

BANFF ARTS FESTIVAL

A Naturally Creative Environment

Kopernikus: rituel de mort



THE BANFF ARTS FESTIVAL PRESENTS

KOPERNIKUS

CLAUDE VIVIER

AUGUST 16, 18, 19, 2000
ERIC HARVIE THEATRE

A co-production between The Banff Centre for the Arts and Autumn Leaf Performance



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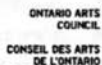
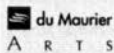


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Creative Team

MUSIC DIRECTOR	Pascal Rophé
STAGE DIRECTOR	Stanislas Nordey
SET DESIGNER	Emmanuel Clolus
COSTUME DESIGNER	Raoul Fernandez
LIGHTING DESIGNER	Axel Morgenthaler
STAGE MANAGER	Caroline Dufresne
VOCAL COACH AND ASSISTANT CONDUCTOR	Rosemary Thomson
ASSISTANT DIRECTOR	Guillaume Bernardi
ASSISTANT DESIGNER	Bart Phillips*
ASSISTANT COSTUME DESIGNER	Maory Gastelo*
ASSISTANT LIGHTING DESIGNER	Colin Stoker*
ASSISTANT STAGE MANAGER	Stephanie Shaw*
REPÉTITEUR	Gregory Oh
ARTISTIC PRODUCER	Thom Sokoloski
TOUR PRODUCTION DIRECTOR	Richard Gravel
TOUR LIGHTING DIRECTOR	Martin Gagnon

Cast

COLORATURA SOPRANO	Patricia O'Callaghan
SOPRANO	Patricia Green
MEZZO-SOPRANO	Isabel Soccoja
ALTO	Shaunaid Amette
TENOR	Michiel Schrey
BARITONE	Ian Funk
BASS BARITONE	Simon Fournier

Instrumentalists

VIOLIN	Rebecca van der Post
OBOE	Philippe Grauvogel
1ST CLARINET	Pierre Dutrieu
2ND CLARINET	Eric Lamberger
3RD CLARINET	Louis-Vincent Bruere
TRUMPET	Merrie Klazek
TROMBONE	Steven Dyer
PERCUSSION	Blair MacKay

*Work study in Theatre Production Design and Stage Management program



Statement from the Director

"I named my opera *Kopernikus* because the piece's namesake was the first to realize that the earth is not the centre of the universe. By virtue of this discovery, he charted the destiny of humanity: to strive continually for meaning in the endeavour to explore new horizons."

— CLAUDE VIVIER

Kopernikus can be likened to the mewling of an abandoned child in its longing to be united with a family, or a kindred spirit. "I am, in effect, Agni," writes Claude Vivier, echoing the famous words of Gustave Flaubert, who wrote: "I am Madame Bovary." Agni is a child alone. Emerging from some unspecified place (their origin is of little consequence) six beings tempt Agni to embark on a voyage on the stream of illusion, which flows between death and dreaming. Agni's journeys take him (or her, the gender of our protagonist is ambiguous) to a place of serenity, where all the anxieties and stresses of our insignificant earthly lives dissolve.

Vivier's work opens with a letter from Lewis Carroll to all children, evoking the inevitable comparison of Agni to Alice and her passage through the looking glass. Like Alice, Agni encounters fantastical, ephemeral characters: Mozart, Merlin, the companions of his dreams. The worlds of music and childhood are inextricably linked on this journey, as they are united in the spirit of Vivier, who calls through his work to his own inner child.

When Vivier writes of *Kopernikus*: "There is no accurate way to speak of history," the director of the work at first feels vulnerable, anxious, without guidance. He must therefore adhere to the musical structure of the work, and with the utmost care, he brings it to life.

A few indications as to the spirit of *Kopernikus* should be sufficient to shed light on its motifs for the audience. The set is a space rather than a scene, through which dreamlike costumes play in the changing light. Two languages function in *Kopernikus*: One is our own, the other is created from the mysterious, encoded utterances of children who share secrets in order to establish their own space for a time in the world of adults.

It is perhaps through the eyes of a child that one must experience *Kopernikus*. And if one's ears, too, have retained any of the wonder and innocence of a child faced with the novelty of the world, this piece cannot fail to be fulfilling.

Is it not with this childlike curiosity that one must approach contemporary music?

— STANISLAS NORDEY
Translated by Sabrina Grobler

Artistic Producer's Statement

Claude Vivier is one of Canada's great composers. His vision of music and theatre represents a challenging integration of experience, sound and narrative uninhibited by formula and compromise. His departure from Canada, followed by journeys through Southeast Asia, set in motion a personal transformation that impacted upon his creativity in a manner never before experienced by a man whose intense and prolific artistry was tragically cut short at the height of his musical genius.

When I first heard Claude Vivier's opera *Kopernikus*, I realized immediately that Autumn Leaf Performance needed to produce this magnificent work. The idea for an international collaboration stemmed from my desire to create a context, as challenging as Vivier experienced life, in which Canadian and French contemporary music artists could have the opportunity to interpret *Kopernikus* through an integration of their skills and techniques. After four years, a creative team and an ensemble of singers and instrumentalists have evolved to meet the challenge on this stage before you tonight.

I must thank Thérèse Desjardins at The Vivier Foundation, Jean Marc Bouffartigue at Association Française d'Action Artistique, the Consul General of France in Toronto, Jean Dominique Marco director of the Musica Festival in Strasbourg, Bernard Uzan director of L'Opéra de Montréal, conductor David Robertson and everyone at The Banff Centre, Theatre Arts, for their belief. And finally to Stanislas and Pascal for their patience and inspiration over the last several years and to the design team, singers and instrumentalists who have worked so hard and with so much joy to bring *Kopernikus* to life.

— THOM SOKOLOSKI

Synopsis

"The central character is Agni; around her gravitate mythical beings taken from history, represented by the six other singers: Lewis Carroll, Merlin, a witch, the Queen of the Night, a blind prophet, an aged monk, Tristan and Isolde, Mozart, the Master of the Waters, *Kopernikus* and his mother. These characters are perhaps only dreamed of by Agni as she undergoes her initiation and finally dematerializes.

There is no actual story, but rather a series of scenes which carry Agni towards total purification and the attainment of a state of pure spirit. In fact she is initiated by the characters of her own dreams!"

— CLAUDE VIVIER

The Poem, *The Clown*, quoted in the opera,
was written by Claude Vivier when he was seventeen.

Biographies



Claude Vivier Composer

Claude Vivier was born on April 14th, 1948 in Montréal, and studied composition with Gilles Tremblay and piano with Irving Heller at the Conservatory there. He subsequently went to Europe to study composition with Karlheinz Stockhausen and electronic music with Gottfried Michael Koenig and Hans Ulrich Humpert. He obtained several grants from The Canada Council and was named "Composer of the Year" by the Canadian Music Council in 1981. The two years of study with Stockhausen revealed a musical personality with a strong predilection for monody and for writing for the voice (solo and choral). It also began to show the importance Vivier was to place on texts and unveiled a style of writing that was to stray progressively farther from the usual contemporary music trends to become more and more personal and transparent. In 1977 Claude Vivier undertook a long journey to Asia and the Middle East. This trip had a significant influence on his writing. The great variety of musical influences he received had the effect, paradoxically, of purifying his own musical expression. Melody gradually occupies a foremost position in his works and his concept of music as being an integral part of daily life is confirmed. Following a few years of teaching in Montréal, Claude Vivier devoted his time entirely to composition. He was writing a piece prophetically titled *Do you believe in the immortality of the soul?* when he died in Paris on March 7th, 1983. He left some 40 works characterized by one of the most personal and expressive styles in the evolution of Canadian music.



Photo Isabelle de Beauville

Pascal Rophé Music Director

Pascal Rophé studied at the Conservatoire National Supérieur de Musique de Paris, where, on leaving, he was awarded the second prize in the Besançon International Competition for young conductors. His affinity for the twentieth-century repertoire led to his being chosen by Pierre Boulez as Assistant Conductor for the Ensemble Intercontemporain for the 1993-1995 seasons. He continues to conduct this group frequently. He also has a very close relationship with the Orchestre National de France and the Orchestre Philharmonique de Radio France. Pascal Rophé recently conducted the Orchestre National de France during the Strasbourg Musica Festival and in Paris for a program of works by Boulez, Berg and Stravinsky. During the next season he will conduct the Netherlands Radio Symphony Orchestra Amsterdam (*Turangalila Symphonie* by Messiaen), the Luxembourg Philharmonic (Stravinsky, Bartok, Prokofiev), the Monte-Carlo Symphony (Dutilleux) and the BBC London Symphony. In addition to his career as a guest conductor, Pascal Rophé teaches at the Conservatoire National Supérieur de Musique de Paris.



Stanislas Nordey Director

Nordey was recently given the artistic directorship of the prestigious Théâtre National de St. Denis after having worked as Associate Director of Théâtre Nanterre-Amandiers for the past three years. His many stunning theatrical productions include Marivaux's *La Dispute*, but are principally contemporary theatre. He started directing opera in 1995 with Schoenberg's *Pierrot Lunaire* and Stravinsky's *Le Rossignol* with Pierre Boulez, then followed Ligeti's *Le Grand Macabre*, and Peter Eötvös' *Tri Sestri* in Holland. Nordey is fast becoming the Patrice Chereau of his generation. His company has toured Europe, South America and Asia. After *Kopernikus*, Mr. Nordey will leave for Strasbourg, France, where a new creation, *Abelard et Heloise*, awaits him. He is currently working on productions of two other operas, one for Hanover (Germany), the other for the festival in Aix en Provence, France, for the 2002 season.



Photo Don Lee

Emmanuel Clolus Set Designer

For the last ten years, designer Emmanuel Clolus has worked with Stanislas Nordey. During this period, he has transformed into theatre the works of contemporary authors such as Pasolini, Genet, Müller, and Motton. In opera, he has worked on productions, under the direction of Pierre Boulez of Schoenberg's *Pierrot Lunaire* and Stravinsky's *Le Rossignol*, at the Théâtre du Chatelet, in Paris. Emmanuel Clolus has also produced Donizetti's *Don Pasquale* at the Monnaie (Brussels), Ligeti's *Le Grand Macabre* (Holland), and Peter Eötvös' *Tri Sestri* (Holland). After *Kopernikus*, Mr. Clolus will leave for Strasbourg, France, where a new creation, *Abelard et Heloise*, awaits him. He is currently working on productions of two other operas, one for Hanover (Germany), the other for the festival in Aix en Provence, France, for the 2002 season.



Photo Don Lee

Raoul Fernandez Costume Designer

After working at the Opera Garnier in Paris, Raoul Fernandez has mainly worked with Stanislas Nordey on several plays for theatre and opera by contemporary artists Pasolini, Genet, Lagarce, and Eötvös. Many of his shows have been directed by such eminent directors as Anatoli, Vassiliev, Jerzy Grotowski, Philippe Garrel, Marcel Maréchal, Marc Blezinger, Pierre Grammont, Patrick Dupond and Jean Pierre Vincent. Mr. Fernandez, also an actor, is currently engaged in a European tour of *Porcile* by Pier Paolo Pasolini directed by Stanislas Nordey.



Axel Morgenthaler Lighting Designer

Swiss-born, Axel Morgenthaler began his artistic career in Europe. He has worked as lighting designer for the innovative Italian actor Massimo Rocchi, touring the international festival circuit, and as assistant painter for Sol LeWitt. Since moving to Montreal, he has created lighting designs in Canada, the United States and Europe for companies like LaLaLa Human Steps, O Vertigo Danse, Marie Chouinard, Stephen Petronio, Alonso King and Jocelyne Montpetit. He has also designed for the singers Marie-Claire Séguin and Pauline Vaillancourt, for the multimedia creations of Michel Lemieux and Victor Pilon, and for Chants Libres et Le Nouvelle Ensemble Moderne. He has expanded his experiences by designing sets for many Montréal choreographers and directors and combining different

media, such as video and projections, in his designs. He is currently researching the possibilities of improving moving lights and software for lighting control and is creating special effect lighting for film projects, notably for an American TV series produced by Tony and Ridley Scott.



Photo Don Lee.

Caroline Dufresne Stage Manager

Caroline is a well-known Montréal-based stage manager and production manager operating in theatre, opera and dance. She has just finished a two-year international tour as stage manager for Robert Lepage's production *La Géométrie des Miracles*, including Paris, London, New York and many other cities. Previously, she was working for L'Opéra de Montréal as head stage manager where she stage managed more than twelve full scale operas. Ms. Dufresne is a graduate in production from The National Theatre School in 1993. She holds a Bachelor's degree in Business Administration from l'École des Hautes Études Commerciales (Université de Montréal), obtained in 1991.



Rosemary Thomson Assistant Conductor and Vocal Coach

One of Canada's rising young conductors, Rosemary Thomson was recently conductor in residence with the Winnipeg Symphony Orchestra, working in close association with Bramwell Tovey. Ms. Thomson is active across the country as a guest conductor, and has appeared with the Toronto, Calgary, Kitchener-Waterloo, Windsor, Niagara, Prince George, Thunder Bay and Victoria Symphonies and with Orchestra London. She has assisted with productions for Vancouver Opera, Banff Centre Opera, and, most recently, with the Canadian Opera Company in Toronto, where she made her debut with the company on the world premiere performance of *The Golden Ass* by Randolph Peters. Ms. Thomson is dedicated to the performance and promotion of Canadian music. She has led the Continuum New Music Ensemble in Toronto since 1994 and appears on their debut CD, *Continuum 1*. Ms. Thomson can be seen and heard on national broadcast on Bravo TV and CBC Radio Two. Recently Ms. Thomson was awarded the Sir Ernest MacMillan Foundation's Conductors Prize which will facilitate a residency in Amsterdam and London, England.



Guillaume Bernardi Assistant Director

Canadian-born Guillaume Bernardi was raised and educated in France. He became seriously involved in theatre while teaching in South Africa during the years that led to the end of apartheid. Subsequently, at the University of Toronto, he directed, among other projects, plays by Pirandello (*It's Nothing Serious*) and Racine. Working as assistant director to Robert Lepage for his visionary 1992 production of *Macbeth* was another formative experience. In Europe from 1993 to 1996, he worked in Paris with the Compagnie du Samovar on a series of experimental productions, based on poetic texts. He began collaborating with post-modern American choreographer Trisha Brown on her opera projects in 1996. Since April 1997, Guillaume Bernardi has worked regularly in Toronto where he directs innovative pieces that embrace a highly physical style and new approaches to text: Alice Munro's *The Progress of Love* (1999); Pirandello's *Six Characters In Search Of An Author* (2000).



Thom Sokoloski Artistic Producer

Thom Sokoloski splits his career as a producer and creator. He began his work in theatre in 1969 at LaMama in NYC, then in Paris, where he studied at L'Ecole Jacques Lecoq and with the Polish Lab Theatre. He performed and directed his earlier works at festivals in Avignon, Nancy, Edinburgh and Munich. Returning to Toronto in 1979, he directed the Native Theatre School and founded Autumn Leaf Performance. As an independent artist and with ALP, Thom has produced and directed over 60 works, including his own works and plays by Shakespeare, Ionesco, Genet, Mishima and Beckett. Other works include the Dora-winning punk-musical *Sid's Kids* and many of R. Murray Schafer's operatic works including *Hermes Trismegistos* (inside Union Station for the du Maurier World Stage Festival 92 and Ars Musica in Brussels), *Requiems For The Party Girl*, *The Crown Of Ariadne*, *The Greatest Show*, and *RA* (throughout the Ontario Science Centre and at the 1985 Holland Festival). He initiated SONIC BOOM, a highly successful series of contemporary music culture which included his own performance installations Artaud's *Cane* and *Anxiety Of Immortality*, operas by Chants Libres, Michael Nyman and His Band, the Master Musicians of Jajouka, and film-music events with Nexus and Atom Egoyan. In 1996, he directed multimedia productions of Schoenberg's *Pierrot Lunaire* and Stravinsky's *The Soldier's Story* for I Fiamminghi which toured Holland and Belgium, and recently produced OPERA BOOM, the first-ever season of new opera from across Canada, including Peter Hannan's and Tom Cone's *The Gang*; and directed Rainer Wiens' and Victoria Ward's *Down Here On Earth* for five prepared electric guitars. Last year he directed a work-in-progress of a new performance-installation based on Hermann Broch's *Death Of Virgil* and the music of Jean Barraqué, a remount of *Pierrot Lunaire*, a dance-performance with sextet of *Transfigured Night*, and, finally, *Electric Flesh*, an electroacoustic opera by Wende Bartley which had its world premiere at the Musique-encène Festival, a co-production with Opéra de Lyon. Next fall will see *2000 Voices 2000 Dreams*, a multimedia event he has conceived for the millennium. After *Kopernikus* premieres at the Banff Arts Festival, it will tour Europe and be performed at l'Opéra de Montréal. Thom will then direct Ahmed Hassan's *14 Remembered*, a contemporary multimedia requiem co-commissioned with Musique Canada 2000 and co-produced with Massey Hall.



Photo Bryce Duffy

Patricia O'Callaghan Coloratura Soprano

Patricia O'Callaghan was born and raised in small-town Canada. Throughout high school she sang in rock bands and, as her training developed, so did the love of classical music, which led her to enroll in music at the University of Toronto. Patricia's recording career began in 1996. After earning her degree, while working as a waitress, she decided to make an independent album. She opted for the music of Erik Satie, Francis Poulenc and Kurt Weill. The week the album was released Marquis/EMI heard it and signed her. In 1999 she signed a multi CD contract with Teldec/Warner. Patricia's home remains in Toronto where she has successfully established herself, performing a wide mix of repertoire including classical, contemporary, and cabaret. She is a founding member of the avant-garde music ensemble Zebra Schwungk. Recent performances include a Kurt Weill *Gala* at BAM with Jerry Orbach and Jerry Hadley, and

Gershwin and Mozart with Bryn Terfel at Roy Thompson Hall. CBC Television audiences have become familiar with Ms. O'Callaghan through her role as 'The Singer' in the acclaimed TV drama series *Foolish Heart* and she has been further in the spotlight as the topic of a recent Bravo! TV special.

Patricia Green Soprano

Hailing from Saskatchewan, mezzo-soprano Patricia Green has gained international acclaim for her colourful, expressive voice and three-octave range. Singing an extremely diverse repertoire, she has appeared with L'Orchestre de Radio France, the Dutch Radio Philharmonic, MUSICA (Strasbourg), the Bethlehem Bach Festival, The National Symphony (under Leonard Slatkin), Choral Arts of Washington, Posthoornkerk Concerts (Amsterdam), and Vancouver New Music, among others. In September, she will sing Dusapin's *La Melancholia* at MUSICA and, in May, will premiere a new work of Lasse Thoresen in Haifa, Israel. She has been heard on radio and TV in Holland, France and Canada, and U.S. Newport Classics has released her performance of Bach's *Magnificat* with the Washington Bach Consort. Her recording of *Kathe Kollwitz* by Tom Myron will soon be available on Albany Records. Ms. Green received the prestigious Artist Diploma and the George Castelle Prize from the Peabody Conservatory, as a student of Phyllis Bryn-Julson. She currently teaches at Michigan State University.



Isabel Soccoja Mezzo-Soprano

Isabel Soccoja won prizes for piano, music training and chamber music in Reims, and at the Paris National Conservatory she was awarded prizes for chamber music and singing. She has sung in oratorios and operas (Châtelet Theatre, Montpellier Opera, Atelier du Rhin), and in chamber music (Pierrot Lunaire in Moscow, Khoom in Rome, Le Marteau Sans Maître in Paris). Ms. Soccoja has sung for the Presences' Festival for Radio-France, MUSICA in Strasbourg, WDR in Köln, Settembre Musica, Alicante, Joganura in Japan, C. Georges Pourfidor, IRCAM, Romaeuropa, Spoleto, the Biennale of Zagreb, DeutschOper in Berlin, as well as in Hong Kong and Taiwan. She has collaborated with ensembles such as Accroche-Note, Itinéraire, 2E2M, and Ensemble Intercontemporain. She has given many performances and has worked with several composers including De Pablo, Saariano, Stockhausen, and Berio.



Shaunaid Amette Alto

Shaunaid Amette was born in Hertfordshire and studied at Hull University and the Royal Northern College of Music, England. Past appearances at the Banff Arts Festival include, Miss Ranovalla (*Zürich 1916*) and Young Man/ Knight (*The Spurt Of Blood*); both were world premieres. She played La Marchande (*Les Mamelles de Tiresias*) under Seiji Ozawa at The Tanglewood Festival, and, more recently, at the Grange Park Festival, Hampshire. She sang under Pierre Boulez at the Théâtre du Châtelet, Paris, playing Un Spectre in *Le Rossignol*. Other roles include Carmen, Dorabella, Florence Pike (*Albert Herring*), Tisbé (*La Cenerentola*), Fidalma (*Il Matrimonio segreto*), Medoro (*Orlando*) and the Flower and Fox (*The Little Prince*) at the Linbury Studio, Covent Garden. Concert appearances include the Alto Solo in the American premiere of Sophia Gubaidulina's *Now Always Snow*,



Photo Don Lee.

a recital in the Bridgewater Hall, Manchester, and a British Council/Live Music Now concert tour to Brussels. She continues to work with audiences with special needs and runs the opera workshops at the Theatre Museum, Covent Garden.



Michiel Schrey Tenor

Michiel Schrey has performed in opera with Pacific Opera Victoria, Edmonton Opera, Toronto Operetta Theatre, Opera in Concert, and New York's Glimmerglass Opera. He has sung Baroque operas of Rameau, Lully, Charpentier and Purcell with Apollo's Fire and Opera Atelier, as well as at the Opéra-Comique in Paris. Michiel completed his Master's degree at McGill University and also trained at The Banff Centre, the Britten-Pears School, and the Steans Institute of the Ravinia Festival. Thanks to a grant from the Conseil des Arts et des Lettres du Québec he studied in London, and now continues his training with Jan Simons. Michiel has sung in concert with orchestras and choral societies across Canada and in the USA, in repertoire from Monteverdi and Bach to Stravinsky, Orff and Shostakovich. He won several prizes at the 1993 Eckhardt-Gramatté Competition, and recently sang works of Gerhard Stäbler, Michael Oesterle and Gilles Tremblay with Kore Ensemble, Code d'Accès, and l'Ensemble Contemporain de Montréal.



Ian Funk Baritone

Baritone Ian Funk received his vocal training at The University of Victoria, British Columbia, and presently resides in Victoria where he studies with Selena James. With Pacific Opera Victoria, Ian has performed Ali in *L'Italiana in Algéri*, Masetto in *Don Giovanni*, Johann in *Werther*, Marullo in *Rigoletto*, Silvano in *Un Ballo in Maschera*, Yamadori in *Madame Butterfly*, and the Pirate King in Vancouver Opera Touring Ensemble's production of *The Pirates Of Penzance*. Ian has also performed in Owen Underhill's *The Star Catalogues* for Vancouver New Music and Peter Maxwell Davies' *Eight Songs for a Mad King* for Queen Of Puddings.



Simon Fournier Bass Baritone

A graduate of the Conservatoire de Musique de Montréal and of McGill University, Canadian bass baritone Simon Fournier has participated in the American Institute of Musical Studies in Graz, Austria. He won first prize overall in the 1993 NATS Eastern Region Competition and received the 1994-95 Gustave and Romana Blume Award from McGill University. Throughout Canada, Mr. Fournier has sung numerous major roles in a wide repertoire of both light and dramatic works, from those of Handel, Mozart and Rossini, to contemporary composers such as Ullmann, Gougeon and Rozankovic, as well as operettas by Chabrier, Offenbach and Messager. He also has performed in many orchestral choral works, such as Orff's *Carmina Burana*, Haydn's *The Creation*, Handel's *Messiah* and Beethoven's *Ninth Symphony*. He has worked with conductors such as Dr. Georg Tintner, Mario Bernardi, and Timothy Vernon. Simon Fournier can be heard with soprano Pauline Vaillancourt in a Frank Zappa tribute CD directed by Walter Boudreau, and he recently recorded Vaughan Williams' *Fantasia on Christmas Carols* with the Chœur Classique de l'Estrie for the Promomuse label.



Rebecca van der Post Violin

Now living in Toronto, Rebecca van der Post studied at the Guildhall School in London and at the Bern Konservatorium in Switzerland with Igor Ozim and Karen Turpie. While living in London she performed throughout Europe and gave many recitals with duo partners, including Sophie Rohman and Thomas Adès. Ms. van der Post led the Ensemble di Quaderni Perugini – a new music ensemble based in Perugia, Italy as well as playing principal violin with the London-based ensemble Corrente. In 1994 Ms van der Post attended The Banff Centre where she met the current members of her piano trio with whom she has toured Puerto Rico, Venezuela and has broadcast for Slovak Radio. She has also collaborated with Canadian pianist Stephen Clarke, recording *The Fourteenth Way* by Michael Hynes.



Philippe Grauvogel Oboe

After completing his studies at the Conservatoire in Paris with Maurice Bourgue and David Walter, Philippe Grauvogel was awarded first prizes in chamber music and oboe. As oboe soloist in the contemporary ensemble L'itinéraire, he met conductor Pascal Rophé. Philippe Grauvogel appears regularly with prestigious organizations such as L'Opéra de Paris, L'Ensemble Intercontemporain, and Radio-France, and has been conducted by James Conlon, Seiji Ozawa, Marek Janowski, and Armin Jordan. Philippe Grauvogel performs regularly in chamber music productions, in particular the baroque repertoire. These performances have taken him to Europe, Asia, North Africa and the Antilles. He conducted master classes in Vitenam as an oboe instructor.



Photo: Pepe Fernandez

Pierre Dutrieu Clarinet

Pierre Dutrieu first graduated in clarinet and chamber music from the Conservatoire National Supérieur de Musique in Paris, from which he obtained the first prize for clarinet. His great interest in contemporary music leads him to perform numerous concerts in France and abroad. He is often asked by the IRCAM Institute of Paris to premiere various solo pieces, such as *Dialogue L'Ombre Double* by Pierre Boulez, and to teach for the D.E.A. of the IRCAM institute. Even though he is a regular soloist of the Court-Circuit Ensemble, conducted by Pierre André Valade, he is often invited to perform by other groups including the Ensemble InterContemporain and the Orchestra of the National Opera of Paris. Pierre Dutrieu obtained the highest distinction in pedagogy in France where he teaches at the National Music School of Cergy-Pontoise (France).



Eric Lamberger Clarinet

Eric Lamberger studied at the Metz Conservatory, where he was awarded first prize in clarinet and chamber music in 1976. He then studied music under the tutelage of Alain Damiens, with whom he created the ensemble Discours Quatre in 1980. From 1992 to 1995, Mr. Lamberger helped create dance productions at l'Opéra de Paris with Wilfride Piollet and Jean Guizerix (primary dancers) and Jean Christophe Pare (lead dancer). In 1999, he worked with Susan Buirge to create *Le Jour d'Après*. He also worked as a freelancer during this period, frequently participating in



concerts with a number of highly reputed ensembles: Ars Nova, Musique Oblique, Ensemble FA, Court-Circuit, Ensemble Intercontemporain, Alternance, 2e2m, Orchestre Philharmonique de Radio France, and Orchestre de l'Opéra de Paris, among others. For the last few years, Eric Lamberger has worked with Sylvain Kassap on contemporary musical productions, and he has taught at the E.N.M de Pantin since 1980.



Photo Don Lee

Louis-Vincent Bruere Clarinet

Recipient of a first prize in clarinet and chamber music from C.N.R., Versailles, and a Licence de L'Ecole Normale de Musique de Paris, Mr. Bruere studied orchestra conducting in Paris and Rome. He has collaborated with such ensembles as L'Intineraire, Entretemps, Musiques Nouvelles, N.O.P. Radio France, Solistes de l'Opera de Paris. He has also participated with many festivals including Musica Europe, Musica Strasbourg, Agora Ircam, and Journées de Musique Contemporaine de Madrid.



Merrie Klazek Trumpet

A native of Calgary, Alberta, Merrie Klazek began playing the trumpet at age twelve, and at sixteen toured western Europe as the featured soloist with Canadian Youth on Tour '88. She went on to complete a Bachelor of Music from The University of Calgary, and in 1994, a Master of Music in performance from Northwestern University. Ms. Klazek's musical travels have taken her to Japan, Hungary, Ireland, the United Kingdom, western Europe, the United States, and Spoleto, Italy, where she performed in the Festival dei Due Mondi. A familiar artist at The Banff Centre for the Arts, she completed a performance residency in 1995 and debuted two new operas for the Banff Arts Festival, *Jackie O* and *Zürich 1916*. In Canada, Ms. Klazek has performed in the trumpet sections of the Montreal Symphony, Calgary Philharmonic, Vancouver Symphony, Pacific Opera, The Stratford Festival, and others. She held the position of principal trumpet with Orchestra London (Canada) for three seasons and currently plays principal trumpet with the Thunder Bay Symphony Orchestra. As a soloist, Merrie Klazek has been engaged for performances with various Canadian orchestras. In January 2000, Ms. Klazek released her first solo recording, titled *Songs To The Moon*, with pianist Jennifer Snow, on the Phoenix Records label.



Steven Dyer Trombone

Steven Dyer is currently in his third season as principal trombonist with the Thunder Bay Symphony Orchestra. Mr. Dyer has performed with the Symphony Orchestras of Winnipeg, Kalamazoo (MI) and the Civic Orchestra of Chicago, and holds degrees from McGill University (Montreal) and DePaul University (Chicago), where he studied with master teachers from the major orchestras of those cities. For six years, he has been a member of the Toronto-based ensemble, Brass Quintessence. Mr Dyer has a strong commitment to music in his community, and in addition to making



frequent recital appearances, serves as instructor of trombone at Lakehead University's Department of Music, where he enjoys working with a studio of promising young musicians.

Blair MacKay Percussionist

Blair McKay began his career in 1976 in Montreal playing jazz and fusion music. Since then, his eclectic performance career as percussionist and drummer has been highlighted in a wide range of musical contexts. He frequently performs for radio, television, and film soundtracks, as well as performing and recording with many orchestras and ensembles in Toronto, such as Esprit Orchestra as principal percussionist, Toronto Symphony Orchestra, Arraymusic, Nexus, Evergreen Club Contemporary Gamelan (as Artistic Director since 1992) and Hemispheres. In 1988, Blair MacKay completed his Master of Music degree in performance at The University of Toronto. As a soloist, Blair has premiered new works for drumset and percussion in a variety of contemporary, instrumental contexts and has been a featured soloist at festivals in Mexico City, Montreal and Toronto, and on CBC national radio. From 1994 to 1998, Blair toured and recorded with the Dangerous Kitchen Ensemble, performing the music of Frank Zappa in Europe, the United States and Canada.



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Judith Darough, Cutter (Kopernikus and The Hobbit)
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Marke DeCoste, Cutter (Kopernikus)
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Donna Heer, Wardrobe Stitcher*
Michelle Jones, Dyer
Jade Bokyoung Kim, Wardrobe Jr. Cutter*
Rowan Kunitz, Dance Shoe Coordinator
Kelsey MacLaren, Wardrobe Stitcher*
Laura Magagnin, First Hand (The Hobbit)
Jane Mallory, Wardrobe*
Jennifer Purcell-Martin, Wardrobe*
Jennifer McIntosh, Wardrobe*
Sara Oakden, Wardrobe Stitcher*
Francois Rollin, Wardrobe Boots and Shoes*
Jean Stankov, Wardrobe Management*
Karla Stout, Wardrobe Manager
Diane Schirmer, First Hand (Kopernikus)
Karen Swiderski, First Hand (Festival Dance)
Mugiko Takada, Wardrobe Stitcher*
Lindsay Walker, Wardrobe*
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Theatre Craft Participants

Theatre Craft 1

Elizabeth Baca, Amanda Butler, Matthew Byrne, Craig Geiger, Tyler Hermanson, Andrew McFarland, Dilber Mann, Graham McDonald, Jesse Moffatt, Hussain Salah, Heeyoung Shin, Gillian Rode

Theatre Craft 2

Alexis Chirulnicoff, Stage Management
Tanya Grover, Props Builder
Christopher Murtagh, Electrician
Amanda White, Scenic Painting

*Work Study Training Programs



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