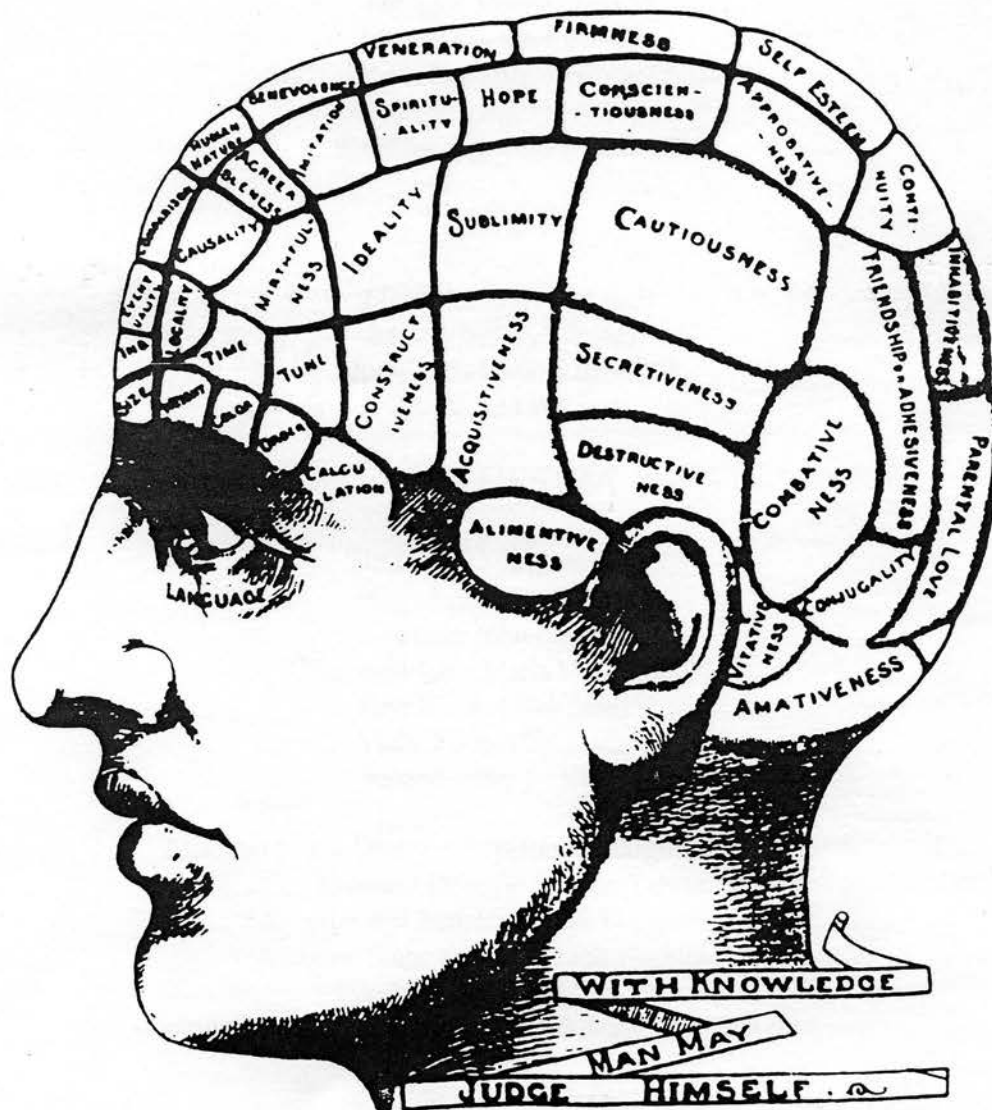


# The MAN WHO MISTOOK HIS WIFE for a HAT

the mind; (2) the mental powers of man



MAY 18, 20 AND 22, 8:00PM, THE BANFF CENTRE, MARGARET GREENHAM THEATRE

The Banff Centre for the Arts — Banff Music Theatre presents

# THE MAN WHO MISTOOK HIS WIFE FOR A HAT

Composed by Michael Nyman

Based on the case study by Oliver Sacks

Adapted by Michael Morris, Michael Nyman and Christopher Rawlence

Libretto by Christopher Rawlence

Director: Morris Panych\*

Music Director: John Hess

Set/Costume Designer: Ken MacDonald\*\*

Lighting Designer: Harry Frehner\*\*

Stage Manager: Bona Duncan\*

## CAST

Mr. P: Gordon MacLeod\*

Mrs. P: Jackalyn Pipher\*

Nurse/Maid: Maria Riedstra\*

Dr. S.: Edd Wright\*

## ORCHESTRA

First Cello: Margaret Gay\*\*\*

Harp: Jacqueline Goring\*\*\*

Piano: John Hess\*\*\*

Second Violin: Marla McLennan\*\*\*

First Violin: Mark Sabat\*\*\*

Viola: Elspeth Thomson\*\*\*

Second Cello: Jill Vitols\*\*\*

Assistant Music Director/Repetiteur: Marguerite Witvoet\*\*\*

Assistant Director: Jennifer Tarver

Design Assistant: Mark Deggan

Assistant Stage Manager: Leah Waddington

Company Manager: Don Stein

Instrumentalist Extended Voice Workshop: Richard Armstrong

\* *Canadian Actors Equity*

\*\* *Associated Designers of Canada*

\*\*\* *American Federation of Musicians*

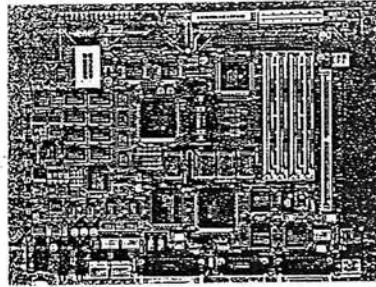
# THE MAN WHO MISTOOK HIS WIFE FOR A HAT



The opera is based on a clinical tale by the American neurologist, Dr. Oliver Sacks. It is the story of a real man, Mr. P who suffers from visual agnosia. He "sees but does not see." In the words of Dr. Sacks, Mr P. is "a man who has, in the visual sphere, wholly lost the emotional, the concrete, the personal, the 'real'... and has been reduced, as it were, to the abstract and the categorical, with consequences of a particularly preposterous kind."



AUSCHWITZ



COMPUTER BOARD



MAP

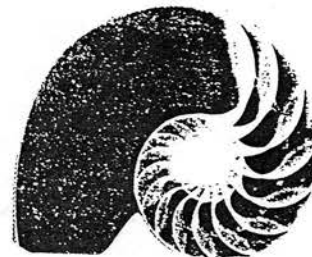
Michael Nyman was immediately struck by this story. "What primarily interested me was that Sacks does not *describe* Mr. P's neurological problem, but rather takes the reader through his own step by step discovery of the patient's condition: narrative as process, demanding a parallel musical process." Nyman also states that "the musical process had to relate not simply to the gradual accumulation of diagnostic evidence but also to the precise perceptual problems that visual agnosia presented to Mr. P. ... while Mr. P's condition remains static during the course of the opera, the spectator's awareness of it grows."

"Reality appears to us to be an inherent property of the external world"

*Jonathon Crary*

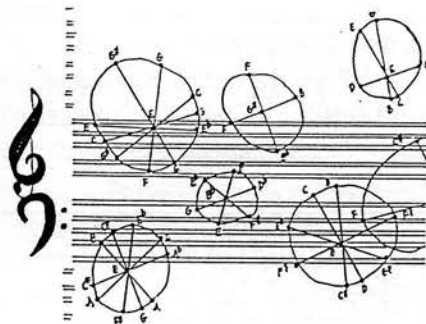
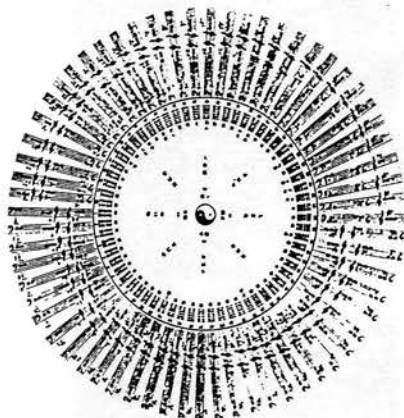


in other words



"And it was precisely this, his absurd abstractness of attitude — absurd because unleavened with anything else — which rendered him incapable of perceiving identity, or particulars, rendered him incapable of judgment." *Dr. Sacks*

For Michael Nyman, "the most intriguing and compositionally fruitful aspect of the case was that Mr. P built for himself a system in which music acted as a substitute for his lost visual cognition — a musical map for locating himself."



*Music for Marcel Duchamp*  
1947, by John Cage



"Cities can be recognized by their pace just as people can by their walk."  
*Le Corbusier*

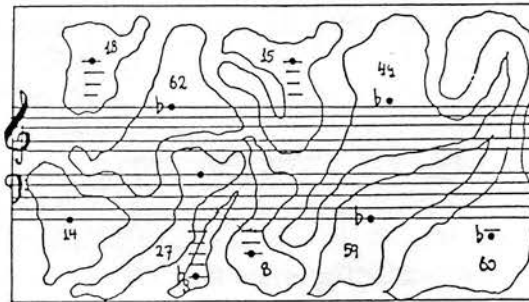


"Reality, as we know it, is largely an internally generated construct of the nervous system... Our view of the world may be more subjective than we realize, even beyond any cultural conventions. What we take to be the basic physical properties of our environment may reflect the structure of our brains more than the structure of the universe." *Leif H. Finkel*



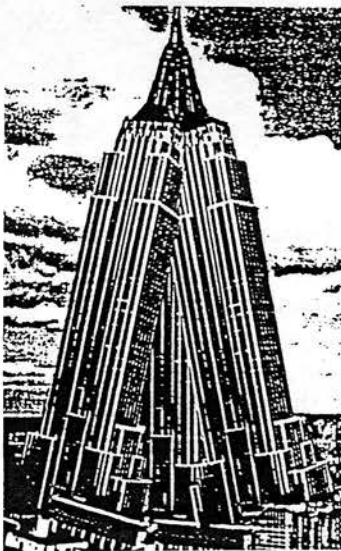
"Mr P's progress to his death became for me the basis for his character in the libretto. His emptying out, as it were, was the model for his development...." *Christopher Rawlence*

"We grope our way, largely in the dark, about our respective caves. The world, to a large extent, is a vision of our own creation. We inhabit a mixed realm of sensation and interpretation and the boundary between them is never openly revealed to us. And amid this tenuous situation our cortex makes up little stories about the world and softly hums them to us to keep us from getting scared at night."  
*Leif H. Finkel*



Concert for Piano and orchestra. John Cage (1957-58)

"We take the world largely for granted. The cozy picture that daily surrounds us, the triumph of the familiar, argues for an inherent order and coherence in our immediate universe."  
*Leif H. Finkel*

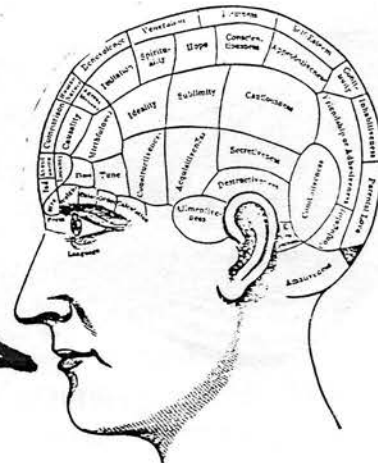


"A judgement is intuitive, personal, comprehensive, and concrete—we 'see' how things stand, in relation to one another and oneself. It was precisely this setting, this relating, that Mr. P. lacked"

*Dr. Sacks*



A black blob at desk level has a high probability of being a telephone.

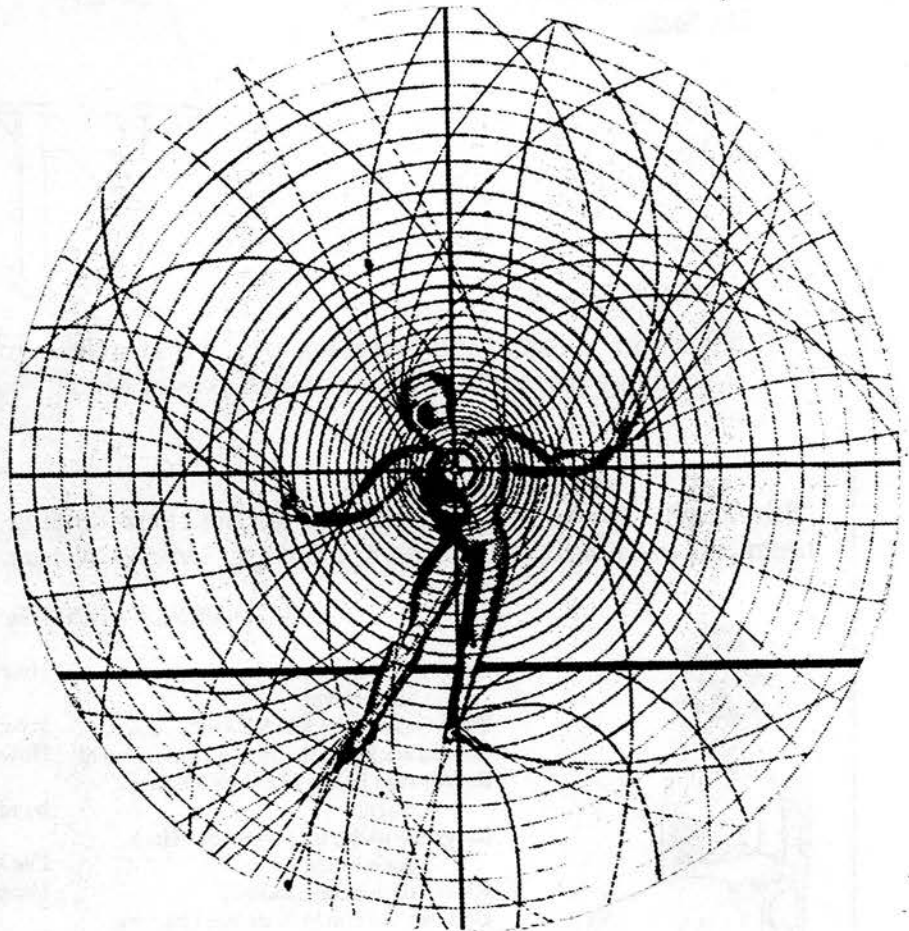




## Michael Nyman

Michael Nyman was born in London on March 23, 1944. He began his career as a music critic and writer. His written works include the libretto to Sir Harrison Birtwistle's *Down by the Greenwood Side*, and his book *Experimental Music: Cage and Beyond*, 1974. Nyman, in describing a composition by Cornelius Cardew, was the first to employ the term 'minimalism' in reference to music.

Nyman studied at the Royal Academy of Music and later at King's College in London, when the Beatles thrived in the popular music scene and Pierre Boulez and Karlheinz Stockhausen reigned in the avant-garde of classical music. Nyman's compositions regularly and inventively draw on this diverse background. Examples of this are his dominant use of Purcell in the film score for Peter Greenaway's *The Draughtman's Contract*, and his references to both the Beatles and more predominantly Schumann, in his best known opera *The Man Who Mistook His Wife For A Hat*.



"For living takes place each instant and that instant is always changing. The wisest thing to do is to open one's ears immediately and hear a sound suddenly before one's thinking has a chance to turn it into something logical, abstract or symbolical."

*John Cage (1952)*

What a person with visual agnosia can do: "Although unable to perceive whole objects visually, they can still recognize them by touch, and they have little difficulty in performing complex intellectual operations, they understand the meaning of stories, they can use logico-grammatical relationships, perform calculations, and so on." *David Marr*

"True, people everywhere believe they sense in man a loss of wholeness, and also see, losing itself in dissonance, the 'harmony as a gift of love'" *Leif H. Finkel*

Neurology's favorite term is deficit. . .

"Or was there something amiss in Mr. P's attitude, so that he could not relate what he was to himself?"

*Dr. Sacks*



"By a sort of comic and awful analogy, our current cognitive neurology and psychology resemble nothing so much as poor Mr. P." *Dr. Sacks.*

"Schumann's works supplied material for the opera ranging from a complete song to fragments used individually and in montage." *Michael Nyman*

ICH GROLLE NICHT *by Robert Schumann*



Ich grolle nicht, und wenn das Herz  
auch bricht,  
Ewig verlornes Lieb! Ich grolle nicht.  
Wie du auch strahlst in Diamantenpracht,  
Es fällt kein Strahl in deines Herzens  
Nacht.  
Ich grolle nicht, und wenn das Herz  
auch bricht.  
Ich sah dich ja im Traume,  
Und sah die Nacht in deines Herzens  
Raume,  
Und sah die Schlang', die dir am Herzen  
frißt,  
Ich sah, mein Lieb, wie sehr du elend  
bist.  
Ich grolle nicht.

I bear no grudge, though my heart  
breaks,  
loved one forever lost! I bear no grudge.  
However you may gleam in diamond  
splendour,  
no ray falls into the night of your  
heart.  
I've known that long.  
I bear no grudge, though my heart  
breaks.  
For I saw you in my dream,  
saw the night within your  
heart,  
and saw the serpent gnawing at your  
heart,  
saw, my love, how pitiful you  
are.  
I bear no grudge.

## BIOGRAPHIES

### **Christopher Rawlence...librettist**

Christopher Rawlence is a librettist, film director and writer. In addition to this film version of *The Man who Mistook His Wife for a Hat* and *The Missing Reel* – a drama documentary about a vanishing movie pioneer – he has made many arts and science documentaries for television. His books include *About Time* and *The Missing Reel*. He is currently working with the composer Michael Torke on *King of Hearts*, an opera which he will direct for Channel Four Television, United Kingdom, and for which he has written the libretto.

## COMPANY

### **Richard Armstrong ... instrumentalist extended voice workshop**

Richard has worked for over 20 years as a performer, teacher and director. He is a founding member of the Roy Hart Theatre of France. His work with the extension of the human voice has led to invitations to over 20 countries, most recently in the world of contemporary music theatre. He currently divides his time between Paris, where he was founding faculty member of New York University's Experimental Theatre Wing from 1985-1989; southern France with the Roy Hart Theatre; Banff, Alberta where he is extended vocal specialist for Banff Music Theatre; Toronto, Ontario, where he works with Autumn Leaf Performance; and his home in Corsica. Richard created the roles of the Polar Bear, Frankie the Dancing Bear, and Utak in John Metcalf's *Tonrak* at The Banff Centre and the Welsh National Opera, and directed *Subtle Surprises Ahead* which was performed in Banff and Calgary.

### **Mark Deggan ... design assistant**

Mark began his career as an actor in British repertory. He spent three years in South Africa as stage manager and lighting designer for The Baxter in Cape Town and The Performing Arts Council of the Transvaal. In Vancouver, Mark has designed for such companies as Pink Ink, Dark Horse, Touchstone and the Firehall. Mark is starting his fourth season as resident designer for the Arena Theatre in White Rock, B.C.

### **Bona Duncan ... stage manager**

*The Man Who Mistook His Wife For A Hat* is Bona's first freelancing foray into opera and the mountains. Bona comes to The Banff Centre from Edmonton. She has spent the last two seasons at the Citadel Theatre where she stage managed *Lend Me a Tenor*, *Waiting for the Parade*, *La Bete* and *The Diary of Ann Frank*, among others. Last summer was spent in Kelowna, B.C. stage managing *Shirley Valentine* and *The Rez Sisters*. Bona is a graduate of Bishop's University and The National Theatre School of Canada.

### **Harry Frehner ... lighting designer**

Past productions in Banff have been last year's *Festival Ballet* and *Twelfth Night* as well as *Cosi Fan Tutte* and *Guacamayo's Old Song and Dance*. Mr Frehner has a long relationship with the Stratford Festival, lighting over 35 productions, including *Hamlet*, *Macbeth*, *Romeo and Juliet* and *The Pirates of Penzance*. In Alberta he has been associated with Calgary Opera on several productions, as well as Theatre Calgary, Alberta Theatre Projects and The Citadel. He has worked with many other companies across Canada including Canadian Opera Company, Canadian Stage Company, Manitoba Theatre Centre, The Guelph Festival and Toronto's Elgin Theatre where he designed the lighting for *The Wizard of Oz*.

### **Margaret Gay ... cello**

Margaret holds a Bachelor of Music degree from Boston University where she studied with Leslie Parnas. After completing a residency in Banff (1987-88), she moved to Toronto where she now performs baroque and modern repertoire. When not in the practice room, she can be found in the pottery studio trying to create the perfectly shaped vase.



**Jacqueline Goring ... harp**

Jacqueline is a graduate of the University of Western Ontario where she was a recipient of the London Foundation Scholarship. After graduation, she completed her studies at the Royal Conservatory of Music, Toronto. Currently she is an active freelancer in the Toronto area.

**John Hess ... music director, piano**

Currently the Associate Program Director of Music Theatre at The Banff Centre, Mr. Hess has coached and served as music director in the development and production of a wide range of contemporary music theatre. Mr. Hess has been a featured performer with such ensembles as New Music Concerts and the Esprit Orchestra.

**Ken MacDonald ... designer**

Mr. MacDonald's set designs have been nominated this year for both a Dora Mavor Moore Award (Toronto) for *The Ends of the Earth* and two Jessie Richardson Awards (Vancouver), one for a "Body of Work" including *My Children, My Africa, The Story of a Sinking Man* and *Death and the Maiden*, the other for set designer in the category "Design Team" for the Vancouver production of *The Ends of the Earth*.

**Gordon MacLeod ... Mr. P.**

Gordon graduated from the University of Toronto's Opera School. He appeared as Liberto in the Canadian Opera Company's tour of *The Coronation of Poppea*, and has since appeared in their productions of *Madama Butterfly, Elektra, Lulu* and *Mario and the Magician*. He has also sung with the National Arts Centre Orchestra, Sinfonia London, Barcelona Symphony, and Toronto's Opera Atelier. Other studies include the Academy of Singing at The Banff Centre, and the Britten-Pears School in England, and a recent participant in Banff Music Theatre's Integration Program.

**Marla Marie McLennan ... second violin**

Marla has performed and studied in Canada, England, Hungary and the United States. This past year she was an artist in residence at The Banff Centre. Marla will be studying at the Royal College of Music in London, England next fall.

**Morris Panych ... director**

Morris is an actor, playwright, and director. Recent works as a playwright include: *7 Stories* (Jessie Award winner and a Chalmers nomination), and *The Ends of the Earth* which premiered at Vancouver's Arts Club Theatre and completed a successful run at Tarragon Theatre. Other plays include *2B WUTUR, Cost of Living* (current Canadian tour, upcoming international tour with Green Thumb Theatre), *Necessary Steps, Cheap Sentiment, Contagious, Last Call*, and *The Real Talking People Show*. As a director and actor he has worked with Vancouver Playhouse, Arts Club Theatre, Tamahnous, Touchstone Theatre, West Cost Actors, The Citadel, Centaur Theatre, Tarragon Theatre, and the Grand Theatre.

**Jackalyn Pipher ... Mrs. P.**

Jackalyn attended the University of Toronto opera division and has studied extensively abroad. She has performed with Opera Atelier, Opera in Concert, The Vancouver Opera Association, the Edmonton and Hamilton Symphonies, and with Preview Concerts. Recently she appeared in *Rigoletto* and *Werther* with the Canadian Opera Company, and with Opera OraNow in the role of the Widow in Argento's opera *The Boor*. Her Toronto recital debut is in June, 1993 with guitarist Norbert Craft. Next season she will return to the Canadian Opera Company as Barbarina in *Le Nozze di Figaro*. Jackalyn participated in Banff Music Theatre's Integration Program.

**Maria Riedstra ... nurse/maid**

Maria is a graduate of the Wilfred Laurier University Voice and Opera programs. A native of Ontario, she participated in Banff Music Theatre's Integration Program for professional singers. She has performed the role

of the mother in *Amahl and the Night Visitors* and the role of Geraldine in James Reaney's *Listen to the Wind*. This summer Maria returns to Ontario to join the Muskoka Festival Company.

**Marc Sabat ... first violin**

Marc completed his masters degree in violin performance at the Juilliard School of Music in New York, where he studied with Joseph Fuchs, Felix Galimir, and members of the Juilliard String Quartet. He has performed across Canada, the United States and Europe, including numerous radio broadcasts and recordings. Marc is currently based in Toronto, where he is a member of the Array Music and Continuum New Music Ensembles, and an active freelance musician.

**Jennifer Tarver ... assistant director**

Jennifer was the assistant director for Peter Brook's *Le Tragedie de Carmen* for the 1992 Opera program at The Banff Centre. Other directing credits include Menotti's *The Telephone* at the 1990 Edmonton Fringe Festival, and Marsha Norman's *Getting Out* for Playwright's Horizons Advanced Directing Workshop. As an assistant, she has worked at the Cleveland Play House, Washington Square Opera and the American Chamber Opera in New York, and most recently at Banff Music Theatre. For the 1993 Edmonton Fringe Festival, Jennifer is directing Leonard Bernstein's *Trouble in Tahiti*. Jennifer holds a Bachelor of Music degree in clarinet performance from the Manhattan School of Music in New York city.

**Elsbeth Thomson ... viola**

Elsbeth has been a participant in programs at The Banff Centre and Meadow Mount. She resigned her position as Assistant Principal violist of the Windsor Symphony to pursue a masters degree at the Mannes College of Music in New York. Upon completion of her degree, she moved to Toronto where she works as a freelance musician.

**Jill Vitols ... second cello**

Jill recently moved to Toronto from Kingston, Ontario, where she was principal cellist with the Kingston Symphony Orchestra and cello professor at Queen's University for the past four years. On the concert stage, Jill has performed extensively as a soloist and chamber musician. In addition to her 1991 CBC televised solo performance for the Prince and Princess of Wales, Jill's performances have been heard on CBC and CFRC radio. Currently Jill is freelancing and teaching in Toronto, where she shares a home with her husband and two children.

**Leah Waddington ... assistant stage manager**

Leah is a resident of Calgary, Alberta. While attending Mount Royal College in the Theatre Arts/Technical program, she found her niche in stage management. In her second year, Leah received a Fine & Performing Arts Scholarship. Since college she has spent a season with the Shakespeare In The Park Company as assistant administrator and then with Theatre Junction assistant stage managing for *Hedda Gabbler*. Most recently, Leah was the assistant stage manager for The Banff Centre's Music Theatre production of *Bow Down*.

**Marguerite Witvoet ... assistant music director/repetiteur**

Marguerite's recent shows include Peter Brook's *La Tragedie de Carmen*, Andrew Toovey's *Ubu: The Opera* at The Banff Centre and R. Murray Schafer's *Hermes Trismegistos* in Toronto's Union Station. As a member of the Banff Music Theatre faculty, Marguerite is involved in coaching, music directing and performing contemporary works.

**Edd Wright ... Dr. S.**

Edd's repertoire includes the roles of Rodolfo in *La Boheme*, Pinkerton in *Madama Butterfly*, Don Jose in *Carmen*, Turridu in *Cavalleria Rusticana*, and the title role in *Werther*. He has performed Dr. S. in *The Man Who Mistook His Wife For A Hat* in Vancouver. In the fall of 1990, he made his United States debut as Bacchus in *Ariadne auf Naxos* with the Virginia Opera. Edd began his 1991-92 season as Pinkerton in *Madama Butterfly* for Opera Memphis and Indianapolis Opera. He will return to Indianapolis in the fall of 1992 as Manrico in *Il Trovatore*, a role he just

performed for Group Opera in New York. Edd's Carnegie Hall debut took place in May, 1992, as soloist in Mozart's *Coronation Mass*. He has coached with Tito Gobbi in Italy, and currently works with Joan Dornemann and Walter Taussig in New York.

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#### THE MAN WHO MISTOOK HIS WIFE FOR A HHT

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Associate Program Director: John Hess  
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Movement Instructor: Jeff Burnett  
Acting Instructor: Greg Tuck  
Singing Teachers: Selena James, Delia Wallis  
Co-Chairman, Composer/Librettist Symposium: David Walsh  
Composer/Librettist Symposium: John Metcalf  
Percussion Master Class Workshop: Joseph Danza  
Music Director: Odaline de la Martinez  
Music Director: Dairine Ni Mheadhra  
Stage Director: Morris Panych

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Assistant Manager: Myra Ferguson  
Administrative Secretary: Sharon Lindo

#### THEATRE COMPLEX ADMINISTRATION

General manager: William Pappas  
Program coordinator/production stage manager: Tomas Montvila  
Administrative secretary: Becky Allan  
Administrative clerk: Sharon Dyck

#### THEATRE COMPLEX PRODUCTION STAFF

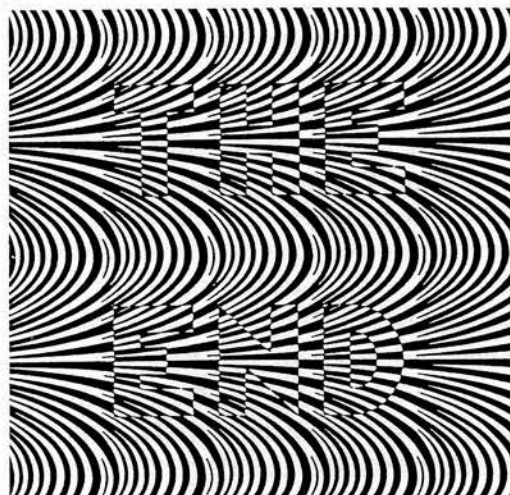
Production manager: Jacqueline Dawson  
Technical director: John Avery  
Technical director assistant: Marjorie McDonald  
Production secretary: Tamara Rose  
Head electrician: David Ingraham  
Lighting technician: David Rowan  
Head stage carpenter: Marc Anderson  
Lead sound technician: Lyle Fish  
Head of wardrobe: Anne Moore  
Wardrobe manager: Karen Crogie  
Cutter/instructor: Stephanie Woods  
Apprentice cutter: Karen Steele  
Stitcher: Gail Johns  
Apprentice stitcher/accessories: Kevin Harrison  
Apprentice stitcher: Julia Dyck  
Head of properties: Wulf  
Props apprentices: Carol Beecher, Andrew Smith  
Construction coordinator: Hans Kuper

Scenic carpenters: Clare Prosser, Greg Kenny  
Scenic carpentry apprentices: Derek Capitaine, Richard Tremblay  
Scenic painter: Jennifer Hedge  
Scenic paint apprentices: Irene Loughlin, Allan Colette

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The **Walter Phillips Gallery** presents exhibitions of contemporary art throughout the year.

**For information:** Call The Banff Centre box office at 762-6300 (Banff) or in Calgary 236-1938 (direct line to Banff). For gallery exhibitions call 762-6281, for music concerts, 762-6188.



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**The Banff Centre**

**PLEASE NOTE:** The use of cameras, flashes and mechanical recording devices of any kind is strictly prohibited in the theatres. No smoking or refreshments. Please ensure that your watch alarm is turned off during the performance. Pagers may be left with the house manager. Out of respect for other patrons and performers, bringing infants or young children into the theatre is discouraged. If infants or children do attend, we recommend that you select seats at the rear of the theatre for easy exit if necessary. If an infant or child becomes disruptive during a performance, management reserves the right to request the child's removal from the theatre. ❖