

# SUMMER BANNER FESTIVAL

JUNE 10 to SEPTEMBER 4, 1994



# THE RAKE'S PROGRESS

by Igor Stravinsky  
Libretto by W.H. Auden  
and Chester Kallman

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20th Century Opera and Song Program

August 4, 6, 10, 11, 13

Eric Harvie Theatre

The Banff Centre

1994

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# *The Rake's Progress*

*Conductor* - David Agler  
*Chorus Master* - John Greer  
*Assistant Conductor* - Rosemary Thomson

*Director* - Keith Turnbull  
*Co-Director* - Graham Cozzubbo  
*Assistant Director* - Michael Cavanagh  
*Movement and Choreography* - Nicole Mion

*Set and Costume Designer* - Michael Eagan  
*Assistant* - Thyrsa Richardson  
*Lighting Designer* - Kevin LaMotte  
*Assistant* - Susan Lavender  
*Wig and Make-up Designer* - Ron Siegmund

*Stage Manager* - Mary Yankee Peters  
*Assistants* - Kathleen Edwards, Donna Sharpe  
*Company Manager* - Cheryl Tierney Horne

*Vocal Instructor* - Mary Morrison  
*Assistant Voice Instructor* - Mel Braun  
*Extended Vocal Coach* - Richard Armstrong  
*English Diction Coach* - Kathryn LaBouff  
*Musical Preparation* - John Greer, Martin Isepp, Don Tarnawski  
*Repetiteurs* - Mark Armstrong, Pierre McLean

**The opera will last approximately two and three-quarter hours.  
There will be one intermission.**

# *The Cast*

*(in order of appearance)*

**Ann Trulove** - Jackalyn Pipher

**Tom Rakewell** - Gordon Gietz

**Trulove** - David Neal

**Nick Shadow** - Desmond Byrne

**Mother Goose** - Laura Pudwell

**Baba the Turk** - Marianne Bindig

**Sellem** - Marcel van Neer

## **The Chorus**

Rosalind Beale, Gregory Carpenter, Christina Clark,  
Jacqui-Lynn Fidler, Ian Funk, Barbara Hannigan, Jane Haughton,  
Robert Herriot, Elsa Higby, Martin Houtman, Stephanie Houtzeel,  
Dominic Inferrera, Aviva-Many Lacterman, Sipiwe McKenzie,  
Daniel Norman, Christopher Pfund, Kathleen Porter, Octavio Ruiz,  
Curtis Sullivan, Vilma Indra Vitols, Janine Wanee

# 20th Century Opera and Song Orchestra

## **I Violins**

Renata Arado (*Concertmaster*)  
Tina Traeholt  
Olga Kotova  
Manuella Milani  
Anita Dusevic  
Lisa Ferguson  
Cory Balzer  
Aisslin Nosky  
Nicholas Lazovsky

## **II Violins**

Aaron Janse  
Annie Parent  
Andrea Bray  
Karl Stobbe  
David Kilbride  
Marianne Van der Sloot

## **Violas**

Paul Nahas  
Heather Heron  
Linda Umbrico  
Michael van der Sloot

## **Celli**

Florence Leblond  
Mary Stein  
Evan Jones  
Kim Ferguson

## **Flutes**

Tanya Dusevic  
Patricia Creighton

## **Oboes**

Mark Rogers  
Robin MacMillan

## **Clarinets**

Ross Edwards  
Marianne Croteau

## **Bassoons**

Stephane Levesque  
Ian Warman

## **Horns**

Timothy Lockwood  
Louise Little

## **Trumpets**

Linda Brown  
Trudy Van Vliet

## **Bass**

James Testi  
Jan Urke

## **Percussion**

David Carlisle

# Concert Performance

There will be a concert performance of *The Rake's Progress* in the Eric Harvie Theatre on Wednesday, August 10 at 8:00 pm. The concert will be a benefit performance for the Banff Area AIDS Foundation.

## ***Concert / Cover Staff***

*Concert Conductor* - Rosemary Thomson

*Concert Director* - Michael Cavanagh

*Concert Stage Manager* - Kathleen Edwards

*Concert Assistant Stage Managers* - Donna Sharpe, Karen Fleury

## ***Concert / Cover Cast***

**Ann Trulove** - Barbara Hannigan

**Tom Rakewell** - Robert Herriot

**Trulove** - Ian Funk

**Nick Shadow** - Curtis Sullivan

**Mother Goose** - Jacqui-Lynn Fidler

**Baba the Turk** - Laura Pudwell

**Sellem** - Martin Houtman

## **Concert Chorus**

Rosalind Beale, Marianne Bindig, Greg Carpenter, Christina Clark, Will Clark, Jane Haughton, Elsa Higby, Stephanie Houtzeel, Dominic Inferrera, Aviva-Many Lacterman, Siphwe McKenzie, David Neal, Daniel Norman, Christopher Pfund, Kathleen Porter, Octavio Ruiz, Marcel van Neer, Vilma Indra Vitols, Janine Wane.

# A Rake's Progress

*The Rake's Progress* is story telling.  
Our young hero goes from country love to  
personal madness, with urban  
adventures on the way.

*The Rake's Progress* is myth.  
It is Venus and Adonis. It is Faust.  
It is Orpheus and Eurydice.  
It is the transformation Quest.

*The Rake's Progress* is fairy-tale.  
It is Mother Goose, it is the Three Wishes,  
it is the Queen of Hearts.

*The Rake's Progress* is a morality tale.  
Idle hands make the Devil's work.  
Money can't buy you love.  
Happiness is where the heart is.

*The Rake's Progress* is also an opera,  
with arias and episodes,  
finding form for all these elements.

*The Rake's Progress* is also  
an opera about opera, theatre about theatre,  
and a story about us all.

# The Genesis of the *Rake*

Artists in exile are always in an anomalous position. Behind them lie the ties and traditions of the culture they have left, usually deeply imbued in their art. In front of them lies an often unfamiliar culture they must forge into their own art, and help forge with their art. When those cultures - and societies - were as widely divergent as Europe and the States of the late 1930s, the problems must have been compounded for those very many artists fleeing persecution. Some, like the visual artist George Grosz, could not adapt; others, like the Czech composer Martinů, kept their eyes (and their art) firmly on their homelands, simply waiting to return;



composers such as Krenek essentially had two careers, one pre-States and the other in the States. Igor Stravinsky, having escaped the earlier upheaval of the Russian communist revolution, had already spent much of the century in exile - in Switzerland and in France - but on his arrival in the States in 1939 he soon formulated the desire for a work that would both establish his art within the culture (and pecuniary rewards) of his newly adopted country, and fill a major gap in his canon: a main-stage opera in English.

He had, of course, written widely for the stage: besides the ballets, there are the early operas *The Nightingale* and *Mavra*, and the small-scale works (such as *The Soldier's Tale*) that have become classics of music-theatre. He had also written *Oedipus Rex*, but that magnificent musical drama hovers somewhere between oratorio, ritual, and opera, and was not the kind of work that would become the staple of major opera houses, let alone American ones.

However, in his early years in the States he concentrated on orchestral scores and ballets. Then on May 2, 1947, he visited an exhibition at the Chicago Art Institute that included a series of eight large canvasses by Hogarth, painted between 1732 and 1733 and often reproduced in engravings, entitled 'The Rake's Progress'. Hogarth's sharply pointed delight in the decadence of his time, combined with the moral fable that runs through the series of paintings, caught the composer's attention and suggested a possible libretto plot (Stravinsky



may also have seen the film developed from the paintings, made in 1945 and starring Rex Harrison). Stravinsky asked his neighbour Aldous Huxley for suggestions of a suitable librettist who would write in English (one has to remember that at the time contemporary operas in English were something of a rarity on both sides of the Atlantic). Huxley suggested the poet W.H.Auden.

Auden was no stranger to collaborating with a composer. Britten and Auden had worked on a number of projects, from song cycles and songs in Auden's plays, to the opera-operetta hybrid *Paul Bunyan* (1940-1941), which was an attempt by Britten and Auden as self-imposed exiles to embrace America. They had also collaborated in the 1930s on short films for the British General Post Office, using poetry and music, the most famous of which, *Night Mail*, Stravinsky had seen and greatly admired. Auden had been in the United States since 1939, fleeing not the war (he arrived some eight months before it started), but what he saw as the stifling English literary atmosphere, and he was living in New York, a continent away from Stravinsky's Los Angeles home. The composer's first approaches were made through his publisher, and then Stravinsky wrote directly to Auden on October 6, 1947, and the opera was born.

Stravinsky and Auden soon became firm friends. The development of the opera was conducted through visits (with the Stravinskys sometimes disconcerted by Auden's Bohemian manners, and by the aroma that surrounded him) and by mail. What did come as a surprise to Stravinsky was Auden's announcement, enclosed almost as an aside with the completed first act, that Auden had taken in a collaborator, Chester Kallman. Auden and Kallman had been lovers as well as collaborators, and Kallman provided Auden with considerable knowledge (and accompanying enthusiasm) in an area the poet lacked: the structures and forms of traditional opera. Fortunately Stravinsky was not only delighted with the completed first act, but was also charmed by Kallman when they eventually met, and it is all too easy to forget (such is the fame of Auden and Stravinsky) that Kallman's contribution to *The Rake's Progress* was considerable.

From the outset it was clear that the new opera was to be a work in the grand operatic tradition. For Stravinsky this was perhaps to be expected. Throughout his "neo-classical" period he had turned to the forms and structures of older musics, and remoulded them into his contemporary idiom. *The Rake's Progress* would be the climax of this process, and, as it turned out, the culmination of Stravinsky's neo-classical works, for as soon as Schoenberg (whom Stravinsky loathed) was safely dead in 1951, he turned to 12-tone techniques. It also suited Auden, who loved the forms and structures of his poetic art, and had similarly reworked older forms into his own poetry. In the early stages of the genesis of the opera, the *New York Times* stated that Auden intended to use Pope and Congreve as models, and that Stravinsky planned to study the settings of English in the operas of Purcell and Handel. Stravinsky did study Handel's *Messiah*, but the ultimate models for *The Rake's Progress* were Mozart's *Così fan tutti* (Auden and Stravinsky saw a production together) and *Don Giovanni*. However, the musical and operatic references in the work (or at least the

ones critics have surmised) are legion, from Gluck to Verdi, while the amalgam of traditional stories in the plot range from Venus and Adonis to the Faust legend.

Such a gathering up of the past into the present may seem irrelevant when one actually experiences the opera, for the impact is immediate and modern. It is Auden's dramatic propensity for more unusual characters (such as Baba the Turk) and Stravinsky's genius at rhythm and colour that linger, rather than a particular passage's swift glance at Schubert. But this is undoubtedly opera in the grand tradition, as its divisions into set pieces attest, with the Classical and the Baroque added for good measure (although Stravinsky's original intention was to avoid recitative). Herein perhaps lies a major clue to the work. During the writing of *The Rake* Stravinsky had started the ballet *Agon*, an abstract ballet using 17th-century models that eventually included 12-tone techniques in the score. It is undoubtedly a classical ballet in the traditional sense, but taken to such rarefied limits that it effectively closes that era of traditional ballet. One can't help but feel that Stravinsky was doing something similar with traditional opera in *The Rake's Progress*: with so many allusions to the tradition, but with so many twists to traditional expectations - especially madness as resolution, rather than the expected union of lovers - one wonders how anyone could take that particular tradition any further while remaining contemporary.

But there is also another side to this unusual work. For all its setting in England, this is undoubtedly an American opera, perhaps more Auden's doing than Stravinsky's. Anne Trulove and her father are ultimately small-town America, Tom Rakewell the epitome of go-getting self-serving America, demanding and seeking new experiences (and fast money). The



tension between the niceties of moral correctness and the primacy of the individual, set against the backdrop of zeal, cornucopia and excess, is a particularly American one, and certainly not the experience of Europe of the late 40s and early 50s. Ultimately, the world of *The Rake* is the world of American capitalism, and its outcome, endorsed by middle-class values as Anne and her father bid

farewell, is the bliss of madness. From the inspiration of a 17th-century English satirist the exiles were placing themselves firmly within an American context, and producing a critique of it at the same time.

The finished libretto was handed to the composer on March 31, 1948, and it took three years for Stravinsky to complete the opera, the epilogue being completed on April 7, 1951, and the very opening prelude, left till last, shortly after. Both Stravinsky and Auden hoped for a American première, but *The Rake's Progress* was one of the few Stravinsky works not written to commission, and in spite of some raised expectations of a New York production, it was the 14th Festival of Contemporary Music at Venice that, through the promotion of Nicholas Nabokov, offered the première. The chorus and orchestra were drawn from La Scala, Milan, and the opening performance, on September 11, 1951, was conducted by Stravinsky, with subsequent performances under the baton of Ferdinand Leitner. Perhaps, in retrospect, this was appropriate: the classically elegant opera house of La Fenice hosting an opera to end a particular tradition of opera, in a city whose heyday had witnessed the birth of opera. Perhaps, too, it was wryly fitting (given the nature of their libretto) that Auden and Kallman should get their reservations in a muddle, and arrive for the première with nowhere to stay except a hotel that mainly acted as a brothel; they delighted at the company of Venetian ladies-of-the-night, but were not so amused by having to pay for their room by the hour.

In September 1952, CBS broadcast some of *The Rake's Progress* with Schwarzzkopf as Anne and Markevitch (Stravinsky's original choice of conductor, rejected by the Italians) conducting, and the opera arrived in New York at the Metropolitan in 1953. Meanwhile it had been translated into French, German (a translation Stravinsky especially admired) and Italian, and if not a standard repertoire work, it has subsequently received a large number of productions, especially in festivals, and has proved a particularly suitable work for smaller enterprising companies. Indeed, this is the second time *The Rake's Progress* has been seen in Banff: regular festival-goers with long memories may remember the 1982 production, very different in style, directed by Brian Macdonald and conducted by Raffi Armenian.

Mark Morris



# From the *Rake* Correspondence

*...I believe the first thing is that you prepare a general outline of The Rake's Progress. I think at the moment of two acts, maybe five scenes...*

*After the outline is completed, I suggest you prepare a free verse preliminary for the characters (arias, duets, trios etc.), also for small chorus. Bear in mind that I will compose not a musical drama, but just an opera with definitely separated numbers connected by spoken (not sung) words of the text, because I want to avoid the customary recitative. Please, do feel absolutely free in your creative work on the chosen theme. Of course there is a sort of limitation as to form in view of Hogarth's style and period. Yet make it as contemporary as I treated Pergolesi in my Pulcinella. As the end of any work is of importance, I think that the hero's end in an asylum scratching a fiddle would make a meritorious conclusion to his stormy life. Don't you think so?*

**Stravinsky to Auden, October 6, 1947**

*...As (a) you have thought about The Rake's Progress for some time, and (b) it is the librettist's job to satisfy the composer, not the other way around, I should be most grateful if you could let me have any ideas you may have formed about characters, plot, etc.*

*...I have an idea, which may be ridiculous, that between the two acts, there should be a choric parabasis as in Aristophanes.*

*I need hardly say that the chance of working with you is the greatest honor of my life.*

**Auden to Stravinsky, October 12, 1947**

*P.S. I can't tell you what a pleasure it is to collaborate with you. I was so frightened you might be a prima donna.*

**Auden to Stravinsky, November 20, 1947**

*What a delight your Collected Poetry! Many, many thanks.*

*Je ne me répond plus de votre poésie, je l'aime, je l'aime, à l'infinie.*

**Stravinsky to Auden, December 5, 1947**

*I do not think it is necessary to provide Baba with a beard which is unwholesome and which pushes the opera into slapstick farce.... A great many of the speeches are exceedingly long...*

**Aaron Saprio, Stravinsky's lawyer, to Stravinsky, August 29, 1948**

*I need to repeat the music of the attached verse [Roaring Boys and Whores]. Be an angel and compose four new lines of the same length and rhythm to fit with the already existing music. [Auden did, by return of post]*

**Stravinsky to Auden, November 17, 1948**

*I'm very excited about what I hear of the music from Robert Craft. Very mozartian, he says.*

**Auden to Stravinsky, November 23, 1948**

*Don't worry about a slightly different rhythm which occurs from time to time - the music smooths it down.*

**Stravinsky to Auden, November 27, 1948**

*Hope R.P. is progressing well. Mr. Kallman and I are writing a comic libretto about the Muse and her relations with Berlioz, Mendelssohn and Rossini.*

**Auden to Stravinsky, July 2, 1949**

*I was so delighted to hear from Bob Craft the good news about La Fenice...*

*Are they doing the Rake in English or Wop?*

**Auden to Stravinsky, February 3, 1951**

*Mr. Kallman and I are a bit worried about the prospect of Ebert directing. We saw his *Così fan tutte* and thought it was much too refined and "miniaturized." As you can imagine, we, as librettists, are as concerned about the stage goings-on as you are about the singing.*

**Auden to Stravinsky, February 14, 1951**

*Don't worry so much about Ebert...as a whole he is the most experienced opera stage director we can find at present.*

**Stravinsky to Auden, February 16, 1951**

*...Everything still seems in a terrible muddle here [Italy] and I hope that we aren't going to have a scratch performance with last-minute singers, designers, etc.*

**Auden to Stravinsky, June 9, 1951**

*You, in France, seem to know more about the Italian première of *The Rake* than I know here...Who in Italy and elsewhere is saying what about my *Rake*???*

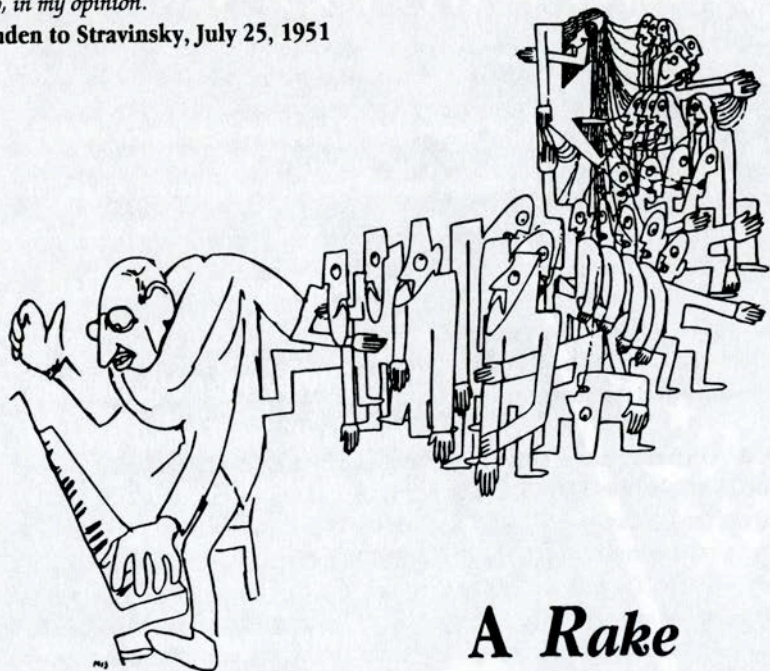
**Stravinsky to Nadia Boulanger, June 13, 1951**

*In London, I heard rumours that Auden himself wants to direct *The Rake*.*

**Nabokov to Stravinsky, July 17, 1951**

...Ebert has asked too much money for the direction, etc., etc. As to the latter, it sounds rather conceited to say so, I know, but I believe that I and Kallman could do an adequate job; at least we shouldn't sacrifice the music to the action, as most modern operatic directors do, in my opinion.

Auden to Stravinsky, July 25, 1951



## A Rake Discography

**Soloists, Sadler's Wells Opera Chorus, Royal Philharmonic Orchestra,  
Stravinsky (Sony SMK2K 46299, 2 CDs)**

For a modern opera, *The Rake's Progress* has been fortunate in its recordings. The standard issue has been for many years the 1961 CBS LP recording, now reissued on CD with Stravinsky conducting the Royal Philharmonic Orchestra and the Sadler's Wells Opera Chorus. The cast includes Jean Manning as Mother Goose, Alexander Young as Tom Rakewell, John Reardon as Nick Shadow, and Judith Raskin as Anne Trulove. Its virtues are an overall consistency of cast (the clarity of the words is excellent, always useful in a recording in English) and the presence of Stravinsky at the podium, conducting with precision and lyricism, which will be enough to sway many buyers. The recording still sounds fine, and the reissue has the advantage of a mid-price.

**Soloists, London Sinfonietta, London Sinfonietta Chorus, Riccardo Chailly  
(LONDON 411 644-2, 2 CDs).**

Some have found Stravinsky's reading, and some of the performances, a little too bland in their consistency. For a more varied performance, they can turn to the 1985 Decca/London recording, based on Glynebourn production. Outstanding is Sarah Walker's Baba the Turk, bringing real verve to the part, and both Samuel Ramey as Nick Shadow and Philip Langridge as Tom Rakewell find depth in their characters. Catherine Pope's Anne, however, is not as effective as Judith Raskin on the Stravinsky recording, and while the choice of Astrid Varnay (a star of the previous generation of singers) as Mother Goose was a bold one, it fails to work. Riccardo Chailly conducts the London Sinfonietta and Chorus, making the most of the chamber proportions of the orchestra, and the recorded sound is inevitably more exciting than the 1962 Stravinsky recording, though variable in its focus. This issue is currently unavailable; almost certainly it is about to appear in Decca/London's mid-price series of classic operas.

Both these performances may be eclipsed by a new recording, part of a series of Stravinsky CDs under the baton of Stravinsky expert Robert Craft. This new issue is due on the Musicmasters label this summer.

**Soloists, Orchestra and Chorus of the Metropolitan Opera, Stravinsky  
(mono LPs Columbia SL-125, out of print)**

There are, though, two earlier recordings, long out of print, that will interest collectors. The very first performance, with Elizabeth Schwarzkopf (at the height of her vocal prowess) as Anne, Oscar Krauss as Nick Shadow and Robert Rounseville as Tom, was taped and appeared on an unauthorized LP; it has not to my knowledge appeared on CD yet, but with recent changes in Italian copyright law it may well turn up soon. The first commercial recording was based on the Metropolitan Opera production, though conducted by Stravinsky rather than Fritz Reiner, who conducted the staged performances. It appeared in 1953 and was highly regarded at the time, though now generally considered to have been superseded by the composer's later recording. Ralph Kirkpatrick played the harpsichord; the cast included Hilde Gueden, Martha Lipton, Blanche Thebom, Eugene Conley, Mack Harrell, Paul Franke, Norman Scott and Lawrence Davidson.

**Soloists, Banff Centre Opera Program Chorus, Canadian Chamber Orchestra,  
Raffi Armenian (Banff Centre private recording)**

Those who live in or near Banff have access to another recording. The Banff Centre Library has tapes (now in DAT format) of the 1982 Banff Centre production, with Raffi Armenian conducting the Canadian Chamber Orchestra. It cannot be taken out of the library, but it can be listened to there on request at the library desk.

Mark Morris

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Nancy Bell - *Stitcher*  
Quynh Chestnut - *Stitcher*  
Helene Dansereau - *Stitcher*  
Deanna Doonanco - *Stitcher*  
Susan Furlong - *Stitcher*  
Samantha Greves - *Stitcher*  
Dia Gulin - *Stitcher*  
Sandra Hum - *Stitcher*  
Carol-Diane Levesque - *Stitcher*  
Paulette McCallum - *Stitcher*  
Nancy Nugent - *Stitcher*  
Dianne Smith - *Stitcher*  
Engelina Wehnes - *Stitcher*

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Jason Boshier - *Stagecraft I*  
David Fuller - *Stagecraft I*  
Brook Gies - *Stagecraft I*  
Martin Levesque - *Stagecraft I*  
Christine Mathieson - *Stagecraft I*  
Stacy McDougall - *Stagecraft I*  
Baird Williamson - *Stagecraft I*  
Ingrid Tench - *Stagecraft II*

\*Indicates an assistant/apprentice in training in the  
Theatre Production, Design and Stage Management programs.

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Sonja Haenni, Wendy Popowich, Susan Schembri, Beth Woolley

### **Ushers**

Kris Bury, Lisa Chester, Gary De'Ath, Lorna Engel, Shirley Feragen, Sonja Haenni, Andrew Hill, Saeed Khalairad, Monica Kiil, Beatrice Lefevre, Mike Martinot, Mike Martyn, Michael O'Brien, Cheryl Peterson, Wendy Popowich, Anne Ryall, Susan Schembri, Mike Schween, Katy Scott, Barb Wilson, Barbara L. Wilson, Beth Woolley

### **SPECIAL ACKNOWLEDGEMENTS**

Donna Gliddon - *Theatrical Wig Wonders*

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Peter Green, Edmonton	Charles Zinkan, Banff
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# 20th Century Opera and Song

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John Hess - *Associate Artistic Director/Music Director Song Integration*  
Graham Cozzubbo - *Assistant Artistic Director/Rake Co-Director*  
George Ross - *Manager*  
Myra Ferguson - *Assistant Manager*

David Agler - *Rake Conductor*  
Mark Armstrong - *Rake Repetiteur*  
Richard Armstrong - *Extended Vocal Coach*  
Mel Braun - *Assistant Singing Instructor*  
Michael Cavanagh - *Rake Assistant Director/Rake Concert Director*  
Sara Chazen - *Assistant Stage Director, Song Integraion*  
Joyce Doolittle - *Stage Director, Song Integration*  
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Kathleen Edwards - *Rake Assistant Stage Manager*  
John Greer - *Rake Vocal Coach & Chorus Master*  
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Martin Isepp - *Master Class Instructor*  
Wes Jenkins - *Song Integration Stage Manager*  
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Don Tarnawski - *Rake Vocal Coach*  
Rosemary Thomson - *Rake Assistant Conductor*  
Glenn Watkins - *Guest Lecturer*

# BIOGRAPHICAL NOTES

## DAVID AGLER

### **Conductor, The Rake's Progress**

David is Music Director of Vancouver Opera. A native of Chicago, his operatic experience is highlighted by long associations with San Francisco Opera and Australian Opera. In the fall of 1992, he became Principal Guest Conductor for Cologne Opera, one of Europe's foremost ensembles.

## RENATA ARADO

### **Violinist, Concert Master, The Rake's Progress**

Renata, originally from Oak Brook, Illinois has recently received her masters degree from the Chamber Music Program at the San Francisco Conservatory where she studied with Ian Swanson. She was also a student of Camille Wicks for five years at both the University of Michigan and Rice University. This past season she performed with Robert Mann of the Juilliard String Quartet, and performed in a piano quarter with Bonnie Hampton and Nathan Schwartz. This year she will travel to Norway and Scandinavia.

## MARK ARMSTRONG

### **Repetiteur, The Rake's Progress**

Mark received his Master of Music in Piano Accompanying and Chamber Music from the University of Michigan where he studied with Martin Katz. He has appeared in vocal recitals in New York City and throughout Michigan. Currently a free-lance accompanist/coach in the New York area, he is happy to be spending his first summer at the Banff Centre.

## RICHARD ARMSTRONG

### **Extended Voice Instructor**

Richard has worked for over 20 years as a performer, teacher and director. 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 is a founding member of the Roy Hart Theatre of France. He currently divides his time between Paris, where he was founding faculty member of New York University's Experimental Theatre Wing from 1985 to 1989; southern France with the Roy Hart Theatre; Banff, Alberta where he is extended vocal specialist in the 20th Century Opera and Song program of The Banff Centre; Toronto Ontario, where he works with Autumn Leaf Performance; and his home in Corsica.

## ROSALIND BEALE

### **Soprano, Song Integration Program**

### **Ensemble Soprano, The Rake's Progress**

Rosalind holds several degrees and diplomas in Voice, Piano, German and French, and is currently studying with Selina James. Her roles include Miss Wordsworth in *Albert Herring*, Rose in *Street Scene*, Adele in *Die Fledermaus* and Fire in *L'Enfant et Les Sortilèges*. This past winter, Rosalind took part in The Banff Centre Dramatic Integration Program. In the fall, she will be performing in the world première of Owen Underhill's *The Star Catalogues*.

## MICHELLE BEATON

### **Pianist, Song Integration Program**

Michelle comes to Banff from Princeton, New Jersey, where she recently completed a Masters Degree in Vocal Coaching and Accompanying. In performances and masterclasses, she has collaborated with such artists as Maureen Forrester, Judith Forst, Howard Cable and recent Metropolitan Opera Competition winner, Nora Amsellem. She has been the coach/accompanist for recitals and opera productions in Princeton and in Halifax where she served as a staff accompanist at Dalhousie University for three years. Michelle studied with Dalton Baldwin, Glenn Parker, Ralph Natkemper and the late William Tritt. In August, Michelle will be collaborating with distinguished American baritone Christopher Trakas in Putney, Vermont during the Brattleboro Art Song Week.

## **DEREK BERMEL**

### ***Clarinetist and Composer, Song Integration Program***

Derek received his B.A. from Yale University, and is currently a first year doctoral student in composition at the University of Michigan, studying with William Bolcom. He has received commissions from the Albany Symphony, the New York Youth Symphony, William Albright, Harry Sargous and Anton Nel, Timothy Jones, Kamran Ince, MCP and Keiko Abe, and the University of Michigan Chamber Choir. He has been awarded a Javits Fellowship, an N.E.H. grant, a Bowdoin Summer Festival Fellowship, Dorot and Horowitz Fellowships for composition study in Israel, the Earl V. Moore Award from the University of Michigan and the National Jewish Congress Prize. His work *Dust Dances* (1993-94), for orchestra, was chosen for the American Composers' Orchestra Reading New Music Reading Session in June, 1994. As a clarinetist he has performed as soloist with the Goldman Band at Lincoln Center, and on WQXR radio (Copland Concerto). *The New York Times* hailed him as "a truly exceptional talent." He has commissioned and premiered over a dozen new works for clarinet. He regularly performs recitals of contemporary music at St. Peter's Church/Citicorp in New York City.

## **MARIANNE BINDIG**

### ***Baba, The Rake's Progress***

Marianne holds a Bachelor of Music degree as well as a Diploma in Operatic Performance from the University of Toronto. She was in residence as a Fellow at Tanglewood, performing contemporary works. She recently performed with the Edmonton Opera in a new production of *Jenufa*. She has sung in concert with the Regina Symphony, the Woodstock Strings, and the Victoria Scholars. Her operatic appearances include the role of the mother in *Amahl and the Night Visitors*, Cherubino in *The Marriage of Figaro*, and most recently the role of Hyale in Charpentier's *Acteon* with Toronto's Opera Atelier. This spring she will appear as Thisbe in Edmonton Opera's production of *La Cenerentola*.

## **MEL BRAUN**

### ***Assistant Singing Instructor***

Mel is well known across Canada for his performances in opera, oratorio and recitals. Baroque and contemporary music have always been the mainstay of his repertoire. He has made many appearances with early music groups such as Opera Atelier and Tafelmusik, as well as new music organizations like Winnipeg's Groundswell, Toronto's New Music Gallery, and Banff's Music Theatre program. He has also been heard frequently on CBC Radio on broadcasts for Arts National, Two New Hours, and Saturday Afternoon at the Opera. Along with his performing career, Mel holds down a teaching position at the School of Music at the University of Manitoba where he is Assistant Professor of Voice, as well as Director of the Opera Workshop.

## **ANDREA BRAY**

### ***Violin***

A Calgary native, Andrea has studied with Lise Elson and Fiona Carmie, both from Alberta. She has just completed her third year in bachelors degree studies at the University of Toronto where she studies with Lorand Fenyes.

## **LINDA BROWN**

### ***Trumpet***

Linda received her bachelor's of music from the University of Calgary, where she studied with Howard Engstrom, and her masters degree from Northwestern University, where she studied with Vincent Cichowicz and Arnold Jacobs. This past season she competed in Munich at an international trumpet competition. She also won second prize at the International Womens Brass Conference in St. Louis. A native of Edmonton, Linda now teaches in Calgary where she performs regularly with the Calgary Philharmonic.

## **DESMOND BYRNE**

### ***Nick Shadaw, The Rake's Progress***

Since making his professional operatic debut in 1989, this native Montréalais has built a successful international career both on the operatic and concert stages. Among his recent engagements, Mr. Byrne received critical acclaim for his vivid portrayal of the Don in *Don Giovanni* and Enrico Ashton in *Lucia di Lammermoor*. Mr. Byrne has worked extensively with such companies as Seattle Opera, the Canadian Opera Company, L'Opéra de



Montréal, Vancouver Opera, Teatro Bellini (Cantania), l'Opéra du Rhin (Strasbourg), Theatre du Chatelet (Paris), and at L'Opera de La Bastille where he had the pleasure of appearing with Luciano Pavarotti in *Un Ballo in Maschera*. On the concert stage Mr. Byrne sang the first Paris performance of Elgar's *Dream of Gerontius* with L'Orchestre National de France and the world premier of Matteo D'Amico's *Sonnets et Rondels* with the Teatre Massimo in Palermo, Italy. He recently performed the title role in a concert performance of scenes from Berg's *Wozzeck* with the Nouvelle Ensemble Modernede Montreal, conducted by Lorraine Vaillancourt. His recording credits include Fortitudo in *Applausus* by Haydn (Opus 111), and the Celebrant in the historical early music recording of *Missa Sancti Jacobi* (McGill Records), edited by Paul Helmer. Mr. Byrne looks forward to upcoming engagements as Capulet in *Romeo et Juliette* with l'Opéra de Nancy (France) and the revival and world-premier recording of *Pantagruel in Panurge* by Massenet at the Festival du Massenet in St. Etienne, France.

#### **DAVID CARLISLE**

##### **Percussion**

David, a Toronto resident, spent much of this past year as a Banff resident artist. He received his bachelors degree in music from the Eastman School, and his masters degree from the University of Toronto. He has studied with John Beck, David Kent, Nexus, Bob Becker and Robin Engleman, among others.

#### **GREG CARPENTER**

##### **Tenor, Song Integration Program**

##### **Ensemble Tenor, The Rake's Progress**

Greg is a graduate of the Opera Diploma Course, University of Toronto. Mr Carpenter has since continued his studies at The Banff Centre for the Arts and attended master classes at the Britten/Pears Academy in England. He has performed Haydn's *Lord Nelson Mass*, Mozart's *Requiem*, Brahms' *Liebeslieder Waltzes* and Globokar's *Kolo*. Greg recorded Theodore Dubois' *Seven Last Words of Christ* in May 1994 and he will be appearing in New Music Vancouver's production of Owen Underhill's *Somnium* this fall.

#### **MICHAEL CAVANAGH**

##### **Assistant Director, The Rake's Progress**

Michael, originally from Winnipeg, has worked in professional opera as a performer, a stage manager, a production manager, and a stage director. He has focussed his energies on writing and directing since 1991 after studying in Hamburg, Germany. He has written the librettos for three successful chamber operas: *Gisela in Her Babtub*, *City Workers in Love* and *The Bachelor Farmers of the Apocalypse*. Last summer Michael directed the concert production of *Don Giovanni* for The Banff Centre. He is engaged as Resident Assistant Director for the Vancouver Opera.

#### **SARA CHAZEN**

##### **Assistant Director, Song Integration Program**

Sara returns to Banff, where previously she spent several months as an Assistant Director with the Dramatic Integration program. This fall, Sara will return to Carnegie Mellon University in Pittsburgh to complete her MFA in directing. In addition to teaching in CMU's acting program, Sara has directed several new plays as well as works by Sophocles, Strindberg, Christopher Durang and Shakespeare. This past winter Sara was the Choreographer and Assistant Director for the Pittsburgh Public Theater. She went on to direct the premiere production of *Why The Beach Boys Are Like Opera?* for Ensemble Studio Theatre of New York. Early this summer, Sara directed a production of *Spike Heels* for the Contemporary American Theatre Festival just outside the Washington DC area.

#### **CHRISTINA CLARK**

##### **Soprano, Song Integration Program**

##### **Ensemble Soprano, The Rake's Progress**

Christina is a graduate fellow with a Master of Music from the University of Michigan. She received first place in the Michigan Federation of Music Clubs in 1992 and first place in the Great Lakes Regional NATS Competition.

#### **GRAHAM COZZUBBO**

##### **Assistant Artistic Director,**

##### **Co-Director, The Rake's Progress**

Graham is a co-founder and past artistic director of Calgary's New Century Stage, a former artistic associate at

Alberta Theatre Projects, and a teacher of spoken voice at the Mount Royal College Conservatory. Directing credits for New Century Stage include *Twelfth Night* and *The Merchant of Venice*. For Banff Music Theatre he directed the Canadian premiere of Sir Harrison Birtwistle's *Bow Down*, and at the Toronto Fringe Festival '93 he directed a new work: *Unrequited Pine*. Recent directing credits include *Hear Me Out!* for New Works Calgary and the National Arts Centre, a workshop of *Rendezvous of Light* for the Victorian Theatre Company in Baltimore, and *El Cimmarron* for the Banff Centre Dramatic Integration Program.

#### **MARIANE CROTEAU**

##### **Clarinet**

Originally from Sherbrooke, Québec, Mariane now lives in Montréal where she studies at McGill University. She has studied with Tom Talamantes and Emilio Iacurto. She is very happy to be spending her summer at Banff.

#### **LESLIE DALA**

##### **Pianist, Song Integration Program**

Leslie holds a bachelor's degree in performance from the University of Toronto Faculty of Music, where he has also served as an instructor of piano literature. He has performed solo works, chamber music, and has accompanied throughout Toronto, as well as in New York, Hungary, and Denmark. This past winter Leslie took part in the Dramatic Integration Program at The Banff Centre. This autumn he will begin a master's degree at the University of British Columbia.

#### **JOYCE DOOLITTLE**

##### **Stage Director, Song Integration Program**

Joyce is an educator, actress, dramaturge and director who has been active in Alberta's theatre community for the past 30 years. In addition to directing numerous productions both at the university and professional level, she was instrumental in saving and restoring Calgary's Pumphouse Theatre, shaping the University of Calgary's Developmental Drama program, and editing several anthologies of new Canadian plays.

#### **ANITA DUSEVIC**

##### **Violin**

Anita is a Calgary native currently studying in Toronto with Lorand Fenyves. This season she was a finalist in the Kingsville Young Artist Competition, and performed as a soloist with the Calgary Philharmonic Orchestra. She has been a repeat winner in Canadian Music Competitions since the age of 7, and made her debut as a soloist with the Calgary Philharmonic Orchestra at the age of 13.

#### **TANYA DUSEVIC**

##### **Flute**

Currently enrolled in the masters program at Juilliard where she studies with Carol Wincenc, Tanya received her bachelor's degree from the University of Calgary. A Calgary native, she made her New York debut this past season as concerto soloist with the Juilliard Orchestra in Alice Tully Hall.

#### **MICHAEL EAGAN**

##### **Set & Costume Designer, The Rake's Progress**

Currently the Design Director at The National Theatre School in Montréal, Michael's design credits are many: sets and costumes at the Stratford Festival, Centaur Theatre, Theatre New Brunswick, Theatre Plus, L'Opéra de Montréal, Tarragon Theatre, and others. Michael has also designed sets for productions with the Vancouver Opera, the National Arts Centre, and Morosco Theater in New York, to name a few. A two time recipient of Canada Council grants, his background has proven him to be a strong visual artist as well, with gallery exhibits in two one-man shows in Montréal [1975] and Toronto [1980], and various group shows, including Harbourfront in 1981. He has also worked with promotional shows in both film and television, and has done commercials for Coca-Cola and Northern Telecom. Michael represented Canada at Prague Quadriennale in 1979.

#### **KATHLEEN EDWARDS**

##### **Assistant Stage Manager, The Rake's Progress**

Originally from South Florida, Kathleen is currently pursuing a Master's Degree in Stage Management at the University of Cincinnati. She has worked with Boston Lyric Opera, Fort Lauderdale Opera, Palm Beach Opera,

Cincinnati Ballet and the Chekhov Theatre and Film Company of Boston with whom she has twice toured to Russia and the Ukraine. She is very happy to be spending a third summer at the Banff Centre.

#### **ROSS EDWARDS**

##### **Clarinet**

Ross is originally from Montréal, and has studied in Chicago, and in Paris, as well as in his hometown. He has studied with Robert Crowley, Robert Marcellus, Larry Combs and Alain Damiens. He is Acting Principal Clarinetist for the Vancouver Symphony Orchestra, and is Principal Clarinet for the Kitchener-Waterloo Symphony. He is a member of the Canadian Chamber ensemble, and is in Banff for the first time.

#### **LISA K. FERGUSON**

##### **Violin**

This past year Lisa received her master's degree from the Cleveland Institute. A New York City native, she received her bachelor's degree in music from Juilliard. This season she is going to Birmingham, England, on a Beebe Grant to study and to play with the City of Birmingham Symphony Orchestra.

#### **M. KIM FERGUSON**

##### **Cello**

This past year, Kim received her bachelor's degree in music from McGill University where she studied with Antonio Lysy. A Calgary native, Kim returns to McGill this year to pursue her Artist Diploma.

#### **JACQUI-LYNN FIDLAR**

##### **Concert Cast Mother Goose, The Rake's Progress**

##### **Ensemble Mezzo Soprano, The Rake's Progress**

Jacqui, currently enrolled in the Opera Diploma program in Toronto with Patricia Kern, received her B.M. in vocal performance from the University of Calgary with Alexander Gray. She has also studied with Maureen Forrester, and has taken master classes with Michael Warren, Patricia Hrynkiw and Donald Bell. Her roles to date include Maurya in *Riders to the Sea*, Hansel in *Hansel and Gretel*, Mrs. Noye in *Noye's Fludde* and Mrs. Cripps in *HMS Pinafore*.

#### **IAN FUNK**

##### **Baritone, Song Integration Program**

##### **Ensemble Baritone, Concert Cast Trulove, The Rake's Progress**

Ian is completing his Bachelor of Music in Voice Performance at the University of Victoria. His operatic roles include Snug in *A Midsummer Night's Dream*, Olsen in *Street Scene* and Aeneas in *Dido and Aeneas*. Ian has an extensive list of recitals and concerts including bass soloist in Rossini's *Petite Messe Solennelle*, Bach's *Mass in B Minor* and *Wachet auf, Ruft uns die Stimme*. Ian has been in residence at The Banff Centre several times as a member of both the Academy of Singing and Dramatic Interpretation Programs.

#### **GORDON GIETZ**

##### **Tom Rakewell, The Rake's Progress**

Gordon, a native of Calgary, was Artist-in-Residence with L'Opéra de Montréal from 1991-93, and recently returned to that company to sing the title roles in *Les Contes d'Hoffmann* and *The Student Prince*. He made his European debut in the Spring of 1993 as Cassio in L'Opéra de Monte Carlo's production of *Otello* and recently appeared in two Stravinsky operas: *Le Rossignol*, and *Oedipus Rex*, with the same company. He appeared with New York City Opera in the summer of 1993 in their productions of *Midsummer Marriage* and *Turandot*. He has also appeared at The Banff Centre in both *Drummer* and *Falstaff*. This year he will perform with the Canadian Opera Company, Vancouver Opera, Montréal Symphony, Winnipeg Symphony and with Calgary Opera as Albert Herring.

#### **JOHN GREER**

##### **Coach and Chorus Master, The Rake's Progress**

John is an active accompanist, vocal coach, composer and arranger and is heard in these capacities throughout Canada and abroad, in recital and on various CBC broadcasts. He is an honoured music graduate of the University

of Manitoba School of Music and the University of Southern California. He has conducted numerous opera productions for the Opera Division at the University of Toronto, Opera Piccola, Opera Lyra and the Toronto Gilbert & Sullivan Society. He was chorus master for the Canadian Opera Company's productions of *Un Ballo in Maschera* and *Il Barbiere di Siviglia* and assistant conductor for *Suor Angelica*. His most recent compositions include *Sing Me at Midnight*, a new song cycle based on poems by Wilfred Owen, *Palm Court Songs of the Bubble Ring*, written for the Amici Trio, and *The Snow Queen*, commissioned by the Canadian Childrens' Opera Chorus.

#### **BARBARA HANNIGAN**

##### ***Soprano, Song Integration Program***

##### ***Ensemble Soprano, Concert Cast Anne Trulove, The Rake's Progress***

Barbara has performed with Nexus, New Music Concerts, the Canadian Chamber Ensemble, the Winnipeg Symphony, Buffalo Philharmonic and Jacksonville Symphony. She has appeared at festivals as diverse as the INDE '92 Dance Festival, 1992 du Maurier World Stage Festival, Scotia Festival, Sharon Festival, and the 1993 du Maurier Jazz Festival. Barbara has premiered works by Canadian, American, French and Dutch composers, and is heard frequently on CBC Stereo. She completed her Bachelor of Music degree in Vocal Performance at the University of Toronto where she studied with Mary Morrison. Last winter Barbara participated in the 20th Century Opera and Song program at The Banff Centre, and is happy to be back this summer. In September Barbara will begin studies at the Guildhall School of Music and Drama in London.

#### **JANE HAUGHTON**

##### ***Mezzo Soprano, Song Integration Program***

##### ***Ensemble Mezzo Soprano, The Rake's Progress***

Jane graduated from Trinity College of Music in 1986 where she studied piano. After five years in Italy, teaching and singing with various Baroque ensembles, she returned to study with Johanna Peters at the Mayer-Lismann Opera Centre. In October 1992 she was the first winner of the Great Elm Music Festival Vocal Award (held in memory of the composer Peter Wishart). Since then she has worked regularly as an oratorio soloist around the country and has given several recitals in London, Devon, and at the Great Elm Music Festival in Somerset. Her operatic repertoire includes the role of 3rd lady in *The Magic Flute*, which she performed in Spain and understudied with British Young Opera; and the role of Cherubino in *The Marriage of Figaro* which she performed in London and in Dartington. Jane joined English Touring Opera during their recent tours of *Così fan tutte* and *L'Elisir d'Amore*. This past year she sang the role of Dorabella in a production of *Così fan tutte* with Opera Inside Out in Marlborough and took part in the Stogumber Festival, in Somerset. Next year Jane goes to study with the 20th Century specialist Phyllis Bryn-Julsan at the Peabody Conservatory in Baltimore, Maryland.

#### **HEATHER HERON**

##### ***Viola***

Heather, originally from Edmonton, received her bachelor's in music from the University of British Columbia this past season. She has studied with Gerald Stanick, and will, this year begin to work toward her masters degree in viola performance.

#### **ROBERT HERRIOT**

##### ***Ensemble Tenor, Concert Cast Tom Rakewell, The Rake's Progress***

Originally from Winnipeg, Robert is presently enrolled at the University of Toronto Opera Division. Having previously attained a theatre degree from the University of Manitoba, Robert has been fortunate enough to work in every capacity of the theatre. Favorite roles include Ferrando in *Così fan tutte*, Ernesto in *Don Pasquale*, Count Almaviva in *The Barber of Seville*, and most certainly Tom Rakewell in *The Rake's Progress*. This marks Robert's first association with The Banff Centre.

#### **JOHN HESS**

##### ***Associate Artistic Director, Head of Music***

##### ***Coach, Song Integration Program***

John Hess holds a Doctor of Musical Arts from the University of Michigan and a Bachelor of Music in Performance from the University of Toronto. Currently the Associate Director of the 20th Century Opera and Song program at the Banff Centre, he has coached and served as musical director in the development and production of a wide

range of contemporary music theatre productions. In 1990 he was the Associate Music Director for Serinette and, later, for the Canadian premiere of R. Murray Schafer's fourth opera, *Hermes Trismegiston*. In demand as a coach of both traditional and contemporary operatic repertoire, Mr. Hess has been a faculty member of both the University of Toronto and the Royal Conservatory of Music.

#### **ELSA HIGBY**

##### **Mezzo Soprano, Song Integration Program**

##### **Ensemble Mezzo Soprano, The Rake's Progress**

As part of her study for the degree of Master of Music, Elsa has recently performed Mahler's *Requiem* and Mendelssohn's *Psalm 95* with the Brooklyn College Orchestra. Also at Brooklyn College she has sung Gertrude in Humperdinck's *Hansel And Gretel*, La Principessa in Puccini's *Suor Angelica*, and Suzuki in *Madama Butterfly*. In the Winter of 1994 Ms. Higby had the opportunity of performing in two contemporary operas. The first was Vivien Fine's *Women in the Garden* in which she sang the role of Gertrude Stein. The second was the world premiere of Frances Thome's *Mario and the Magician* based on the Thomas Mann novel. Prior to her study at Brooklyn College, she toured with Philip Glass' *Einstein on the Beach* in Europe, Japan, Australia, and the U.S. and performed regularly with composer/pianist Paul Knopf.

#### **MARTIN HOUTMAN**

##### **Ensemble Tenor, Concert Cast Sellem, The Rake's Progress**

Martin, a native of Kingston, Ontario, began vocal studies in 1985 after obtaining a degree as an oboist. He has recently graduated from the Opera Division at the University of Toronto, where his roles included the title role in Debussy's *L'Enfant Prodigue* and Don Basilio in Mozart's *The Marriage of Figaro*. Mr. Houtman has also appeared as Belmonte in Mozart's *Abduction from the Seraglio* with Summer Opera Lab. In June, 1993, he sang the title role in Monteverdi's *Orfeo* at the Aldeburgh Festival in the U.K. under Anthony Rolfe-Johnson. This season he appeared with Tafelmusik in the first performance of John Beckwith's reconstruction of Joseph Quesnel's opera *Lucas et Cecile*.

#### **STEPHANIE HOUTZEEL**

##### **Mezzo Soprano, Song Integration Program**

##### **Ensemble Mezzo Soprano, The Rake's Progress**

Stephanie is attending the Juilliard School in the Masters of Music Program. She was also soloist with the NEC Contemporary Ensemble for Ligeti's *Aventures* in 1993. Stephanie recently appeared in Janáček's *The Diary of One Who Vanished* with Neil Rosenshein, Christopher O'Riley and Emily Golden, which was seen as part of the Great Performances Series at Lincoln Center.

#### **DOMINIC INFERRERA**

##### **Baritone, Song Integration Program**

##### **Ensemble Baritone, The Rake's Progress**

A baritone from Turnersville, New Jersey, Dominic recently graduated *cum laude* with a Bachelor of Music degree in Voice Performance from Westminster Choir College. He has performed various roles with the Westminster Opera Theater including King Melchior in *Amahl and the Night Visitors*, Chris the Citizen in *The Mother of Us All*, Nick Shadow in *The Rake's Progress*, and Count Almaviva in *Le Nozze di Figaro*. Other roles include the Maggiordomo in *Goya and Pinellino* and Gianni Schicchi with the Spoleto Festival dei Due Mondi in Spoleto, Italy. Last year he sang the part of High Priest I in Bach's *St. Matthew Passion* with Kurt Masur and the New York Philharmonic. He won Second Prize in the 1993 Mario Lanza Voice Scholarship Auditions and is included in the 1994 edition of *Who's Who Among American Colleges and Universities*.

#### **CAROL ISAAC**

##### **Coach, Song Integration Program**

Carol was born on the Canadian side of Niagara Falls and graduated from the University of Toronto with a Master of Music in solo piano performance where she studied with Soviet pianist Boris Lysenko. She has also studied with pianist Karl Ulrich Schnabel and performed in master classes with Richard Woitach, Martin Isepp and Dalton Baldwin. Carol spent much of the last year in Banff, having been a member of the music staff for last summer's

Opera Program and this past winter's Dramatic Integration Program. She is currently enrolled in doctoral studies at the University of Michigan with Martin Katz for which she received a Canada Council Arts B Grant.

#### **MARTIN ISEPP**

##### ***Master Class Instructor***

Martin Isepp is one of Britain's most distinguished accompanists and vocal coaches. He was head of opera training at the Juilliard School from 1973 - 1977 and was Director of the Academy of Singing Program at The Banff Centre for many years. He later became head of music studies at the National Opera Studio in London. He is also head of musical preparation at Glyndebourne Opera. He has given master classes in lieder and opera throughout Europe, the U.S., Canada and in China.

#### **AARON JANSE**

##### ***Violin***

Aaron, originally from El Paso, Texas, recently received his bachelor's degree from Juilliard, where he will also pursue a master's degree this year. He has acted as co-concertmaster for both the Juilliard Orchestra and the Juilliard Opera Orchestra, and was the second-prize winner in their recent Violin Concerto Competition. Aaron, who currently studies with Joel Smirnoff, has previously served as a teaching fellow for Dorothy Delay at both Juilliard, and the Aspen Music Festival.

#### **WES JENKINS**

##### ***Stage Manager, Song Integration Program***

Wes started his theatre career in 1982 as a design student at The Banff Centre. He has since gone on to technical theatre and he has worked for the Citadel Theatre, The Jack Singer Concert Hall as well as for Calgary Opera. Presently, he is the stage manager at the Jubilee Auditorium in Calgary where he ensures the smooth operation of major touring musicals, concerts, ballets and operas as well as the great variety of other shows that "play the Jub". This is his sixth season in Banff.

#### **AVIVA-MANYA LACTERMAN**

##### ***Soprano, Song Integration Program***

##### ***Ensemble Soprano, The Rake's Progress***

Aviva has just recently performed the role of Soeur Contance in *Dialogues des Carmelites* at the Paris Opera-Garnier for Ecole d'Art Lyrique. She also appeared in their production of *Goldoni et Ses Musiciens*. She was winner of the Ada Sari award in the First International Manuiskco Competition in Warsaw (1992), winner of Western Canada's Metropolitan Opera Auditions (1990) and third place winner at the Met Regional finals in Seattle. Other credits include Barbarina for Pacific Opera's *The Marriage of Figaro* in 1990, and *Sweeney Todd* at the University of British Columbia.

#### **EVAN JONES**

##### ***Cello***

A Dartmouth, Nova Scotia native, Evan is pursuing his master's degree in music theory at the Eastman School with Steven Doane, where he is focusing primarily on 20th century music analysis. He received his undergraduate degree from McGill University where he studied with Antonio Lysy. This past season he was involved in the North American premiere of two chamber pieces by Iannis Xenakis. Later this summer, Evan will work on a recording of Baroque chamber music.

#### **KATHRYN LaBOUFF**

##### ***English Diction Instructor***

Kathryn LaBouff is a former faculty member of Cornell University, Yale University, and Ithaca College. She has been a faculty member of the Juilliard School since 1986 where she teaches English diction, English Song Literature and is on the staff of the Juilliard Opera Center. She has also been on staff at the Manhattan School of Music since 1984. Ms. LaBouff has been with the Aspen Music Festival since 1991 as their resident English Diction specialist. She has appeared with Las Palmas Opera Festival, Ithaca Opera, and the Cayuga Chamber Orchestra. She maintains an active voice studio in New York City, and works privately with several of the artists at New York City Opera and the Metropolitan Opera.

#### KEVIN LAMOTTE

##### **Lighting Designer, The Rake's Progress**

Kevin is the recipient of the 1990 Pauline McGibbon Award and five Dora Mavor Moore Nominations. He studied at The Banff Centre and New York's Studio Form of Stage Design. Recent credits include *Three Sisters*, *La Tragedie de Carmen* and *Don Giovanni* for The Banff Centre, and *Silver King*, *Candida*, *Counsellor-at-law* and *Drums in the Night* for the Shaw Festival. He has worked for most of Canada's theatre and opera companies and was an associate lighting designer for *Cats* Canada and *Les Miserables* in Canada and Australia. He is a member of the Associated Designers of Canada.

#### SUZANNE LAVENDER

##### **Assistant Lighting Designer, The Rake's Progress**

Suzanne received her Masters of Fine Arts in Design from Southern Methodist University in Dallas, Texas. Recent lighting designs include Brenda Wong Aoki's *Random Acts of Kindness* as well as *Hamlet*, *Rosencrantz & Guildenstern Are Dead*, and *Kiss Me Kate* for Opera Memphis. On her return to Dallas, she will be working with VARI\*LITE, Inc.

#### NICHOLAS LAZOVSKY

##### **Violin**

Originally from Vancouver, Nicholas has studied at the University of British Columbia, and at the Moscow Conservatory. He has played chamber music festivals throughout the Vancouver area, and has performed electric violin concerts in France, Italy, Austria, Greece, Turkey, Romania, Ukraine, Germany, Bermuda and the United States as well as throughout Canada. This year he plans to continue his studies at the San Francisco Conservatory.

#### FLORENCE LEBLOND

##### **Cello**

A native of Chicoutimi in Québec, Florence studied at the Conservatoire de Musique du Québec in Chicoutimi. She is currently enrolled at the Eastman School, where she will obtain her master's degree in the coming year. She has studied with Leslie Snider at the Conservatoire, and with Pamela Frame at Eastman. She has been a member of the Orchestre Symphonique du Saguenay-Lac-St-Jean for eight years.

#### STEPHANE LEVESQUE

##### **Bassoon**

Stephane graduated from the Conservatoire de Musique du Québec a Montréal in 1993. He is currently pursuing his master's degree in music at Yale University, where he studies with Stephen Maxym. Earlier this year he was first prize winner in the winds competition of l'Orchestre Symphonique de Québec, and last month he participated in the Solti Orchestral Project at Carnegie Hall.

#### LOUISE LITTLE

##### **French Horn**

A Banff native, Louise has studied at the University of Toronto, Western Ontario, the Toronto Conservatory, and the Guildhall College in London, as well as at The Banff Centre. She has studied with Eugene Rittich, Joan Watson, Jeff Bryant, Daryl Caswell, and Hugh Seenan.

#### TIMOTHY LOCKWOOD

##### **French Horn**

Originally from London, Ontario, Timothy has been studying most recently in Freiburg, Germany. He has studied with Ron George at UWO and with Ivon James.

#### ROBIN MACMILLAN

##### **Oboe**

Robin, a native of Sarnia, Ontario, currently lives in Vienna, where she is a pianist and vocal coach on the faculty of the Hochschule für Musik and of the Theater an der Wien. As a freelance oboist she has toured with orchestra throughout Europe and Asia, and has been heard on Japanese, Greek, Austrian, Swiss, and Greek radio and TV.

Robin is the grand-daughter of the late Sir Ernest MacMillan, conductor of the Toronto Symphony from 1931 to 1956, composer, and educator.

#### **SIPHIWE MCKENZIE**

##### **Soprano, Song Integration Program Ensemble Soprano, The Rake's Progress**

Siphiwe, a graduate of the University of British Columbia Performance Program, has received the silver medal from the Royal Conservatory of Music, the UBC Symphony Competition Award, the Alan Monk Award and the Vancouver Foundation Advanced Study Award. She is currently attending the Toronto Opera School. She has performed with many different musical groups in the Western BC area including the du Maurier Jazz Festival and the Vancouver Symphony Orchestra.

#### **PIERRE McLEAN**

##### **Repetiteur, The Rake's Progress**

Born in Montréal, Pierre studied at l'Université de Montréal where he obtained his master's in piano performance under the direction of Natalie Pepin. He completed his studies with a language program in Siena (Italy). Through the generosity of the Ministère des Affaires Culturelles du Québec, he was able to attend, for two summers in a row, the Tanglewood Music Festival Vocal Coach Program, where he worked with Margo Garret, Warren Jones and many others. He has just completed two years as an apprentice, coaching with l'Atelier Lyrique de l'Opéra de Montréal, and is presently a staff accompanist at l'Université de Montréal.

#### **MICHAEL McMAHON**

##### **Coach, Song Integration Program**

Michael has performed throughout Canada, the U.S., and Europe and is regularly heard on CBC and Radio Canada. He is a member of the coaching staff at McGill University and l'Atelier Lyrique de l'Opéra de Montréal and has been at The Banff Centre many times as a coach for the Academy of singing program.

#### **MANUELLA MILANI**

##### **Violin**

Originally from Jonquire, Québec, Manuella graduated from the Conservatoire de Musique du Montréal in 1993, and is currently a student in the master's program at Indiana University. She has studied with Sonia Jehukova and currently studying with Sylvia Rosenberg. She has performed in recitals in Bruo, Bratislava and Prague. She was the first prize winner of the Three Rivers Symphony Orchestra Competition in 1993. Manuella has also acted as concertmaster for the National Youth Orchestra and as assistant concertmaster of the Jeunesses Musicales World Youth Orchestra in both Sweden and Berlin.

#### **NICOLE MION**

##### **Movement Instructor/Choreographer**

As a choreographer, Nicole has produced works across Canada for various theatres, dance companies and festivals. She has been extensively involved with young artists as an artistic director and teacher for several companies as well as a variety of educational facilities. Her work has been produced by Decidedly Jazz Danceworks, Theatre Calgary, Canadian Stage Company, The Banff Centre, and Springboard Dance Collective where she is a founding member and co-Artistic Director.

#### **MARK MORRIS**

##### **Writer**

Mark Morris' writing includes the librettos for five operas, most recently *Kafka's Chimp* with composer John Metcalf, scheduled to premiere in 1996, numerous song-cycles and cantatas, articles, reviews, and hundreds of programme notes. His opera *The Skin Drum*, which was developed at The Banff Centre with composer Julian Grant, won the 1988 Opera association of North America Chamber Opera Competition. His first book, *Domesday Revisited*, was an Historical Book Club choice in 1988; his new book, a massive *Guide to Twentieth Century Composers*, is due for publication next year. He has also directed widely, including opera and Auden and Isherwood's *The Dog Beneath the Skin*. He is Director of the Opera Workshop at the University of Calgary, where he is also completing a PhD, and currently lives in Wetaskiwin, Alberta. He has been at the Banff Centre in one capacity or another every year since 1986.



## **MARY MORRISON, O.C.**

### **Voice Instructor**

Mary Morrison's past performances include major roles for the Canadian Opera Company and the Canadian Broadcasting Company Opera, featured symphony solos and recitals and recordings. She has participated in prestigious International Contemporary Music Festivals throughout American, Europe, Scandinavia and Japan. Some of the composers she has worked and/or recorded with include Stravinsky, Penderecki, Ligeti, Cage, Berio, Xenakis, Takemitsu and Crumb. She has premiered their works in Canada and has performed many Canadian compositions commissioned for her voice. In recognition of her outstanding contribution to Canadian Music, she was awarded the Canadian Music Citation in 1968; was appointed an Officer of the Order of Canada in 1983; and in 1985 received the Medal of Service to the Arts from the City of Toronto. President of New Music Concerts, Toronto, and a frequent consultant and juror for Arts Councils and competitions, Mary Morrison is currently teaching voice at the University of Toronto and at the Banff Centre for the Arts.

## **PAUL NAHAAS**

### **Viola**

A native of Vancouver, Paul received his bachelor's degree from the University of British Columbia. He has played chamber music festivals throughout the Vancouver/Victoria area, and recently won a Canada Council Arts Grant. He has played with the Vancouver Symphony as well as with the CBC Orchestra. This year he will work on his master's degree at the San Francisco Conservatory of Music.

## **DAVID NEAL**

### **Trulove, The Rake's Progress**

David, a bass-baritone, received his bachelor's degree from Cornell University and his Masters in Music as well as his Doctoral Degree in Music from the Peabody Conservatory. He has appeared as a soloist at the Kennedy Center Concert Hall in Washington D.C. in Bach's *Christmas Oratorio* and Handel's *Messiah*. He has performed with such organizations as The New England Lyric Operetta, The Opera Company of Philadelphia, the Pennsylvania Opera Theater, Central City Opera, Annapolis Opera, the Oratorio Society of Washington, the Paul Hill Chorale, the Lancaster Symphony, and Concert Artists of Baltimore. His operatic roles range from Arthur in Peter Maxwell Davies *The Lighthouse*, to Figaro in Mozart's *The Marriage of Figaro*, Colline in *La Bobeme*, and Emile de Becque in *South Pacific*. Recent concert repertoire includes Bach's *St. John Passion* and *St. Matthew Passion*, the *B Minor Mass*, and the title role in Mendelssohn's *Elijah*. He was a winner of the Maryland Opera Society's 1993 Aria Competition.

## **DANIEL NORMAN**

### **Tenor, Song Integration Program**

### **Ensemble Tenor, The Rake's Progress**

Daniel began his musical life as a chorister at Lichfield Cathedral, where he made several recordings and broadcasts as a treble soloist. He was a Choral Scholar at New College, Oxford, where he studied Engineering. At Oxford, as well as concerts, recordings and tours with New College Choir, he gave many recitals - with repertoire including Berg's *Sieben Fruhe Lieder*, *Winter Words* and *Canticle II* by Britten, the *William Tell Songs* and *Petrarch Sonnets* by Liszt, and *The Diary of One Who Disappeared* by Janacek. Recent oratorio performances have included Handel's *Messiah*, *Theodora* and *Ode on St. Cecilia's Day*, Bach's *Magnificat* and *St. Matthew Passion*, the Monteverdi *Vespers* and Mendelssohn's *Elijah*. He has performed many roles for the Oxford-based New Chamber Opera including *The Madwoman*, *Nebuchadnezzar* and *The Tempter* in their recent cycle of Britten's *Church Parables: Curlew River*, *The Burning Fiery Furnace* and *The Prodigal Son*. Other roles for NCO include the Tenor in Tom Johnson's *Four Note Opera*, Bill in Barber's *A Hand of Bridge*, Apollonia in *La Canterina* by Haydn and the title roles in *The Reluctant Dragon* by Rutter and Telemann's *Pimpinone*.

## **AISSLINN NOSKY**

### **Violin**

Aisslinn, currently enrolled at the Royal Conservatory of Music in Toronto, is a native of Nanaimo, British Columbia. She currently studies with Lorand Fenyves.

**CHERYL PAULS****Pianist, Song Integration Program**

Cheryl is a doctoral candidate at the University of British Columbia where she has been studying with Jane Coop, Douglas Finch, and Robert Silverman. Recently she co-founded a recital series, KEYPOINTS, which features contemporary solo piano works and chamber music. This year she will be teaching music theory and piano at Concord College in Winnipeg.

**CHRISTOPHER PFUND****Tenor, Song Integration Program****Ensemble Tenor, The Rake's Progress**

Christopher is a 1993 Member of the Chautauqua Opera Studio Artist Program at Chautauqua, New York. He is completing his Bachelor of Vocal Performance at the University of Northern Colorado.

**JACKALYN PIPHER****Anne Trulove, The Rake's Progress**

Jackalyn is one of Canada's most versatile artists, performing operatic, oratorio, concert and 20th-century repertoire. Her impressive reviews praise her as a "wonderfully expressive singer" with a voice that is "brilliant in tone - agile and accurate." Jackalyn has appeared with many opera companies and orchestras across Canada, including the Vancouver Opera Association, the Edmonton Symphony, the Canadian Opera Company and Hamilton and Philadelphia. In 1993 she was a regional finalist in the Metropolitan Opera Council auditions. The CBC has broadcast several of her concert performances, including a 1993 recital with guitarist Norbert Kraft, and a recital in 1994 with harpist Erica Goodman (where they performed a work by Chan Ka Nin, written for them). The CBC also broadcast her performance of Ophelia in Opera in Concert's 20th Anniversary production of *Hamlet*, live from Massey Hall in Toronto. Jackalyn's upcoming engagements include *La Fille du Regiment* for Pacific Opera, Victoria, and Lucia in Edmonton Opera's *Rape of Lucretia*.

**KATHLEEN PORTER****Soprano, Song Integration Program****Ensemble Soprano, The Rake's Progress**

Originally from Regina, Saskatchewan, Kathleen graduated with a degree in music from the University of Regina. She went on to complete a Master of Music degree at Boston University. A frequent performer around Saskatchewan, Kathleen has been heard in operatic, oratorio and recital settings. Last summer Kathleen participated in the Academy of Singing at The Banff Centre.

**LAURA PUDWELL****Mother Goose, Concert Cast Baba, The Rake's Progress**

Laura, an accomplished, exciting performer in recital work, oratorios, and opera work in repertoires ranging from early music to contemporary works returns to The Banff Centre having also been a member of the Dramatic Interpretation Program. Highlights of past seasons include the Rachmaninoff *Vespers* under Vladimir Minin of the Moscow Chamber Choir, Handel's *Messiah* with Andrew Parrott, the Canadian premiere of Zelenka's *Missa dei Fili* with Tafelmusic, the role of Marcellina in Opera Atelier's *Marriage of Figaro* under the baton of Marc Minkowski, performing Honegger's *King David* in Windsor, appearing in a Sondheim program with the Victoria Symphony, and performances of Monteverdi's *Orfeo*, *Dido and Aeneas* and *Il Pastor Fido* with Opera Atelier. Laura's future performances will include a production of *Dido and Aeneas* which will tour to Houston, Texas, Mozart's *Coronation Mass*, as well as Handel's *Dixit dominus*, *Messiah*, and *Israel in Egypt*.

**MARJORY PURDY****Pianist, Song Integration Program**

Marjory was, for the past year, an accompanist and a member of piano faculty at the Victoria Conservatory of Music. She received her Bachelor of Music (with distinction) from the University of Victoria in 1992. Next year, Marjory will begin Graduate Studies at Northern Illinois University.

## THYRZA RICHARDSON

### **Assistant Set & Costume Designer**

Thyrza is currently spending her third summer at The Banff Centre, having spent the past two summers working in the wardrobe department. She has just completed her first year of study at the National Theatre School in scenography. She has worked previously for many companies in British Columbia including Vancouver Opera, where she designed the costumes for their recent tour of *La Bobeme*.

## MARK ROGERS

### **Oboe**

Mark is a native of Saskatoon, Saskatchewan. He received his bachelors of music degree from the University of Ottawa and his masters of music degree from the Eastman School of Music. She has studied with Rowland Floyd, and with Richard Killmer. This past season he played principal oboe in the Saskatoon Symphony Orchestra.

## OCTAVIO RUIZ

### **Baritone, Song Integration Program**

#### **Ensemble Baritone, The Rake's Progress**

Octavio received his Bachelor of Music (Voice Performance with distinction) from McGill University. *The Montreal Gazette* said of his performance as Bottom in Opera McGill's production of Britten's *A Midsummer Night's Dream*, that Mr. Ruiz was "deserving a loud ovation". Excerpts from the performance were also broadcast on the Radio Canada television program: *En avant la musique*, during which Mr. Ruiz was interviewed as a "promising young baritone." Besides performing in numerous Québec venues, Mr. Ruiz has also participated in various roles in Université du Québec a Montréal. As a soloist he received another positive critique for his performances in Handel's *Dixit dominus* and Robert Jones' *L' Histoire du Soldat*. He recently won a scholarship from the Charles-Emile Gadbois Foundation, and participated in The Banff Centre's Dramatic Integration Program. He is also working on preparing a November recital in Sherbrook and will participate in the national tour of Hans Werner Henze's *El Cimarron* this winter.

## DONNA SHARPE

### **Assistant Stage Manager, The Rake's Progress**

Donna spent this past year as both Resident Stage Manager and Instructor at Red Deer College, Alberta, where she stage managed *Joseph and the Amazing Technicolor Dreamcoat* and *The Marowitz Macbeth*. Prior to that, Donna spent two years as Resident Stage Manager at Lunchbox Theatre in Calgary where she stage managed, among others, *The Wild Guys* and *Conversations with My Neighbor's Pitbull*. She also recently finished work on her first feature length film: *Legends of the Fall*. Donna comes to *The Rake's Progress* primarily from a theatre background, and feels privileged to be spending her first summer at The Banff Centre.

## MARY STEIN

### **Cello**

Originally from Calgary, Mary has studied at the Université de Montréal with Juli Turovsky. She recently finished her degree, and has given several concerts in Montréal, focusing both on solo and on chamber music. This year she will be in residence at the Banff Centre until December, and then plans to return to Montreal.

## CURTIS SULLIVAN

### **Ensemble Baritone, Concert Cast Nick Shadow, The Rake's Progress**

Curtis, who was previously at The Banff Centre as a member of the Dramatic Interpretation Program, obtained his Operatic Performance Diploma from the University of Toronto. He also has a degree from the Faculty of Music at the University of Western Ontario. Mr. Sullivan's recent engagements with University of Toronto Opera Division include Chichibio in Mozart's *The Goose of Cairo*, Aeneas in Purcell's *Dido and Aeneas*, and excerpts from Blitzstein's *Regina*, Donizetti's *l'Elisir d'Amore* and Massenet's *Manon*. He recently sang the baritone roles of Poseidon and Talthybius in the premier performance of Bruce Nicol's chamber opera *The Trojan Women*. Upcoming engagements include a performance of Bernstein's *Trouble in Tabiti* with Toronto's Classical Cabaret, soloist in the Exultate Singer's performance of Purcell's *Masque* in Diocletian, the Toronto Chamber Society's performance of Purcell's *The Fairie Queen* and with the award winning ensemble, Continuum, the premier of

two works in concert. In the fall of 1994 Mr. Sullivan will attend the Britten-Pears School for Advanced Musical Studies in the 20th Century Song program.

#### **DON TARNAWSKI**

**Coach, The Rake's Progress**

**Russian Coach, Song Integration Program**

Over the past two years Don has worked at Edmonton Opera as Chorus Master, Rehearsal Pianist, and Music Administrator. Prior to that he worked as a coach at the University of Toronto Opera School. He has also worked as a pianist at Vancouver Opera, and at the American Institute of Musical Studies in Graz, Austria.

#### **JIM TESTI**

**Bass**

Jim, a Toronto native, has studied at McGill University and at the Royal Conservatory in Toronto. He has studied with Brian Robinson and with Joel Quarrington. This past season he performed at the Scotia Festival, and at the Buris Brott Festival. This year Jim will be touring with Jeunesse Musicals.

#### **ROSEMARY THOMSON**

**Assistant Conductor, The Rake's Progress**

Rosemary graduated from the University of Toronto with a Bachelor of Music degree in piano, and a performance diploma in conducting. During the summers of 1991 - 1993, she was the Assistant Conductor for the Boris Brott Summer Music Festival in Hamilton, Ontario. In 1993 she was the Assistant Conductor for the Dramatic Integration Program at The Banff Centre where she was Music Director for the Canadian premiere of Sir Harrison Birtwistle's *Bow Down*. Recently she conducted the premiere of a new opera, *The Trojan Women*, by Bruce Nicol, in Toronto.

#### **CHERYL TIERNEY HORNE**

**Company Manager, Program Coordinator**

Originally from Wisconsin, Cheryl has worked her way across the United States as a Stage Manager, Company Manager, Assistant Director, Production Manager and Tour Manager for over 13 years in theatre and opera companies. This year she has been Production Manager at the Boston Lyric Opera, and returned for her third season as Production Stage Manager at Opera Theatre of Saint Louis. This is her fourth summer at The Banff Centre.

#### **TINA TRAEHOLT**

**Violin**

Tina, currently a resident of the United States, is originally from Denmark where she studied at the Royal Danish Conservatory in Copenhagen. This past year she performed in several quartett performances, and in a graduation recital at the Manhattan School of Music. She currently studies with Sylvia Rosenberg, and this season will pursue a performers diploma in Bloomington, Indiana.

#### **KEITH TURNBULL**

**Artistic Director,**

**Stage Director, The Rake's Progress**

Keith Turnbull has worked in Canadian theatre, opera and music theatre as a producer, designer, dramaturge and director. He was artistic director of both the Manitoba Theatre Centre and Second Stage at the Neptune Theatre. He has directed for the Canadian National Arts Centre, Toronto Arts Productions, Young Peoples' Theatre, Alberta Theatre Projects, Theatre Calgary, Vancouver Opera and Kelowna's Sunshine Theatre. For Banff Music Theatre, he has directed Weill's *Johnny Johnson*, Kagel's *La Trabison Orale*, the world premiere of Quenten Doolittle's *Boiler Room Suite*, the original workshops of John Metcalf's *Tormrak* and *Kafka's Chimp*, and Michael Maguire's *The Idiot*. He also directed Peter Maxwell Davies' *Eight Songs for a Mad King* and *Miss Donnithorne's Maggot*, Andrew Toovey's *Ubu* and Udo Zimmerman's *The White Rose*.

## **LINDA UMBRICO**

### **Viola**

Linda is originally from Toronto, and has attended the University there as well. She has studied with Riuka Golani and this past season performed with the Vancouver Opera. This season she takes up residence as a member of the Orchestra London Canada.

## **JAN URKE**

### **Bass**

Jan is principal bassist of the Edmonton Symphony Orchestra. A graduate of the University of Toronto and a frequent former participant in the summer Music program at The Banff Centre, he freelanced extensively in Toronto before taking up his present position.

## **MARIANNE VAN DER SLOOT**

### **Violin**

Originally from Medicine Hat, Alberta, Marianne has studied at both the Eastman School of Music and at the University of British Columbia. She has studied with Vill van der Slood, Zui Zeitlin and Gerald Stanick. This season, Mary Jane will compete her degree in violin performance at UBC.

## **MARCEL VAN NEER**

### **Sellem, The Rake's Progress**

Marcel, a native of White Rock, British Columbia, studied voice and opera at the University of British Columbia's School of Music. Since receiving his Bachelor of Music Degree in the spring of 1993, Marcel has participated in both the Academy of Singing and the Dramatic Integration programs at The Banff Centre. Future engagements include performances of *Aleko* by Sergei Rachmaninoff with Vancouver Opera in Concert, Johannes Kepler in the world premiere of *The Star Catalogues* by Owen Underhill with Vancouver New Music, and Handel's *Messiah* with the Prince George Symphony Orchestra. When not singing, Marcel enjoys photography, hiking, and reading.

## **TRUDY VAN VLIET**

### **Trumpet**

A native of Regina, Saskatchewan, Trudy studied at the University there, and has studied with many people throughout Saskatchewan, Alberta and the United States. She has taught trumpet at Mount Royal College, and has performed with the Calgary Wind Orchestra and with the Calgary Civic Symphony. This season, Trudy will serve as Personnel Director of the Calgary Civic Symphony.

## **VILMA INDRA VITOLS**

### **Mezzo Soprano, Song Integration Program Ensemble Mezzo Soprano, The Rake's Progress**

Vilma received the 1993 Percy Faith Award and the Walter Homburger Scholarship from the University of Toronto Faculty of Music, where she studied with Jean MacPhail. She has a Masters of Arts Degree in Philosophy from the University of Toronto and has just earned her Artist Diploma in Voice Performance. In September she will be entering her first year of the Opera Diploma Program at the University of Toronto.

## **JANINE WANEE**

### **Mezzo Soprano, Song Integration Program Ensemble Mezzo Soprano, The Rake's Progress**

Janine currently resides in Boston, where she received her Masters degree in vocal performance from Boston University. She recently finished a two-year program at the Boston University Opera Institute, a program offered to young singers on the brink of a professional career. There she performed the roles of Murrant in *Street Scene* and Charlotte in their production of *A Little Night Music* starring Phyllis Curtin.

## **IAN WARMAN**

### **Bassoon**

Ian is originally from Halifax, Nova Scotia, and has degrees from Dalhousie, McGill and Yale. He has studied with Stephen Maxym, has been a member of the National Youth Orchestra of Canada, the World Youth Orchestra, and 2nd Prize winner in the 1988 CIBC Competition, and 2nd Prize winner in the Shoreline Competition in 1994 in Connecticut. This year he will be Principal Bassoon for the Ottawa Symphony.

## **DR. GLENN WATKINS**

### **Lecturer**

Dr. Glenn Watkins is Earl V. Moore Distinguished Professor of Music at the University of Michigan at Ann Arbor. He has co-edited the complete works of Gesualdo (1959-1966) and of S.D'India (1980). His awards include a Fulbright Scholarship (1953-1954) and he was a senior fellow at the National Endowment for the Arts from 1976 to 1977. His study of Gesualdo, *Gesualdo: the Man and his Music* appeared in 1973. *Soundings: Music in the Twentieth Century* attracted widespread attention and praise when it appeared in 1988. His most recent book, *Pyramids at the Louvre*, was published this year.

## **GRANT WENAUS**

### **Pianist, Song Integration Program**

Grant is currently studying with Martin Katz at the University of Michigan in the D.M.A. program in Piano Accompanying and Chamber Music. He received a Master of Music (piano performance) from Indiana University, under the instruction of Menahem Pressler, after graduating from the Bachelor of Music program at the University of Regina. As well as recording for CBC Saskatchewan, Grant is an active recital performer in his home province and has been a vocal coach and accompanist for professional musical theatre in Regina.

## **MARY YANKEE PETERS**

### **Stage Manager, The Rake's Progress**

Mary recently completed her fifth season at San Diego Opera where she is resident Production Stage Manager. San Diego's five opera 1994 season included Tchaikovsky's *Eugene Onegin* as well as the U.S. premiere of Mexican composer Daniel Catan's *Rappaccini's Daughter* in a new production designed by John Conklin. Mary studied voice at the University of Michigan and studied and performed in the Baltimore/Washington area before moving to a career in stage management. She has worked extensively in the United States for various opera companies, notably Los Angeles Music Center Opera and Opera Pacific as well as in Pittsburgh, Palm Beach and Dallas. When not involved in opera she has a growing list of dance, industrial and television credits. This is Mary's fifth season at The Banff Centre having stage managed Festival Operas from 1990's *Marriage of Figaro* through 1994's *Don Giovanni*.