

**1973  
SUMMER  
SHOWCASE**

THE BANFF CENTRE  
School of Fine Arts

presents

**THE MAGIC FLUTE**

Wolfgang Amadeus Mozart (1756-1791)

English translation by Ruth and Thomas Martin,  
used by arrangement with G. Schirmer & Sons Inc., New York.

FRIDAY, JULY 20, 8:30 p.m.

SATURDAY, JULY 21, 8:30 p.m.

ERIC HARVIE THEATRE



**THE BANFF CENTRE  
SCHOOL OF FINE ARTS**

Voice/Opera Department Chairman: Bernard Turgeon

Acting Head: David Astor

Director: Andrew Downie

Musical Director: Alfred Strombergs

Set Designer: John Graham

Costume Designer: Liliane Johnson

Lighting Designer: David Hignell

Make-up: John Cox

Chorus Master: Jean Letourneau

## PROGRAM NOTES

"The libretto of Mozart's 'The Magic Flute' has often been commented on as a tissue of absurdities, containing not a single dramatic point capable of being worked into a musical design." So writes Natalia Macfarren in the introduction to her translation of the work. Again, Professor Dent in the introduction to his, later, translation says: "The story of 'The Magic Flute' has often been regarded as a childish jumble of absurdities. The opera was planned as a spectacular fairy play with music for a popular theatre, but for some unknown reason the whole plot was altered at an early stage and the opera became an allegory of Freemasonry."

These two similar and none too flattering criticisms from people who had studied the opera well do not touch on Mozart's contribution to the piece. Mozart could not lower his sights and gave to the Flute of his genius. Hence, the "childish jumble of absurdities" has remained one of the most favoured of operas in the standard repertoire.

To perhaps explain the adverse opinions quoted above one has to consider Emanuel Schikaneder who is credited with a share of the libretto. He has to be considered on two counts, as Schikaneder the owner of a popular theatre and as Schikaneder the comedian. As the former he had the wisdom - or temerity - to invite Mozart to cooperate in a piece that would show off the many mechanical contrivances the theatre could boast. For example, in the first scene a mighty monster is slain, there are at least ten cues for thunder and lightning, the mountains open to reveal the Queen of the Night seated on her throne, the villains of the piece are "swallowed up in the earth," and there is the exposure to fire and water to test Tamino's faith followed by an earthquake. We even find a variant of the celebrated Shakespeare instruction; in this case it is "exits pursued by a lion." These and more the text

encompasses. As a comedian, Schikaneder played the part of Papageno in the first performances and it seems clear the ludicrous dress of a feathered bird-catcher, the twisting of the text to admit a funny line (often doubtfully funny to contemporary ears) and the introduction, quite unnecessarily for the plot, of "eating business" as in Commedia del Arte, were very much his contribution to the work.

Italian opera had been the vogue and composers like Mozart, Handel and Gluck had written in that, to them, foreign tongue. However, with the Magic Flute, patronage was changing from the rich aristocrat to the ordinary man who paid at the door for admission. The "ordinary man" wanted to understand what was going on so 'The Magic Flute' in Germany pioneered the way for operas by Weber, Beethoven and Wagner, while, even earlier, in London, Gay's 'The Beggar's Opera' was the popular response to Handel's Italian offerings.

While the criticisms mentioned above are valid, the association of Mozart with Schikaneder was to have profound effect on the development of opera.

PLOT: Tamino, a Galactic Prince lands on a remote planet and is saved from death by three ladies of the Queen of the Night and is dispatched by her to retrieve Pamina, her lovely daughter, who has been stolen by Sarastro to protect her from the garrulous, lying ways of women. Tamino meets up with a strange bird/man who is made to accompany him in the search for Pamina. They enter Sarastro's domain and Tamino is converted to believe in the male dominated politico/religious cult, passes his initiation tests and wins Pamina, while the Queen of the Night, whose only crime is being a woman, and her cohorts are "swallowed up in the earth."

## SYNOPSIS

Act I  
 Sc 1 - Rough, rocky landscape  
 Sc 2 - An Interior  
 Sc 3 - A grove outside Sarastro's temple

Act II  
 Sc 1 - A grove outside Sarastro's temple  
 Sc 2 - A garden  
 Sc 3 - A Hallway  
 Sc 4 - A garden  
 Sc 5 - Rock caves (Test of Fire & Water)  
 Sc 6 - A Garden  
 Sc 7 - A Rocky Landscape  
 Sc 8 - Temple of the Sun

## CAST

	FRIDAY, JULY 20	SATURDAY, JULY 21
TAMINO, A GALACTIC PRINCE	Paul Trépanier Brossard, Quebec	Lary Benson Edmonton, Alberta
1st LADY	Nancy Booth Tucson, Arizona	Nancy Booth Tucson, Arizona
2nd LADY	Susan Summers Calgary, Alberta	Susan Summers Calgary, Alberta
3rd LADY	Andrea Mellis Chilliwack, B.C	Marie Laferrière St. Bathelmy, Quebec
PAPAGENO	Doug McEachen Regina, Saskatchewan	Florent Gregoire Montreal, Quebec
QUEEN OF THE NIGHT	Betty Kolodziej Lethbridge, Alberta	Colleen Letourneau Thorsby, Alberta
MONOSTATOS, A PLUTONIAN	David Giffen Edmonton, Alberta	David Giffen Edmonton, Alberta
PAMINA	Iris Fraser Edmonton, Alberta	Renee Blowers Woodside, California
1st SPIRIT	Katheryne Perri Edmonton, Alberta	Sandra Gavinchuk Smoky Lake, Alberta
2nd SPIRIT	Ruth Laufenberg Madison, Wisconsin	Jo-Ann Hrynyk Edmonton, Alberta
3rd SPIRIT	Barbara Prowse Calgary, Alberta	Sonia Meroniuk Winnipeg, Manitoba
SARASTRO	Dieter Rahn Edmonton, Alberta	Frank Giffen Edmonton, Alberta
1st PRIEST	David Romano Sacramento, California	David Romano Sacramento, California
2nd PRIEST	Michael Harvey Berkeley, California	Michael Harvey Berkeley, California
1st ARMORED MAN	Kim Deal Kenosha, Wisconsin	Kim Deal Kenosha, Wisconsin
2nd ARMORED MAN	Graeme Mitchell Fort San, Saskatchewan	Graeme Mitchell Fort San, Saskatchewan
PAPAGENA	Sandra Gavinchuk Smoky Lake, Alberta	Katheryne Perri Edmonton, Alberta

## CHORUS

Barbara Prowse, Calgary, Alberta  
 Brian Baxter, Banff, Alberta  
 Bob Mussen, Burlington, Ontario  
 Ron Silver, Los Angeles, California  
 Giles Latour, Carte Deux Montagnes, Quebec  
 David Ron, Jerusalem, Israel  
 Marie Laferrière, St. Barthelemy, Quebec  
 Mireille Sequin, Montreal, Quebec

Claudette Peterson, Cupertino, California  
 Karen Bender, Montreal, Quebec  
 Anne Longworth, Edmonton, Alberta  
 Andrea Mellis, Chilliwack, British Columbia  
 Irene Koenecke, Winnipeg, Manitoba  
 Sonia Meroniuk, Winnipeg, Manitoba  
 Kathleen Procunier, Longueuil, Quebec  
 Jo-Ann Hrynyk, Edmonton, Alberta

Liina Purje, Willowdale, Ontario  
 Theresa Tanner, Berkeley, California  
 Pat Howieson, Athelston, Quebec  
 Edouard Monpetit, Montreal, Quebec  
 Richard Poppino, Davis, California  
 Henry Irwin, Toronto, Ontario

## ORCHESTRA

### FIRST VIOLINS:

Robert Klose, Saskatoon, Saskatchewan - Concertmaster  
Jack Krajicek, Edmonton, Alberta  
Gregory See, Calgary, Alberta  
Daphne Smith, Calgary, Alberta  
Mary McLachlan, Calgary, Alberta  
Norbert Boehm, Edmonton, Alberta

### SECOND VIOLINS:

Hong Youl Kim, Edmonton, Alberta  
Allison Sloan, Calgary, Alberta  
Sylvia Novak, Edmonton, Alberta  
Mary Clarke, Edmonton, Alberta

### VIOLAS:

Allan Teeple, Edmonton, Alberta  
Jean Travis, Calgary, Alberta

### CELLOS:

Ryan Selberg, Edmonton, Alberta  
Dorothy Bishop, Calgary, Alberta

### BASS:

Richard Belford, Calgary, Alberta  
Robert Kim, Calgary, Alberta

### FLUTES:

Alan Clarke, Edmonton, Alberta  
Maureen Bray, Edmonton, Alberta

### OBOES:

John Shaw, Calgary, Alberta  
Terry Bauman, Edmonton, Alberta

### CLARINETS:

Randall Bain, Edmonton, Alberta  
Stan Climie, Calgary, Alberta

### BASSOONS:

Ivor Rothwell, Calgary, Alberta  
Michio Wakabayashi, St. Albert, Alberta

### HORNS:

David Hoyt, Edmonton, Alberta  
John Ellis, Edmonton, Alberta

### TRUMPETS:

Eric Schultz, Calgary, Alberta  
Howard Engstrom, Calgary, Alberta

### TROMBONES:

Malcolm Forsyth, Edmonton, Alberta  
Loren Marsteller, Calgary, Alberta  
Christopher Taylor, Edmonton, Alberta

### TYMPANY & PERCUSSION:

David Warne, Calgary, Alberta

### CELESTE:

Janet Scott, Millet, Alberta

## MUSIC STAFF

Vocal Coaches: David Astor, Jean Letourneau,  
Leopold Simoneau.

Coaches: Marie-Therese Paquin, Harold Brown,  
Sandra Atkinson.

Pianists: Terry Cotton, Janet Scott, Lynn Grinstead.

## PRODUCTION STAFF

### The Magic Flute

Stage Manager: George Ross.  
Asst. Stage Manager: Marian Hood.  
Lighting: Eric Richer, Janet Smith,  
Joy Tillotson, Stace Yater.  
Sound: Randy Cormack.  
Properties: Francis Blau, Karen Minish.

Projectors: Barbara Checkryn, Sara Norquai,  
Karen Minish (Festival).  
Make-up Assistant: Laura Baird.  
Crew (Flymen): Melinda Comeau, Bob Kennedy,  
Eliza McCarthy, Martha Landry.

## THEATRE COMPLEX - Permanent Staff

Laszlo L. Funtek - Artistic Director, Manager  
Lloyd Montour - House Manager  
David Hignell - Stage Manager

Ron Fedoruk - Assistant Stage Manager  
Myra Ferguson - Secretary

## 1973 SUMMER PRODUCTION STAFF

John W. Graham - Head, Stagecraft Division  
Liliane Johnson - Head, Costume Department

John Cox - Make-up

## TECHNICAL ASSISTANTS

Marlene Almond, Sherryl Clelland, Bradley Diddams, David Grinstead, Marion Hood,  
Ian Jones, Robert Lefroy, Bruce Leighton, Peter Murphy, Murray Palmer,  
Steven Renton, Randy Cormack.

## COSTUME ASSISTANTS

Margaret Bethune, Wendy Bullows, Nancy Goodfellow, Catherine Green, Elizabeth  
Homewood, Steven Jung, Mary-Jane Werishora.

## ACKNOWLEDGEMENTS

Produced with the cooperation of Actor's Equity Association with whose permission  
Lary Benson, Andrew Downie and George Ross are appearing.