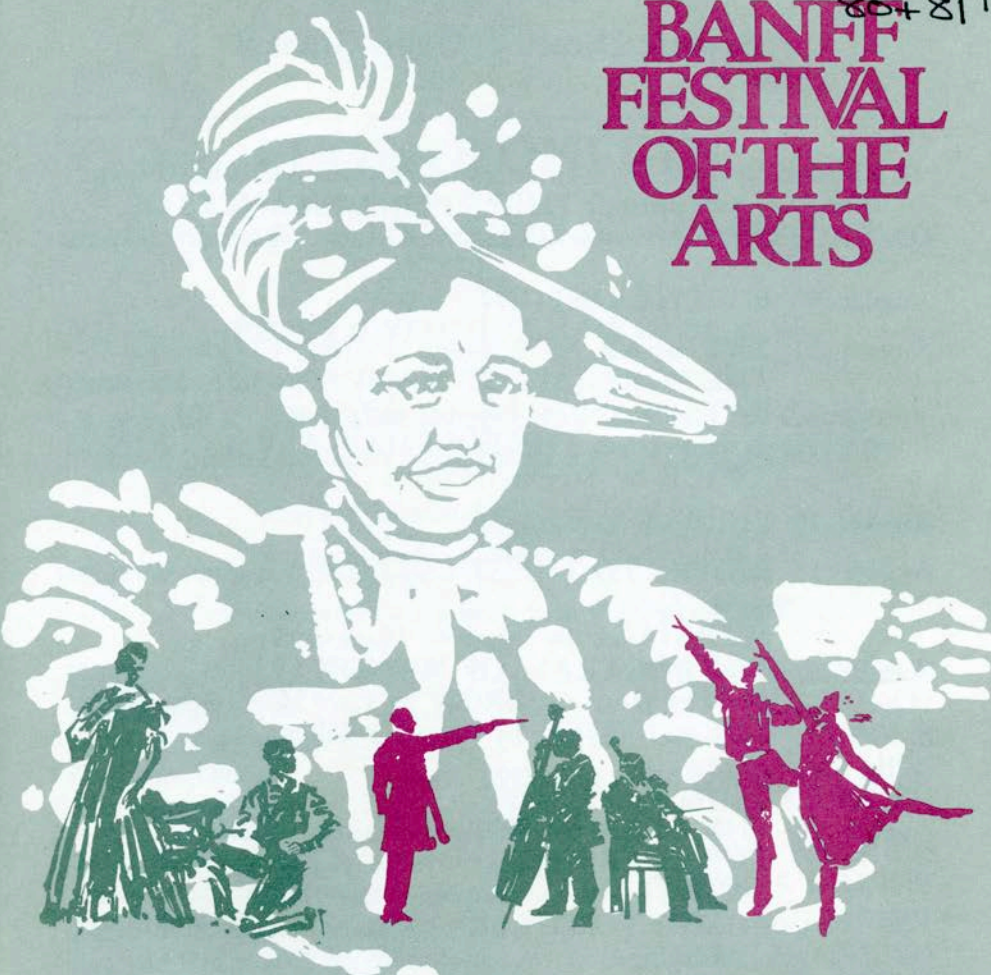


#69+70,
73+74
80+81

BANFF FESTIVAL OF THE ARTS



EUGENE ONEGIN
by
Peter Ilyitch Tchaikovsky

August 9, 12, 14, 16, 1986
Eric Harvie Theatre, 8:00 p.m.

**A CELEBRATION
OF YOUNG TALENT**
JUNE 1 TO AUGUST 28, 1986

THE OPERA PROGRAM

Artistic Director: Colin Graham

In addition to these performances of **EUGENE ONEGIN**, the Program will present **THREE PERFORMANCES OF ONE-ACT OPERAS** in the Eric Harvie Theatre, nightly at 8:00 p.m.

August 9 **EUGENE ONEGIN**

August 11 **THE BEAR** by William Walton (Chekhov)
THE PORTRAIT OF MANON by Jules Massenet
BATACLAN by Jacques Offenbach
A scene from **THE POSTMAN ALWAYS RINGS TWICE** by Stephen Paulus

August 12 **EUGENE ONEGIN**

August 13 **RIDERS TO THE SEA** by Ralph Vaughan Williams (J.M. Synge)
MARRIAGE by Modest Mussorgsky
THE PORTRAIT OF MANON by Jules Massenet
A scene from **OBERON** by Carl Maria von Weber
THE GARDEN by Stephen Oliver

August 14 **EUGENE ONEGIN**

August 15 **THE BEAR** by William Walton (Chekov)
THE SCARF by Lee Hoiby (Chekov)
BATACLAN by Jacques Offenbach
RIDERS TO THE SEA by Ralph Vaughan Williams (J.M. Synge)

August 16 **EUGENE ONEGIN** (Final Performance)

*The programs on August 11, 13, and 15 are
subject to alteration*

THE BANFF CENTRE

presents

EUGENE ONEGIN

Lyric Scenes in Three Acts and Seven Scenes

by

PETER ILYITCH TCHAIKOVSKY

Words by KONSTANTIN SHILOVSKY and the Composer
based on the novel in verse by ALEXANDER PUSHKIN

English Translation by David Lloyd-Jones

First performed at the Moscow Conservatory
of Music, March 29, 1879

First performed at the Banff Festival, August 9, 1986

Conductor WILLIAM VENDICE
Director COLIN GRAHAM
Set and Lighting Design NEIL PETER JAMPOLIS
Costume Design SUZANNE MESS*
Choreographer DAVID MacMURRAY SMITH
Stage Manager OLWYN LEWIS
Assistant Stage Manager THOMAS WRIGHT
Lighting Design Assistant JEFFREY WHITTSET**
Set and Props Design Assistant LESLIE FRANKISH**
Assistant Stage Manager JUDY ANDERSON**
Assistant Stage Manager LINDA LEGAULT**
Program Coordinator WILLIAM COINER

* by arrangement with Malabar Costumes Ltd. Toronto

** participants in the Theatre Production and
Design Internship program

EUGENE ONEGIN is presented with the generous assistance of



Translation by arrangement with and
Produced by permission of
E.C. Shirmer Music Company, Boston

CAST

(in order of appearance)

TATYANA	Iraina Neufeld (Aug. 9, 14) Carole FitzPatrick (Aug. 12, 16)
OLGA,.....	Anne McWatt (Aug. 9, 14)
her sister	Norine Burgess (Aug. 12, 16)
MADAME LARINA,.....	Marcia Swanston
their mother	
FILIPYEVNA,.....	Lisa Gaasenbeek
the old nurse	
A peasant boy	Jay Gower Taylor*
A peasant girl	Leigh-Ann Cohen*
VLADIMIR LENSKY.....	Stephen McClare (Aug. 9, 14)
a poet	Robert Craig (Aug. 12, 16)
EUGENE ONEGIN	Nathaniel Watson (Aug. 9, 14)
(Yevgeny)	Eric McCluskey (Aug. 12, 16)
CAPTAIN PETROVITCH.....	Christopher Cheek
Monsieur TRIQUET,.....	David Smeltzer
a French tutor	
ZARETZKY,	Rick Szuba
a retired officer	
Monsieur GUILLOT,	Joseph Fosselman
Onegin's valet	
PRINCE GREMIN	Robert Milne (Aug. 9, 14)
	Joel Katz (Aug. 12, 16)

Peasants on the Larin estate, guests of
Madame Larina and Prince Gremin.

* *Members of the Performance Company of the Dance Program*

SYNOPSIS OF SCENES

- Act One Scene One: THE VISIT
Late summer on the estate of
Madame Larina
- Scene Two: THE LETTER
Tatyana's bedroom, that night
- Scene Three: THE MEETING
In the garden, the next morning
- Act Two Scene One: THE COUNTRY BALL
At Madame Larina's house the
following winter
- Scene Two: THE DUEL
At dawn the next morning
- Act Three Scene One: THE BALL IN SAINT PETERSBURG
At Prince Gremin's house some
years later
- Scene Two: THE PARTING
The next morning

CHORUS

(Participants in the Opera Program)

Rosa Antony	Christopher Cheek
Nancy Broad	Jeffrey Dowd
Denise Daniels-Wu	Joseph Fosselman
France Frenette	Nicolas Groenewegen
Valerie Gonzalez	Michael Hope
Kirsten Lear-Lambert	Gale Oxley
Judy Schubert	Ronald Peo
Clare Shearer	

ACTORS AND DANCERS

Dancers*

Leigh-Ann Cohen	David MacGillivray
France DesLauriers	Mario Marcil
Yseult Lendvai	Bernard Sauvé
Lynn Stevens	Jay Gower Taylor

Actors**

L. James Beales	Marquam Krantz
Dean Dawson	David New
Darryl Deegan	Matthew Smith

* *Members of the Performance Company of the Dance Program*

** *Members of the Drama Program*

SYNOPSIS

The scene is set in Russia in the late 1820's and in 1830.

Act 1, Scene 1: The Visit

Late summer on the estate of Madame Larina, a gentlewoman and widow in somewhat reduced circumstances.

The song of Tatyana and Olga from inside the house recalls to Larina her own youth, her own infatuations and the arranged marriage she was forced to accept.

Her fieldworkers come to celebrate the end of the Harvest and to make the symbolic gift of a corn-dolly to their mistress. Olga teases Tatyana; both girls reveal the enormous differences in their characters -- Tatyana is lost in romantic reveries while Olga, always ready to sing and dance, confirms that sighs and dreams are not for her.

Scene 2: The Letter

Tatyana's bedroom, that night.

Tatyana, restless and devoured with love for Onegin, cannot sleep. She brings herself to pour out her heart in a long and passionate letter to Onegin. By sunrise the letter is finished and Tatyana has committed her heart to paper. When Filipyevna comes to waken her she is surprised and somewhat disturbed at being hurriedly despatched to deliver the letter. When it is too late, Tatyana has the gravest doubts concerning Onegin's reaction to the way in which she has committed herself.

Scene 3: The Meeting

In the garden the next morning.

Tatyana runs in, full of foreboding and regret at the impending meeting with Onegin. He arrives to keep the appointment; he is charming and even brotherly as he explains that love is not for him -- had it been otherwise he might have chosen Tatyana -- and that perhaps she should exercise more caution and self-control in the future.

Act II, Scene 1: The Country Ball

At Madame Larina's house the following winter.

Tatyana's name day, the twelfth of January, is being celebrated with a ball at Larina's but what could have been a delightful occasion is clouded for Tatyana by the presence of Onegin. Onegin overhears some disparaging remarks about himself which confirms his own regret that he bothered to yield to Lensky's persuasion to attend the ball. He decides to take his revenge and flirts with Olga, but what should have been a mere tease develops into something more serious.

Tatyana and Lensky are both aghast when Olga again agrees to dance with Onegin; Lensky publicly insults Olga and challenges Onegin to a duel. Onegin, although secretly regretting his actions, is obliged to accept.

Scene 2: The Duel

At dawn the next morning.

Lensky and his impatient second, Zaretsky, await the arrival of Onegin. Onegin arrives and tries to make light of the situation; he even provides his valet to act as his second, to Zaretsky's indignation, in the hope that Lensky will see the absurdity of it all and relent. But injured pride and convention inexorably provoke the duel. To Onegin's horror, it is his friend Lensky who falls dead.

Act III, Scene 1: The Ball in St. Petersburg, 1830

Four years have passed, during which Onegin, haunted by Lensky's death, has been travelling far and wide, and Tatyana has been persuaded to accept the hand of the distinguished General Gremin.

Onegin, only just returned to the city, is unable to take an interest in anything. He is amazed to discover that the distinguished and beautiful woman on Gremin's arm is Tatyana. Gremin confirms that she is indeed his wife and that she has brought warmth and affection to his later years. Tatyana has also observed Onegin but manages to betray nothing of the agitation she feels. Onegin realises what he has so foolishly rejected and that he is desperately in love with Tatyana -- only she can redeem him from his despair.

Scene 2: The Parting

A room in Gremin's house the next morning.

Tatyana has persuaded her husband to close up the St. Petersburg house and return to the country. This decision has been additionally prompted by the arrival of a passionate letter from Onegin, begging her to see him. When he arrives, she coolly reminds him of his callous rejection of her love all those years ago. Both muse on the lost happiness that could have been theirs but their situation is now reversed. Tatyana admits her undying love for him but states firmly her unswerving devotion and duty to her husband. She bids farewell to Onegin forever and leaves him distraught and overcome with despair.

PROGRAM NOTES

"I am in love with the image of Tatyana, I am under the spell of Pushkin's verses, and I am drawn to compose the music as if by invisible attraction. I am lost in the composition of the opera". This, in a letter to his brother Modest, expresses Tchaikovsky's fascination with the subject of his favourite opera. He was determined to avoid the common-place claptrap of opera: "How delightful to get away from all the Pharaohs, Ethiopian princesses, poisoned chalices, and all the stories about puppet creatures! What poetry, to be found in *Onegin*! I am not blind to its faults: I quite see it doesn't give scope to conventional operatic treatment. But the richness of the poetry, the simple, human subject, to be found in Pushkin's inspired verse, will compensate for whatever it lacks in other ways." He remained faithful to his poet (from whom he also drew the subject of *The Queen of Spades*) and used the actual verses wherever possible: the principle arias of the major characters, including the famous *Letter scene*, are taken, more or less, word for word from the original.

But life and art were to collide in more ways than one during the creation of the opera and there is no doubt that a masterpiece was born out of adversity. While writing the opera he became involved with an unfortunate young lady, Antonina Ivanovna Milkoyokova, who wrote him, in May 1877, a letter that closely mirrored that from Tatyana to Onegin: "I learnt from the letter that she loved me. When we met, I told her I could offer only gratitude and sympathy in exchange for her love. I described to her in detail my character, my irritability, my misanthropy." Life and art now veered sharply away from each other: he married Antonina and with disastrous results. After a few weeks the marriage collapsed and was shortly dissolved. The episode almost certainly decided Tchaikovsky against any possibility of Tatyana's final elopement with Onegin and a happy ending.

The composer felt so closely involved with his characters that he despaired for the success of the work: "Where shall I find the Tatyana of Pushkin's imagination? Where the singer who can come anywhere near the ideal Onegin, this cold dandy penetrated to his core with wordly *bon-ton*? Where on earth is there a Lensky, an 18-year old youth with the impetuous manner of a young Schiller? How Pushkin's captivating picture will be vulgarised when transferred to the stage!" Happily the operatic scene is somewhat different from the one Tchaikovsky knew and feared. Perhaps for that reason he entrusted the premiere to the students

of the Moscow Conservatory of Music on March 29, 1879. In spite of what was evidently a faithful and touching performance, the composer's fears for his opera at the hands of a conventional opera-going public were only too well founded. It was not a success. Where were the Pharaohs and the poisoned chalices? It was probably not until some time later, when Stanislavsky mounted his production with *his* students, that a more discerning audience appreciated the values of this enchanting work: even today there are few operas with such depths of human perception, linked with such irresistible melody. Today, over a hundred years since its completion, it is one of the most popular works in the standard repertory: on its own terms it has very few competitors among its contemporaries or among the verismo operas that were to follow in its path.

--Colin Graham



COLIN GRAHAM

Artistic Director/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 premieres. He has directed more than 250 productions 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 premiere of *Sasha* in 1983, and for the Banff Festival opera *A Midsummer Night's Dream* 1984, and *Falstaff* 1985. He speaks five languages, has worked as a set and lighting designer, has written several libretti for operas and is also a specialist in Japanese Classical Theatre.



WILLIAM VENDICE

Conductor

William Vendice made his Metropolitan Opera debut in 1983 conducting Rossini's *Il Barbiere di Siviglia*. Since then Mr. Vendice has conducted *Lucia di Lammermoor*, *Abduction from the Seraglio*, *Porgy and Bess*, *L'Italiana in Algieri* and the Finals of the Metropolitan Opera National Auditions. He has been a member of the conducting staff at the Metropolitan Opera since 1976 and is a frequent guest on the Texaco Saturday afternoon Metropolitan Opera broadcast intermission feature Opera Quiz. Mr. Vendice has conducted performances at the Glassboro Festival (New Jersey), Texas Opera Theatre, Opera New England, Purchase Opera Theatre (SUNY) and the Manhattan School of Music, and is making his debut this summer at The Banff Festival of the Arts. Mr. Vendice has been on the musical staffs of the Houston Grand Opera, Boston Opera, Santa Fe Opera and Portland Opera (Oregon). A recognized expert on twentieth century music, Mr. Vendice has been in frequent demand for preparation of contemporary operatic works. He assisted Michael

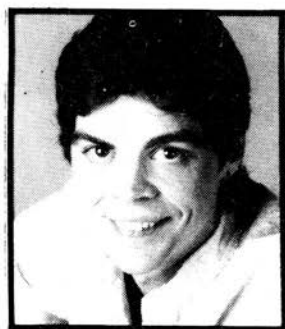
Tilson Thomas in preparation of the American premiere of the complete three-act version of *Lulu* at the Santa Fe Opera. He was invited by Sarah Caldwell to prepare the American premiere of Roger Session's *Montezuma* and most recently assisted Jeffrey Tate for a new production of the complete *Lulu* at the Geneva Opera.



NEIL PETER JAMPOLIS

Designer

Neil Peter Jampolis has designed over 200 operas, plays, musicals and ballets in Canada, the U.S., Europe and South America. His lighting for the Royal Shakespeare Company's 1975 *Sherlock Holmes* won him a Tony Award. Recent projects include designing Lily Tomlin's Tony Award winning one-woman Broadway show, *The Search for Signs of Intelligent Life in the Universe*, Colin Graham's North American premiere production of Rossini's *The Journey to Rheims*, the Citadel Theatre's premiere musical *Pieces of Eight*, and designing the lighting for Leonard Bernstein's opera *A Quiet Place* at the Vienna State Opera and *The Coronation of Poppea* for the Santa Fe Opera. For the Banff Festival Opera, he designed last season's *Falstaff* and the 1984 *A Midsummer Night's Dream*. Mr. Jampolis is currently at work on scenery and lighting for a new Broadway musical, *Into the Light*.

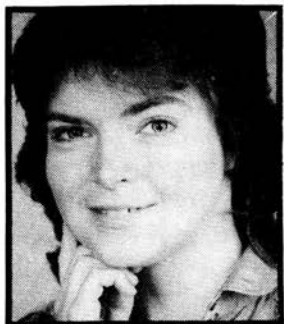


DAVID MacMURRAY SMITH

Choreographer

David MacMurray Smith holds a degree in Theatre and Dance from the University of Massachusetts where his interest in combining the disciplines of theatre began with his work in Dance/Mime/Theatre pieces. He became a professional dancer in Montreal working with Les Ballets Jazz du Montreal, La Compagnie du Dance Entre Six, and Les Grands Ballets Canadiens. After touring extensively with these companies he then returned to his studies of Mime and Clown to perform works of his own as well as performing with the Mime Company Unlimited of Toronto. David has been Movement Director for the Music Theatre Studio Ensemble since its inception in 1981 and during that time has been resident choreographer as

well as having directed many productions in the program. For two seasons he was a member of the Stratford Festival's Acting Company performing in Gilbert and Sullivan's *The Gondoliers* and *Iolanthe*. This past summer David worked with the summer Opera Program in Banff as movement instructor and stage director under the artistic direction of Colin Graham.



OLWYN LEWIS
Stage Manager

Olwyn Lewis studied English and Theatre at York University and graduated in 1978 with an Honours B.A. 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 1985-86 season she worked with the Canadian Opera Company and L'Opéra de Montréal. This will be her third season with The Banff Festival of the Arts, the previous two summers stage managing *A Midsummer Night's Dream* and *Falstaff*; and this summer *Eugene Onegin*.

THE ARTISTS-IN-RESIDENCE



PATRICIA WELLS
Performance Coach

A graduate of the Juilliard School of Music, Patricia Wells has performed widely in both concert and opera in North and South America and in Europe. She recently created the role of Masha in Thomas Pasatieri's opera *Three Sisters*. Miss Wells is particularly noted for her portrayal of Tatyana in *Eugene Onegin* and worked with Colin Graham on that opera at the Santa Fe Opera.



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 in Banff Festival's Opera Program. With Prof. Peter Schickele, Miss Krueger will tour the U.S. and Canada this fall in "The Intimate P.D.Q. Bach", which features a P.D.Q. opera and song cycle discovered just for her.



JAMES ATHERTON

Performance Coach

In addition to recent singing engagements with The Metropolitan Opera, Santa Fe Opera, Canadian Opera Company, Dallas Opera, and Opera Theatre of St. Louis, James Atherton is pursuing a parallel career as stage director. He has directed *Abduction from the Seraglio* for Opera Memphis as well as *La Traviata*. During the past two

seasons he has been guest director at the Indiana University Opera Theatre for *Don Giovanni* and *La Bohème*. In the spring of 1985 he directed *The Barber of Seville* for Texas Opera Theater; he directed the same opera this spring at the Ashlawn Opera Festival in Virginia. Opera Theatre of St. Louis has seen his direction of *Cox and Box* by Sullivan, *The Beggar's Opera* and Offenbach's *The Isle of Tulipitan*. Next season Mr. Atherton assumes the position of Artistic Director of the Opera Studio at the St. Louis Conservatory of Music. His singing engagements for next season include L'Incredibile in *Chenier* in Dallas, the Duke of Plaza-Toro in *Gondoliers* in St.Louis, and Valzacchi in *Der Rosenkavalier* in Amsterdam.



ALLAN MONK Performance Coach

Allan Monk, one of the most respected baritones on the operatic stage today, is a former student of The Banff Centre Opera and Drama Programs. Born in Mission, BC, he began his musical studies in Calgary where he performed leading roles in musical comedy productions. He made his opera debut with the San Francisco Opera in 1966. For the past ten years, Mr. Monk has been a leading baritone with the Metropolitan Opera, performing such roles as the title role in *Wozzeck*, Wolfram in *Tannhäuser*, Rodrigo in *Don Carlo*, Ford in *Falstaff* and Shaklovity in *Khovantchina*. In 1973 he was guest soloist with the National Arts Centre on a tour of the USSR, Poland and Italy. He has performed with all the major opera companies in North America, is an experienced recitalist and appeared as Baron Douphol in the movie, *La Traviata*. In 1983 Mr. Monk was chosen "Artist of the Year" by the Canadian Music Council. Last October he was invested as an Officer of the Order of Canada. Next season he will perform the title roles in *Macbeth* and *Rigoletto* with the Canadian Opera Company, and the Traveller in *Death in Venice* with the Opera Company of Philadelphia.

EDWIN GNANDT (Repetiteur) Praised by the San Francisco Examiner for his "consistently alluring sound" and recently by the Los Angeles Times for his "elusive but distinct refinement", Canadian pianist Edwin Gndt has performed extensively as soloist and vocal accompanist in Canada and the United States. He has been a recipient of Canadian Cultural assistance grants for several years, including a Canada Council grant for study at the University of Edinburgh, Scotland. He is a prize winner in the 1982 Sherman Clay Steinway Piano Competition and a semi-finalist in the 1983 East & West Artists National Competition, the 1983 Young Keyboard Artists Association Competition, and the 1983 Young Concert Artists National Competition. This summer marks his second season as Repetiteur with the Banff Opera program.

JOHN GREER (Music Coach) began his musical studies in Winnipeg where he was awarded the Gold Medal upon graduating from the School of Music at the University of Manitoba. He went on to earn the equivalent honour at the University of Southern California in Los Angeles where he studied with pianists Gwendolyn

Koldofsky and Brooks Smith. Mr. Greer is presently a faculty member of the Opera Division of the University of Toronto where under the supervision of music director James Fraser-Craig he made his conducting debut with Respighi's one-act opera *Maria Egiziaca* in the fall of 1983. Other conducting credits include *The Marriage of Figaro* and *Gianni Schicchi* for the Opera Division, *The Secret of Susanna* and Benjamin's *Prima Donna* for Opera Piccola in Victoria, BC, and *The Sorcerer*, *Ruddigore*, *Princess Ida*, and *The Yeomen of the Guard* for the Toronto Gilbert & Sullivan Society. Mr. Greer is frequently heard nationwide as a vocal accompanist, both in recital and on the CBC network.

DONALD PALUMBO (Music Coach/Chorus Master) was born in Rochester, NY, 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 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 1985 he took up the position of Chorus Master of the Canadian Opera Company.

MICHAEL PISANI (Conductor/Music Coach) is in his 2nd season at The Banff Festival. He is regularly a guest conductor at the Skylight Opera in Milwaukee, Wisconsin and most recently led Monteverdi's *Orfeo* and his own realisation of Handel's *Xerxes*. The latter was singled out by Andrew Porter in the New Yorker as an outstanding production in a Handel rich year. Prior to Milwaukee, Mr. Pisani was for four years an associate conductor for the Houston Grand Opera and the Houston Opera Studio where he assisted numerous conductors. He has prepared many new works, including Carlisle Floyd's *Willie Stark*, and recently the premiere of Leonard Bernstein's *A Quiet Place* in Milan and Vienna. An accomplished pianist, he has accompanied several vocal recitals throughout the United States. He returns to Milwaukee this year for *Così fan Tutte* and Sondheim's *Sweeney Todd*. Mr. Pisani is a graduate of Oberlin College in Ohio.

STEPHEN RALLS (Music Coach) received a Master's degree at Merton College, Oxford, and studied further at the Royal Academy of Music in London, where he won the major accompaniment and chamber music prizes. He was soon involved in frequent recitals throughout England and in regular broadcasts for the BBC. While working with the English Opera Group he was selected as chief repetiteur for Britten's last opera, *Death in Venice*, and played the important solo piano part in the first performances and on the Decca recording. This association with Britten and with Sir Peter Pears led to Mr. Ralls being appointed to the staff of the Britten-Pears School where he still works for several weeks each summer. His reputation has extended to Canada since his appointment in 1978 to the staff of the Opera Division, Faculty of Music, University of Toronto. He has accompanied many of Canada's finest singers, in concert and on CBC. Mr. Ralls is also a regular staff member of the Canadian Opera Company.

DAVID SMUKLER (Voice/Speech and Text Coach) is returning to Banff for his second season with the Opera Program. He 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), the National Theatre School, 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. He was the director of training for the first National Voice Intensive at Simon Fraser University this May. He regularly conducts both Toronto and cross-Canada professional workshops for Equity Showcase Theatre, and is on the Theatre Faculty at York University. In addition to coaching and directing both theatre and opera, Mr. Smukler has extensive experience acting and coaching film and television.

LESLIE UYEDA (Music Coach), a native of Montreal, holds degrees from McGill University and the University of Manitoba. Miss Uyeda has performed throughout Canada and the United States as soloist, accompanist and chamber musician and has appeared often on the CTV and CBC Radio and Television networks. For five years Leslie Uyeda was repetiteur for the Manitoba Opera Association and in 1979 was appointed Chorus Director. Miss Uyeda was also a Serious Music Producer for CBC Radio in Winnipeg before moving to Toronto to become the first Executive Producer of Opera for the Corporation. In 1981, Leslie

Uyeda left CBC to join the Canadian Opera Company as coach, accompanist and conductor. At that time she became the Chorus Director for Opera Hamilton and joined the staff of the Opera Division at The Banff Centre. Miss Uyeda has spent the past two seasons in New York on a Canada Council grant and last summer was the Head Coach at the Chautauqua Institute. She now lives in Toronto as a freelance coach and accompanist.

Participants in the Opera Program

Rosa Antony	Banff, AB	MUTSE, Banff
Nancy Broad	Regina, SK	University of Regina
Norine Burgess	Calgary, AB	Calgary Opera
Christopher Cheek	Portland, OR	Portland Opera
Robert Craig	Cabin John, MD	MUTSE, Banff
Denise Daniels-Wu	Toronto, ON	University of Toronto, Opera School
Jeffrey Dowd	Bloomington, IN	Opera Theatre of St. Louis
Carole FitzPatrick	Austin, TX	Yale School of Music
Joseph Fosselman	Bloomington, IN	Indiana University
France Frenette	Montreal, PQ	Université de Montréal
Lisa Gaasenbeek	Toronto, ON	University of Toronto, Opera School
Valerie Gonzalez	Vancouver, BC	University of British Columbia
Nicolas Groenewegen	Richmond Hill, ON	University of Toronto, Opera School
Michael Hope	Calgary, AB	Calgary Philharmonic Orchestra
Christopher Huebner	Winnipeg, MB	University of Manitoba
Joel Katz	Toronto, ON	Kaiserslautern (West Germany)
Kirsten Lear-Lambert	Fort Lauderdale, FL	Syracuse University
Stephen McClare	Toronto, ON	Canadian Opera Company Ensemble
Eric McCluskey	Carterville, IL	Southern Illinois University

Anne McWatt	Toronto, ON	Canadian Opera Company
Robert Milne	Toronto, ON	University of Toronto, Opera School
Iraina Neufeld	Toronto, ON	Wilfrid Laurier University
Gale Oxley	St. Louis, MO	Southern Illinois University
Ron Peo	Bloomington, IN	Indiana University
Judy Schubert	Astoria, NY	Minnesota Opera
Clare Shearer	Strathclyde, Scotland	Royal Scottish Academy of Music and Drama
David Smeltzer	Vancouver, BC	Vancouver Opera
Samuel J. Smith	Austin, TX	Indiana University
Marcia Swanston	Lethbridge, AB	Canadian Opera Company
Rick Szuba	Toronto, ON	University of Toronto
Nathaniel Watson	New York, NY	Yale School of Music

Christopher Huebner
Intern Repetiteur
Samuel J. Smith
Intern Assistant Stage Director

THE OPERA ORCHESTRA

Cenek Vrba, concertmaster

First Violins

Cenek Vrba*

(Calgary, AB)

Pierre Begin

(Quebec, PQ)

Dana Friedli

(New Haven, CT)

Stephanie Gonley

(London, UK)

Emma Rubinstein

(Oak Park, IL)

Geoffrey Nuttall

(London, ON)

Anya Aide

(Toronto, ON)

Violas

Scott Pomer

(Ottawa, ON)

Christy Derdul

(Littleton, CO)

Michael Strauss

(Iowa City, IA)

Karen Opgenorth

(Edmonton, AB)

Marie-Claude Brunet

(Winnipeg, MB)

Basses

Charles Garrett*

(Calgary, AB)

Sheila Garrett*

(Calgary, AB)

Michele Satanove

(Thunder Bay, ON)

Flutes

Jean-François Rompre

(Windsor, ON)

Leslie Newman

(Lacombe, AB)

Second Violins

Jeffrey Plotnick*

(Calgary, AB)

Joanne Opgenorth

(Edmonton, AB)

Nicole Zarry

(Toronto, ON)

Laura Smith

(New York, NY)

Susan Eddlemon

(Canmore, AB)

Jennifer Jones

(Halifax, NS)

France Marcotte

(Ste-Foy, PQ)

Cellos

Mark Rudoff*

(Banff, AB)

Zoltan Roszanyi

(Toronto, ON)

Laura Jones

(Brandon, MB)

James McLaren

(Halifax, NS)

Hilary Brown

(Halifax, NS)

Oboes

Geralyn Giovannetti

(Windsor, ON)

Robert Walters

(Havre, MT)

Clarinets

Blake Stevenson
(Windsor, ON)
Mary Fusco
(Kew Gardens, NY)

Horns

Thomas Staples
(Saskatoon, SK)
Nancy Sullivan
(Bellevue, NE)
Joy Worland
(South Bend, IN)
Homer Lee
(Hong Kong, HK)

Tympani

Tim Rawlings*
(Calgary, AB)

Bassoons

Leslie Magowan
(Windsor, ON)
John Feldberg
(Calgary, AB)

Trumpets

Richard Gillis
(Saskatoon, SK)
David Montalbetti
(Saskatoon, SK)

Trombones

Douglas Millington
(Saskatoon, SK)
James Lebens
(Minneapolis, MN)
Tom Heemskerk
(Kelowna, BC)

Harp

Maureen O'Sullivan*
(Calgary, AB)

*Members of the orchestra, except those indicated *,
are participants in the Music Master Classes.*

THEATRE ARTS ADMINISTRATION

George Ross	Manager
Richard Green	Assistant Manager
Eadie Russell	Theatre Arts Coordinator
Heather Ferguson	Administrative Secretary

OPERA PROGRAM

Artists-In-Residence

Colin Graham	Artistic Director/Stage Director
James Atherton	Stage Director/Performance Coach
Edwin Gnandt	Repetiteur
John Greer	Music Coach
Neil Peter Jampolis	Designer
Dana Krueger	Performance Coach
David MacMurray Smith	Choreographer/Movement Coach
Allan Monk	Performance Coach
Donald Palumbo	Music Coach/Chorus Master
Michael Pisani	Conductor/Music Coach
Stephen Ralls	Music Coach
David Smukler	Voice/Speech and Text Coach/Stage Director
Leslie Uyeda	Music Coach
William Vendice	Conductor
Patricia Wells	Performance Coach

Production Team

William Coiner	Program Coordinator
Olwyn Lewis	Stage Manager
Thomas Wright	Assistant Stage Manager

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 participants 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 participant of the Introduction to Stagecraft program.*

General Manager William Pappas

Production Office

Ihor Sychylo	Production Manager
James Robert Boudreau	Technical Director
Tomas Montvila	Production Stage Manager
Peter Harrison	Production Manager*
Greg H. Yellenik	Technical Director*
Olwyn Lewis	Stage Manager
Thomas Wright	Assistant Stage Manager
Judy Anderson	Assistant Stage Manager*
Linda Legault	Assistant Stage Manager*

Carpenters

Hans Kuper	Head Carpenter
D. Pops T. Fukakusa	Head Shop Carpenter
Gerald Gerlinsky	Carpenter
Wayne Wentzloff	Carpenter
Clare Prosser	Carpenter*
Bruce L. MacPherson	Carpenter*

Electricians

Christopher Popowich	Head Electrician
Adam P. Stewart	Electrician
Joyce Reed	Electrician**
Ron A. Epp	Show Head Electrician*
David Bloxham	Followspot Operator**
Gordon Young	Followspot Operator**

Sound

Grant Bardsley	Head of Sound
James B. Cormack	Sound Technician
David Brydon	Show Head of Sound

Properties

Bryn Finer	Properties Master
Christopher Jenkins	Assistant Head of Properties
Grace Nakatsu	Builder
John Currie	Furniture Builder
Jennifer Woodings	Buyer
Basia Lodzinski	Builder*
Tracy Lynch	Builder*
Margaret Robinson	Builder*
Linden Wade	Builder

Scene Painting

Sterling MacLean	Head Scenic Artist
William Schmück	Scenic Artist
Mireille Baril	Painter*
Linda Brine	Painter*

Wigs and Make-up

Richard J. Mucha	Wig Master
Sharon Ryman	Assistant to the Wig Master
Colene Morrison	Wigs and Make-up*
Linda Babins	Wigs and Make-up**
Ann Marie Gibel	Wigs and Make-up
Richard Green	Assistant Wigs and Make-up

Wardrobe

Anne Moore	Head of Wardrobe
Daniel Shepard	Assistant Head of Wardrobe
Avril Stevenson	Cutter
Karen Crogie	First Hand
D.J. Snowe	Junior Cutter
Mitchell Mackay	Junior Cutter
Tracey Glass	First Hand
Nancy Malott	Junior Cutter
Victoria C. Dobson	Junior Cutter
Carolyn M. Smith	Boots and Shoes
Joan Lees-Miller	Wardrobe Mistress
Germaine Nelson	Seamstress
Patricia Kramer	Seamstress
Deborah Clarke	Seamstress
Heather MacCrimmon	Seamstress
Janet McLachlen	Seamstress/Milliner
Jessica Blackmore	Seamstress
Terri Dans	Seamstress
Catherine Bradley	Seamstress/Jewelry
Barb Martin	Seamstress*

Nan Shepherd	Dyer*
Raz Zemitis	Wardrobe Assistant*

Eric Harvie Theatre

Bob Stewart	Head Stage Carpenter
Wes Jenkins	Stage Carpenter
Gordon Bell	Stage Carpenter*
Claire Waldron	Stage Crew**
Karen J. Booth	Stage Crew**
Mike McCarville	Stage Crew**
Nathalie Bouchard	Stage Crew**
Rolf Reynolds	Stage Crew**
Dale Whittington	Fly Crew**
Kate Laidlaw	Fly Crew**
Richard Beare	Fly Crew**

Production Assistants

Michael Hughes	Production Assistant
Terry Wall	Production Assistant

Administration

Jay Simpson	Audience Development
A.A. Sandy England	Audience Development Assistant
Kurt Bagnell	Administrative Assistant
Christine Thel	Box Office Attendant
Maria Gouthro	Box Office Attendant
Lynn Hurst	Administrative Secretary
Brenda Rennick	Secretary
Lloyd Montour	House Manager
Laura Cheney	Assistant House Manager
Carol Anne Beaupré	Program Editor

Please ensure that your watch alarm is turned
off during the performance.
Pagers may be left with the House Manager.

SPECIAL ACKNOWLEDGEMENTS

Wendy Subity
Shaw Festival
Margaret Stafford
Jane Stafford
Joint Venture Theatre Productions
Citadel Theatre
Ukrainian Canadian Community
Ye Olde Fudgery, Banff