

Banff Festival of the Arts

A CELEBRATION OF YOUNG TALENT

Opera Division

Alexander Gray, Head

presents

Benjamin Britten's

A MIDSUMMER NIGHT'S DREAM

Thursday, July 12th

Friday, July 13th

Saturday, July 14th

Sunday, July 15th

8:00 p.m., Eric Harvie Theatre

A MIDSUMMER NIGHT'S DREAM

Opera in three acts

By BENJAMIN BRITTEN Opus 64

Libretto adapted from WILLIAM SHAKESPEARE

By Benjamin Britten and Peter Pears

Conductor : STEUART BEDFORD

Director : COLIN GRAHAM

Set, costume and lighting design by : NEIL PETER JAMPOLIS

Associate Designer : JULIA TRIBE

Stage Manager : OLWYN LEWIS

Characters in Order of Appearance:

COBWEB	)	.....	Steven Franse
PEASEBLOSSOM	) Fairies	.....	Todd Johnson
MUSTARDSEED	)	.....	Matthew Peattie
MOTH	)	.....	Guy Howell
OTHER FAIRIES		.....	Tim Bateman
		.....	Cameron Plewes
		.....	David Taylor
		.....	Nicholas Žekulin
PUCK, otherwise known as			
Robin Goodfellow, an elf.....			Owen Taylor
OBERON, King of the Fairies.....			Michael Dash
TYTANIA, Queen of the Fairies.....			Tracy Dahl *
			Jane Leibel †
HERMIA, in love with Lysander.....			Kimberly Barber *
			Fides Krucker-Grillo †
LYSANDER, in love with Hermia.....			Martin Spencer *
			Richard Margison †
DEMETRIUS, in love with Hermia.....			Gary Dahl *
			Mark Wilson †
HELENA, in love with Demetrius.....			Ruth Bormann *
			Christine McMahon †

BOTTOM, a weaver.....	Thomas Goerz
QUINCE, a carpenter.....	Stephen Kirchgraber
FLUTE, a bellows-mender.....	Herbert Ray
SNUG, a joiner.....	Robert Milne
STARVELING, a tailor.....	Mel Braun
SNOUT, a tinker.....	Brian Gow
An INDIAN BOY.....	Cory Lachuk
THESEUS, Duke of Athens.....	John Avey
HIPPOLYTA, Queen of the Amazons, betrothed to Theseus.....	K. Eileen Smith
PHILOSTRATE, Master of Ceremonies at the Court.....	Richard Margison * Martin Spencer †
ATTENDANTS to Oberon and Theseus.....	Ben Howell .....Winston Norin

* performing Thursday, July 12th and Saturday, July 14th

† performing Friday, July 13th and Sunday, July 15th

THE STORY takes place in and about a wood near Athens and in Theseus' palace.

THERE ARE TWO INTERMISSIONS

Assistant Conductor : José Hernández

Assistant Stage Manager : Sylvie Ross

Kimberly Barber, Mel Braun, Brian Gow, Olwyn Lewis, Robert Milne and Herbert Ray are appearing with the permission of Canadian Actor's Equity.

The fairies are members of the choir at the Cathedral Church of the Redeemer in Calgary, which is directed by Terence Fullerton. The boys were trained in these roles by Winston Norin.

Nicholas Žekulin and Cameron Plewes are members of the Mount Royal College Children's Choir.

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This production is dedicated to the memory of Dr. Ernesto Vinci. (1898 - 1983),
founding director of The Banff Centre's Opera Division.

Synopsis

PREAMBLE: Oberon and Tytania, the King and Queen of the Fairies, have fallen out over the possession of a little Indian boy. As a result of their dissension, the seasons, and all lovers, are confused.

Hermia has been forbidden to marry Lysander and ordered by her father to accept Demetrius, previously betrothed to Helena. Hermia and Lysander elope in order to avoid the law: Helena has informed Demetrius of their plan in the hope of regaining his love for herself.

ACT ONE

Scene 1: Oberon and Tytania clash on Midsummer's Night: Oberon is determined to possess the Indian boy and he sends Puck to find a flower, Love-in-idleness, with which to set his plot in motion. It has the power to make someone fall in love with the first person (or beast) seen on waking.

Scene 2: Hermia and Lysander enter the wood; Demetrius, bent on revenge, pursues them and rejects Helena. Oberon overhears their conversation, takes pity on Helena and decides to help her. Puck arrives with the magic flower which is to be used on Tytania when some vile thing is near. Puck is commissioned to use it also on Demetrius when Helena is near.

Scene 3: Some Athenian tradesman gather secretly in the wood to discuss the play of PYRAMUS AND THISBE which they hope to perform in honour of the Duke's wedding: if they are successful they will each earn sixpence a day for life. Bottom the weaver causes problems but is eventually persuaded to accept the leading role.

Scene 4: Hermia and Lysander are lost and decide to sleep until daylight. Puck, mistaking Lysander for Demetrius, uses the flower on him: he awakes to discover the deserted Helena and promptly falls in love with her, to her annoyance. Hermia awakes to find herself alone and goes deeper into the wood to find Lysander.

Scene 5: Tytania goes to sleep in her bower. Puck deals with the fairy sentry and Oberon applies the juice of the flower to Tytania's eyes.

ACT TWO

Bottom and friends choose a spot near Tytania's bower to rehearse their play. When Bottom goes "into the wings" Puck changes him into a donkey. His friends flee in terror. Deserted, he keeps up his courage with a song. This wakes Tytania who promptly, to his surprise, falls in love with him.

Oberon is delighted with the way things are going but not so delighted when he finds Puck has used the flower on the wrong man. He himself uses it on Demetrius, but matters for the lovers are only more complicated when both men now find themselves in love with Helena. The girls try to scratch each other's eyes out and the men challenge each other to a duel. Oberon blames Puck for the way things are going and insists that he put things right by daybreak.

Puck fills the night with mist to confuse the lovers even further: eventually all are unwittingly sleeping near each other when he first deals with Lysander and then entices the Indian Boy away from the sleeping Fairy Queen.

ACT THREE

Scene 1: Dawn breaks as Tytania wakes to find herself once again in love with Oberon. Puck is ordered to restore Bottom to his own shape.

Theseus and Hippolyta are out hunting: the music of their horns wakens the lovers who now find themselves in harmony: Hermia with Lysander, and Helena with Demetrius. They return to the city.

Bottom wakes, uncertain whether the events of the past night are reality or a dream. Whichever, he is enchanted with his strange memories and resolves to work them somehow into the play. His friends have been searching for him in the wood: they meet at the same time as they receive the news that their play has been chosen for performance at the Duke's wedding. They hurry away in high spirits.

Scene 2: Theseus and Hippolyta receive the lovers who ask for, and receive forgiveness for their exploits: Theseus decides on a triple wedding. Meanwhile there are the festivities of the night to enjoy: the tradesmen's play of PYRAMUS AND THISBE. This comes to a chaotic conclusion as midnight strikes and all repair to their beds.

The fairies invade the palace to bless the bride-beds.

In an Epilogue, Puck asks indulgence from the audience for the mistakes of the night:

"Give me your hands if we be friends,
And Robin shall restore amends!"



Set rendering by Neil Peter Jampolis

From some notes by the Composer

These notes are from an article which appeared in the **Observer** newspaper on 5 June 1960, six days before the world premiere of the opera at the Aldeburgh Festival.

"Last August it was decided that for this year's Aldeburgh Festival I should write a full-length opera for the opening of the reconstructed Jubilee Hall.

"As this was a comparatively sudden decision there was no time to get a libretto written, so I took one that was ready to hand. I have always loved **A Midsummer Night's Dream**. As I get older, I find that I increasingly prefer the work either of the very young or of the very old. I always feel **A Midsummer Night's Dream** to be by a very young man, whatever Shakespeare's actual age when he wrote it. Operatically, it is especially exciting because there are three quite separate groups — the lovers, the rustics, and the fairies — which nevertheless interact. Thus in writing the opera I have used a different kind of texture and orchestral 'colour' for each section. For instance, the fairies are accompanied by harps and percussion."

"With **A Midsummer Night's Dream** the first task was to get it into manageable shape, which basically entailed simplifying and cutting an extremely complex story. I had endless trouble with the references and proportions of the play. We stuck faithfully to Shakespeare's words, adding actually only one line: 'Compelling thee to marry with Demetrius'. We worked from many texts, but principally from facsimiles of the First Folio and First Quarto.

"I do not feel in the least guilty at having cut the play in half. The original Shakespeare will survive. Nor did I find it daunting to be tackling a masterpiece which already has a strong verbal music of its own. Its music and the music I have written for it are at two quite different levels. I haven't tried to put across any particular idea of the play that I could equally well express in words, but although one doesn't intend to make any special interpretation, one cannot avoid it.

"I have felt it to be a more difficult task to write than [**The Turn of the Screw** or **Peter Grimes**], partly because the work in hand is always the hardest, partly because of the tremendous challenge of those Shakespearean words. Working at it, one was very conscious that one must not let through a single ill-considered phrase because it would be matched to such great poetry.

"I haven't tried to give the opera an Elizabethan flavour. It is no more Elizabethan than Shakespeare's play was Athenian. Perhaps one or two points may seem strange. The fairies, for instance, are very different from the innocent nothings that often appear in productions of Shakespeare. I have always been struck by a kind of sharpness in Shakespeare's fairies; besides, they have some odd poetry to speak — the part about 'you spotted snakes with double-tongue' for instance. Like the actual world, the spirit world contains bad as well as good."

"Puck is a quite different character from anyone else in the play. He seems to me to be absolutely amoral and yet innocent. In this opera, he doesn't sing, but only speaks and tumbles about. I got the idea of doing this in Stockholm, where I saw some Swedish child acrobats with extraordinary agility and powers of mimicry, and suddenly realized we could do Puck that way."

"The forces one uses must necessarily be small, which has great advantages: one can work in a more detailed way with them and get a greater degree of discipline. The singers do not have to sing with such uniform volume, so that the voice can be used throughout its full range of colour. Besides, on a small scale, we can choose singers who can either act or who are prepared to learn to do so. Some opera-goers seem to prefer singers who cannot act: there is a curious inverted snobbery current which even prefers operatic acting to be as bad as possible. They do not want opera to be serious at all. They like singers who merely come down to the footlights and yell. [Was it these feelings that engendered the operatic PYRAMUS AND THISBE? C.G.]

"For my part, I want singers who can act. Mozart, Gluck and Verdi wanted the same thing. How many singers know how to move? I think it's essential for every potential opera singer to have a course of movement in an opera school. I must say one hoped, after the war, that audiences would revolt at seeing opera performed with bad acting, bad scenery, and in a foreign language."

Director's Note

Midsummer's Night has always been a time of magic, redolent with visions and thoughts of love. At midnight, maidens comb their hair and eat an apple in the hope of seeing their love-to-be reflected in a mirror; fairies, if such there be, have always held their highest revels on the same night. It is never uncommon to find snow in June in some parts of the world, nor drought in December in others, usually the parts where you would not naturally expect to find those phenomena. Traditionally one expects, even hopes, to see a full moon in the sky on that night, as in Shakespeare's play, when wolves bay, graves open, and werewolves rampage. Midsummer's Night is a time of magic, mixed with love, madness, terror, and fantasies: Shakespeare was writing of nothing strange: one should expect to find the world out of kilter, the night full of strange happenings, and expectations of romance going awry, just as one should expect to find them all put right on the dawn of the following day, when the King and Queen of the Fairies have reconciled the quarrels that have so upset the world beneath their feet, and "all this derision

Shall seem a dream and fruitless vision."

Colin Graham

Orchestra

Conductor: STEUART BEDFORD

First Violins

Mara Milkis, concertmaster
Lawrie Hill
Moirra McIntyre
Stephanie Soltice

Second Violins

Stephan Jungkind
Catherine Dallaire

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Flutes/Piccolos

Susan Roth-Simpson
Brenda Fedoruk

Bassoon

John Feldberg

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Horns

Jeff Gibson
Margaret Howard

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Percussion

Tim Rawlings
Tom Miller

Violas

Andrew Simpson
Lesley Robertson

Cellos

Grigory Goldberg
Emmanuel Lopez

Basses

Marilyn McKeen
Michelle Stanove

Oboe/English Horn

Colleen Kennedy

Clarinets

Jason Hall
Patti Goodwin

Trumpet

John Ellis

Trombone

Kevin Thompson

Harp

Richard Turner
Wendy Humphries

Harpichord and Celeste

Leslie Uyeda

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A Midsummer Night's Dream Personnel:

OPERA DIVISION

Alexander Gray: Head of Program/Voice Instructor

Ernie Atkinson.....	Voice Instructor
Sandra Atkinson.....	Coach
Patrick Crean.....	Fencing Instructor
Joyce Gray.....	Movement Instructor
José Hernandez	Assistant Conductor/Coach
Brian Hogarth.....	Program Coordinator
Albert Krywolt.....	Head Coach
Kerry McShane.....	Coach
Leslie Uyeda.....	Coach
Melody Wirsch.....	Coach

THEATRE COMPLEX

William Pappas: General Manager

TRAINING IN TECHNICAL THEATRE: The Banff Centre School of Fine Arts also provides training in technical theatre and design. All of the production elements of this performance, from sets and costumes to sound and lights, serve two purposes: first, to provide a professional performing environment for the people on stage; and second, to provide an intensive hands-on learning experience for young theatre technicians. They learn by working alongside the professional staff of the Theatre Complex.

There are two technical theatre programs at The Banff Centre: Introduction to Stagecraft, which gives participants the opportunity to work in various aspects of theatre production throughout the Festival, during which time they are assigned a variety of positions; and Theatre Production and Design Internship for advanced participants (interns), who specialize in individual areas of theatre production and design, working alongside professional theatre staff.

In the listing below * indicates a participant of the Theatre Production and Design Internship program; and ** indicates a participant of the Introduction to Stagecraft program.

Production Office

Thomas McCarthy.....Production Manager
James Boudreau.....Technical Director
Charlotte Green.....Production Stage Manager

Carpenters

Hans Kuper.....Head Carpenter
Don McGoldrick.....Head Shop Carpenter
Pops Fukakusa.....Carpenter
Gerald Gerlinski.....Carpenter
Fraser Boyle.....Carpenter*
Wes Jenkins.....Carpenter*
Normand Boucher.....Welder
Roger J. Busque.....Welder
Tim Clinton.....Welder
Charles Dean Ott.....Welder

Electricians

Christopher Popowich.....Head Electrician
Adam P. Stewart.....Electrician
Bob Stewart.....Electrician
Christopher Hall.....Head Show Electrician*
Ian Jamison.....Electrician*
Kevin Lamotte.....Electrician*
Hilary Kekanovich.....Follow Spot Operator**
Lance Lefevre.....Follow Spot Operator**
Jacinthe Moquin.....Follow Spot Operator**

Eric Harvie Deck

Richard Gregson.....	Head Stage Carpenter
Kate Boyd.....	Show Head Stage Carpenter*
Robin Siddall.....	Stage Carpenter*
Joanne P.B. Smith.....	Stage Crew**
Shirley Vercruysee.....	Stage Crew**
Tom Wright.....	Stage Crew**
Bruce Ledger.....	Fly Crew**
Christopher Livesay.....	Fly Crew**
Jean Southgate.....	Fly Crew**
David Reilly.....	Fly Crew**
Karen Travers.....	Fly Crew**
Lisa Carreiro.....	Set-up Crew**
Anil Chauhan.....	Set-up Crew**

Production Assistants

Robert J. Snape.....	Driver
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Properties

Bryn Finer.....	Head of Props
K.J. Johnson.....	Buyer
John Rutledge.....	Builder
Mary-Lou Storey.....	Builder
Edward Curtis.....	Builder*
Cindy Rublee.....	Builder*
Yvonne Sauriol.....	Builder*
Adrian Muir.....	Props Crew**

Scenic Artists

Sterling MacLean.....	Head Scenic Artist
Luke Ho.....	Scenic Artist
Lynda B. Hattin.....	Painter*
Carole Klemm.....	Painter*

Sound

Grant Bardsley.....	Head of Sound
Vici Johnstone.....	Sound Technician
Wendy MacKenzie.....	Show Head of Sound*

Wardrobe

Anne Elsbury.....	Head of Wardrobe
Kathleen Irwin.....	Assistant Head of Wardrobe
Marvin Schlichting.....	Tailor
Dawn Crosby.....	Cutter
Patricia Smith.....	Cutter
Frances Sweeney.....	Cutter
Linda Babin.....	First Hand
Claude Tanguay.....	First Hand

Nicole Vezina	First Hand
Thea Yeatman	First Hand
Linden Wade	Dyer
Trilby Lowry Jeeves	Milliner
Joyce Yee	Wardrobe Mistress
Elaine MacKay	Seamstress
Chantal Morin	Seamstress
Kathi Posliff	Seamstress
Patricia Bennett	Seamstress*
Sylvie Dagenais	Seamstress*
Lucie Goudreault	Seamstress*
Catherine Handfield	Seamstress*
Monique Lalonde	Seamstress*
Rebecca Simkin	Seamstress*
Nancy Shepherd	Dresser**
Angela Zissoff	Dresser**
Jacinthe Moquin	Dyer's Assistant**

Wigs and Make-up

Martha Gleeson	Wig and Make-up Artist
Matthew R. Campbell	Assistant
Jadie Wright	Assistant*
Tim Curtis	Assistant**
Caroline Hughes	Assistant**

Administration

Karen Ritchie	Audience Development Officer
Alison Kurtz	Program Coordinator (Training Programs)
Eadie Russell	Administrative Assistant
Lloyd Montour	House Manager
Kurt Bagnell	Administrative Assistant/Events
Jodi Macaulay	Publicity Assistant
Susan Cunningham	Assistant House Manager

Special Thanks

Alberta Government Telephones
 Citadel Theatre
 The Grand Theatre
 National Arts Centre

R Plus Industries
 Shaw Festival
 The Stratford Festival

What is it about the Banff Festival of the Arts that captures the imagination of so many people?

The Banff Festival of the Arts is many things — a splendid variety of opera, drama, dance, musical theatre, orchestral and chamber music, jazz, readings, workshops and exhibitions. At the same time, it is just one thing — a celebration of young talent.

Every summer, nearly a thousand exceptional young artists from across Canada and beyond gather at The Banff Centre School of Fine Arts, surrounded by some of the most spectacular mountain peaks in the world, to study and perform with an international roster of faculty artists. The annual Banff Festival of the Arts is a showcase for the learning process at The Banff Centre, providing the culmination of weeks of intensive training, classes and rehearsals. To complete the professional performance experience of the Festival setting, the aspiring young performer needs one more important element — an audience.

The Banff Centre for Continuing Education is an unique institution playing a special role in the advancement of Canadian cultural and professional life. Concentrating on intensive, residential training of a practical, non-degree nature, the School of Fine Arts, School of Management, and Conference Services all seek to meet national and international standards of excellence, while continuing to serve the people of Alberta and beyond in the areas of fine arts, management studies, arts management, environmental studies and educational conferences.

No photographing or recording in theatre. No smoking or refreshments.



The Banff Centre
School of
Fine Arts