

SOLO SOUTHERN ONTARIO
LYRIC OPERA

AIDA



EXPERIENCE THE POWER AND
PASSION
OF VERDI AT HIS PEAK!
EXPERIENCE LOVE AND BETRAYAL,
SACRIFICE AND REDEMPTION,
UNDER AN ANCIENT EGYPTIAN
SKY!
EXPERIENCE AN ICONIC, TIMELESS,
OPERA CLASSIC!

EXPERIENCE AIDA!

LIVE, 1 PERFORMANCE ONLY, IN
CONCERT, SEMI-STAGED!"

MARCH 7, 2026
7:30PM

BURLINGTON
PERFORMING ARTS
CENTRE



Photos and audio/video recording are not permitted during the concert.



Southern Ontario Lyric Opera continues to elevate Burlington's cultural landscape through outstanding artistry, community outreach, and a steadfast commitment to accessible opera.



The celebration of SOLO's 10th anniversary highlights not only a decade of exceptional performances, but also the company's meaningful contributions to the vibrancy and well-being of the community.

Through sold-out productions at the Burlington Performing Arts Centre, free educational talks, school programming, and the development of both youth and adult choruses, SOLO nurtures a lifelong appreciation for music across all ages. Performances offered at no cost to churches and retirement residences further demonstrate a deep dedication to inclusivity and community connection.

Appreciation is extended for the passion, talent, and tireless work that continue to enrich Burlington's artistic landscape. Warm wishes for a memorable anniversary season and an inspiring performance of Aida.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Lisa".

Councillor Lisa Kearns
Ward 2, City of Burlington

burlington.ca/ward2

AIDA

Opera in four acts, sung in Italian

Music by Giuseppe Verdi (1813–1901)

Libretto by Antonio Ghislanzoni

**First performed on December 24, 1871,
at the Khedivial Opera House, Cairo, Egypt**

The Cast

(in order of vocal appearance)

Chris Palmer, RAMFIS

Andrew Derynck, RADAMÈS

Stephanie Yelovich, AMNERIS

Stephanie DeCiantis, AIDA

Yurii Yevchuk, THE KING

Michael Nasato, A MESSENGER

Terri-Lyn Paterson, A PRIESTESS

Michael Robert-Broder, AMONASRO

**Southern Ontario Lyric Opera
Orchestra and Chorus**

Sabatino Vacca, Conductor

Edward Franko, Production

Description of Work

Welcome to ancient Egypt, the most grandiose setting of any of Giuseppe Verdi's operas, but also the backdrop of an intensely intimate drama. A paradox? On the contrary, it offers a highly fertile duality. Aida is in fact a series of personal tragedies, developing in an impressive decorum, consisting in rituals and pompous processions. The triumphal scenes feature trumpets and drums, while intimate conflicts and love scenes are marked by the soft glow of woodwinds and strings in the background, the otherworldly voice of Isis. Under the skies of ancient Egypt, Verdi reaches a new level of maturity and depth in his relentless quest for human truths, giving the tumultuous relationships of Aida, Radamès and Amonasro a touch of true sincerity. In this marvellous setting, the melodic balm of Verdi's music is as fascinating as ever.

Synopsis

Ancient Egypt. The Egyptian general Radamès is in love with an Ethiopian slave, Aida, a love that is threatened by an imminent war between their respective countries. The other threat they face is Amneris, the King of Egypt's daughter, who is also in love with Radamès. Aida is her slave and, due to a twist of fate, also her rival. The Egyptian troops are victorious, representing a triumph for Radamès, to whom the king betroths his daughter as a reward. But the glorious hero will soon be an outcast, accused of betraying his country by revealing military secrets to Aida, who is the daughter of the King of Ethiopia, Amonasro. Sentenced to be buried alive, Radamès accepts his fate, to the dismay of Amneris, who is willing to do anything to save his life. In the darkness of his tomb, Radamès finds Aida, who has come to join him and die by his side.

Act 1

Radamès has been selected to lead the Egyptian army in its war against Ethiopia. He is pleased but dreams of conquering the slave Aida, the captured daughter of the Ethiopian King Amonasro, who is also secretly in love with Radamès. The Egyptian people wish Radamès and his army victory. Aida, on the other hand, is torn between her love for Radamès and her love for her country.

Act 2

Princess Amneris fears Radamès is in love with Aida. Amneris questions the young woman, tricking her into admitting her love. Aida confesses her feelings to her rival! The two women engage in a powerful duet. Not far away, at the gates of Thebes, the Egyptians return victorious from war. The court and people celebrate the return of their hero, Radamès. And his reward: the hand of Amneris...

~ Intermission ~

Act 3

When Aida comes to greet Radamès on the banks of the Nile, her father appears. He has managed to remain anonymous among the prisoners. Amonasro begs his daughter to consider the terrible situation facing her people, who are defeated and exhausted. She must put her country first, above her love for Radamès! In a duet filled with tenderness and resignation, Aida agrees to question Radamès in hopes of gleaning information that could help the Ethiopians rise up and attack Egypt.

Act 4

By speaking to Aida, Radamès has betrayed his country. Amneris will do anything to save him, if only he will defend himself. But Radamès refuses to save himself and lets Aida die. He is sentenced to be buried alive, which he heroically accepts. In the vault's darkness, as he waits to die, Radamès discovers Aida, who has hidden there to die alongside him. They bid farewell to life in a sombre duet where their voices seem to rise to the heavens.

Chris Palmer, Bass

Ramfis - High Priest



Chris Palmer is a baritone, guitarist, improviser, and teacher who has performed across a variety of musical styles and has featured on a number of recordings over the last three decades. Chris has toured New Zealand as a Jazz singer, guitarist, and performance poet. As well as performing under the leadership of artists such as William Parker, Phil Niblock and Karl Berger, he has led his own ensembles. He was actively involved in the improvised music scene in New Zealand and still plays there when he can. He will be returning in 2026 to perform music he has arranged for a contemporary dance show with the Borderline Arts company. *Aida* is Chris's third opera with the SOLO. With the Bach Elgar Choir, Chris was recently the bass soloist in Alexander's Feast and has also performed solos in other productions, including four different roles in their Gilbert and Sullivan highlights show. Chris is proud to be a choral scholar with the Melrose United Chancel Choir and a member of Earth, Wind, and Choir. He is currently devising new solo guitar music and plays with his improv quintet, Ghost Variables.

Andrew Derynck, Tenor

Radamès - Egyptian warrior



Praised for his “creamy and luscious voice” (Denise Lai, *myscena*), tenor Andrew Derynck hails from Jeanettes Creek, Ontario. He is a laureate of Jeunes Ambassadeurs Lyriques of Théâtre Lyricorégra 20 and an alumnus of the Bob McPhee Young Artist Program at Calgary Opera. Andrew holds a Bachelor of Music and an Opera Diploma from Wilfrid Laurier University. Andrew has performed with opera companies across Canada and has had the privilege of premiering several roles in new works, including Jason in *The Mansplaining Division* (Manitoba Underground Opera), Leopold in *The Lionheart* (Mightier Productions), and The Father in *Ghost Opera* (Calgary Opera in collaboration with The Old Trout Puppet Workshop). Notable roles include Paul in *The Rocking Horse Winner*, Don José in *Carmen*, Rodolfo in *La Bohème*, and the title role in *Les Contes d'Hoffmann*. Andrew looks forward to returning to Abridged Opera as Eisenstein in *Die Fledermaus*. Off the opera stage, Andrew creates rich harmonies as a member of Chatham's 3 Tenors. When he's not singing, he can often be found working on his family farm. When asked what he does for work, he often responds with “I scream pretty, and I play in the dirt.”

Stephanie Yelovich, Mezzo-soprano

Amneris - Princess of Egypt



Stephanie Yelovich has been described as “a vocal powerhouse” (Denise Lai, Ludwig Van) with “a rich, silken mezzo and is always the consummate actor” (Dawn Martens, Opera Canada). She appeared with SOLO as Alisa in *Lucia di Lammermoor*. She has appeared twice as a guest artist with Oakville Symphony, most recently singing Berlioz’s demanding lyric scene, *La mort de Cléopâtre*, with Maestro Lorenzo Guggenheim. In 2022, she appeared with Abridged Opera as Mrs. Grose in *Turn of the Screw* with Windsor Symphony. Other credits include: Theresa in Bellini’s *La Sonnambula*, Frugola in *Il Tabarro* and *La Zia Principessa* in *Suor Angelica* with Opera Niagara, Second Lady in *Die Zauberflöte* with Highlands Opera Studio, Second Wood Nymph in *Rusalka* with Opera NUOVA, Lilah in the Toronto World Pride premiere of Uyeda’s *When the Sun Comes Out*, A Girl in the Canadian concert premiere of *West Side Story*, and alto soloist in Handel’s *Messiah*, both with Brott Music Festival. Stephanie has had the privilege of singing in concerts across Italy as part of the Operavision Academy seasons. One special highlight is the Gran Concerto Finale, curated and conducted by Maestro Richard Bonyngue, under whom she coached excerpts from *Lucia di Lammermoor*, *I Capuleti e i Montecchi*, *Rosenkavalier*, and *Samson et Dalilah*. You might have heard her sing in the U.S. UEFA Champions League Paramount+ Commercial aired at the Grammys and the Super Bowl, directed by Tom Hooper (*Les Misérables*, *The King’s Speech*). Stephanie is a Reiki Master and maintains a Reiki practice. She also teaches beginner foundations and studies at Belly Up Bellydance Studio in Burlington, under Joharah Kolishenco. She studies voice with powerhouse soprano Dr. Maria Vetere in Niagara Falls.

Stephanie DeCiantis, Soprano

Aida - Princess of Ethiopia, enslaved in Egypt



Praised for her “powerful voice” and “lush musical ebb and flow” (Opera Canada), Stephanie DeCiantis returns to the role of Aida, one she holds close to her heart. Drawn to roles that balance vocal weight with emotional vulnerability, Stephanie has developed a repertoire centered on the dramatic soprano canon. Her recent operatic highlights include Leonora in *Il Trovatore* (Opera Sustenida), Senta in *Der Fliegende Holländer* (Opera by Request), Donna Elvira in *Don Giovanni* (Canadian Institute for Czech Music, Brott Opera), and

Nedda in *Pagliacci* (SOLO). She recently appeared in the Canadian premiere of *Meladramma AI*, a technology-infused chamber opera exploring the intersection of classical voice and artificial intelligence. Equally at home on the concert stage, Stephanie has soloed with Kindred Spirits Orchestra, York Symphony Orchestra, and Burlington Symphony Orchestra, performing repertoire ranging from Verdi and Puccini to Shostakovich and Scriabin. She has performed internationally at the MeerMusik Festival and has earned recognition as a finalist in Opera America's Digital Excellence in Opera Awards, as well as a semi-finalist in both the Vincerò World Singing Competition and the Elizabeth Connell Prize for Dramatic Sopranos. A graduate of the University of Western Ontario (MMus, BMus), Stephanie continues to shape a career focused on repertoire that demands both vocal power and dramatic integrity.

Yurii Yevchuk, Bass

The King

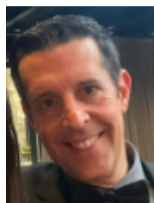


Yurii Yevchuk was born in Budapest. In 2009, he graduated from the Vocal Faculty of the National Tchaikovsky Academy of Music of Ukraine. Yurri is the recipient of the Spring of Romance competition (St Petersburg, 2012); Russian Shebalin Young Vocalists Competition (Omsk, 2012); International Mikhailov Competition (Kaluga, 2013); International Young Opera Singers' Competition Opera

Without Borders (Krasnodar, 2014). From 2011 to 2022, he was a soloist with the Mariinsky Theatre. In 2022, Yurii served as a juror for the Red Maple Music Competition, and in 2023, he performed as a soloist with the Canadian Bandurist Capella, both in Toronto. He frequently performs in recitals, and has toured in France, Poland, Switzerland, Finland, Israel, Germany, Hungary, Italy, Estonia, China and Canada.

Miichael Nasato, Tenor

A Messenger



Michael Nasato has performed in opera concerts and productions. He has appeared in many operatic works from Verdi, Puccini, Bizet and Mozart. Michael sang the role of Alfredo in *fully staged and concert versions of La Traviata*, receiving critical acclaim. He has sung in *Carmen* and *Rigoletto*, excerpts from *La Bohème*, *The Pearl Fishers*, *Il Trovatore*, *Macbeth*, *Tosca*, *Fedora*, *Faust*, *L'Arlesiana*,

Madama Butterfly, *Cavalleria Rusticana*, and *Turandot*. His lirico-spinto voice is perfectly suited for Verdi and Puccini roles. He is equally at ease

with Italian folk and art songs, sacred music, and popular ballads such as "*Con te partiro*," and he sings in Italian, English, and French. Michael has soloed with various choirs and performed with Opera Belcanto of York, Toronto Opera Repertoire, and Coro Verdi. Michael's experience includes presenting operatic repertoire in concerts and staged performances, demonstrating versatility in classical vocal performance.

Terri-Lyn Paterson, Soprano

A Priestess



Terri-Lyn Paterson began her musical studies on the accordion at age nine under the tutelage of Heinz Siemens, studying both the Stradella and free bass styles. She played in the accordion orchestra and chamber accordion ensemble. During high school, Terri-Lyn was inspired to study voice and piano. She graduated from Wilfrid Laurier University with a Bachelor of Music Degree in Voice

Performance, studying under the late David Falk. Recently, she has been studying with Dr. Charlene Pauls. In opera, Terri-Lyn has performed with K-W Oktoberfest Productions, Opera Hamilton, the Brott Opera Summer Program, and SOLO. She has sung with many choral groups – Arcady, Chorus Hamilton, Grand River Chorus, Brott Festival Choir and Masterworks. In musical theatre, she has performed with Theatre Ancaster Classics Company, playing Nellie Forbush in *South Pacific* and Sarah Brown in *Guys and Dolls*. An avid Gilbert and Sullivan fan, she has appeared in nine G&S operettas. Favourite roles have been Aline in *Sorcerer*, Josephine in *HMS Pinafore*, and Princess Ida. Terri-Lyn loves to sing and is always looking forward to her next musical adventure!

Michael Robert-Broder, Baritone

Amonasro, King of Ethiopia, Aida's father



Michael Robert-Broder is an engaging performer who has crafted an enviable career spanning recitals, oratorios, and opera engagements. Described as "smooth, mellifluous baritone of a Gerald Finley or a Hermann Prey" (barczablog.com – Fidelio), he has specialized in the performance of German-language opera and lieder. As

Faninal in *Der Rosenkavalier* he "sang an impressive "Ein ernster Tag, ein grosser Tag" (ludwig-van.com). As Jochanaan he gave "a stunningly lyrical reading of this role...singing a smoothly lyrical line throughout, putting out a fabulous wall of sound from time to time, always on pitch and never harsh sounding." (barczablog.com). In his portrayal of

Nabucco he “sang solidly and with emotional range too.” (operaramblings.blog). Upcoming engagements include Handel’s Messiah, Bartok’s Bluebeard’s Castle, Britten’s Noye’s Fludde, a recital of Canadian art song, and a recording of music for voice and organ.

Sabatino Vacca, Artistic Director and Conductor



Sabatino Vacca is SOLO’s Founder, Artistic Director and Conductor. Since 2007, he has been Music Director of the Cambridge Symphony Orchestra. He has conducted in the Czech Republic with Symphony Hamilton, the Cathedral Bluffs Symphony, the Scarborough Philharmonic Orchestra, the Brampton Symphony Orchestra, and the Kitchener-Waterloo Chamber Orchestra. For Opera York, he served as Artistic Director for *Carmen*, *Suor Angelica/Gianni Schicchi*, *La Traviata*, *The Barber of Seville*, *Tosca*, *Rigoletto*, *La Bohème*, *Madama Butterfly*, and *Il Trovatore*, and as Conductor for *Le Nozze di Figaro* and *Così Fan Tutte*. For Opera Belcanto, he conducted *Cavalleria Rusticana*, *Pagliacci*, and *Tosca*. He was on the staff of Opera Hamilton and served as an opera coach at the University of Toronto, Wilfrid Laurier University, and the Toronto Royal Conservatory of Music. He conducted an all-Tchaikovsky programme at Roy Thomson Hall. Sabatino has a Music Undergraduate Degree (McMaster), Post-Graduate Diploma in Opera Performance (University of Toronto), and a Master’s Degree in Orchestral Conducting (Université de Montréal). He received NCIC’s Spirit of Ontario Award for the Arts and was recently inducted into the Alumni Gallery at McMaster University.

Edward Franko, Production Director



Edward Franko has distinguished himself as one of Canada’s most energetic and experienced stage directors, having directed over 120 productions. He has been hailed for his vivid imagination and interpretations of theatre, traditional and contemporary opera and musical theatre. Edward has worked with Opera Anonymous, TrypTych Concert and Opera, Opera Belcanto of York, Southern Ontario Lyric Opera, Opera York, Opera Mississauga, Westben and many others. Edward made his successful European directorial debut with an original production of *Frid’s The Diary of Anne Frank* (also a Canadian premiere) at the Three Rings Festival in Prague, Czech Republic and Britten’s *The Beggar’s Opera* as part of the Summer Opera School in Chichester, Great Britain.

Maria Vetere, Pre-performance Chat Host



Maria Vetere, PhD, performs voice and concert accordion, and is a voice pedagogue and musicologist. She has received numerous awards and academic scholarships and presented her research globally. Her dissertation, *Italian Opera from Verdi to Verismo: Boito and the Scapigliatura* (University of Chicago Press, 2010), was lauded as a seminal contribution to the historiography of Italian opera.

Her current research focus is on Verdi's opera *King Lear*, using rare facsimiles of the autograph libretti that were gifted to her by Casa Barezzi Museum in Italy. Dr. Vetere teaches music history part-time at Wilfrid Laurier University, Vetere Studio International Professional Studio and lectures on Verdi, Puccini, and Boito. In 2021, she was inducted into Niagara Falls Cultural Wall of Fame. She has performed as a soprano on five continents, debuted at Carnegie Hall in 2019, and specializes in Verdian and Puccinian heroines. She recently received high praise from Opera Canada for her debut as Puccini's *Tosca* with SOLO and can be heard with Kimberly Barber and Peter Tiefenbach in *L'Accordéoniste*.

Participation of artists is arranged by permission of the Canadian Actors' Equity Association under the provisions of the Dance•Opera•Theatre Policy (DOT).

Production Team

Drew Aarssen, Stage Manager

Gwen Gilhooy, Rob Gilhooly, Stage Crew

Gabe Graziano, Lighting

Edward Franko, Projections

Pamela Blackwood-Marques (Out of the Attic Costumes),

Costume Designer and Props; Joharah Kolishenco,

Jillian Toplack-Watson, Costume Design Team;

Ashlea Gilhooly-Marquez, Dresser

Paromita Kar, Melania Pawliw, Choreographers

Sandra Litt, Program Designer

Kathy Winter, Media and Promotions

Orchestra

Violins I	Stephanie Numan Scholman**, Halyna Dziuryn, Cynthia Konopka, Laura Panz, Liz Tremain, Renata Vidri
Violins II	Carmen Nemeth*, George Cleland, Marie Andree Gray, Julian Przybyslawski
Violas	Valentina Tchaikovsky*, John Sanderson, Gordon Vanderwoude
Cellos	Gordon Cleland*, Caron Allen, Amber Ghent, Susan Naccache
Basses	Denis Rondeau*, Roger Hollingworth
Piccolo/Flutes	Jennifer Bell, Rodney Gray, Máté Szigeti
Oboes	Islay-May Renwick, Beth Stephens
Clarinets	Cathy Gallagher, Carmen Gassi, Zoltan Kalman
Bassoons	Catherine McDonnell, Megan Morris
Horns	Heath Allen, Michael Hindrichs, Peter MacDonald, Michael Rosenberger
Trumpets	Bill Renwick, Graham Young
Trombones	Steven Butterworth, Sharon St. Pierre, Ivan Tarnovetsky
Tuba	David Pearson
Timpani	Ron Scott
Percussion	Doug Robertsi
Harp	Nicole Chang

**Concertmaster *Principal

Chorus

Soprano

Pamela Blackwood-Marques, Jessie-Ann Bradshaw,
Janet Brown-McIsaac, Sandra Litt, Kim Logan,
Sofia Marquez, Terri-Lyn Paterson, Amy Unwin Siebel

Mezzo-soprano

Anne Curtis, Nancy Dykstra, Sarah Ellis,
Paula Grove, Margaret Holmes, Carla Onorato,
Jillian Toplack-Watson, Grace Watson, Kathy Winter

Tenor

John Hicks, Peter Ipema, Alexander McMillan,
Michael Nasato, Gerrit Seppenwoolde

Baritone/Bass

Art Grierson, Herbert Hess, Sam Hogeterp,
Roberto Marquez, Guy Mersereau, Fiorigio Minelli,
Chris Palmer, Michael Procher, Eric Vaicus,
Blake Woodside, Jim Young

Dancers

Pamela Blackwood-Marques, Calista Cahill, Livia Coppini,
Rebecca Eng, Vika Gresova, Abbey Hanson, Elizabeth Hofer,
Paromita Kar, Sofia Marquez, Madison Ozimok

Choreography (Act II - Ballabile) by Melania Pawliw
Dancers from the Hamilton Academy of Performing Arts



Incite Foundation for the Arts is a non-profit organization dedicated to revolutionizing support For the arts in the Hamilton Community.

"Strong cultural institutions are essential for the economic development and quality of life in any community. Hamilton's major music, art and theatrical organizations, as well as dozens of smaller organizations, need and deserve the support of our citizens." -Carl Turkstra, Co-founder

Donors and Supporters

PLATINUM (\$50,000 - \$74,999)

INCITE Foundation for the Arts

SILVER (\$10,000 - \$24,999)

Burlington Community Foundation, Pieczonka Foundation

FORTE (\$1,000 - \$2,999)

Mr. & Mrs. T. Beese, Val Cleland, David & Judy Goodings,
Nadine McLean, Jack Mersereau (in memory of Barb Mersereau),
François Verschaeve, Kathy Winter

ALLEGRO (\$500 - \$999)

Anonymous, Mike & Lana Biro, Jean Crowe, Knar Jewellery,
Pat Johnston, Jim McMaster, Fiorigio Minelli, Ian Mise, Diane Sandler

ADAGIO (\$100 - \$499)

Andrea Battista, Angela Bonventre, Bill Caldwell, Fr. Ronald Cote,
Fiona Cuddy, Emilia De Benedictis, Catherine Demers,
Enzo Fazio, Grace Fioravanti, Mr. & Mrs. I. Hambleton,
Mr. & Mrs. S. Hogeterp, Marie Leone, Ronal More, Susan Naccache,
David & Mary Anne Pearson, Karen Pettit, Diane Schincariol,
Gillian Stanley, Miuyin Lewina Svoboda, Jim Young

FRIENDS (up to \$99)

Anna Bernardo, Susan Caughran, Richard Coulis, Margaret Forbes,
Maureen McKevey, Dee Nicholson, Volha Petrashkevich, Siobhan Price,
Patricia Simon, Jillian Toplack-Watson, Dan Yuzwa

Save the Date

We are very pleased to present **SOLO's**
10th Anniversary Gala Concert on
Wed. April 22nd, 2026, at 7:30 pm.

Please join us for this special closing
concert of our 10th Anniversary Season.

Returning from our recent production of *Tosca* are Soprano Maria
Vetere and Tenor Romulo Delgado, along with members of our
Youth and Adult Chorus, and full orchestra. We will perform some of
the greatest and most beloved moments in Opera! It promises to be
a very memorable evening. We hope to see you there! Tickets now
available on SOLO and Burlington Performing Arts Centre websites.



SOLO Board of Directors

Sabatino Vacca, Founder, Artistic Director and Conductor

Tonia Cianciulli, Interim Chair

Gerrit Seppenwoolde, Treasurer

Art Grierson, Member at large

Natalie Nimchand, Member at large

Thank You!

BellyUp Bellydance Studio

Burlington Performing Arts Centre and its volunteers

East Plains United Church

Hamilton Academy of Performing Arts

**Dodsworth & Brown Funeral
Home - Burlington Chapel:
Remember a life, differently.**

Say goodbye with a final event designed to honour one irreplaceable life. Our specialists will help you create a deeply meaningful tribute based on personality, interests, life events and more.

Ask for information: 905-637-5233



**Dodsworth & Brown
Funeral Home - Burlington Chapel**
by Arbor Memorial

2241 New Street, Burlington, ON
dbburlington.ca

Donation & Sponsorship Opportunities

Thank you for joining us for our production of Aida by Verdi.
We appreciate your continued support and interest in SOLO!
Special thanks to those who so kindly support SOLO financially.

As you know, opera is an expensive and complex art form. Ticket prices for today's performance will cover only a fraction of the cost of bringing opera to our community. If you would like to extend your support further, we invite you to visit our website and pledge your support by clicking on our 'Donate' link. You can give the gift of music in a variety of ways:

- › One-time donation
- › Monthly donation
- › Donation in honour of a friend or family member

If you wish to mail your donation, please send it to:
Southern Ontario Lyric Opera
206 - 55 Etta Wylie Road, Etobicoke, ON M8V 3Z8

All donations of \$20 and more will receive a charitable income tax donation receipt for the year the donation was received.
Charitable Number: 80675-5591RR0001

You can also contact us to donate or inquire about advertising or sponsorship of our upcoming events:

Email: inquiries@southernontariolyricopera.com

Website: southernontariolyricopera.com

Follow us on social media:

[facebook.com/SouthernOntarioLyricOpera](https://www.facebook.com/SouthernOntarioLyricOpera)

[instagram.com/solo_opera](https://www.instagram.com/solo_opera)

*Let your **heart** sing with **SOLO!***

Program printed by
Barkley Design Print & Copy in Oakville
www.barkleyprint.com