Aug. 4,5,9,11/89

CENDRILLON



OPERA BANFF 1989

Colin Graham

Program Head

THE BANFF CENTRE

Paul D. Fleck
President
The Banff Centre

Neil Armstrong, C.M.
Vice President, Education
The Banff Centre
Director, School of Fine Arts

presents

CENDRILLON

by Jules Massenet August 4, 5, 9, 11

and

FRA DIAVOLO

by Daniel François Auber August 8 and 10

PERFORMANCE DATES

Friday, August 4 Cendrillon *

Saturday, August 5 Cendrillon **

Tuesday, August 8 Fra Diavolo and

scenes from Cendrillon ***

Wednesday, August 9 Cendrillon *

Thursday, August 10 Fra Diavolo and

scenes from Cendrillon ***

Friday, August 11 Cendrillon **

All performances at 8:00 p.m.

* ** *** denotes the different casts of Cendrillon

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 required of them by today's musical theatre, and provides a unique opportunity to expand their performing skills and versatility. The intensive seven-week course in acting, musical style, movement and allied subjects is under the guidance of a team of artists-in-residence, all of whom are distinguished and active members of the profession. The course is fully integrated with the rehearsals for the Festival Operas and culminates in these performances.

TABLE OF CONTENTS

DRILLON page 4
Cast, Synopsis, Program Notes
H STUFF AS DREAMS ARE MADE OF page 10 by Colin Graham
DIAVOLO
ORCHESTRA page 18
GRAPHIES
TINISTRATION

(CINDERELLA)

A fairy opera in four acts by Henri Cain after the stories by Charles Perrault and the Brothers Grimm Music by Jules Massenet

in English

By arrangement with Theodore Presser Company agents for Heugel S.A., Paris, publisher

First performed at the Théâtre Nationale de l'Opéra-Comique, Paris on May 24, 1899

First performance at the Banff Festival of the Arts on August 4, 1989

Conductor.Stephen LordStage Director.Colin GrahamSet and Lighting Designer.Neil Peter JampolisCostume Designer.John PennoyerChoreographer.Joyce GrayAssistant Director.Katherine Twaddle
Stage Manager
Costume Design Assistant Catherine King * *
Set Design AssistantBill Rasmussen * *
Lighting Design Assistant Ange Zhang * *
Company Manager
* American Equity ** Participant of the Theatre Production and Design Internship program at The Banff Centre

The projections have been processed with the assistance of the Media Arts programs and Technical Services of The Banff Centre.

The Cast

(in order of singing)

PANDOLPHE	Steven Condy (August 4/9)
Lucette's father	Gordon MacLeod (August 5/11)
	Howard Wilkinson (August 8/10)
MADAME DE LA HALTIERE .	Mary Ann McCormick
Pandolphe's second wife	Madeleine Gray (August 8/10)
NOEMIE	Rayanne Dupuis
Madame's daughter by a former marriage	Melissa Fathman (August 8/10)
DOROTHEE	Mary Delli Colli
Madame's daughter by a former n	narriage Sylvie Stewart (August 8/10)
LUCETTE	Jennifer Casey Catot (August 4/9)
known as Cendrillon,	Steffanie Pearce(August 5/11)
Pandolphe's daugher	Carol Ann Manzi (August 8/10)
THE FAIRY	Susan Barker (August 4/9)
	Carol Chickering (August 5/11)
	Lisa Pierce (August 8/10)
SIX SPIRITS	Rebecca Abram
attendants of the Fairy	Melissa Fathman
	Leslie Giglio
	Madeleine Gray
	Lisa Pierce
	Sylvie Stewart

continued on page 6

The Cast

(continued)

THE MASTER OF CEREMONIES	Robert Ursan
THE PRINCE'S TUTOR	William Saetre
THE PRIME MINISTER	Paul Sketris
THE PRINCE	Perrin Allen (August 4/9) Lisa Livingston(August 5/11) Deirdre Elliott (August 8/10)
THE KINGhis father	Daniel Marc Pantano
THE KING'S HERALD	Randall Jakobsh

MADAME'S SERVANTS, MEMBERS OF THE COURT, FOREIGN PRINCESSES ETC.

Rebecca Abram	Christopher Hettenbach
Melissa Fathman	David Holley
Carol Ann Manzi	David Kellett
Lisa Pierce	William Sactre
Deirdre Elliott	Randall Jakobsh
Leslie Giglio	Daniel Marc Pantano
Madeleine Gray	Paul Sketris
Sylvie Stewart	Robert Ursan
5,	Howard Wilkinson

The role of THE FAIRY,
on August 4 and 9, will be sung by
CAROL CHICKERING,
and on August 5 and 11 by
SUSAN BARKER

The Conductor of the shorter version of the opera (given with Fra Diavolo on August 8 and 10) is RICHARD RAUB who is also the Chorus Master for the full production.

Our apologies for these errors and omissions.

The story takes place long ago, in a mythical kingdom, and today, in our own hearts.

Act One

At the house of Madame de la Haltière,

in the city

Act Two

Scene I

At the Royal Court, a pavilion in the garden

Scene II

The King's ballroom and gardens

Intermission

Act Three

Scene I

After the ball, at Madame's house

Scene II

The Fairy's domain

Act Four

Scene I

The terrace of Pandolphe's country home,

some months later

Scene II

Madame's house

and the Royal Herald's pronouncement

Scene III

The Court of Honour

There will be one twenty-minute intermission during which time beverage service will be available in the lobby

Synopsis

The story of the opera closely follows the well-known fairy tale until Act Three, when Lucette (Cinderella) returns from the Ball, leaving her slipper behind her. But, has it all been a dream?

When the family returns home, Madame de la Haltière, Lucette's stepmother, expresses her delight that the Unknown's abrupt departure had so shocked and displeased the Prince. In spite of her father's secret promise to take her away from her stepmother's family back to their happy old home in the country, Lucette is overcome with emotion and, weary of life, she rushes away to her Fairy Godmother's domain. She asks to be allowed to see her love again, or to die (Act Three, Scene Two).

The Prince comes to declare to the Fairy that "he will hang his bleeding heart on this sacred oak tree" if he is to lose his love. The Fairy, who has placed an enchanted hedge between the two lovers, so that they may hear each other but not meet, now removes this obstacle and they fall, in a deep sleep, into each other's arms.

Act Four: Lucette has been found under the oak tree, barely alive. Pandolphe has nursed her back to life at their beloved country home. He persuades her that all her dreams of princes, balls, fairies and oak trees have been but fond delusions. Once again her hopes sink, but the King's Herald is heard (also by Madame and her daughters in the city) announcing that the prince can only be saved from a despairing death by the discovery of the owner of the mysterious slipper.

None of the Princesses from Foreign Lands, nor Noémie and Dorothée, are successful in trying on the slipper. The Prince resigns himself to an unhappy end, but the Fairy appears with Lucette who comes to restore the Prince's heart to its owner.

The story ends happily for all - even, apparently, for Madame de la Haltière.

A NOTE ON JULES MASSENET AND CENDRILLON

by François Heugel

In a letter dated the seventeenth of March, 1899, addressed to his publisher, my grandfather Henri Heugel, Massenet announced that the rehearsals for *Cendrillon* were going well and that the artists were very happy with their roles. The work was thus completely finished by this date, but when exactly was it composed, since just before *Cendrillon*, we find *Sapho* (1897) and the ballet *Le Carillon* (1898)?

And then we remember that, during the years 1897-1898, besides these works, he also wrote twenty-six songs, that he travelled continuously, that we find him taking the waters at Aix-les-Bains, that he made an excursion to the Grande Chartreuse, and that he was with his family at Pourville, then in Dieppe, before going to Brittany and on to Monte Carlo, a very important place at the time for new works, as well as Nice, Milan, Venice, Pourville again, and so on.

Without being able to establish a precise date, we can suppose that *Cendrillon* was written during this period and, probably, very quickly.

At the first performance on the twenty-fourth of May,1899, Massenet, as usual, was very irritable and went to Enghien for two or three days to take treatment for his nerves and to rest.

The opera met with much success, and was performed forty-nine times in 1899 and another twenty in 1900, all at the Opéra-Comique in Paris. Very soon after, it was given in Geneva, Milan, and Lyons, as well as in Algiers.

At this time, Jules Massenet was made Grand Officier de la Légion d'Honneur.

Cendrillon marks the end of a period in the composer's life. With the arrival of the new century, Massenet was to embark upon the last phase of his career, which we could call the "Monte Carlo" period (1900-1912).

SUCH STUFF AS DREAMS ARE MADE OF ... by Colin Graham

Much has been written in recent times about the deeper significance of fairy tales and their effect on both children and adults. They are credited with both positive and negative results, but it is certainly true that they can be a potent force in our lives, particularly in the formation of our imaginations and in the way our childhood images affect our more mature relationships. Schiller wrote, "Deeper meaning resides in the fairy tales told me in my childhood than in the truth that is taught by life."

The story of Cinderella is found in many, many forms and versions throughout the world (and in our own Bible), and it is probably the most potent of them all - and the most satisfying. As boy or girl, as man or woman, we like to identify with the heroine's virtue and predicament, and we are jealous of her eventual reward. And while we deplore all she has to go through to attain it, we have a great satisfaction in seeing dreams come true and virtue shining through the rags.

We have seen versions of the story on film and in the theatre in various forms: one of the most famous today is Rossini's opera *La cenerentola*, but by far the deepest, and more interesting, is the poem that Henri Cain wrote for Massenet's opera, *Cendrillon*. In the Rossini opera all the text concerns direct speech, outspoken thoughts and desires, and physical happenings; in Cain's version the characters utter little but their unspoken thoughts and, in doing so, they reach far deeper into our own conscious and unconscious states.

When we delve into our subconscious, we delve into our dream-state, and here the actual reality of the story is most ambiguous. Does Lucette (Cendrillon) really go to the ball, or only in her imagination? Does the Prince really suffer his father's demands to be married, and is the magical arrival at the ball of the Fair Unknown a fact or a dream? A dream of his, or a dream of hers? Do they go to visit the Fairy in her domain in body or spirit? Do they go to find each other, or to die, or do they but dream they do? Or, again, is it only her dream? In most cases there is both confirmation and denial by other characters of the facts.

For both hero and heroine, hope - clouded by illusion - turns to disillusion and heart-breaking disappointment. In the introduction to his book, *The Uses of Enchantment*, Bruno Bettelheim observes that, "... in dreams ... wish fulfillment is disguised, while in fairy tales much of it is openly expressed...Dreams are the result of inner pressures which have found no relief from the problems which beset a person." The fascinating thing about

Massenet's opera is that we are dealing with both dreams and fairy tales, and that it is never clear whose dreams they are: Lucette's, the Prince's, . . . or ours.

Yes, these are our dreams too, for it is these dreams that play such a large part in the formation of the psyche of each one of us. And besides, to live through a play as a member of the audience is to live through a dream. Bettelheim continues to say "if a child is for some reason unable to imagine his future optimistically, arrest of development sets in." I will show that this is precisely what happens to Lucette and the Prince. It often leads to trauma and eventually to fragmentation in some way of the personality, and this is what the opera is really about: hope, disillusion, fragmentation, and, finally, resurrection through faith.

But before we discuss that, we should notice that Lucette and the Prince are not the only characters whose lives are affected by their dreams. Madame de la Haltière dreams of confirming her somewhat dubious aristocratic ancestry with an elevation to royalty of one or other of her vain and emptyheaded daughters. It is far more her dream than theirs: as Lucette says, they have no time to stop and make a wish or dream, for they have everything they need to make them happy—for now. Then there is Pandolphe, the unhappy husband of Madame (one wonders why they ever got married). She has the money and he has no title and Lucette's loving father dreams only of escaping his second family and "this cruel city" and of returning to his beloved country home where he can cosset and be cosseted by his beloved Lucette. His besetting sin is his own guilt.

Indeed, all the characters in this story repay closer examination, for none of them are the simple beings we think we know. Take, for instance, our Prince. Here is no outgoing, huntin' - shootin' - and fishin' extrovert, wryly suffering a fuddy-duddy father's wish that he should settle down and get married. No, as soon as we first meet him, we find he is as disoriented and as prone to fantasy as his yet-to-be-met counterpart. The fantasy of love, as found in poetry and dreams, is what consumes him. His courtiers are all too hopelessly aware of his approaching disintegration. His seemingly unbending father's insistence on marriage to ensure the dynasty only forces him deeper into his fantasy world - one in which his despairing father eventually expects to see him languish and so die.

But it is in his first condition that his ideal woman appears to him. For her he is the ideal man and, clearly, the Fairy knew what she was doing when she ensured a very brief meeting. Lucette's abrupt and seemingly heartless departure as midnight strikes changes his hope into disillusion and despair. Both of them are in the last stages of fragmentation when they seek the Fairy in her domain - she to find her love, or die, he to give his love, or die.

And just who is this Fairy? What is she to Lucette and the Prince? We never see her as indigent crone or old man, seeking to test Cinderella's charity with requests for firewood, or coffee and rolls. Here she is equally involved with both characters, invoked by Lucette as Godmother, by the Prince as All-powerful Queen, and by both as Good Fairy. It is not to some capricious Titania that they appeal, but to some divinity in whom they have implicit faith: "If it by thy will": a clear identification with God as Love. Faith, we are reminded by the writer to the Hebrews, "Faith is being sure of what we hope for and certain of what we do not see." Paul writes "hope that is seen is no hope at all." Hence, the enchanted hedge the Fairy creates to keep them apart until she is satisfied of their love. We are somewhat reminded of Rossini's Alidoro, the Prince's enigmatic tutor and surrogate fairy godfather, when he tells Cenerentola that all good things come from Heaven... "if we believe."

We are presented in the opera with two different and instructive triangular situations, in which Lucette and Pandolphe are common to both. On one side, Lucette and her Stepmother can be seen as vying for the love and attention of the father/husband. Madame must be well aware that, as both women add years to their age, they do so to her detriment, and that Lucette's beauty and indomitable goodness will always shine through the cinders and outlast her Stepmother's attractions. (Here we have an exact parallel with Snow White and her wicked Stepmother whose magic mirror was so devastatingly truthful, to her great annoyance.)

While we are on this subject, it is interesting to notice that at no point in the libretto do Madame or her daughters ever say a harsh word to Lucette. So, does she take on all the hard work in the house just to keep out of the way of a jealous woman and to please or satisfy her father? (There are, after all, plenty of other servants to do the work.) "There is some pleasure to be found in doing what is right," she observes as she clears up after her pleasure-seeking sisters. Nor, as it happens, does she ever think of asking to go to the ball herself, so she never has the opportunity of being refused. Is this a case of jealous vanity versus self-imposed martyrdom? Could it be that the collapse of relationship between her and her step-family occurs merely because the latter feel they have nothing in common with a martyr?

It is Pandolphe who suffers far more on her behalf, and from his wife's tongue and the disrespect of his step-daughters. On the other side of the double triangle we see him and the Prince unconsciously competing for Lucette's love, and we find Pandolphe consciously or unconsciously resisting the idea that Lucette's love is turning in a different direction. When she is found lying in the dew, it is his love that brings her back from the edge of death, but it is also he who almost persuades her that the Prince, the ball, the Fairy, the meeting in the Fairy's domain, the slipper, are all fantasies of her delirium. He thus deprives her of hope and provides her with disillusion, but Lucette finds

a "deeper meaning" in these so-called fantasies than in the so-called truths her father would have her believe. The disillusion edges her once more towards a fragmentation of personality.

But Destiny, God, the Fairy Godmother, however you wish to see her, is willing that the young couple should find happiness when they have proved their faith as well as their love. Each of us is "born with a measure of faith", but whether or not it will grow or dwindle depends on the strength of our own character and how we allow that faith to develop.

There are some other interesting facets which Bettelheim sees in the story, and they are clearer in Cain's version than in some others. The sibling rivalry which Lucette wishes upon herself, the wicked stepmother syndrome, where the real mother may be divided in the mind into Wicked Stepmother and good Godmother, according to the state of relationship between child and mother at any given time. (David Poutney's recent and successful production in London of Humperdinck's Hansel and Gretel was based exclusively on this theory of Bettleheim's.) Finally, we see a reverse Oedipus complex in Pandolphe's possessive love for his daughter. But, since her father usually chooses to avoid confrontation, Lucette has to live in her own fantasies. When these are smashed, twice, her life almost comes to an end.

It is Lucette, her faith and her love, that at last bring the Prince back to life - no need to try on the slipper - but there can be no resurrection without a previous death or dying. The seed we plant in the ground must die before it can provide new growth. This is what happens to Lucette and her Prince, and the greatest satisfaction we can draw from their example is to discover that, providing that we too have faith, we too can overcome all difficulties in life and attain our reward. Like Lucette, we can, says Bettelheim, "transcend magnificently her degraded state." And, as Solomon put it, "Hope deferred makes the heart sick, but a longing fulfilled is a tree of life."

And so we awaken from our dreams, refreshed but changed.

Methinks I see these things with parted eye, When every thing seems double . . .

... Are you sure That we are awake? It seems to me That yet we sleep, we dream ...

Why, then, we are awake let us recount our dreams.

William Shakespeare A Midsummer Night's Dream, Act IV

Fra Diavolo (Brother Devil)

A comic opera by Daniel François Esprit Auber

Libretto by Eugène Scribe English lyrics by Donald Pippin English dialogue by Elizabeth M. Bachman By arrangement with Pocket Opera, Inc. First performed in Paris, January 28, 1830

First performance at the Banff Festival of the Arts on August 8, 1989

Conductor	Leslie Uyeda
	Elizabeth M. Bachman
	Neil Peter Jampolis
	Bill Rasmussen *
	Catherine King *
	Ange Zhang *
Stage Manager	Cynthia Burtinshaw **
Assistant Stage Manager	Judie Brokenshire *
	Dennis Garnhum *
Pianists	Paul Gravette (Fra Diavolo)
	Brian Suits (Cendrillon)
Company Manager	William Coiner
	the opera, and it will be preceded by scenes

There will be a fifteen-minute intermission between the scenes from Cendrillon and the performance of Fra Diavolo.

^{*} Participants of the Theatre Production and Design Internship program at The Banff Centre. ** Canadian Actors' Equity

FRA DIAVOLO

The Cast (in order of appearance)

	Paul Sketris David Kellett	
LORENZO a carabiniero, in love with Zerlina	Christopher Hettenbach	
ZERLINA	Rebecca Abram	
MATTEO	Randall Jakobsh	
LORD COCKBURN an English milord	Robert Ursan	
LADY PAMELA his recent bride	Leslie Giglio	
FRA DIAVOLO bandit chief, travelling in disguise	David Holley	
ROBERTO		
FRIENDS OF LORENZO	Judie Brokenshire Dennis Garnhum	
Prologue	A museum	
Scene I	Outside Matteo's inn, afternoon	
Scene II	Zerlina's chamber, late evening	
Scene III	Outside the inn, dawn	

FRA DIAVOLO SYNOPSIS

Beppo and Giacomo are picking pockets in a museum when they recognize a painting of an inn at Terracina. They reminisce about their adventures there, when they had been working for the famous bandit Fra Diavolo. As they do so we are taken back to the time when Diavolo and his men were terrorizing the countryside. Matteo's daughter, Zerlina, is in love with a young soldier, Lorenzo, but her father refuses to let them marry because Lorenzo is too poor. An English Lord and his young bride, Pamela, arrive, after being robbed by Fra Diavolo's men. Lorenzo sets out in pursuit of the bandits.

Fra Diavolo, in disguise as a Marquis, flirts with Lady Pamela, in order to discover where their protected fortune is hidden, rousing Lord Cockburn's jealousy. Lorenzo returns after defeating Fra Diavolo's men, and brings with him a prisoner he believes to be the bandit himself. He returns Lady Pamela's jewels and receives a large reward, which makes him rich enough to ask for Zerlina's hand.

Fra Diavolo, however, swears revenge on both Lorenzo and the English couple. He, Beppo and Giacomo conceal themselves in the inn that night. Through a humorous chain of events, Fra Diavolo manages to compromise both Zerlina and Pamela with their men-folk. Challenges are made and duels appointed; however, the result of these duels is not the expected one, and all ends happily.

PROGRAM NOTES

by Elizabeth M. Bachman

Daniel François Esprit Auber (1782-1871) was one of the reigning stars of the Opéra-Comique in the mid-nineteenth century. From *L'Erreur d'un Moment* (1805) to his death in 1871, he wrote more than 40 operas, most of them with libretti by Eugene Scribe, known as the creator of the "well-made play."

Auber's first great success was La Muette de Portici (1828), which he wrote for the Grand Opéra. This was the first of the so-called "spectacle" operas made famous by Meyerbeer and Halévy. La Muette, the story of an Italian fisherman who led the people to revolt, was so popular that when it played in Brussels in 1830, it inspired the revolution that eventually broke Belgium from Holland.

Auber's true genius, though, was in comic opera and later, operetta. Fra Diavolo (1830) came at the height of his success. Auber brought his own French style to comic opera, thus starting a period when French composers took their city back from the Italians. Before that time, Paris's operatic scene had been dominated by Rossini. It was a time when romanticism reigned, and stories about young lovers and exotic bandits, with just a touch of the supernatural, were very popular.

Auber was a hard worker who liked to give the impression of not taking it seriously. He never conducted his works, or even came to hear them. He was a famous raconteur, frequently seen riding in the Bois, or entertaining the ladies. Yet if you passed his house at night, you would hear him working at the piano. His success came after age 40, and he was heard to say that music was "a real young man's passion: I loved her well when she was my mistress, but now that she is my wife..." Yet he continued composing, as well as serving as the director of the Paris Conservatoire from 1842 until shortly before his death in 1871.

Although most of his works have not survived, the ones we have give us as much pleasure as they did the Parisians of the last century.

"Operetta is a daughter of the opéra comique, a daughter who went to the bad. Not, however, that daughters who go to the bad are always lacking in charm." (Camille Saint-Saëns)

THE ORCHESTRA FOR CENDRILLON

First Violins

Cenek Vrba - concertmaster

Janice Amsel

Kathryn Corvino **

Susan Light

Bonnie Louie

Alla Magid

Second Violins

Jeffrey Plotnick *

Stephanie Soltice **

Craig Hutchenreuther

Laurie Syer

David Zweifel

Violas

Julie Westgate *

Faye Huggins **

Arthur Bachmann

Celli

Marina Hoover *

Karen Youngquist **

Joan Kent

Basses

Charles Garrett *

Sheila Garrett **

Flutes

Virginia Spicer *

Tim Janz **

Ingrid Crozman

principal

** assistant principal

Oboes

David Sussman *

Jennifer Short **

Harp

Rita Costanzi *

Clarinets

Steve Amsel *

Jocelyn Colquhoun **

Bassoons

Stephen Franse *

John Feldberg **

Horns

Kurt Kellan *

William Hopson

John Ramsay

Laurie Matiation

Trumpets

Donald Schultz *

Gordon Wilhelm **

Trombones

James Scott *

Bob Baker **

Bass Trombone

Mark Johnson *

Timpani

Mike Schuett *

Percussion

Tom Miller *

Kathy Ramsay

THE COMPANY

REBECCA ABRAM

Soprano (Zerlina) - Bloomington, Indiana

Rebecca was the 1989 selection by the Opera Theatre of Saint Louis for the Richard Gaddes Fund for Young Singers and she will sing Mozart's Susanna in their main season next year. She was the 1988 winner of the Palm Beach Opera Competition, after which she went on to perform with Anton Guadagno. She has recently performed with the Indianapolis Symphony with Raymond Leppard, and received her master's degree from Indiana University, where she studied with Margaret Harshaw.

PERRIN ALLEN

Tenor (Prince) - Brooklyn, New York

A native of New York City, Perrin's performance experience stretches from church music to jazz. Operatic roles have included the Count in *The Marriage of Figaro* and Number 7 (the Lunatic) in Susa's *Transformations*. His music theatre portrayals include Herod in *Jesus Christ Superstar* and Matt in *The Fantasticks*, in which he made his European debut at the International Arts Festival on Crete. He is a frequent lieder recitalist and performs a one-man cabaret act of jazz and Broadway standards.

SUSAN BARKER

Soprano (The Fairy) - Tucson, Arizona

Susan's experience has included appearances with the Texas Opera Theater Residency Troup, Eastman Opera Theater, Aspen Opera Center, Arizona Summer Arts Festival and the Lake Placid Sinfonietta.

JUDIE BROKENSHIRE

Assistant Stage Manager - Toronto, Ontario

Judie has most recently been stage manager for a new opera with the Canadian Children's Opera Chorus. She has worked with the C.O.C. as a surtitles assistant, and with the University of Toronto Opera School. This is her first summer as an intern in the theatre production and design program at The Banff Centre.

JENNIFER CASEY CABOT

Soprano (Lucette) - New Haven, Connecticut

Jennifer is a recent graduate of the Yale master of opera program. She placed third in the 1989 Artist Association International Competition, and was a member of the 1989 Pittsburgh Opera Apprentice program. She is a recipient of the American Friends of Berlin Scholarship for residence with the Deutsche Oper in Berlin for the 1989-90 season.

CAROL CHICKERING

Soprano (The Fairy) - New York, New York

A master's graduate from the Juilliard School, Carol's performances have included Lieschen in *The Coffee Cantata*, Ruth Putnam in *The Crucible* and Cobweb in *A Midsummer Night's Dream*. She frequently appears in concerts and recitals and specializes in the French repertoire.

STEVEN CONDY

Bass-baritone (Pandolphe) - Rainview, New York

Steven made his professional debut last May as the Jailor in *Tosca* with Luciano Pavarotti. His other roles include Don Alfonso in *Cosi fan tutte*, and Don Pasquale, Leporello and the Marquis in *La traviata*. He is currently working towards a master's degree at the Yale University School of Music.

MARY DELLI COLLI

Mezzo-soprano (Dorothée) - Montreal, Quebec

Winner of a Canada Council grant, Mary has recently completed a year of studies in Boston, where she sang Sarah Brown in *Guys and Dolls*, the Mother and the Dragon-fly in *L'enfant et les sortilèges*, and Mrs. Herring in *Albert Herring*. She has also appeared with the Regina Philharmonic, the Montreal Chamber Orchestra, Carlo Bergonzi's master classes and the Boston Benjamin Britten Festival. Mary was a participant in the Academy of Singing last summer at The Banff Centre. She will be returning to Boston in the fall.

RAYANNE DUPUIS

Soprano (Noémie) - Sudbury, Ontario

A member of the opera department at the University of Toronto, Rayanne recently sang Brigitte in the Canadian premiere of Tchaikovsky's *lolanta* and as a featured soloist with the University of Toronto Symphony Orchestra, and the Sudbury Symphony Orchestra. She participated in Dalton Baldwin's master classes in Nice in July 1988.

DEIRDRE ELLIOTT

Mezzo-soprano (The Prince) - Auckland, New Zealand

Deirdre is a senior registered nurse. She was the 1987 winner of New Zealand's major vocal competition, *The Mobil Song Quest*, which resulted in an extensive tour, including summer schools in Salt Lake City, Hawaii, Washington, D.C., Sicily, and a broadcast for Hungarian television in the house of Béla Bartók. Following this tour, she entered the Royal Northern College of Music as a post-graduate and has just received a scholarship from the Peter Moore's Foundation for a further year's study. Last March she sang Ruggiero in Handel's *Alcina* at the RNCM.

MELISSA FATHMAN

Soprano (Noémie) - Bloomington, Indiana

Melissa has a degree in mathematics from Smith College and will receive her master of music degree from Indiana University next year. Melissa has received several awards, including the 1987 National Society of Arts and Letters, the Ernst Wallfisch Memorial Scholarship and the 1986 and 1987 Elsie Irwin Sweeny Awards. Her roles at Indiana have included Nella in *Gianni Schicchi*, Miss Pinkerton in *The Old Maid* and the Thief and Sadie in *Show Boat*. She has also worked at Theatre Factory, where she played Sarah Brown in *Guys and Dolls* and Hope Harcourt in *Anything Goes*.

DENNIS GARNHUM

Assistant Stage Manager - London, Ontario

This is Dennis's second summer in the opera program. He most recently directed *Crimes of the Heart* in London. He will return to Victoria this fall to complete his degree in directing, including a production of *Sister Mary Ignatius Explains it All For You*. In the winter he will work as an assistant to the director at the Manitoba Theatre Centre.

LESLIE GIGLIO

Mezzo-soprano (Lady Pamela) - New York, New York

A native of Baton Rouge, and a graduate of Louisiana State University, Leslie has sung Lola in *Cavalleria Rusticana* for the New Orleans Opera and has studied at the Academia Musicale Chigiana in Siena, Italy, and the Blossom Festival School of Music in Kent, Ohio. Most recently she has sung the title role in *La cenerentola* for the New York City Cooper Opera Works and *Carmen* for the Brooklyn Lyric Opera. She currently studies privately with Doris Yarick-Cross in New York.

MADELEINE GRAY

Mezzo-soprano (Madame de la Haltière) - Los Angeles, California

Born in New York, Madeleine has divided her life between Los Angeles and Great Britain. In 1988 she completed a master of music research degree at Surrey University, and is now studying at the Royal Northern College of Music. She has appeared as a recitalist at both Oxford and Cambridge universities, and at the special Birthday Concerts for Leonard Bernstein at Tanglewood. Last month she sang several roles in Ravel's *L'enfant et les sortilèges* at the Aldeburgh Festival.

CHRISTOPHER HETTENBACH

Tenor (Lorenzo) - West Hartford, Connecticut

Currently studying at the Hartt School of Music, Christopher's roles have included Tom Rakewell in *The Rake's Progress* and Ferrando in *Cosi fan tutte*.

DAVID HOLLEY

Tenor (Fra Diavolo, title role) - Hattiesburg, Mississippi

Director of opera at the University of Southern Mississippi, David balances performing with teaching. His recent engagements include Pinkerton in *Madam Butterfly* with the Opera Theater of Rochester, Romeo with the Arizona Opera, and Tamino in *The Magic Flute* with the Baton Rouge Opera. He has had leading roles with the Lyric Opera of Dallas, the Ohio Light Opera Festival (*Fra Diavolo*), Nevada Opera Theater, Albuquerque Opera/Opera Southwest, Young Artists' Opera Theater, and Shreveport Opera, where he will return in October to sing Eisenstein in *Die Fledermaus*.

RANDALL JAKOBSH

Bass (The Herald, Matteo) - Calgary, Alberta

An apprentice to this year's Banff Opera program, Randall is currently in his fourth year in the University of Calgary Vocal Performance Program, studying voice with Alexander Gray. He has participated in several university opera workshops and sings with the Calgary Opera Chorus.

DAVID KELLETT

Tenor (Beppo) - New York, New York

David has appeared in concerts with conductor/composer David Amram and was selected by him to sing the role of Feste in a recent production of his opera *Twelfth Night* in New York City. He has performed with the Vineyard Opera Theatre and the Kurt Reimann Opera Studio in New York and with Opera at Florham, Opera at Rutgers and the Trenton Civic Opera in New Jersey.

LISA LIVINGSTON

Mezzo-soprano (The Prince) - Wallingford, Connecticut

A student of Lili Chookasian, Lisa received her master of music degree from the Yale School of Music. Her recent performances include Dorabella in Yale Opera's production of *Cosi fan tutte*, the featured soloist with the Yale Philharmonic in Mahler's *Songs of a Wayfarer* and Flora in *La traviata* with the Schubert Opera Theatre. This fall she will sing the role of Mercedes in the Schubert Opera Theatre's *Carmen*.

DIANE MACKIE

Assistant Stage Manager - Toronto, Ontario

Currently in her first year with the George Brown Technical Training Program at Theatre Ontario, Diane is a stagecraft II participant in the Banff Opera program. She was the resident stage manager with Kensington Carnival for their 1988 season.

CAROL ANN MANZI

Soprano (Lucette) - Branford, Connecticut

Carol Ann is a graduate of Yale School of Music, where she sang Rosalinda in *Die Fledermaus* and won the Jenny Lind Voice Competition which took her on a concert tour of Sweden. Carol is this year's winner of the National Miami Opera Competition and the Lieder Prize from the National Federation of Music Clubs. She will sing Frasquita and Adele with the Schubert Opera next fall. In 1988 she sang Lady Billows in Banff Opera's production of *Albert Herring*.

GORDON MACLEOD

Baritone (Pandolphe) - Toronto, Ontario

Gordon has appeared as soloist with the National Arts Centre Orchestra, Orchestra London, the Kingston Symphony, the Royal Conservatory Orchestra, the Prince Edward Island Symphony and the Ottawa Choral Society in works of Bach, Beethoven, Handel, Haydn, Fauré, Mozart and Vaughan Williams. He is presently attending the University of Toronto Opera Division and was a member of The Banff Centre's Academy of Singing in 1987 and 1988.

MARY ANN MCCORMICK

Mezzo-soprano (Madame de la Haltière) - Boston, Massachusetts

Originally from Pittsburgh, Mary Ann is now completing a master's degree at the New England Conservatory in Boston, where she is a student of Edward Zambara. She performed the title role in Prokoviev's *The Duenna* with the Conservatory Opera Theater last spring. While attending the Eastman School of Music in Rochester, New York, she sang the role of Zita in *Gianni Schicchi* and the title role of Ravel's *L'enfant et les sortilèges*.

DANIEL MARC PANTANO

Baritone (The King, Roberto) - Philadelphia, Pennsylvania

A graduate of Boston University and the Academy of Vocal Arts in Philadelphia, Daniel has appeared with the Pennsylvania Opera Theater for the past two seasons. Last summer he sang with the Des Moines Metro Opera as an apprentice artist and performed in a live broadcast of *The Barber of Seville*. He has also sung with the Opera Company of Boston, Boston Lyric Opera and Post Summer Opera.

STEFFANIE PEARCE

Soprano (Lucette) - Philadelphia, Pennsylvania

Winner of the 1989 Montreal International Music Competition and the 1988 Pavarotti Competition, Steffanie has sung Adina in *Elixir of Love* and Violetta at the Cincinatti Opera, Xenia in *Boris Godunov* with the Opera Company of Philadelphia, and Helena in Britten's *A Midsummer Night's Dream* at the 1988 June Opera Festival. She has had considerable concert experience in Montreal, Los Angeles and Philadelphia.

LISA PIERCE

Soprano (The Fairy) - New Haven, Connecticut

Presently with the opera department at the Yale School of Music, Lisa has sung with the Canton Symphony and as a soloist in *King Arthur* for the Opera Theatre of Saint Louis. She previously studied at the Oberlin Conservatory and at Oberlin College.

WILLIAM SAETRE

Tenor (The Prince's Tutor) - San Francisco, California

William has sung leading roles with San Francisco's Pocket Opera, Marin Opera and the San Jose Opera. He has been a soloist with the San Francisco Symphony and Symphony Chorus and has given concert performances throughout California and the upper-midwest. He was a leading player in the long-running musical revue *Beach Blanket Babylon*.

PAUL SKETRIS

Bass (The Prime Minister, Giacomo) - Toronto, Ontario

Paul's roles have so far included Sarastro, Don Basilio, Leporello, Sececa, King René, Father Laurence and Zuniga. Next season he will sing the Commendatore in *Don Giovanni* at Aldeburgh and several recital and operatic performances in the Soviet Union.

SYLVIE STEWART

Mezzo-soprano (Dorothée) - Lexington, Massachusetts

Sylvie received her bachelor of music degree at Wesleyan University and her master's degree and pre-doctoral degrees in vocal performance at the Yale School of Music. She also studied at the Royal Conservatory of Brussels on a B.A.F.F. grant. From 1987-88 she was an opera apprentice at the Lyon Opera Studio, where she had the opportunity of singing Ragonde in *Le Comte Ory.* She also sang a number of concert and oratorio performances while in Lyon. She now lives in Boston and sings at Old South Church, Temple Israel, and with the Cantata Singers. She will pursue a music education certificate in the fall.

ROBERT URSAN

Baritone (Lord Cockburn, Master of Ceremonies) -

Regina, Saskatchewan

Robert's previous roles have included Eisenstein, Nick Shadow, Mr. Gedge in *Albert Herring* and the title role in *Gianni Schicchi*. He spent last year teaching acting at the Royal Scottish Academy in Glasgow, Scotland.

HOWARD WILKINSON

Baritone (Pandolphe) - New York, New York

Howard is currently a member of the Metropolitan Opera's Young Artist Development Program, where he made his recent debuts in Mozart's *Idomeneo* and *Salome* by Richard Strauss. He is very pleased to be at The Banff Centre.

The Artists-in-Residence

COLIN GRAHAM - Program Head/Director, Cendrillon

Mr. Graham has directed more than 300 productions in all branches of legitimate and music theatre. As a result of a long professional association with Benjamin Britten, he directed all but two of the composer's 17 stage works, including the last nine world premieres. He wrote two libretti for Britten - The Golden Vanity and Anna Karenina. Mr. Graham rose from stage manager to artistic director with the English Opera Group, the company that Britten founded. He was founding director of the English Music Theatre, which was established as the successor to the English Opera Group upon Britten's death. He recently ended a long association with the English National Opera, where he was director of productions and a member of the directorate. In 1984 he was appointed artistic director of the Opera Theatre of Saint Louis. At the Banff Festival of the Arts he directed the music theatre studio ensemble's premiere of Sasha in 1983, and since 1985 he has been head of the Banff opera program, where he has produced A Midsummer Night's Dream. Falstaff, Eugene Onegin, Ormindo, Albert Herring and The Rape of Lucretia. 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. In 1987 he was ordained as a minister by his church in Saint Louis.

ELIZABETH BACHMAN - Director, Fra Diavolo

Elizabeth returns to Banff after having assisted Colin Graham on *The Rape of Lucretia* at the 1988 Festival of the Arts. She works regularly on the "All Saints" circuit, which includes San Francisco Opera, Opera Theatre of Saint Louis, San Diego Opera, Opera Puetro Rico in San Juan; as well as the opera companies of Pittsburgh, Seattle and Omaha. She has also spent time in Europe, working with Jean Pierre Ponnelle at the Théâtre des Champs-Elysées in Paris and Teatro La Fenice in Venice. The highlight of last fall was assisting Colin Graham on the Japanese premiere of his opera *Joruri* in Tokyo.

CYNTHIA BURTINSHAW - Stage Manager, Fra Diavolo

Cynthia has worked as stage manager for the Vancouver Children's Festival and for the Vancouver Playhouse Company. This is her second summer at The Banff Centre. She is an alumna of the 1988 Theatre Production and Design Internship program.

APRIL CANTELO - Text and Performance Coach

A very distinguished career in opera and the concert field has included many of the Britten roles, on which she has worked (and recorded) with the composer. She is a visiting tutor at the Royal Northern College of Music in Manchester, and adjudicates and gives master classes throughout the United Kingdom. She regularly stages productions for a children's summer opera workshop.

25

WILLIAM COINER - Company Manager/Program Coordinator

William has been production stage manager since 1988 at Houston Grand Opera, where he recently managed the premiere of John Adams' *Nixon in China*, which toured to the Brooklyn Academy of Music. William was also company manager of Opera Banff in 1986.

RICHARD CROSS - Performance Coach

For many years, Mr. Cross has been principal bass at Frankfurt and with the New York City Opera. Recently he sang the Forester in Janacek's *The Cunning Little Vixen* at N.Y.C.O, the Wanderer in *Siegfried* at Art Park, and Moses in Schoenberg's *Moses and Aaron* in Frankfurt; he will repeat the latter role next season at N.Y.C.O. Richard teaches in New York and at the Hartt School of Music, Hartford, and at the Boston Conservatory.

THOMAS GLIGOROFF - Music Coach

A graduate of the University of Michigan, Thomas worked in New York under George Balanchine for the New York City Ballet with whom he toured to Europe, where he now lives. In England, he has worked extensively with the English National Opera, the Scottish Opera, at the Aldeburgh Festival with Benjamin Britten, and for BBC television and radio. Thomas currently coaches at Glyndebourne, Los Angeles Music Center Opera, the Opera Theatre of Saint Louis, and teaches at the National Opera Studio and the Guildhall School of Music in London, where he is one of the most sought-after coaches in the world of opera.

PAUL GRAVETTE - Repetiteur

This is Paul's third summer with Opera Banff. He has also worked at the Blossom Music Festival in the same capacity. He received his bachelor of music degree from the University of Manitoba in 1982, and has since made a career as an accompanist in recitals and concerts right across Canada. Paul has worked on several operas in Toronto and was music director there for *Cosi fan tutte*, Menotti's *The Telephone* and Barber's *A Hand of Bridge*.

JOYCE GRAY - Director of Movement/Choreographer, Cendrillon

Born in Victoria, B.C., Joyce Gray was choreographer with the Canadian Opera Company for seven years, and since 1972 has been working with The Banff Centre and Mount Royal College. She studied dance at the Frieda Marie Shaw School of Dance, Boris Volkoff School of Dance, Gweneth Lloyd's School of Ballet and the National Ballet Summer School, of which she is a charter member. Joyce danced with the Boris Volkoff Ballet Company, the National Ballet Company and CBC television. She has been awarded a scholarship to Odd Fellows and received the Distinguished Teacher Award at Mount Royal College in 1984.

NEIL PETER JAMPOLIS - Set and Lighting Designer, Cendrillon

Neil Peter Jampolis, who has designed over 250 plays, operas and ballets internationally, is currently represented on Broadway by the musical Black and Blue. co-designed with Jane Reisman. Past New York credits include 1989 Drama Desk and Tony nominations, Lily Tomlin's The Search for Signs of Intelligent Life in the Universe (Los Angeles Drama Critics' Award for lighting), the Tony Award-winning lighting for the Royal Shakespeare Company's Sherlock Holmes and the Tony-nominated lighting for The Innocents. Recent projects include scenery and lighting for Massenet's Werther at the Seattle Opera and the American premiere of Rossini's Bianca e Falliero for the Greater Miami Opera; scenery and costumes for the American premiere of The Journey to Rheims and for La cenerentola at Opera Theatre of Saint Louis; and scenery, costumes and lighting for Jule Styne's Pieces of Eight at the Citadel Theatre. Production designer for Albert Herring. The Rape of Lucretia, Ormindo, Postcard from Morocco, A Midsummer Night's Dream, Falstaff, and Eugene Onegin for the Banff Festival, he has been a visiting designer and faculty member at The Banff Centre for the past 11 years. Since 1976, he has been associated with the Pilobolus and Momix dance companies. He has designed for the Metropolitan Opera, National Arts Centre, Canadian Opera Company, National Ballet of Canada, Houston Grand Opera, Santa Fe Opera, Tulsa Opera, Cincinnati Opera, and New York City Opera, among numerous others. Abroad, he has designed productions for the Netherlands Opera, the Wexford Festival, and OMAC of Caracas, and lighting for Central Opera of Beijing, La Scala, Salzburg Festival, Deutsche Oper Berlin, and the Vienna State Opera. He is a graduate of the Art Institute of Chicago.

DANA KRUEGER - Performance Coach

A familiar figure on opera stages throughout the United States, Dana made her professional" legit" theatre debut this May at Arena Stage in Washington, D.C. She has created roles in operas by Pasatieri, Menotti, Bernstein and Peter Schickele (with whom she toured in *The Intimate P.D.Q. Bach.*) This is Dana's fourth year with Opera Banff. She arrived from Charlottesville, Virginia, where she was performing her evening show of Victorian music, *Just a Song at Twilight*.

RHODA LEVINE - Acting Instructor

Rhoda has worked as director/choreographer both on and off Broadway, the West End in London, and for the CBS and NET television networks. Her work has been seen at the Netherlands Opera, the Brussels Opera, Scottish Opera as well as the opera companies in San Francisco, Houston, Dallas and New York City, where she most recently directed the world premiere of Anthony Davis's *The Life and Times of Malcolm X*. She has just completed the world premiere of his second opera, *Under the Double Moon*, in Saint Louis. She has also worked at the Festival of Two Worlds (Spoleto and Charleston), the Jerusalem Festival, the Cabrillo Festival, the Nottingham Festival and the

Holland Festival, to name a few. Rhoda has been on faculty at the Yale School of Drama, the Curtis Institute of Music, the Juilliard School and the University of Maryland. She is the author of eight children's books and has written libretti for Luciano Berio and Stanley Hollingsworth. Along with Philip Glass and George Abbott, she was the recipient of the National Institute of Music Theater Award for her contribution to American music theatre.

STEPHEN LORD - Conductor, Cendrillon, Program Musical Director

An Oberlin Conservatory graduate, Stephen Lord is currently artistic advisor for the Opera Theatre of Saint Louis. His engagements include the Michigan Opera, Opera Omaha, the Houston Grand Opera, Wolf Trap Festival and Opera Company of Boston, as well as invitations to give master classes at the Blossom Festival and the Westminister Choir College. From 1983 to 1986 he was the music supervisor for the Canadian Opera Company Ensemble. Recent conducting engagements include *Threepenny Opera* for Arkansas, *King Arthur* for Opera Theatre of Saint Louis, and *The Mikado* for Minnesota Opera. Stephen was the conductor for the 1987 Banff Festival of the Arts production of *Ormindo* and the 1988 production of *The Rape of Lucretia*.

BEN MALENSEK - Music Coach

Ben has worked extensively as a coach and accompanist in the United States and in Europe, most recently with the Opera Theatre of Saint Louis, the San Francisco Opera, the Chautauqua Institute and and the Zurich Opera, Switzerland. He is on the faculty of the Curtis Institute of Music, coaching students in the opera and voice departments.

RICHARD J. MUCHA - Make-up Instructor

Richard worked for six years at the Royal Opera House, Covent Garden, and went on to work at The National Theatre, BBC TV, and in films. Since then, he has had a valuable career working at San Francisco Opera, Canadian National Ballet, opera at the National Arts Centre, the Royal Winnipeg Ballet, the Manitoba Theatre Centre, the Saint Lawrence Centre and at the Shaw Festival. This is his fourth season as a wigmaster at the Banff Festival of the Arts.

GRETCHEN L. MUELLER - Stage Manager, Cendrillon

Gretchen Mueller began her professional career with the San Francisco Opera, where she worked on more than 60 productions over a period of eight years, including new productions of *Gioconda, Pique Dame, Falstaff, The Ring* and Eaton's *Cry of Clytaemnestra*. During the spring and summer of '86, she coordinated the making of Seattle's new *Ring Cycle*. Although she has freelanced as far afield as Venice, Manila and Honolulu, her home company is now Seattle Opera, where she is a regular on the stage management staff. This past winter, Gretchen toured across the United States with the Peking Opera Chongquing, Szechuan Province from Mainland China. This is her second season at the Banff Festival.

JOHN PENNOYER - Costume Designer, Cendrillon

Agraduate of McMaster University, John has worked with numerous companies across Canada, including the Shaw Festival, Manitoba Theatre Centre, National Arts Centre, Grand Theatre, Stratford Festival, Tarragon Theatre, Alberta Theatre Projects, Young People's Theatre, and Theatre du P'Tit Bonheur. He has been a Dora nominee for costumes for Theatre du P'Tit Bonheur's productions of L'Avare and L'Ecole des Femmes, and the Young People's Theatre production of Beauty and the Beast, as well as a Dora nominee for sets and costumes for YPT's production of Alice. He was awarded the Tom Patterson Award from the Stratford Festival for outstanding commitment and excellence as a designer-in-training. Outside Canada, he has designed for Shakespeare and Company in Lenox, Massachusetts, and the Guthrie Theater in Minneapolis. Additionally, he has trained as a propmaker at the Crucible Theatre in Sheffield, England, and at McCarter Theater in Princeton, New Jersey.

RICHARD RAUB - Music Coach/Chorus Master/Conductor, Cendrillon scenes

A summa cum laude graduate of West Chester University, Richard is on the faculty of both the Academy of Vocal Arts and the University of the Arts in Philadelphia. For three summers he was the musical director of the Opera Workshop at the Blossom Festival. He has worked with many opera companies, including Opera Delaware, the Hollybush Festival, the Pennsylvania Opera Theater, and this year he joined the staff of the Opera Company of Philadelphia. He was the official coach for the OCP/Luciano Pavarotti International Voice Competition. In addition, Richard maintains a large vocal coaching studio whose members sing with international companies, including the Metropolitan Opera and the New York City Opera. He also works a great deal as an accompanist in concert, on radio and television and on tour across the world, as far afield as Turkey and the Soviet Union.

BRIAN SUITS - Music Coach

Brian is a native of Northern California, where he began his musical training at the age of seven. He earned his bachelor of music in applied piano from the University of Texas at Austin. In 1985 he received his master of music in accompanying from the University of Southern California. Brian lives in New York City, where he works as a coach and accompanist, and augments his daily routine with composition and improvisation.

JOHN STEWART - Performance Coach

This most distinguished tenor and actor appears frequently with the New York City Opera and with the Royal Opera in Brussels. Recently he has also sung with the Opera Theatre of Saint Louis in Britten's *The Prodigal Son* and Mozart's *La finta giardiniera*. John teaches privately in New York and at Mount Holyoke College and SUNY/Purchase.

KATHERINE TWADDLE - Assistant Director, Cendrillon

Katherine has just completed a season with the English National Opera as apprentice staff producer- a direct result of her work in the opera program in Banff for the past two summers. She made her directorial debut with Calgary Opera last December with *Amahl and the Night Visitors*. Most recently, she assisted Rhoda Levine with the Opera Theatre of Saint Louis premiere of Anthony Davis's *Under the Double Moon*. Katherine joins the Scottish Opera as staff producer next season.

ROBERT TWETEN - Music Coach

Robert is the winner of the Canadian National Music Competition, Piano Solo Championship. Previously on the music staff of the Houston Grand Opera, he recently coached the world premieres of John Adams' *Nixon in China* and Philip Glass's *The Making of the Representative for Planet 8.* Previous experience in Banff has included much work as a coach and repetiteur for the musical theatre programs. He joins the staff of the Canadian Opera Company this September.

LESLIE UYEDA - Conductor, Fra Diavolo

Leslie conducted Poulenc's *Les Mamelles de Tiresias* and Lothar Klein's *A Tale of a Father and Son* at the 1988 Banff Music Theatre Festival. She works with l'Atelier lyrique de l'Opéra de Montréal and the Canadian Opera Company, and is music director of the Vancouver Opera Resident Artists' program. This is Leslie's fifth summer with Opera Banff.

DORIS YARICK-CROSS - Performance Coach

Director of the opera department at the Yale School of Music for the last six years, Doris has a distinguished career as both a singer and teacher. She has appeared with most of the major opera companies in the United States, including the San Francisco, Chicago Lyric, and New York City operas, as well as companies in Europe, Australia, and Çanada. She also spent 16 years in Germany, where she sang leading roles in major opera houses. As well as being an international singer of great repute, Doris is also known as an excellent actress. Many of her students appear in major opera houses around the world. This is her first summer with Opera Banff.

THEATRE ARTS ADMINISTRATION

George Ross	
Richard Green Assistant Manager	
Eadie Russell Theatre Arts Coordinator	
Marguerite Holmes Administrative Secretary	
OPERA BANFF 1989	
Colin Graham Director/Program Head	
Stephen Lord Conductor/Music Coach	
Leslie Uyeda Conductor/Music Coach	ı
Elizabeth M. Bachman Stage Director	
Katherine Twaddle Assistant Director	
William Coiner Program Coordinator/Company Manager	
Thomas Gligoroff	i
Ben Malensek	1
Richard A. Raub Chorus Master/Music Coach	l
Brian Suits	ĺ
Robert Tweten	
Paul Gravette Repetiteur/Accompanist	
April Cantelo Text Instructor/Performance Coach	1
Doris Yarick-Cross Performance Coach	
Dana Krueger Performance Coach	
John Stewart Performance Coach	n
Richard Cross Performance Coach	n
Rhoda Levine Acting Instructor	r
Joyce Gray Movement Instructor	r
Richard A. Mucha Make-up Instructo	
Gretchen Mueller	k
Cynthia Burtinshaw Stage Manager **	
Judie Brokenshire Intern Assistant Stage Manager	
Dennis Garnhum Intern Assistant Stage Manager	
Diane Mackie Stagecraft II Stage Management	*
Neil Peter Jampolis Set and Lighting Designe	
John Pennoyer Costume Designe	r
Catherine King Intern Assistant Costume Designer	*
Bill Rasmussen Intern Assistant Set Designer	*
Ange Zhang Intern Assistant Lighting Designer	*
*Participant of the Theatre Production and Design Internship program at The	
Banff Centre ** American Equity *** Canadian Actors' Equity	

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.

ADMINISTRATION

William Pappas, Gener	ral Manager	
Kathleen Specht Admi	nistrative Assistant/Production	
Lorena McCallum		
Dianne Pallagi		
FRONT OF HOU	SE	
Peter Holzinger	House Manager	
Production Of	FICE	
Ihor Sychylo	Production Manager	
John Avery		
Tomas Montvila		
Cynthia Hughes		
SCENIC CARPENTERS		
Hans Kuper	Head Scenic Carpenter	
Gerald Gerlinsky		
Wes Jenkins		
Gord Young		
Richard Gregson		
Mark Playfair		
Jo Honeyman		
Colleen Pilger		
STAGE CARPENTERS		
Bob Stewart	Head Stage Carpenter	
Ron Epp		
Ian MacKenzie		

ELECTRICIANS

ELECTRICIANS
Marc Anderson
Tom Heemskerk Lighting Technician
Todd Charlton Intern
Darrell Shaw Intern
PROPERTIES
Werner Karsten
Viola Park
Marilyn Lindsay
Michelle Dias Props Builder
Heather Kent Intern
François Rollin
Scenic Paint
Linda Rodrigues
Kathryn Nicholls
Sound
Grant Bardsley Head of Sound
Rocky Petersen
WIGS AND MAKEUP
Rich Mucha
Sharon Ryman Assistant Wig Mistress
Brenda Fogarty Make-up Assistant
Lorena Ghirardi
WARDROBE
Anne Moore
Karen Crogie Wardrobe Manager
Sandy Corazza Wardrobe Manager Intern
M. Elaine MacKay
Jane Ng
Mireille Tremblay
Linda Chow Cutter
Kim Crossley Cutter
Kim Crossley
Kim Crossley
Kim CrossleyCutterRobert FenwickCutterMary GalbraithCutterLouise LavalléeCutter
Kim CrossleyCutterRobert FenwickCutterMary GalbraithCutterLouise LavalléeCutterKim BothenFirst Hand
Kim CrossleyCutterRobert FenwickCutterMary GalbraithCutterLouise LavalléeCutter

Christine Greusard	First Hand	
Margaret Perry		
Susan Montalbetti	Wardrobe Mistress	
Anna Campioni	Milliner	
Sherri Kelleher	Milliner Intern	
Andrea Jenkins		
Lynn Kristmanson	Dver Intern	
Lisa World	Boots and Shoes	
Marilyn Lindsay	Wardrobe Ruyer	
R. "Wulf" Higgins	Accessorist	
Louise Belzile	Accessories Intern	
Denise Barrett	Seamstress	
Madeline Brian	Seamstress	
Stacey Cornelius		
Manon De Gagné		
Wendy Findley		
Vivien Frow		
Shirley Fuchs		
Jocelyne Gauthier		
Patrice Godin	Seamster	
Peggy Anne Hubley	Seamstress	
Shona Humphrey	Seamstress	
Paddy Richardson	Seamstress	
Beata Slesinski		
Jennifer Snowsill		
Chip Siebert		
Patsy Thomas		
Stella Tobun	Seamstress	
Lois Van Koughnet	Seamstress	
Sharon Walberg		
Elizabeth Wattie		
Monica Wier		
Lisa Wright	Seamstress	
Lene Larsen		
Tasia Geras	Dresser	
PRODUCTION ASSISTANTS		
Frank Guadagno	Michael Hughes	

	STAGECRAFT 1	
fer Allen	Carla Dyck	Nadine Fletcher
Keith	Caroline Lavoie	Deanne Loubardeas

Jennife Mac K Dale Ramstead Coral Thew Celine Scheede

STAGECRAFT II Diane Mackie

Box Office

Rick Caulfield	.Box Office Attendant,	Supervisor
Robert Snowdon		Attendant
Kim Hamin		Attendant
Marg Toronchuk		Attendant

SPECIAL THANKS

Citadel Theatre, Theatre Calgary, Alberta Theatre Projects, Calgary Centre for Performing Arts, Seattle Opera, Al Gough, Louis Philippe Demers, Garry Beirne, Joint Venture Theatre Productions, the University of Calgary and the University of Alberta.

Programs for the Banff Festival of the Arts are produced by The Banff Centre Communications Department.

The Plough and the Stars August 15-20, 22-26

By Sean O'Casey

The 1926 Dublin premiere caused riots in the theatre. Director Joe Dowling's 1989 production of O'Casey's masterpiece had Dubliners scrambling for tickets. This determinedly anti-war play argues against the legitimacy of violence in the pursuit of any political cause. Set during the 1916 Easter Rising, the story features a rich array of Dublin characters. The Plough and the Stars is one of the great dramatic masterpieces of 20th century theatre.

August 19 & 26: 2:00 & 8:00 p.m.

August 20: 2:00 p.m.

All other performances: 8:00 p.m. Margaret Greenham Theatre

Tickets: \$10
Reserved seating