

Key Notes

ARTISTIC DIRECTOR
Timothy Vernon

PACIFIC
Opera
VICTORIA

Patrick Corrigan
EXECUTIVE DIRECTOR



MARY'S WEDDING

WORLD PREMIERE

An opera about us

Music by Andrew P. MacDonald
Libretto by Stephen Massicotte
based on his award winning play *Mary's Wedding*

In 2008 Pacific Opera commissioned composer Andrew MacDonald and playwright Stephen Massicotte to develop an opera from Stephen's award-winning play, *Mary's Wedding*.

Three years later, this new Canadian opera is about to make its world première, and we at POV are proud and exhilarated to share it with our community, for *Mary's Wedding* is very much an opera about us – about our history, our landscape, and our memories.

In the decade since its première at Alberta Theatre Projects playRites Festival, the play *Mary's Wedding* has seen many performances across North America and in the UK, including a 2002 co-production between Victoria's Belfry Theatre and the Vancouver Playhouse. One of the most successful Canadian plays of the 21st century, it has a strongly Canadian setting, yet the story is universal.

Stephen Massicotte has now transformed his play into an opera libretto, in collaboration with composer Andrew MacDonald, who has built on the poetry of the play and its non-linear structure to create a world where reality and dream merge into a singular musical landscape.

The final work is astonishingly operatic. Words and music conspire to create an experience that is compelling, dramatic, and very moving.

At every step over the opera's three-year gestation, Stephen and Andrew have been supported by a committed team from POV, beginning with Executive Directors David Shefsiek and Patrick Corrigan, who coordinated artistic and financial aspects of the project.

POV's artistic and production team shepherded the new opera through a series of workshops in Victoria, Banff, and Toronto, that let the creators hear excerpts performed by piano, by orchestra, and by soloists and a small chorus. Last June, a final staging workshop allowed additional fine tuning of details of timing and staging.

The workshops helped the creators to refine the opera, aided by the astute observations of the creative team – POV Artistic Director and Conductor Timothy Vernon; Michael Shamata, dramaturge for the project and director of the production; and Ian Rye, POV's Director of Artistic Administration, and designer of the sets and costumes.

A happy outcome of the workshop process was the fact that the three soloists engaged to perform during the workshops made an immediate impact. Their voices, their suitability to the roles, and their emotional intensity left us in no doubt: we were thrilled to engage all three for the world première production: Betty Wayne Allison as Mary; Thomas Macleay as Charlie, and Alain Coulombe as Sgt. Flowerdew.

A singer who performs the world première of a role is often said to have created the role. Certainly this can be said of Betty, Thomas, and Alain, whose involvement throughout the creation process allowed them not only to learn the opera in depth, but to contribute in very real ways to its final shape and sound.

Also important to the success of the workshops were soprano Robyn Driedger-Klassen, who filled in beautifully for Betty at some sessions; coaches Robert Holliston and Teresa Turgeon; conductor Joey Pietrarroia; pianist Kim Cousineau, the Victoria Symphony, and a host of POV choristers, including Kristy Gislason, Tamara Rusque, and Sam Marcaccini, who have sung the chorus for virtually every workshop.

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PRODUCTION PATRON

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LONDON DRUGS

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At first blush, opera creation in the 21st century, with its long, carefully planned trajectory, and workshops and review at every stage, is quite unlike the way it worked in the first 400 or so years of opera. Yet in some ways it is very similar.

While we don't hear of Mozart or Verdi workshoping their operas, they did write with specific singers in mind. And if you aren't churning out opera after opera (full-time opera composers being an endangered species these days), the next best way to grasp the subtleties and colours of a singer's voice and to learn how your finished work will sound is through the workshop process.

The three years spent on *Mary's Wedding* may seem a prolonged labour when we remember that Rossini dashed off *The Barber of Seville* in around three weeks and repeated the feat with *Cinderella*. However, most opera composers held to a more sedate pace than Rossini: *Madama Butterfly*, *La Bohème*, and *Manon Lescaut* each took Puccini about three years from pen to production (and writing *Manon Lescaut* burned through some seven librettists and uncounted tantrums).

Mary's Wedding – as with many operas today – has come out of a collaborative process. There's no composer browbeating a succession of librettists à la Puccini or autocratically writing the whole shebang – music, words, and exhaustive stage directions – as Wagner did.

Operas often used to be cranked out like episodes of a television series. They were creatures of fashion and weren't expected to have a life into the next year or the next century. While many have lasted, many more are long forgotten.

We want this one to last. As with most operas, the process of creating *Mary's Wedding* has had its own rhythm and challenges. It represents a major – and, we believe, rewarding – investment of time, talent, and care.

Funding a new opera, like most performing arts activities today, requires a complex process of grant writing and engaging supportive donors in the project. POV is particularly grateful to the organizations and individuals who have shown their faith in this new opera through their generous financial commitments.

And we are deeply thankful to our patrons and audience, who have supported our growth and made possible the artistic vibrancy that is the foundation of every opera we present.

Maureen Woodall



Embarkation from Victoria 1916

Photo Credit: Archie Wills. AR 394_03_09_72_02

Courtesy University of Victoria Archives and Special Collections

The World of Mary's Wedding A Special Exhibit from UVic Archives and Special Collections

The University of Victoria Libraries welcome the collaboration with Pacific Opera Victoria to celebrate the world première of the opera, *Mary's Wedding*. We look forward to meeting POV patrons and members of the public at a reception on Sunday, October 30, after INSIDE OPERA, to view the exhibit, *The World of Mary's Wedding: Reminiscences of World War I* from the University of Victoria Archives and Special Collections. The exhibit opens on October 22 and runs until November 17 in the Maltwood Gallery at the UVic Libraries.

It is a wonderful opportunity to examine first-hand the materials from the libraries' collections that chronicle the First World War. The exhibit is in three parts: Personal Remembering (letters, diaries, personal photographs, scrapbooks); Collective Remembering (the military artifacts of war); and the Art of Remembering (war art, drama, poetry and music). An additional exhibit of archival and special collections holdings will be mounted in the Special Collections & Archives Reading Room.

A display will be installed in the downtown McPherson Playhouse Gallery from November 8 to November 20 to bring the world of *Mary's Wedding*

to the theatre audience. The upper wall panels will feature reproductions of materials available in the University of Victoria Archives and Special Collections. These banner displays will recreate the home front in Victoria, the Atlantic crossing, letters home and away, the soldier's experience, trench warfare, battle fronts, horses in war and the art of war.

In the play *Mary's Wedding*, there is an evocative passage spoken by Mary as she remembers Charlie: *I see him on horses. I see him running with them, in dreams, in waking, in forests, in evenings and in mornings. I hear him laughing and riding swiftly through fields. I hear him in church bells ... and Charlie is there in all of it. Only, now a little less.*

As we view the exhibits and through the act of remembering, we honour those who gave the ultimate sacrifice in a war that was fought almost a century ago.

During the morning reception on October 30th, we will officially launch our website *The World of Mary's Wedding: Reminiscences of World War I* from UVic Archives and Special Collections.

The website will be found at <http://worldofmaryswedding.library.uvic.ca>.

Susan Henderson, Communications Officer
William C. Mearns Centre for Learning
McPherson Library

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The Story of Mary's Wedding

Two years after the end of World War I, on the night before her wedding, Mary Chalmers reminisces about her first love, Charlie Edwards.

She recalls their first meeting as they take shelter from a prairie thunderstorm and Charlie gives her a ride home on his horse. Their shy love grows, even as Mary's mother disapproves of the "dirty farm boy" as a match for her daughter.

When war is declared, Charlie joins C Squadron of Lord Strathcona's Horse Regiment and sails for England. In his

FURTHER LEARNING ABOUT **Mary's Wedding**

For links and more about the artists, the opera, and the history behind it, visit www.pov.bc.ca

letters, he tells Mary of meeting the King of England, of volunteering to go over to France after the Second Battle of Ypres, in which the Germans first used chlorine gas as a weapon. He tells of his sympathetic Sergeant, Gordon Muriel Flowerdew (Flowers) and recounts his life as a soldier – the trenches, the lice, the mud, the thunder of artillery, and the final terrible battle of Moreuil Wood in which Flowerdew, now a Lieutenant, leads his squadron against the German machine guns.

The fictional lives of the young lovers are intertwined with historical events and the real-life character of Lieutenant Gordon Flowerdew. An Englishman who had emigrated to Canada and settled in Walhachin, BC, Flowerdew returned to Europe to serve with Lord Strathcona's Horse. He led what some call the Last Great Cavalry Charge at the 1918 Battle of Moreuil Wood, helping to stop the German offensive, but at huge cost.

The Strathconas at Moreuil Wood

Robert W. Mackay recounts the true story of Lord Strathcona's Horse and the Battle of Moreuil Wood – a story he knows well, as his own father, Tom Mackay, was in C Squadron at the Battle of Moreuil Wood. Robert Mackay is the author of the new novel Soldier of the Horse, in which he tells his father's fictionalized story.

When what later was called the Great War broke out, Canada had two regular force cavalry regiments, the Royal Canadian Dragoons based in Ontario, and Lord Strathcona's Horse (Royal Canadians) in the west. Originally raised privately by Donald Smith (Lord Strathcona, of CPR fame) for war in South Africa, the Strathconas were disbanded after the Boer War. The name lived on when it was adopted by the Canadian army's western cavalry unit before the war began in 1914.

The Strathconas went by ship to England along with the rest of the Canadian Expeditionary Force. Standing by and hoping for mounted action, the cavalry trained there until 1915, frustrated because their brethren in the infantry were already at the front.

Early that year, things went badly for the Canadians in Belgium and France, where they were suffering under relentless artillery, infantry, and gas attacks. Responding to a desperate plea for help, the Canadian Cavalry Brigade left their horses behind in England and proceeded within days to the Continent to go to the aid of their comrades.

There followed miserable and deadly months in the trenches, until in early 1916 the Brigade was remounted. Often acting as mounted infantry, the cavalry troopers would spend two weeks at a time in the trenches, followed by two weeks in reserve, training and looking after their own

horses and those of the other half of the regiment who would then be in the trenches.

That all changed when, on March 21st, 1918, the Germans mounted an all-out effort to finish the war, pounding the Allies with a monstrous artillery barrage and advancing over a forty-mile front. British and French troops were overrun or in retreat. The Canadian Cavalry Brigade, now composed of the Dragoons, the Strathconas, and the Fort Garry Horse, for nine days galloped from one firefight to another, horses and men exhausted and hungry. Midnight on March 29th found them encamped two valleys west of the village of Moreuil in Picardy, France.

"C" Squadron of the Strathconas was led by Lieutenant Gordon Muriel Flowerdew, a one-time Saskatchewan homesteader and Thompson Valley fruit farmer. An English immigrant, Flowerdew had been an officer in a British Columbia militia regiment. On the outbreak of war he resigned his commission in order to get into the cavalry, joining the Strathconas as a sergeant. By 1918 he had his commission back, and was one of the regiment's sterling young leaders.

The officer commanding the Canadian Cavalry Brigade was John E B Seely, and on March 30th, 1918, under heavy fire, he led his troops to the northwest corner of Moreuil Wood in response to a British plea



Robert Mackay's father, Tom Mackay, in WW I uniform, along with his father and grandfather. Courtesy Robert Mackay.

to the Canadians to stop or delay the German advance. The Strathconas, Dragoons, and Fort Garrys were flung into a bloody fight in the forest.

Lieutenant Flowerdew led his squadron around the Wood, intending to cut off the escape of the retreating enemy. Rounding the northeast corner of the wood, his "C" Squadron encountered a double line of Germans armed with rifles, machineguns, and artillery.

Too late to retreat, Flowerdew drew his sword and shouted, "It's a charge, boys, it's a charge!" Plunging forward, many of the troopers were killed; others wounded; and a very few escaped death by swerving into the woods. My father, who was galloping hard on Flowerdew's heels as they pounded toward the enemy lines, was badly wounded.

Gordon Flowerdew, who died of his wounds the following day, was awarded a posthumous Victoria Cross.



Lieutenant Gordon Flowerdew

Robert W. Mackay

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MARY'S WEDDING COMMISSION



The Artists



As POV's **Founding Artistic Director and Conductor**, **Timothy Vernon** is no stranger to presenting première productions at POV, including the first staged Canadian productions of *Der Freischütz*, *L'Amore dei tre re*, *The Taming of the Shrew*, *The Tempest*, *Daphne*, *Regina*, and *Capriccio*, as well as the world première of *Erewhon*, and now, *Mary's Wedding*, POV's first fully commissioned opera. A recipient of the Order of Canada and Opera Canada's Ruby Award as Opera Builder, Timothy continues to bring to Pacific Opera Victoria a unique vision that has engaged the community and made POV a nationally recognized symbol of artistic excitement and vitality.

If any audience were thoroughly spoiled, count Pacific Opera Victoria's among them ... There ought to be more Timothy Vernons heading companies in Canada and elsewhere.
Review Vancouver



Composer Andrew Paul MacDonald has written commissions for many outstanding ensembles and performers. His works have been recorded on a dozen CDs and have won many prizes, including the 1995 Juno Award for Best Classical Composition for his Violin Concerto. *Mary's Wedding* is his first full-length opera. He is on the music faculty at Bishop's University.

MacDonald's Violin Concerto ... sparkles with life ... It is instantly appealing and ought to find favour with audiences wherever it is performed.
Fanfare



Librettist Stephen Massicotte is one of Canada's most-produced young writers. *Mary's Wedding*, his first full-length play, is also his first opera libretto. *Mary's Wedding* won the Alberta Playwriting Competition,

the Betty Mitchell Award and the Alberta Book Award for Drama, and has been produced all over North America and in the UK. Stephen's subsequent plays, including *The Emperor of Atlantis*, *The Oxford Roof Climber's Rebellion*, and *The Clockmaker*, have also won multiple awards.

A play can transcend time and space ... and Mary's Wedding takes enormous advantage of that fact ... Massicotte moves through these shifts with the skill and assurance of a master.
Pittsburgh City Paper



Lighting Designer Alan Brodie has previously designed the lighting for POV's *Regina*, *Capriccio*, and *La Bohème*. He has done many designs for Vancouver Opera and has designed for the Canadian Opera Company, Opera Atelier, the Shaw Festival,

the Stratford Festival, and other theatres across Canada. His design for the Vancouver Playhouse / Belfry Theatre production of *Mary's Wedding* won a Jessie Richardson Award.

The lighting plan of Alan Brodie ... creates as much dramatic intensity as either character on stage, from the lightning flashes flickering through the slats of the barn, to the bomb bursts over the trenches of France.
Robert Mitchell, CBC Radio



Betty Wayne Allison (Mary), a former POV chorister, made a striking impression in her POV mainstage debut as Annina in *La traviata*. Betty grew up in Ladysmith and graduated from the University of Victoria. An alumna of the

Canadian Opera Company Ensemble, she recently performed the First Lady in the COC's *The Magic Flute* and Alice in *Falstaff* with L'Opéra-Théâtre de Metz Métropole, in France. Next spring she takes on the title role in *Susannah* with Florentine Opera.

None are more impressive than Allison, who combines it all – voice, acting ability, presence and beauty – in one highly impressive performance.
Toronto Sun



Thomas Macleay makes his POV debut as **Charlie**. Among his recent engagements are the role of Acis in Opera Atelier's *Acis and Galatea*, Arturo Bucklaw in *Lucia di Lammermoor* with Opéra de Québec and Vancouver Opera, and Almaviva in *Il*

barbiere di Siviglia with Festival Opéra de Saint-Eustache.

Thomas Macleay displayed a sweet, dark-hued tenor that easily assumed a heroic tone and power.
Opera News



Alain Coulombe (Sgt. Gordon Flowerdew) has appeared in three previous POV productions: as Oroveso in *Norma*, Collatinus in *The Rape of Lucretia* and Sparafucile in *Rigoletto*. In June he will make his European opera debut with Netherlands

Opera – playing another real-life character in another world première – the legendary Clark Gable in Robin de Raaff's *Waiting for Miss Monroe*.

The bright light among the men was Alain Coulombe, whose vocal power and sympathetic presence delivered a compelling portrayal
Opera Canada



Michael Shamata, Artistic Director of Victoria's Belfry Theatre, served as dramaturge for the *Mary's Wedding* commissioning project and is the production **Director**.

Michael directed his first opera – POV's *La Bohème* – just last February, and he has a long history of directing plays and musicals with all of Canada's major theatres.

Director Michael Shamata marshals all the elements of live theatre to create the magic alluded to in a tale of how art can change your life. The show ... is everything theatre should be.
Globe and Mail



June 2011 Staging Workshop of *Mary's Wedding*
Foreground: Thomas Macleay and Betty Allison.
Standing: Alain Coulombe, Stephen Massicotte, and Michael Shamata.
Photo: Jackie Adamthwaite



Left to Right, Betty Allison, Alain Coulombe, and Thomas Macleay rehearse a scene in the June 2011 Staging Workshop of *Mary's Wedding*.
Photo: Jackie Adamthwaite

The Production Design for *Mary's Wedding*

As the only company in Canada to build all its productions, Pacific Opera Victoria offers eclectic repertoire choices that offer a unique experience – original, made-in-Victoria productions designed specifically for our audiences. As well, we offer a rare opportunity for Canadian designers to design for opera by exploring the art form from the ground up rather than re-creating existing productions.

With years of practice in building original productions, POV is ahead of the game when it comes to creating a new opera from scratch; in fact creating a new opera is a natural extension of what we've been doing successfully for years.

Ian Rye, POV's Director of Artistic Administration, has overseen our production activities since the 2006/7 season and has been part of the development of *Mary's Wedding* since it was a gleam in Timothy Vernon's eye.

Ian has shepherded the opera through the commissioning process, the workshops, and now, the final world première production. An experienced set designer in his own right (you may have seen his sets at the Belfry Theatre), it is fitting that he is undertaking his first mainstage opera design for POV's first full commission.

Many stage productions of the play have a barn-like setting which turns handily into a ship and the trenches at the front. But for the opera, Ian and director Michael Shamata have opened up the setting and placed it in a sculptural landscape under wide, beautiful prairie skies that go on forever and yet are as close as can be. Everything actually takes place right here, in Mary's back yard, far from the fields of battle, as she dreams about her first love.

Mary spends the opera in her nightgown. It is 1920; she is about to be married, and through the night, she dreams, remembering the Great War and her first love.

We see the action through the lens of her dream as she imagines the war as described in Charlie's letters.

When soldiers enter the stage, they are slipping into Mary's back yard on a starlit night. Their uniforms are what Mary's imagination has conjured up; and the soldiers look just like her neighbours. The chorus appear as both soldiers and neighbours – but those soldiers *are* her neighbours; every one of them is someone's brother or cousin or boyfriend.

It's a universal story; it has happened uncounted times. But here it's also very personal.

Ian's design for the opera riffs off the non-linear, dream-like structure of the work. It is a memory play, the scenes shifting like light, moving like dreams, insubstantial and yet anchored in the most truly real things of all: the human heart and the whole wide universe.

Ultimately, it is not the design, but our imagination – and Mary's dream – that take us to all the other places in the



Set Model showing Ian Rye's central setting for *Mary's Wedding*: Mary's back yard, her tree, and the prairie sky. The action of the opera plays out as part of her dream.



Set Model showing Ian Rye's design for the scene in which Mary dreams of the cavalry charge.

opera – the ship, the trenches, the embattled forest. The design reinforces the theme of the play and opera: the force of memory and imagination, the power of the heart.

Maureen Woodall



Ian Rye, an award winning designer and POV's Director of Artistic Administration, has coordinated the workshop and commissioning process and is the **Set and Costume Designer** for the production. His designs have played at a

number of Canadian stages including the Belfry Theatre, Arts Club Theatre, Vancouver Playhouse, Alberta Theatre Projects, Theatre Calgary, Canadian Stage, Neptune Theatre and the Manitoba Theatre Centre.

Add in the always brilliant and magical design work of Ian Rye ... and you have a first rate piece of entertainment.

Robert Mitchell, CBC Radio

Opera Getaway Raffle

Pacific Opera Victoria's Volunteer Committee has organized a fundraising raffle that offers three exciting opera getaway packages. Support a great cause and get a chance to win an unforgettable operatic experience!

Winners will choose from three prizes, each comprising two Opera tickets, transportation, accommodation, dinner, an invitation to the donor lounge, and a backstage tour.

The first winner drawn gets first choice of the three prizes; the second winner will then choose, and the remaining prize will be awarded to the third winner.

Draw Date: January 25, 2012

Three Fabulous Operatic Prizes

Aida at Vancouver Opera, Opening Night Saturday, April 21, 2012

The Tales of Hoffmann at the Canadian Opera Company, closing night Saturday, April 14, 2012

Madama Butterfly at Seattle Opera, Closing night Saturday, May 19, 2012

Tickets: \$10 each or 5 for \$40

Available

At the POV office

At INSIDE OPERA, October 30

At performances of *Mary's Wedding*.

Cheques, cash, and major credit cards accepted.

For more details, go to www.pov.bc.ca

MARY'S WEDDING

WORLD PREMIERE November 10, 12, 14, 16, 18, 8 pm
November 20, 2:30 pm
at the
McPherson Playhouse

Pre-performance lobby lecture
an hour before curtain
In English with English surtitles

Partnerships and Events

Sharing an opera about us at a time of remembrance



Mary's Wedding is both a new Canadian opera and an invitation to remember our own past.

The Memory Project invites you to share stories of the impact of WWI on your family and community. Post your stories on POV's online forum – family photos, letters, and reminiscences from World War I are all welcome, and will be published on POV's web site and

displayed at the McPherson Playhouse during *Mary's Wedding*. Submissions to the *Mary's Wedding* Memory Project will be forwarded to the Canadian War Museum.

Royal BC Museum Remembrance Commemorations November 7 to 11, from 10 am to 5 pm, Clifford Carl Hall. The Royal BC Museum, in partnership with Veterans Affairs Canada, presents free school programs, public displays by veterans and community groups, curatorial talks, and highlighted RBCM collections.

University of Victoria Archives and Special Collections – *The World of Mary's Wedding: Reminiscences of WWI* Exhibits of WWI Memorabilia from the UVic Libraries' Special Collections and University Archives. At UVic's McPherson Library Gallery, October 22 to November 17, and at the McPherson Playhouse November 8 to 20.

INSIDE OPERA with Robert Holliston, Sunday October 30. A very special presentation of this favourite community event lets you learn more about *Mary's Wedding* as Robert Holliston and guests present a guided tour of the opera – followed by a **viewing of the UVic Exhibit *The World of Mary's Wedding: Reminiscences of WWI***. **Two presentations at 10am and noon**, at the UVic School of Music, Phillip T. Young Recital Hall and at the McPherson Library. Free of charge. Free Parking. Bring a friend! **Please reserve before noon, October 28, specifying which session you plan to attend. 250.385.0222 or rsvp@pov.bc.ca.**

Opening Night Remembrance Experience

Lord Strathcona's Horse (Royal Canadians) Members of the Canadian Regiment that fought the battle of Moreuil Wood, a pivotal event in the opera and in the Great War, will participate in the opening night première, in regimental dress and historic WWI uniforms.

The McPherson Playhouse lobby will display memorabilia from the UVic Archives and Special Collections Exhibit *The World of Mary's Wedding: Reminiscences of WWI*. And Robert Holliston will present an entertaining pre-show presentation on songs of the war, beginning an hour before each performance.

Sense of Occasion Thursday, November 10, 6:30 pm. McPherson Playhouse Lobby. Pre-performance reception to celebrate the opening night world première of *Mary's Wedding*. Gourmet finger foods and wine. Space is limited. Dress is festive. **\$25 per person. Call 250-382-1641 to reserve with payment.**

Opening Night Post-Show Gathering: Join us as we congratulate the artists and partners of *Mary's Wedding*. McPherson Playhouse Lobby. All are welcome.

DONOR EVENT

President's Circle Working Rehearsal

Monday, November 7, 6 pm to 10 pm
The McPherson Playhouse

A unique opportunity for President's Circle members to attend a closed rehearsal of *Mary's Wedding* and to experience the final preparations for the world première.

6 pm: Coffee & cookies. 6:20 pm: Discussion with creative team members.

7 pm: Orchestra Tech Rehearsal begins.

For all President's Circle members. Invitations will be sent by mail.

PRESIDENT'S CIRCLE & IMPRESARIO CIRCLE SPONSOR



SPECIAL EVENT

POV Annual General Meeting

Monday, November 28, 5 to 7 pm

Chateau Victoria, Salon B.

Open to all members of the Society.

RSVP to 250-382-1641 or rsvp@pov.bc.ca.

Opera Lovers' Discount



Bolen Books, one of POV's most generous, long-time sponsors, is offering a special discount during the run of *Mary's Wedding*.

With this coupon, receive
\$10 off your purchase
of \$50 or more.

Discount is not valid on magazines, sale items, or gift certificates. Other exclusions may apply.

Valid November 10 to 20, 2011, inclusive, at Bolen Books, Hillside Mall, Victoria, BC.

PUBLIC FUNDING



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EDITOR: MAUREEN WOODALL

