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Banff Festival of the Arts



OPERA BANFF 1990
The Marriage of Figaro
Head of Program: **Colin Graham**

August 2,3,4; 9,10,11, 1990
Eric Harvie Theatre

THE BANFF CENTRE

Paul D. Fleck
President, The Banff Centre

Neil Armstrong, C.M.
Vice President, Education, The Banff Centre
Director, The Banff Centre for the Arts

presents

THE MARRIAGE OF FIGARO

by Wolfgang Amadeus Mozart

August 2,3,4; 9,10,11, 1990



Le Nozze Di Figaro, Act IV, Finale.
Engraving by Ernst Fleischer, Leipzig 1826, for
Orphea Taschenbuch Für 1827.

The Marriage of Figaro

THE CAST

in order of singing

Figaro, servant to Count Almaviva

Philip Cutlip (2nd,4th,10th)

John Davies* (3rd,9th,11th)

Susanna, maid to Rosina and Figaro's intended

Cecelia Wasson# (2nd,4th,10th)

Tinuke Olafimihan (3rd,9th,11th)

Doctor Bartolo, lawyer and formerly Rosina's guardian

Gregory Atkinson** (2nd,4th,10th)

Charles Andrew Wenner* (3rd,9th,11th)

Marcellina, his housekeeper

Susan MacKenzie-Park* (2nd,4th,10th)

Fiona Rose* (3rd,9th,11th)

Cherubino, page to the Countess

Yvonne Schetter (2nd,4th,10th)

Kathryn Honan-Carter (3rd,9th,11th)

Count Almaviva

Matthew Thomas## (2nd,4th,10th)

Christopher Schumann (3rd,9th,11th)

Don Basilio, music master

Robert Hennig## (2nd,4th,10th)

Steven Kronour (3rd,9th,11th)

THE CAST

continued

Rosina, Countess Almaviva
Janet Michaud# (2nd,4th,10th)
Valdine Anderson## (3rd,9th,11th)

Antonio, gardener, and uncle to Susanna
Randall Jakobsh

Don Curzio, lawyer
Stephen Kronour (2nd,4th,10th)
Robert Hennig## (3rd,9th,11th)

Barbarina, Antonio's daughter
Yvonne George (2nd,4th,10th)
Jo-Anne Bergeron## (3rd,9th,11th)

Two peasant girls
Kathryn Honan-Carter (2nd,4th,10th)
Yvonne Schetter (3rd,9th,11th)
Jo-Anne Bergeron## (2nd,4th,10th)
Yvonne George (3rd,9th,11th)

**British Actors' Equity*

***Union des Artistes*

#A.G.M.A.

##Canadian Actors' Equity

The Marriage of Figaro

The action covers one day and takes place in the castle and grounds of Aguas Frescas, the domain of Count Almaviva, near Seville.

Act One

A room in the Count's castle

Act Two

The Countess's room

INTERMISSION

Act Three

The great hall of the castle

Act Four

The great hall, and the garden of the castle

Please note that Acts One and Two together last approximately ninety minutes, and that there will only be one intermission, after Act Two, during which time beverage service will be available in the lobby.

SYNOPSIS

In "The Barber of Seville", the first of Beaumarchais's "Figaro" trilogy, Figaro, then a barber and general factorum in Seville, helped Count Almaviva to marry Rosina, against the wishes of her guardian, Dr. Bartolo. "The Marriage of Figaro" takes place on the day appointed for his own wedding to the Countess's maid, Susanna. He learns that his master (he is now the Count's valet) regrets having abolished the 'droit du seigneur' and is intent on seducing Susanna. To distract the Count's attention, he arranges that he should receive an anonymous letter informing him that the Countess has an assignation that evening, and further that he should be led to think that Susanna will meet him (when in fact he will meet only the page, Cherubino, in disguise). The Count surprises them dressing up the page but the situation

is saved by Susanna's quick wits. Another obstacle to the wedding is the claim of Dr. Bartolo's housekeeper, Marcellina, whom Figaro promised to marry if he did not repay a debt. She suddenly discovers, however, that he is her long lost son--by Bartolo; so she and Bartolo join the younger couple in a double wedding. Meanwhile, the Countess has resolved to teach her philandering husband a lesson. She and Susanna exchange cloaks and arrange for him to keep a tryst with the maid in the evening. Their disguises also deceive Figaro, who is horrified to think that his bride is unfaithful to him: Susanna undeceives him sharply with a slap on the face. They play an exaggerated love scene for the Count's benefit, who calls everyone to witness his wife's humiliation, but finds himself forced to sue for pardon when the truth is revealed.

THE POLITICS IN THE MARRIAGE OF FIGARO

A note by Stephen Wadsworth

A popular misconception about Mozart and da Ponte's "The Marriage of Figaro" has it that whereas Beaumarchais's play, on which the opera is based, was certainly political, Mozart and da Ponte's work is a comedy blessedly free of a political content. Now nothing in the world could *possibly* be more entertaining than "Figaro" the opera, but to insist that it is a mere romp, or that it ignores--or, even worse, and as has been written, *transcends*--the political content of Beaumarchais's play, is to deny it much of what makes it unforgettably great.

The politics in Beaumarchais are written into every word and situation and could never be shaken loose in any serious treatment of his play. Consider: the plot of "Figaro"--opera and play--hinges on a barbaric feudal custom, the right of the lord of the manor to bed his servant women on their wedding night. The practice was deeply sexist and drew a final line between classes. In a cruelly supremacist act it deprived men and women of an essential freedom--the right of love to determine choice. The young Count has abolished this 'droit du seigneur', but when the first servant couple up for marriage asks his blessing, he regrets his act and tries everything to postpone their wedding--because he wants to bed that remarkable servant girl, Susanna.

Figaro and Susanna always think of this during their 'folle journée' (the "crazy day" of Beaumarchais's subtitle): a couple in love, so close to freedom, yet still manipulated by the people who control their destinies through the arbitrary circumstance of noble birth. A circumstance ever more arbitrary at a time in history when the *idea* of the right to freedom suddenly came to belong to everyone, when the modern recreation of democracy and a middle class were only ten years off--lights at the end of a tunnel stretching back centuries. How is it possible--how was it ever possible?--to consider Mozart's "Figaro" *not* political, when essential freedom and the hope for freedom are the motors of the plot?

Consider the *dramatis personae*. First Beaumarchais, who sponsored the first complete edition of Voltaire and helped supply arms to the American Revolution. Then Mozart, an Everyman sensitive to every thing, who suffered severe injustices and discrimination, for all that he played for the Pope and sat--like a sort of lapdog--on the Empress's knee; Mozart, whose freedom to pursue his artistic destiny was hampered by a system that refused to support him. Then da Ponte, a Jewish-born Catholic priest and talented scholar of French drama whose political pamphleteering kept him on the run before his arrival in Mozart's Vienna.

Then Figaro, who speaks for them all, the servant ironically more enlightened than the selfish aristocrat who opposed him; the servant whose grievances, if aired, might cost him what he most desires, who must sing his defiant first aria alone and impotent but for his wits. Then the Count, reared in and conditioned by the feudal system, who cannot square with its abolishment nor cope with the idea that a servant should have something he desires just because the servant wants it. Then the Countess, who cannot fathom that in her hour of desperation--first loved, then offended, then betrayed by her husband--she must turn to a servant, Susanna, for help, and who in suing for her husband's wayward attentions requires Susanna--oh, irony--to lure on the Count. And then Susanna, who, despite being denied and manipulated, must see, know and understand all things, and with a subtlety and compassion far beyond those who deny and manipulate her.

The issues of freedom and equality are what the past year has been about--and what every year, of course, must be about, lest we forget that people "have died to win them". It has been thrilling to watch the world change this year, and at the same time to embrace "Figaro" again, to look into its eyes and marvel at its bottomless honesty, alert to so many states of mind and changes of heart, and ever mindful of the hopes and assorted freedoms of its great protagonists. Perhaps we would find it simpler if "Figaro" were just a comedy, if opera were just entertaining, if art were just decorative. In reconsidering "Figaro" we have to decide whether--in words spoken recently by the then Soviet foreign minister Eduard Shevardnadze--"to prefer the anxiety of someone who knows the truth to the tranquility of those who ignore it". Surely no less, on a basic level, has been at stake for anyone who has ever struggled for basic liberties.

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The Marriage of Figaro

A note on the background of the opera

by Tania Alexander

A man of intrigue, resource and wit, Beaumarchais was the prototype of his own Figaro. Figaro is the first incantation of the man of the Revolution, the individual bent on self-betterment and without prejudice or scruple, the challenger of the establishment and the shining apostle of the free man who makes his own destiny as best he can. There is nothing of the serf in his attitude. He may become the willing accomplice of a former master without becoming his servant and losing his dignity, or become the courageous rival when his love is at stake. The power and danger of Figaro within the society of his time is that he is manifestly a free man, and he is a threat to the decaying feudalism of the *ancien régime*. Royal absolutism had rendered the aristocracy impotent to serve society. By the time that Beaumarchais's plays appeared the philosophers, headed by Voltaire, Diderot and Rousseau, had done a great deal to undermine the old ideas on which the French State rested. The Court was held in contempt even by the nobles, while the people disliked both impartially. Louis XIV's policy had been to keep his courtiers at Versailles. Two or three generations later, the courtiers at Versailles had become accustomed to a life of little more than court intrigues. Their energy had to be channelled into finding the variety and spice of life in the pursuit of love and their intellect into the criticism of existing institutions.

When King Louis XVI read "The Marriage of Figaro", which had been received with approval by the actors of the Comédie Française in 1781, and had been passed by a first censor, he took exception to a number of things and said, 'This is Detestable: it will never be performed.' But Beaumarchais was not a person to take a royal veto without putting up a fight. He enlisted influential members of the aristocracy. Finally the King yielded and the play was performed in 1784 in Paris. It was not set to music until Mozart wrote his opera in 1786. The play had certainly been a sensation, and its fame throughout Europe reflected also on Mozart and his new opera. As an opera "The Marriage of Figaro" had eight performances in Vienna in 1786, but did not reappear there until 1789. In Prague it had an enormous success in 1787, when Mozart attended a performance and received a great ovation.

It may well be that some of the sentiments which Mozart put into the character of Figaro were expressions of his personal feelings: Mozart, who was always conscious of his own abilities, deeply resented the conditions under which first his father and later he himself had to work as a court musician for the Archbishop in a provincial town like Salzburg, where they often had to eat with the servants and wear their master's livery. It is also important to realize Mozart's personal development, and how keen was his ambition to write a big opera with a large orchestra. By 1786 his dramatic sense had developed enormously. He was looking for a story which had real dramatic content, and not for something which would merely serve the requirements of the singer.

He had acquired a great knowledge of Italian libretto literature and recorded how the first meeting with his future librettist, Lorenzo da Ponte, impressed him. He wrote to his father at the time: '...Words or even entire verses are indeed the most indispensable element for music, but rhymes, solely for the sake of rhyming--the most detrimental...The best thing of all is when a good composer, who understands the stage and is talented enough to make sound suggestions, meets an able poet'.

Da Ponte was seven years older than Mozart. He was a Jew born in 1749 in the ghetto of Ceneda (now Vittorio Veneto) in the province of Venice. His real name was Emmanuele Conegliano. His father was a tanner of leather, who in 1763 took his three sons to be baptized by the Bishop of Ceneda, Lorenzo da Ponte. The bishop assumed the expenses of educating the three boys, whose surname, in accordance with a custom of long standing, was changed to da Ponte. Lorenzo was ordained a priest in 1773, when he went to Venice, where he devoted himself to literature and affairs of gallantry, rather than his holy profession. A scandal with a married woman forced him to flee first to Dresden and later to Vienna. The removal of the Italian Opera to Vienna in 1783 gave him his chance. He was engaged as the poet of the theatre. His first accomplishment was an Italian translation of Gluck's *Iphigenia*; but his first libretto was for Salieri, as the author of *La Scuola de Gelose*.

Although da Ponte has claimed much of the credit for the libretto for himself, Mozart certainly did not set to music uncritically what da Ponte prepared. It was Mozart's genius which enabled him to visualize such a complicated story in terms of a gay and appealing musical structure, and it was Mozart who had to recognize the coherence of the characters and the plot long before da Ponte even knew what the theme was to be.

Did Mozart and da Ponte see the play merely as material for a new creation with quite different aims? Da Ponte said he had not made a translation but had only wanted to 'imitate' or 'rather take an extract' from the play. It has sometimes been thought that the most important difference between Beaumarchais's play and da Ponte's libretto was that da Ponte had omitted all the elements of political satire. There is, however, some evidence to show that Mozart and da Ponte did not have it in mind to take the politics out completely, and that they were quite happy to sail as close to the wind as they dared. The ideas of freedom; equality or the rights of man are not things Mozart writes about in his letters and the most important political event of Mozart's time, the French Revolution, is not mentioned in any one of his many letters! Occasionally democratic views like 'it is the heart which makes a man noble and not his rank' are expressed but even the honour of being asked by the Emperor to do anything did not impress him greatly. If Mozart did not find food for his imagination in abstract social ideas, he was, however, interested--as is not surprising for someone in his difficult social position--in the ways that the constraints of society, of rank or family, can change and inhibit human relationships, creating new tensions and obligations.

The Marriage of Figaro

THE ORCHESTRA

Concertmaster - Claudia Chudacoff KY

VIOLINS

Aaron Berofsky NY
Judith Chamberland PC
Elise Christianson OR
Claudia Chudacoff KY
Sophie Drouin QC
Cathy French AB
Kai Gleusteen AB
Espen Lilleslaaten Norway
Jennifer Orchard ON
Erica Raum SK
Julie Tanguay QC

VIOLAS

Laura Kuennen CA
Corol Rodland NJ
Karen Opgenorth AB

CELLOS

Angela Beeching CT
Alexander East NY

BASS

Jan Urke (Faculty)

FORTEPIANO CONTINUO

Barbara Brooks*
(2nd,4th,10th)
Stephen Dubberly*
(3rd,9th,11th)

FLUTES

Efrat Schechter Israel
Michelle Cheramy BC

OBOES

Lisa Kozenko NY
Virginia Shaw UK

CLARINETS

Christopher di Santo PA
Karen di Santo PA

BASSOONS

Celeste-Marie Roy ME
Katrina Russell AB

HORNS

Gail Lewis KY
Julie Burckel LA

TRUMPETS

Russell Whitehead AB
Douglas Carlsen NE

TIMPANI

Tim Rawlings (Faculty)

**Member of the Opera Program*

THE COMPANY

VALDINE ANDERSON

Soprano (The Countess) - Winnipeg, Manitoba

Valdine obtained her Bachelor of Music at the University of Manitoba and graduated with distinction from the Opera Division of the University of Toronto where she sang the title role in 'Patience'. Recent performances have included Mahler's Second Symphony with Orchestra London, Josephine in 'HMS Pinafore' with Edmonton Opera, and the understudy of Hanna Glavari with the Vancouver Opera Resident Artist Programme. Future engagements include appearing with the Edmonton Symphony Orchestra and Ottawa's Civic Orchestra; singing the title role in Handel's 'Alcina' for Vancouver Opera, and singing Pamina with the Edmonton Opera.

GREGORY ATKINSON

Bass (Bartolo) - Montréal, Québec

Montreal-born Gregory Atkinson received his basic operatic training at McGill University and later in Paris and Graz, Austria. He recently completed two years with l'Atelier lyrique de l'Opéra de Montréal where he was the first recipient of the Diana Soviero Prize. Last season, he sang Monterone for l'Opéra de Québec; and Tom in 'Ballo in Maschera' for l'Opéra de Montréal, where he will also sing Marco in 'Gianni Schicchi'.

JO-ANNE BERGERON

Soprano (Barbarina) - Toronto, Ontario

Jo-Anne completed her Bachelor of Music at the University of Western Ontario and graduated with distinction from the Opera Diploma program at the University of Toronto where she sang leading roles in several productions. A national finalist in the Canadian Music Competition, she has worked with Martin Isepp, Elly Ameling and Elizabeth Söderström. Next season, she will sing Laurette in Bizet's 'Le Docteur Miracle' for Vancouver Opera's 'Opera in the Schools', and will continue working with The Canadian Opera Company.

PHILIP CUTLIP

Baritone (Figaro) - Ellensburg, Washington

Philip received degrees in both mathematics and music at the University of Puget Sound in Tacoma, Washington, where he studied voice with Thomas Goleeke. He recently graduated from the Eastman School of Music where he earned a Master of Music degree as a member of Thomas Paul's studio. His operatic experience includes Sid in 'Albert Herring', Balthazar in 'Amahl and the Night Visitors', and the title role in Rossini's 'Mosé in Egitto', in a U.S. première at the Aspen Music Festival.

JOHN DAVIES

Baritone (Figaro) - London, England

John Davies studied singing at the Royal Northern College of Music in Manchester, England, where he gained a Diploma in Professional Performance. He has just sung Masetto in 'Don Giovanni' for David Freeman's Opera Factory and will be filming it for Channel 4 TV at the end of this year. Future plans also include the title role in Walton's 'The Bear'. He sang Junius in 'The Rape of Lucretia' in Banff two years ago.

YVONNE GEORGE

Soprano (Barbarina) - London, England

Yvonne was born in England and grew up on the island of Jersey. She studied languages at university and then pursued a career in banking until 1987 when she moved to London for her singing career. She studied voice privately with Mary Thomas and acting with Michael Griffiths at the Guildhall School of Music and Drama. She has appeared frequently in London in amateur operatic performances. Her roles have included Susanna, Cherubino, Zerlina, Oscar and Carmen. In November, she will sing Polly in 'The Beggar's Opera' and recitals at the Leighton House and Saint Martin's-in-the-Fields, London. The role of Barbarina in this year's Banff Festival of the Arts opera production is her professional debut.

ROBERT HENNIG

Tenor (Basilio/Curzio) - Calgary, Alberta

Robert attends the Toronto Opera School where he has performed numerous roles such as Alfred in 'Die Fledermaus', Boris in 'Katya Kabanova' and Bunthorne in 'Patience'. His symphonic engagements include 'The Messiah' with the Kootney Chamber Ensemble and opera excerpts with the North York Symphony. He is the winner of the Russell Payton and the Kopas Foundation Scholarships.

KATHRYN HONAN-CARTER

Mezzo-soprano (Cherubino) - Boston, Massachusetts

Kathryn grew up in Madison, Connecticut, and she has a Bachelor of Fine Arts degree from the University of Connecticut. She recently moved to Boston where she studies with Edward Zambara. She has a Master of Music degree from the New England Conservatory and was a participant in John Moriarty's Opera program. Past roles include Prince Orlovsky, Nancy in 'Albert Herring', Clara in Prokofiev's 'The Duenna', Lazuli in Chabrier's 'L'Etoile' and Johanna in 'Sweeney Todd'. She was the third place winner in the Metropolitan Opera New England regional auditions.

RANDALL JAKOBESH

Bass-baritone (Antonio) - Calgary, Alberta

Randall has recently completed his fourth year at the University of Calgary where he has been studying voice with Alexander Gray. He was an apprentice with Opera Banff in 1989 (the Herald in 'Cendrillon' and Matteo in 'Fra Diavolo'), and before coming here this year he won the Provincial Senior Class at the 1990 Red Deer Provincial Festival. In September, he will attend the University of Toronto Opera School.

STEVE KRONOUR

Tenor (Basilio/Curzio) - Kentwood, Michigan

Steven graduated this year with Master's degrees in both voice and conducting from the University of Michigan where his studies were assisted by a full scholarship. He recently sang Ernesto in 'Don Pasquale' as well as numerous previous roles at the university. Recent performances include 'Carmina Burana' and the Saint Matthew Passion with the Ann Arbor Symphony Orchestra. He was soloist with the University of Michigan's Men's Glee Club tour throughout Asia and Europe where he sang at the Mozarteum in Salzburg. He has just released his first CD as tenor soloist with the Glee Club, and future plans will take him to Berlin in the autumn where he hopes to work with Ernst Haefliger and Peter Schreier.

SUSAN MACKENZIE-PARK

Mezzo-soprano (Marcellina) - Glasgow, Scotland

Susan earned a B.A. (Mus. Ed.) from the Royal Scottish Academy of Music in 1984 and continued her studies at the Guildhall School of Music and Drama, assisted by a Sir James Caird Travelling Scholarship and an award from the Ian Fleming Charitable Trust. She joined Kent Opera for a season, performing the roles of Auntie in 'Peter Grimes', and Human Frailty in 'The Return of Ulysses'. She recently returned from a tour of Turkey where she performed works of Elgar, and she will be singing Popova in Walton's 'The Bear' at the inauguration of the Walton Foundation at Walton's home on the island of Ischia, Italy.

JANET MICHAUD

Soprano (The Countess) - New York, New York

Janet won the Metropolitan Opera auditions in Pittsburg and West Virginia, and has performed in Placido Domingo's Master Class Series in the U.S.A. She studied in Italy, as a scholarship recipient, under Enza Ferrari of La Scala, Milan. She has had many achievements as a singing actress in the U.S. and Europe, where she has worked with the Zürich Opera, the Austin Lyric Opera, the Fort Worth Opera, Opera Delaware and the Pittsburg Opera. Upcoming engagements include Mimi for the Augusta Opera and a return to Fort Worth as Micaela in 'Carmen'.

IAN C. MORE

Assistant Stage Manager - Edmonton, Alberta

Ian has been a Stage Management Intern at Banff since last September, during which time he was A.S.M. for 'Streetscene' and 'Tornrak'. Before coming to Banff, he was the Professional Division Coordinator for the Royal Winnipeg Ballet. And if you look closely, he can be seen in 'Prom Night II'!

TINUKE OLAFIMIHAN

Soprano (Susanna) - London, England

Tinuke began her studies privately with her present teacher Kayode Olafimihan. She won the Peter Stuyvesant Foundation Scholarship to study at the National Opera Studio in London, and since then she has sung Zerlina at the Mozart-Britten Festival at Snape and has taken part in televised master classes with Elizabeth Schwarzkopf on French Television, for which she received an Ian Fleming Award. Most recently, she has given a number of concerts, including 'The Messiah' at Saint John's, Smith Square in London, and has performed in the British premiere of 'Manykiny' with Mecklenburgh Opera. She won the Royal Society of Arts Award to travel to Banff and to study privately with Ileana Cotrubas.

DARRYLL PATTERSON

Assistant Stage Manager - Vancouver, B.C.

A recent graduate of the University of British Columbia (B.F.A. Technical Theatre), Darryll has been Apprentice with the Vancouver Playhouse on 'We Won't Pay', and stage manager for the Frederic Wood Theatre ('Herr Puntila and his Man Matti', 'Zastrozzi', 'Just Between Ourselves') and for Presentation House ('My Three Angels'). Supplementing an incidental interest in Sound Design, this is his first opera at The Banff Centre.

FIONA ROSE

Soprano (Marcellina) - Yorkshire, England

Fiona studied at the Royal College of Music. After taking part in the Academy of Singing program at Banff, she moved to Toronto to study with Mary Morrison. She spent a season at the Royal Opera House, Covent Garden, and has just completed a year at the National Opera Studio in London. Future plans include a tour with Opera '80 and a programme of Mozart concert arias. Fiona sang the leading role of Sicile in 'L'Ormindo' for Opera Banff in 1987.

YVONNE SCHETTER

Mezzo-soprano (Cherubino) - Munich, Germany

Yvonne is in her final year at the Guildhall School of Music and Drama in London. Recitals of Wolf's 'Italienisches Liederbuch' and Schumann's 'Frauenliebe und Leben' have taken her to Germany, Italy and around England. She has also sung the Sorceress in 'Dido and Aeneas', and Olga in a concert performance of 'Eugène Onegin'. She has worked extensively in contemporary music, most recently with Luciano Berio. She is now looking forward to joining the Young Artist Program at the English National Opera.

CHRISTOPHER SCHUMANN

Baritone (The Count) - New York, New York

Since appearing with the Santa Fe Opera as an apprentice artist, Christopher has performed leading roles with the Minnesota Opera, Spoleto Festival, USA, Orlando Opera and the Ashlawn-Highland Festival. He has appeared as soloist with the San Antonio Arts Festival, the 92nd Street Orchestra, Lake Arrowhead Bach Festival, Musica Viva of New York, and he recently sang the American première of Zelenka's 'Litaniae Omnium Sanctorum' as well as Dvorák's 'Te Deum' with the Columbia Pro Cantare in Washington, D.C. He has received numerous awards including the Liederkrantz Foundation, American Opera Auditions, Oratorio Society of New York, G.B. Dealey Awards, and in 1990 he was a Metropolitan Opera National Council Auditions regional prize-winner.

MATTHEW THOMAS

Baritone (The Count) - Toronto, Ontario

This spring, Matthew finished three years at the Opera Division of the University of Toronto where he studied with Louis Quilico. While there, he sang several roles, including Robert in the Canadian première of Tchaikovsky's 'Yolanta'. Last summer, he appeared as Marcello in Opera East's production of 'La Bohème', and his upcoming engagements include the Marquis in Massenet's 'Griselidis' for Opera-in-Concert of Toronto.

CECELIA WASSON

Soprano (Susanna) - Greenville, South Carolina

Cecelia studied with Italo Tajo and John Alexander at the Cincinnati Conservatory where she received her Artist's Diploma in opera. Upon completion of San Francisco's Merola Opera Program and a season with Western Opera Theater, Cecelia made her New York debut in Weisgall's 'The Stronger'. Other credits in 1989-90 include August Opera (where she will sing Musetta later this year), Connecticut Opera, Lyric Opera of Kansas City, New York City Opera, National Grand Opera, and the Westfield Symphony. She looks forward to repeating her Norina in 'Don Pasquale' for the Metropolitan Opera Guild, and to singing the Poulenc Gloria with the South Carolina Philharmonic.

CHARLES ANDREW WENNER

Bass-baritone (Bartolo) - Surrey, England

Charles Andrew has played the clarinet since the age of twelve. He read languages and literature (and did a fair amount of acting) at King's College, London, Ecole Normale Supérieure, Paris, and at Oxford University. For five years, he taught modern languages and E.F.L. in the U.K. and abroad, before starting to sing seriously at the age of 30 in London, where he worked initially with Morley College Opera and South London Opera in a wide variety of opera workshops and full performances: Guglielmo in 'Cosi Fan Tutte', Budd in 'Albert Herring', Seneca in 'The Coronation of Poppea', Leporello in 'Don Giovanni', and, under Elizabeth Schwarzkopf and Peter Ustinov, Antonio in 'The Marriage of Figaro' at the Salzburg Festival. He has also studied at the Guildhall School of Music and at the Trinity College of Music, and in 1989, he received a British Council Scholarship to the Liszt Academy, where he sang Polyphemus in 'Acis and Galatea'. He is now studying with Norman Bailey in London, and will start a contract at the Stadttheater in Hildesheim when he leaves Banff in August.

THE ARTISTS IN RESIDENCE**COLIN GRAHAM**

Artistic director / Stage Director

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 premières. He wrote two libretti for Britten--'The Golden Vanity' and the ill-fated 'Anna Karenina'. Mr. Graham rose from Stage Manager to Artistic Director of Britten's English Opera Group and he was the founding director of English Music Theatre which replaced the EOG at Britten's death. In 1985, he ended a long association with the English National Opera where he was Director of Productions and a member of the Directorate. In 1985, he was appointed Artistic Director of the Opera Theatre of Saint Louis at which time he moved to the U.S.A. At The Banff Festival, he directed MUTSE'S première of 'Sasha' in 1983, and since 1985 he has been in charge of Opera Banff where he has directed 'A Midsummer Night's Dream', 'Eugène Onegin', 'L'Ormindo', 'Albert Herring', 'The Rape of Lucretia' and 'Cendrillon'. 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 a minister by his church in Saint Louis.

STEPHEN LORD*Director of Music / Conductor*

An Oberlin Conservatory graduate, Stephen Lord is currently Artistic Advisor to the Opera Theatre of Saint Louis and Music Director of Boston Lyric Opera. His engagements include the Michigan Opera, the Houston Grand Opera, Wolf Trap Festival and Opera Delaware, as well as master classes at the Blossom Festival, Saint Louis, and the Westminster Choir College. From 1983 to 1986, he was the music supervisor for the Canadian Opera Company Ensemble. Recent conducting engagements include 'The Threepenny Opera' for Arkansas, 'King Arthur' and 'La Fille du Regiment' for Saint Louis, 'The Mikado' for Minnesota Opera, and 'La Traviata' and 'Roméo et Juliette' for Opera Omaha. Stephen was the conductor of the 1987 Banff production of 'L'Ormindo', the 1988 production of 'The Rape of Lucretia' and of 'Cendrillon' in 1989.

SUSAN BENSON*Set and Costume Designer*

Susan Benson came to Canada in 1966 after training in Great Britain. Since then, she has designed productions for most of the major companies across the country. Her most recent production, one of many for the Stratford Festival, is 'Guys and Dolls', and previous productions have included 'The Relapse', 'Cabaret', 'The Gondoliers', 'Iolanthe', 'The Mikado' (for which she won the Award for Cable Excellence in Los Angeles), and many Shakespeare plays. Her opera credits include Mozart's 'La Finta Giardiniera' (with Colin Graham) at the Guelph Festival and Saint Louis, 'Don Quichotte' (NYCO), 'Death in Venice' (COC) and 'The Gondoliers' for Australian Opera. She has taught design at the University of Illinois, York University, the National Theatre School and The Banff Centre. She spent three seasons as Head of Design for the Stratford Festival and is the winner of six Dora Mavor Moore Awards and a Jessie for 'Les Liaisons Dangereuses'. She represented Canada twice at the Prague Quadrennials and, in 1987, she was elected to the Royal Canadian Academy.

BARBARA BROOKS*Pianist / Continuo*

Barb Brooks was born and raised in Minneapolis, MN. She has worked with the Minnesota Opera, Minnesota Chorale and The Composers' Forum. She attended the Britten-Pears School at Snape, England in 1988, and was involved in the Academy of Singing last year in Banff. She will be working with the Canadian Opera Company next spring in their Mozart Festival. She is an active recitalist in the Twin Cities area and teaches piano at Macalester College.

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 April 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. At last year's Banff Festival, she recited Walton's 'Façade' with Colin Graham.

WILLIAM COINER

Company Manager / Program Coordinator

William has been production stage manager since 1987 at Houston Grand Opera, where he recently managed the world premières of Philip Glass's 'The Making of the Representative for Planet 8' and Sir Michael Tippett's 'New Year'. William was also manager of Opera Banff in 1986 and 1989.

RICHARD CROSS

Performance Coach

For many years, Mr. Cross was principal bass at Frankfurt and with the New York City Opera. Recently, he sang the Forester in Janacek's 'The Cunning Little Vixen' at NYCO, the Wanderer in 'Siegfried' at Art Park, and will be heard as Moses in Schoenberg's 'Moses and Aaron' at the New York City Opera. Richard teaches in New York, at the Hart School of Music, Hartford, and at the Boston Conservatory.

BRIAN DEEDRICK

Assistant Stage Director

Until recently, the Artistic Associate of Outreach Programs at Alberta Theatre Projects in Calgary, Brian's first foray into opera, here at Banff, is preceded by extensive directing credits in Edmonton, Calgary, Kelowna, Regina and in Mölnlycke, Sweden. A director, teacher and theatre consultant, he has enjoyed immensely this opportunity to explore another facet of directing with 'The Marriage of Figaro'.

STEPHEN DUBBERLY

Pianist / Continuo

Stephen Dubberly is on the music faculty at the University of Tennessee where he heads the Accompanying Program and teaches courses in song literature and diction. He began his musical studies in Montevideo, Uruguay, and holds graduate degrees from the Yale School of Music. Formerly, he taught at Davidson College and served as Assistant Music Director of Opera Carolina.

DENNIS GARNHUM*Assistant Stage Director*

Dennis recently graduated from the University of Victoria as a directing major. There he directed 'Doctor Miracle' and 'Trouble in Tahiti' as well as the plays 'Lonestar' and 'Sister Mary Ignatius Explains It All For You'. Since then, he has worked as Assistant Director on Colin Graham's recent production of 'Peter Grimes' at The Opera Theatre of Saint Louis. He has also worked as Assistant Stage Director for The Manitoba Theatre Centre. In the fall, he will be working with the Grand Theatre Company in stage management. This is his third summer with Opera Banff.

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.

JOYCE GRAY*Director of Movement / Choreographer*

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 Company 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.

DANA KRUEGER*Performance Coach*

A familiar figure on opera and concert stages throughout the U.S., Dana has created roles in operas by Menotti, Pasatieri and Leonard Bernstein. She particularly enjoys her collaboration with American composer Peter Schickel. They perform together in his ongoing 'Intimate P.D.Q. Bach' show, and have just recorded P.D.Q.'s 'Oedipus Tex' (an opera in one cathartic act) to be released in September on the Telarc label. This is Dana's fifth year with Opera Banff.

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 in San Francisco, Houston, Dallas and New York City, where she directed the world première of Anthony Davis's "The Life and Times of Malcolm X", and the world première 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. She has been on the faculty at the Yale School of Drama, the Curtis Institute, 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 Theatre Award for her contribution to American musical theater. She will direct the American première of Janacek's 'From the House of the Dead' at NYCO this fall.

BEN MALENSEK*Music Coach*

Ben Malensek has been associated with the music staffs of the San Francisco Opera, Zürich Opera, The Opera Theatre of Saint Louis, and The Chautauqua Institute of Music. Presently, he is on the faculty of the Curtis Institute of Music in Philadelphia, and he lives in New York where he maintains his private studio.

MARY YANKEE PETERS*Stage Manager*

Mary Yankee Peters recently finished a season with San Diego Opera where she is resident production stage manager. She comes to Banff fresh from performances of the Sendak production of 'The Magic Flute'. She studied voice at the University of Michigan, and studied and performed in the Baltimore/Washington area before moving on to a career in stage management. She has worked extensively in the U.S., notably for the Los Angeles Music Center Opera, Pittsburg Opera, Dallas Opera and Palm Beach Opera.

RICHARD A. RAUB*Chorus Master / Music Coach*

Richard, from Philadelphia, PA, is a faculty member of The Academy of Vocal Arts, The University of the Arts, and The Pittsburgh Opera Center, working as coach and assistant conductor. He also works with The Opera Company of Philadelphia where, as coach and accompanist, he played the harpsichord continuo for the recently acclaimed production of Handel's 'Ariodante'. Last season at Banff, he was Chorus Master and Assistant Conductor for 'Cendrillon'.

SHARON RYMAN*Wig Artist and Make-up Instructor*

This is Sharon's fifth season at The Banff Festival. After completing four years as assistant wig and make-up artist, she has taken the step up to Wig Mistress. Other credits include eight years in wigs and make-up at the Manitoba Theatre Centre, two seasons at the Shaw Festival and three for the Manitoba Opera Association.

BRIAN SUITS*Music Coach*

Brian is a native of Northern California. He earned his Bachelor of Music in applied piano from the University of Texas in Austin. In 1985, he received his Master of Music in Accompanying from the University of Southern California. He has collaborated with such artists as Brian Shexnayder, Eugene Fodor, Erie Mills, Alan Held and Robert Swensen. Brian lives in New York where he works as a coach and accompanist, and augments his daily routine with composition and improvisation.

LESLIE UYEDA*Assistant Conductor / Music Coach*

Leslie Uyeda is a coach and conductor now living in Vancouver where she is the Assistant Conductor of Vancouver Opera and the Music Director of the company's Resident Artists Programme. She has worked with The Canadian Opera Company, l'Opéra de Montréal, and The Manitoba Opera. She conducted 'Fra Diavolo' last year for Opera Banff at The Banff Festival.

MICHAEL WHITFIELD

Lighting Designer

Michael is resident lighting designer for the Stratford Festival and works frequently for the COC. Recent credits include 'Lulu' at San Francisco, 'Guys and Dolls', 'As You Like It', 'The Merry Wives of Windsor' for Stratford, and 'Wozzeck' and 'Ballo in Maschera' for the COC. He has also worked for the Royal Winnipeg Ballet, the Vancouver Opera, the Los Angeles Music Center Opera, the Houston Opera, and the Netherlands Opera. In 1988, he received a Dora Mavor Moore Award for his lighting design of 'Observe the Sons of Ulster Marching Towards the Somme'. He has worked extensively for the National Ballet of Canada and has been a lighting consultant for the televising of a number of stage productions, including 'La Forza del Destino' (COC) and 'Much Ado About Nothing' (Stratford).

CATHERINE WILSON

Performance Coach

Catherine Wilson's first role in opera, 33 years ago, was Cherubino in 'The Marriage of Figaro'. Since then she has performed over 50 roles including such diverse characters as the Countess Adèle in 'Le Comte Ory', Hanna Glavari in 'The Merry Widow', Emilia Marty in 'The Makropoulos Case' and, among several world premières, the title role in Colin Graham's production of Thea Musgrave's 'Mary, Queen of Scots'. She now combines teaching at the Royal Northern College of Music with an annual operatic performance, her last performances being Marcellina in 'The Marriage of Figaro', Kabanichna in 'Katya Kabanova', and Madame Larina in 'Eugène Onegin'.

THEATRE ARTS ADMINISTRATION

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

OPERA BANFF 1990

Colin Graham - Artistic Director/Stage Director * ***
Stephen Lord - Director of Music/Conductor ***
Leslie Uyeda - Assistant Conductor/Music Coach
William Coiner - Program Coordinator/Company Manager
Thomas Gligoroff - Music Coach
Ben Malensek - Music Coach
Richard A. Raub - Chorus Master/Music Coach
Brian Suits - Music Coach
April Cantelo - Text Instructor/Performance Coach**
Dana Krueger - Performance Coach ***
Catherine Wilson - Performance Coach *
Richard Cross - Performance Coach ***
Rhoda Levine - Acting Instructor ***
Joyce Gray - Movement Instructor
Sharon Ryman - Make-up Instructor
Brian Deedrick - Assistant Stage Director
Dennis Garnhum - Assistant Stage Director
Barbara Brooks - Repetiteur/Continuo
Stephen Dubberly - Repetiteur/Continuo

Mary Yankee Peters - Stage Manager ***
Ian More - Intern Assistant Stage Manager **
Darryll Patterson - Intern Assistant Stage Manager **

Susan Benson - Set and Costume Designer
Michael Whitfield - Lighting Designer
Ange Zhang - Intern Assistant Set and Lighting Designer ***
Dany Lyne - Intern Assistant Costume Designer ***

* *British Actors' Equity*

** *Indicates a resident in training in the Theatre Production, Design and Stage Management Program of the Banff Centre Theatre Complex*

*** *A.G.M.A.*

FACULTY AND STAFF/THEATRE COMPLEX
1990 FESTIVAL OF THE ARTS

ADMINISTRATION

William Pappas - General Manager
Lorena McCallum - Administrative Secretary
Dianne Pallagi - Festival Assistant

PRODUCTION STAFF

Ihor Sychylo - Production Manager
John Avery - Technical Director
Jeff Henderson - Technical Director Intern**
Tomas Montvila - Production Stage Manager/Program Coordinator
Kathleen Specht - Administrative Assistant/Production
Cynthia Hughes - Production Secretary
Carla Dyck - Production Assistant
Frank Guadagno - Production Assistant

SCENIC CARPENTERS

Hans Kuper - Head Carpenter
Gerry Gerlinsky - Head Shop Carpenter
Gord Young - Scenic Carpenter
Bryan Boyer - Scenic Carpentry Intern**
Joao Carlos D'Almeida - Scenic Carpentry Intern**
Darrel Cooksey - Scenic Carpentry

STAGE CARPENTERS

Bob Stewart - Head Stage Carpenter
Mac Keith - Stage Carpenter
Darrel Shaw - Stage Carpentry Intern**

ELECTRICIANS

Marc Anderson - Head of Electrics
Tom Heemskerk - Electrics Technician
Scott Henderson - Electrics Intern**
David Rowan - Head Show Electrician**

PROPERTIES

Werner Karsten - Properties Master
Michelle Dias - Properties Assistant
Shellie Goldsack - Properties Intern**
Kathie Penner - Properties Intern**
Darrel Cooksey - Properties Builder
Marilyn Lindsay - Properties/Wardrobe Buyer

SCENIC PAINT

Linda Alix Rodrigues - Head Scenic Artist
Christine Branyik - Scenic Paint Intern**
David Rayfield - Scenic Paint Intern**

SOUND

Grant Bardsley - Head of Sound
Lorie Broadhead - Sound Intern**
Theresa Leonard - Sound Technician

WIGS AND MAKE-UP

Sharon Ryman - Wig Artist
Brenda Boutet - Wigs & Make-up Assistant
David Jones - Wigs & Make-up Intern**

WARDROBE

Anne Moore - Head of Wardrobe
Karen Crogie - Wardrobe Manager
Glenna Owen - Wardrobe Management Intern**
Suzanne Johnston - Wardrobe Mistress
Anna Campioni - Milliner
Amanda Stapells - Millinery Intern
Andrea Jenkins/Aurora Dyeworks - Dyer
Lynn Kristmanson - Dye Intern**
Lisa World - Boots and Shoes
Francois Rollin - Accessories
Marilyn Lindsay - Buyer
Madelaine Brian - Ballet Design Coordinator
Michelle Latta - Dance Training Coordinator
M. Elaine McKay - Tailor
Jane Ng - Tailor
Charlotte Veillette - Tailor
Mireille Tremblay - Cutter/Instructor
Avril Stevenson - Cutter/Instructor
Brenda Clark - Cutter
Kim Crossley - Cutter
Laurie Giles - Cutter
Sharon McCormack - Cutter
Joanne Stichbury - Cutter
Luce Champoux - Dance Training Cutter
Lisange Boulais - Firsthand
Sylvia Crowhurst - Firsthand
Josee Comeau - Firsthand
Elizabeth Copeman - Firsthand
Manon De Gagné - Seamstress
Shirley Fuchs - Firsthand
Christine Greusard - Firsthand
Heather Lane - Firsthand
Nancy Mallot - Firsthand
Stella Tobun - Firsthand
Denise Barrett - Seamstress
Louise Belzile - Seamstress
Roslyn Brown - Seamstress

Ellen Bennett - Seamstress
Donna Butt - Seamstress
Betty Chow - Seamstress
Louise Choiniere - Seamstress
Angela Colburne - Seamstress
Fredmike Comrie - Seamster
Mark De Coste - Seamster
Caroline Devins - Seamstress
Bonnie Elliot - Seamstress
Stephen Feldman - Seamster
Wendy Findley - seamstress
Sandra Hum - Seamstress
Shona Humphrey - Seamstress
Annie LaFontaine - Seamstress
Diane LeBlanc - Seamstress
Phillipe Lemieux - Seamster
Alison Macdonald - Seamstress
Laura Magagnin - Seamstress
Dorothy Marczinko - Seamstress
Lucie Moreau - Seamstress
Helen Rainbird - Seamstress
Helene Tessier - Seamstress
Patsy Thomas - Seamstress
Jessie Ann Toynbee - Seamstress
Nancy Turner - Seamstress
Lois Van Koughnet - Seamstress
Elizabeth Wattie - Seamstress

STAGECRAFT I & II

Erika Beatty - Stagecraft I
Sylvain Bedard - Stagecraft I*
Holly Broadbent - Stagecraft I
Angela David - Stagecraft I*
Anton Di Giusti - Stagecraft I
Randy Desrochers - Stagecraft I
Alain Freud - Stagecraft I*
Ian Henderson - Stagecraft I
Amanda Holmes - Stagecraft I*
Yvette LeClair - Stagecraft I
Patti Marshall - Stagecraft I
Ian Rye - Stagecraft I*
Celine Scheede - Stagecraft II
Warren Whitlow - Stagecraft I*
Ian Wilson - Stagecraft I*
Ian Yovdoshuk - Stagecraft I*

** Indicates Scene Changer*

*** Indicates a resident in training in the
Theatre Production, Design and Stage Management Programs.*