through her connection to her cello from age four to the height of her career and into her devastating struggle with multiple sclerosis.

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Krisztina Szabo and Christopher Foley headline a showcase of 40 years of Tapestry alongside the next generation of performers.

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MUSIC BY GARETH WILLIAMS | LIBRETTO BY ANNA CHATTERTON
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MUSIC BY KA NIN CHAN | LIBRETTO BY MARK BROWNELL
July 2020 | TBD

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We would like to remember our dear friend and enthusiastic supporter, Roger D. Moore.

Roger, your curiosity for new operatic works and your honest and impactful generosity continue to be an inspiration to us all. Thank you and we miss you Roger.

Michael Mori

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CAST

STARRING

Marion Newman **Shanawdithit**
Clarence Frazer **William Cormack**
Rebecca Cuddy **Kwe, Spirit Chorus**

Asitha Tennekoon **Peyton, Man 1, Spirit Chorus**
Evan Korbut **Simms, Man 2, Spirit Chorus**
Aria Evans **Demasduit, Dancer, Spirit Chorus**
Deantha Edmunds **Mother, Spirit Chorus**

CREATIVE TEAM

Yvette Nolan **Librettist/Co-Director**
Dean Burry **Composer**
Michael Hidetoshi Mori **Co-Director**
Rosemary Thomson **Music Director**
Meagan Musseau **Artistic Collaborator**
Jordan Bennett **Artistic Collaborator**
Lori Blondeau **Artistic Collaborator**
Jerry Evans **Artistic Collaborator**
Michelle Olson **Choreographer/Artistic Collaborator**
Camellia Koo **Set Designer**
Michelle Ramsay **Lighting Designer**
Kinoo Arcentales **Costume Designer**

Cam Davis **Projection Designer**
Charissa Wilcox **Production Manager**
Kristin McCollum **Stage Manager**
Lesley Albarquez Bradley **Assistant Stage Manager**
Jennifer Tung **Assistant Music Director**
David Hoekstra **Props**
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LAND ACKNOWLEDGEMENT

Tapestry's history as a company goes back 39 years; the story of Shanawdithit goes back 220. The story of this place, the history of this land, goes back much further than that.

This place where we stand now has seen more than 15,000 years of stories. More than 15,000 years of families, communities, music, dance, and art, movement and migration, from the Anishnaabe, Haudenosunee, and Wendat Nations who called this place home long before history was written down.

As our histories continue to get written, as our stories continue to grow in length and scope, we must also continue to grow in understanding. We must continue to question the stories and histories we're given, to situate ourselves and the work we do in the context of this time and place with everything that means, and to break down barriers to art and creation wherever we find them.

We are grateful for the opportunities to make art on this land, which has seen so much.

PERFORMANCE INFORMATION

The performance is 80 minutes long with no intermission.

SEASON AND COVER ART

By Patrick Hunter

THE BEOTHUK

The story of the last years of the Beothuk Nation is one of successful ethnocide: the cultural practices, spiritual beliefs, language and songs of the Beothuk are not practiced today and much has been lost to history. Outside of these drawings, much of our present-day understanding of Beothuk people has been filtered through a European lens, and most of the scholarship was written by settlers or Europeans sometimes more than a century later. Cultural belongings remain, but have been catalogued and interpreted by modern-day scholars who have no access to practitioners of Beothuk culture, and most of whom are not Indigenous themselves. Though Shanawdithit is regularly described as the last of the Beothuk, it is increasingly clear that Beothuk bloodlines live on through intermarriages with Mi'kmaq and Innu Nations in the area.

From the remains of tools, weapons, and dwellings, we know that the Beothuk hunted salmon, seal, and caribou as their main sources of food, augmented by martens, beavers, seafood, and plant species. When the Europeans first arrived, they built seasonal fisheries which were abandoned at the end of the season, leaving behind iron hooks and tools that were integrated into the daily practices of the Beothuk. Once the French and English settlements became permanent and year-round, they began to drive the Beothuk inland and away from their food sources, and violent conflicts increased. Many factors contributed to the end of the Beothuk as a distinct cultural group, all of them related to colonialism: a combination of violence, sickness, and starvation caused the deaths of most Beothuk people.

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FROM THE CREATORS

From Yvette Nolan

When Dean initially asked if I wanted to work with him on an opera about Shanawdithit, I was intrigued. As long as I had known him, some twenty years, he had been fascinated by her story, and I knew he had already done some writing about her. I was also a little apprehensive. Who was there to speak to about her? No Beothuk elders, no descendants that we know of, only her sketches.

Because I wanted to disrupt the received knowledge about her, her singular identity as “the last of the Beothuk”, we decided to invite a number of Indigenous artists in to respond to her work. The Mi'kmaq would have been the people closest to the Beothuk, geographically, and we connected with a number of Mi'kmaq artists: Jordan Bennett, Jerry Evans, Meagan Musseau, Aria Evans. From the other side of the country, Michelle Olson, and Marion Newman. From the centre of this land, Lori Blondeau, and me. The intention was never to imitate or recreate Beothuk arts, but to be inspired by Shanawdithit's works, and let that inform ours.

From Michael Mori

Yvette, Dean and I met, and we proposed an unconventional approach to creation. Yvette would write the libretto, with elasticity for collaborative artist input, and with specific vessels for where the drawings would come to life, with a dominant point of view from a collaborating artist. The artists would meet with Yvette and depending on their discipline, also Dean and myself, to reflect on the drawings and work through their thoughts and what was possible within a musical-dramatic-narrative and design framework.

Dean would compose soundscapes, not music, to start. Drawing on his shared familiarity with the same lakes, land, rivers and weather that Shanawdithit grew up and lived in, he would experiment with capturing those sounds rather than risk imitating or appropriating ‘Indigenous’ music sounds or stereotypes.

Chronologically this meant that instead of Yvette completing a final libretto and sharing it with Dean for him to take over, as is most often the case, in-depth meetings with all of the collaborators following the first draft libretto led to changes in the libretto. New art commissions based on the artists' interpretations had to have their directions finalized before Dean would compose that section. All in all, the process was complex and instead of hierarchical, it was collaborative and organic.

This is not another settler artist explaining what happened. The key to the success of Shanawdithit is in its welcoming Indigenous voices to shape and lead the work in creation and performance. This is meant to be a contrast to previous artistic works, histories and academic publications that ignored Indigenous voices and placed a positivist settler perspective on history. This work challenges that one-sided historical perspective.

Considering the collaborative and facilitation role of composition in how Dean is approaching Shanawdithit, it should be understandable why the team is not completely Indigenous. It is Indigenous led and as a result many will see the piece as a true coming together of settler and Indigenous arts and artists, where the Indigenous voices are privileged. In working in opera we can explore a story that requires Indigenous voices and leadership, which will have the story and its retelling reach a different and new public through the mixing audiences of opera, multimedia theatre and Indigenous arts in Toronto and St. John's.

From Dean Burry

It has indeed been a long process for me. I grew up in Central Newfoundland with the story of the Beothuk all around me. Over two decades of trying to find the right path to help bring this story to the stage finally lead to Yvette and the incredible Indigenous artists that she has brought into the team.

In that same way, I didn't attempt to recreate Beothuk music – something which we also know next to nothing about. The score of the opera is inspired by those things that Shanawdithit and I shared: the sound of the wind, rain and tides of the North Atlantic.

The memory of objects, the oral tradition, and why we don't say Shanawdithit is the last of her kind.

If you ask Indigenous communities around Newfoundland and Labrador, the Beothuk are not gone. Not only is it widely accepted that intermarriages existed between the Beothuk and other local nations before settlers arrived, it is also understood that the remaining handful of Beothuk who survived the settlers were taken in and protected by the Mi'kmaq. History books claim that the Mi'kmaq were partially responsible for "wiping out" the Beothuk, but the Mi'kmaq oral traditions dispute this version of history. What is certain is that settlers systematically slaughtered the Beothuk over territorial disputes, ultimately driving the survivors inland to succumb to starvation and disease.

Shanawdithit's drawings are a first-person account of the life of the Beothuk. The writing about the Nation that came after was written entirely by settlers, so the drawings stand in distinction to 200 years of non-Indigenous writing about, rather than by, Beothuk people. However it is inaccurate to refer to them as the only first-person account, because ancestral objects created by the Beothuk remain, and

they carry within them spirit and memory. These objects are not inert; they carry the essence of the object-maker within them. They have their own awareness. It is not just people who witness the world around us, it is the things, the animals, the dead, and the world itself. Everything is connected by a spiritual thread. These spiritual imprints are carried down generation to generation through stories and teaching as well as the use of objects, both ceremonial and functional. To call Shanawdithit's narrative the "only first hand account" of the Beothuk is to dismiss the wealth of information passed on.

In telling the story of Shanawdithit, we are challenged to engage ourselves in the balance between acknowledging the cultural devastation of the Beothuk people while not casting aside what and who remains. We must both recognize the incredible harm and loss, and see clearly the people who survived. With reconciliation comes the necessity of seeing the whole picture, hearing the whole truth, from all perspectives, not just the one that wrote the history.

EUROPEAN CONTACT

While 20th century scholars speculated that there were about 2,000 Beothuk at the time of first contact with the Europeans, evidence suggests there were likely no more than 700. Beothuk people lived in groups of 30-55 extended family members and lived near the coast of Newfoundland eating cod, seal and salmon.

Explorer John Cabot first arrived in Newfoundland in 1497 but it was not until the 1600's that European fishermen discovered that the waters of Newfoundland offered the best fishing in the North Atlantic.

By 1620, 300 European boats were working the waters employing over 10,000 fishermen. It was highly lucrative for European fishermen to venture across the Atlantic. Groups of fisherman would hold spots on the shore by physically occupying the space for their crews and setting up fishing stations.

At first, the fishing was seasonal and during the colder months, rather than trading furs for metal with the settlers like other Indigenous nations, in the winter months, the Beothuk took copper and iron they discovered in abandoned fishing stations and fashioned them into highly efficient hunting tools. As early as the 1670s, there were 1700 permanent European residents and another 4500 in the summer months.

By the 1700s, however, the European fisherman settled permanently on the coastline, driving the Beothuk away from their source of food and metal. Tensions rose between settlers and the Beothuk over metal acquired from raids of fishing settlements. Due to the high profits of cod fishing, settlers were arriving in greater and greater numbers, highly incentivized to push Indigenous communities away from the coast and protect their livelihood by any means necessary.

By 1835, the population of St John's alone was 15,000.



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SHANAWDITHIT (CA. 1801 – JUNE 6, 1829)

1801

At the time of Shanawdithit's birth around 1801, much of the devastation to the Beothuk had already occurred. They had been driven inland, away from two of their primary sources of food: cod and seal. Tuberculosis had become endemic among the Beothuk. European settlers had massacred several Beothuk families and villages. Tensions were so high that settlers were complaining to the Governor about the violence toward the Beothuk.

Faced with trying to remedy the situation with no support from the British navy, in a wildly ill-conceived effort at diplomacy, the Governor of the colony offered a reward for any Beothuk taken that could be later returned to their home after being exposed to the "kindness" of the British. He hoped these captives would serve as a bridge between peoples.

1819

In 1819, in a government sanctioned raid against Shanawdithit's village to retrieve stolen fishing equipment, John Peyton Jr. and eight armed men went up the the Exploits River to Red Indian Lake. Shanawdithit's aunt, Demasduit (known to the settlers as "Mary March") was seized, her uncles (including Nonosabasut, the chief) were shot dead trying to block the abduction and Demasduit's newborn baby son later died in her absence.

After several months of "kindness" by her abductors, there were a number of failed attempts to return Demasduit to her people, who had fled and could not be found. She died of tuberculosis en route during the last attempt. Not knowing what to do with her remains, the British left her in a coffin on the beach of Red Indian Lake. She was discovered there by her people and was laid to rest in a burial hut next to her late husband and baby.

1823

Five years later, in the spring of 1823, Shanawdithit with her sister and mother, were discovered by fur traders deep in the interior of Newfoundland, starving

and looking for mussels. Her father had died after falling through ice earlier that year. There were no other Beothuk with them. Shanawdithit later stated there were no more than 15 total people left in her tribe and they had split up to find food. Shanawdithit and her remaining family were taken to St. John's where Shanawdithit's mother and sister soon died of tuberculosis.

The British called her "Nancy April" and took Shanawdithit to Exploits Island where she worked as a servant at the home of John Peyton Jr., the very man who had destroyed her village, abducted her aunt, and killed her uncles. She worked as his maid for five full years before her whereabouts came to the attention of William Cormack.

1827

Almost a decade after Demasduit's abduction, William Cormack combed the interior of Newfoundland looking for traces of the Beothuk people. By then, however, the intentional displacement, endemic disease, and systematic ethnocide had depleted Beothuk numbers to a shocking extreme. Cormack never found a single Beothuk on his expeditions. During his last exploration in 1827, Cormack had no live encounters with the Beothuk but he did come across the burial hut of Demasduit, Nonosabasut (her husband) and their baby. Cormack took the remains of Demasduit and Nonosabasut along with the burial objects found with them and sent them to his mentor to include in a collection in Edinburgh. They have been in Scotland ever since.

1828

It was in September of 1828 that Shanawdithit was relocated to St. John's to live with Cormack. There, after losing everyone she had ever known, she told Cormack about her life and the Beothuk people through a series of drawings. It was less than a year before Shanawdithit, like her mother and sister before her, succumbed to tuberculosis and died on June 6, 1829. She was 29 years old.



PEYTON / MAN 1 / SPIRIT CHORUS Asitha Tennekoon

Sri Lankan tenor Asitha Tennekoon is a Graduate of Jacobs School of Music, Indiana University and Glenn Gould School of Music, and has already established himself as a singer of remarkable versatility, across a wide range of repertoire spanning centuries and genres. Asitha won the Dora Award for his starring role in Tapestry opera's The Rocking Horse Winner, earning praise for his "...silky, emotional presence on stage – both vocally and dramatically". Asitha recently made his debut with Opera de Montreal in Champion, starred in the title role of Le Chanteur de Mexico with Opera Bouffe du Quebec, sang Polidoro in Scarlatti's Erminia in New York and Washington with Opera Lafayette, and understudied the title role in Rossini's Count Ory with Edmonton Opera. Concert highlights for Asitha in 2019/20 include Evangelist in Bach's St. John Passion with Ottawa Choral Society and several debuts as tenor soloist, in Messiah with Elmer Iseler Singers, Bach's Magnificat with Thirteen Strings and St. Matthew Passion with Grand Philharmonic Choir and Kitchener-Waterloo Symphony.



MUSIC DIRECTOR Rosemary Thomson

A highly skilled musician experienced in conducting a variety of repertoire with an innovative audience presentation, Rosemary Thomson has recently completed twelve seasons as Music Director of the Okanagan Symphony Orchestra. Under her leadership the orchestra has blossomed and audiences have grown. She has also led the creating of multiple outreach and education programs throughout the valley. Previous positions included Assistant Conductor to Hans Graf and Chorus Master for the Calgary Philharmonic Orchestra, Assistant Conductor to Richard Bradshaw at the Canadian Opera Company and Resident Conductor with the Winnipeg Symphony where she worked closely with Bramwell Tovey. Thomson has been active as a guest conductor and has led a number of Canadian orchestras. Operatically she has conducted with Opera Nuova (Edmonton), Highlands Opera (Haliburton, Ontario), Opera Garden (Aberdeen, Scotland) and UBC Opera.



ASSISTANT MUSIC DIRECTOR Jennifer Tung

Currently the vocal department coordinator and vocal coach at the Glenn Gould School of the Royal Conservatory of Music, Jennifer is a versatile artist. As a singer and pianist, she has sung with orchestras, given recitals and master classes and has served on faculty in summer programs across North America, Europe and Asia. An advocate of contemporary music, Jennifer has worked closely with Jake Heggie, John Musto, Libby Larsen amongst others. Jennifer took on the role of assistant conductor with the Mississauga Symphony Orchestra since 2016. In the summer of 2017, she debuted as Music Director/Conductor with the Hawaii Performing Arts Festival for their production of The Mikado and has returned this summer to conduct their production of Sweeney Todd. Recently Jennifer was appointed to the position of Artistic Director with Toronto City Opera where she conducted their productions of Fidelio and Magic Flute this past season.



PRODUCTION MANAGER Charissa Wilcox

Charissa's day job is being the Head of Production for Buddies in Bad Times Theatre. She has been with this Queer Canadian Theatre for the past twenty one years and has held this position since 2005. Additional Production Management credits include; Aluna Theatre, Modern Times Theatre, Studio 180, Native Earth of Performing Arts, Theatre Rusticle, Outspoke Productions, Nightwood Theatre, Cartier Dance, Circus Orange, Femme du Feu, Anandam Dancetheatre Co. In her spare time she trains in aerial and acrobatics. She additionally creates and constructs new & old apparatus with her partners in crime under their circus company FLYING SOLO.



SHANAWDITHIT Marion Newman | Kwagiulth and Stó:lō

Kwagiulth and Stó:lō First Nations, English, Irish and Scottish mezzo-soprano Marion Newman is firmly established as one of Canada's most accomplished singers in works ranging from Vivaldi to Vivier. Noted for her "sumptuous mezzo tone and impressive vocal agility", Marion's operatic roles include Carmen and Rosina in *Il Barbiere di Siviglia*. Marion has performed in many world premieres of operas and chamber works that speak to her First Nations identity, including the role of Dr. Wilson in *Missing* (Nolan/Current) with City Opera Vancouver/Pacific Opera Victoria, *Ancestral Voices* (Tovey) with Vancouver Symphony, Anna Höstman's *Singing the Earth* with Victoria Symphony and Ian Cusson's orchestral setting of poems of Marilyn Dumont with Regina Symphony Orchestra. Recent highlights include *Messiah* with Symphony Nova Scotia, the Mother in *Hansel and Gretel* with Edmonton Opera, and *Songs of Life: Bach on Turtle's Back* with Niagara Gallery Players. Next season, Marion returns to Pacific Opera Victoria as the Abbess in *Suor Angelica*, reprises her starring role of Tsiarina Redfeather in Jani Lauzon's *I Call Myself Princess* with Regina's Globe Theatre, tours Western Canada as Dr. Wilson in *Missing* and is a guest soloist in Beethoven's Ninth Symphony with Kingston Symphony.



CHOREOGRAPHER/ARTISTIC COLLABORATOR

Michelle Olson | Tr'ondëk Hwëch'in First Nation

Michelle is a member of the Tr'ondëk Hwëch'in First Nation (Yukon) and the Artistic Director of Raven Spirit Dance. She studied dance at the University of New Mexico, Banff Centre for the Arts in Aboriginal Dance and furthered her performance training with Full Circle First Nations as an Ensemble member. Michelle works in areas of dance, theatre and opera as a choreographer, performer and movement coach and her work has been seen on stages across Canada. Selected choreographic and performance credits include *Salmon Girl*, *Frost Exploding Trees Moon*, *Northern Journey*, *Gathering Light and Evening in Paris* (Raven Spirit Dance); *Mozart's Magic Flute* (Vancouver Opera); *The Ecstasy of Rita Joe* (Western Canada Theatre/National Arts Centre); *Death of a Chief* (Native Earth Performing Arts/National Arts Centre), and *Wirawi Bulbwal*, a collaboration with Wagana Aboriginal Dancers from Australia. She was the recipient of the inaugural Vancouver International Dance Festival Choreographic Award in 2013. She is currently teaching at Studio 58.



LIGHTING DESIGNER Michelle Ramsay

Michelle is a Toronto based lighting designer who has created designs for dance, theatre, and opera companies across Canada and around the world. For *Tapestry Opera: Rocking Horse Winner*, *Naomi's Road*. Other recent designs include: *Lilies* (lemonTree Creations/Why Not Theatre); *Under the Stairs* (Young People's Theatre); *School Girls*; *Or, The African Mean Girls Play* (Obsidian Theatre/Nightwood Theatre); *Broken Tailbone* (nightswimming); *Grace* (Nightwood Theatre); *Obaaberima* (Buddies in Bad Times Theatre); *Acteon & Pygmalion* (Opera Atelier/The Royal Opera of Versailles/Harris Theatre Chicago); *The Royale* (Soulpepper); *Ricciardo e Zoraide* (Rossini Opera Festival - Pesaro, Italy); *Gertrude and Alice* (Independent Aunties); *To Kill A Mockingbird* (Stratford Festival); *Drawer Boy* (Theatre Passe Muraille); *Ipperwash* (Native Earth Performing Arts/Blyth Festival); *Daughter* (Quiptake/Pandemic Theatre); *Bearing* (Signal Theatre/Luminato); *Our Town* (Theatre Rustic); *The Magic Hour* - co-design with Jennifer Tipton (Jess Dobkin). She has received seven Dora Awards, a SATAward, a Harold Award and the 2008 Pauline McGibbon award.



The Taking of Mary March

shows the attack on Shanawdithit's village from John Peyton and his men. The figures in red are the Beothuk, the figures in black are Peyton and his men.

Charged with retrieving stolen fishing equipment and with taking a Beothuk person captive, Peyton succeeded in decimating the village and the remaining members fled.

As Cormack worked with Shanawdithit and slowly learned what she was communicating in each of her drawings, he wrote descriptions, dates, and other information on top of her work.

Five core Indigenous artists collaborated with librettist and co-director Yvette Nolan to interpret Shanawdithit's drawings according to their artistic practice, working in different media and with dancer Aria Evans.

Lori Blondeau *Cree, Saulteaux, Métis* - Sketch 4 and (also sketches 1-5) portray the death and disappearance of the Beothuk. Lori has created two photographs invoking the idea, "we are still here". A single woman against a stark landscape inspired by both the portraiture of Shanawdithit and Demasduit and the idea of being cultural descendants of Shanawdithit through the inspiration of her drawings. Lori also influenced the use of stones in the show to echo the lines of travel used in her sketches but adding that stones have memory.

Jordan Bennett *Mi'kmaq* - Inspired by sketch 9 and elements of other drawings, Jordan has created 6 fabric banners and a large central banner that reference and are inspired by Shanawdithit's images. Each of the pieces explore colour, form and story from Mi'kmaq and Beothuk visual cultures that imagine Ktaqamkuk, past and present through the artists own interpretation and artistic perspective.

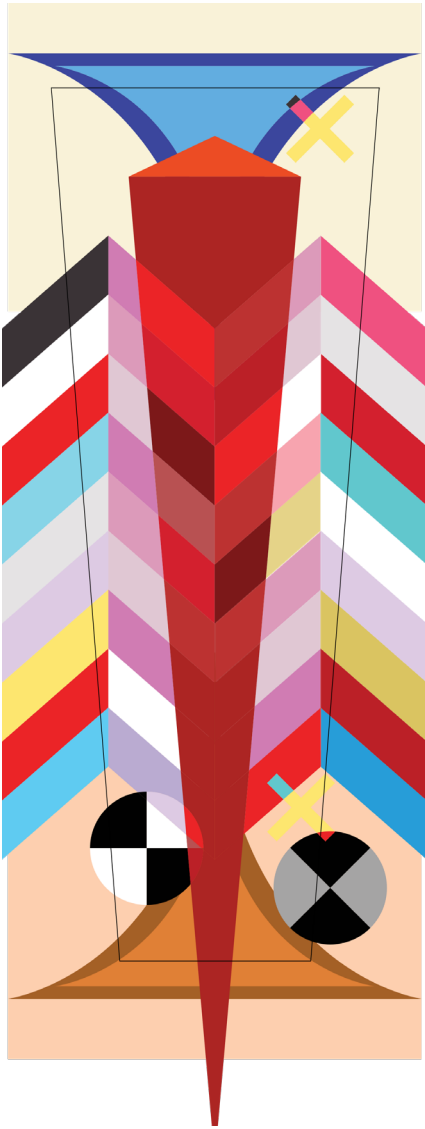
Jerry Evans *Mi'kmaq* - Inspired by sketch 3, Jerry created a film and captured photos from the landscape in Newfoundland to portray the migration and movement of indigenous people. His characters are in contemporary dress, conveying that displacement and forced migration are still issues that are relevant today. The photos are incorporated throughout as part of the projection design.

Michelle Olson *Tr'ondek Hwëch'in First Nation* - I would like to acknowledge I come from Tr'ondek Hwëch'in First Nation in the Yukon. I am grateful to work and live on the unceded territories of the Squamish, Tseil-Waututh, and Musqueam First Nation and to do this project on the traditional territory of the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. We are invoking in rehearsal and on the stage the traditional territory of the Mi'kmaq and Beothuk and I am grateful to do this work in this place as well.

When sourcing movement for process such as this one, my grounding are the values that hold me and the values deeply embedded in Indigenous worldview. From the traditional dances I have witnessed from across Turtle Island the common threads are always about giving thanks and acknowledgment of ancestors. From here, I dive into creating a dance expression that is a simple embodiment of these values. It not meant to 'copy' a specific nation's dance but an offering from my own perspective. I am grateful to be a part of this creative team and to help carry this story into the theatre and into our lives.

Meagan Musseau *Mi'kmaq* - Inspired by sketches 6 & 7, Meagan built a mamateek by harvesting fir and spruce trees from Ktaqmkuk (Newfoundland). She built the mamateek by hand with assistance from Mariah Young, together they used traditional techniques to harvest and prepare the poles. For the mamateek covering, she designed a custom pattern in response to Shanawdithit's drawing and sewed each section to fit the structure. To complement that, Meagan collaborated with the creative team to inspire the idea of 13 moons and how the seasons are seen from within a mamateek into the set and lighting design as well as the score.

Jordan Bennett



SIMMS / MAN 2 / SPIRIT CHORUS Evan Korb | *Ojibwe*

Evan Korb is an Indigenous performer born in Sault Ste. Marie, ON. He began studying at Western University in 2007, completed his Bachelor's degree in music (voice performance) in 2011, and completed his Master's degree in music (voice) in 2014. Various credits include productions of *Die Fledermaus* as Eisenstein, *The Merry Widow* as Danilo, *Così Fan Tutte* as Guglielmo, *La Bohème* as Marcello, *The Rape of Lucretia* as Tarquinius/Junius, *Cenerentola* as Dandini, *Le Nozze Di Figaro* as Figaro/Count Almaviva, *L'italiana in Algeri* as Taddeo, *La Clemenza di Tito* as Publio, *The Ecstasy of Rita Joe* as Jaimie Paul, *Fierabras* as Roland, *Rise and Fall of the city of Mahagonny* as Moses, and *Simms/Spirit Chorus* in Tapestry Opera's upcoming production of *Shanawdithit*.



STAGE MANAGER Kristin McCollum

Kristin is a Toronto-based Stage Manager who has worked in theatre and opera for over 20 years. Select Stage Management credits include: *Forbidden* (Tapestry Opera); *Romeo & Juliet/A Midsummer Night's Dream* (Canadian Stage); *Seussical*, *Jacob Two-Two Meets the Hooded Fang*, *James and the Giant Peach*, *Annie* and *A Year With Frog and Toad* (Young People's Theatre); *Airline Icarus* (Soundstreams); *Apocalypsis* (Luminato Festival), *Miss Saigon* (Pittsburg CLO/Dan Cap); as well as, 16 seasons with the Canadian Opera Company, including: *Eugene Onegin*, *The Nightingale & Other Short Fables*, *The Elixir of Love*, *Norma*, *Madama Butterfly*, *Roberto Devereux*, *Peter Grimes*, *A Midsummer Night's Dream*, and *Die Walkure* as part of the Ring Cycle that opened the Four Seasons Centre.



CO-DIRECTOR Michael Hidetoshi Mori

Michael Hidetoshi Mori is an award-winning stage director and the Artistic Director of Tapestry Opera in Toronto, Canada. In 2016, the CBC named Michael and Tapestry Opera as one of ten artists changing the artistic landscape of Canada. Recently, for the world premiere production of *Rocking Horse Winner*, Michael won the 2017 Dora Mavor Moore award for outstanding direction and as producer helped *Rocking Horse Winner* garner a total of 5 awards at Toronto's prestigious theatre awards, including best production making it the most awarded show in Toronto for that awards season. Recent directing: *Rigoletto* with Sacramento Opera. Upcoming directing: *Maada'okii Songlines* at Luminato.



ARTISTIC COLLABORATOR Meagan Musseau | *Mi'kmaq*

Meagan Musseau is an interdisciplinary visual artist of Mi'kmaq and French ancestry from Elmastukwek, Ktaqmkuk territory (Bay of Islands, Newfoundland). She works with customary art practices and new media, such as beadwork, basketry, land-based action and installation to explore memory, language, and the relationship between land and body, object and narrative. Recent exhibitions include *PEJIPUK | the winter is coming*, Eastern Edge Gallery, NL (2018); *Oneself, and one another*, Ace Art Inc., MB (2018); *Boarder X*, Art Gallery of Alberta, AB (2019) / *MacKenzie Art Gallery*, SK (2018); and *Woven Together*, Kelowna Art Gallery, BC (2018). Musseau's work has been supported by awards such as the Emerging Artist Award, VANL-CARFAC (2018); Atlantic Canadian Emerging Artist Residency at the Banff Centre, the Hnatyshyn Foundation (2018); Aboriginal Arts Development Award, First Peoples' Cultural Council (2016); and Corner Brook Emerging Artist of the Year (2013).



ARTISTIC COLLABORATOR Jerry Evans | Mi'kmaq

Of this land, Jerry Evans is a Mi'kmaq Visual Artist born and raised in central Newfoundland. Jerry is dedicated to the preservation, reclamation, and continued growth of Indigenous communities across Ktaqamkuk (Newfoundland) and the Big Land (Labrador). Working primarily as a painter and printmaker, Jerry incorporates his experience in film, design, and traditional hand poke tattooing to transcend Western ideologies as a means of expression and gift exchange. Jerry's practice is deeply rooted in his Mi'kmaq heritage and comes alive in the creation of his own regalia for powwow dancing and in his commitment to sharing and learning with communities all over Mi'kma'ki. Jerry's time at St. Michael's Printshop as Master Printmaker and technician lead him to work alongside renown Newfoundland artists. His prolific lithographic work has been exhibited nationally and is held in private and public collections internationally. Receiving grants from the Canada Council and the Newfoundland and Labrador Arts Council, Jerry is working to develop and deepen his collaborative creative practice and research creation in rural communities.



WILLIAM CORMACK Clarence Frazer

Canadian baritone Clarence Frazer is earning praise for his "silvery baritone that retains its silky texture through his entire range" (London Free Press). Mr. Frazer is an alumnus of Canadian Opera Company's prestigious Ensemble Studio, and has starred as Figaro with Pacific Opera Victoria in *Il barbiere di Siviglia*, Elmo in *Against the Grain's* cheeky Mozart update, *A Little Too Cosy*, Figaro in *Le Nozze di Figaro* with Windsor Symphony and Marcello with Saskatoon Opera in *La Boheme*. Recent concert performances for Mr. Frazer range from *Messiah* (Windsor Symphony, Chorus Niagara) and Mozart's *Requiem* with Grand Philharmonic Choir to *CrazyforGershwin*, a song/dance review at Westben Festival. Mr. Frazer has displayed his affinity for contemporary opera, singing the lead role of Jean in *Boeseman's Julie* for Soundstreams Canada, and in 2017, Clarence portrayed James Isbister in the Canadian Opera Company's acclaimed production of *Louis Riel*, with further performances at National Arts Centre and L'Opera de Quebec. This season, Clarence looks forward to joining the cast of *Le Nozze di Figaro* in concert, understudying Figaro and singing Antonio with the National Arts Centre Orchestra, Alexander Shelley, conductor.



PROPS David Hoekstra

David is a mercenary props master and builder for hire, whose work has been seen throughout Toronto over the last 30 years. Known for his extensive collection of antique electric toasters, David also restores vintage stage lights and has a fondness for ray guns, which surprisingly took a long time for him to realize. David looks forward to retiring, possibly to an organic farm, hopefully before the zombie apocalypse arrives.



SET DESIGNER Camellia Koo

Camellia is a Toronto based designer for theatre, opera, and dance. Past collaborations with Tapestry include *Rocking Horse Winner* and *The Shadow*. Other Recent opera collaborations include *Helikon Opera* (Moscow), *Against the Grain*, Boston Lyric Opera, Canadian Opera Company, Edmonton Opera, Minnesota Opera, and Pacific Opera Victoria. Recent theatre collaborations include *The Shaw Festival*, *Stratford Festival*, National Arts Centre, and Tarragon Theatre. Camellia has received six Dora Mavor Moore Awards, a Chalmers Award grant, and a Virginia and Myrtle Cooper Award for Costume Design. Upcoming projects: *Rigoletto* and *Candide* (Edmonton Opera), *La Bohème* (Santa Fe Opera), *Jacqueline* (Tapestry), and *Treemonisha* (Volcano).

CREATORS



LIBRETTIST/CO-DIRECTOR Yvette Nolan | Algonquin

Yvette Nolan is a playwright, director, and dramaturg. Her plays include *The Unplugging*, *Annie Mae's Movement*, and *Gabriel Dumont's Wild West Show* (co-writer). Directing credits include *Bearing* (with Michael Greyeyes for Signal Theatre at Luminato), *Map of the Land*, *Map of the Stars* (with Michelle Olson at Gwaandak Theatre), *Salt Baby* (Globe Theatre). From 2003-2011, she served as Artistic Director of Native Earth Performing Arts. Her book *Medicine Shows* about Indigenous theatre in Canada was published by Playwrights Canada Press in 2015, and *Performing Indigeneity*, which she co-edited with Ric Knowles, in 2016. She is an Artistic Associate with Signal Theatre.



COMPOSER Dean Burry

Newfoundland-born composer Dean Burry's operas have been performed worldwide. He is an Assistant Professor at Queen's University's Dan School of Drama and Music and the Artistic Director of the school's Music Theatre Creation Program. Major works include *The Hobbit*, *The Brothers Grimm*, *Pandora's Locker*, *The Mummies' Masque*, *The Bells of Baddeck*, *Carnival of the Dinosaurs* and the CBC serial radio opera *Baby Kintyre*. Other current projects include *Sea Variations* for Canadian Art Song Project (premiering on May 22 at the Richard Bradshaw Amphitheatre) and the Italian-language opera *Il Giudizio di Pigmalione* for COSA Canada. In August, Burry will be engaging in a two-week European research trip following in the footsteps of Canadian war artist Alex Colville. This work will culminate in a new multi-media premiere, in partnership with the Kingston Symphony Orchestra and National War Museum, in the fall of 2020.



SHANAWDITHIT

DATES AND TIMES:
 Thursday, May 16, 8:00 pm
 Saturday, May 18 4:00 pm
 Tuesday, May 21, 8:00 pm
 Wednesday, May 22, 8:00 pm
 Thursday, May 23, 8:00 pm
 Saturday, May 25, 8:00 pm

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COSTUME DESIGNER Kinoo Arcentales | *Kichwa, Mestizo*

Kinoo Arcentales (Yana Manta) is an artist of South American indigenous (Kichwa) and Mestizo heritage. Born into a family of artists and living a semi-nomadic lifestyle for most of his life, he has traveled through numerous places in both Canada and Ecuador, which in turn has inspired his work. Kinoo was awarded with The Rowenta Best in Show Award at the Redefining Design in 2016; has been acknowledged by numerous Toronto magazines; and has been recognized by the Ontario's Art Council. Currently, Kinoo is working in the expansion of the Toronto based company Coup De Tete. Surrounded by art and culture, he has found his main inspiration and purpose from his native heritage. Knowing the history of his people and the stereotypical dominant views of the indigenous groups, Kinoo is not only willing, but is zealous to change these perceptions through his vision YANA MANTA - Free from my earthly bounds, my path is clear, like a whistling arrow, none shall stop my march.



ARTISTIC COLLABORATOR Jordan Bennett | *Mi'kmaq*

Jordan's ongoing practice utilizes painting, sculpture, video, installation and sound to explore land, language, the act of visiting, familial histories and challenging colonial perceptions of indigenous histories, stereotypes and presence with a focus on exploring Mi'kmaq and Beothuk visual culture of Ktaqamkuk. In the past 10 years Jordan has participated in over 75 group and solo exhibitions nationally and internationally, and was one of two artists to represent Newfoundland and Labrador in the 2015 Venice Biennial at Galleria Ca'Rezzonico, Venice, Italy as part of the official Collateral Events. Jordan has taken part in several artist in residency programs internationally, and served as the inaugural Indigenous Artist IN Residence at the University of Alberta, Edmonton from 2012-13. He has been the recipient of several awards and honours most notably long listed for the 2016 and 2015 Sobey Art Award, a Hnatyshyn Foundation REVEAL award, presented with the 2014 Newfoundland and Labrador Arts Councils Artist of the Year and named as one of the artists in the 2014 Blouin ARTINFO's Top 30 under 30 in Canada. Jordan is currently working on several projects including various artistic collaborations, commissions and exhibitions



ASSISTANT STAGE MANAGER Lesley Albarquez Bradley

Lesley is honoured to be a part of this world premiere of Shanawdithit. An opera stage manager for over twenty years, she has enjoyed working with the Canadian Opera Company, Against the Grain Theatre, Opera Columbus, The Banff Centre, Tapestry Opera, Queen of Puddings Theatre, the Canadian Children's Opera Company, the Glenn Gould School and the University of Toronto Opera School.



ARTISTIC COLLABORATOR Lori Blondeau | *Cree, Saulteaux, Métis*

As a Cree/Saulteaux artist, Lori Blondeau's artistic practice continues to explore the influence of popular media and culture (contemporary and historical) on Aboriginal self-identity, self-image, and self-definition. Lori has been culturally producing as an artist, instructor, and curator for the last 20 years. She is currently exploring the impact of the colonization of traditional and contemporary roles and lifestyles of Aboriginal women by strategically deconstructing the popular images of the Indian Princess and the Squaw. Blondeau uses humour as a performative storytelling strategy to reconstruct these stereotypes, reveal their absurdity, and reinsert them into the mainstream. The performance personas she creates, like Belle Sauvage, refer to the damage of colonialism and to the ironic pleasures of displacement and resistance. Lori Blondeau is currently completing her Ph.D. in interdisciplinary studies at the University of Saskatchewan. She is also a co-founder and the current director of one of Canada's most innovative Aboriginal arts organizations, TRIBE. Blondeau's collaborations and apprenticeships with other internationally renowned artists including Bradlee Larocque and James Luna have produced works such as The Ballad of the Shameman and Betty Daybird (2000).



KWE / SPIRIT CHORUS Rebecca Cuddy | *Métis*

Métis/Canadian Mezzo-Soprano Rebecca Cuddy's recent career highlights include performing La Météisse in the world premiere of 'Riel; Heart of the North' (Steele/Weissensel) with Regina Symphony Orchestra, Mercedes (Cover Carmen) in Carmen, Frau Viehmann in 'Brothers Grimm' and Toronto Concert Orchestra's tour of 'Voice of a Nation' in which she premiered a Métis song cycle by Ian Cusson. Rebecca is very proud to be joining Tapestry and Opera on the Avalon for 'Shanawdithit'. She looks forward to her next Indigenous classical music performance in Soundstreams' 'Two Odysseys' in November 2019. Rebecca is equally excited about her ventures in the traditional operatic repertoire. She will join Berlin Opera Academy as Dreitte Dame in 'Die Zauberflöte' in June, before joining Highlands Opera Studio as Melanie in 'The Chair' and multiple roles in 'Suor Angelica'. Rebecca completed her MA in Voice at the Royal Academy of Music, UK in 2017. www.rebeccacuddy.com



PROJECTION DESIGNER Cam Davis

Selected credits include: projection designer: Oslo (Studio 180); Wizard of Oz, Christmas Carol (Ross Petty Productions); Secret Life of a Mother (Theatre Centre); Theory (Tarragon Theatre); The Horse and His Boy, The Magician's Nephew, Dracula, Sweet Charity, You Never Can Tell (Shaw Festival); You Are Mine Own, Feng Yi Ting (Spoleto Festival USA); Britten's A Midsummer Night's Dream (Pacific Opera Victoria); Up The Garden Path (Obsidian Theatre); Domesticated (Company Theatre); Life, Death, and the Blues, CRASH (Theatre Passe Muraille); Watching Glory Die (Canadian Rep Theatre); The Gay Heritage Project (Buddies in Bad Times/Canadian Tour); Yukonstyle, Cruel and Tender (Canadian Stage); Dance Marathon (bluemouth inc). Cameron teaches and mentors projection design at the National Theatre School of Canada.



MOTHER / SPIRIT CHORUS Deantha Edmunds | *Inuk*

Canada's first and only Inuk soprano soloist and recording artist, Deantha Edmunds, is originally from Newfoundland and Labrador. She is a laureate of the prestigious Hnatyshyn Foundation REVEAL Indigenous Art Awards. In 2016 Edmunds was nominated for the ECMA Aboriginal Artist of the Year Award for her recording "Pillorikput Inuit: Inuktitut Arias for All Seasons." Edmunds uses her talents for writing and music composition to empower Indigenous people and share their stories. An Urban Inuk, she explores and embraces her Indigenous identity through poetry and song. Edmunds performed at the Inuit Circumpolar Conference in Utqiagvik, Alaska in July, 2018. Delegates from Canada, Alaska, Greenland and Russia gathered to share information and strengthen the bonds between all Inuit. Upcoming performances include an original show Edmunds created with Anishinaabe dancer/choreographer Sarain Fox and Xara Choral Theatre. "Rings Through Water" uses ethereal singing, Indigenous dance, powerful text and theatrical presentation to tell three stories. Together they speak for water, lift up the voices of its protectors, and amplify the voices of the missing and murdered Indigenous women who have met their end in it.



DEMASDUIT / DANCER / SPIRIT CHORUS

Aria Evans | *Mi'kmaq, Black, settler*

Aria Evans is an award winning Toronto-based multidisciplinary artist working in dance creation, performance and dance film/photography. Aria is Artistic Director of Political Movement where collaboration is the departure point to the work that she creates. Her works have been presented on Turtle Island and abroad with some of the nations leading arts institutions and organizations. www.ariaevans.ca