



# BANFF FESTIVAL OF THE ARTS

## FALSTAFF

by  
Giuseppe Verdi

August 13, 14, 16, 17, 1985  
Eric Harvie Theatre, 8:00 p.m.

A CELEBRATION OF YOUNG TALENT

# THE BANFF CENTRE

presents

## FALSTAFF

A Lyric Comedy in Three Acts

by

**GIUSEPPE VERDI**

Libretto by Arrigo Boito

from

**THE MERRY WIVES OF WINDSOR and HENRY IV**

**by WILLIAM SHAKESPEARE**

English translation by Andrew Porter

First performed at Teatro alla Scala, Milan, 9 February, 1893

First performance at the Banff Festival, 13 August, 1985

Conductor ..... STEUART BEDFORD  
Director ..... COLIN GRAHAM  
Set, Costume and Lighting Design ..... NEIL PETER JAMPOLIS

*FALSTAFF is presented with the generous assistance of*



*FALSTAFF is produced by arrangement with, and the music  
and libretti furnished by BOOSEY & HAWKES (Canada) Ltd.,  
279 Yorkland Blvd., Willowdale, Ontario M2J 1S7.*

## CAST

Doctor CAIUS, A French doctor,  
Magistrate in Windsor ..... ANDRÉ CLOUTHIER

Sir JOHN FALSTAFF, Knight ..... MARK MOLITERNO

BARDOLPH, a rogue in Falstaff's pay ..... JOSEPH ZUCCALA

PISTOL, a villain in Falstaff's pay ..... ROBERT MILNE

The Host of the Garter Inn ..... DAVID SMELTZER

The Hostess ..... AMY OLTHUIS

ROBIN, their son, Falstaff's page ..... EDDIE MANSFIELD  
or CANDICE DROUIN

MEG PAGE ..... (August 13, 16) CORY MILLER  
(August 14, 17) JULIA JAMISON

ALICE FORD ..... (August 13, 16) MARTHA COLLINS  
(August 14, 17) VICTORIA THOMPSON

Mistress QUICKLY, their neighbour ... (August 13, 16) JEAN STILWELL  
(August 14, 17) HEATHER MEYERS

NANNETTA, daughter to Alice .... (August 13, 17) KATHY DOMONEY  
(August 14, 16) MARJORIE SPARKS

FENTON, beloved of Nannetta ..... (August 13, 17) JOHN LaPIERRE  
(August 14, 16) ROBERT CRAIG

FORD, husband to Alice ..... (August 13, 17) DAVID BUDGELL  
(August 14, 16) CHRISTOPHER LYLE

A Chorus of citizens of Windsor, denizens of The Garter Inn, and servants of Ford.

WINDSOR, England: 1600, summer

THE CALGARY PHILHARMONIC ORCHESTRA,  
Concert-master CENEK VRBA

Understudy for Falstaff: RON HANEY

# SYNOPSIS OF SCENES

- Act One**      Scene One:    The Garter Inn. Morning  
                      Scene Two:    Between the houses of Ford and Page.  
    Later that morning.
- Act Two**      Scene One:    The Garter Inn. Noon, the same day.  
                      Scene Two:    Ford's House. That afternoon.
- Act Three**    Scene One:    Outside the Garter. That evening.  
                      Scene Two:    The Forest of Windsor: at Herne's Oak —  
    nearly midnight of the same day.

**CHORUS:**      (\*participants in the Opera Program)

Pamela Deacon*	Gordon Gietz
Margaret Evans*	David Gurel
Janet Lobody*	Stephen McClare*
Karen Rees*	Herbert Ray*
Pamela Shannon*	David Smeltzer*
Margaret Ward*	Andrew Stelmack
Norine Burgess*	Bill Beer*
Bonnie Dodds*	Victor Engbrecht
Lisa Gaasenbeek*	Christopher Enns*
Jamie Levine*	Phillip Ens*
Amy Olthuis*	Ron Haney*
	Richard Morris*

**CHILDREN:**

Eddie Mansfield	Sam Araki
Amanda Osicki	Johanna Mickle
David Bataille	Candice Drouin

Understudies

Dominique Goulet	Flora Mickle
Donald Seagrave	Serenity Leboeuf

## SYNOPSIS

*The opera takes place in Windsor, England, c.1600.*

### **ACT I Scene i**

Sir John Falstaff, composing two love letters, is disturbed by the arrival of the pompous French physician, Dr. Caius, who demands reparation against Falstaff's "retainers," Pistol and Bardolph, for robbing the doctor while he was drunk the previous evening. Falstaff berates his companions, not for robbing the old pedant, but for their lack of style. He himself is in dire financial straits, and hopes to improve his circumstances by loosening the purse strings of one of two attractive Windsor wives, Alice Ford and Meg Page. He has written identical love letters to them, but Pistol and Bardolph refuse to act as his pander, so he sends off Robin, the inn's pot-boy, with the letters.

### **Scene ii**

Meg and Alice have received the letters, and instantly see through Falstaff's trickery. They are encouraged by Mistress Quickly and Ford's daughter, Nannetta, to take some delicious revenge. As they leave to discuss their plans, Ford appears with Caius, who is complaining about his treatment at Falstaff's hands, and with Bardolph and Pistol, who have revealed Falstaff's intentions toward Ford's wife. Ford contemplates his impending cuckoldry with wrath, and then departs. Young Fenton, following in Ford's wake, snatches a few hasty kisses from his sweetheart, Nannetta. Both groups return, each hatching its own plot for revenge. Alice will make an assignation with Falstaff and then discomfit him with the feigned return of her jealous husband. Ford, for his part, will go — disguised as Master Brook — and bribe Falstaff to act as pander between him and his own wife, and so unmask them both.

### **ACT II Scene i**

Bardolph and Pistol hypocritically ask Falstaff's forgiveness, while introducing Mistress Quickly with a message. She indicates that her friend Alice may be prepared to receive Falstaff between two and three o'clock. Quickly has hardly left when "Master Brook" is announced: he pays Falstaff handsomely to effect a meeting between himself and Mistress Ford. Falstaff hastens to agree.

### **Scene ii**

Quickly reports that Falstaff is on his way. The plan is to hide the old knight in a basket of filthy laundry and throw him into the river. Their merriment is interrupted by Nannetta; her father has promised her hand in marriage to the odious Dr. Caius. Alice cheers her by promising that

the marriage will take place over her dead body. The others hide as Falstaff arrives and declares himself. The wooing is rudely interrupted by the *actual* return of Ford and his cronies, who turn the house upside down in an effort to find the cuckoo in the nest. At first, Falstaff hides behind a screen, but as soon as Ford has left the room, he is stuffed into the laundry basket. Ford returns and discovers Fenton and Nannetta behind the screen. He is more indignant than ever, until Alice shows her husband the spectacle of the laundry basket, dirty sheets, Falstaff, and all, floating down the river Thames.

### **ACT III Scene i**

Falstaff, drying off back at the inn, is disillusioned with life. Quickly appears with another note from Alice, apologizing for the afternoon's debacle and asking for another assignation. Sir John is gradually won over; he is to disguise himself as Herne, the ghostly huntsman, and meet Alice at midnight under Herne's Oak in Windsor Forest. Ford plots that Nannetta shall be married to Caius that very night, but the merry wives have other plans in mind.

### **Scene ii**

It is a moonlit night; everyone is in disguise. Falstaff approaches, and begins to woo Alice. His awkward love-making is interrupted by "supernatural" sounds. Alice flees, while Falstaff flings himself to the ground in terror. The entire company appears, variously disguised as elves, fairies, and demons. They give Falstaff a sound thrashing to teach him to mend his ways, but the masquerade collapses when Falstaff recognizes Bardolph. The "double wedding" ensues: Caius to the "fairy queen" who turns out to be a veiled Bardolph, and a disguised Nannetta to Fenton. In the merriment that follows, all is forgiven. Falstaff suggests a final chorus, to be followed by supper.

Totally mad, all's folly.  
Man is born to be jolly —  
Spinning and whirling,  
Ever turning,  
Our life's a joke —  
Living with laughter,  
Making a jest  
Of all that befalls him  
Passing the test  
If he laughs the best  
To find the jest  
Played on him!  
Men live by laughter!

— Colin Graham



## FALSTAFF

### NOTE

*Falstaff* was Verdi's last opera. Written when he was nearly eighty, it appeared seventeen years after *Otello*. To quote Irving Kolodin's essay, "The Sound of Quicksilver":

It was all the yesterdays of Verdi's life that prepared him for this supreme achievement. It was only from such a vantage point that a ripe experienced man who was also a ripe, wholly experienced creator could look back from the sunset glow of passion to the high noon of love, desire, and possibly futility as well as fulfilment, with the wisdom, compassion, and yet the humour to comprehend all that coexist in *Falstaff*.

More than anything else, Falstaff embodies the remarkable paradox of one old man entering into the vanities and pretensions of another, to make a molten match of the pathos and humour, the aspirations and the undoing of an elderly amorist convinced of his irresistible attractiveness. None but a mind as capacious as Verdi's could have given equal veracity to Falstaff recalling his youthful grace in the light-footed '*I was a page*' (Act II, Scene 2) and the bloated toss-pot seeking solace for his wounded pride in '*Wicked world*' (Act III, Scene 1); to the purposeful plotting of the merry wives of Windsor, and the double-dealing of Falstaff's friends, Bardolph and Pistol; while through it all, like a redeeming echo of better things than intrigue and cynicism, runs the sound of the love between Nannetta and Fenton.

Sir John Falstaff first appears in Shakespeare's *Henry IV* as the disreputable companion of young Prince Hal, along with Mistress Quickly and Pistol and Bardolph. Hal, later to be the victor of Agincourt in *Henry V*, was an early example of a young man rebelling against his family's expectations and the generation gap. He sought out the old reprobate, Falstaff, and enjoyed his company in uninhibited drinking and whoring; their exploits were notorious, in peace and war, but the coming of kingship eventually brought Henry to his sense of responsibility and, in one of Shakespeare's cruellest scenes, he disowned his old companion Knight. In *Henry V* the old boy dies, and one of Shakespeare's most moving epitaphs is spoken by Mistress Quickly, lest we forget Henry's past in his new flush of heroism.

Towards the end of her reign, and well into Shakespeare's writing career, the old Queen Elizabeth asked to see "the fat old knight" again, and so he was resurrected in *The Merry Wives of Windsor*, along with Mistress Quickly, and Bardolph and Pistol. They were also brought up to date and placed firmly in the Elizabethan age. It is a trivial play, very much written-to-order, and both Falstaff and Quickly are noticeably different in character. Falstaff still has his bragadoccio but, whereas in *Henry IV* he fulfilled himself by aiding Hal in his exploits, here he is an old man struggling to retain his youth and convince himself that he is still attractive as he pursues every skirt in sight. And sadly, he does so

primarily that he may achieve enough cash to know where the next bottle of sack or night's lodging are coming from. The Garter Inn itself has suffered a change of locale, rescued from the sleaziest quarters of London and placed within the rural and respectable Windsor; Mistress Quickly is no longer the bawdy landlady of the Inn, but has gone up in the world, becoming almost the equal of her neighbours, the prosperous Fords and Pages. Indeed, she is Quickly only in name. Whereas she had been Falstaff's old sweetheart and companion in the earlier plays, here he clearly has no previous acquaintance with her at all.

However, Shakespeare's sad and even perfunctory comedy (dare one call anything he wrote perfunctory?) is transcended and turned into a work of genius by Verdi and his collaborator Boito. No mean composer himself, Boito deserves a large measure of the credit for the part he took in reforming Verdi's attitude to the *theatre* as opposed to the old-fashioned opera; he collaborated not only, brilliantly, with the *Falstaff* and *Otello* libretti, but was also the chief influence of Verdi's revisions of *Macbeth* and *Simone Boccanegra*.

In their hands, Shakespeare's made-to-order comedy sparkles, deepens the characters, crystallizing the situations. Clearly Verdi formed great attachment and probably a certain sense of identity with the knightly old rapsallion; his honour is restored to him and through every outrageous situation he is seen with love and affection and, above all, he remains the English Gentleman. He finally, through pure strength of character, triumphs, and turns to his Elizabethan audience to suggest a final chorus to round off the evening: to quote Mr. Kolodin: "It is the last of the miracles in a work which is miraculous from first to last." It is in this spirit that the present production is dedicated firmly to the Elizabethan theatrical tradition from which it originally sprang. In Shakespeare's day few companies had the advantage of appearing in a theatre — and then only in London: another company would tour from barn to barn, carrying their own props and making the most of local resources — as this production does, in more ways than one.

— Colin Graham

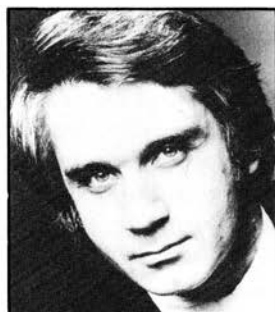




## **COLIN GRAHAM**

### **Head of Program/Stage Director**

Born in Sussex, England, Colin Graham has worked in all branches of legitimate and musical theatre, though his career in recent years has been almost entirely concerned with opera on both sides of the Atlantic. He became involved with stage works of Benjamin Britten early in his career and, as a result of a long professional association with the composer, directed the last nine of his premières. His 250 or so productions have been seen world-wide, and he recently ended a long connection with The English National Opera. He was the founding director of The English Music Theatre, and has been an artistic director of the Aldeburgh Festival since 1969. In June, 1984, he was appointed artistic director of the Opera Theatre of St. Louis. At The Banff Centre, he directed the Music Theatre Studio Ensemble's première of *Sasha* in 1983, and the 1984 Banff Festival opera *A Midsummer Night's Dream*. He speaks five languages, has worked as a set and lighting designer, has written several libretti for operas and is also a specialist in the Japanese Classical Theatre.



## **STEUART BEDFORD**

### **Conductor**

Artistic director and principal conductor of the English Sinfonia Orchestra, Steuart Bedford is also an artistic director of the Aldeburgh Festival, where he has been a contributor for many years. He has conducted opera throughout the world — in Europe, Australia, New Zealand, and North and South America. He worked with Colin Graham on the world première of Britten's *Death in Venice* at Aldeburgh in 1973 and was associated with the Metropolitan Opera during its 1974, 1975, and 1976 seasons. Although opera commitments take up much of his time, he continues to accept an increasing number of concert engagements and has recorded for Decca and EMI.

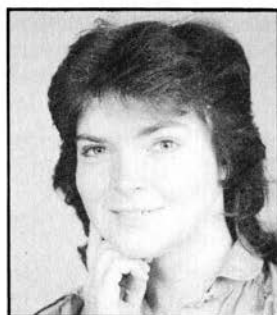


## **NEIL PETER JAMPOLIS**

### **Designer**

Neil Peter Jampolis has designed more than 200 operas, plays, ballets, and musicals in Canada, the U.S., South America and Europe. His lighting for the Royal Shakespeare Company's *Sherlock Holmes* won him the 1975 Tony Award. Recent projects include *Pulchinel* for the Ballet de Nancy in France; Leonard Bernstein's *A Quiet Place* at La Scala, Milan; and *Simon Boccanegra*, *Tosca* and *Fidelio* for the Houston Grand Opera. He designed last summer's Banff Festival opera *A*

*Midsummer Night's Dream* and is currently preparing a new *Aida* for Tulsa Opera, and two Broadway musicals. He is a regular resource artist for The Banff Centre Music Theatre Studio Ensemble where, working with Colin Graham and Stuart Bedford, he designed the world premiere of *Sasha*. He has designed for the summer operas at the National Arts Centre and at the Salzburg Festival.



## **OLWYN LEWIS**

### **Stage Manager**

Olwyn Lewis studied English and Theatre at York University and graduated in 1978 with an Honours BA. She has worked as production assistant, assistant stage manager, and stage manager with major companies across Canada, including the Canadian Opera Company, Opera Hamilton, the Vancouver Opera Association, Edmonton Opera Association, Calgary Opera Association, COMUS Music Theatre and Festival Ottawa. During the 1984-85 season she worked

with the Canadian Opera Company and L'Opéra de Montréal. Last summer she stage managed the opera *A Midsummer Night's Dream* for the Banff Festival of the Arts.

## **THE FACULTY**



## **DANA KRUEGER**

### **Performance Coach**

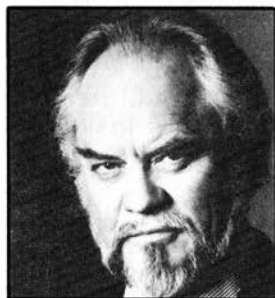
Dana Krueger has performed with all the major opera companies in the United States and is particularly noted for her versatility, combining a rare gift for comedy with an ability to evoke an unparalleled dramatic intensity. She recently created one of the leading roles in Bernstein's *A Quiet Place* for the Houston Grand Opera (for whom she also gave many performances as The Old Lady in *Candide*) and, subsequently, at La Scala and the Kennedy Center. Her repertory is

one of the most varied in the mezzo literature — from Carmen to Mrs. Sedley in *Peter Grimes* — giving her a range of experience which fits her especially well for her coaching this year in Banff Festival's Opera Program. A noted performer in the concert field, Miss Krueger recently sang in Bernstein's *Mass*, which was internationally televised.



## **EVELYN LEAR and THOMAS STEWART** **Performance Coaches**

Thomas Stewart and Evelyn Lear have often been described as the Alfred Lunt and Lynne Fontanne of opera: they are certainly opera's best-known married couple and each of them is an international star in his/her own right. Evelyn Lear has been acclaimed as a brilliant singing actress on both sides of the Atlantic and her remarkable range of roles includes the Marschallin in *Der Rosenkavalier* (which she will repeat at the Metropolitan Opera next October), Marie in *Wozzeck*, the Countess in *Le Nozze Di Figaro*, Mimi in *La Bohème*, Tatiana in *Eugene Onegin*, both Fiordiligi and Despina in *Così Fan Tutte*. Probably her most famous characterisation was the title role of *Lulu* of which she was the leading exponent in Europe for many years. Her Countess Geschwitz in the same opera has recently been hailed as a master performance. Recently she has won a great name for herself in a worldwide series of master classes.



Thomas Stewart is one of the few other American singers to perform leading roles in the major opera houses of both the United States and Europe in German, French and Italian repertoire. He is the only non-German to sing all the leading Wagner baritone roles at Bayreuth. He made his Metropolitan debut in 1966 as Ford in *Falstaff*, and he has sung the title role of *Don Giovanni*, Iago in *Otello*, all four villains in *Les Contes D'Hoffmann*, Hans Sachs in *Die Meistersinger* and Golaud in *Pelleas Et Melisande* in that house, frequently. He recently sang the last role at Covent Garden, La Scala and the Netherlands Opera. He has sung Captain Balstrode in *Peter Grimes* in Houston and at the Met, and made his debut in the role of Aribert Reimann's *Lear* in San Francisco — a triumph he will repeat this September.



## **JAMES ATHERTON** **Performance Coach**

In addition to recent singing engagements with The Metropolitan Opera, Santa Fe Opera, Canadian Opera Company, Dallas Opera, and the Handel Opera Society at Carnegie Hall, James Atherton is pursuing a parallel career as stage director. In 1981 he directed Sullivan's *Cox and Box* for Opera Theatre of St. Louis. Opera Memphis saw his *Abduction from the Seraglio* in 1983, in which he created a new dialogue translation. Later that year in Memphis he also

directed *La Traviata*, which was conducted by Anton Coppola. This past season he directed *La Bohème* for Indiana University Opera Theater; where next season he will return for *Don Giovanni*. This past spring he directed *The Barber of Seville* for Texas Opera Theater in Houston. He is also in demand for his master classes where he shares his seasoned stage savvy with young singers.

**DAVID BOOTHROYD** (Music Coach) studied music at Mount Allison University and the University of Western Ontario. Between 1979 and 1981 he worked as an accompanist and vocal coach with the University of Toronto Opera School and the Canadian Opera Company Ensemble. In 1981 he began working with the Music Theatre Studio Ensemble at the Banff School of Fine Arts, becoming Head of Music Staff with the ensemble in 1984. For six summers he coached at the Courtenay Youth Music Centre on Vancouver Island, and while there accompanied several voice and violin recitals. As a vocal accompanist he has been heard nationally over CBC-FM.

**MARIAM CHARNEY** (Music Coach), a native and current resident of New York City, received her degree in music and anthropology from Brandeis University. She then music directed in the theatre for many years, including tours of India and Europe. In 1981, she received a National Opera Institute grant as repetiteur with the Opera Company of Philadelphia. Ms. Charney then joined the staff of the Connecticut Opera in Hartford, where she served as Principal Repetiteur and Assistant Conductor, as well as Music Director/Pianist for the touring company. For the past two seasons she has been a coach at the Des Moines Metro Opera in Iowa, where she has prepared workshops of Lee Hoiby's new opera, *The Tempest*, to be premiered there in 1986. She was last at the Banff Festival in 1982 as an accompanist for the Academy of Singing.

**GEORGE COTTON** (Faculty Assistant Director), one of Canada's leading young opera stage directors, is known for his unique and innovative stagings of an eclectic repertoire — from *Lucia* to *Aïda*, *Pirates of Penzance*, *Mikado* and *Don Pasquale*. Mr. Cotton is recognized as an operatic director who understands the theatricality of the art form. Mr. Cotton's credits as a free lance stage director include main stage productions for the opera companies of Vancouver, Calgary, Edmonton and Winnipeg. The 1985-86 season will see Mr. Cotton direct productions for opera companies in Edmonton, Calgary, Winnipeg and New Jersey as well as continuing his responsibilities as artistic director of the Opera Theatre of Alberta.

**MARTIN FINNERTY** (Program Coordinator) has stage managed with both the Calgary and Edmonton Opera companies. As a resident of Banff, he has participated in various capacities with productions at The Banff Centre, and has coordinated the technical requirements of the Banff Television Festival.

**DONALD PALUMBO** (Music Coach and Chorus Master) was born in Rochester, N.Y. and graduated from Boston University with a degree in chemistry. After vocal and operatic study in Vienna and Austria he returned to Boston, where he served as chorus master for productions of the Opera Company of Boston, Artists International of Providence, and the Boston Lyric Opera. In 1979, Mr. Palumbo was named to succeed the late Alfred Nash Patterson as the Music Director of the Chorus Pro Musica of Boston. From 1980-1984, Mr. Palumbo served as Assistant Chorus Master of the Dallas Opera, working with the renowned Maestro Roberto Benaglio. Since 1983 he has been the Chorus Master of the Opera Theatre of St. Louis, and has conducted performances of their American premiere of Delius' *Margot La Rouge*. In September of 1985 he assumes the position of Chorus Master of the Canadian Opera Company.

**MICHAEL PISANI** (Music Coach) is in his first season at the Banff Festival. He was for four years associate conductor for the Houston Grand Opera where he conducted the touring company as well as productions for the Houston Opera Studio. In addition he has covered numerous conductors. He assisted Leonard Bernstein in the premiere of *A Quiet Place* at La Scala in Milan and Washington, D.C., and will do so again next spring in Vienna. He prepared the *Ring* cycle for two summers in Seattle for the Pacific Northwest Wagner Festival and has worked as a guest with the MET Young Artists Program as well as Des Moines, Chautauqua, Graz and others. Last year he conducted Monteverdi's *Orfeo* for the Skylight Opera in Milwaukee and will return to do *Xerxes* this fall. He is also music director for Texas Opera Theater this season and will lead *Die Fledermaus* for the winter tour. An accomplished pianist, he will be playing several recitals across the United States this year. He is a graduate of Oberlin College in Ohio.

**COLLEEN REIMER** (Assistant Stage Manager) possesses a wide and diverse background as performer, teacher, writer and stage manager. Recently Miss Reimer completed a four year association with the Edmonton Opera and a similar two year association with the Manitoba Opera as assistant stage manager. In her native Winnipeg she was noted for her work as a music specialist in the Winnipeg school system and won particular acclaim for her fully staged productions of musicals at the Junior High Level. She has written the educational companions for productions of *H.M.S. Pinafore*, *Cinderella*, *Don Pasquale* and *Pirates of Penzance*. These productions are an integral part of the outreach programs of the opera companies of Edmonton, Calgary and Manitoba, as well as the Opera Theatre of Alberta for which she is presently executive assistant to the Chairman of the Board. During the 1985-86 season Miss Reimer will combine an active free lance schedule with arts management responsibilities.

**MICHAEL ROSE** (Repetiteur), from Edmonton, Alberta, was a student of Professor Alexandra Munn at the University of Alberta. He has won prizes at various piano competitions and has received scholarships from Alberta Culture, Edmonton Opera Guild, Edmonton Seven Arts Club and the St. Louis Conservatory of Music. He has worked for Edmonton Opera, Red Deer College, and Opera Theatre of St. Louis. Mr. Rose is currently a student at the St. Louis Conservatory of Music where he is staff accompanist for the voice studio and opera program.

**SYLVIE ROSS** (Assistant Stage Manager), a native of the Gaspé coast in Québec, studied languages in Rimouski and French literature at Memorial University in Newfoundland. She moved to Winnipeg in 1979, where she still lives, continuing her studies at the Collège Universitaire de Saint-Boniface. During the last five years, Sylvie has worked for Le Cercle Molière, at the National Arts Centre on a training program, at the Manitoba Theatre Centre on a Canada Council grant, and she recently worked for the International Contemporary Mime Festival in Winnipeg. Sylvie worked on several productions as stage manager, sound operator, lighting operator, project director, and performer. Some of Sylvie's credits include *Mass Appeal*, *Deathtrap*, *Whose Life is it Anyway?*, *Zoo Story*, *Le Temps des Lilas*, and *A Midsummer Night's Dream*.

**DAVID MacMURRAY SMITH** (Movement Coach) holds a degree in Theatre and Dance and has performed as a professional dancer with Les Ballets Jazz de Montréal, La Compagnie du Dance Entre Six, and Les Grands Ballets Canadiens. He then continued his studies of mime, acting and clown, and performed works of his own as well as performing with The Mime Company Unlimited in Toronto. Other professional experience includes two summers with the musical company of the Stratford Festival in Ontario, and as an instructor and resident choreographer, four years as movement director for the Music Theatre Studio Ensemble with The Banff Centre's Winter Cycle program.

**DAVID SMUKLER** (Voice Coach) has served as a voice coach with major actor training academies and theatre companies in Canada, England, the Netherlands and the United States including the Stratford Festival (nine seasons), regular cross-Canada workshops for Equity Showcase Theatre, the National Theatre School, York University, the English Opera Group, the Royal Court, LAMDA, the Crucible Theatre (Sheffield), the Toneelschool (Amsterdam), the Tyrone Guthrie Theatre, the Open Theatre, NYU School of the Arts, and Carnegie-Mellon University. In addition to directing theatre and opera in the four countries, Mr. Smukler has extensive experience acting and coaching film and television.

**RICHARD PEARSON THOMAS** (Music Coach) has served as coach/accompanist with the Aspen Music Festival, the Yale School of Music and The Banff Centre Music Theatre Studio Ensemble. Also a composer, Mr. Thomas has composed music for three productions at The Banff Centre: *The Grimwood Clock*, *The Music Theatre Machine* and this year's Siding 29 production, *Spokesong*. His works have also been performed by the Eastman Opera Theatre, the Shenandoah College and Conservatory of Music, Columbia University, and the Eugene O'Neill Theatre Centre. Last year, Mr. Thomas was invited to compose a tribute to the designer Erte which was performed for the artist in New York. He is a graduate of the Eastman School of Music and currently lives in New York City where he works as a free lance coach and frequent recital accompanist.



# THE OPERA PROGRAM

The program is on two levels, Intermediate and Advanced. All participants share equally in an integrated program that aims to provide six weeks of instruction that cannot normally be found in any opera school or conservatory. As well as receiving intensive training in movement, speech training, make-up and audition technique, acting technique, and ensemble singing, both levels of students receive instruction from a team of distinguished international singers who are themselves experienced exponents of the principal roles in FALSTAFF.

## PARTICIPANTS IN THE OPERA PROGRAM

Noreen Burgess	Calgary, AB	—
Martha Collins	Ottawa, ON	—
Pamela Deacon	London, ON	University of Toronto
Bonnie Dodds	Vancouver, BC	Vancouver Chamber Choir
Kathy Domoney	Toronto, ON	Canadian Opera Company
Margaret Evans	Lethbridge, AB	—
Lisa Gaasenbeek	Toronto, ON	University of Ontario
Julia Jamison	Saskatoon, SK	—
Jamie Levine	Washington, DC	St. Louis Conservatory of Music
Janet Lobody	New York, NY	—
Heather Meyers	Edmonton, AB	St. Louis Conservatory of Music
Cory Miller	St. Louis, MO	St. Louis Conservatory of Music
Amy Olthuis	Chicago, IL	MUTSE, Banff
Karen Rees	London, UK	University of Calgary
Pamela Shannon	Toronto, ON	University of Toronto
Marjorie Sparks	Toronto, ON	—
Jean Stilwell	Toronto, ON	Vancouver Opera
Victoria Thompson	Toronto, ON	St. Louis Conservatory of Music
Margaret Ward	Vancouver, BC	Vancouver Opera
Bill Beer	Calgary, AB	University of British Columbia
David Budgell	Ridgeworth, NJ	—
André Clouthier	Cornwall, ON	—
Robert Craig	New York, NY	—
Victor Engbrecht	Winnipeg, MB	Opera School, U. of Toronto
Christopher Enns	Winnipeg, MB	—

Phillip Ens	Winnipeg, MB	Montreal Opera Workshop
Gordon Gietz	Calgary, AB	Calgary Opera Association
David Gurel	Edmonton, AB	Opera Theatre of Alberta
Ron Haney	Toronto, ON	Canadian Opera Company
John LaPierre	Bennington, VT	—
Christopher Lyle	Calgary, AB	University of Maryland
Stephen McClare	Toronto, ON	Opera School, U. of Toronto
Robert Milne	Toronto, ON	Opera School, U. of Toronto
Mark Moliterno	Los Angeles, CA	—
Richard Morris	South Wales, UK	MUTSE, Banff
Herbert Ray	Vancouver, BC	Vancouver Opera
David Smeltzer	Vancouver, BC	Vancouver Opera
Andrew Stelmack	Winnipeg, MB	University of Winnipeg
Joseph Zuccala	Toronto, ON	—

In the listings following \* indicates a participant of the Theatre Production and Design Internship program.

Edwin Gndt  
Repetiteur

Robert Hamilton  
Lighting Design Assistant\*

Rejean Labrie  
Set and Props Design Assistant\*

Joan Murphy  
Costume Design Assistant\*

Brian Perchaluk  
Set and Props Design Assistant\*

Tom Wright  
Assistant Stage Manager\*

# THE CALGARY PHILHARMONIC ORCHESTRA

## First Violins

Cenek Vrba—concertmaster  
Susan Eddlemon—associate concertmaster  
Janice Amsel  
Theresa Kraucunas  
Bonnie Louie  
Alla Magid  
Sheldon Nadler  
Robert Penner  
Kathryn Stewart

## Violas

Katerine Grigoriu  
Judith Grossman  
Sara Hartland-Rowe  
Faye Huggins  
Ben Neumann +

## Second Violins

Jeffrey Plotnick\*  
Karen Krout\*\*  
Judith Bessel  
Craig Hutchenreuther  
Barbara Schneider  
Laurie Syer  
Richard Van de Geer  
David Zweifel

## Cello

Susan Nadler\*  
Yuri Gindin  
Helen Kopeck  
Tom Mirhady  
Kirk Worthington  
Karen Younquist

## Basses

Charles Garrett\*  
Sheila Garrett\*\*  
Robert Yung-il Kim  
Josef Resovsky



## Flutes

Philippa Fullerton\*  
Allan Dornian +  
Lauren Eselson +

## Oboe

David Sussman\*  
Jana Wyber +

## Clarinets

Steve Amsel\*  
Mark Urstein\*\*

## Bass Clarinet

Stan Climie +

## Bassoons

Stephen Franse\*  
Michael Hope\*\*

**Horns**

Kurt Kellan\*  
William Hopson\*\*  
John Ramsay\*\*  
Laurie Matiation\*\*

**Trumpets**

Howard Engstrom\*  
Linda Brown +  
Trudy Kellan +

**Tympani**

Tom Miller\*

**Harp**

Julia Shaw\*

**Trombones**

James Scott\*  
Kathy McIntosh +

**Bass Trombone**

Mark Johnson

**Tuba**

Michael Eastep\*

**Percussion**

Tim Rawlings\*\*  
Kathy Ramsey +

**Librarian**

Robert Grewcock

**Personnel Manager**

Tim Rawlings

\*Principal

\*\*Assistant Principal

+ Extra Musician

# THEATRE ARTS ADMINISTRATION

George Ross .....	Manager
Douglas Virgil Riley .....	Assistant Manager
Heather Gardiner .....	Summer Programs Coordinator
Clare Procyshen .....	Administrative Secretary
Shauna Young .....	Summer Assistant

## THEATRE COMPLEX

**Training in Theatre Production 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 performers on stage; and second, to provide an intensive hands-on learning experience for young theatre technicians and designers. They learn by working alongside professional staff and designers of the Theatre Complex.

There are two technical theatre programs at The Banff Centre: Introduction to Stagecraft, which gives students the opportunity to work in various aspects of theatre production throughout the Festival; and the Theatre Production and Design Internship for advanced participants (interns) who specialize in individual areas of theatre production and design, working with professionals in their chosen areas.

In the listings following \* indicates a participant of the Theatre Production and Design Internship program; and \*\* indicates a student in Introduction to Stagecraft.

### General Manager

William Pappas

### Production Office

Thomas McCarthy .....	Production Manager
James Boudreau .....	Technical Director
Ihor Sychylo .....	Production Stage Manager
Brian Low .....	Assistant Technical Director*

## Carpenters

Hans Kuper .....	Head Carpenter
D. Pops Fukakusa .....	Head Shop Carpenter
Brent Osborne .....	Carpenter
James Pollard .....	Carpenter
Charles Procure .....	Carpenter*
Iain Stewart .....	Carpenter*
Richard L. Broad .....	Assistant Carpenter
William W. Snider .....	Assistant Carpenter

We also gratefully acknowledge the assistance of  
Joint Venture Theatre Productions, Calgary

## Electricians

Christopher Popowich .....	Head Electrician
Dave Reilly .....	Head Show Electrician*
Adam P. Stewart .....	Electrician
David Collins .....	Electrician*
Grant T. Smith .....	Electrician*
Joanne P.B. Smith .....	Deck Electrician**
Sharon Gryfe .....	Followspot**
Kate Laidlaw .....	Followspot**
John Avery .....	Assistant Electrician
Lynn Hall .....	Assistant Electrician**
Janie Johnson .....	Assistant Electrician**
Lance Lefevre .....	Assistant Electrician
Richard Purcell .....	Assistant Electrician**
Joyce Reed .....	Assistant Electrician**
Del Seagrave .....	Assistant Electrician**
Nan Shepard .....	Assistant Electrician**

## Eric Harvie Theatre

Richard Gregson .....	Head Stage Carpenter
Ron A.H. Epp .....	Show Head Stage Carpenter*
Bob Stewart .....	Stage Carpenter
W.A. Andrew Sculthorp .....	Stage Carpenter*
Mireille Baril .....	Stage Crew**
Neil G.T. McCann .....	Stage Crew**
Gail Pocock .....	Stage Crew**
Claire Waldron .....	Stage Crew**
Donald J. Dawson .....	Fly Crew**
Kieran Connor Gelfand .....	Fly Crew**
Tom Jensen .....	Fly Crew**
Hilary Kekanovich .....	Fly Crew**
Adrian Muir .....	Fly Crew**
Fraser Boyle .....	Set-up Crew
Ian Dunbar .....	Set-up Crew
George A. Ross .....	Set-up Crew



## Production Assistants

Larry Berrigan .....	Production Assistant
Michael Corrigan .....	Production Assistant
Kim Hesleton .....	Production Assistant
Michael Hughes .....	Production Assistant
Richard Jarvis .....	Production Assistant
Donald Johnstone .....	Production Assistant
Robert J. Snape .....	Driver

## Properties

Bryn Finer .....	Props Master
Ruth Abernethy .....	Builder
Ed Curtis .....	Builder
Christopher Jenkins .....	Builder
Anil Bro Chauhan .....	Builder*
Basia Lodzinski .....	Builder*
Cindy Rublee .....	Builder*
Janie Johnson .....	Props Crew**
Richard Purcell .....	Props Crew**

## Sound

Grant Bardsley .....	Head of Sound
Judy Lawrence .....	Show Head of Sound*
James B. Cormack .....	Sound Technician

## Wardrobe

Sally Roberts .....	Head of Wardrobe
Daniel Shepard .....	Assistant Head of Wardrobe
Mary Jo Pollak .....	Assistant to the Head of Wardrobe
Dawn Crosby .....	Cutter
Pat Galbraith .....	Cutter
Margaret Lamb .....	Cutter
Lorraine O'Leary .....	Tailor
Patricia Smith .....	Cutter
Frances Sweeney .....	Cutter
Linda Chow .....	First Hand
Susan Clark .....	First Hand
Jane Ng .....	First Hand
Charlotte Penner .....	First Hand
Allison Yardley-Jones .....	First Hand
Caroline Delavault .....	Dyer
Trilby Lowry Jeeves .....	Milliner
Lucie Goudreault .....	Milliner's Assistant
Joan Lees-Miller .....	Wardrobe Mistress
Peter Higgins .....	Boots
Jeanne de Bretan .....	Seamstress
Sylvia Crowhurst .....	Seamstress
Sharrie-Ann Dial .....	Seamstress
John Gole .....	Seamster
Judy Hampson .....	Seamstress

Jolynn Hebein .....	Seamstress
Catherine Inkpen .....	Seamstress
Lori Kenney .....	Seamstress
Lorraine Konst .....	Seamstress
Guylaine Lefebvre-Maunder .....	Seamstress
Nancy Malott .....	Seamstress
Sarah Marchant .....	Seamstress
Germaine Nelson .....	Seamstress
Kathi Posliff .....	Seamstress
Deborah Clarke-Penton .....	Seamstress*
Angela Dale .....	Seamstress*
Sharon Nickerson .....	Seamstress*
Clare Procysen .....	Dresser
Nan Shepard .....	Dresser**
Shauna Young .....	Dresser

### **Wigs and Make-up**

XK Sarmago .....	Wig Artist
Marion Sieling .....	Make-up Artist
Jayne M. Ariss .....	Make-up Assistant
Matthew Campbell .....	Make-up Assistant
Lynn Hall .....	Make-up Crew**
Joyce Reed .....	Make-up Crew**
Del Seagrave .....	Make-up Crew**

### **Administration**

Karen Ritchie .....	Audience Development
Alison Kurtz .....	Training Program Coordinator
Eadie Russell .....	Administrative Assistant
Kurt Bagnell .....	Administrative Assistant
Lloyd Montour .....	House Manager
Jaana Wilkie .....	Assistant House Manager
Lynn Hurst .....	Administrative Secretary
Brenda Rennick .....	Secretary
Shirley Vercruysse .....	Publicity Assistant
Catherine Lasuita .....	Troubadour Coordinator
Carol Anne Beaupré .....	Program Editor

### **Acknowledgements**

Alberta Government Telephones  
Joint Venture Theatre Productions, Calgary