

TAPESTRY
OPERA



Tapestry Opera

Annual Report 2024–2025

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Tapestry Opera

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Message from the Board

Dear friends and supporters,

The past year was transformative for Tapestry Opera, as we, together with Nightwood Theatre, moved into our new home at 877 Yonge Street. The Nancy & Ed Jackman Performance Centre is a state-of-the-art black box theatre with flexible configurations; full lighting and sound equipment; and extra space for offices, rehearsals, and supporting amenities.

We are excited to have developed this centrally located theatre at a very reasonable cost, as it will provide a much-needed space in which to nurture Toronto's performing arts community. Our Staff and Board made extensive efforts to engage with the local community and the response has been overwhelmingly positive and supportive—we have truly found our home.

Given this activity, we decided to reprise our award-winning *Jaqueline* to conserve resources while providing an opportunity for new audiences to experience this remarkable opera. Similarly, the opening at our new home was a remount of *Sanctuary Song*, which was first performed many years ago and is suitable for all ages and audiences regardless of their familiarity with opera— a perfect introduction to the community. Tapestry also continued to manage the Women in Musical Leadership (WML) program in conjunction with our partner organizations. The Masterclass performance with the Toronto Symphony Orchestra was enthusiastically received, which augurs well for the program's purpose and future. We concluded our mainstage productions with *Queen of the Night Communion* at the Metropolitan United Church as part of the annual Luminato Festival. This melange of various opera songs and arias was emphatically accompanied by the massive sound of the church's organ, which crowned a vital year for Tapestry Opera.

It has been a great privilege to serve as Board Chair for the past nine years. The commitment, talent, and energy of our staff has been incredible—especially given the circumstances the performing arts have faced in the recent past.

Tapestry Opera is well-positioned to continue to lead the further development of the genre. We have expanded audiences and created many memorable new works.

Thank you for your participation and support.



Brian Dawson

Chair, Board of Directors

Message from the Directors

This 45th anniversary season has been one of the most transformative in Tapestry Opera's history. While it offered us a chance to celebrate the legacy of groundbreaking productions such as *Jacqueline*—now being seen in California, Oregon, and soon in British Columbia—it also marked the beginning of an entirely new era for the company. The opening of our new home at 877 Yonge Street, the Nancy and Ed Jackman Performance Centre, stands as one of Tapestry's most significant achievements to date.

This remarkable milestone was made possible through the dedication and generosity of so many. Our extraordinary Staff and Board have guided Tapestry with care and commitment through a period of rapid growth. Our audiences and community supporters stepped forward with personal generosity that made this new theatre and rehearsal facility a reality. We offer our heartfelt thanks to everyone who contributed, including a special acknowledgement to Councillor Diane Saxe for stewarding the City of Toronto's contribution to the project, and to the ABCRA and John Caliendo for their leadership and for making the recommendation that helped bring the City's support forward.

Partnership has been one of the defining strengths of recent years. Our deep collaboration with Nightwood Theatre—with Andrea Donaldson and Naz Afsahi in particular—has shown how much more can be accomplished when organizations work together. The successes of this season stand as a testament to the power of community: companies partnering with one another, artists joining forces, and the city itself supporting shared artistic ambition. As we look ahead, these relationships will be essential to building a vibrant future for new opera, for the national expansion of Women in Musical Leadership, and for the growth of a multi-purpose arts facility that is already serving creators and audiences just north of the downtown core.

We were also thrilled this year to collaborate with Olivia Ansel, the new Artistic Director of the Luminato Festival, on *Queen of the Night Communion*. Together with conductor and arranger Kathleen Allan, we created a work that cast some of the largest shadows the Luminati has ever seen, bringing together exciting new talent with the impressive building and organ of Metropolitan United Church.

We want to offer a special note of gratitude to Brian Dawson, our Board Chair, as this marks his final full season in the role. Brian has guided Tapestry through a period of unprecedented growth, including the realization of our new facility. No executive can claim credit for the achievements of a company on their own. True success requires leadership at every level, and without Brian's steady vision and unwavering commitment, we simply would not be where we are today.

This year, we also reached a major milestone in meeting our fundraising goals for the new space, including establishing a reserve that allows us to move forward with clarity of mission and purpose. This reserve ensures that we can continue to provide affordable space to the performing arts community and maintain stable, reliable access to our facility for opera, theatre, and interdisciplinary performance.

As we step into this new era, we are filled with gratitude and optimism. Tapestry is poised to deepen its impact on Toronto's performing arts scene, increase our artistic offerings each year, and to help shape national conversations about creation, leadership, and the future of opera in Canada.



Michael Hidetoshi Mori
General Director



Jaime Martino
Executive Director

Productions



Box Concerts

August 17–September 10, 2024

Live Outdoor Concerts in Toronto

A Tapestry Opera production

“Bringing the good word of opera, music theatre, art song, and Neopolitan barn burners to the GTA with the best voices in town.”

—BENTON ROARK, BOX CONCERTS
PRODUCTION COORDINATOR

Our fifth season of *Box Concerts* came to a close in September, and it was another successful year! *Box Concerts* is our free, mobile, one-person stage that brings opera to neighbourhoods and long-term care homes in Toronto. This summer was an especially busy one for our singers. Natalya Gennadi dubbed audience members honorary Valkaries, Benton and Keith Klassen fine-tuned their comedy routine (and set the record for fastest set-up and take-down), Mishael Eusebio reconnected with a long-lost acquaintance, and Alex Hetherington ended each show—11 in total!—with *Somewhere Over the Rainbow*. We shared opera with over 1500 audience members this summer.

Alcia Ault, Natalya Genadi, Alex Hetherington, Mishael Eusebio | Performers

Tristan Zaba | Production Coordinator

Benton Roark | Production Coordinator

Rachel Forbes | Set, Props, Costumer Designer



Jacqueline

February 20–23, 2025
Betty Oliphant Theatre, Toronto
A Tapestry Opera production

**“It’s impossible to overstate
the privilege to witness
the performances from
Breckenridge and Haimovitz.”**

—JANE FORNER FOR OPERA CANADA

Fresh off a hugely successful run at West Edge Opera in San Francisco, *Jacqueline* returned to the Betty Oliphant Theatre exactly five years to the day after the world premiere in 2020.

Brought to life again by two contemporary virtuosos, celebrated soprano Marnie Breckenridge plays Jacqueline, and former du Pré protégé and world-renowned cellist Matt Haimovitz plays her constant companion, her cello.

Camellia Koo | Set & Costume Designer

Bonnie Beecher | Lighting Designer

Benton Roark | Sound Engineer

Natassia Brunato | Wig and Wardrobe Coordinator

Annasofie 诗慧 Jakobsen | Production Manager

Tamara Vuckovic | Stage Manager

Camille Rogers | Surtitlist

Marnie Breckenridge | Soprano

Matt Haimovitz | Cello

Nancy & Ed Jackman Performance Centre Opening

March 17, 2025

We opened a Venue! Tapestry Opera and Nightwood Theatre built a new home and collaborative space for the performing arts, and now it's official—the Nancy & Ed Jackman Performance Centre at 877 Yonge Street is open.

After being forced to leave a community built from the ground up, the companies embarked on a bold new chapter. As we did in the Distillery District, we created a new vibrant arts community through an innovative partnership with the affordable housing organization St. Clare's. Just north of Yonge and Bloor, the new facility is a bold step towards establishing the centre of Toronto as the next great destination for artists and audiences and as an inspired space designed by Hilditch Architects to create new, vital Canadian works.

While Toronto experiences a drought of arts venues, Tapestry and Nightwood have created a stable and exciting new arts complex in the heart of Toronto, close to public transit access. We can't wait to show you around!

L-R: JAIME MARTINO, MICHAEL HIDETOSHI MORI, ANDREA DONALDSON, NAZ AFSAHI-LEBLANC | PHOTO BY DAHLIA KATZ





PHOTO BY BRIAN MEDINA

Launch Concert

March 22, 2025

Nancy & Ed Jackman Performance Centre

We launched our new venue and concert series, featuring some of our best friends showcasing extraordinary talent, accompanied by our Bösendorfer Concert Grand Imperial grand piano. The repertoire featured some of the cast's favourite pieces from *Is That All There Is?* by Jerry Leiber to *Requiescat* by Colin Eatock. The concert series celebrated and welcomed our new neighbours and neighbourhood.

Thank you to the City of Toronto, Councillor Dianne Saxe, and the ABC Residents' Association for their instrumental and invaluable support in creating the Nancy & Ed Jackman Performance Centre.

Midori Marsh | Soprano

Reilly Nelson | Soprano

Korin Thomas-Smith | Baritone

Keith Klassen | Tenor

Stéphane Mayer | Piano



“Unbelievable in every possible way! Congratulations to Kelly, Monica, Naomi, and all who have worked so hard to make this a triumph.”

—AUDIENCE MEMBER

2025 WML Masterclass

April 23, 2025

Roy Thomson Hall

CLOCKWISE FROM TOP LEFT: MICHAEL HI-
DETOSHI MORI, JAIME MARTINO, KELLY LIN,
NAOMI WOO, MONICA CHEN
PHOTO BY ALAN CABRAL /
TORONTO SYMPHONY ORCHESTRA

We celebrated three of our conductors at our annual masterclass with the Toronto Symphony Orchestra and TSO Music Director Gustavo Gimeno. Conductors Naomi Woo, Monica Chen, and Kelly Lin showed off their skills, leading the full symphony through an open rehearsal of movements from Tchaikovsky Symphony no. 6, Mendelssohn Symphony no. 3, and Beethoven Symphony no. 4. Audience members had the rare opportunity to see behind the scenes as these emerging leaders worked with symphony musicians and Maestro Gimeno.

New this year, each conductor led a different symphony and had more time on stage, allowing them to dig into the music, showcase their strengths, and spend more time with Maestro Gimeno.

Naomi Woo | Conductor

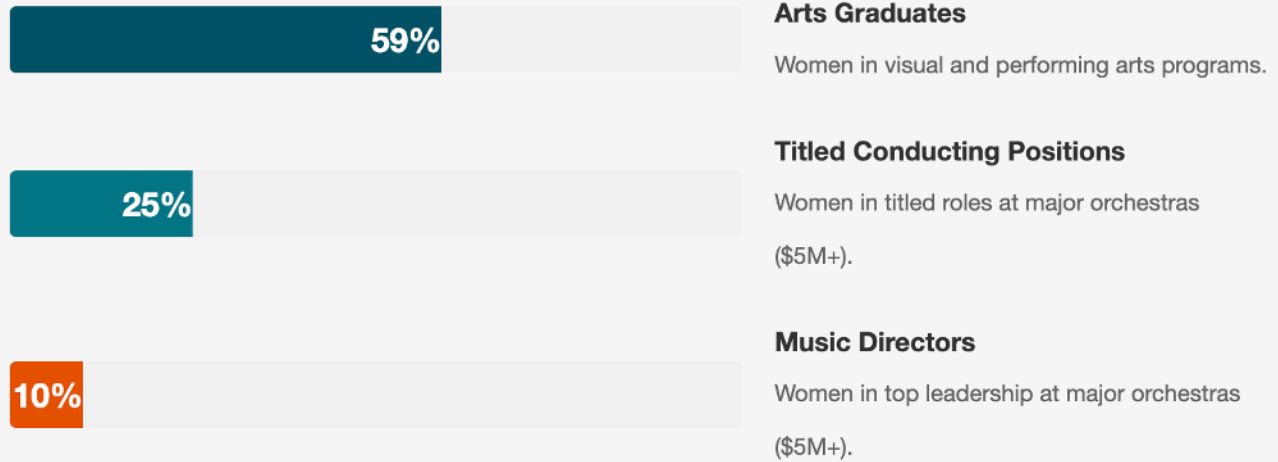
Kelly Lin | Conductor

Monica Chen | Conductor

Gustavo Gimeno | Maestro

THE LEADERSHIP GAP IN CANADIAN ORCHESTRAS

A visual look at the drop in representation from graduation to the podium.



**In smaller orchestras (\$500k+), women hold 20% of titled positions and 17% of Music Director roles.*

WML CONDUCTORS IN MOTION:

THE REACH

111,240

Kilometers traveled to podiums across the country.

THE GROWTH

1,045

Total hours of professional mentorship & experience.

THE PRESENCE

190

Direct hours on the podium leading the ensemble.



MIDORI MARSH, ELVINA RAHARJA | PHOTO BY DAHLIA KATZ

Sanctuary Song

May 9–May 25, 2025

Nancy & Ed Jackman Performance Centre

Abigail Richardson-Schulte | Composer

Marjorie Chan 陳以珣 | Librettist

Michael Hidetoshi Mori | Director

Gregory Oh | Music Director

Tapestry Opera's first mainstage performance at our new Nancy & Ed Jackman Performance Centre, *Sanctuary Song*, transformed the venue into the wilds of Sumatra, a circus tent with fresh popcorn and a magic show, a zoo, and, ultimately, an elephant sanctuary.

Based on a true story, *Sanctuary Song* explores the story of Sydney, an elephant whose remarkable journey culminates in her release into a sanctuary.

Written by the award-winning team of librettist **Marjorie Chan** 陳以珣 and composer **Abigail Richardson-Schulte**, *Sanctuary Song* is a story for audiences of all ages that uncovers powerful truths in the life of a remarkably resilient elephant. Directed by **Michael Hidetoshi Mori**, with Music Direction by **Gregory Oh**, and featuring original choreography by **Aria Evans**, audiences enter a circus and leave with the song of elephants in their ear.

Creative Team

Aria Evans | Choreographer

Rebecca Cuddy | Assistant Director

Kelly Lin | Assistant Conductor

Jung-Hye Kim | Set & Costume Designer

Bonnie Beecher | Lighting Designer

Cast

Midori Marsh | Sydney

Alvin Crawford | James

Courtenay Stevens | Hunter, Circus Owner,
Zoo Worker

Elvina Raharja | Penny, Girl

Musicians

Aysel Taghi-Zada | Violin, Steward

Talisa Blackman | Piano

Ryan Scott | Percussion

Hoi Tong Keung | Percussion

Production Team

Remington North | Production Manager

Hailey Tan | Associate Production Manager

Myra A. Malley | Stage Manager

Angela Mae Bago | Assistant Stage Manager

Perseus Rebelo | Head of Wardrobe

Talisa Blackman | Répétiteur

Mabel Wonnacott | Surtitlist

Camille Rogers | Surtitlist

David Christo | Production Assistant/
Set Supervisor

Kate Ingman | Scenic Carpenter/
Set Supervisor

Peter Velocci | Scenic Carpenter

Martin Zinko | Scenic Carpenter

Clare Padgett | Head Scenic Artist

Deanna Morrison | Scenic Artist

Emma Burnett | Scenic Painter

Vivian Ly | Scenic Painter

House Team

Pip Bradford | Director of Facilities
& Production

Emily Ledjenac | House Technician

Nathan Akamba | Crew

Sebastian Cattrysse | Crew

Sebastian Chow | Crew

Kate Ingman | Crew

Rowan Jones | Crew

Julie M. Li | Crew

Chin Palipane | Crew

Stephanie Taylor | Crew

Rian Tran | Crew

**“The show was
incredibly beautiful.
I’ve been thinking
about it all day and
hope to come back
to see it again!”**

–AUDIENCE MEMBER

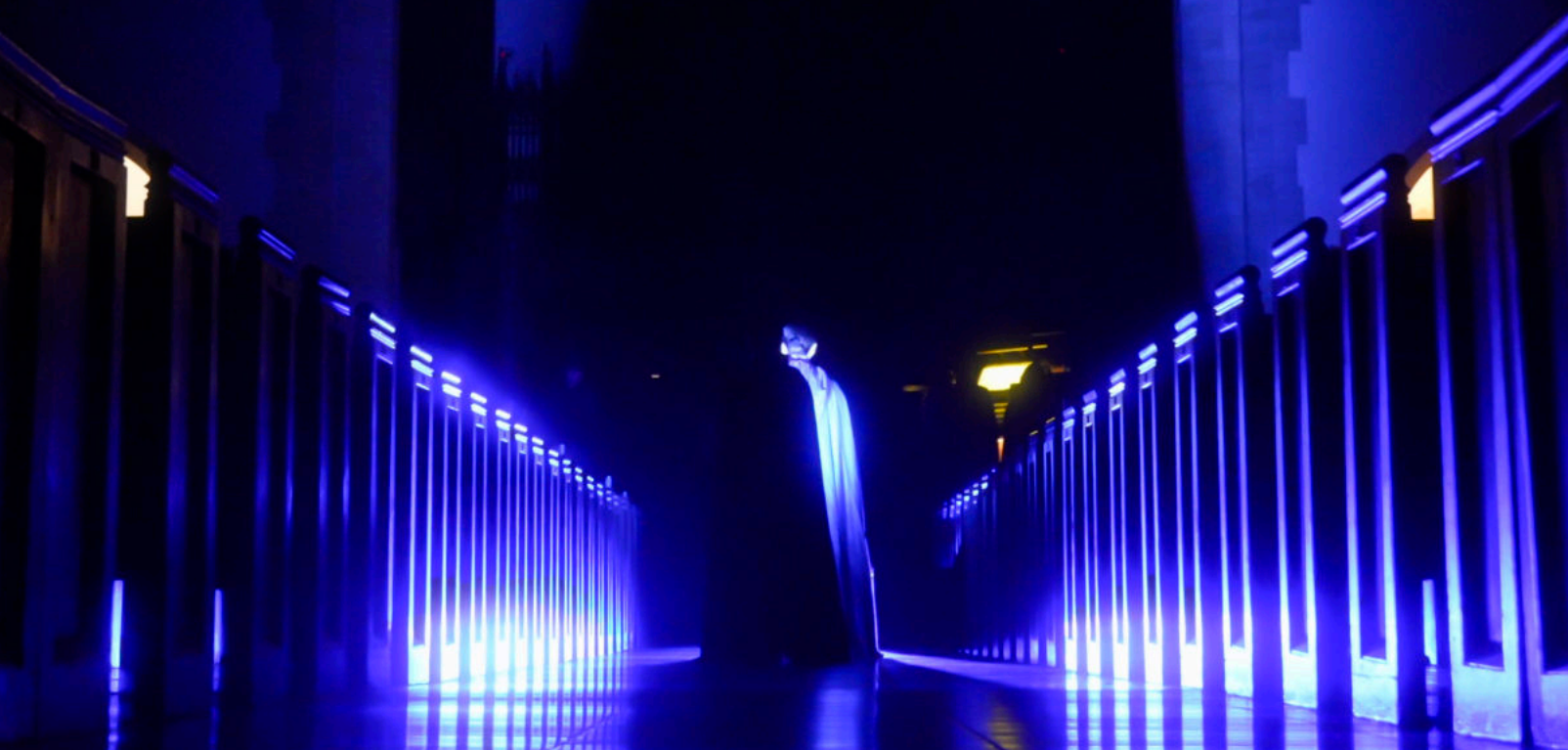


PHOTO BY MILES ESPADON

Queen of the Night Communion

June 6 & 7, 2025

Metropolitan United Church

Director Michael Hidetoshi Mori transformed the historic Metropolitan United Church into an immersive realm where the Queen of the Night presided over a secret society, celebrating a thrilling blend of music that spans centuries. Whether you're an opera aficionado or a complete newcomer, this unique production was an unforgettable night of visual and musical wonder (and a lot of creepy whispering from the shadows).

Presented by Luminato Festival and co-produced with Tapestry Opera. Supported by the Canada Council for the Arts. With Assistance from Denton Creighton and Kristine Vikmanis.

Michael Hidetoshi Mori | Director

Hyejin Kwon | Piano

Dr. Jonathan Oldengarm | Organ

Kathleen Allan
Krisztina Szabó
Alex Hetherington
McKenzie Warriner
Ryan Downey
Mishael Eusebio
Alexander Hajek
Justin Welsh



“It was one of the best things I’ve seen in Toronto since I moved here. It was a super interesting program, beautifully performed.”

—AUDIENCE MEMBER

QUEEN HEZUMURYANGO, JORELL WILLIAMS | PHOTO BY ERIC FORGET PHOTOGRAPHY

Obsidian in Concert

June 14, 2025

Nancy & Ed Jackman Performance Centre

Kanika Ambrose (*Of the Sea*), baritone **Jorell Williams** (*Of the Sea*), **Queen Hezumuryango** and **Talisa Blackman** (*Sanctuary Song*), took us on a musical journey that honoured Black creators, composers, and performers who have shaped opera’s past and are defining its future.

Featuring powerful selections from operatic history alongside contemporary works by visionary Black artists, this was more than just a concert—it was a celebration, a reclamation, and an inspiring showcase of Black excellence on the opera stage.

Kanika Ambrose | Co-Curator, Co-Host

Jorell Williams | Co-Curator, Co-Host, Singer, Piano

Queen Hezumuryango | Singer

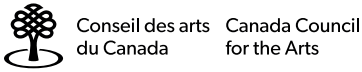
Talisa Blackman | Piano

Statement of Operations 2024–2025

Year Ended June 30, 2025

	2025	2024
Revenues		
Fundraising	581,401	539,080
Grants	447,787	458,237
Earned and other	194,937	203,159
Ontario Arts Foundation Endowment	56,985	52,331
Amortization of deferred capital contributions	28,107	1,917
	1,309,217	1,254,724
Expenses		
Artistic		
Programming	298,621	385,175
Artistic salaries	172,319	148,869
Artistic professional fees	185,575	141,542
Production and technical salaries and fees	63,461	54,053
Royalties	9,508	6,554
Administration		
Salaries, benefits and fees	114,260	92,972
Office and general	82,630	85,335
Fundraising and donations	162,167	165,371
Marketing and communications	119,020	100,817
Professional fees	25,100	23,900
Facility	43,690	19,009
Amortization of capital assets	20,473	4,402
	1,296,824	1,227,999
Excess (Deficiency) Of Revenues		
Over expenses before the undernoted item	12,393	26,725

Thank You Funders!



**ABC RESIDENTS
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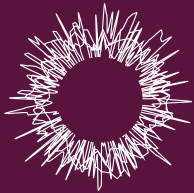
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