

B a N F F
S U M M E R
F E S T I V A L
S

A stylized graphic of a mountain range. The foreground is a solid black silhouette of a mountain peak. Behind it, a jagged mountain range is depicted in a vibrant blue color, set against a solid orange background. The style is minimalist and graphic.

Constantinople



THE BANFF CENTRE

Welcome to the Banff Summer Arts Festival 2004



For the entire past year, the diverse and dynamic arts departments of The Banff Centre have been preparing a feast, one tasty aspect of which is being offered to you in the present event. Creative recipes are envisioned, cooked, sampled, and refined here on a daily basis.

Now the feast is spread out before you, as it is every year at this time, meticulously planned and prepared by aesthetic chefs of all ages and from all backgrounds, who have in mind not only their own constant improvement but your consistent surprise and delight.

Here are some of the specials on this year's summer menu:

- In celebration of four decades during which Isobel and Tom Rolston have guided the stimulation of our musical tastebuds at The Centre: more than thirty chances to indulge your appetite for rhythm, melody, and harmony – from modern master Krzysztof Penderecki to the immortal mastery of Mozart – from the emerging stars of tomorrow to the established greats, all joining together to gratify our distinct musical palates and to salute the Rolston legacy.
- The pièce de resistance of our Mozart theme: his comic masterpiece *The Marriage Of Figaro* – predatory aristocrats, rebellious servants, love, and other forms of mayhem, set to some of the gentlest, funniest, and most gloriously humane music ever conjured by the mind of man.
- Festival Dance offers generous helpings from three generations of superb choreographic cuisine: George Balanchine's *Divertimento No. 15* (world premiere, 1956), a lighter-than-air concoction by the genius who redefined classical ballet in modern times;
Tam ti Delam (world premiere, 1974), a heart-healthy tribute to the hearty world of Québec folk idol Gilles Vigneault, from Canadian dance icon and Banff Centre mentor supreme Brian Macdonald;
Configurations of the Body (world premiere 2004 at The Banff Centre) by D. A. Hoskins – a dynamic young creative imagination explores beauty and meaning which are both skin-deep and far deeper.
- **Plus** Banff Centre Aboriginal Arts presents the **Gwa'**wina Dancers of Vancouver Island, in a blend of the timelessly traditional and the mind-expandingly modern; **plus**, in the Walter Phillips Gallery: *Giddy Up*, a visual arts adventure about how an Ontario boy becomes an Alberta cowboy, at least in his fantasy life; **plus** eyebrow-, hair-, and consciousness-raising explorations from the Best Of The Banff New Media Institute; **plus** open-minded and open-ended conversations with Cultural Journalists who are redefining the way we think about the world we live in, and what we do about it; **plus** Banff Mountain Film Festival screenings, investigations into the development of Creative Leadership on the local, national, and international fronts, Artwalks, shop talks, casual encounters and international gatherings;
- And much much more, as The Banff Centre enters its peak season for sharing all we've been cooking up – for all of those whose favourite cuisine is cross-cultural creativity!

Our feast, and welcome to it!

John Murrell, OC, AOE

Co-ordinating Producer, Festival 2004

Artistic Director/Executive Producer, Theatre Arts

THE BANFF CENTRE AND THE GRYPHON TRIO PRESENT

Constantinople

July 29 at 7:30 p.m.

July 31 at 2 p.m.

Eric Harvie Theatre

Original concept and music

Christos Hatzis

Produced by The Gryphon Trio in partnership with The Banff Centre, Music Toronto, Tapestry New Opera Works, and Ex Machina

World Premiere Production Sponsor

The Temerty Family

World Premiere Development Sponsor

The Harbinger Foundation

Singers

Maryem Hassan Tollar

Patricia O'Callaghan

Musicians

Violin

The Gryphon Trio

Annalee Patipatanakoon

Cello

Roman Borys

Piano

Jamie Parker

Creative Team

Director/Choreographer

Marie-Josée Chartier

Scripting Advisor

John Murrell, OC, AOE

Visual Projection Concept Developer

Lionel Arnould

Visual Projection Designer and Producer

Jacques Collin and Lionel Arnould

Set and Lighting Designer

Bernard White

Costume Designer

Heather MacCrimmon

Sound Designer/Engineer

Anthony Crea

Production Manager

Caroline Hollway

Assistant Stage Manager

Marisa Vest*

Executive Producer

Roman Borys

Associate Producer

Ottie Lockey

* Participant in Theatre Production, Design and Stage Management Training Program

1. Creeds
Maryem Hassan Tollar, Patricia O'Callaghan, The Gryphon Trio, digital audio
2. Kyrie
Patricia O'Callaghan, The Gryphon Trio, digital audio
3. Odd World
The Gryphon Trio
4. Ah Kalleli!
Maryem Hassan Tollar, The Gryphon Trio, digital audio
5. Dance of the Dictators
The Gryphon Trio
6. On Death and Dying
Maryem Hassan Tollar, Patricia O'Callaghan, The Gryphon Trio, digital audio
On Death and Dying is dedicated to Panagiotis Hatzis, who was fighting his final battle with cancer during the composition of this movement.
7. Old Photographs
The Gryphon Trio
8. Alleluia
Maryem Hassan Tollar, Patricia O'Callaghan, The Gryphon Trio, digital audio
Alleluia is dedicated to Michael Robert Nickles (1973 – 2002), a child of God and a son of Greece, by his parents, Dr. Peter and Barbara Nickles, and his brother, John Aristides Nickles.

Constantinople is performed in 8 segments without intermission.

A message from composer Christos Hatzis

Constantinople has been a work of love and the kind of soul-searching one feels compelled to undertake when reaching an important juncture in one's life. This important juncture for me was the passing away of my father after a slow and painful struggle with cancer. This, more than anything else, made me aware that, being fatherless and guideless for the first time, I had to take responsibility for things that I kept postponing indefinitely, such as asking important and penetrating questions about myself as a human being and as an artist. At moments like this you tend to let go of other, less important things, such as the dynamics of daily pressures that normally determine what you do and how you think. When free from these pressures, you focus instead on more essential questions, such as "Why am I writing music" and "What is it really that I am trying to say to others through my work?" It is amazing how meditating upon such simple questions can alter the way you think and feel about music and life.

Roman Borys, the cellist of The Gryphon Trio and producer of *Constantinople*, caught me in such a transformative moment when he inquired about a 20-minute commission for The Gryphon Trio back in the late 1990s. Little did we know at that time that the two of us would be embarking together on a magical journey of discovery that would lead us and all the other creative individuals who joined us since then into profound artistic and human insights; a journey that would enrich our lives in ways that we never suspected were possible. *Constantinople* started as a creative examination of my own heritage and make-up. This heritage consisted of the convergence, conflict, dialogue, cross-fertilization, and every other form of exchange between two worlds that in my childhood and adolescence I understood as "east" and "west" (that is before my immigrant experience helped me become aware of the relativity of these concepts to one's viewing position). The symbols for these two contrasting worlds were Islam and Christianity, so these are the symbols I predominately employed in depicting this dual heritage and identity in *Constantinople*. As artists from different cultural backgrounds began to join the project and our circle of friends grew, they inevitably brought into the mix their own personal worlds and definitions. The work before you is the result of this marriage of worldviews and insights. Feel free to project your own universes and insights on it. *Constantinople* – our *Constantinople* – is not a real place, at least not in the limited way that most of us understand "real". It is a world of possibility, of inclusion, and of belonging. As such, it is not complete without you. So jump right in and make yourselves at home.

Christos Hatzis

A message from The Gryphon Trio

Formed in 1993 the Gryphon Trio has long been committed to performing the works of the great masters, as well as to championing new work by living composers. In 1998, the Trio met Canadian composer Christos Hatzis, and the idea of creating a work for trio, singers, electroacoustic component, and visuals soon emerged. As Hatzis developed his concept of the work, it became clear that this project presented the Trio with a unique opportunity to produce a theatrical work that would allow us to communicate a much broader sense of who we are as a group and where we might take chamber music in the future.

Inspired by Christos Hatzis' musical composition, *Constantinople's* development as a theatrical work was a journey of discovery for all the artists involved. Having experienced Hatzis' multi-layered work from their own cultural and artistic perspectives, the artists creating this theatrical presentation have produced a collective response to Hatzis' musical exploration of spirituality, cultural diversity, and human nature.

It is always a challenge to create work that defies categorization – to reflect the profound poetic feeling and impulse of Christos Hatzis' compelling and compassionate musical score in imagery and movement which are equally compelling and compassionate – to interpret theatrically the mystery and meaning which drive this music. The production of *Constantinople* was certainly a long and important lesson in process development, team building ... and fundraising. Steadfastly helping us find our way forward, Associate Producer Oattie Locky, together with a team of brilliant and generous mentors, advisors and supporters all made it possible for us to complete this journey. One of our very first supporters was the great Canadian impresario Nicholas Goldschmidt, whose contribution to the development of a strong and vibrant Canadian arts scene over the course of the last 60 years is legendary. At the end of one particularly memorable meeting during his 92nd year he said to me: "You know, Roman, when you're in this business you must have a taste for adventure, and I think you and the other Gryphons have got it!"

I invite you to invest your senses and let your heart be your guide as you experience *Constantinople*.

Roman Borys
Gryphon Trio
Executive Producer, *Constantinople*

Biographies



Maryem Hassan Tollar
SINGER

Born in Cairo, Maryem Tollar has lived in various locations across Canada and the Middle East since immigrating to Canada in 1968. An extremely versatile artist, Maryem grew up singing Broadway style musicals and singing Joni Mitchell songs while listening to Arabic music and the Muslim call to prayer.

Maryem has studied Arabic Music at The Centre for Studies in Middle Eastern Music in Toronto and has also had intensive musical training in Aleppo, Syria. Recently, Maryem travelled to Egypt and Greece where she continued her research and study of the Mowashahat (Sufi devotional love songs) singing tradition, as well as the performance of riqq (Arabic tambourine) and oud (unfretted lute).

Maryem performs regularly with the groups Doula (Arabic), Maza Mez (Arabic and Greek) and The Maryem Tollar Group (traditional Arabic repertoire as well as original material which draws from both Western and Arabic traditions), and has performed throughout Europe, the Middle East, India, South America, and the United States.
www.mernie.ca



Patricia O'Callaghan
SINGER

Patricia O'Callaghan was trained at the University of Toronto and at The Banff Centre. She has released numerous critically acclaimed recordings on the Marquis/EMI and Teldec/Warner labels. Patricia's most recent release, *Naked Beauty*, is already receiving critical and public acclaim.

As an opera singer, Patricia recently toured internationally in Claude Vivier's *Kopernikus* and this season appeared as Polly in Vancouver Opera's production of Weill's *Threepenny Opera*. She appeared on jazz clarinetist Don Byron's CD, *A Fine Line*, and is touring with him as well. Her television appearances include the Ken Finkelman series *Foolish Heart*, the CBC/Rhombus special *Youkali Hotel*, plus her own Bravo! Special.
www.patricia-ocallaghan.com

The Gryphon Trio



One of North America's premier chamber groups, the Juno award-winning Gryphon Trio has been touring Canada, the United States, and Europe for over a decade. The Trio records for Analekta and has been successfully introducing new audiences to chamber music by commissioning exciting new works, producing multimedia projects, and creating hands-on outreach and education programs.

The Gryphon Trio commissioned Christos Hatzis to write the music of *Constantinople* in 1998, and has since brought together the artistic talent and financial resources required to fully realize the theatrical presentation of the work. Annalee and Roman have taught at the University of Toronto since 2001, and Jamie joined them there in 2003 as the Rupert E. Edwards Chair in Piano Performance. www.gryphontrio.com



Christos Hatzis
COMPOSER

Born in Greece, educated in the United States, and a Canadian citizen since 1985, Christos Hatzis is one of Canada's most important composers. Christos' eclectic and powerful music is captivating audiences all over the world and he

has been awarded several coveted Canadian and international awards including the Jean A. Chalmers National Music Award, the (Governor General) Jules Leg r Prize, the Prix Italia, and the Prix Bohemia. Recently he has been receiving commissions and requests for new works from some of Canada's and the world's best-known soloists and ensembles, such as the St. Lawrence String Quartet, the Tafelmusik Baroque Orchestra, soprano Patricia Rosario, the NY-based Music Theatre Group, Tapestry New Opera, Pilobolus Dance Theatre, the English Chamber Choir, NEXUS, percussionist Beverly Johnston, cellist Shauna Rolston, and the Elmer Iseler Singers. A growing number of commissions from Canadian and international arts councils and foundations, and a slew of new recordings of his music, are fast spreading awareness and appreciation of the composer's work well beyond his home base.

Recent and upcoming recordings include three all-Hatzis CDs and several compilations featuring his music on Sony Classical, EMI, CBC Records, Centrediscs, Consipio (Japan), and Cherry Red (UK). A Professor at the Faculty of Music, the University of Toronto, Christos writes frequently about contemporary music and its relationship to today's and tomorrow's societies. His writings are available on the Internet at www.hatzis.com.



Marie-Jos e Chartier
DIRECTOR/CHOREOGRAPHER

Marie-Jos e Chartier's 25-year career as a choreographer, director, dancer, and vocalist has taken her on international stages as a solo artist and with dance companies. Her choreographic work has been presented in Canada and Europe as well as being broadcasted on CBC, TVO, Tfo, and Bravo!

Marie-Josée's numerous commissions include: *Fifty-One Pieces Of Silver* for Dancemakers, winner of the 2002 Dora Mavor Moore Award for best Choreography; *La Lourdeur Des Cendres* for Four Chambers; *Vestige* for Toronto Dance Theatre; and *étude pour deux mammifères* for Kaeja d'Dance. She has won several grants and awards, most notably the 2001 K.M. Hunter Award for Dance.

Selected upcoming projects for 2004 include: performances of solos *Sous Nos Yeux* and *Descent* at the Side by Side Festival in Wuppertal, Germany, and a premiere of a full evening choreographic work, *Screaming Popes*, in Potsdam, Germany, followed by performances in Toronto.
www.chartierdanse.com



John Murrell, OC, AOE
SCRIPTING ADVISOR

One of the most frequently produced of all Canadian playwrights, Murrell's plays have been translated into 15 different languages and performed in more than 30 countries around the world. His award-winning works include *Memoir* (produced at the Stratford Festival in 1990), *Waiting For The Parade* (in the Shaw Festival's current season), *Farther West*, *Democracy*, and *The Faraway Nearby*, as well as translations of Chekhov's *Uncle Vanya* and Sophocles' *Oedipus The King* (both commissioned and first produced by Stratford). Most recently, he wrote the libretto for the acclaimed new opera *Filumena*, composed by John Estacio, and co-produced by The Banff Centre and The Calgary Opera. Since November 1999, Murrell has been Artistic Director of Theatre Arts at The Banff Centre. In 2002, he

received the coveted Walter Carsen Prize for Excellence in the Performing Arts, and received the Alberta Order of Excellence, and, in 2003, was appointed an Officer of the Order of Canada.



Jacques Collin
VISUAL PROJECTION
DESIGNER AND PRODUCER

An award winning designer, Jacques Collin has amazed audiences throughout the world with his stunning audiovisual productions. Jacques has been involved with Canadian artists nationwide who have sought his expertise in challenging the limits of their art with the use of new communications technology. As one of the founding members of the multimedia performance group l'Écran Humain in 1980, Jacques Collin has worked with composers Marcelle Deschenes, Alain Thibault, and Jean Corriveau. After leaving l'Écran Humain in 1985, Jacques embarked on a number of very successful collaborations with Marcelle Deschene and Michel Lemieux. Since 1989, Jacques has collaborated with Robert Lepage on *Needles And Opium*, *The 7 Streams Of The River Ota*, *Elsinore*, *Geometry Of Miracles*, *Jean-Sans-Nom*, and the critically acclaimed *The Far Side Of The Moon*. His latest project with Lepage was *La Casa Azul*, on the life of Frida Kahlo. In 2000, he produced *Planète Baobab* (based on St-Exupéry's *The Little Prince*) for l'Arsenal à Musique, a concert for electro-acoustic soloists and symphony orchestra. Presently he is creating visuals for Lorin Maazel's new opera *1984* that will be premiered at the Royal Opera House, Covent Garden, in 2005.



Lionel Arnould
VISUAL PROJECTION
CONCEPT DEVELOPER,
PRODUCER AND DESIGNER

A graduate of the National School of the Arts in France, Lionel has been working with computer graphics and virtual media since 1992.

In 1998, he began collaborating with Robert Lepage in Québec City and has, over the years, been involved in works such as *La Damnation De Faust*, *La Famille Sans Nom*, *Apasionada*, and *La Trilogie Des Dragons – Version 2003*: a fabulous six hour piece revamped in 2003 to include video projections. In the coming year, his work on a revised version of the *Opera Des Gueux* will be touring Europe.

In recent years, Lionel's career has also included collaborations with organizations such as Le Theatre Peril and La Compagnie Marie Dumais (his work on *The Plague* received an honorable mention at the 2003 Québec City Art and Culture awards), Musée de la Mer de la Point-au-Père (his permanent 3D stereoscopic installation was awarded *Prix de l'installation 2002*), Manoir Mauvide Genet, Maison Girardion, and the Québec Aquarium project.

In 2001, Lionel was on the creative team of *Québec In New York*, set to open September 13, 2001 at the foot of the World Trade Center. In 2003, Lionel produced the special effects for a CBC television special produced by Veronica Tenant entitled *Northern Lights – Visions And Dreams*. Constantly inspired by the power of the arts, Lionel seeks out new spaces and directions by constantly sculpting, painting, and drawing.



Bernard White
SET AND LIGHTING
DESIGNER

A graduate of Le Conservatoire d'art Dramatique de Québec, Bernard has been contributing to numerous theatre productions as well as major expositions as a production and lighting designer since 1994. Recent projects include Robert Lepage's *The Far Side Of The Moon*, the Québec-New York exhibit, and the Québec Aquarium project. Bernard is on the faculty at Le Conservatoire d'art dramatique de Québec where he teaches design.



Heather MacCrimmon
COSTUME DESIGNER

Heather MacCrimmon is a Toronto-based costume designer working in film, theatre, and primarily, modern dance. Among the many choreographers she has worked with, she frequently collaborates with Serge Bennathan (Dancemakers), Marie-Josée Chartier, Claudia Moore, Sarah Chase, Yvonne Ng, Julia Sasso, and Tom Stroud. Her film credits include *The Uncles*, directed by Jim Allodi, and Phillip Barker's *Soul Cages*. Her theatre highlights include working with the clown duo Mump and Smoot (*In Flux* and *Something Else*) and England's Theatre de Complicité (*The Chairs*).



Anthony Crea
SOUND DESIGNER /
ENGINEER

A graduate of the York University Music Program, Tony's subsequent tenure as a staff member allowed him to collaborate with renowned musicians such as John Cage, Yannis Xenakis, and Laurie Anderson.

Following his time at York, Tony began to work as a live sound engineer and tour manager with recording artists such as Liona Boyd, Rita Coolidge, The Neville Brothers, The Jeff Healey Band, Colm Wilkinson, Dan Hill, and Amanda Marshall. In recent years Tony has also worked as a mix engineer for productions such as the CBC TV's 2002 Olympic Winter Games and the *Canadian Idol* show.

Currently, Tony is working with The Gryphon Trio on *Constantinople* in addition to a new album project that will be released in the summer of 2004.



Caroline Hollway
PRODUCTION MANAGER

Though qualified as a sociologist and historian, Caroline has spent the best part of 20 years in theatre arts as stage manager, production and technical manager, project manager, and education consultant for community and young peoples' theatre companies in England, Wales, Scotland, and now, Canada.

Her work has taken her into community parades with boats, cars, and bicycles made of sticky tape; giant puppets in Portugal; human circuses in housing estates; too many events on soggy fields; community plays in south London; touring round the Scottish Highlands; running two theatres for young people in Wales; enjoying fireworks and tugs (fortunately at the same time); and now opera and music theatre. She has one simple, but passionate, aim – to introduce people, especially young people, to the live arts as creators and participants, as well as spectators. On *Constantinople*, the challenge of co-ordinating classical musicians, video artists, singers, designers, and contemporary music into one room – never mind one project – has been exhilarating, intellectually thought-provoking, moving and, ultimately, very rewarding. A bit like herding butterflies in from the cold, without a net.

A guide to the journey

Creeds

Two spiritual belief systems have had a long history of peaceful co-existence in the ancient city of Constantinople, known today as Istanbul. Voices of Islam and Christianity intertwine, and reveal the similar strengths and passions of these two religions.

Mosques and churches are separate “islands” which provide a home for rituals of the spirit, which, despite their differences, suggest profound similarities between the two. The spiritual quest is universal.

Kyrie

An innate purity of spiritual experience forms the foundation for all belief. Gradually, this purity is diluted by human behaviour, as it passes through the filters of historical interpretation, and belief gradually becomes doctrine. Music and ritual reflect the ever-increasing complexity of religious “messages” in our time, as the initial, innocent impulse to worship becomes obscured by layers of conflicting interpretation.

Odd World

The eternal and yet transitory nature of Istanbul, this unique crossroads of event and belief: a sense of continuity is created by linking modern images of Istanbul with those of the past, just as the juxtaposition of dissimilar musical materials creates a sense of relentless diversity caught up in an irresistible forward motion.

Ah Kalleli!

Nature is celebrated, simultaneously for its earthiness and its divinity, with sounds and images inspired by the words of an ecstatic Sufi poem. The Trio intervenes with an equally ecstatic but essentially “western” interlude. The singer’s second statement of the poem, briefly and intimately accompanied by the trio, suggests an utterly simple and human beginning of interaction between distinct cultures.

Dance of the Dictators

A buoyant yet satirical depiction of tyranny reveals the incongruity between the brutal nature of such regimes, and the mindlessly positive ways in which they are depicted through propaganda. The source of despotic power is human weakness, not human strength.

On Death and Dying

The overly elaborate outward trappings of “religious practice” are contrasted with the implacable simplicity of human suffering and mortality. The journey into death is cloaked and obscured by layers of man-made ritual, which emphasize our differences, rather than affirming what is universally shared.

Always, regardless of the diverse and complex rituals associated with death, we are united in our universal experience of “leave-taking”, an absolutely individual and intimate journey, which every human creature must ultimately take.

Old Photographs

Individuals are connected through time and memory, through their ancestors, to the community of all humankind. Photographs evoke nostalgia for what we perceive as happier times in the past, just as the simple wistful melody at the beginning of this movement evokes sentiment untroubled by reality. Memories become troubling, though, as they widen out to include the turmoil and pain which the past also contained. A tango portrays the interaction of dark and light elements which are woven through all our memories.

Alleluia

An honest recognition of our differences, our similarities, our universal struggle, our universal journey leads to a hopeful message of ultimate reconciliation and peace.

Throughout, images of two trees – and images of separated mosque and church – have represented the isolation of two cultures. Yet the trees are joined at the roots, just as human belief is joined in its rapturous impulse toward reverence for the divine intelligence which created and continues to create all things. We are rooted and finally joined in a universal journey which we all share. We all experience darkness; we all need and seek the light. And we – all of us – will go on doing so forever.

The Texts:

1. Creeds

*Christos Anesti ek nekron
Thanato Thanaton patissas
ke tis en tis mnimasi
zoin charisamenos*

Greek Orthodox Easter chant

*Tala 'al-badru 'alayna
Min thaney yatil-wada'
Wajabash-shukru 'alayna
Ma da'a lillahi da'
Ayyuhal-mab'uthu fina
Ji'ta bil 'amril muta'*

Words sung to the Prophet Muhammad on arrival in Medina after fleeing Mecca

Author unknown

Christ has risen from the dead
Conquering Death through his death
and granting life
to those in the grave.

The full moon has appeared
From "Farewell Bends"
Thanks are due
Whenever someone calls God
Oh! You who are sent to us
You come with orders to be obeyed.

4. Ah Kalleli!

*Ah Kalleli, ya suhbu tijan-ar-ruba bil holi
Waj ali siwaraki mun ata fal-jadwali
Ah ya sama fiki wa fil-ardi rujuman wa wa-
Kullama
Aghrabti najrnan ashraquat anjuman*

Poem by Ibn Sana' il-Mulk (Egypt 1155–1211)

Music by Muhammad 'Uthman (Egypt 1855–1900)

O clouds adorn the crowns of the hills with
garlands
And make the bending stream a bracelet for
them
O sky, in you and in the earth there are stars
Every time a star sets, many other stars rise.

6. On Death and Dying

*O Dighenis psychomachi
ki ghii ton etromassi
Vronda kiasrafti o ouranoss
ke siete o apano kozmos
kio kato kozmos anikse
ke trizoun ta themelia
ki i plaka ton anatruchia
pos tha ton eskepasi
pos tha skepasi ton aito
tis ghis ton andriomeno.*

From the Byzantine era epic folk poem entitled The Death Of Dighenis

Dighenis is fighting with death
and the earth is afraid of him,
the sky is full of thunder and lightning and
the upper world is shaking.
The lower world has opened up wide,
its foundation is rattling,
and the tombstone shivers
with the thought of covering him,
of covering the Eagle,
the earth's bravest.

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per spulcra regionum,
Coget omnes ante thronum.
[Quantus tremor est....]
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.*

From the Roman Catholic Requiem Mass

8. Alleluia

*Christos voskrese iz mertvih,
smertiyu smert poprav
i suhchim vo grobyeh zivot darovav.*

Serbian-Orthodox Easter chant

Recording: courtesy of the English Chamber Choir, Guy Protheroe, conductor

Day of wrath and doom impending,
David's word with Sibyl's blending!
Heaven and earth in ashes ending!
Oh what fear man's bosom rendeth,
When from heaven the Judge descendeth,
On whose sentence all dependeth!
Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.
Death is struck and nature quaking,
All creation is awaking,
To its Judge an answer making.
Lo! the book exactly worded,
Wherein all hath been recorded,
Thence shall judgment be awarded.
When the Judge His seat attaineth,
and each hidden deed areigneth,
Nothing unavenged remaineth.

Christ has risen from the dead
conquering Death through his death
and granting life to those in the grave.

Surround Sound Digital Audio Component Credits

1. Creeds

Chants de l'église de Rome:

Périod Byzantine

Lycourgos Angelopoulos

Ensemble Organum

Drones

Drone Archeology, Ernest Cholakis

4. Ah Kalleli!

Maryem Hassan Tollar

6. On Death and Dying:

Death of Dighenis

sung by Lambros Vassiliou

Dies Irae from Verdi's Requiem

Slovak Philharmonic Choir;

Slovak Radio New Philharmonic Orchestra

Alexander Rahbari, Conductor

8. Alleluia:

Serbian Easter Hymn

English Chamber Choir,

Guy Protheroe, Conductor

Sound Design Assistant

Boris Despot

Visual Projection Component Credits

Dancers in *Creeds* and *Ah Kalleli!*: Nicole Mion, Davida Monk, Mathew Popoff,

Mark Chambers, Natalie Poissant

Dancers in *Dance of the Dictators*: Daniel Bélanger, Pierre Robitaille

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For Tapestry New Opera Works

Producer and General Manager	Claire Hopkinson
Artistic Director	Wayne Strongman

For Ex Machina

Executive Producer Michel Bernatchez

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Kurt Bagnell, Playbill presenter/manager, front of house
Marlene Barré, administrative assistant*
Connie Brill, administrative assistant
Craig Day, arts administration assistant*
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assistant

Myra Ferguson, manager of administration
Casey Prescott, program co-ordinator

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Robina Cook, assistant to the director of production*
Brent Jones, production technician
Ian McRoberts, production assistant
Roxanne Prokop, production stage manager
Robert Rombough, technical director
Darrell Shaw, assistant technical director*
Jennifer Shaw, assistant production stage manager*
Marisa Vest, administrative assistant in production
management**

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David Ingraham, head electrician
Greg Anderson, electrician*
Kalyna Conrad, electrician**
Stephen Everison, electrician
Tyler Davidson, electrician
Kris Ladd, electrician
Julie Martens, electrician**
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Branden Charlton, audio technician
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Cherie Hoyles, stage carpenter*
Andrew McFarland, stage carpenter
Scott Paterson, stage carpenter
Becky Solly, stage carpenter*

SCENIC PAINT

Jennifer Hedge, head scenic artist

SCENIC CARPENTRY

Scott Freeman, head scenic carpenter
Tyrell Doig, scenic carpenter
Megan Hodgins, scenic carpenter*
Jean Paul Laframboise, scenic carpenter*
Bruce McComb, scenic carpenter

PROPERTIES

Michelle Dias, head of props
Denise Clarke, props/wardrobe buyer
Niki Kemery, props builder*
Dave Miller, props builder
William Wells, props builder**

WIGS AND MAKE-UP

Carol Chambers, head of wigs and make-up
Sharon Fletcher, wigs and make-up artist**

WARDROBE

Patsy Thomas, head of wardrobe
Karen Beames, boots and shoes
Amanda Beetstra, wardrobe technician**
Heather Bloxham, stitcher
Heidi Couling, wardrobe maintenance technician
Gary Dahms, cutter
Ava Diehl, stitcher
Chris Duffelen, dyer
Sarah Haddleton, wardrobe technician*
Amanda Joachim, wardrobe technician**
Morgan Mackintosh, wardrobe technician*
Kimberly Martin, wardrobe maintenance technician*
Sharon McCready, Dance Training costume coordinator
Nicole Minogue, wardrobe technician*
Siobhan Pettigrew, assistant wardrobe maintenance
technician
Jen Russell, 1st hand
Gina Schellenberg, wardrobe manager
Raelene Sellers, wardrobe technician*
Stephanie Wagner, wardrobe technician*
Angie White, cutter
Hazel Whitehead, stitcher
Brenda Zachanowich, wardrobe technician*

* indicates work study position

** indicates theatre craft position



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