

**TAPESTRY
OPERA**



**2019/2020
ANNUAL
REPORT**

TABLE OF CONTENTS

TAPESTRY BOARD OF DIRECTORS & STAFF	2
MESSAGE FROM THE BOARD CHAIR	2
MESSAGE FROM TAPESTRY LEADERSHIP	3
2019-2020 SEASON HIGHLIGHTS	
40 th Anniversary Party	4
TAP:EX Augmented Opera	5
Jacqueline	6
Songbook X	7
Rocking Horse Winner	8
OUR THANKS TO ROGER D. MOORE	9
FIVE YEARS BY THE NUMBERS	10
SUMMARY STATEMENT OF FINANCIAL POSITION	11
THANKS TO OUR SUPPORTERS AND FUNDERS	12



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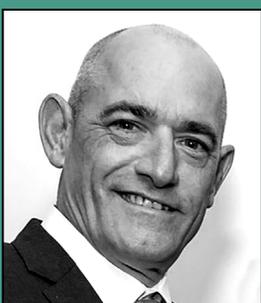
BOOKKEEPER

Kinga Wnuk, Meagan Blais

AUDITORS

Hogg, Shain, & Sheck

MESSAGE FROM THE BOARD CHAIR



Tapestry's 40th anniversary season once again demonstrated that the company remains at the forefront of new operatic development. Following a lively celebration of four decades of work - which enabled artists and patrons from past and present to reconnect - we staged

an "augmented reality" opera which experimented with the sensory experience of a performance. We then mounted a new, two person opera *Jacqueline* which told the life story of the famous cellist and was met with widespread acclaim including five Dora award nominations. The pandemic prevented us from remounting the popular *Rocking Horse Winner* so we used the time to make a recording of this opera for future dissemination.

Generous support from the major government funding agencies as well as our corporate, foundation and individual sponsors have enabled the company to pivot to more digital and virtual performances given the restrictions on live events.

We are particularly grateful to the late Roger Moore for his longstanding support as well as the Metcalf Foundation for their Staging Change Program which has allowed us to experiment with new methods of audience engagement.

In these unusual times, one thing is certain - Tapestry will remain a global leader in new opera.

Brian Dawson

Chair, Board of Directors

MESSAGE

FROM TAPESTRY LEADERSHIP

This past year has been unlike any other we have experienced, and it has demanded from us resilience, optimism, and a clarity of purpose like never before. Our 40th anniversary season began as a celebration of past achievements and new frontiers, and ended in a world situated in a frontier that we could not have predicted.

In the face of great turmoil, our ongoing commitment to adaptation and constantly evolving helped us find a way forward and quickly. Through the hardest times it was our people, our staff, artists, and supporters who found different ways to help get us through. In the second half of our season, we made work in whatever ways we could think of: from the first livestream all the way back in March 2020, to virtual rehearsals across a closed border and across the country, to the thrill of the first outdoor live performance in months. The joy of making art has been a constant throughout this strangest of years.

Thanks to the commitments of the Canada Council, we were able to honour all artist contracts through the spring, and to consider new approaches. We have been inspired by the artists who have come forward with ideas, worked tirelessly with brand-new equipment in uncomfortable situations, rehearsed with young children at home, and given so freely of their hearts and talents. If we have been able to stay positive in the face of adversity, it is due in large part to the generosity and resilience of the artists we are so lucky to have on our team.

Tapestry's culture has always been one of engaging with the world, participating in the conversations, and constantly learning, growing, and evolving. The ongoing pandemic has demanded all that and more, but it has also been an opportunity. It has been

a chance to prove ourselves against a complex and ever-changing challenge, to find new ways to make homes for artists and new ways to make community, and to make real strides towards a better world that will last long past this season.

We finished the 19/20 Season celebrating the elimination of what we discovered was a 40-year deficit, as old as the organization itself; a newly equipped Ernest Balmer Studio; a reinforced resolve to offer free programming and remove barriers to participation; and a 20/21 Season immune to cancellation. If this last year has taught us anything, it's that we can't predict what tomorrow will bring. But with our strong community, brilliant artists, curious minds and open hearts, we can meet the future with optimism, bravery, and great art.

Tapestry's culture has always been one of engaging with the world, participating in the conversations, and constantly learning, growing, and evolving.



MICHAEL MORI
GENERAL AND ARTISTIC
DIRECTOR



JAIME MARTINO
EXECUTIVE DIRECTOR



DATE
October 10, 2019
VENUE
stackt market

PERFORMERS

French Squeeze
(Jacques Arsenault
and Marjorie Maltais)

Krisztina Szabó

Peter McGillivray

Greg Oh

Bambii



*At 40 years, in the words of
The Globe and Mail, Tapestry
is “leading the operatic pack”
and is “the ideal face
of opera in 2019!”*

40TH ANNIVERSARY PARTY

2019 marked the 40th anniversary of Tapestry Opera, and to celebrate we hosted a rocking party with old and new friends alike.

The CN Tower provided the perfect backdrop for Tapestry’s brand of party, held in the rustic, funky venue stackt marketplace - a brand new community space constructed from shipping containers.

Opening the night were the sultry tones of **Jacques Arsenault** and **Marjorie Maltais** as French Squeeze, leading into performances of highlights from the Tapestry canon, sang by powerhouse Tapestry favourites **Krisztina Szabó** and **Peter McGillivray**, with accompaniment by **Gregory Oh**.

The pinnacle of the night was the inaugural Briefs d’Or Award, presented by **Michael Mori** and **Jaime Martino** to **Claire Hopkinson**, Tapestry’s General Manager and Producer from September 1991 to June 2005.

In true Tapestry style we closed the night with a free dance party, with tracks spun by Toronto’s favorite DJ, **Bambii**. Of course, the award for best dance moves goes to none other than Jaime and Michael, who treated the audience to a choreographed tap dance.

When Tapestry began in Toronto in 1979 this land had already seen 15,000 years of families, communities, music and art, from the Anishnaabe, Haudenosaunee, and Wendat nations who lived here long before history was written down. And as Tapestry continues to grow in age and in scope, we must also continue to question the stories we’re given and shape the stories that we tell, to situate ourselves and the work that we do in the context of this time and place.

A Tapestry Opera production in association with re:Naissance Opera

Photo by Dahlia Katz

TAP:EX AUGMENTED OPERA

TAP:EX Augmented Opera, co-conceived by director **Michael Hidetoshi Mori**, co-director/performer **Debi Wong**, and composer/band member **Benton Roark**, was an experiment in the world of analogue and digital storytelling.

Loosely adapted from the myth of Orpheus and Eurydice, the show was framed as a futuristic Silicon Valley tech launch. Audiences were invited to learn about Elysium, a new cloud-based technology that reimagines the afterlife as a personalized curation of our sweetest memories.

In partnership with re:Naissance Opera, the story of Eurydice's lost love was expressed through OrpheusVR, re:Naissance's virtual reality opera that guests were invited to experience for themselves before and after the show.

Hosted at Sidewalk Labs's experimental workspace on the Toronto Waterfront, *TAP:EX Augmented Opera* featured a Lumatone Keyboard by Cortex, marking the first time an instrument of its kind was played in a public performance.

This multi-sensory, experimental and experiential opera asked the question, "what does your boutique post-death experience look like?"

DATE
November 20 - 23, 2019

VENUE
Sidewalk Labs Toronto

CO-CREATED BY

CO-CREATOR / COMPOSER
Benton Roark

CO-CREATOR / CO-DIRECTOR
Debi Wong

CO-CREATOR / CO-DIRECTOR
Michael Hidetoshi Mori

CAST

MEZZO SOPRANO
Lauren Segal

MEZZO SOPRANO
Lyndsay Promane

SOPRANO
Vanessa Oude-Reimerink

ELYSIUM CEO
Debi Wong

MUSICIANS

SYNTHESIZER, LUMATONE
Benton Roark

PIANO
Michael Shannon

CREATIVE TEAM

MUSIC DIRECTOR
Michael Shannon

**SET, COSTUME,
& LIGHTING DESIGNER**
Jacqueline Costa

STAGE MANAGER
Lisa Traini

SOUND ENGINEER
Guillermo Subauste

PRODUCTION MANAGER
Wes Babcock



“

*A compact,
experimental success*

THE GLOBE AND MAIL

“

A haunting success

OPERA CANADA

“

Cutting-edge

SCHMOPERA

Photo by Dahlia Katz

A Tapestry Opera production

JACQUELINE

A portrait of virtuosity

Jacqueline was a compelling look back at the life of iconic cellist **Jacqueline du Pré**, starring celebrated soprano **Marnie Breckenridge** in the titular role. Du Pré's last protégé **Matt Haimovitz** took the role of her truest love, her cello.

Inspired by the structure and emotional landscape of Edward Elgar's *Cello Concerto*, the piece for which du Pré was most famously known, composer **Luna Pearl Woolf** and Pulitzer Prize-winning librettist **Royce Vavrek** created a wholly beautiful piece balanced with fractures and chaos.

Drawing on Haimovitz's personal relationship with du Pré in her last days, *Jacqueline* charted her emotional life from childhood to marriage, her rise and peak to fame, the physical symptoms that began to take toll on her body leading to a multiple sclerosis diagnosis and her subsequent retirement and exit from the spotlight.

Jacqueline herself was heartbreakingly embodied by Breckenridge, who went on to win her first Dora Mavor Moore Award for the role, Outstanding Performance by an Individual.

“

*An extraordinary piece,
one that deserves an
unquestioned place in the
21st-century canon*

THE GLOBE AND MAIL

“

A tour-de-force

LUDWIG VAN TORONTO

WON

OUTSTANDING PERFORMANCE
BY AN INDIVIDUAL
Marnie Breckenridge

NOMINATIONS

OUTSTANDING PERFORMANCE
BY AN INDIVIDUAL
Matt Haimovitz

OUTSTANDING NEW OPERA
Royce Vavrek, Luna Pearl Woolf

OUTSTANDING DESIGN: SCENIC
Camellia Koo

OUTSTANDING PRODUCTION (OPERA)

DATE

February 19 - 23, 2020

VENUE

Betty Oliphant
Theatre

CREATORS

COMPOSER

Luna Pearl Woolf

LIBRETTIST

Royce Vavrek

DIRECTOR & DRAMATURG

Michael Hidetoshi Mori

CAST

SOPRANO

Marnie Breckenridge

CELLO

Matt Haimovitz

CREATIVE TEAM

SET & COSTUME DESIGNER
Camellia Koo

LIGHTING DESIGNER
Bonnie Beecher

STAGE MANAGER
Isolde Pleasants-Faulkner

INTERIM STAGE MANAGER
Bradley Dunn

PRODUCTION MANAGER
Suzie Balogh

SOUND COORDINATOR
Jason Cabanaw

HEAD OF WARDROBE
Ann MacKenzie

ASSISTANT LIGHTING DESIGNER
Julian Iacob

HEAD OF PROPS
Lisa Nighswander

WIG SUPERVISOR
Sharon Ryman

Performance by Marnie Breckenridge
sponsored by Chris Younkman

Performance by Matt Haimovitz
sponsored by Jules Andrew and Dana Lafarga



A Tapestry Opera production

SONGBOOK X

Tapestry's annual New Opera 101 program for emerging opera artists was scheduled to run March 17 - 19, 2020 - but the world had other plans.

When the World Health Organization declared COVID-19 a global pandemic on March 11, we knew we had to cancel our in-person class and the culminating performance, what was to be the tenth iteration in our *Songbook* series.

With the artistry and incredible generosity of mezzo-soprano **Krisztina Szabó** and pianist **Christopher Foley**, one of the creators of the original *Songbook* series, and with our beautiful Ernest Balmer Studio and Bösendorfer Imperial Grand piano ready for a concert, the pivot to a livestream performance seemed the natural move.

This announcement, coupled with Tapestry's public pledge to honor payments for all cancelled artist contracts, set the stage for a magical night of opera and art-song performed live by Szabó and Foley.

At an unprecedented moment in time with the threat of a new health crisis lingering, art shone a light in the dark. While *Songbook X* was not the anniversary performance we envisioned, it provided a moment of connection and community at a time when we needed it most.

“

I love how online live performance gives such a great opportunity for engagement and active support. I will dance in my living room!

NATASHA FRANSBLOW,
AUDIENCE MEMBER

“

It has been so moving to be here with you all.

DEAN BURRY,
AUDIENCE MEMBER,
COMPOSER OF SHANAWDITHIT

CAST

DATE
March 21, 2020

VENUE
Ernest Balmer Studio,
streamed live on YouTube
with an encore stream
on Facebook

SINGER
Krisztina Szabó

PIANIST
Christopher Foley

HOST
Michael Hidetoshi Mori

“

Those informal moments (laughter etc) which you'll never get in a formal gig, are so perfect for a livestream - creates such a strong bond with the artists.

Like you're in their home."

ANTHONY SARGENT,
CEO, LUMINATO FESTIVAL TORONTO

A Tapestry Opera commission

ROCKING HORSE WINNER

Digital Rehearsal and Video Releases

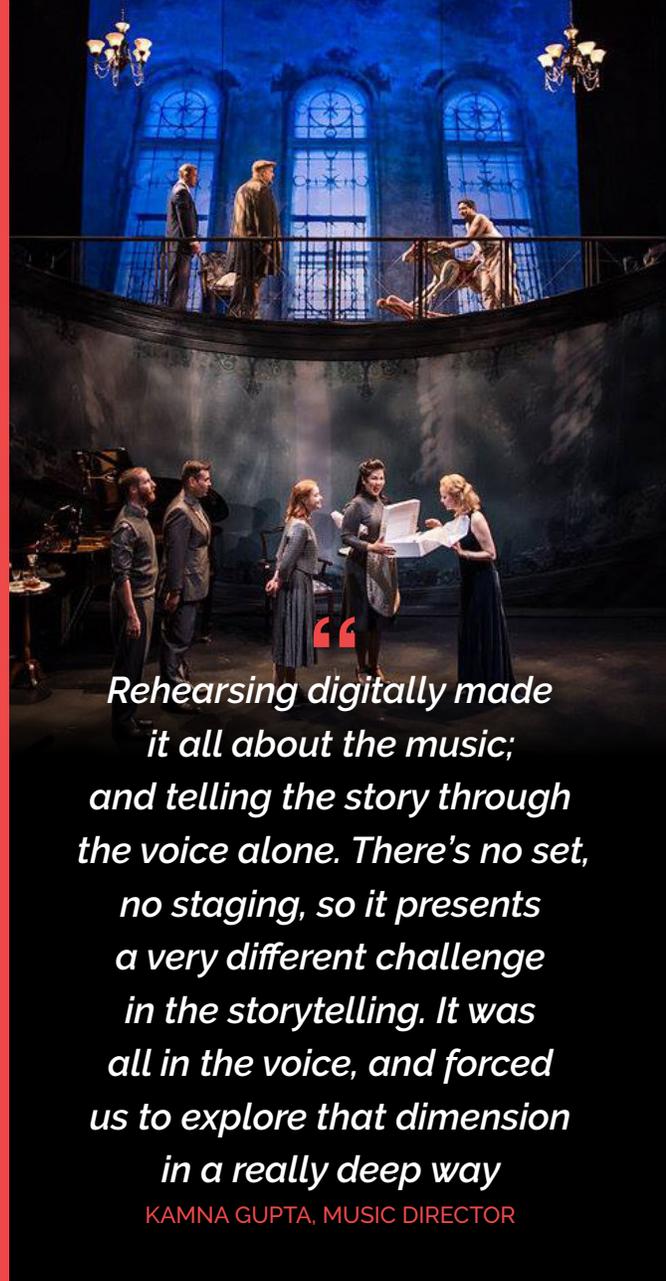
Our 19/20 season was scheduled to end with two re-imaginings of beloved Tapestry works - *Rocking Horse Winner* and *Iron Road*.

With live performances not an option but artists on contract, many with schedules now suddenly open, Tapestry pivoted quickly to an experimental, entirely remote rehearsal process with *Rocking Horse Winner* that culminated in the release of two standalone videos.

With a spirit of innovation and fearlessness, the *Rocking Horse Winner* cast delved into a remote style of rehearsal, led by director **Michael Hidetoshi Mori** and music director **Kamna Gupta** with incredible in-depth support from répétiteur **Stéphane Mayer**.

The audio was recorded separately and sent in by each artist, with select scenes performed and filmed from artists' homes. The chorus was filled with newcomers to the cast, all of whom learned and rehearsed the music entirely on their own.

With live performances being cancelled left and right, remote rehearsals for *Rocking Horse Winner* became a deeply communal and enriching experience that kept artists in work and the team in hope.



Rehearsing digitally made it all about the music; and telling the story through the voice alone. There's no set, no staging, so it presents a very different challenge in the storytelling. It was all in the voice, and forced us to explore that dimension in a really deep way

KAMNA GUPTA, MUSIC DIRECTOR

CREATORS

COMPOSER

Gareth Williams

LIBRETTIST

Anna Chatterton

DIRECTOR

Michael Hidetoshi Mori

MUSIC DIRECTOR

Kamna Gupta

CAST

PAUL

Asitha Tennekoon

AVA

Lucia Cesaroni

OSCAR

Keith Klassen

BASSETT

Peter McGillivray

HOUSE CHORUS

SOPRANO

Midori Marsh

HOUSE CHORUS

MEZZO-SOPRANO

Alex Hetherington

HOUSE CHORUS

TENOR

Jacques Arsenault

HOUSE CHORUS

BARITONE

Korin Thomas-Smith

ORCHESTRA

PIANO

Stéphane Mayer

VIOLIN I

Aysel Taghi-Zada

VIOLIN II

Suhashini Arulanandam

VIOLA

Brenna McLane

CELLO

Erika Neilsen

CREATIVE TEAM

REMOTE STAGE

MANAGER

Dustyn Wales

REMOTE ASSISTANT

STAGE MANAGER

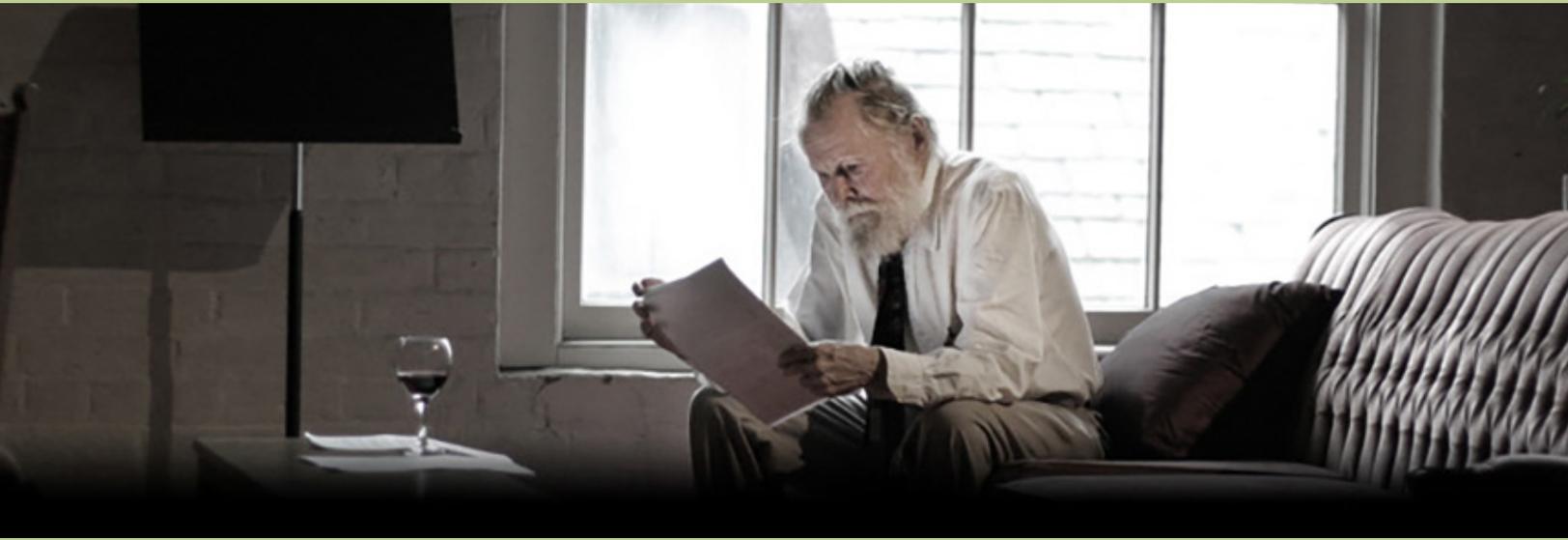
Janet Gregor

Performances by Midori Marsh and Alex Hetherington sponsored by Linda and Michael Hutcheon

Rocking Horse Winner by DH Lawrence © the Estate of Frieda Lawrence Ravagli and Cambridge University Press 1995

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Our thanks to ROGER D. MOORE



We are profoundly grateful to Roger Moore, a visionary supporter of our ambition and commitment to exploring and redefining the genre of opera.

Supporting us for over 20 years, Roger left Tapestry Opera a significant endowment gift when he passed away almost two years ago. The continued running of Tapestry's Composer-Librettist Laboratory (LIBLAB) is underpinned by Roger's extraordinary generosity, allowing the development of artistic partnerships to be funded for the foreseeable future.

Roger moved to the city after a highly successful career as a computer scientist, becoming a pillar of the new opera and music community in Toronto. His memorable character, passion for the arts and openness to new ideas meant that Roger became a much loved member of the Tapestry family, and a stalwart at openings big and small across the city.

Roger's kind generosity not only supports our financial resilience, but allows flexibility to fund opera creators and explore new creative opportunities. We are eternally thankful.

Thanks to Roger's vision, Tapestry was stable through a dramatically unstable year, and we were able to build operating and artistic reserves that will preserve the legacy of innovation and stability that Roger helped foster among so many organizations in the city. We have created the Roger D. Moore Memorial Fund in his honour, which will continue to support the work he cared so much about.

FIVE YEARS BY THE NUMBERS

**Commissioned
and/or premiered
15 full-length works**

10 Days in a Madhouse

Hook Up

Jacqueline

M'Dea Undone

Of the Sea

The Overcoat

Oksana G

Rocking Horse Winner

RUR

Shanawdithit

5 TAP:EX premieres
(*Tapestry Explorations*, experimental performances with the goal of redefining the elemental boundaries of opera)

15

44

**Garnered 44
Dora Award
Nominations**

10

Won 10 Awards

x2

**More than doubled
our budget from
\$708,000
to
\$1,457,000**

0

**Eliminated a deficit
that has been with the
company our entire life -
debt-free at 40!**

SUMMARY STATEMENT OF FINANCIAL POSITION

AS OF JUNE 30, 2020

ASSETS	2020	2019	2018
Current Assets			
Cash and guaranteed investment certificates	\$569,328	\$21,546	\$20,116
Accounts receivable	\$48,255	\$96,199	\$44,870
Harmonized Sales Tax recovered	\$40,249	\$14,923	\$ -
Prepaid expenses	\$191,697	\$24,535	\$18,402
	\$849,529	\$157,203	\$83,388
Capital Assets	\$92,843	\$21,393	\$26,020
Collection (<i>Bosendorfer Concert Grand Piano</i>)	\$229,885	\$229,885	\$229,885
	\$1,272,257	\$408,481	\$339,293
LIABILITIES			
Current Liabilities			
Bank indebtedness	\$ -	\$94,349	\$94,873
Accounts payable and accrued liabilities	\$35,439	\$31,634	\$18,332
Loan payable	\$ -	\$20,000	\$ -
Harmonized Sales Tax payable	\$ -	\$ -	\$146
Deferred revenues	\$551,755	\$48,508	\$19,131
	\$587,194	\$197,491	\$132,482
Deferred capital contributions	\$209,150	\$6,250	\$6,750
	\$796,344	\$203,741	\$139,232
NET ASSETS (DEFICIT)			
Collection	\$225,000	\$225,000	\$225,000
Internally Restricted Reserve Fund	\$200,000	\$ -	\$ -
Unrestricted	\$50,913	\$ (20,260)	\$ (24,939)
	\$475,913	\$204,740	\$200,061
	\$1,272,257	\$408,481	\$339,293
REVENUES			
Fundraising	\$808,807	\$359,776	\$350,077
Grants	\$444,468	\$481,507	\$473,526
Earned Revenues	\$126,602	\$224,124	\$201,288
Ontario Arts Foundation Endowment	\$14,529	\$12,010	\$12,067
	\$1,457,342	\$1,077,417	\$1,036,958
EXPENSES			
Artistic			
Artistic professional fees	\$229,845	\$296,756	\$303,813
Programming	\$82,598	\$104,895	\$92,390
Production and technical salaries and fees	\$49,497	\$135,505	\$60,572
Artistic salaries	\$76,304	\$70,302	\$70,518
Royalties	\$6,640	\$2,686	\$3,421
Administration			
Salaries, benefits and fees	\$111,539	\$120,817	\$104,742
Office and general	\$74,881	\$86,068	\$83,460
Marketing and communications	\$98,590	\$129,188	\$145,599
Facility	\$72,106	\$61,664	\$54,975
Fundraising	\$82,682	\$61,230	\$101,575
Amortization	\$9,421	\$4,627	\$2,313
	\$1,186,169	\$1,072,738	\$1,023,378
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	\$271,173	\$4,679	\$13,580
DEFICIT - BEGINNING OF YEAR	\$ (20,260)	\$ (24,939)	\$ (38,519)
DEFICIT - END OF YEAR	\$250,913	\$ (20,260)	\$ (24,939)

HEARTFELT THANKS

TO OUR GENEROUS SUPPORTERS

CORPORATE



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du Canada Canada Council
for the Arts



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July 1, 2019 - June 30, 2020

\$5,000 +

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Denton Creighton and
Kris Vikmanis
Ernest Balmer and
Barb Parsons
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Hutcheon

\$2,500-\$5,000

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\$1,000-\$2,500

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Wilma Spence

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Paula Nieuwstraten
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Jini Stolk
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Kathleen McMorrow
Kimberly Barber
Larissa Eisenstein
Laurence Packer
Leslie Allt
Robert Dick
Sally Holton
Spencer Cripps
Sue Mortimer
Ted Dawson
Terence Crowley
Tom Kelly and
Marsha Groves
Trixie Postoff
Ulrich Menzefricke
Wayne Strongman

\$100-\$250

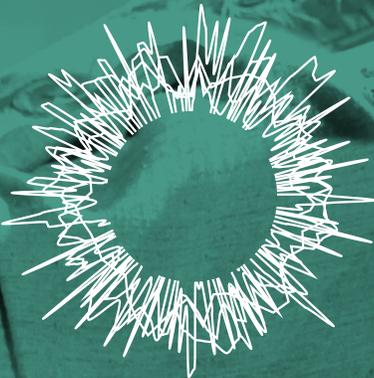
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Alex Poch-Goldin
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Kate Applin
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Kelly Hill

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Peter Hobbs
Rebecca Cuddy
Renata Colwell
Ryan Downey
Sean Guist
Shannon Kuiack
Shelley Maclean
Steve Munro
Teri Dunn
Tola Ajao
William and Nancy Whitla
William Terry
Yang Sui
Yes Vanstone
Zoe Clarke



TAPESTRY OPERA

#316-9 Trinity Street
The Distillery Historic District
Toronto, ON M5A 3C4

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