

1975
Banff
Festival
of the Arts

August 7-23

presents

Opera buffo in three acts

Libretto by Giovanni Ruffini

DON PASQUALE

Gaetano Donizetti

Thursday, August 7, 8^{8.} p.m.

ERIC HARVIE THEATRE



The Banff Centre
SCHOOL OF FINE ARTS

Voice/Opera Department Chairman:	Bernard Turgeon
Assistant Head:	David Astor
Stage Director:	*Carlo Maestrini
Musical Director:	Bryan Balkwill
Set Designer:	Laszlo L. Funtek
Lighting Designer:	David Hignell
Make-up:	Jack Medhurst
Chorus Master:	Jean Létourneau
Accompanist:	Kathleen Létourneau

PROGRAM NOTES

Act I, Scene I – The living room of Don Pasquale

Don Pasquale, a rich, naive seventy-year-old bachelor, lives with his nephew Ernesto. As the curtain rises, Don Pasquale is anxiously expecting Doctor Malatesta, his friend and counsellor whom he charged to find a suitable bride. He wants to punish his nephew for refusing to marry a rich and beautiful widow that Don Pasquale offered him two months before.

The Doctor arrives with good news; he has found a wife exactly the type Don Pasquale would want! The Doctor describes a young woman of incomparable beauty, gentleness and virtue, adding that this lady is by chance his own convent-bred sister. Don Pasquale, overjoyed, sends the Doctor off at once to bring her to him. During the ensuing aria, Don Pasquale declares that he does not feel his age anymore and sees himself surrounded by half a dozen children.

Ernesto arrives and Don Pasquale repeats the offer to him about marrying the rich widow. Ernesto refuses, saying he loves no one else but Norina. Don Pasquale then disinherits Ernesto and states that he himself is going to take a bride. Ernesto, surprised and desolate sadly renounces any hope of happiness with Norina.

Act I, Scene II – Norina's bedroom

Norina is alone and reading a novel which seems quite amusing. She has heard that there is a plot to mock Don Pasquale and she is expecting Doctor Malatesta, who will explain to her the whole situation.

A servant enters bringing a letter from Ernesto. While she reads the letter, Malatesta comes in very happy. Norina hands him the letter she just received. It is Ernesto's farewell letter, reporting the conversation he had with his uncle. Ernesto has decided to leave Rome and wishes happiness to Norina. Malatesta laughs and swears that he will make him change his mind.

Malatesta then explains his plan: he will introduce Norina to Don Pasquale as his sister Sofronia Malatesta. Don Pasquale is sure to fall in love with her, a fake notary will be arranged, and they will be married. Before they are married, Norina will act very sweetly and demurely but after the marriage she will turn into a shrewish wife. Norina agrees to do this as long as she is not unfaithful to Ernesto.

Act II – The living room of Don Pasquale

Ernesto complains about fate being cruel to him; chased away by his uncle, abandoned by everyone, he must go and seek a far country where he could spend the rest of his life in misery.

Don Pasquale enters, very excited over the prospect of being married. Doctor Malatesta appears in the door, holding Norina by the hand. Her face is covered with a veil and not without hesitation she finally enters. She feigns being afraid to be alone, but when Malatesta says that Don Pasquale is also in the room she becomes very afraid and tries to leave. After Malatesta has persuaded her to stay, he then asks her to remove her veil. Don Pasquale is flabbergasted at her beauty and wants to marry her right away. Malatesta then announces a notary is waiting and brings him in. The marriage then starts, with Malatesta first dictating and then Pasquale joins in, saying to the notary that Norina will have complete charge of the house. They start to sign the contract but the notary stops them saying they need two witnesses. At this moment, Ernesto barges in and goes directly to Don Pasquale stating he came to say goodbye and was forbidden to enter. Don Pasquale replies that he is in the process of getting married and they need one more witness, Ernesto being it. Ernesto is stupefied at seeing Norina there. In a most lively quartet, Malatesta explains to Ernesto what is going on and the purpose of it. Ernesto begins to see the light and agrees to go along with it. As soon as the pseudo-notary pronounces them man and wife, Norina's manner changes. She starts to order Don Pasquale around,

raising the servants' salaries, hiring more servants and in general spending all his money. As the curtain falls, Don Pasquale is completely overcome when he realizes that he will have to pay for all this.

Act III, Scene I – The living room of Don Pasquale's house

The third act opens with Don Pasquale sadly examining a mountain of bills. Norina enters, declaiming that she is going to the theatre. When he tries to stop her, she thrashes him mercilessly and leaves, carefully dropping a note.

Don Pasquale starts reading this note and to his surprise it is a letter arranging a rendezvous for Sofronia (Norina) in the garden with her faithful lover. This is really too much. He calls for Malatesta and begs that he come right away.

Malatesta arrives and is greeted by a very dejected Don Pasquale. He tells Malatesta how unhappy he is about all the extra expenses and his displeasure with Sofronia (Norina). He wishes now that Ernesto had married his Norina. Malatesta notes this. Pasquale now outlines a plan whereby he can surprise Sofronia (Norina) in the garden with her lover and thus be rid of her.

Act III, Scene II – Don Pasquale's garden

One can hear Ernesto singing a serenade in the distance, the signal to Norina of his presence. Norina appears and they sing of their love. Ernesto exits just as Don Pasquale and Malatesta appear. In vain Sofronia (Norina) tries to persuade Don Pasquale that she is alone in the garden. Don Pasquale then orders her out of his house, stating that tomorrow a new wife will enter, the wife of Ernesto. Malatesta calls Ernesto from the shadows and explains to him his uncle's decision to allow him to marry Norina and also to receive a pension of 4,000 scudi a year. Ernesto then announces that Norina and Sofronia are one and the same person, but Don Pasquale is so relieved that he is out of his bogus contract that he gives them his blessing. "The moral is very nice," sings Norina. "It is stupid to get married in old age, thereby getting into so much trouble."

SYNOPSIS

The opera takes place in Rome during the early 19th Century.

Act I, Scene I – The living room of Don Pasquale's house

Scene II – Norina's bedroom

Act II – The living room of Don Pasquale's house.

Act III, Scene I – The living room of Don Pasquale's house.

Scene II – Don Pasquale's garden.

CAST

Don Pasquale:	Jean-Clément Bergeron, Montréal, Québec *Guy Martin, Montréal, Québec
Doctor Malatesta:	*G. Harris Cotton, Edmonton, Alberta Erich Parce, Bellevue, Washington
Ernesto:	Peter Cody, Jamaica Plains, Mass. *Wolfgang Oeste, Edmonton, Alberta
Norina:	Christiane Guénette, Montréal, Québec Colleen Létourneau, Edmonton, Alberta
Notary:	Lothar Backmann, Edmonton, Alberta

CHORUS

Elizabeth Adams, Vancouver, B.C.	Mariko van Campen, Nanaimo, B.C.
Melody Boone, Edmonton, Alberta	Sharon Braun, Calgary, Alberta
Diane Fox, Edmonton, Alberta	Peter Benecke, Edmonton, Alberta
Judith Hambley, Edmonton, Alberta	Michel Gervais, Edmonton, Alberta
Judith Holswick, Davidson, Saskatchewan	Randy Lecky, Edmonton, Alberta
Felicity La Fortune, Chicago, Illinois	Nigel Lemon, Edmonton, Alberta
Debora Madsen, Beloit, Wisconsin	Robert Levert, Ottawa, Ontario
Harriet Shields, San Francisco, Calif.	Bob Tate, Mobile, Alabama

SERVANTS: ACT I AND ACT II

1. Michel Gervais
2. Nigel Lemon
3. Bob Tate

SERVANTS: ACT III

1. Michel Gervais
2. Nigel Lemon
3. Peter Benecke
4. Bob Tate
5. Randy Lecky
6. Robert Levert

*By permission of Actors' Equity

MUSIC STAFF

Vocal Instructors: David Astor, Jean Létourneau, Leopold Simoneau
Coaches: Harold Brown, Ursula Clutterbuck
Pianists: Denise Gaudry, Kathleen Letourneau

PRODUCTION STAFF

Production Manager *George Ross
Stage Manager: *George Ross
Assistant Stage Managers: Robert Hallam, David Speers
Scenic Artist: George Yates
Assisted by: Marilyn Vicary
Costume Supervisor: Helen Hutton
Costume Mistress: Mary Nugent
Master Carpenter: Thomas Legg
Assisted by: Bradley Diddams, George Venini, Robert Kennedy
Lighting Board Operator: Paul Hilton
Light Crew: Eric Richer, Larry Coates, Stephen Plotkin
Properties: Janet Knechtel, Colleen Olson
Stage Crew: Daniel Chapman, James Andraza, Kathryn Burlton,
E. Don Zacharias, Thomas Day

COSTUME ASSISTANTS

Sue Bryson, Beverley Bushel, Gerry Forcea, Doris Harris, Steven Jung, Karen Moore,
Sarah Norquay, Mary Nugent

TECHNICAL ASSISTANTS

Erich Richer, Malcolm Kibblewhite

Assistant Stage Manager E.H. Theatre: Mary Anne Neary
Assistant Stage Manager M.G. Theatre: Terry Crack

ACKNOWLEDGEMENTS

Drops by Scenographia Parravicini, Rome, Italy
Costumes by Malabar
Additional costumes C.B.C.
Additional furniture, Banff Springs Hotel
Additional furniture, Vancouver Opera Association
Alberta Theatre Productions

CANADIAN CHAMBER ORCHESTRA

First Violins

Rotating Concert Masters

John Robinson, Toronto, Ontario
Deborah Kirshner, Montréal, Québec
Bernard Dolan, Toronto, Ontario

Avril Oraschuk, Willowdale, Ontario
Gwendolyn Dunlop, Saint John, New Brunswick
John Lowry, Edmonton, Alberta
Maureen Adams, Toronto, Ontario
Nadine Wunder, Bright, Ontario

Second Violins

B. Rhyll Peel, Edmonton, Alberta (principal)
Jeffrey Wall, Scarborough, Ontario
Lorna Baker, Kamloops, British Columbia
Janet Sangwine, Toronto, Ontario
François Thériault, Ste. Foy, Québec
Anna Luhowy, Toronto, Ontario

Viola

Rennie Regehr, Winnipeg, Manitoba (principal)
Arthur Jansons, Toronto, Ontario
Steven Ludmerer, London, Ontario
David Gaudry, Vancouver, British Columbia

Cello

Martin Shaver, St. Thomas, Ontario (principal)
Mayda Narvey, Winnipeg, Manitoba
Patricia Mullen, London, Ontario
N. Kirk Worthington, Calgary, Alberta

Bass

Charles Elliot, Toronto, Ontario (principal)
Sheila Bridgman, Weston, Ontario

Flutes

Vicki Woolsey, Toronto, Ontario
Doug Walker, Ottawa, Ontario

Oboe and English Horn

David Owen, Saskatoon, Saskatchewan

Clarinets

Michael Hambrook, New Westminster, British Columbia
Keith MacLeod, Richmond, British Columbia

Bassoons

Andrew Weir, Weyburn, Saskatchewan
Sandra MacDonald, Châteauguay Centre, Québec

Trombone

Bob Ferguson, Chesterville, Ontario

French Horns

Eve Bentham, Montréal, Québec
Andy Brakas, Toronto, Ontario

Timpani

David Kent, Toronto, Ontario

Manager

Steven Pettes

Librarian

Vicki Woolsey, Toronto, Ontario

**The following cast will perform Don Pasquale on
Thursday, August 7 and Saturday, August 9 –**

Don Pasquale –	Jean-Clement Bergeron
Malatesta –	Erich Parce
Norina –	Colleen Letourneau
Ernesto –	Wolfgang Oeste
Notary –	Lothar Backmann

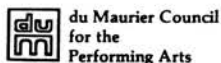
THE BANFF FESTIVAL ADVISORY COMMITTEE

Neil Armstrong	- Chairman, Artistic Committee, The Banff Centre
Pat Boswell	- Crag and Canyon, Banff
George Capel	- Abominable Ski Shop, Banff
Dick Cave	- Recreation Director, Banff
Emile Cochand	- Chamber of Commerce, Banff
Gordon deBoice	- Pinkie's Cleaning Centre, Banff
Ross Dobson	- Parks Canada, Banff
Wally Dowhaniuk	- Alpine Motel, Banff
Brian Duclos	- The Quest, Banff
Lorne Hansen	- Townsite Manager, Banff
Jack Hayes	- Brewster Transport Company, Banff
Tom Heggie	- Parks Canada, Banff
Mrs. Carrie Hunter	- Freelance writer, Banff
Ms. Klara Huser	- Banff Cablelifts, Banff
Rev. Dennis Mahood	- St. Paul's Presbyterian Church, Banff
Ivor Petrak	- Banff Springs Hotel, Banff
Father Redmond	- St. Mary's Parish, Banff
Craig Rothwell	- Imperial Bank of Commerce, Banff
Father Douglas Skoyles	- Anglican Church of Canada, Banff
Bart Robinson	- Stonecrop Potteries, Canmore
Pat St. Pierre	- Festival Coordinator, The Banff Centre
Howard Srigley	- Banff Security Services, Banff
Peter Steiner	- Grizzly House, Banff
Maryalice Stewart	- Archives of the Canadian Rockies, Banff
Hugh Tadman	- Government Services & Culture
Glen Tooke	- Joshua's Restaurant, Banff
Joan Vroom	- Peter Whyte Library, Banff
Rev. D. Whitworth	- United Church of Canada, Banff
Rev. Florence Wilkenson	- United Church of Canada, Canmore

THE BANFF FESTIVAL ARTISTIC COMMITTEE

Neil Armstrong	- Chairman, Associate Director, The Banff Centre
Betty Farrally	- Co-Director, Dance/Ballet Division, The Banff Centre
Laszlo L. Funtek	- Artistic Director of the Banff Centre Theatre Complex
Alexander Gray	- Head of the Musical Theatre Division, The Banff Centre
Dr. David S.R. Leighton	- Director, The Banff Centre
J.C.K. Madsen	- Associate Director, The Banff Centre
Thomas Peacocke	- Head of the Drama Division, The Banff Centre
Thomas Rolston	- Music Coordinator, The Banff Centre
Takao Tanabe	- Head of the Drawing and Painting Division, The Banff Centre
Bernard Turgeon	- Head of the Voice/Opera Division, The Banff Centre

The Banff Centre gratefully acknowledges support from:



THEATRE COMPLEX - Permanent Staff

Laszlo L. Funtek	- Artistic Director/Manager
Lloyd Montour	- House Manager
David Hignell	- Technical Director
Ronald R. Fedoruk	- Stage Manager
Marian R. Hood	- Assistant Stage Manager
Dale Olson	- Sound Man
Myra Ferguson	- Assistant to the Manager
Barbara Nichols	- Box Office Co-ordinator