



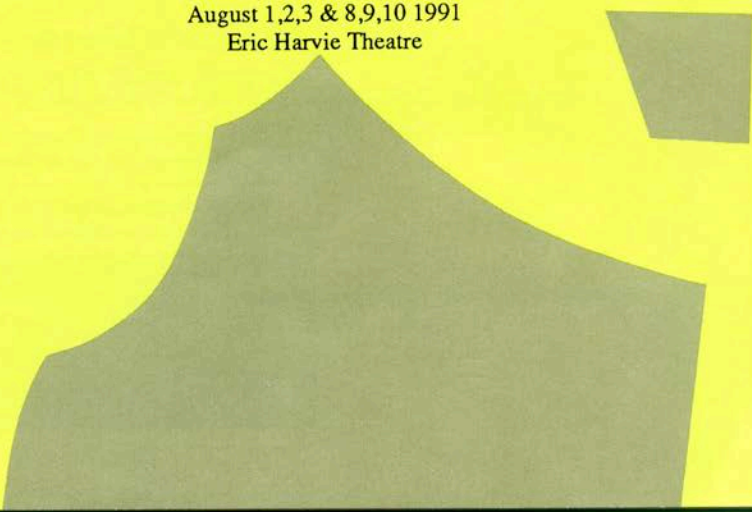
Banff  
Festival  
of the Arts



OPERA BANFF 1991  
COSÌ FAN TUTTE

Program Director: Colin Graham  
Acting Program Director: Stephen Lord

August 1,2,3 & 8,9,10 1991  
Eric Harvie Theatre



---

## THE BANFF CENTRE

Paul D. Fleck  
President, The Banff Centre  
Director, Centre for the Arts

Michael Century  
Director of Program Development  
Centre for the Arts

Garth Henderson  
Director of Operations  
Centre for the Arts

*presents*

## COSÌ FAN TUTTE

by Wolfgang Amadeus Mozart

August 1,2,3;8,9,10, 1991  
at 8:00 pm



*In appreciation of Imperial Oil Limited for their continued  
support of Opera Banff*

*There will be a 20-minute intermission during which time beverage  
service will be available in the lobby.*

## THE OPERA PROGRAM

The Opera program, of which Opera Banff is the performing focus, 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 it provides a unique opportunity to expand their performing skills and versatility in the encouraging environment of Banff.

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.

Opportunities are also given to intern assistant directors and répétiteurs. The course is fully integrated with the rehearsals for Opera Banff and culminates in these performances.

The Opera program is managed by the Theatre Arts division and receives supportive technical back-up and cooperation from the technical departments of the Theatre Complex.

Since its reconstruction in 1985, the Opera program has given the following performances:

1985	FALSTAFF	Verdi
1986	EUGENE ONEGIN	Tchaikovsky
1987	L'ORMINDO POSTCARD FROM MOROCCO	Cavalli Argento
1988	ALBERT HERRING THE RAPE OF LUCRETIA	Britten Britten
1989	CENDRILLON FRA DIAVOLO	Massenet Auber
1990	THE MARRIAGE OF FIGARO	Mozart

## TABLE OF CONTENTS

Cast and Production Team .....	page 5
Synopsis .....	page 6
Director's Note .....	page 7
The Orchestra .....	page 9

### **Biographies**

The Company .....	page 10
The Artists in Residence .....	page 16

### **Administration**

Theatre Arts .....	page 21
Opera Banff 1991 .....	page 21
Theatre Complex .....	page 22

# COSÌ FAN TUTTE

or, THE SCHOOL FOR LOVERS

Dramma giocosa in two acts  
by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

Surtitles™ for this production provided by The Washington Opera  
Surtitles™ by Frances Rizzo. Additional surtitles for The Banff Centre  
production by Mark Morash.

The edition is the Neue Mozart-Ausgabe, edited by Faye Ferguson and  
Wolfgang Rehm. It is used by arrangement with Foreign Music Distributors,  
agents for Bärenreiter-Verlag, publisher and  
copyright owner.

*Così fan tutte* was first performed at the Court Theatre, Vienna,  
on January 26, 1790.

Conductor - Stephen Lord\*

Director - Colin Graham\*<sup>5</sup>

Set and Costume Designer - Susan Benson

Lighting Designer - Harry Frehner

Stage Manager - Mary Yankee Peters\*

Company Manager - Cheryl Tierney Horne\*\*

Assistant Directors - Brenda Anderson\*, Roman Hurko\*

Assistant Stage Managers - Steven Clelland\*, Pamela Hindmarsh

Assistant Set and Costume Designer - Zhao Yi✓

Assistant Lighting Designer - Robin Carter✓

Répétitrices - Rachel Andrist\*, Isabele Aubin, Sandra Horst

## Note from the Director

This production was conceived, in conjunction with Susan Benson,  
by Michael Albano who, for reasons of family illness, was obliged  
to withdraw from the direction of the opera a few days before  
rehearsals were due to begin.

We would like to dedicate these performances to  
Mr. Albano and his family.

# COSÌ FAN TUTTE

## THE CAST

*(in order of appearance)*

<b>FERRANDO</b> an officer, engaged to Dorabella	Wright Moore* (1st,3rd,9th) Craig Ashton** (2nd,8th,10th)
<b>GUGLIELMO</b> an officer, engaged to Fiordiligi	Matthew Thomas** (1st,3rd,9th) Steven Horst** (2nd,8th,10th)
<b>DON ALFONSO</b> a philosopher	Brad Garvin* (1st,3rd,9th,) Tom Barrett* (2nd,8th,10th)
<b>A WAITER</b>	William Clark
<b>FIORDILIGI</b> a lady from Ferrara	Barbara Yeichner (1st,3rd,9th) Wendy Nielsen** (2nd,8th,10th)
<b>DORABELLA</b> her sister	Anita Krause (1st,3rd,9th) Mary Ann McCormick* (2nd,8th,10th)
<b>DESPINA</b> their maid	Elizabeth Pomes (1st,3rd,9th) Monica Wolf* (2nd,8th,10th)
<b>MAIDS and FOOTMEN</b>	Maggie Brockington, Dallis Wright, William Clark, Noboyuki Ito, Andrew Moro▷ Marc Patch▷, Robert Sondergaard▷, Richard Tremblay▷

\* Canadian Actors' Equity

◆ American Guild of Musical Artists

◆ Association of Canadian Television and Radio Artists

▼ American Actors' Equity, ◆ American Federation of Musicians

✓ Resident in training in the Theatre Production, Design,

and Stage Management programs of The Banff Centre Theatre Complex

‡British Actors' Equity

‡Resident of the Opera program

▷Participant in the Stagecraft program of The Banff Centre Theatre Complex

# COSÌ FAN TUTTE

The action covers one day in Naples, Italy, at a cafe and in the house and gardens of the ladies of Ferrara.

Each act plays for about 85 minutes; there will be one intermission. The performance will end at approximately 11:15 p.m.

## THE ARGUMENT

### ACT ONE

Don Alfonso, an old friend of the family, is convinced that Fiordiligi and Dorabella are about to marry the wrong men. He feels that Fiordiligi is more suited in temperament to Ferrando, and Dorabella to Guglielmo. Accordingly, he sets about to put matters right. At the end of an all-night drinking session, he provokes the two young officers by insisting that there is not a woman alive who is able to remain constant and true. The officers accept his wager and promise to follow his instructions to the letter, and not to breathe a word to their fiancées. Don Alfonso also has an ulterior motive: he is a philosopher, a student of humanity, and he wishes to observe his four charges when their constancy is tested in the fires of his machinations.

Alfonso informs the grief-stricken young ladies that their men have been called into battle. He also considers it politic to involve their maid, Despina, a cynical young lady much disappointed in love, in case he needs an ally and to make sure she keeps her mouth shut.

The officers arrive, under instruction, disguised as two exotic potentates from Albania and each immediately proceeds with the attempted seduction of the lady who is not his fiancée. At first, the sisters seem as firm as rocks, but Alfonso notices that Dorabella very soon shows some interest in Guglielmo. However, Fiordiligi, not as yet interested in Ferrando, makes sure the interlopers are put in their place.

The officers believe they have won their bet, but Alfonso insists that they have given him until the next day to prove his point. If the ladies protest too much in their grief, to the suspicion of Despina and Alfonso, the men go overboard in theirs when they pretend to take poison. Disguised as a doctor, Despina is summoned to revive them and their far-too-amorous behaviour is explained away by the after-effects of the drug and its treatment. Although the ladies still seem to be stalwart, moments of weakness occur and advantage is taken of them during the course of the "illness". They return to the house in a great state of perturbation. Don Alfonso's chemistry has begun to work.

## ACT TWO

Much against their will, Despina persuades the sisters that there is no harm in mild flirtation: if the soldiers are enjoying their battles, why should the sisters not enjoy theirs? The sisters agree to be entertained by the serenade of the Albanian potentates and "choose" which men they wish to entertain for the evening. Dorabella of course chooses Guglielmo, while Fiordiligi confesses she will be quite happy with Ferrando. When all four have received instruction in courtship from the helpful Alfonso and Despina, the couples are left to get on with it. Dorabella falls easily into Guglielmo's arms (where according to Don Alfonso, she belonged all the time) but Fiordiligi puts up a desperate fight against the overwhelming passions of Ferrando.

In spite of the horror that both men show when their fiancées fall to the persuasions of their new courtiers, they are slow to realize that they themselves have been more than happy to change partners. Against their will, they must comply with the last conditions of their tormentor's plot: a double wedding at which Despina officiates as lawyer. The "marriage contract" has just been signed when a drum is heard and Don Alfonso announces the return of the war-heroes.

Consternation. Everyone is unmasked, forgiveness is asked, and is grudgingly given by the officers who seem more concerned with the loss of their wager than of their fiancées. Whether or not subsequent relationships are resumed, and with whom, remains to be seen, but it is clear that Despina and Alfonso are no longer the most popular people in this school for lovers.

Colin Graham

---

### DIRECTOR'S NOTE

When experiencing Mozart's last four or five operas, particularly *Così fan tutte*, the most complicated and most heart-searching of all his comedies, it is essential to consider their biographical aspects. Figaro's relationship with his master is a clear parallel to Mozart's own with his Emperor (as was Beaumarchais' with his King); *Don Giovanni* reflects a certain dark, unsatisfactory period of the composer's life; when writing *The Magic Flute*, Mozart was searching for spiritual enlightenment in his life, as are Tamino and Pamina. Mozart's strange relationship with his own father is echoed more than once, most notably in *Mitridate*, which he wrote at the age of 14. In this work, two sons, one good and one bad, have a stormy passage with their despotic father and all three men are in love with the same woman, a possible substitute for Mozart's own adored mother.

The strongest biographical parallel of all appears in *Così fan tutte*: Mozart fell in love with and was engaged to one sister, Aloysia Weber, for whom he wrote many songs and arias, but he eventually terminated that relationship when he



married Aloysia's sister, his beloved Constanze. It can also be argued that Mozart saw two sides of his own personality in the characters of Guglielmo and Ferrando.

In recent times, *Così fan tutte* has often been accused of being a sexist work, written by two cynics, contemptuous of women. Nothing could be further from the truth. To begin with, Mozart adored women above all other things, except perhaps his own music, in an age when women were generally more highly regarded by men and by society as a whole than at any other time in the last four centuries. We know, from his suffering at their hands, that the same applied to da Ponte, Mozart's librettist.

We also know from our own age how bitterly necessary and gratifying it always seems to be to knock admired ones from their pedestals, whether they deserve it or not, so perhaps it is no surprise to find this happening in *Così fan tutte*. It is not generally understood, in spite of the opera's title, that the women, Fiordiligi and Dorabella, come off best in the end, when their men realize that they have not only fallen themselves into their own trap but that, while doing so, they have been involved in some very dubious and treacherous machinations.

This is a story about pride and fall. Pride is the nut that has to be cracked in all the characters: the pride of "love's assurance", and the pride of the plotters' assurance of their own rectitude. But first and foremost, it is a story about deception. To assume that the only deception is that of disguise and untruth is to treat the story in a very shallow way: the real deception comes when the characters deceive themselves, not their friends and fiancés. This deception that is the watch-spring of the opera.

The very symmetry of the plot and its characters is a trap. *Così fan tutte* is no shallow and artificial farce; all that appears on the surface is a mere iceberg's tip. The breathtaking beauty of Mozart's music is a mask for all the complicated emotions that lie beneath - emotions that Mozart himself experienced, for good or ill. The enigmatic ending of the story so often disputed by critics, musicologists, and stage directors, is the enigma of Mozart's own life. It is left for us to try and understand; we should certainly not take the obvious for granted.

**Colin Graham**

## THE ORCHESTRA

Concertmaster- MARIA SCHLEUNING

**VIOLINS:** MELODY BODOR BROCK, M.M. from the Juilliard School of Music, member of the Cincinnati Symphony Orchestra. ANITA DUSEVIC, student at the Mount Royal Academy, Calgary; member of the Camerata String Orchestra, University of Calgary. CATHY FRENCH, originally from Calgary, graduate of the Indiana University School of Music, pursuing post-graduate studies in New York; winner 1989 CBC Talent Competition. QUING HOU, Republic of China; student at the Peabody Conservatory, Baltimore. ANNA KIM, B.M./M.M. from the Juilliard School; concertmaster of the Juilliard Orchestra. MIN-YOUNG KIM, former Juilliard student, now at Harvard University and the New England Conservatory, Boston. BENJAMIN KREITH, student at the New England Conservatory, member of the Schleswig-Holstein Festival Orchestra under Leonard Bernstein. JOAN KWUON, B.M. from the Indiana University School of Music, now a post-graduate student at the Juilliard School. LISA LEE, student San Francisco Conservatory, soloist with the San Francisco Symphony Orchestra, 1990 Governor's Scholar for the State of California. MARLA McLENNAN, member of the Saskatoon Symphony Orchestra and concertmaster of the Corelli String Orchestra. MARIA SCHLEUNING (CONCERTMASTER), B.M./performer's certificate from the University of Indiana; concertmaster of the Indiana University Philharmonic at Evian (France) Festival, Tanglewood Young Artists' Orchestra; student 1988 to 1990 at the Guildhall School of Music, London. PATRICIA SUNWOO, student in Vancouver, concertmaster of the Capilano College Orchestra, 1990/91 soloist with the Vancouver Symphony Youth Orchestra.

**VIOLAS:** SHEILIA BROWNE, Juilliard student. SCOTT McCORMICK, student at Mount Royal College, Calgary. MARK PODOLSKY, graduate of the University of Western Ontario, currently a member of the Kitchener-Waterloo Symphony Orchestra.

**CELLOS:** JOSEPH ELWORTHY, private student of Eric Wilson of the University of British Columbia; soloist with the CBC Vancouver Chamber Orchestra twice during the past year. JEEHON KIM, part-time science student at the University of British Columbia, full-time student in the college program at the Vancouver Academy of Music.

**BASS:** JAN URKE, graduate of the University of Toronto, principal bass, Edmonton Symphony Orchestra.

**FLUTES:** TANYA DUSEVIC, double major in flute and piano at the University of Calgary, first place winner 1988 CIBC National Competition; soloist with the Calgary Philharmonic and the Banff Festival Chamber Players. EFRAT SCHECHTER, 1989 graduate of the Rubin Academy, Tel-Aviv, M.M. from the State University of New York, Stony Brook, 1991; tours in Israel, Europe, United States, Central America, as recitalist, concerto soloist, and ensemble player.

**OBOES:** CHARLES HAMANN, graduate of the Interlochen Arts Academy, student at the Eastman School of Music. KEVIN VIGNEAU, former principal oboe of the Cape Town (South Africa) Symphony Orchestra, currently acting principal with the New Haven Symphony.

**CLARINETS:** DONALD ROSS, B.M. from the University of Alberta, artist's diploma from the University of Toronto, M.M. from Northwestern University, Evanston, IL; faculty member, Grande Prairie Regional College. SANDY DE LISSOVOY, student at the Oberlin College Conservatory, Ohio.

**BASSOONS:** LINDA KAASTRA, B.M. from the University of British Columbia 1990, Banff winter Music program 1990/91, studies with Sergio Azzolini in Italy this summer.

**HORNS:** DIANE DOIG, licentiate diploma from McGill University, graduate diploma from the St. Louis Conservatory, freelancer in Toronto, London, and Windsor. ILANA DOMB, Juilliard student, member of the Jeunesses Musicales World Orchestra, summer studies at Tanglewood, Aspen, and Sarasota festivals.

**TRUMPETS:** ADDONA TEAT, principal trumpet with the Boise Philharmonic, student at the Arizona State University, extra trumpet with the Phoenix Symphony. RUSSELL WHITEHEAD, B.M. from the University of Saskatchewan, M.M. from the University of Michigan, former principal trumpet with the Saskatoon Symphony; recently moved to Edmonton.

**TYMPANI:** TREVOR TURESKI, graduate of the University of Toronto, further studies and performances: Banff 1985/86 winter Music program, France, and the Netherlands. Soloist with the 1986 Calgary Philharmonic, the 1987 CBC Vancouver Chamber Orchestra, and the Banff 1990/91 Music Theatre program.

---

## THE COMPANY

### **Brenda Anderson**

Assistant Director - Montréal, QC

Trained in Canadian and American theatre, Brenda Anderson holds a master of fine arts degree in directing from the University of Alberta and a doctorate from the University of Illinois. She has taught Canadian drama, playwriting, acting, and directing at the University of Calgary, the University of Alberta, Queen's University, and McGill University. She also works as a freelance director. She has directed new Canadian plays for Alberta Theatre Projects, Calgary's Maenads, the Shaw Festival, and the Belfry Theatre, Victoria. Her opera experience includes directing Cimorasa's *Il Matrimonio Segreto* and Bizet's *Dr. Miracle*. During the 1990/91 season, she was the assistant director of the Vancouver Opera Touring Ensemble, as well as the dramaturge for Vancouver's New Play Centre. She recently worked as assistant director for *Madam Butterfly* for the Edmonton Opera. She is currently on the faculty of fine arts at Concordia University, Montréal.

## THE ORCHESTRA

Concertmaster- MARIA SCHLEUNING

**VIOLINS:** MELODY BODOR BROCK, M.M. from the Juilliard School of Music, member of the Cincinnati Symphony Orchestra. ANITA DUSEVIC, student at the Mount Royal Academy, Calgary; member of the Camerata String Orchestra, University of Calgary. CATHY FRENCH, originally from Calgary, graduate of the Indiana University School of Music, pursuing post-graduate studies in New York; winner 1989 CBC Talent Competition. QUING HOU, Republic of China; student at the Peabody Conservatory, Baltimore. ANNA KIM, B.M./M.M. from the Juilliard School; concertmaster of the Juilliard Orchestra. MIN-YOUNG KIM, former Juilliard student, now at Harvard University and the New England Conservatory, Boston. BENJAMIN KREITH, student at the New England Conservatory, member of the Schleswig-Holstein Festival Orchestra under Leonard Bernstein. JOAN KWUON, B.M. from the Indiana University School of Music, now a post-graduate student at the Juilliard School. LISA LEE, student San Francisco Conservatory, soloist with the San Francisco Symphony Orchestra, 1990 Governor's Scholar for the State of California. MARLA McLENNAN, member of the Saskatoon Symphony Orchestra and concertmaster of the Corelli String Orchestra. MARIA SCHLEUNING (CONCERTMASTER), B.M./performer's certificate from the University of Indiana; concertmaster of the Indiana University Philharmonic at Evian (France) Festival, Tanglewood Young Artists' Orchestra; student 1988 to 1990 at the Guildhall School of Music, London. PATRICIA SUNWOO, student in Vancouver, concertmaster of the Capilano College Orchestra, 1990/91 soloist with the Vancouver Symphony Youth Orchestra.

**VIOLAS:** SHEILIA BROWNE, Juilliard student. SCOTT McCORMICK, student at Mount Royal College, Calgary. MARK PODOLSKY, graduate of the University of Western Ontario, currently a member of the Kitchener-Waterloo Symphony Orchestra.

**CELLOS:** JOSEPH ELWORTHY, private student of Eric Wilson of the University of British Columbia; soloist with the CBC Vancouver Chamber Orchestra twice during the past year. JEEHON KIM, part-time science student at the University of British Columbia, full-time student in the college program at the Vancouver Academy of Music.

**BASS:** JAN URKE, graduate of the University of Toronto, principal bass, Edmonton Symphony Orchestra.

**FLUTES:** TANYA DUSEVIC, double major in flute and piano at the University of Calgary, first place winner 1988 CIBC National Competition; soloist with the Calgary Philharmonic and the Banff Festival Chamber Players. EFRAT SCHECHTER, 1989 graduate of the Rubin Academy, Tel-Aviv, M.M. from the State University of New York, Stony Brook, 1991; tours in Israel, Europe, United States, Central America, as recitalist, concerto soloist, and ensemble player.

**OBOES:** CHARLES HAMANN, graduate of the Interlochen Arts Academy, student at the Eastman School of Music. KEVIN VIGNEAU, former principal oboe of the Cape Town (South Africa) Symphony Orchestra, currently acting principal with the New Haven Symphony.

**CLARINETS:** DONALD ROSS, B.M. from the University of Alberta, artist's diploma from the University of Toronto, M.M. from Northwestern University, Evanston, IL; faculty member, Grande Prairie Regional College. SANDY DE LISSOVOY, student at the Oberlin College Conservatory, Ohio.

**BASSOONS:** LINDA KAASTRA, B.M. from the University of British Columbia 1990, Banff winter Music program 1990/91, studies with Sergio Azzolini in Italy this summer.

**HORNS:** DIANE DOIG, licentiate diploma from McGill University, graduate diploma from the St. Louis Conservatory, freelancer in Toronto, London, and Windsor. ILANA DOMB, Juilliard student, member of the Jeunesses Musicales World Orchestra, summer studies at Tanglewood, Aspen, and Sarasota festivals.

**TRUMPETS:** ADDONA TEAT, principal trumpet with the Boise Philharmonic, student at the Arizona State University, extra trumpet with the Phoenix Symphony. RUSSELL WHITEHEAD, B.M. from the University of Saskatchewan, M.M. from the University of Michigan, former principal trumpet with the Saskatoon Symphony; recently moved to Edmonton.

**TYMPANI:** TREVOR TURESKI, graduate of the University of Toronto, further studies and performances: Banff 1985/86 winter Music program, France, and the Netherlands. Soloist with the 1986 Calgary Philharmonic, the 1987 CBC Vancouver Chamber Orchestra, and the Banff 1990/91 Music Theatre program.

---

## THE COMPANY

### **Brenda Anderson**

Assistant Director - Montréal, QC

Trained in Canadian and American theatre, Brenda Anderson holds a master of fine arts degree in directing from the University of Alberta and a doctorate from the University of Illinois. She has taught Canadian drama, playwriting, acting, and directing at the University of Calgary, the University of Alberta, Queen's University, and McGill University. She also works as a freelance director. She has directed new Canadian plays for Alberta Theatre Projects, Calgary's Maenads, the Shaw Festival, and the Belfry Theatre, Victoria. Her opera experience includes directing Cimarosa's *Il Matrimonio Segreto* and Bizet's *Dr. Miracle*. During the 1990/91 season, she was the assistant director of the Vancouver Opera Touring Ensemble, as well as the dramaturge for Vancouver's New Play Centre. She recently worked as assistant director for *Madam Butterfly* for the Edmonton Opera. She is currently on the faculty of fine arts at Concordia University, Montréal.

### **Rachel Andrist**

Pianist - Estevan, SK

Rachel Andrist was born in Saskatchewan, and has been principal keyboardist with the Regina Symphony, accompanist with the University and Conservatory of Regina, and has recorded frequently for CBC radio. She accompanies both singers and instrumentalists, and recently completed a recital tour of Canada with soprano Jane Leibel, winner of the 1990 Eckhardt Grammatte competition. She studied with Anne Epperson at the Cleveland Institute of Music and spent two summers in the Banff Academy of Singing. This fall, she will begin working for the music department at the University of Ottawa, Ontario.

### **Craig Ashton**

Tenor (Ferrando) - Fergus, OH

Craig Ashton is a member of the Canadian Opera Company (COC) Ensemble Studio. He has appeared in the COC productions of *Un Ballo in Maschera*, *Eugene Onegin*, and *Elektra*. He has also appeared as Ralph Rackstraw in *H.M.S. Pinafore* with the Edmonton Opera, Tony in *West Side Story* in Newfoundland, Arturo in *I Puritani* with Toronto's Opera-in-Concert, and Camille in Symphony Nova Scotia's *The Merry Widow*. Upcoming engagements include the title role in the COC production of *Albert Herring* and Tonio in *La Fille du Régiment* with Opera-in-Concert.

### **Isabelle Aubin**

Répétitrice - Chicoutimi, QC

Isabelle Aubin studied music at le Conservatoire de Musique du Québec in Chicoutimi, Québec where she obtained her bachelor's degree in music performance. She received her master's degree from the Université de Montréal where she studied vocal accompaniment with Denise Masse. She has also studied accompaniment at the American Institute of Musical Study in Graz, Austria. She worked as an accompanist at Université de Montréal from 1988 through 1990. She currently freelances as a teacher and accompanist in Québec.

### **Thomas Barrett**

Bass-Baritone (Don Alfonso) - Chicago, IL

Originally from Virginia, Thomas Barrett studied at Indiana University with the late Nicola Rossi-Lemeni. He is the recipient of the 1992 Richard Gaddes Award for Young Singers from the Opera Theatre of Saint Louis, where he recently sang the role of Truffaldino in *Ariadne auf Naxos*. He was previously an artist in residence with the Indianapolis Opera, and sang the role of Truffaldino in the Boston Lyric Opera's production of *Ariadne auf Naxos*. He will return to Boston in the fall to sing Don Magnifico in *La Cenerentola*, and the role of Crespel in *Les Contes d'Hoffmann*. He is currently studying with Virginia Zeani at Indiana University.

### **Maggie Brockington**

Soprano (Parlor maid/Understudy for Despina) - Toronto, ON  
Maggie Brockington's early background includes both musical theatre and acting, portraying such roles as Nellie Forbush in *South Pacific*, Ado Annie in *Oklahoma!*, and Katherine Minola in Shakespeare's *The Taming of the Shrew*. She obtained a bachelor of music degree at the University of British Columbia where she appeared as the countess in *The Marriage of Figaro* and Johanna in *Sweeney Todd*. She studies voice with both David Meek in Vancouver and Mary Morrison in Toronto, while attending the diploma program in operatic performance at the University of Toronto. In their 1990/91 season, she sang Aurore in Massenet's *Le Portrait de Manon*.

### **William Clark**

Baritone (Waiter, Major Domo Understudy for Guglielmo) - Regina, SK

Born and raised in Western Canada, William Clark considered Banff his home until he moved to Connecticut two years ago to continue his studies in opera at the Hartt School of Music with Richard Cross. His guest appearances have included Antonio in *Le nozze di Figaro* with the Regina Symphony Orchestra, Bob in *The Old Maid and the Thief* with the University of Calgary Opera Theatre, Dr. Falke in *Die Fledermaus*, Junius in *The Rape of Lucretia*, and Voltaire/Dr. Pangloss in *Candide*.

### **Steve Clelland**

Assistant Stage Manager - Toronto, ON  
Steve Clelland has worked for the Canadian Opera Company (COC) on *Madam Butterfly* and a double bill of *Suor Angelica/I Pagliacci*. Other credits, this past season, include a children's musical *Piney the Talking Christmas Tree* at the Bathurst Street Theatre, and *Bastien und Bastienne* for the Canadian Childrens' Opera Chorus. He will be returning in the fall to Toronto as assistant stage manager for the COC's production of Britten's *Albert Herring*.

### **Brad Garvin**

Bass-Baritone (Don Alfonso) - River Forest, IL  
After completing his bachelor's degree in music at Olivet Nazarene University, Brad Garvin continued his studies at Indiana University. He received his master's degree in music in 1989 and is currently working on his doctorate in music. Don Basilio, Colline, Mefistofele, and Dulcamara are among the roles he has performed at Indiana University. His oratorio credits include Handel's *Belshazzar*, Haydn's *Creation* and *Lord Nelson Mass*, Mozart's *Requiem*, and Honegger's *Contatede Noel* with the Columbus Symphony under Robert Page.

### **Pamela Hindmarsh**

Assistant Stage Manager - New Zealand  
Pam Hindmarsh has travelled to Banff from New Zealand to study stage management. Employed as a stage manager at the Mercury Theatre, Auck-

land, New Zealand, her recent productions include *Hamlet*, *Turandot*, *The Barber of Seville*, *A Slice of Saturday Night*, *Madam Butterfly*, and *Amadeus*.

### **Sandra Horst**

Répétitrice - Saskatoon, SK

Sandra Horst began studies at Wilfrid Laurier University and recently received a master of music degree in accompaniment at the New England Conservatory where she worked with Margo Garrett. She has appeared in recitals in the United States and Canada, and has also been heard on WGBH radio with Swiss tenor Ernst Haefliger and on CBC's Arts National. She will continue her studies at the Juilliard School in the fall.

### **Steven Horst**

Baritone (Guglielmo) - Baden, ON

Steven Horst was a member of the Canadian Opera Company (COC) Ensemble with whom he performed in more than 10 mainstage productions including the Canadian tour of *Le nozze di Figaro*. He returned to the COC this past season for the *Die Fledermaus* and *Così fan tutte* productions. He also made his debut this year at Pacific Opera Victoria in *Le nozze di Figaro*, the Calgary Opera in *Roméo et Juliette*, the Edmonton Opera in *Ballo in Maschera*, and the Vancouver Opera in *Salome*, with which he will return for *Madam Butterfly*. He recently received the Edmonton Opera Guild scholarship. This coming season, he will be with Pacific Opera Victoria recreating the role of Guglielmo in *Così fan tutte*, with the Edmonton Opera in *The Mikado* and *La Traviata*, and with the COC in *Roméo et Juliette*. He is also a frequent oratorio performer and has recently been heard on CBC radio as soloist for the Fauré *Requiem* and Haydn's *Lord Nelson Mass*.

### **Roman Hurko**

Assistant Director - Toronto, ON

A native of Toronto, Roman Hurko has worked with the Canadian Opera Company for the past three seasons. He recently co-wrote the libretto for *The Tenth Man*, based on the Graham Greene novel, to be premiered a year from this October by Prairie Opera Incorporated. Last fall, he composed and performed the music for the Yara Arts Group's production of *A Light From The East (A Docu-dream)* at La Mama E.T.C. in New York with which he will be travelling to Kiev later this month.

### **Anita Krause**

Mezzo (Dorabella) - Vancouver, BC

Anita Krause, is currently studying with Margaret Schaper at the University of Southern California (USC) where she graduated this past May with a master of music degree. She has performed the roles of Sesto in *La Clemenza di Tito* and Ma Moss in *The Tender Land* with the USC Opera, and has appeared as a soloist with the USC Chamber Orchestra and the Pomona Mozart Festival Orchestra. She will return to Los Angeles this fall to work with the Los Angeles Music Center Opera and to sing the title role in the USC's upcoming production of *The Rape of Lucretia*.



### **Mary Ann McCormick**

Mezzo-Soprano (Dorabella) - Boston, MS

Mary Ann McCormick is the 1991 Richard Gaddes young artist for the Opera Theatre of Saint Louis, with which she has appeared in several productions. With that company she most recently played Dryade in Strauss' *Ariadne auf Naxos*, a role she has also performed with the Boston Lyric Opera. This fall, she will appear with the Boston Lyric Opera as the title role of Rossini's *La cenerentola*, and later in the season as Nicklausse in *Les Contes d'Hoffmann*. A 1990 national finalist in the Metropolitan Opera auditions, she will make her debut at the Metropolitan Opera this year in John Corigliano's *The Ghosts of Versailles*. She presently resides in Boston where she continues to study with Edward Zambara.

### **Wright Moore**

Tenor (Ferrando) - San Antonio, TX

Wright Moore is currently a student at the New England Conservatory of Music in Boston, Massachusetts, where he is completing his master's degree in vocal performance. He came to Banff directly from Saint Louis where he made his professional debut with the Opera Theatre of Saint Louis as Brighella in *Ariadne auf Naxos*. He will return to Boston in the fall to continue studying with Edward Zambara at the New England Conservatory.

### **Wendy Nielsen**

Soprano (Fiordiligi) - Harvey Station, NB

Wendy Nielsen received her early training in her native province of New Brunswick. She then obtained a bachelor of music degree from the University of Lethbridge and a master of music degree from the University of British Columbia. She apprenticed with the Canadian Opera Company (COC) for two seasons and now performs regularly with that company. Recent performances include Countess Almaviva in *Le nozze di Figaro*, and Ottavia in *The Coronation of Poppea*. She is also active on the concert stage. She has sung with the Toronto Symphony, Symphony London, Symphony Nova Scotia, and has recently made her international debut in concerts with the Hong Kong Philharmonic. Upcoming engagements include Fiordiligi in *Così fan tutte* and Countess Almaviva in *Le nozze di Figaro*, both with the COC, as well as concert performances as Donna Elvira in *Don Giovanni* and the title role in Schumann's *Genoveva*.

### **Elisabeth Pomes**

Soprano (Despina) - Paris, France

Elisabeth Pomes received her master's degree in vocal performance from the University of Toronto and has performed in her native France with the Orchestre Symphonique du Val D'Oise. She first appeared in Montréal as Susanna in *Le nozze di Figaro* and Miss Warblewell in *The Impresario* with the Atelier de Jeu Scénique. This past season, she appeared as Charlotte in The Banff Centre Music Theatre production of Zimmermann's *Die Soldaten*. Future engagements include a series of recitals in England at the Canadian Music Center and in France with the Orchestre Symphonique du Val D'Oise.

### **Matthew Thomas**

Baritone (Guglielmo) - Toronto, ON

This is Matthew Thomas' second year at The Banff Centre. Following his appearance as Count Almaviva in *The Marriage of Figaro* last year, he returned to Toronto for the Casey House AIDS benefit concert performance to sing the same part in Italian. Last spring, he appeared in the Massenet operas as Des Grieux in *Le Portrait de Manon* at the University of Toronto and Le Marquis in *Griselidis* for Toronto's Opera-in-Concert. Following Banff, he returns to Toronto for another benefit in support of the Casey House, this time to play the title role in *Don Giovanni*. This fall, he joins the Canadian Opera Company's Ensemble.

### **Monica Wolf**

Soprano (Despina) - Toronto, ON

Monica Wolf is a graduate of the University of Windsor. She made her stage debut in North Carolina as Rose, *In a Street Scene* and Gretel in *Hänsel und Gretel*. Recent appearances include Arsena in Toronto Operetta Theatre's *The Gypsy Baron*, and Ännchen in *Der Freischütz* with Opera-in-Concert. In the fall, she returns to the Toronto Operetta Theatre for the production of *A Fantasy Cabaret* and next year, she will tour Spain with *Trio Vienna*.

### **Barbara Yeichner**

Soprano (Fiordiligi) - New Haven, CT

A native of Ohio, Barbara Yeichner holds both a bachelor's and a master's degree from Bowling Green State University where she sang the title role of *Tosca* under the direction of Roy Lazarus. As a master's student at Yale University, she performed the roles of Mimi in *La bohème* and Fiordiligi in *Così fan tutte* under the direction of Tito Capobianco. She returned as guest artist the following year to portray Alice in *Falstaff*, directed by Rhoda Levine. She has twice performed as an apprentice artist with The Santa Fe Opera with which she first understudied the role of Fiordiligi. Other roles to her credit include Sicle in Cavalli's *L'Ormindo*, Mrs. Ford in *The Merry Wives of Windsor*, and Ann Putnam in *The Crucible*. She has appeared with the Toledo Symphony, the Norwalk Symphony in Connecticut, Opera Burlington in Vermont, and the Chancel Opera Company of Connecticut.

### **Zhao Yi**

Assistant Set/Costume Designer- Banff, AB

Zhao Yi graduated from the stage design department of Chinese traditional opera in Beijing, China in 1986. Since then, he has worked as set designer for the Center Opera Theatre. In 1987, he worked with Neil Peter Jampolis on *The Music Man* and *The Fantasticks*, the first American musical to be produced in China. In April, 1988, he came to Banff as a design intern for *Albert Herring* and *The Rape of Lucretia*. He returns for his second summer at The Banff Centre.

## THE ARTISTS IN RESIDENCE

### **Colin Graham**

#### **Program Director/Stage Director**

Colin Graham has directed more than 300 productions in all branches of legitimate and music theatre, including 41 world premieres. He is also a set designer and the librettist of several operas. For many years, he worked closely with Benjamin Britten and has directed all but two of the composer's stage works, including the last nine world premieres. He was the founding director of English Music Theatre and, in 1985, he temporarily ended a long association with the English National Opera for whom he was Director of Productions. In 1985, he became Artistic Director of the Opera Theatre of Saint Louis at which time he moved to the United States. His interest in the training of young opera singers initiated his association with Banff when he directed the premiere of *Sasha* in 1983 and Britten's *A Midsummer Night's Dream* in 1984. Since 1985, he has been responsible for the Opera program for which he has directed nine operas. In 1987, he was ordained as a minister by his church in Saint Louis. He is at present preparing John Corigliano's *The Ghosts of Versailles* for its world premiere at the Metropolitan Opera next December. He is officially on leave from Banff this year but has returned, in an emergency, to direct *Così fan tutte*.

### **Stephen Lord**

#### **Music Director/Acting Program Director**

Stephen Lord is currently music director of the Opera Theatre of St. Louis and the Boston Lyric Opera. He has also been active as a teacher of master classes in such places as Westminster Choir College, the Blossom Festival, as well as Yale University, and the University of Maryland. From 1983 to 1986, he was music director of the Canadian Opera Company Ensemble and has been associated with Banff for five years. Recent conducting engagements include *King Arthur* with the Washington Opera and the Opera Theatre of St. Louis, *Ariadne auf Naxos* with the Opera Theatre of St. Louis, and telecasts of *Roméo et Juliette* and *La Traviata* with Opera/Omaha. Upcoming engagements include *La cenerentola*, *Lost in the Stars*, and *The Tales of Hoffmann* for the Boston Lyric Opera, *Rigoletto* for Opera Delaware, and *Madam Butterfly* for the Opera Theatre of St. Louis. Banff conducting credits include *L'Ormino* in 1987, *The Rape of Lucretia* in 1988, *Cendrillon* in 1989, and *Le nozze di Figaro* in 1990.

### **Susan Benson**

#### **Set and Costume Designer**

Susan Benson trained in Great Britain before coming to Canada in 1966 where she has designed productions for most of the major Canadian companies. Amongst many Stratford productions, her most recent was *Guys and Dolls*. 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 the Opera Theatre of Saint Louis, *Don Quichotte* with the New York City Opera, *Death in Venice* and *Madam Butterfly* with the Canadian Opera Company, and *The Gondoliers* with the Australian Opera. She has taught design at the University of Illinois, York University, the National Theatre School, and The Banff Centre. For three years, she was head of design for the Stratford Festival. She is the winner of six Dora Mavor Moore awards, and a Jessie for *Les Liaisons Dangereuses*. As well, she represented Canada twice at the Prague Quadrennials and, in 1987, she was elected to the Royal Canadian Academy. In 1992, she will design *The Taming of the Shrew* for the National Ballet of Canada, and *Madam Butterfly* for the Opera Theatre of Saint Louis.

### **Corradina Caporello**

#### Italian Text Coach

Born in Rome, Italy, Corradina Caporello received her doctorate in Italian medieval literature from Columbia University in 1987. She trained in Italian diction with Evelina Colorni at the Juilliard School. She taught Italian language and literature at the John Jay College for Criminal Justice, Columbia University, Queens College, Hofstra University, and the C.W. Post Long Island University. She is a member of the Italian Honor Society, the Emergency Musicians Fund Committee, and a member of the board of directors of the Puccini Foundation. Since 1984, she has been teaching Italian diction and repertory at the Juilliard School. At the Juilliard Opera Center she has worked on *Il trittico*, *Don Giovanni*, *Amelia al ballo*, *Così fan tutte*, *L'amico Fritz*, *Lo sposo deluso*/*Le donne rivali*, and *Falstaff*.

### **Robin Carter**

#### Assistant Lighting Designer

Robin Carter comes to Banff from New Zealand where he most recently completed the lighting designs for *The Barber of Seville*, *The Marriage of Figaro*, and *The Crucible* for Mercury Theatre, Auckland, New Zealand. Later this month, he will travel to Toronto, and, ultimately, to London.

### **Nico Castel**

#### Performance Coach

Nico Castel was born in Lisbon, Portugal and raised in Caracas, Venezuela, where he began his musical education. After immigrating to the United States and graduating from Temple University in Philadelphia, he studied in Italy and Germany. A specialist in over 200 character-tenor roles, he was heard for six years at the New York City Opera until he joined the Metropolitan Opera in 1969. This year, he celebrates his 20th year at the Metropolitan Opera as artist and staff diction coach. He is a professor on the faculties of the Juilliard School, the Manhattan School of Music, Mannes College, and the 92nd Street YWCA Music School. He has recently given master classes at Baylor University, the University of Texas, the University of Indiana, Oklahoma City University, Meredith College, North Carolina, the University of Massachu-

setts, the Catholic University of Washington D.C., the Cleveland Institute, and the Eastman Conservatory in Rochester, New York.

### **Richard Cross** Performance Coach

Active as a singer for three decades, Richard Cross made his European debut in 1958 and his New York debut in 1959. He has appeared with the opera companies of Berlin, Hamburg, Budapest, Frankfurt, Stuttgart, San Francisco, Boston, Montréal, Los Angeles, and Santa Fe. He was first heard at the New York City Opera (NYCO) in Menotti's *Maria Golovin* in 1959 and has since sung such diverse repertoire with that company as *Zauberflöte*, *Freischütz*, *La bohème*, Argento's *Miss Haversham's Fire*, Lee Hoiby's *The Scarf*, and the forester in Janacek's *Cunning Little Vixen*, which was seen in a live broadcast from Lincoln Center. With the NYCO, he has most recently celebrated a great personal success as Moses in Schoenberg's *Moses und Aaron*. His festival appearances have included Dr. Schon in *Lulu* and Boris Godunov at the Spoleto Festival, Morosus in *Die Schweigsame Frau*, and *Falstaff* at Glyndebourne, the Wanderer in *Siegfried at Artpark*, and Barre in the American premiere of Penderecki's *The Devils of Loudun in Sante Fe*. He has recorded for the RCA, Westminster, Columbia, and London labels.

### **Harry Frehner** Lighting Designer

Harry Frehner has designed lighting for more than 30 productions at the Stratford Festival. He won Dora Mavor Moore awards for three of his Toronto production designs. As well, he designed the lighting for the Canadian Opera Company's *Guacamayo Old Song and Dance* by John Oliver which was seen in both Toronto and Banff this past February. He has also designed lighting for the Guelph Spring Festival and Comus Music Theatre.

### **Joyce Gray** Director of Movement

Born in Victoria, B.C., Joyce Gray was choreographer with the Canadian Opera Company from 1972 to 1979. Since then, she has been working with The Banff Centre and Mount Royal College. She studied dance at the Frieda Marie Shaw School of Dance, the Boris Volkoff School of Dance, Gweneth Lloyd's School of Ballet, and the National Ballet Company summer school. She has danced on CBC television, and with the Boris Volkoff Ballet Company. As well, she has danced with the National Ballet Company, of which she is a charter member. She has been awarded an 'Odd Fellows' scholarship, and in 1984 she received the Distinguished Teacher Award at Mount Royal College.

### **Cheryl Tierney Horne** Production Coordinator/Company Manager

Cheryl Tierney Horne has worked in company management and stage management for the past 10 years. During that time, she has worked for

Minneapolis, Minnesota's Illusion Theater Company and Playwrights' Center, the Cherry County Playhouse in Traverse City, Michigan, Opera/Omaha, the Tulsa Opera, and the Minnesota Opera. She will return to Minnesota in the fall as tour manager for *The Magic Flute*, Minnesota Opera's first national tour.

### **Grant Hurst**

#### **Vocal Coach/Assistant Conductor**

A native of British Columbia, Grant Hurst is presently the répétiteur of the Edmonton Opera. He has been coach/accompanist for the Vancouver Opera, the Canadian Opera Company, and Opera Piccola. He holds a master's degree in music from the University of Cincinnati and has studied in England with the assistance of the Canada Council. For the last four years, he has been vocal coach and musical director of the Opera Workshop at the University of Alberta. This is his first summer at Banff.

### **Rhoda Levine**

#### **Drama Coach**

Rhoda Levine 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, and the Scottish Opera, as well as with opera companies in San Francisco, Houston, Saint Louis, and Dallas. In New York City, she directed the world premiere of Anthony Davis' *The Life and Times of Malcolm X* and most recently, Janacek's *The House Of The Dead*. She has also worked at the Spoleto and Charleston Festivals of Two Worlds, the Jerusalem Festival, the Cabrillo Festival, the Nottingham Festival, and the Holland Festival. She has been on the faculty of 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 Theatre Award for her contribution to American music theatre.

### **Ben Malensek**

#### **Vocal Coach/Assistant Conductor**

Born in Cleveland, Ohio, Ben Malensek began his musical studies at the Cleveland Institute of Music. He received his bachelor of music degree from the University of Cincinnati College-Conservatory of Music, and his master of music degree from the Manhattan School of Music. He has worked on the music staff of the San Francisco Opera, the Zurich Opera, the Opera Theatre of Saint Louis, and the Chautauqua Institute of Music. He has collaborated with such distinct singers as Ileana Cotrubas, Samuel Ramey, Richard Stilwell, Alan Titus, Neil Shicoff, Spiro Malas, and Frederica von Stade. He maintains a studio in New York, where he coaches privately. He joined the faculty of the Curtis Institute of Music in 1988.

### **Mark Morash**

#### **Vocal Coach/Assistant Conductor**

Mark Morash has just finished his third season as vocal coach for the Canadian Opera Company (COC). Most recently, he was responsible for the chorus preparation for their production of *Così fan tutte* and *The Marriage of Figaro* in the Mozart Festival. He has also worked for the San Francisco Opera Center, and the Wolf Trap Opera Company where he was assistant conductor and chorus master. He has appeared throughout Canada as a recital accompanist in addition to performing concerts in the United States, Osaka, and Japan. Upcoming engagements include recitals in the Maritimes and Ontario. As well, he will be chorus master for the COC's *The Barber of Seville*.

### **Mary Yankee Peters**

#### **Stage Manager**

Mary Yankee Peters will be entering her third season at the San Diego Opera where she is resident production stage manager. San Diego's 1991 season included the world premiere of Carlisle Floyd's *The Passion of Jonathon Wade*, as well as Benjamin Britten's *Albert Herring*, an original production of Opera Banff. Her third season in San Diego will include the The Banff Centre production of *The Rape of Lucretia*. She studied voice at the University of Michigan, and studied and performed in the Baltimore/Washington area before she became involved in stage management. She has worked extensively in the United States for various opera companies, notably the Los Angeles Music Centre Opera, the Pittsburgh Opera, and the Dallas Opera. Stage manager for the 1990 production of *The Marriage of Figaro*, this is her second season at The Banff Centre.

### **Richard A. Raub**

#### **Vocal Coach/Assistant Conductor**

Richard Raub returns for his fourth summer at The Banff Centre. He is on the music staff at the Academy of Vocal Arts and the University of the Arts. At the Opera Company of Philadelphia (OCP), he is responsible for the supertitle execution and coach/accompanist for the OCP/Luciano Pavarotti International Voice Competition. This past season, he made his mainstage Carnegie Hall debut accompanying mezzo-soprano Wanda Brister. He has also accompanied soprano Wilhelmenia Fernandez, lead of the film *Diva*, in recital and television performances. In October, he will tour South Korea with tenor Su Hong Nan Gung.

### **Eric Trudel**

#### **Vocal Coach/Assistant Conductor**

Eric Trudel was born in Québec City, and now lives in Montréal. He received his master's degree from the Conservatory of Music in Montréal, and a doctorate diploma from the Musikhochschule in Vienna. He currently teaches at the Conservatory of Music in Montréal, McGill University, and the University of Ottawa. He is a frequent vocal coach for the Montréal Opera, and worked with the Wiener Staatsoper in Vienna during the springs of 1989 and 1990.

## Patricia Wells

Performance Coach

American soprano Patricia Wells has performed internationally in concert and with opera companies including the Paris Opera, the Vienna Stadtoper, the Chicago Lyric Opera, the New York City Opera, the Canadian Opera Company, the Sante Fe Opera, and the National Arts Centre in Ottawa. She recently performed the title role in Samuel Barber's opera *Vanessa* with the Opera Theatre of Saint Louis. She lives and teaches in Old Greenwich, CT.

---

## THEATRE ARTS ADMINISTRATION

George Ross - Manager

Myra Ferguson - Assistant Manager

Eadie Russell - Theatre Arts Coordinator

Marguerite Holmes - Administrative Secretary

## OPERA BANFF STAFF 1991

Colin Graham\*\* - Program Director/Stage Director

Stephen Lord\* - Acting Program Director/ Conductor

Cheryl Tierney Horne\*\* - Program Coordinator/Company Manager

Grant Hurst\* - Music Coach

Ben Malensek - Music Coach

Mark Morash\* - Music Coach

Richard Raub\* - Music Coach/Assistant Conductor

Eric Trudel\* - Music Coach

Corradina Caporello - Italian Text Coach

Nico Castel\* - Performance Coach/Diction Coach

Richard Cross\* - Performance Coach

Patricia Wells\* - Performance Coach

Joyce Gray - Movement Coach

Rhoda Levine\* - Acting Instructor

Mary Yankee Peters\* - Stage Manager

Pamela Hindmarsh<sup>¶</sup> - Assistant Stage Manager Resident

Steven Clelland<sup>¶</sup> - Assistant Stage Manager Resident

Brenda Anderson<sup>¶</sup> - Assistant Director

Roman Hurko<sup>¶</sup> - Assistant Director

Rachel Andrist\*\* - Répétitrice

Isabele Aubin<sup>¶</sup> - Répétitrice

Sandra Horst - Répétitrice



- \* Canadian Actors' Equity
- \* American Guild of Musical Artists
- ♦ Association of Canadian Television and Radio Artists
- ▼ American Actors' Equity, ♦ American Federation of Musicians
- ✓ Indicates a resident in training in the Theatre Production, Design, and Stage Management programs of The Banff Centre Theatre Complex
- ‡British Actors' Equity
- ‡Resident of the Opera program
- Participant in the Stagecraft program of The Banff Centre Theatre Complex

---

## THEATRE COMPLEX

William Pappas - General Manager  
 Tomas Montvila - Program Coordinator  
 Becky Allan - Administrative Secretary  
 Sharon Dyck - Administrative Clerk  
 Dianne Pallagi - Festival Assistant

### Production Staff

Jacqueline Dawson - Production Manager  
 John Avery - Technical Director  
 Jeff Henderson\* - Technical Director Resident  
 Tomas Montvila - Production Stage Manager  
 Barbara Bates - Festival Assistant

### Scenic Carpenters

Hans Kuper - Construction Coordinator  
 Clare Prosser - Scenic Carpenter  
 Greg Kenny - Scenic Carpenter  
 Darrell Cooksey - Scenic Carpenter  
 Derek Capitaine\* - Scenic Carpentry Resident  
 Brian Hills\* - Scenic Carpentry Resident

### Stage Carpenters

Tom Heemskerk - Head Stage Carpenter  
 Ian Willson\* - Stage Carpentry Resident

### Electricians

Marc Anderson - Head of Electrics  
 Ian Rye\* - Electrics Resident  
 Jessica Squires\* - Electrics Resident

## Properties

Peter Higgins - Properties Master  
Jim Meers - Properties Builder  
David Botten\* - Properties Resident  
Kevin Harrison\* - Properties Resident

## Scenic Paint

Jennifer Hedge - Scenic Painter

## Sound

Grant Bardsley - Head of Sound

## Wigs and Make-up

Jenny Barnett - Wigs Mistress  
Brenda Boutet - Wigs and Makeup Assistant

## Production Assistants

Carla Dyck  
Hal Harley

## Wardrobe

Anne Moore - Head of Wardrobe  
Karen Crogie - Wardrobe Manager  
Mary-Lou Robertson - Wardrobe Mistress  
Lynn Kristmanson - Dyer  
Kathleen Lynch\* - Dye Resident  
Andrea Jenkins - Accessorist  
Anna Campioni - Milliner  
Patricia Walton\* - Millinery Resident  
Fredmike Comrie - Boots and Shoes Person  
Brenda Clark - Cutter  
Judy Darough - Cutter  
Louise Lavallée - Cutter  
Jane Ng - Tailor  
Michel Proulx - Tailor  
Elizabeth Copeman - Firsthand  
Lucie Legault - Firsthand  
Shirley Fuchs - Firsthand  
Philippe Lemieux - Firsthand  
Lise Bélanger - Firsthand  
Denise Barrett - Seamstress  
Carolyn Devins - Seamstress

Karen Steele - Seamstress  
Tory McKay - Seamstress  
Patrice Yapp - Seamstress  
Michelle Smith - Seamstress  
Hélène Painchaud - Seamstress  
Hélène Tremblay - Seamstress  
Sylvain Forcier - Seamster  
Peggy Hubley - Seamstress  
Curtis Jensen - Seamster  
Patsy Thomas - Seamstress  
Andrea Richardson - Seamstress  
Nancy Turner - Seamstress  
Peter McNaughton - Seamster  
Marilyn Lindsay - Buyer

#### Stagecraft I and II

Janice Dique - Stagecraft II  
Denise Bolduc - Stagecraft I  
Elizabeth Burning - Stagecraft I  
Claudio Cacciatti - Stagecraft I  
Elisa Filippetto - Stagecraft I  
Angela Froese - Stagecraft I  
Janet Gregor - Stagecraft I  
Andrew Moro - Stagecraft I  
A.S. Naomi Narvey - Stagecraft I  
Nobuyuki Ito - Stagecraft I  
Cathy Ott - Stagecraft I  
Robert Sondergaard - Stagecraft I  
Richard Tremblay - Stagecraft I

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

#### FRONT OF HOUSE

Peter Holzinger - House Manager

#### USHERS

Carol Ross  
Ann Luise Lemieux  
Yves Morin  
Ange Zhang  
Shelley Alexander  
Maria Boni

Clare White  
Kathie Penner  
Michelle Beleyne  
Joanne Boreham  
Jill Durie  
Heather Richards  
Nathalie Girard  
Dallis Wright  
Cindy Kelly  
Esther Petersen

#### SPECIAL ACKNOWLEDGMENTS

Catheryn Dowd - The Washington Opera  
Calgary Centre for Performing Arts  
Theatre Calgary  
Alberta Theatre Projects

*House programs are produced by  
The Banff Centre Communications department*

---

## UPCOMING EVENTS

### Friday, August 2 RECITAL

Featuring resident and visiting artists. Program includes music by Jean Coulthard, Mozart, Canmore composer Robert Rosen's *Mi istakistsi* for string quartet, flute and percussion and the *Clarinet Quintet* by Sir Arthur Bliss, who was born 100 years ago today.  
Max Bell Auditorium, 8:00 pm, \$6.

### Sunday, August 4 RECITAL

Featuring resident and visiting artists. Program includes Sir Arthur Bliss' *Quintet for Oboe and String Quartet*, and the first Canadian performance of Robert Schumann's *Sonata No. 3 for Violin and Piano* in an arrangement for cello and piano by visiting artist Steven Isserlis. There will also be a new work for percussion by Canadian composer John Oliver.  
Max Bell Auditorium, 8:00 pm, \$6.

## ARTS AND ENTERTAINMENT

### AT THE BANFF CENTRE

The **Banff Festival of the Arts**, from early June through August, is one of North America's leading summer festivals. It provides a unique opportunity for nearly 800 artists to perform and exhibit in a professional context alongside distinguished visiting faculty. For lovers of the performing and visual arts, there is a continual feast of events to enjoy. Dance, opera, and drama are presented in full productions. There are studio presentations in dance, recitals by musicians and singers, jazz sessions, gallery exhibitions, lectures and presentations by artists and critics from around the world.

From October through May, the **Playbill Series** presents ballet, modern dance, drama, musical revues, jazz, folk, rock, comedy and children's entertainment. Artists from the **music** program are featured in concerts from October to March with distinguished visiting musicians. There are also **music theatre** productions, multi-disciplinary performances and **visual arts** exhibitions and lectures. A **film series** presents both new releases and classic features. Special events are also presented in a **Summer Playbill Series**.

The annual **Banff Festival of Mountain Films**, a movie marathon for lovers of mountains and adventure sports, is held the first weekend in November.

The **Walter Phillips Gallery**, located in Glyde Hall, presents exhibitions of contemporary art throughout the year. For gallery information call 762-6281.

The **Fourth Banff International String Quartet Competition** will be held April 19 to 25, 1992, featuring ten young quartets from around the world competing before a distinguished jury.

## THE BANFF CENTRE FOR CONTINUING EDUCATION

The Banff Centre for Continuing Education is a unique Canadian institution playing a special role in the advancement of cultural and professional life, internationally recognized for its advanced work in arts and management, and for developing and hosting conferences on contemporary issues. The Banff Centre operates under the authority of The Banff Centre Act, Revised Statutes of Alberta.

For information on arts programs call 762-6180, management programs 762-6119, conference services 762-6204.



**The Banff Centre  
for the Arts**

**JUNE 5 THROUGH AUGUST 18, 1991**



For tickets and information, call  
The Banff Centre Box Office  
762-6300 (Banff)  
236-1938 (Calgary)