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2024/25 SEASON Presented by BMO 

The **ELIXIR**
of **LOVE**

DONIZETTI

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Message from the Chair, Board of Trustees

On behalf of Manitoba Opera, I am delighted to welcome you to this evening's performance of *The Elixir of Love*. It is truly an honor to share this timeless masterpiece by Gaetano Donizetti with you. As you settle into this whimsical world of romance, comedy, and love's surprising turns, we hope you savor every moment of this delightful production. Our artists and creative teams have lovingly worked to bring this lively and heartwarming tale to life, and it is a joy to have you with us tonight.

The Elixir of Love is a story about love, hope, and the desire to believe in something greater than oneself. At its core, this opera is about the transformative power of love – how it can make us act foolishly, yet also inspire us to be our best selves. In today's world of uncertainty, its themes of connection, understanding, and love as a force for change are as relevant as ever, reminding us to remain hopeful, kind, and courageous.

I would like to extend our deepest gratitude to you, our donors and patrons. Your unwavering support is the lifeblood of Manitoba Opera. Every note sung, every set built, and every story told on stage is made possible because of your generosity and commitment to the arts. It is through your continued contributions that we can bring the magic of opera to life for audiences of all ages, ensuring that this beautiful art form remains vibrant and accessible for generations to come.



Tonight, we also express heartfelt thanks to our outgoing board members Daniela Ignat, Maria Mitousis, and Lori Yorke. Your dedication and contributions have been invaluable to our company's success. At the same time, we are thrilled to welcome our new board members: Paul Bruch-Wiens, Luisa Matheson, Andrea McLandress, and Dr. Bill Pope. We look forward to your leadership and fresh perspectives as we continue to grow and enrich Manitoba Opera's future.

Finally, on behalf of the board, staff, donors, and patrons of Manitoba Opera, I also extend my sincerest gratitude to BMO for their steadfast support as our Season Presenting Sponsor.

As we sip of the elixir tonight, let us toast to you, our beloved audience. Thank you for being here with us, for celebrating the magic of opera, and for supporting the arts in our community. Here's to many more wonderful evenings together!

With warm regards,
Judith Chambers

Great opera lives here.



Nikki Einfeld (Adina) and
Gregory Dahl (Belcore) in
Manitoba Opera's production of
The Elixir of Love,
April 2005. Photo - R. Tinker

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Message from the General Director & CEO

This evening you will experience one of the more than 70 operas written by Gaetano Donizetti in a dizzying creative life. Master craftsman of opera for sure, but in several, perhaps in *L'Elisir d'Amore* above all, a genius of melody. And Donizetti was noted for working quickly, *Elisir* took mere weeks to complete.

If there is a supreme romantic comedy in the art of opera, or “rom com” as it is popularly called today, then *The Elixir of Love* is it. Certainly, the opera is in the bel canto (beautiful singing) tradition of the early part of the 19th century, but already by its 1832 premiere in Milan, the idea of the romantic trope of the arguing, seemingly incompatible, but finally joyful couple in comedy was becoming popular in opera.

Elisir offers realistic characters, even if a few, like the boasting sergeant and quack doctor, come from commedia dell'arte. Then there is the socially unequal Adina and Nemorino who overcome their differences with true love. No wonder that *The Elixir of Love* was a hit on its first night and remains so. A look at one of the reviews tells us why. The Milanese critic noted its “emotions are handled with musical passion...It reveals a great master at work” and the vocal writing was “lively...brilliant...impassioned.” Donizetti’s old music professor, a contemporary of Beethoven, Johann Mayr, gave his student praise for creating a work full of “joy and happiness.”



Its best-known aria, “Una furtiva lagrima” (A furtive tear), among the most famous and difficult for any tenor, almost didn’t make into the score since it was argued it held up the action, but Donizetti rightly insisted on it. In such a fast-moving story that’s down to earth yet a touch fantastical, we the audience, need a reflective, beautiful moment to make us take a breath before the inevitable and desired happy ending.

Charles Osborne in his study of the operas of Donizetti and Rossini thought that *The Elixir of Love* was one opera he wished had a sequel. As we know, rom coms do in film and television. What, Osborne wondered, would happen to Adina and Nemorino after their marriage? There’s never really a happily ever after, but who knows? The nerdy, lovesick farmer and the impulsive, cultivated young woman might just make a happy pair. Donizetti’s great music will convince you that they will.

Larry Desrochers

**Bravo to the
Manitoba Opera team
for bringing the magic,
power and joy of opera to
Manitoban audiences!**

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Perspectives

A Little Touch of Melancholy

by Rory Runnells



It's not a new observation among opera fans concerning Gaetano Donizetti:

Why is there always a note of sadness, melancholy really, in his comic operas?

Yes, comedy is “serious” even while it invokes laughter. But the seriousness, though it may not last long, usually doesn't invoke the aching feeling which haunts his arguably most beautiful work *L'Elisir d'Amore*.

The aria, “Una furtiva lagrima”, sung by Nemorino, the opera's gawky, innocent hero shows this. We hear a bassoon which reaches deep into Nemorino's heart, giving us the melody of the aria. The bassoon isn't often a solo instrument, but unlike the wintry feel of the clarinet or English horn, it is precise to this aria and pierces us.

This aria however, isn't the hero's only moment. We hear at the end of the first act a plea from Nemorino to Adina not to marry the boastful Sergeant Belcore. Usually at this point in a romantic comedy the complications of the plot would evoke anger, surprise, and confusion. In *Elixir* we stop for Nemorino's almost sorrowful plea, although we expect that he would be more upset in a comedic blustery way, at what has happened.

Adina has her moments too. Her passive-aggressive, high-handed way of dealing with Nemorino is shattered when she realizes that true love, despite their different social positions, is in her heart. Her duet with the quack doctor and her aria to Nemorino when she finally admits her love, also have their throat-catching moments of sadness.

What is this sadness which peeks through? It is *our* sadness, the moments which creep up and give us pause before we move on. Nemorino hopes the furtive tear – a hidden emotion suddenly manifest – means there is love ready to blossom. Perhaps that's what we hope for as well, a sudden unexpected feeling coming to us.

In his operas, comic and serious, Donizetti freezes the action to reach our hearts. Sentiment, a genuine considered emotion, and not the simplicity of sentimentality, is Donizetti at his best. In *Elixir* we have it in these moments of sadness. It is perhaps ordinary, simple, human – our inner melancholy transformed into beautiful music.

Rory Runnells was 34 years as the Executive Director of the Manitoba Association of Playwrights.

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THE COMPOSER

Gaetano Donizetti (1797 – 1848)



Born in Bergamo, Italy, to a poor family with no musical influence, Gaetano Donizetti rose to become one of the principal Italian opera composers and played an invaluable role in the development of Italian opera.

Throughout his lifetime, he composed more than 70 operas and also wrote songs, chamber and piano music, and church music. The composer is perhaps best known to today's audiences for operas including *Lucia di Lammermoor*, *La Fille du Régiment*, *Don Pasquale*, and *The Elixir of Love*. His first opera, *Enrico, Conte di Borgogna*, had a successful premiere in 1818, but it was *Anna Bolena* in 1830 when Donizetti had reached his artistic maturity, that his international reputation was established. His last opera, *Don Sébastien*, staged in 1843, has been a favourite with operatic tenors for years.

Although Donizetti was a quick and prolific composer, his extreme haste in composing has left some critics suggesting that his work suffered as a result. Regardless, his melodic genius and bouncy good spirits are always in evidence.

While his professional life was quite successful, his personal life was filled with tragedy. None of his three children survived more than a few days after birth, and his beloved wife, Virginia, died tragically in 1837 at the age of 29 from cholera. His parents had both died the year earlier. It was a blow from which Donizetti never recovered. Donizetti himself suffered from cerebro-spinal syphilis. Over the years, he battled bouts of depression and mental illness, and in 1845 a stroke left him completely paralyzed. He died three years later at just 51 years of age.

THE LIBRETTIST

Felice Romani (1788 – 1865)



Born in Genoa, Italy, Felice Romani was a famous librettist in his day. Although he studied law to make his family happy, his passion was literature, and he eventually became the librettist for La Scala, the renowned Milan opera house. He also worked with composers including Vincenzo Bellini, Gioachino Rossini, and Giuseppe Verdi, all great bel canto opera composers.

Romani's libretto for *The Elixir of Love* was adapted from the work of another libretto for the opera *Le philtre* by librettist Eugene Scribe. There were no copyrights in those days, and it was standard procedure for writers and composers to borrow from the work of others.

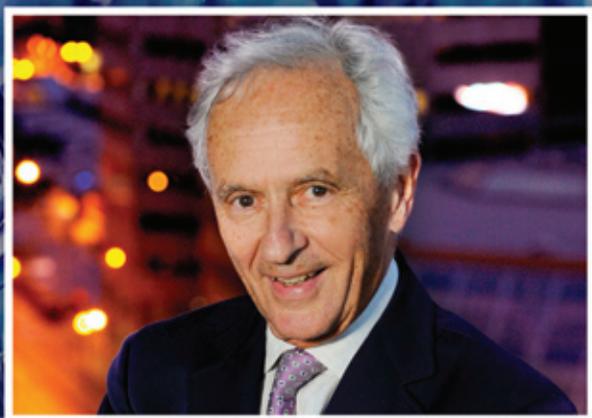
Despite the frequent adaptation of other works, Romani set himself high standards and insisted on making the words as important as the music.

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Synopsis | *The Elixir of Love*

FIRST PERFORMANCE: Teatro della Canobbiana, Milan, May 12, 1875

TIME: The 1950s | **PLACE:** A remote Italian village | **LANGUAGE:** Italian

ACT I

In a sleepy Italian village popular with tourists who visit to see “remote Italian life,” a group of tourists arrive, led by their sophisticated guide, Adina. The villager Nemorino is hopelessly in love with Adina and when he hears her tell the story of Tristan and Isolde, he is convinced a magic potion will help him gain the tour guide’s affections. Sgt. Belcore arrives and flirts with Adina, even asking for her hand in marriage. She rejects Belcore’s advances, saying she cannot be won that easily. When they are alone, Nemorino declares his love for her. Adina is too proud to encourage this unsophisticated villager and advises him to find someone else to love.

The mysterious Dr. Dulcamara arrives. Claiming to offer a miraculous cure for every ill, he sells his wares to both tourists and villagers. Nemorino asks Dulcamara if he stocks Isolde’s love potion. Seizing a chance to make some easy money, Dulcamara instantly produces his ‘elixir of love’ in reality, a bottle of cheap wine. Dulcamara warns Nemorino that the elixir will not take effect for 24 hours. By the time Nemorino discovers his deception, Dulcamara plans to have left the village.

Nemorino consumes the entire bottle and quickly becomes more confident. Seeing Adina, he delights in ignoring her. Confused and annoyed by Nemorino’s indifference, Adina impulsively agrees to marry Belcore the next week. Nemorino laughs, believing that the next day she will love him. He taunts Belcore which infuriates Adina more. Suddenly, Belcore’s troops arrive with orders to return to duty. Belcore suggests moving the wedding to that evening. Still annoyed at Nemorino, Adina spontaneously agrees. Nemorino is horrified; by the time the elixir works its magic, Adina will already be married. He pleads with her to wait one more day. She stubbornly refuses, wanting revenge for his forgetting her so easily. Everyone celebrates the engagement while Nemorino frantically looks for Dulcamara.

ACT II

The pre-wedding party is in full swing. Dulcamara invites Adina to sing a duet. Adina is distracted, however, because Nemorino is absent. The notary arrives, and Belcore hurries Adina to the wedding ceremony.

Nemorino despairs at the prospect of losing Adina, begging Dr. Dulcamara for another dose of the love potion. The doctor says he will happily oblige – in return for cash. The penniless Nemorino is easy prey for his rival Belcore, who offers him money to enlist. Nemorino agrees, confident he will at least have Adina’s love for one day.

Meanwhile, Giannetta spreads the news that Nemorino’s rich uncle has died, making Nemorino a millionaire. Nemorino arrives with his second bottle of elixir (wine!) and is astonished that women suddenly adore him. He is convinced the elixir must be working. Dulcamara, too, starts to believe in the power of his own potion. Adina tries to get Nemorino’s attention. Nemorino is delighted that she now desires him and decides to let her suffer for a little while longer. He leaves, pursued by Giannetta and the women.

Adina realizes her foolishness and finally acknowledges her feelings for him. She resolves to win him back.

Nemorino, alone, recalls a furtive tear he had seen in Adina’s eye. Although he may die a soldier, he now knows she loves him. Adina returns, having repaid Belcore the recruitment fee, releasing Nemorino from the army. She finally confesses her love to him. Nemorino can hardly believe his ears. Both celebrate their love.

When they learn of the inheritance, Dr. Dulcamara credits his powerful potion. As everyone celebrates, Dulcamara leaves to sell his magic elixir to the next group of gullible customers.



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L'Elisir d'Amore *(The Elixir of Love)*

AN OPERA IN TWO ACTS

Music by Gaetano Donizetti

Libretto by Felice Romani

Based on the French comedy *Le Philtre*

Conductor Tyrone Paterson

Director Ann Hodges

PRINCIPAL CAST

(in order of vocal appearance)

GIANNETTA, a friend of Adina KAREN SANTOS

ADINA, a successful young woman ANDRIANA CHUCHMAN

NEMORINO, a less-than-successful young fellow JONAH HOSKINS

SGT. BELCORE, a soldier JORELL WILLIAMS

DR. DULCAMARA, a snake oil salesman PETER MCGILLIVRAY

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There will be one 20-minute intermission.

Latecomers will not be seated until an appropriate break in the program. The use of cameras and recording devices is strictly forbidden. Please turn off paging devices, cell phones, and alarm watches. Cast subject to change.

Manitoba Opera is a professional company operating within the jurisdiction of Canadian Actors' Equity Association.

Principal Artists appear with the generous support of Michael Nesbitt.

The Artists

Listed in Order of Vocal Appearance
* Manitoba Opera debut



Ann Hodges Director

Ann Hodges directs operas, plays, and musicals across Canada, and proudly calls Winnipeg home. She recently made her international

debut directing *L'Elisir d'Amore* at Weiwuying, Kaohsiung, Taiwan.

Selected credits include *Werther*, *La Fille du Régiment*, *Die Fledermaus*, *L'Elisir d'Amore* (Manitoba Opera); *Yaga, August: Osage County*, *Top Girls* (Royal Manitoba Theatre Centre); *Blackout*, *Grey Gardens* (Musical Stage Company); *Birds and the Bees*, *Butcher, Decembar Man* (Prairie Theatre Exchange); *Once* (Citadel); *Mary Poppins* (2013), *Little Mermaid* (2014), *Mamma Mia!* (Rainbow Stage); *Idomeneo* (Pacific Opera); and *Naomi's Road* (Vancouver Opera).

Ann is a graduate of the National Theatre School.

Next: *Waitress* at RMT. Ann dedicates this production to the late stage director Michael Cavanagh, whose mentorship and guidance was such an integral part of her opera career. Thank you, Michael.



Tyrone Paterson Conductor

Canadian conductor Tyrone Paterson has served as Manitoba Opera's (MO) Music Advisor and Principal Conductor since 2005.

He has led numerous performances throughout Europe, the US, Asia, and with the majority of Canada's opera companies.

Highlights include *Otello* (Germany); *Rigoletto* (Montreal); *Cavalleria Rusticana/Pagliacci* (Edmonton); *Don Giovanni* (Hawaii); *Medea* (Il Teatro Greco, Italy); *Fidelio* (MO); *Manon* (Calgary); *Salome* (MO), *Turandot* (Vancouver); *Eugene Onegin* (Ottawa); *Lucia di Lammermoor* (Carolina); *Aida* (Nashville); *Prince Igor* (National Theater of Moravia-Silesia); *La Traviata* and *Rigoletto* (Romania); *Tosca* (Austria); *Jenufa* (Hukvaldy Festival); *Blue Beard's Castle* (Czech Republic); *The Magic Flute* (Beijing); *Susannah* (MO); and concerts in San Remo (Italy) and Opera Cracow (Poland).

He previously served as Principal Conductor/Artistic Director for Opera Lyra Ottawa and as Resident Conductor for Calgary Opera. He is a founding member of a small jazz ensemble, Second Act Combo.



Karen Santos* Giannetta

Hailed for her "rich, velvety voice" (*Schmopera*), Karen Santos is a versatile soprano and visual artist. She is quickly establishing herself

as a singing-actress after appearing in lead roles such as Rose (*At the Statue of Venus*) with Little Opera Company and Rosina (*The Marriage of Figaro*) with Manitoba Underground Opera.

Other highlights include Belinda/Anna (*Dido & Aeneas*) with Manitoba Underground Opera, Susanna (*Le Nozze di Figaro*) with the Manhattan Opera Studio, and Micaëla (*Carmen*) with Festival de Ópera en Oaxaca, Mexico.

Born and raised in Mexico City, Karen is now based in Winnipeg after completing her Master of Music in Opera Performance at the University of Manitoba.



Jonah Hoskins* Nemorino

In the 2024/25 season, American tenor Jonah Hoskins makes his highly anticipated Bayerische Staatsoper debut as Don Ramiro in Rossini's

La Cenerentola. He returns to Semperoper Dresden as Almaviva in *Il barbiere di Siviglia*, a role he also brings to the Glyndebourne Festival. He sings Ernesto in *Don Pasquale* at the Mondavi Center under the auspices of Festival Napa Valley and will also be singing the role of Nemorino with Florida Grand Opera.

On the concert stage, Mr. Hoskins is heard as tenor soloist in Mozart's *Requiem* alongside soprano Hanna-Elisabeth Müller and the Camerata Salzburg, led by Dame Jane Glover. He also joins the annual New Year's concert of the Sächsische Staatskapelle Dresden, starring with soprano Fatma Said and under the baton of Karina Canellakis.

The Artists



Andriana Chuchman **Adina**

Winnipeg-born soprano Andriana Chuchman is acclaimed for her “full, sure, glorious sound you wanted to sink into” (*The Washington Post*).

This season, she returns to San Diego Opera as Violetta in *La Traviata* and debuts at Vancouver Opera as Tina in Jonathan Dove’s *Flight*.

Andriana’s illustrious career includes performances with many prestigious companies including the Metropolitan Opera: Adina (debut), Miranda (*Enchanted Island*), Gretel (*Hansel and Gretel*), and Valencienne (*The Merry Widow*). Career highlights also include Mary Hatch in Jake Heggie’s *It’s A Wonderful Life* for San Francisco Opera; Eurydice (*Orphée et Eurydice*) at the Lyric Opera of Chicago, Hamburg Stage Opera, and the Salzburg Whitsun Festival; Pat Nixon (*Nixon in China*) and Donna Anna (*Don Giovanni*) at Houston Grand Opera; Magnolia (*Show Boat*) and Marie (*La Fille du Régiment*) with Washington National Opera; and Musetta (*La Bohème*) at the Canadian Opera Company.

Other leading roles include Juliette (*Roméo et Juliette*), Susanna (*Le Nozze di Figaro*), Guinevere (*Camelot*), and Handel heroines Alcina and Cleopatra. World premieres include creating the roles of Boonyi in Jack Perla’s *Shalimar the Clown* at Opera Theatre of St. Louis and Sandrine in Joby Talbot’s *The Diving Bell and the Butterfly* at Dallas Opera.

Andriana holds a Bachelor’s Degree in Voice Performance from the University of Manitoba and is an alumna of the Ryan Opera Center at the Lyric Opera of Chicago and the San Francisco Opera’s Merola Program.



Jorell Williams* **Belcore**

This season, award-winning American baritone Jorell Williams takes center stage, returning to Opera Columbus in the title role of *Le Nozze*

di Figaro. Highlights include concerts with the National Philharmonic for Handel’s *Messiah*, the Omaha Symphony in Mendelssohn’s *Elijah*, New York Festival of Song for *My Brother’s Keeper*, and Walton’s *Belshazzar’s Feast* in his debut with Choir St-Laurent at La Maison Symphonique. Jorell also headlines Kentucky Opera’s season opener with a Fannie Lou Hamer tribute concert.

In past seasons, he has performed with renowned institutions such as the Canadian Opera Company, Lincoln Center, Seattle Opera, Greek National Opera, Caramoor International Music Festival, Bard Summerscape, and Carnegie Hall.

Jorell Williams holds a Bachelor of Music from the SUNY Purchase Conservatory and a Master of Music from the Manhattan School of Music.



Peter McGillivray **Dulcamara**

Canadian baritone Peter McGillivray has been celebrated in the press as “a gifted comic actor” with a “rich, flexible and strong voice.” In recent

seasons, he has been seen on opera and concert stages from coast to coast, specializing in comic roles such as Dr. Bartolo in *The Barber of Seville*, Don Magnifico in *La Cenerentola*, Bottom in *A Midsummer Night’s Dream*, Sir Joseph Porter in *HMS Pinafore*, and Stubb in *Moby Dick*.

Recent seasons include a reprise of the role of Basset in *Rocking Horse Winner* with Tapestry Opera and a return to Pacific Opera Victoria as Bartolo in *Le Nozze di Figaro*. He has also appeared with the opera companies of Montreal, Quebec, Edmonton, Dallas, and the Canadian Opera Company.

Peter last performed with Manitoba Opera as Don Magnifico in the 2022 production of *La Cenerentola*.



Scott Henderson **Lighting Designer**

Scott Henderson is excited to be designing this production of *The Elixir of Love*. Scott has designed 14 productions for Manitoba Opera including

Li Keur: Riel’s Heart of the North, *La Cenerentola*, and two different productions of *Così fan Tutte*.

Winnipeg-based, Scott designs lighting for theatre, opera, and dance across Canada. He is the lighting director for Canada’s Royal Winnipeg Ballet and teaches lighting design at the University of Winnipeg.

Special thanks to Karen, Sean, and Alex for love and support.

The Artists



Eve Legault **Assistant Conductor**

Canadian conductor Eve Legault is originally from Gatineau, Québec. Last fall, she became the first woman to conduct her hometown

orchestra, the Orchestre Symphonique de Gatineau. Eve is now the principal conductor of the Pembroke Symphony Orchestra (Ontario). Other engagements last season included a concert as guest conductor with the Ottawa Chamber Orchestra.

This summer, Eve was a guest conductor and the first assistant conductor with the National Youth Orchestra of Canada. She also assisted Rosemary Thomson at Opera Kelowna. Between 2020 and 2022, she received individual contracts at the National Arts Centre Orchestra (Ottawa), as an assistant conductor to Alexander Shelley, John Storgårds, Dalia Stasevska and Xian Zhang. Eve was also the assistant conductor to Maestro Paterson on MO's production of *Carmen* last April.

Appears courtesy of Tapestry Opera's Women in Musical Leadership program.



Tadeusz Biernacki **Chorus Director/ Répétiteur**

The 2024/25 season marks Tadeusz Biernacki's 42nd with the company as assistant music director, chorus master,

and rehearsal pianist.

Winner of the K. Szymanowski Piano Competition (Warsaw, Poland), he has performed internationally as a piano soloist and has conducted major orchestras across Canada, as well as around the world including the Tesseloniki State Orchestra, St. Paul Chamber Orchestra, Cleveland Opera Orchestra, Kaohsiung City Symphony Orchestra, and the Hong Kong Sinfonietta.

Mr. Biernacki has also written numerous orchestral arrangements for the TSO, NAC Orchestra, and others. He was music director of Saskatoon Opera and the Royal Winnipeg Ballet and has conducted a number of productions for Manitoba Opera, most recently, The Sopranos of Winnipeg concert in 2020.



Tim Yakimec* **Stage Manager**

Tim Yakimec has enjoyed stage managing productions ranging from grand opera to performance art with children's theatre. Some

favorite challenging productions include *Filumena*, Robert Lepage's *Bluebeard's Castle/Erwartung*, *Turandot*, *Of Mice and Men*, *Rigoletto*, and *The Tales of Hoffmann*.

Tim has stage managed for Edmonton's Citadel Theatre, Hawaii Opera Theatre, Edmonton Opera, Opera Hong Kong, Toronto's Canadian Stage, and The Atlantic Theatre Festival (Wolfville, Nova Scotia). He was also the production stage manager for the 2005 Queen's Commonwealth visit.

Recent work on plays includes *The Hydrofoil Mystery*, *Half Cracked - The Legend of Sissy Mary*, *The Fly Fisher's Companion*, and *The Company Store* with Theatre Baddeck. Other work has been with Calgary Opera (*Macbeth*), Theatre Network (*Innocence of Trees*), and The Mayfield Theatre (*First Date* and *Grease*).



Kathryn Ball **Assistant Stage Manager**

Kathryn Ball has done 29 productions with Manitoba Opera including last season's *Li Keur: Riel's Heart of the North* and *Carmen*.

Kathryn is also the production manager at Rainbow Stage. Prior to that, she stage managed many shows in Winnipeg at the Royal Manitoba Theatre Centre, Prairie Theatre Exchange, the Royal Winnipeg Ballet and Rainbow Stage, and across the country at The Citadel in Edmonton, and The Globe Theatre in Regina. She has also had the privilege of touring many shows across the country and throughout Manitoba.

This is Kathryn's first production of *The Elixir of Love*. She hopes you enjoy the show!

The Artists



Heather Lee Brereton

Assistant Stage Manager

Heather has worked in various capacities in the Winnipeg theatre/arts community for

over 15 years. She has assumed many roles (stage management, designer, props builder, wardrobe co-ordinator, technician) for regional and independent theatre productions. After apprenticing with Manitoba Opera over a decade ago, she re-joined the MO stage management team in 2019. She has been wrangling props/backstage left for nearly all of MO productions since.

When not stage managing, she creates custom garments, performance costumes, and accessories for private clients (*Heather Lee Bea*) including vintage clothing enthusiasts, circus performers, drag artists, and a Marilyn Monroe impersonator. Outside of gigs, Heather loves concocting “elixirs” (classic cocktails), creating themed ensembles for events (that she also sometimes organizes - #everybodylovesatheme), and a good dance party.

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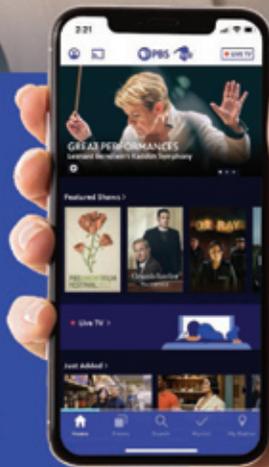


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Theresa Thomson

Assistant Conductor

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Hair/Wig Designer

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Cary Denby

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- Roland C-30 provided by Manitoba Chamber Orchestra.
- Production acknowledgements: Allison Loat, Carla Schroeder, Brent Letain, Chris Seida, Chris Thomson, Jamie Plummer, Zoe Leclerc-Kennedy, Royal Manitoba Theatre Centre, Wayne Buss, Elana Honcharuk, Prairie Theatre Exchange, Scott and Jan Malabar, John Bent Jr.
- The entire production team sends sincere condolences to the family, friends, and colleagues of Gary Plouffe (1965-2024) and Louis Gagné (1963-2024). Que nos deux chers amis reposent en paix.

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Nikki Einfeld (Adele), *Die Fledermaus*, 2006. Photo: R. Tinker

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