



— SINCE 1956 —

2022 - 2023 SEASON

OPERA GALORE!

WITH SINGERS FROM THE YULANDA M. FARIS YOUNG
ARTISTS PROGRAM OF VANCOUVER OPERA

Saturday, November 5th, 2022

About the Artists

McKenzie Warriner, Soprano

McKenzie Warriner is a Saskatchewan-born soprano bringing music and text to life in works ranging from 17th century opera to the cutting-edge. Alongside her work with Vancouver Opera this season, she is excited to make her United Kingdom debut at the 2023 Aldeburgh Festival premiering new works as a Britten Pears Young Artist, and to sing Handel's *Messiah* with the Saskatoon Symphony Orchestra in December. McKenzie earned her Master of Music degree from the Eastman School of Music and her Bachelor of Music degree from the University of Manitoba.

Emma Parkinson, Mezzo-Soprano

Hailed as “an outstanding voice” (*La Scena Musicale*), Chinese-Canadian mezzo-soprano Emma Parkinson is a dynamic artist known for her versatility and musicianship. Equally at home on the opera and concert stages, Emma has performed across Canada and internationally. Emma has performed with multiple symphonies including the Montreal Symphony Orchestra, Vancouver Symphony Orchestra, Alberta Baroque Ensemble, Kingston Symphony Orchestra, Slovak State Philharmonic Orchestra and *Orchestre Métropolitain*. Emma completed her Master's degree in opera performance at McGill University, and her undergraduate studies at the University of Lethbridge.

Jeremy Scinocca, Tenor

Jeremy Scinocca is an award-winning tenor from Toronto and a recent graduate of the Masters of Voice and Opera program at McGill University. Jeremy has had the privilege of being a part of many concerts, ensembles and productions. Last year, Jeremy performed the roles of Edoardo, in *Un girono di regno*, Mr. Buchanan in *Street Scene*, Mr. Pinkleton in *Cinderella* and Hector in *Rosa* by Canadian composer James Rolf.

Luka Kawabata, Baritone

Praised for his “well-projected, heroic baritone” (Opera Canada), Nikkei-Canadian, Luka Kawabata returns to the Yulanda M Faris Young Artist Program for the 2022-2023 season. He previously appeared as Bill Bobstay in *HMS Pinafore* and in the 2020-2021 digital season as Dmitri in Wargo's *The Music Shop* and Escamillo in Bizet's *Carmen: Up Close and Personal*. He is a graduate of the Digital Emerging Artist Program with Manitoba Opera and The Association of Opera in Canada's 'RBC Fellowship'. In

the 2021-2022 season, Luka made two company debuts as Schaunard in *La Bohème* (Edmonton Opera) and Escamillo in *Carmen* (Saskatoon Opera). He is a mentor for the BC chapter of Opera In Reach's community engagement programs and alumnus of the Banff Centre's 'Opera in the 21st Century' program.

Amy Seulky Lee, Pianist

Described as “an absolute powerhouse of technical accuracy melded with chameleon-like adaptability” by Opera Canada Magazine, Amy Seulky Lee is a sought after pianist based in Vancouver and Dubai. Ms. Lee made her debut with the Vancouver Metropolitan Orchestra in 2010 and has since performed across North America, Europe, and Asia. Ms. Lee received her Master of Music degree from University of Toronto and holds a Bachelor of Music degree from University of British Columbia. Ms. Lee was a participant of the Yulanda M. Faris Young Artists Program for Vancouver Opera's 2020-2021 and 2021-2022 season.

Sawyer Craig, Stage Director

Sawyer Craig is a colorful, versatile artist from Edmonton, Alberta. A stage director and soprano, she is committed to storytelling in ways that are vibrant, collaborative, and inclusive. Praised as a “standout” performer (Edmonton Journal), “particularly radiant in coloratura passages” (Opera Canada), Sawyer holds a Masters degree in Voice Performance from the University of Manitoba, where she studied with Monica Huisman. She then completed an Artist Diploma in Direction for Opera at McGill's Schulich School, during which she co-founded an indie company in her home province, Good Mess Opera Theatre.

Land Acknowledgement

White Rock Concerts acknowledges that tonight's concert is being held on the unceded traditional and ancestral territory of the Semiahmoo First Nation.

We are grateful for their stewardship of the land for thousands of years before us and for the Elders' teachings that remind us we are all connected.



Cello There!

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White Rock Concerts Society is seeking a new Treasurer.

After many years in the role, our current Treasurer is planning to retire at the end of this season.

Basic requirements include:

- good financial reporting background, accounting designation helpful
- strong understanding of Quickbooks and Excel
- possess the ability to prepare annual budgets and financial reports using both Quickbooks and Excel
- ability to prepare CRA payroll, GST and corporate tax returns (we do not outsource these)
- participation in Board meetings (typically 4 or 5 per year)
- available to interact with President and Membership Chair on a regular basis

Our current Treasurer, Ed Wiens, CPA, is willing to work with a new Treasurer over the balance of this season to support the transition.

If you or someone you know might be interested in this vital role, please speak to any of our current Board Directors or contact us by email at: info@whiterockconcerts.com

Programme

OPERA GALORE!

'Pur ti miro'

from *L'Incoronazione di Poppea*

McKenzie Warriner, Emma Parkinson

Claudio Monteverdi (1567-1643)

'Tornami a vagheggiar'

from *Alcina*

McKenzie Warriner

George Frideric Handel (1685-1759)

'Cruda sorte'

from *L'Italiana in Algeri*

Emma Parkinson

Gioacchino Rossini (1792-1868)

'Languir per una bella'

from *L'Italiana in Algeri*

Jeremy Scinocca

Gioacchino Rossini (1792-1868)

'La, la, la...'

from *L'Elisir d'Amore*

McKenzie Warriner, Jeremy Scinocca,

Gaetano Donizetti (1797-1848)

'Crudel, perche finora'

from *Le Nozze di Figaro*

McKenzie Warriner, Luka Kawabata

Wolfgang Amadeus Mozart (1756-1791)

'Ah qual colpo inaspettato'

from *Il Barbiere di Siviglia*

Emma Parkinson, Jeremy Scinocca, Luka Kawabata

Gioacchino Rossini (1792-1868)

--- INTERMISSION ---

Programme *(continued)*

'Belle Nuit'

from *Les Contes' D'Hoffmann*

McKenzie Warriner, Emma Parkinson

Jacques Offenbach (1819-1880)

'Votre Toast'

from *Carmen*

Luka Kawabata

Georges Bizet (1838-1875)

'Mon coeur s'ouvre a ta voix'

from *Samson et Dalila*

Emma Parkinson

Camille Saint-Saëns (1835-1921)

'Au fond du temple saint'

from *Les Pecheurs de Perles*

Jeremy Scinocca, Luka Kawabata

Georges Bizet (1838-1875)

'Be Kind and Courteous'

from *A Midsummer Night's Dream*

McKenzie Warriner

Benjamin Britten (1913-1976)

'Bottom's Dream'

from *A Midsummer Night's Dream*

Luka Kawabata

Benjamin Britten (1913-1976)

'Lonely House'

from *Street Scene*

Jeremy Scinocca

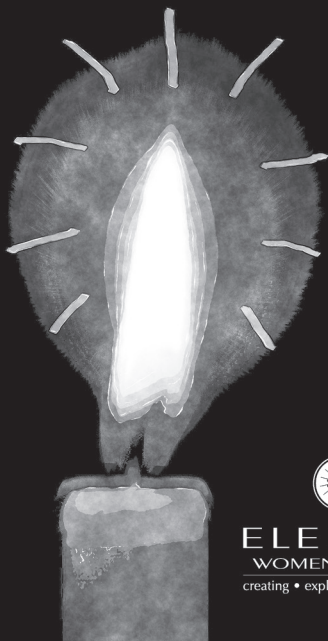
Kurt Weill (1900-1950)

'Make our Garden Grow'

from *Candide*

McKenzie Warriner, Emma Parkinson, Jeremy Scinocca, Luka Kawabata

Leonard Bernstein (1918-1990)



Rediscover the magic of the holiday season!

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Friday, December 2nd, 2022

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WHITE ROCK CONCERTS

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A Tale of Two Operas

Tonight we are enjoying an evening of operatic favourites, and I thought you might be amused by my "Tale of Two Operas". The experience is still fresh in my mind.

Across the Salish Sea, in the City of Victoria, there is a remarkable opera company. ***Pacific Opera Victoria*** has been guided for many seasons through a labyrinth of Opera - familiar, rarely heard, dazzlingly new and creative - by an old friend and colleague, conductor Timothy Vernon. Erika and I have

always tried to find special occasions to head to Victoria for a "night at the Opera. "

It goes back many seasons - some special occasions stand out - *Freischutz*, *Fidelio*, *Albert Herring*, *Capriccio*, *Countess Maritsa*... all performed immaculately, with superb casts, a modestly sized orchestra; each an imaginative production, and each suited and fitted splendidly to the small stage [and pit] of the Royal Theatre, Victoria's century-old 900-seat opera house, orchestra hall and all-purpose community theatre.

In 2020, Covid struck and it was not until 2021, with the pandemic subdued, that Pacific Opera could plan a return to the Royal. It was *Don Giovanni*. For us - not be missed.

We purchased the tickets, booked a hotel and a ferry reservation, even a dinner reservation. It had all the promise of a very special weekend - until just before curtain time. As we were about to leave the hotel, Erika suddenly started sneezing violently. She felt a raspiness in her throat. Was it an allergy? Was it Covid? Even properly masked, we could not risk going to a theatre which had only recently returned to 100% occupancy. We were well conditioned by the warnings: "If you feel ill, please do not attend."

We aborted plans for Mozart and found space on an afternoon sailing back to Tsawwassen.

George's Blog *(continued)*

Fast forward to October, 2022. POV is presenting *Carmen*. Another chance for a farewell to the great operatic repertoire.

With *Don Giovanni* a sad memory from the past, we dusted off our weekend escape plan. At dinner, the Parliament building was suddenly illuminated with a thousand lights. Was it all especially for us? Victoria seemed alive with the same excitement that we felt for our upcoming *Carmen*. Everywhere, the air was full of anticipation. A parade of small ferries shuttled across the inner harbour as we contemplated *Habanera*, *Seguidilla*, *Aragonais*, the “Fate” theme, and the “Toreador song”. We were due for a feast from Bizet’s world of glorious melody, and an afternoon of politically tinged theatre.

We strolled over to the Royal early, so it was not surprising that there were so few cars parked behind the theatre. However, as we reached the front entrance, we realized that something else was drastically wrong. There was no audience either, and absolutely no line up waiting for the doors to open. Instead, a solitary management representative was standing there to advise us that due to illness of a cast member, the Sunday performance of *Carmen* was cancelled and rescheduled for mid-week. The decision was only reached this morning, he told us. “Everyone was telephoned and sent an email. A substitute *Carmen* is flying in from Toronto, but could not possibly arrive here in time for today’s show!”

Operatic lightning had struck twice!

But wait! I am pleased to report that there is good news ahead. You may think that we are gluttons for punishment but, in the next few days, I’ll be booking tickets, ferry and hotel for POV’s April 2023 production of Mozart’s *Così fan Tutte*. After all, third time lucky!

And just in case something goes wrong on that planned weekend, we have one last spectacular chance in POV’s 2023-24 season when Tim, newly retired after 43 seasons with his Victoria Opera company, returns as “guest conductor” to lead a performance of Wagner’s *Die Walküre* on the Royal stage. Another POV event we will try not to miss.

gz Oct 2022



The wonderful 2022 tours listed below were successful and exciting programs and we are putting the final touch on our 2023 / 2025 Classical Music programs. Get on our email list and we will keep you posted AS SOON AS THE NEW PROGRAMS BECOME AVAILABLE.

Classical Italy

Milan - Turin - Cremona - Verona - Garda - Bologna - Venice

April 28 - May 8/17, 2022 **Can be combined with the Love of Vienna Tour*
Kai Gleusteen and Catherine Ordronneau host this sublime adventure through the glorious scenery and leading opera houses of Italy.



Scenic Alps & Oberammergau Passion Play

Vienna - Salzburg - Eastern Tyrol - Innsbruck - Oberammergau

May 11 - 25, 2022

A scenic tour of the spectacular Austrian Alps featuring the world-renowned Passion Play, staged just once per decade by the residents of Oberammergau since 1634.



Classical Music on the Romantic Danube

Budapest - Bratislava - Vienna - Dürnstein - Salzburg - Passau

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