

#62+63, +69+70,  
80+81, 89+90.

# BANFF FESTIVAL OF THE ARTS

## ORMINDO

by Francesco Cavalli

August 7, 9, 12, 14

## POSTCARD FROM MOROCCO

by Dominick Argento

August 8, 9, 11, 13, 1987

Eric Harvie Theatre

A CELEBRATION OF YOUNG TALENT

June 6 through August 27, 1987

# **THE BANFF CENTRE**

**Paul D. Fleck**  
**President**  
**The Banff Centre**

**Neil Armstrong**  
**Vice-President, Education**  
**The Banff Centre**  
**Director, School of Fine Arts**

present

**Two Operas**

**ORMINDO**  
**by Francesco Cavalli**

and

**POSTCARD FROM MOROCCO**  
**by Dominick Argento**

Friday, August 7	8 p.m.	<b>ORMINDO *</b>
Saturday, August 8	8 p.m.	<b>POSTCARD FROM MOROCCO **</b>
Sunday, August 9	2 p.m.	<b>POSTCARD FROM MOROCCO *</b>
	8 p.m.	<b>ORMINDO **</b>
Tuesday, August 11	8 p.m.	<b>POSTCARD FROM MOROCCO **</b>
Wednesday, August 12	8 p.m.	<b>ORMINDO *</b>
Thursday, August 13	8 p.m.	<b>POSTCARD FROM MOROCCO *</b>
Friday, August 14	8 p.m.	<b>ORMINDO **</b>

\* and \*\*

*There are two casts of equal status for each opera: the asterisks indicate how the casts alternate.*

## THE OPERA PROGRAM

The Opera Program offers a specialized course to young professional singers and to those in their final year at Opera School. It aims to open their eyes to the wider demands made on their talents by today's musical theatre and provides an unique opportunity to expand their versatility. The intensive six weeks' course in acting, musical coaching, movement and allied subjects is under the guidance of a team of artists-in-residence all of whom are distinguished and active members of their profession. The course is fully integrated with the rehearsals for the Festival operas and culminates in these performances.

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# ORMINDO

**A Royal Fable  
by Giovanni Faustini**

**Music by Francesco Cavalli  
realised by Raymond Leppard**

**English translation by Geoffrey Dunn**

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Faber Music Ltd., and their agent,  
Boosey & Hawkes (Canada) Ltd.*

First performed in Venice, 1644  
First performed at the Banff Festival on August 7, 1987

Conductor .....	STEPHEN LORD
Director .....	COLIN GRAHAM
Production Designed by .....	NEIL PETER JAMPOLIS
Principal Coaches .....	JEFFERY HUARD LESLIE UYEDA
Stage Manager .....	OLWYN LEWIS
Assistant Stage Director .....	ANDREW CHOWN
Assistant Stage Managers .....	THOMAS GARDNER* ROMAN HURKO* LEAH McCLARE*
Costume Design Assistant .....	CAROLYN M. SMITH*
Lighting Design Assistants .....	CAROLINE BABB* HEATHER SHERMAN*
Set Design Assistant .....	JAY DURRWACHTER*
Assistant to the Director .....	LINDA LEGAULT
Program Coordinator .....	STEPHEN THOMAS

*\* participants in the Theatre Production and  
Design Internship program*

# ORMINDO CAST

(in order of appearance)

ORMINDO .....	William Hite (Aug. 7, 12)
Prince of Tunis	Bruce Fowler (Aug. 9, 14)
AMIDA .....	Julian Long (Aug. 7, 12)
Prince of Tremisene	Rick Szuba (Aug. 9, 14)
NERILLO .....	Marcia Bellamy (Aug. 7, 12)
Amido's page	Mary Mills (Aug. 9, 14)
SICLE .....	Jocelyn Rasmussen (Aug. 7, 12)
Princess of Susio	Fiona Rose (Aug. 9, 14)
MELIDE .....	Elizabeth Mabee (Aug. 7, 12)
her confidante	Phyllis Pancella (Aug. 9, 14)
ERICE .....	Eric Roberts (Aug. 7, 12)
her duenna	Dean Anthony (Aug. 9, 14)
ERISBE .....	Carol Gale (Aug. 7, 12)
the Queen of Morocco and Fez	Judith Lovat (Aug. 9, 14)
MIRINDA .....	Clare Shearer (Aug. 7, 12)
her waiting woman	Norine Burgess (Aug. 9, 14)
ARIADENO .....	Robert Paul Heimann (Aug. 7, 12)
King of Morocco and Fez	James Scott Sikon (Aug. 9, 14)
OSMANO .....	Michael Hope (Aug. 7, 12)
Captain of the King's forces	Mark Moliterno (Aug. 9, 14)

## GUARDS AND CITIZENS OF FEZ

Darryl Deegan *	Bob Firmston
Thomas Gardner	Chris Heyerdahl *
Christopher MacCabe *	Laird MacKintosh *

*\* Participants in the Banff Drama Program*

## THE SCENE IS SET IN NORTH AFRICA: THE CITY OF FEZ

### ACT ONE:

Scene One	The City of Fez
Scene Two	The royal garden
Scene Three	The Queen's apartments
Scene Four	The harbour

### ACT TWO:

Scene One	A street
Scene Two	A cave outside the city walls
Scene Three	The palace
Scene Four	The prison

### The Continuo

#### Harp

Julia Shaw

#### Harpsichord

Leslie Uyeda \*

Jeffery Huard \*

#### Cello

Pat Binford

Liz Dolin

Yuri Gindin

#### Guitar

Andrew Creighan

#### Organ

Gergely Szokolay \*

#### Bass

Sheila Garrett

Jozef Resovsky

*\* Member of Opera Program staff*

# ORCHESTRA

Geoffrey Nuttall, Concertmaster

## **First Violin**

Geoffrey Nuttall  
London, ON  
Roger Wilkie  
Van Nuys, CA  
Trudi Conrad  
Victoria, BC  
Caroline Strumphler  
Eibergen, Netherlands  
Marian Egge  
San Francisco, CA  
Helen Kim  
Calgary, AB  
Stephanie Soltice \*  
Calgary, AB  
David Zweifel \*  
Calgary, AB

## **Second Violin**

Karen Krout \*  
Calgary, AB  
Elizabeth Rowin  
Birmingham, MI  
Angela McCulloch  
Saskatoon, SK  
Maira McIntyre  
Windsor, ON  
Julie Cossette  
Quebec, PQ  
Krista Buckland  
Toronto, ON

## **First Viola**

John Ravnan  
Birmingham, AL  
Michael Strauss  
Iowa City, IA  
Isabelle Roland  
Vancouver, BC

## **Second Viola**

Jerome Ireland  
Berkeley, CA  
Jean Fortin  
Montreal, PQ  
Tanya Pundy  
Calgary, AB

## **Cello**

Gregory Sauer  
Davenport, IA  
Roberta Janzen  
Winnipeg, MB  
Angela Lee  
San Francisco, CA  
Katalin Decsenyi  
Budapest, Hungary

## **Bass**

Robert Kim \*  
Calgary, AB

*Members of the Orchestra are participants in the  
Strings Master Classes, except those  
indicated \**



# SYNOPSIS

## Summary

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Two princes, Ormino and Amida, are in love with Erisbe, unhappy young queen of the older Ariadeno. When she discovers Amida has been unfaithful to Sicle, she turns her attentions only to Ormino. At the same time as Amida is reunited with Sicle (who has sought him out in disguise as a fortune-teller), Ormino and Erisbe elope, only to be shipwrecked and taken prisoner. Ariadeno orders their death by poison which they drink, happy to die with each other. They are unaware that Mirinda, Erisbe's servant and friend has persuaded Osmano, the captain of the guard, to substitute a sleeping potion for the poison. Ariadeno is full of remorse when he sees the "dying" lovers together: when they revive he not only forgives them but relinquishes both his wife and his crown to Ormino.

## Act One, Scene One: The City of Fez

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Ormino, a young prince who has been fighting in King Ariadeno's service, sings jubilantly of his love. His friend and brother officer, Prince Amida, is also in love: the two show each other the portraits of their beloved which, to their consternation, they discover to be the same lady -- Erisbe, the young wife of King Ariadeno. They decide to go to the Queen and make her choose between them.

Amida's page, Nerillo, who has been listening, points out to the audience the perils of love and the wisdom which he has acquired in the matter. As he leaves, he is apprehended by three Egyptian fortune-tellers; beneath their disguise, they are in fact the Princess Sicle, Melide, her confidant, and Erice, her duenna. Sicle, from distant Suzio, has been deserted by Amida, and now she and her servants have followed him to Fez. While pretending to tell Nerillo's fortune, Sicle finds out that Amida is now in love with Erisbe, and gives way to her sorrow.

The old duenna, Erice, in her turn, gives us her more cynical view of love and the dangers of taking it too seriously.

## **Scene Two: The Royal Garden**

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Erisbe complains to Mirinda, her maid and confidante, of her marriage to the aging Ariadeno. The two young men appear one at a time, the other hiding and listening. Each in turn is greeted rapturously, to the distress of the other. When, finally, she is confronted by both of them, Erisbe declares that, being married to someone like Ariadeno, she has plenty of love for two more and that they must not be jealous. At this moment the King approaches and, exchanging elaborate courtesies with Erisbe, he asks her to be kind to the two young noblemen who have fought for him so bravely. To this she readily agrees.

Left alone, Mirinda begs the audience to understand the Queen's predicament and urges them, should they find themselves in a similar situation, to follow her example.

## **Scene Three: The Queen's Apartments**

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Mirinda is dressing the Queen's hair, and they sing of the way the tresses symbolize the entanglements of love. Amida comes to them, closely followed by Sicle, Melide and Erice. Under the guise of reading hands, Sicle accuses Amida of betraying a princess in a foreign land. His obvious guilt disillusiones Erisbe who is also told by Sicle that only Ormino is faithful and truly loves her. Erice secretly arranges to meet the discomfited Amida that night in a cave outside the city where magic rites may be performed to help him defeat his rival and win Erisbe.

Melide explains to the audience that she too would like to know love, if only it were not such a complicated and distressing business.

## **Scene Four: The Harbour - A Ship Ready to Sail**

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Sad that the light-hearted lovers' triangle is no longer possible, Erisbe renounces her ties with Amida: Ormino explains that he has been summoned back to his own country: Erisbe, convinced that he is her only love and that this is the only way to escape from her marriage to Ariadeno, agrees on an impulse to sail with him.

## **Intermission**

## **Act Two, Scene One: A Street**

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Nerillo develops his views on love and points out some of the more startling manifestations which he has come across in the city of Fez.

## **Scene Two: A Cave Outside the City Walls**

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Erica sends Sicle and Melide into the cave while she prepares the magic rites. When Amida appears, Erica pretends to perform a spell conjuring up the spirit of a young woman who, betrayed, has killed herself for love. Amida is struck with remorse and only with some difficulty is persuaded that the "spirit" is in fact the living Sicle: they are finally reunited.

## **Scene Three: The Palace**

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Mirinda, hurrying back to the palace, conjectures upon the King's reaction to Erisbe's flight, at the same time asking the audience to sympathize with the Queen's motives for running away.

Ariadeno, in a rage, sends ships after the runaway couple. News comes that a storm has wrecked the lovers' ship upon the shore and that the Queen and Ormindo are taken prisoner.

Ariadeno orders Osmano, his Captain of the Guard, to go to them and command that they drink poison and so destroy themselves. Mirinda returns and Osmano tells her what has happened. She promises him her hand if he will only think of a way to save her mistress and Ormindo.

## **Scene Four: In the Prison**

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Ormindo and Erisbe await and accept the death that Osmano brings: they drink the poison. Ariadeno enters and, on seeing the bodies of the two young lovers, is overcome with remorse and a desire to forgive them. At this, Osmano confesses that, intending to save their lives, he has exchanged a sleeping draught for the poison. The young lovers are revived, and Ariadeno, overjoyed, relinquishes his Queen and his crown to Ormindo. Amida and Sicle join in celebrating the happy solution of lovers' trials.

## PROGRAM NOTES

On May 6th, 1637, operatic history was made when the San Cassiano opera house opened its doors in Venice: thus opera moved from the princely courts into the lap of public domain. There, and in the ten opera houses which were subsequently built in Venice before 1690, the new form of *dramma per musica* developed and became the model for all Italy and the rest of Europe to copy.

For us the name now mainly associated with Venetian opera of that period is of course Claudio Monteverdi, but he died full of years and honour in 1643 so that for fifty years afterwards the standards and distinction he had brought to opera's beginning had to be carried on by his successors. The foremost of these was his pupil, friend and amanuensis, Francesco Cavalli. A great portion of the duties of an amanuensis at that time would have been to prepare the orchestration of the accompaniment from a mere vocal line and bass line. Very few opera manuscripts of that time gave more indication than this and anyone preparing these operas for performance in our own day must make his own decisions based on his knowledge of the musical habits of the time. One of the very few *completely* orchestrated scores is Monteverdi's *Orfeo* where the continuo instruments are chosen to aid the characterisation of the stage action and it is thus a textbook for anyone who wishes to re-create the operas of that period today. The complications of this method of work finally caused the decline of declamatory recitative and the loss of the fascinating and beautiful accompanying instruments (harps, lutes, theorbs, guitars) of the day to more simple orchestrations.

But when all the evidence and conjecture has been brought together it can do no more than prepare us for what must be an intuitive act of re-creation before the operas of this remarkable composer can be brought to life in the present-day world of professional opera. Away with the old methods went the operas themselves and it is only comparatively recently that skilled musicians, such as Raymond Leppard (who was largely responsible for the renaissance of Monteverdi's operas and certainly of Cavalli's) have taken the trouble to re-create the composers' masterpieces (such as *Ormindo*) and to use their scholarship

to presume what were the composer's intentions and customs and so to give new birth to these wonderful works and new delights to audiences of today.

Many of the seventeenth century Venetian operas were composed to very serious subjects but, as we see with Goldoni's enormous output of comedies in the next century, the Venetian audiences also wanted to laugh. One of the chief virtues of Cavalli's operas is the almost Shakespearean way in which he can switch from comedy to tragedy and back again in the twinkling of an eye. The public desire for amusement also encouraged another delightful aspect of opera: the solo comic scene in which a character, generally a servant, often, like Erice, *en travestie*, makes observations to the audience, pertinent and impertinent, upon what has been going on in the drama in the world of their betters. They were certainly also used to cover scene changes, but they were also more significant. Cavalli gives them an emotional depth which links rather than divorces them from the drama. For all their cynicism, they frequently reflect the attitudes of their masters and mistresses and so also afford a bridge into the more serious scene - again, as in Shakespeare.

But it is not the comic characters alone who are so volatile: Cavalli was a master and it is fascinating, for instance, to see how the music for the young Queen Erisbe changes as she herself changes from the gay, half-innocent, mischievous girl, into the lover who is prepared to die for her Ormindo. He, too, develops in a similar way, seeming to mature before our very eyes. When Erisbe realises that Amida has been unfaithful to someone else and so hurt them, she decides to abandon her flirtation with him and to think only of Ormindo: from this moment the whole pattern of relationship deepens, and the opera begins its descent towards seriousness and, finally, almost into tragedy. It is this duality of personality that the characters and their drama share that makes the opera as a whole such a fascinating experiment in dramatic contrast and which underlines Cavalli's originality as an opera composer and confirms his contemporary reputation.

# POSTCARD FROM MOROCCO

An Opera  
by Dominick Argento

Book by John Donahue

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First performed by the Centre Opera of Minnesota at Cedar  
Village Theatre, Minneapolis, on October 14, 1971  
First performed at the Banff Festival on August 8, 1987

Conductor ..... DONALD PALUMBO  
Director ..... JAMES ATHERTON  
Production Designed by ..... NEIL PETER JAMPOLIS  
Movement Director ..... DAVID MacMURRAY SMITH  
Principal Coaches ..... JOHN GREER  
CRAIG BOHMLER  
Stage Manager ..... JAMES LIVINGSTONE  
Assistant Stage Director ..... KATHERINE TWADDLE  
Assistant Stage Managers ..... THOMAS GARDNER\*  
ROMAN HURKO\*  
LEAH McCLARE\*  
Costume Design Assistant ..... CAROLYN M. SMITH\*  
Lighting Design Assistants ..... CAROLINE BABB\*  
HEATHER SHERMAN\*  
Set Design Assistant ..... KYUNG WON CHANG\*  
Program Coordinator ..... STEPHEN THOMAS

*\* Participants in the Theatre Production and  
Design Internship Program*

# POSTCARD FROM MOROCCO CAST

A Lady with a Cakebox .....	Heather Marie Henderson (Aug. 8, 11) Adrienne Pieczonka (Aug. 9, 13)
A Man with a Shoe Sample .....	Mark Moliterno (Aug. 8, 11) Michael Hope (Aug. 9, 13)
A Man with a Cornet Case .....	James Scott Sikon (Aug. 8, 11) (and The Puppet Master) Robert Paul Heimann (Aug. 9, 13)
A Lady with a Hatbox .....	Phyllis Pancella (Aug. 8, 11) (and A Foreign Singer) Elizabeth Mabee (Aug. 9, 13)
A Man with Old Luggage .....	Dean Anthony (Aug. 8, 11) (and an Operetta Singer) Eric Roberts (Aug. 9, 13)
A Lady with a Hand Mirror .....	Donna Bennet (Aug. 8, 11) (and an Operetta Singer) Kendra Colton (Aug. 9, 13)
Mr. Owen, a Man with a Paint Box .....	Donn Cook (Aug. 8, 11) Jason Smith (Aug. 9, 13)

## Station Attendants:

Daryl Deegan*	Chris Heyerdahl*
Bob Firmston	Christopher MacCabe*
Laird MacKintosh*	

*\* Participants in the Banff Drama Program*

# THE ORCHESTRA

The Violin .....	Cenek Vrba
The Viola .....	John Thompson
The Saxophone and Clarinet .....	Gene Ramsbottom
The Trombone .....	Mark Johnson
The Piano .....	John Greer*
The Guitar .....	John Bienvenue
The Bass .....	Charles Garrett
The Percussion .....	Tim Rawlings

*\* Member of Opera Program staff*



## FROM THE DIRECTOR

Depots of transport such as train stations, airports and bus stations are places always fraught with high levels of emotion. One anxiously awaits friends, lovers and relations or says farewell to them... perhaps forever. One escapes or confronts. But one is always caught in the process of transition. It is true that all seven characters in *Postcard From Morocco* are involved in some emotional situation, whether we hear of it directly during the course of the opera or whether we are only given clues. The one character, however, who does go through a change, a revelation perhaps, is Mr. Owen, the painter. As the other travelers unwittingly remind him of situations and people in his past, he manages, on the brink of personal disaster, to take charge of his life, his "ship". What does he do with his new-found abilities to be "captain"? Does he end it all? Does he go insane? Or does he become productive as a human being and as an artist? The question remains.

*James Atherton*

## FROM THE AUTHOR

The scene is like a memory, like an old postcard from a foreign land showing the railway station of Morocco or some place, hot and strange, like the interior of a glass-covered pavilion or spa.

There are entertainments present: a curious daytime floorshow for the benefit of the waiting guests. Around this waiting-room are scattered the people – some real, some not... We see each one trying hard to protect whatever small part of himself he has in his suitcase, the symbol of his secret or lack of secret, his dream or lack of dream. It is through the actions of these waiting creatures that we see our own fears and anxieties along with the fierce way in which man protects himself from the stranger and his probing wish for company or comfort. The ultimate defense for this group is to discover a waiting creature (Mr. Owen) vulnerable enough to reveal the real contents of his suitcase...

*John Donabue*

## FROM THE COMPOSER

Somewhere towards the middle of *Postcard From Morocco*, the dance band entertains the waiting travelers with a medley of themes from Wagner's operas – the sort of musical farrago one might expect to find aboard a ship, or at a spa, or in a foreign railway station. Among the various bits and snatches, the Spinning Song from *The Flying Dutchman* occupies a central position. The selection is intended to conjure up more than local colour: in *The Flying Dutchman* Wagner's hero is doomed by supernatural forces to sail forever over the oceans until, through a stranger's act of compassion and love, the curse is lifted and the journey ended. *Postcard* could, in a way, serve as a prologue to that opera, suggesting a different, but equally possible origin for that journey: not launched by supernatural forces at all, but by very human ones, by people who fail to show charity or pity, love or understanding for a fellow creature. Whatever the reason, when it does occur, another Dutchman is born and – if only in a swan-drawn boat or in a ship of one's own making – a new voyage begins.

*Dominick Argento*

Portions of this poem by Robert Louis Stevenson appear on the frontispiece of the piano vocal score:

### A GOOD PLAY

We built a ship upon the stairs  
All made of the black bedroom chairs  
And filled it full of sofa pillows  
To go a-sailing on the billows.  
We took a saw and several nails  
And water in the nursery pails;  
And Tom said, "Let us also take  
An apple and a slice of cake" –  
Which was enough for Tom and me  
To go a-sailing on, 'til tea.  
We sailed along for days and days  
And had the very best of plays;  
But Tom fell out and hurt his knee,  
So there was no one left but me.

# THE PARTICIPANTS

## DEAN ANTHONY

### Tenor - Saint Louis, MO

A Master's student at the New England Conservatory where he is a student of Edward Zambara. Last summer, an apprentice at the Des Moines Metro Opera. He has sung with the Opera Theatre of Saint Louis and the Brevard Centre Opera.

## MARCIA BELLAMY

### Mezzo Soprano - Seattle, WA

Received Master of Music degree from University of Washington. Next year she will sing the title role of *Carmen* on the Mid-West Opera Theatre tour. Other roles include Cherubino, Ariodante and Isabella in *L'Italiana in Algeri*.

## DONNA BENNETT

### Coloratura Soprano - Campbellford, ON

Canada Opera Piccola, Toronto Conservatory, Canadian Opera Company Chorus, Opera Atelier Toronto. She will tour with Atelier to Montreal, Ottawa and New York City in 1987 and has been chosen to showcase at Ontario Contact 1987 and to tour Canada with Jeunesses Musicales du Canada in 1988-89.

## NORINE BURGESS

### Mezzo Soprano - Calgary, AB

Currently enrolled with University of Toronto Opera Division. Calgary Opera, Opera Theatre of Alberta, Manitoba Opera Association. Roles include the Mother in *Hansel and Gretel*, Pitti Sing in *The Mikado*, and Olga in *Eugene Onegin* (Banff 86). This is her fourth summer at Banff.

## ANDREW CHOWN

### Assistant Stage Director - Vancouver, BC

A newcomer to opera, his only operatic experience to date has been as Assistant Director for Vancouver Opera's production of *From the House of the Dead*. He has worked fairly extensively in the theatre both as director and assistant director in and about Toronto. He spent the last two seasons doing both jobs with the Chichester Festival Theatre in England.

## **KENDRA COLTON**

### **Coloratura Soprano - Milwaukee, WI**

First place winner of the 1984 Metropolitan Opera District Auditions, she has performed largely in the midwest with such organizations as the Indianapolis Symphony, the Milwaukee Chamber Orchestra, Skylight Comic Opera, Florentine Opera, and teaches singing at the Wisconsin Conservatory of Music.

## **DONN COOK**

### **Tenor - Waterloo, IA**

Opera Theatre of Saint Louis. Metropolitan Opera National Council Regional Finalist; Artist in residence for Opera Omaha; Vocal Instructor at Southern Illinois University at Edwardsville, MO. Roles have included Ernesto in *Don Pasquale*, Ralph Rackstraw in *HMS Pinafore*, Remendado in *Carmen*.

## **GIANNA CORBISIERO**

### **Soprano - Intern performer - Montreal, PQ**

Graduated from Vanier College as a voice major and won Le Prix d'Expression de Quebec. She recently took second place in the Canadian Music Competition finals (no first place was awarded) and she will play Mimi in McGill University's production of *La Bohème* next March.

## **BOB FIRMSTON**

### **Baritone - Intern performer - Calgary, AB**

Bob Firmston has completed the first year of a Bachelor of Music degree at the University of Calgary where he played Germano in Rossini's *La Scala di Seta*.

## **BOB FOWLER**

### **Tenor - Monroe, LA**

He has been an apprentice with the Sante Fe Opera and with the Des Moines Metro Opera. He has performed over a dozen roles including Ferrando, Rinuccio, and Brighella. Next season he will sing with Texas Opera Theatre, the Opera Theatre of Saint Louis and in the Houston Grand Opera Spring Festival.

## **CAROL GALE**

### **Soprano - Fort Smith, AR**

A former member of the Houston Grand Opera Studio, she has appeared with that company and with the Houston Symphony Orchestra. She created the leading role of Grace Melbury in the world première of Stephen Paulus' *The Woodlanders* with the Opera Theatre of Saint Louis.

## **THOMAS GARDNER**

### **Assistant Stage Manager - Toronto, ON**

Graduate of Ryerson Polytechnical Institute's Technical/Production course. He has worked as an A.S.M. for the University of Toronto Opera Department for two seasons and seeks a career in opera stage management.

## **ROBERT PAUL HEIMANN**

### **Bass Baritone - New York, NY**

Broadway: original cast of *Joseph and his Technicolor Dreamcoat*; *Candide*, *The Odd Couple*. Television: Ryan's Hope, commercials. Opera: *Romeo and Juliet* (Dayton); *Barber of Seville*, *Tosca* (Michigan Opera Theatre); upcoming: *HMS Pinafore*, *Bohème*, *Carmen*, *Otello*, *Pagliacci* (Opera Omaha).

## **HEATHER MARIE HENDERSON**

### **Soprano - Calgary, AB**

A senior in the Bachelor of Music program at the University of Colorado. Roles to her credit include Pamina, Laetitia in *The Old Maid and the Thief*, the Dew Fairy in *Hansel and Gretel*, and she will sing Hanna Glavari in *The Merry Widow* in the upcoming season.

## **WILLIAM HITE**

### **Tenor - Boston, MA**

Well-known in the New England area for his work in oratorio, especially the music of Bach. His other operatic roles include Ferrando in *Così fan tutte*, Alfred in *Die Fledermaus* and the Male Chorus in *The Rape of Lucretia*.

## **MICHAEL HOPE**

### **Baritone - Calgary, AB**

He leads a dual life as a performer: not only is he an opera singer, but also assistant principal bassoonist in the Calgary Philharmonic Orchestra. In both capacities he has become an important part of Calgary's cultural vitality.

## **ROMAN HURKO**

### **Assistant Stage Manager - Toronto, ON**

A production assistant this past year for the University of Toronto's Opera Division, he will continue there this fall in the capacity of apprentice director.

## **JULIAN LONG**

### **Baritone - Dallas, TX**

His opera credits include appearances with the American Opera Center and the Liederkrantz Foundation in New York. He was a winner in the 1985 American Baroque Aria Competition and is an active oratorio soloist and recitalist.

## **JUDITH LOVAT**

### **Soprano - Glasgow, Scotland**

She studied in Scotland and, more recently, in Philadelphia. As well as several other operatic roles, she has sung on the concert platform as far afield as Naples, Jerusalem, Tel-Aviv, Brazil, and on a cruise ship in the Caribbean.

## **ELIZABETH MABEE**

### **Mezzo Soprano - Vancouver, BC**

She was a participant at Banff in last summer's Academy of Singing and has performed with the Calgary, Edmonton and Vancouver Symphonies. Recently she sang at the Britten-Pears School for Further Musical Studies in Snape, England, and will attend the University of Toronto Opera Division in September.

## **LEAH McCLARE**

### **Assistant Stage Manager - Halifax, NS**

A recent graduate of Dalhousie University with a Bachelor of Arts in Theatre. She will work as Stage Manager of the Young People's Company of Theatre New Brunswick next December. This summer is her first venture into operatic stage management.

## MARY MILLS

### Soprano - Dallas, TX

Graduated from College Conservatory of Music at the University of Cincinnati and is currently working toward a Master of Music degree at Yale where she is the Charles Dalton Scholar. She has attended summer programs at Graz in Austria and the Mozarteum in Salzburg and her roles have included Morgana in *Alcina* and Adele in *Die Fledermaus*.

## MARK MOLITERNO

### Baritone - Queens, NY

Sir John Falstaff in the 1985 Banff Festival production of Verdi's *Falstaff*. He has performed a variety of roles in the United States, Canada and in England and is also known for his work as a recitalist. He resides in Boonton, NJ.

## PHYLLIS PANCELLA

### Mezzo Soprano - Saint Louis, MO

Most recently seen as Mercedes in *Carmen* in Colin Graham's production for the Opera Theatre of Saint Louis. She has also performed in the Aspen Music Festival and will be appearing in a new musical with Opera Omaha this fall.

## ADRIANNE PIECZONKA

### Soprano - Toronto, ON

Currently studying at the University of Toronto's Opera School, she has performed extensively on both the opera and concert stage. Recent roles include the Female Chorus in Britten's *Rape of Lucretia* at the Aldeburgh Festival, England, and Larina in Mozart's *L'Oca del Cairo* in Toronto. COC, Contemporary Chamber Ensemble of Canada, Toronto Gilbert and Sullivan Society.

## JOCELYN RASMUSSEN

### Soprano - Assiniboia, SK

A graduate of Oberlin College where she studied with Richard Miller. She is presently enrolled in the Master of Opera Program at Binghamton University.

## **ERIC ROBERTS**

### **Tenor - Greenville, SC**

Affiliated with the Saint Louis Conservatory of Music, he has sung four seasons with the Opera Theatre of Saint Louis and took part in their first national tour with *The Beggar's Opera*. Has sung with the Bach Society of Saint Louis and is a pupil of Edward Zambara.

## **FIONA ROSE**

### **Soprano - Huddersfield, England**

Graduated from the Royal College of Music in London, England, and participated in masterclasses at Aldeburgh and Salzburg before taking up residence for her studies in Toronto.

## **CLARE SHEARER**

### **Mezzo Soprano - Hamilton, Scotland**

Born in Scotland and graduated from the Royal Scottish Academy of Music in 1986. Presently under contract to Scottish Opera and looks forward to her debut as Dorabella in *Così fan tutte* next season. Last year she won the English Speaking Union's scholarship to the Banff Opera Program where, among other things, she sang Mme. Popova in Walton's *The Bear*.

## **JAMES SCOTT SIKON**

### **Bass Baritone - Saint Peter's, MO**

He has sung with the Opera Theatre of Saint Louis for the last three seasons and he will be commencing studies at the Saint Louis Conservatory in September.

## **JASON SMITH**

### **Tenor - Houston, TX**

This fall he will sing Ferrando in *Così fan tutte* with the Houston Grand Opera. He has sung Rodolfo in *La Bohème* with Central City Opera and Nemorino with the Houston Grand Opera Studio. He has also sung Fenton in *Falstaff*.

## **RICK SZUBA**

### **Baritone - Toronto, ON**

He is enrolled at the University of Toronto, working toward both a Bachelor of Music degree and a Diploma of Operatic Performance. A native of Southern Ontario, he studies with Patricia Kern and sings with the COC chorus.



## **KATHERINE TWADDLE**

### **Assistant Stage Director - Winnipeg, MB**

For ten years she has studied voice, most recently receiving her Bachelor of Music degree from the University of Toronto. An ardent opera fan since early childhood, she now looks forward to a future in stage direction.

## **THE ARTISTS IN RESIDENCE**

## **COLIN GRAHAM**

### **Program Head - Stage Director ORMINDO**

Artistic Director for Aldeburgh Festival, Opera Theatre of Saint Louis, English Music Theatre, English Opera Group. For many years Director of Productions English National Opera. Opera, theatre, television for Royal Shakespeare Company, Old Vic Company, Metropolitan Opera, Santa Fe Opera; Europe, Russia, Japan. Librettist, lighting and set designer. Banff: *A Midsummer Night's Dream*, *Falstaff*, *Sasha* and *Eugene Onegin*.

## **JAMES ATHERTON**

### **Stage Director POSTCARD - Performance Coach**

One of opera's leading character tenors, recently appointed Artistic Director of the Saint Louis Conservatory Opera Department. Metropolitan Opera, Opera Theatre of Saint Louis, Santa Fe Opera, Dallas Civic Opera, Houston Grand Opera. Productions for Indiana University, Opera Memphis, Texas Opera Theatre, Opera Theatre of Saint Louis.

## **CRAIG BOHMLER**

### **Music Coach**

A freelance coach, conductor, composer and former staff member of the Houston Grand Opera, he has conducted for the Banff Music Theatre Ensemble and is a teaching artist with the Texas Institute of Aesthetic Education.

## **DAVID BOOTHROYD**

### **Repetiteur**

Originally from Nova Scotia, he now lives in Banff and works as Head of Music for the Banff Music Theatre Ensemble. He recently joined the Opera Theatre of Saint Louis for their Spring Festival. This is his second summer with the Banff Festival opera.

## **JOHN GREER**

### **Music Coach**

Conducting credits include *The Marriage of Figaro* and *Gianni Schicchi* for the University of Toronto Opera Division (where he is a faculty member) and *The Secret of Susanna* and *Prima Donna* for Canada Opera Piccola. He is also the music director of the Toronto Gilbert and Sullivan Society and an active composer and recital accompanist.

## **NEIL PETER JAMPOLIS**

### **Designer ORMINDO and POSTCARD**

His designs for over 200 productions have won world-wide applause, most recently for Lily Tomlin's Tony award-winning *The Search for Intelligent Life in the Universe* on Broadway and in Los Angeles where he was nominated for both the Maharam and L.A. Critic's Awards; Bernstein's *A Quiet Place* in Vienna and at La Scala, the American première of Rossini's *Il Viaggio a Reims; Pieces of Eight* at the Citadel Theatre, and the RSC's *Sherlock Holmes* for which his lighting won the Tony. Banff: *Sasha, Falstaff, A Midsummer Night's Dream* and *Eugene Onegin*, all in collaboration with Colin Graham. He also teaches stage and lighting design at Banff.

## **JEFFREY HUARD**

### **Music Coach**

Vocal coach from New York, currently on the music staff of Opera Omaha and the Opera Theatre of Saint Louis. Past experience includes the Canadian Opera Company, Wolf Trap, Chautauqua, Nashville Opera Association and Opera Colorado.

## **DANA KRUEGER**

### **Performance Coach**

When not singing with an opera company or orchestra, touring with Peter Schickele in "The Intimate P.D.Q. Bach" or teaching at The Banff Centre, this mezzo soprano appears in Washington D.C. as Mrs. Milton Grossman (Abigail's mother).

## **RHODA LEVINE**

### **Acting Coach**

Stage director at Spoleto, Jerusalem, the Edinburgh Festival, the Netherlands, Brussels, Scottish Opera, Opera Theatre of Saint Louis, Houston, Dallas and many others. She is on the faculty at Yale, Juilliard, and the Curtis Institute; the author of eight children's books; a Broadway choreographer and, recently, the dramaturg and director of Anthony Davis' *X* at the New York City Opera.

## **OLWYN LEWIS**

### **Stage Manager ORMINDO - stage management instructor**

At present working as Assistant Stage Manager with L'Opéra de Montréal, Olwyn Lewis will also be with the Canadian Opera Company during the 1987-88 season. She has worked in stage management in most opera companies across Canada and this is her fourth season as Stage Manager for the opera at the Banff Festival.

## **JAMES LIVINGSTONE**

### **Stage Manager POSTCARD**

He has been actively involved in the field of stage and production management across Canada for ten years. Credits include the National Arts Centre, the Canadian Opera Company, Vancouver Opera and Opera Hamilton. He is also a computer expert.

## **LINDA LEGAULT**

### **Assistant to the Director**

Previously a psychologist in both Quebec and California, she is now pursuing a career in stage management in which capacity she worked for the Opera Program last summer here in Banff. She is happy to return this season as Assistant to the Director.

## **CHE ANN LOEWEN**

### **Repetiteur and Coach**

Native of Manitoba; studied piano and accompanying at the University of Southern California. She has performed with singers and instrumentalists throughout Canada and in Europe. She is based in Toronto where she teaches piano and vocal masterclasses and Diction for the University of Toronto's Faculty of Music.

## **STEPHEN LORD**

### **Conductor ORMINDO**

Head of Music Staff and Artistic Advisor for the Opera Theatre of Saint Louis. Music Director French Opera Series at Carnegie Hall. Music Supervisor of the Canadian Opera Company Ensemble. Recent conducting assignments have included *Die Fledermaus*, *La Traviata* (Opera Omaha), *The Gondoliers* and *Curlw River* (Opera Theatre of Saint Louis). Accompanist to Renata Scotto, Frederika von Stade, Evelyn Lear. Companies: Opera Theatre of Saint Louis, Dallas, Houston, COC, Boston, Michigan, Wolf Trap, etc.

## **DONALD PALUMBO**

### **Conductor POSTCARD**

Music Director of the Boston Chorus pro Musica, he returns to Banff for his third season. He is the Chorus Master of the Canadian Opera Company and of the Opera Theatre of Saint Louis, and has worked with the Dallas Opera and the Opera Company of Boston.

## **DAVID MacMURRAY SMITH**

### **Movement Instructor - Movement Director POSTCARD**

Five years as Movement Director and Resident Choreographer for Banff Music Theatre Ensemble. Presently Associate Director of the Acting School of the Vancouver Playhouse. He will direct *The Elixir of Love* for the National Arts Centre at the end of August.

## **GERGELY SZOKOLAY**

### **Repetiteur**

Born in Hungary. For the past four years he has been a faculty accompanist at The Banff Centre. He now lives in Montreal where he recently worked on *Le Nozze di Figaro* at L'Atelier Lyrique de l'Opéra de Montréal, directed by Renato Capecchi.

## **LESLIE UYEDA**

### **Music Coach**

A freelance coach/accompanist now living in Toronto. She has been Chorus Director for the Manitoba Opera Association, repetiteur for the Canadian Opera Company, and an Executive Producer for CBC Radio. This is her fourth summer in Banff.

## **PATRICIA WELLS**

### **Performance Coach**

American soprano Patricia Wells has performed internationally in concert and with opera companies including the Paris Opera, Vienna Staatsoper, Chicago Lyric Opera, New York City Opera, Canadian Opera Company, Sante Fe Opera, and the National Arts Centre in Ottawa. She lives and teaches in Old Greenwich, CT.

## **IAN WHITE**

### **Text and Speech Coach**

Actor/director - a veteran of the Royal Shakespeare and Stratford-on-Avon companies. This is his third season at Banff where he also instructs for the Drama Program. He has recently been teaching at the Theatre School of the De Paul University in Chicago.

# THEATRE ARTS ADMINISTRATION

George Ross .....	Manager
Richard Green .....	Assistant Manager
Eadie Russell .....	Theatre Arts Coordinator
Marguerite Holmes .....	Administrative Secretary

## OPERA PROGRAM

Colin Graham .....	Program Head
Stephen Lord .....	Conductor/Music Coach
Donald Palumbo .....	Conductor/Music Coach
Craig Bohmler .....	Music Coach
John Greer .....	Music Coach
Jeffery Huard .....	Music Coach
Leslie Uyeda .....	Music Coach
Patricia Wells .....	Performance Coach
Dana Krueger .....	Performance Coach
James Atherton .....	Stage Director/Performance Coach
Marc Pedrotti .....	Performance Coach
Rhoda Levine .....	Acting Instructor
David MacMurray Smith .....	Movement Instructor
Richard J. Mucha .....	Make-up Instructor
Ian White .....	Speech-Text Instructor
David Boothroyd .....	Repetiteur
Che Anne Loewen .....	Repetiteur
Gergely Szokolay .....	Repetiteur
Olwyn Lewis .....	Stage Manager
James Livingstone .....	Stage Manager
Stephen Thomas .....	Program Coordinator

## 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 actors 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*

## **General Manager William Pappas**

### **Production Office**

Ihor Sychylo .....	Production Manager
James Robert Boudreau .....	Technical Director
Tomas Montvila .....	Production Stage Manager
Gordon Armstrong .....	Technical Director*
Thomas Gardner .....	Assistant Stage Manager*
Roman Hurko .....	Assistant Stage Manager*
Leah McClare .....	Assistant Stage Manager*

### **Carpenters**

Hans Kuper .....	Head Carpenter
D. Pops Fukakusa .....	Head Shop Carpenter
Gerald Gerlinsky .....	Carpenter
Wayne Wentzloff .....	Carpenter
Gregory Kenny .....	Carpenter*
George A. Vasiliou .....	Carpenter*

## Electricians

Patrick Matheson .....	Show Electrician
Adam P. Stewart .....	Electrician
Ron A.H. Epp .....	Show Electrician
A. Arthur Fortin .....	Show Electrician*

## Sound

Grant Bardsley .....	Head of Sound
James B. Cormack .....	Sound Technician
Mark A. Carmody .....	Sound Technician
Richard Purcell .....	Sound Technician
David Brydon .....	Show Sound Technician*
Gordon Young .....	Show Sound Technician*

## Properties

Bryn Finer .....	Properties Master
Grace Nakatsu .....	Assistant Head of Properties
Pamela Lampkin .....	Buyer
Melanie Huston .....	Builder
Richard Beare .....	Builder*
Alison Bray .....	Builder*
Colleen Froom .....	Builder*
Michael R. Guard .....	Builder*

## Scenic Painting

Myles McCarthy .....	Head Scenic Artist
Linda Brine .....	Scenic Artist
Kimberley Hamin .....	Painter*
Tina Petrovicz .....	Painter*

## Wigs and Make-up

Richard J. Mucha .....	Wig Master
Sharon Ryman .....	Assistant to the Wig Master
Brenda Lee Fogarty .....	Wigmaker/Makeup Assistant
Catherine Graham .....	Wigs and Makeup*

## Wardrobe

Anne Moore .....	Head of Wardrobe
Daniel Shepard .....	Wardrobe Manager
Patricia Galbraith .....	Cutter
Rachel Russo .....	Cutter
Avril Stevenson .....	Cutter
Joanne Stichbury .....	Tailor
Lise Belanger .....	First Hand
Gillian Kieft .....	First Hand
D.J. Snowe .....	First Hand
Normand D. Theriault .....	First Hand
Andrea Jenkins .....	Dyer
John Mickle .....	Assistant Dyer
Isabella Owac .....	Assistant Dyer
Penny Penn .....	Assistant Dyer
Kären Jones .....	Assistant Dyer
Anna J. Campioni .....	Milliner
Linden Wade .....	Accessories
Peter Higgins .....	Boots and Shoes
Jo-Ann Mercier .....	Wardrobe Mistress
Teresita Cabrera .....	Seamstress
Kim Crossley .....	Seamstress
Terri Dans .....	Seamstress
Judy Darough .....	Seamstress
Jeanne-Aurelia de Bretan .....	Seamstress
Vivien Frow .....	Seamstress
Joanna Johnston .....	Seamstress
Deborah Lumsden .....	Seamstress
Heather MacCrimmon .....	Seamstress
Barbara Martin .....	Seamstress
Linda Madden .....	Seamstress
Mavis Roberts .....	Seamstress
Joedi Laird .....	Seamstress*

## Eric Harvie Theatre

Robert Stewart .....	Head Stage Carpenter
Rolf Reynolds .....	Show Stage Carpenter*
Wes Jenkins .....	Stage Carpenter



## Stagecraft I

Cori Bath	Paul Breckenridge
Ralph Christoffersen	Steven Freeland
Jo Honeyman	Stephen Howell
Marcia Kredentser	Ian MacKenzie
Theresa Malek	Jody Racicot
Dix Richards	Dorothy Rutledge
Joanne Soetaert	Leonard Stannard
René Tessier	Christine Turnbull

## Stagecraft II

Bonnie Beecher	Kathy Behrendt
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## Production Assistants

David Bloxham .....	Production Assistant
Michael Hughes .....	Production Assistant

## Administration

Jay Simpson .....	Audience Development
A.A. Sandy England .....	Audience Development Assistant
Kurt Bagnell .....	Administrative Assistant
Sterling Maclean .....	Program Coordinator
Lloyd Montour .....	House Manager
Christine Thel .....	Box Office Attendant
Maria Gouthro .....	Box Office Attendant
Nelson Lynch .....	Box Office Attendant
Joanne Collins .....	Administrative Secretary
Cynthia Hughes .....	Secretary
Carol Anne Lynch .....	Program Editor

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

## Special Acknowledgements

Calgary Centre for  
the Performing Arts

Carol Case

Citadel Theatre

J.V. Productions Ltd.

Manitoba Theatre Centre

Stratford Festival

University of Calgary