B <mark>a</mark> n f f s u m m e r f e s t i v a l s

The Marriage of Figaro



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 Kizysztof 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 <u>Gwa'wina Dancers of Vancouver Island</u>, in a blend of the timelessly traditional and the mind-expandingly modern; <u>plus</u>, 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; <u>plus</u> eyebrow-, hair-, and consciousness-raising explorations from the Best Of The Banff New Media Institute; <u>plus</u> 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; <u>plus</u> 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

Message from Program Director Glynis Leyshon



It is a great joy to bring Mozart's glittering comedy *The Marriage Of Figaro* to the Banff Festival this summer. A profoundly lighthearted comedy of manners, this revolutionary work provides today's audience with a complex evocation of human frailty, resilience, and, above all, compassion. It also provides the young artists involved in the production with a rare and rewarding artistic challenge.

Meeting this kind of challenge lies at the heart of The Banff Centre's Opera As Theatre program. Now in its third year, this unique program is dedicated to training young singers in all

aspects of the lyric theatre. For eight intense weeks, 19 of our finest young singers have gathered in Banff to immerse themselves vocally, theatrically, and personally in a rigorous artistic process that combines both training and performance elements. Led by a talented and passionate faculty, the participants have been introduced to ideas and have developed skills vital to the full expression of opera performance. Their days have been filled with movement and acting classes, vocal training and coaching, master classes and lectures ... and for the last five weeks they have also had the privilege of working on a fully staged version of *The Marriage Of Figaro*.

David Agler and Kelly Robinson have led our young company in an intense musical and theatrical exploration of this masterwork, and now it is with great excitement that we are able to share this work with you. Please enjoy!

THE BANFF CENTRE PRESENTS

The Marriage Of Figaro

Composer: Wolfgang Amadeus Mozart Librettist: Lorenzo da Ponte

August 11, 12, 13, 14 at 7:30 p.m. Eric Harvie Theatre

Creative Team

Kelly Robinson David Agler Susan Benson Michael Whitfield Leslie Dala[‡] Edette Wilks Petar Dundjerski Robert Herriot William Mackwood^{*} Amanda Gougeon^{**} Myra A. Malley[†] Karen Race^{*†} Leslie Jost^{**} Amy Lippold^{*} Stephanie MacMillan^{*} Stage Director Conductor (August 11, 12, 14) Set/Props/Costume Designer Lighting Designer Assistant Conductor (August 13) Assistant to the Conductor Chorus Master Assistant Stage Director Assistant Lighting Designer Apprentice Lighting Designer Stage Manager Program Co-ordinator/Assistant Stage Manager Assistant Stage Manager Assistant Stage Manager Assistant Stage Manager

Opera As Theatre Faculty

Glynis Leyshon[†] Leslie Dala[‡] Gwen Dobie Andrea Grant[‡] Christopher Hunt^{†°} Selena James Michael Douglas Jones^{†‡} Kinza Tyrrell[‡] Robin Wheeler Edith Wiens

Program Director Music Director Movement Coach Assistant Repetiteur Acting Teacher Master Class Teacher Voice Teacher Senior Repetiteur Senior Repetiteur Master Class Teacher



Cast Of Characters

Wolfgang Cast – August 11 & 13

Count Almaviva	Jesse Clark [†]
Figaro	Giles Tomkins
Susanna	Zorana Sadiq ^{†°}
Cherubino	Carla Dirlikov
Countess Almaviva	Robyn Driedger-Klassen ^{†‡}
Marcellina	Megan Latham [†]
Harpsichordist	Andrea Grant

Amadeus Cast - August 12 & 14

Count Almaviva	Michael Meraw ^{†°}
Figaro	Gene Wu#
Susanna	Katherine Whyte
Cherubino	Lauren Segal
Countess Almaviva	Eve Rachel McLeod
Marcellina	Beverly McArthur [†]
Harpsichordist	Kinza Tyrrell

Amadeus and Wolfgang Cast

Dr. Bartolo	Stephen Hegedus
Don Basilio	Michael McBride
Antonio	Brian Wehrle
Don Curzio	Eric Olsen
Barbarina	Leah Gordon
Village Girl #1	Lisa DiMaria
Village Girl #2	Mireille Taillefer [§]
5	

*Indicates work study position

**Indicates theatre craft position

Appearing courtesy of:

† Canadian Actors' Equity Association

‡ American Federation of Music

§ Union des Artistes

° ACTRA

Apprentice Equity

5

There will be one twenty-minute intermission.

5

Special recognition goes out to the Scenic Carpentry, Props, Wardrobe, and Scenic Paint Teams for their exceptional work on the building of *The Marriage Of Figaro*. Theirs is work that has stood the test of time!

Chorus

Soprano

Catherine Kubash, Alberta Breanna Temple, Alberta Sarah Wood, Alberta

Mezzo

Kitty Bosch, Alberta Erin Cunès, British Columbia Gail Ingelson, Alberta Joan Voyce, Alberta

Tenor

Michael Harris, Saskatchewan Adam Luther, Ontario Carey Unger, Alberta

Baritone

Jonathan Davis, Québec Jason Gooding, Alberta Ian McRoberts, Alberta

Supernumeraries

Angela Foster, Alberta Katrina Pallagi, Alberta Sam Whalen, Alberta Zac Whalen, Alberta Zoe Whalen, Alberta

Banff Summer Arts Festival Orchestra

Violin I

Joanne Quigley, Ireland Min-Jeong Koh, Ontario Sonia Coppey, Québec Zsolt Eder, Ontario Patricia Ahn, Ontario Suhashini Arulanandam, Ontario Sharon Lee, Ontario Diane Lane, Alberta Tae-Hee Im, Ontario Christian Robinson, Ontario

Violin II

Florence Cooke, England
Sarah Nematallah, Ontario
Chag-Hee Lee, Maryland
Aaron Requiro, California
Mary-Elizabeth Brown, Ontario
Louisa Blood, Maryland
Thomas Oswald, Louisiana
Sonia Shklarov, Alberta

Viola

Laszlo Baroczi, Manitoba Angela Pickett, Newfoundland Friedemann Backens. Germany Carolyn Blackwell, Alberta Avn Balija, Ohio Jane Russell, British Columbia Cello Arnold Choi, Alberta Margaret Doris, Northern Ireland Joy Payton-Stevens, California Chao-Chun Liu, Connecticut Estelle Choi, Alberta Sarah Steeves, Alberta

Bass

Elise Christiaens, Belgium Graeme Mudd, Alberta

Flute

Monique Brouwer, Ontario Luba Benediktovitch, Germany

Oboe

Alice Caplow-Sparks, Washington Katie Sellmansberger, Tennessee

Clarinet Geza Bartha, Germany Jeremy Eig, Maryland

Bassoon

Patricia Dusold, South Carolina Samantha Brenner, New York

Horn

Allene Hackleman, British Columbia Adam Ward, Oklahoma

Trumpet Michael Gurfield, New York Meghan Turner, California

Percussion Julian Jeun, Ontario

Synopsis

ACT ONE

It is the day when FIGARO, servant of COUNT ALMAVIVA, is to marry SUSANNA, the COUNTESS' maid. But the COUNT has been making amorous overtures to SUSANNA, and FIGARO is understandably upset.

As if this weren't bad enough, FIGARO long ago promised to marry the busybody MARCELLINA, if he failed to repay money which he borrowed from her. MARCELLINA is now prepared to get either her money or her man. DOCTOR BARTOLO, acting as MARCELLINA's lawyer, is delighted for a chance to get even with his old nemesis FIGARO.

Add to this mix the teenager CHERUBINO, who is hungry to learn all about love from anybody who will teach him, even though the COUNT is already threatening him with compulsory military service, because of the boy's previous escapades. Then there's the invasive old gossip, DON BASILIO, the household music master, who manages to make every situation notably worse.

It's still morning, and already everyone's life is being turned upside-down.

ACT TWO

The COUNTESS ALMAVIVA is aware of her husband's many flirtations – in particular with her maid, SUSANNA. Mistress and maid scheme to punish the randy nobleman, and involve FIGARO in their schemes.

They also plot to help CHERUBINO avoid military service, but the COUNT interrupts the preparations for this, triggering further confusion, jealousies and accusations.

The crafty FIGARO almost manages to get everyone to focus on his marriage again, but then MARCELLINA, DOCTOR BARTOLO, and DON BASILIO explode onto the scene, insisting that FIGARO must be wed to MARCELLINA, without further delay.

Early afternoon now, and no happily-ever-after in sight.

ACT THREE

SUSANNA and the COUNTESS continue their scheme to force the COUNT into revealing his faithlessness. SUSANNA accepts an assignation with him for that night in the castle garden – but the COUNTESS will meet the COUNT instead, disguised as her maid.

Meanwhile, FIGARO has fallen into MARCELLINA's trap, and seems doomed to wed her. Then, miraculously, his real relationship to her – and to DOCTOR BARTOLO! – is revealed, and marriage to MARCELLINA is no longer an option.

With this matter out of the way, the plot centres around how the COUNT can be exposed and punished for his immoral pursuit of SUSANNA, and how CHERUBINO can be reprieved from joining the army, and thus maintain access to female company.

BARBARINA, daughter of ANTONIO the gardener, and incidentally CHERUBINO's cousin, blackmails the COUNT into allowing her to marry her cousin, rather than sending him off to war.

It is twilight, and the wedding ceremony begins at last – but there are many more knots to be untangled before the knot can be successfully tied.

ACT FOUR

FIGARO, unaware of SUSANNA's and the COUNTESS' plan to trick the COUNT into a romantic rendezvous with his own wife, is convinced that his bride is truly planning to deceive him with his master. But after a series of misadventures, involving virtually everyone at the castle, FIGARO is blissfully reconciled with SUSANNA.

Now they can all enjoy watching the COUNT be caught in his own tangled web. With his lustful connivances and cruelty exposed to the entire court, the nobleman begs for mercy from his betrayed spouse. Her response is generous beyond measure.

It is the end of a mad day – fear, jealousy, conspiracy, mistaken identity, and, finally, forgiveness and great tenderness. Truly, a day to be celebrated – because it is over at last, and because of what has been learned.

A special thanks to the Cadmus Foundation for their support of our theatre production program and also to Mr. Mario Stella for his support of the set construction for The Marriage of Figaro.

Biographies



David Agler CONDUCTOR P

Susan Benson SET/PROPS/COSTUME DESIGNER

Ms. Benson started designing in Canada in 1966, and for the Stratford Festival in 1974. where she was head of design for artistic director John Hirsch. Her many productions at Stratford include Jessica Tandy's and Maggie Smith's A Midsummer Night's Dream in 1977, directed by Robin Phillips, and the very successful Gilbert and Sullivan series directed by Brian Macdonald, starting with The Mikado in 1982. She continued to work with Mr. Macdonald in the 1980's on productions such as Cabaret and Guys And Dolls on the Festival stage. Her other design work includes opera for the San Francisco Opera, New York City Opera, Dallas Opera, and Minneapolis Opera. Her designs for the Canadian Opera Company include The Golden Ass and Madame Butterfly. Ms. Benson's designs for ballet include productions for the National Ballet of Finland, the Royal Winnipeg Ballet, and The Taming Of The Shrew and Romeo And Juliet for the National Ballet of Canada. Her Banff designs include The Marriage Of Figaro and Cosi Fan Tutte. Recent theatre work includes Indian Ink for Canadian Stage, Front Page for the Dallas Theatre Centre, and Noises Off for the Stratford Festival. She has had a number of exhibitions of her paintings; her portraits include Eric Donkin as Koko, which is now in the National Portrait Gallery of Canada collection. She has a Jessie, eight Dora Mayor Moore Awards and an ACE. In 2000 she was awarded The Banff Centre Award for contributions to the Arts in Canada, and in 2001 the CITT award for career achievement. She is a member of the Royal Canadian Academy of Arts.

BANFF SUMMER ARTS FESTIVAL

Vancouver Opera, principal conductor of the Australian Opera, resident conductor of the San Francisco Opera, principal quest conductor of the Oper der Stadt Köln, conductor and administrator of the Spoleto Festival, artistic director of the Opera Festival of New Jersey, and music director of the Syracuse Opera. Notable quest conducting engagements include productions with the Wexford Opera Festival, Santa Fe Opera, Seattle Opera, The Western Australian Opera, The Netherlands Opera, Reggio Emilia, Pittsburgh Opera, Opera Company of Philadelphia, Opera Theatre of St. Louis, Edmonton Opera, Manitoba Opera, and L'Opéra De Montréal. As a symphonic conductor, he has led concerts with the San Francisco Symphony, Minnesota Orchestra, Sydney Symphony Orchestra, Winnipeg Symphony, Warsaw Philharmonic, National Arts Centre (Ottawa) Orchestra, CBC Vancouver, Netherlands Radio Symphony, Netherlands Chamber Orchestra, Charlotte Symphony Orchestra, San Francisco Chamber Symphony, and Kitchener-Waterloo Symphony.

David Agler has served as music director of the



Leslie Dala MUSIC DIRECTOR/ ASSISTANT CONDUCTOR

Leslie Dala is the music director and conductor of the Prince George Symphony, and has recently been appointed chorus director and assistant conductor of the Vancouver Opera where he has been a member of the music staff since 1996. In addition, he is conductor of the contemporary music group, the Helikon Ensemble, and artistic director of the Little Chamber Music Series That Could, in residence at the Vancouver East Cultural Centre, Leslie previously held the position of music director of Les Jeunes Voix du Rhin in Strasbourg. France and has worked with the Canadian Opera Company, Edmonton Opera, Tapestry Theatre, and Vancouver New Music. Recent conducting highlights include Kurt Weill's Threepenny Opera for Vancouver Opera, a double bill of works by Harry Somers for Soundstreams Canada (recorded for the Centrediscs label), Luciano Berio's Folksonas with Jean Stilwell and the Helikon ensemble (recorded for CBC radio), and The Magic Flute at the inaugural Okanagan Vocal Arts Festival.



Gwen Dobie MOVEMENT COACH

Gwen Dobie is the founder and co-artistic director of Out Of The Box Productions. Their inaugural production *Opera Erotique* opened in Victoria in May 2003 and will tour in western Canada in November. From 1998-2003 Gwen was the stage director and manager of Opera Studio at the Victoria Conservatory of Music. Working in collaboration with Selena James and Robert Holliston, she created, directed, and produced original full-length productions for the studio. For over twenty years, Gwen Dobie has explored music, opera, and dance. She has trained in movement styles such as classical dance, modern, tap, baroque, renaissance, ballroom dance, authentic movement, and the Alexander Technique. She is a graduate of the University of Windsor, School of Dramatic Art, receiving an Honours BA in Drama and Communications. In 1989, she moved to Italy to train to become a certified Alexander Technique teacher at the Centro Italiano Tecnica Alexander in Tuscany. Gwen has a private practice in the Alexander Technique and teaches groups through the University of Victoria, Department of Continuing Education, and the Victoria Conservatory of Music. She is also a movement teacher for singers and actors. This is Gwen's second year as movement instructor for the Opera As Theatre Program at The Banff Centre.



Petar Dundjerski CHORUS MASTER

Petar was born and received his initial musical education in Belgrade, Yugoslavia. He moved to Canada in 1993 and has since made it his home. He received his Bachelor's of Music Performance at Brandon University, followed by a Masters in Orchestral Conducting at the University of Toronto, studying with Raffi Armenian, and Doctorate studies at the College-Conservatory of Music, University of Cincinnati, under the tutelage of Mark Gibson. Petar has attended Orford Arts Festival, American Academy of Conducting at Aspen, and apprenticed as a conductor with the National Academy Orchestra of Canada.



Andrea Grant ASSISTANT REPETITEUR

Andrea Grant received her Honours Bachelor of Music in Piano Performance from Wilfrid Laurier University, and then went on to complete a Master of Music degree in Collaborative Piano from the University of Western Ontario. At the University of Toronto, Andrea then received a Diploma in Operatic Studies as a repetiteur in the Opera Division. While living in Toronto, Andrea has served as the organist and choir director of Wesley Mimico United church, and recently completed a tour of Scotland with the Mississauga Festival Choir. Andrea has also enjoyed working on new productions and workshops with Tapestry New Opera works and Soundstreams Canada. She has also participated as an assistant coach/repetiteur in the 20th century Dramatic Integration program at The Banff Centre, as well as in masterclasses as part of a singer/pianist duo at the Britten-Pears Young Artist Program in Aldeburgh, England, with Martin Isepp. Andrea has been heard on CBC Radio's Two New Hours and on BBC Radio as part of the 2002 Jeunesse Musicale Compétition in Montréal. Andrea is currently a member of the University of Toronto Opera Division music staff.



Robert Herriot ASSISTANT STAGE DIRECTOR

Rob Herriot started his career in opera as a singer, performing with various companies across Canada, including The Banff Centre in the 1994 production of The Rake's Progress. He began assistant directing with Michael Cavanaugh at the Vancouver Opera on a production of The Rake's Progress, and then went on to work on the remount of the same work for the Lyric Opera of Kansas City. Since then he has worked as an assistant to directors at San Diego Opera, Calgary Opera, and Vancouver Opera. He has been responsible for remounted productions of David Gately's Don Pasquale for Arizona Opera and Calgary Opera, and, this past season, created a new touring production of this opera for Utah Opera. Upcoming engagements include directing Don Pasquale for Opera Ontario, and Turtle Wakes for the Calgary Opera School Tour in February 2005.



Christopher Hunt ACTING TEACHER

Christopher is a professional actor based in Calgary and is pleased to be back in Banff as part of the amazing OAT team again. This past season, he appeared in *Hay Fever, The Diary Of Anne Frank, Fire,* and *Counsellor-At-Law* (all for Theatre Calgary), as well as Ghost River Theatre's *I Love Mondays.* He was born and raised in southern Alberta, and studied drama at The University of Calgary. He has worked in most theatres in Calgary, as well as several across the country. Film and TV credits include *Caitlin's Way, You Know My Name, Shanghai Noon*, and *Little House On The Prairie*. In addition to acting, Christopher occasionally works as a director, teacher, coach, and adjudicator. When he's not busy with work, he likes to play with his family Elizabeth, Grady, and Arden.



Selena James MASTER CLASS TEACHER

Selena James joined the faculty of The Banff Centre in 1986. She is currently the artistic director of the Victoria Conservatory of Music's Opera Studio, where she also conducts the annual spring and winter performances. These have included Street Scene by Kurt Weill, Albert Herring by Benjamin Britten, The Magic Flute by Mozart, and The Tales Of Hoffmann by Offenbach. Selena's extensive performing career includes leading operatic and Broadway musical roles, oratoria, recitals on radio and television, and she also created the role of Delisle in the world premiere of Tornrak by composer John Metcalf, at The Banff Centre. Richard Margison and Benjamin Butterfield are among the many noted singers who have studied with Selena.



Michael Douglas Jones VOICE TEACHER

Michael Douglas Jones, Bass, originally from Hawaii, made his first visit to The Banff Centre in 1988 as a young artist, and has continued his association here for the last 16 years. He is in high demand for contemporary music theatre works and travels the world to sing these. Jones made his international debut in Sweden, singing the lead role of Director in Kafka's Chimp (John Metcalf) in Swedish, preceded by the world premiere at The Banff Centre (in English). In January 2004, he reprised this role in a unique remounting of the opera by Quantum Theatre in Pittsburgh with the Pittsburgh Zoo as the venue. Chosen by Metcalf for continued collaboration, Michael will star in the 2005 premiere of The Love Of A Chair in Montréal, with performances continuing in Swansea, Wales, and the UK. This spring he presented concerts including the New York performance of Fürst, Igor Stravinsky (Kagel), and Ode To Napoleon (Schoenberg). Other upcoming engagements include Daland (Die fliegende Holländer) for Anchorage Opera. Jones won the prestigious Jessie award for "outstanding performance by an actor in a leading role" for his creation of the Marguis in 120 Songs For Marguis de Sade (Hannan) in the world premiere co-produced by Modern Baroque Opera and Vancouver New Music. Highly regarded for his appearances in works of the 20th and 21st centuries, his world premieres include Westergaard's The Tempest as Caliban, for Opera Festival of New Jersey; and Star Catalogues (Underhill) in the leading role of Tycho Brahe for Vancouver New Music. Other performances include Der Kaiser von Atlantis (Ullman) for the Goethe Institute; and

Arthur in Peter Maxwell Davies' *The Lighthouse* with the Opera Festival of New Jersey. Along with a busy performing schedule, Dr. Jones is a voice teacher at New York University. Currently, he lives on Long Island where he raises chickens and Dalmatians and tends his garden.



Glynis Leyshon PROGRAM DIRECTOR

Glynis Leyshon, critically acclaimed and highly regarded theatre professional, has been the artistic director of the Vancouver Playhouse Theatre Company since 1997, and before that was artistic director of Victoria's Belfry Theatre for eleven years. She has directed many outstanding productions for the Playhouse and other theatre companies across Canada, including The Shaw Festival, Canadian Stage Company, The National Arts Centre, Bard On The Beach, The Grand Theatre, and Tarragon Theatre. Her extensive experience directing musicals and opera has included work with the Vancouver Opera, Calgary Opera, and Pacific Opera Victoria. Glynis is the current host of By The Book on the Knowledge Network. Next season Glynis will be directing Madama Butterfly for Vancouver Opera, Humble Boy for The National Arts Centre, as well as returning to the Belfry Theatre to direct Stones In His Pockets.



Myra A. Malley STAGE MANAGER

Myra A. Malley started her career in stage management in 1972 working on a new Canadian play at Toronto's Theatre Passe Muraille while still an undergraduate. A professional since 1979, Myra has divided her career between opera and theatre. Opera companies include the Canadian Opera Company, Vancouver Opera, Pacific Opera Victoria, The Banff Centre, The Guelph Spring Festival, and Toronto Operetta Theatre, where she has been resident since 1989. Theatre companies include The National Arts Centre, The Citadel Theatre, Bastion Theatre, and Toronto's Young People's Theatre. As well, she is currently completing a Doctorate in Canadian Theatre History at the University of Toronto, and is on the faculty of York University's Theatre Department. All her professional activities and academic pursuits have been made possible by the support of her two daughters, Rachel and Christina, and her husband of twenty-five years, Cameron More (who just happens to also be a theatre professional).



Kelly Robinson STAGE DIRECTOR

Kelly Robinson's career spans theatre, opera, and film. His award-winning work as a director and choreographer has been seen at, among others, the opera companies of Vancouver, Portland, Dallas, Edmonton, Calgary, Manitoba, and Minnesota, as well as The National Arts Centre (Ottawa), CanStage (Toronto), the Stratford and the Shaw Festivals (Canada), The Palace Theatre (New York, The Eugene O'Neill Theatre Centre and the West End (London), Mr. Robinson's most recent directorial credits include: Sweeney Todd; the world premiere of Filumena, The Banff Centre and Calgary Opera; Salome, Opera Lyra Ottawa; Peggy Sue Got Married, Shaftesbury Theatre, West End, London: Guvs And Dolls and West Side Story for the Stratford Festival; the world premiere of A Foggy Day, with music and lyrics by George and Ira Gershwin, for the Shaw Festival; and Syncopation for Mirvish Productions Film and Television credits include choreography for Columbia Pictures, CBC, NBC, and ABC Television, Mr. Robinson is a former Artistic Director of the Banff Music Theatre Ensemble. the Edmonton Opera, and Comus Theatre in Toronto. He holds a law degree from York University and is the Director of Creative Development for Toronto's Mirvish Productions. tutelage of Michael McMahon. Over the past few summers. Kinza has attended the NUOVA program, the Tanglewood Music Festival, and the Merola Opera Program in San Francisco. This past June, she attended the International Belvedere Opera Competition in Vienna. competing in the Opera Coaching category, winning the Bösendorfer Prize. After graduating from her Doctorate in October, Kinza went to Toronto where she was the pianist and coach for the Canadian Opera Company Ensemble Program. She returns to the COC for its upcoming season to help launch A Handmaid's Tale and Siegfried. Over the years, Kinza has had the pleasure of studying with the worldclass coaches Warren Jones, Martin Katz, Rudolph Jansen, and Dalton Baldwin, as well as performing in master classes headed by internationally renowned singers such as Edith Wiens, Tracy Dahl, Reri Grist, Richard Stilwell, Judith Forst, Wolfgang Holzmeier, and Nico Castel.



Kinza Tyrrell SENIOR REPETITEUR

Kinza began piano lessons at age four. After graduating from the University of Victoria in Solo Piano Performance, where she won the Victoria Medal for the highest G.P.A. in the faculty of Fine Arts, she went on to study for her Masters degree with Marietta Orlov at the University of Toronto in Solo Piano, Chamber Music, and Vocal Accompanying. After freelancing as a soloist and accompanist, as well as working for Pacific Opera and Edmonton Opera, Kinza moved to Montréal to do her Doctorate of Music in Vocal Accompanying Performance at McGill University under the



Robin Wheeler SENIOR REPETITEUR

Robin Wheeler is in steady demand as a coach and accompanist throughout Canada and the United States. Mr. Wheeler attended the University of Toronto's Opera Division and McGill University's Faculty of Music, where he was an instructor for their Opera Department from 1994 to 1999. In May 2001, he played rehearsals for the Montréal Symphony Orchestra's presentation of Strauss' *Elektra* under Charles Dutoit. As music director for Toronto's Opera Anonymous, he has conducted performances of Ravel's *L'Heure Espagnole*, Menotti's *The Consul*, and the workshop of Calgary composer Quentin Doolittle's *The Leviathan Hook*. For Toronto Operetta Theatre, he has conducted Gilbert and Sullivan's Yeomen Of The Guard and HMS Pinafore. Recent work for Opera McGill includes Johann Strauss's Die Fledermaus. Mozart's Cosi Fan Tutte, Richard Strauss's Ariadne Auf Naxos, and Busoni's Arlecchino. For Opera North in New Hampshire, where for more than five years Mr. Wheeler has served as head coach and assistant conductor, he has prepared a number of productions, including Tosca, Les Contes d'Hoffmann, Ariadne Auf Naxos and Carmen. He has been heard on both Vermont PBS and the CBC accompanying vocal recitals. Robin Wheeler is currently music director of the University of Montréal's Opera Training Program, where he has prepared performances of Chabrier's L'Étoile, Berlioz's Béatrice Et Bénédict. Poulenc's Les Mamelles De Tirésias. Puccini's Gianni Schicchi, Poulenc's Les Dialogues Des Carmélites, and most recently Britten's A Midsummer Night's Dream. Future projects at the University of Montréal include Purcell's The Fairy Oueen and Mozart's Le Nozze Di Figaro.



Michael J. Whitfield

Michael Whitfield is one of Canada's most experienced and versatile lighting designers. In his over 20-year association with the Canadian Opera Company, he has designed lighting for such productions as *Falstaff, Jenüfa, Madama Butterfly, The Golden Ass,* and *The Cunning Little Vixen.* Other opera credits include *Simon Boccanegra, L'Elisir D'Amore, Norma,* and *Arabella* for the San Francisco Opera; *The Pearl Fishers* and *Eugene Onegin* for Opera Ontario; *La Cenerentola* for L'Opéra de Montréal; *The*

Magic Flute for the Dallas Opera and the Minnesota Opera: Salome for the Vancouver Opera and the Houston Grand Opera, Cosi Fan Tutte for the Edmonton Opera: La Boheme for the Calgary Opera; Tornrak for The Banff Centre and the Welsh National Opera: and La Belle Helene for the Netherlands Opera, Since 1974. Mr. Whitfield has been associated with the Stratford Festival, where for many years he has been the resident lighting designer. Over recent seasons he has designed the lighting for Cymbeline, Noises Off, A Midsummer Night's Dream, Present Laughter, Pericles, The Two Noble Kinsmen, The Sound Of Music, and Who's Afraid Of Virginia Woolf?. Michael has also designed for the Shaw Festival, as well as for many of Canada's regional theatres including the Neptune Theatre, London's Grand Theatre, the Manitoba Theatre Centre, Theatre Calgary, the Citadel Theatre, and the Vancouver Playhouse. Mr. Whitfield's ballet credits include lighting designs for The Merry Widow for the National Ballet of Canada and the American Ballet Theatre, The Sleeping Beauty and The Nutcracker for the Royal Winnipeg Ballet, Romeo And Juliet for the Finnish National Ballet, and In The Land Of Spirits for the Canadian Native Arts Foundation, Mr. Whitfield was born in Victoria, BC, and was educated at the University of Victoria, Villanova University, and the University of Illinois. He has taught at the National Theatre School, The Banff Centre, the University of Windsor, the University of Toronto, York University, and the University of Victoria.



Canadian soprano Edith Wiens studied in

Edith Wiens, OC MASTER CLASS TEACHER

Amsterdam, the Franz-Schubert-Institut Baden, in Stuttgart at the European Music Festival, and is particularly pleased to teach at The Banff Centre. She received an Honorary Doctorate from her alma mater Oberlin College and is an Officer of the Order of Canada.



Edette Wilks ASSISTANT TO THE CONDUCTOR

Native Calgarian Edette Wilks holds Bachelor degrees in arts and education from the University of Alberta, as well as Associate Performance Diplomas in piano and voice from the Royal Conservatory of Music in Toronto. She has built a reputation of excellence in musical performance through her work as a conductor and singer. Blending careful attention to performance practice and historical accuracy, with her deep passion for music, Ms. Wilks' performances reflect the high standards she sets for both herself and her ensembles. During the 2003-2004 academic year. Ms. Wilks has been the graduate assistant conductor for the Symphonic Band, in addition to directing Harmoniemusik Ensemble, as part of her Masters program in instrumental and choral conducting at the University of Calgary. Next academic year, she looks forward to working with the University Chorus, and conducting the North American Debut of Pauline Viardot's operetta Le Dernier Sorcier, Ms. Wilks is also actively involved with Calgary Opera, and is in great demand as a soloist, vocal coach, guest conductor, and adjudicator.

Munich and with Richard Miller at Oberlin College. Prize-winner of various international competitions (ARD/Munich, Mozart/Salzburg, Robert-Schumann/Zwickau), Ms. Wiens made her debut with the Berlin Philharmonic, which led to engagements at the Salzburg, Lucerne, Tanglewood and Vienna Festivals, and the London Proms, Edith Wiens has collaborated with the foremost conductors and orchestras. including the New York, Munich, London, and Israel Philharmonic Orchestras: Boston. Chicago, Toronto, Montréal, and San Francisco Symphonies; Dresden Staatskapelle and Cleveland Orchestras: Orchestre de Paris and Orchestre National de France, under such conductors as Daniel Barenboim. Sir Colin Davis. Charles Dutoit, Sir Neville Marriner, Kurt Masur, Wolfgang Sawallisch, Klaus Tennstedt, and Gunther Wand. In opera, Edith Wiens sang principal Mozart roles at Glyndebourne (Bernard Haitink), La Scala (Sir Georg Solti), Santa Fe Opera, Tokyo (Seiji Ozawa), Buenos Aires' Teatro Colon, and Amsterdam Opera (Nikolaus Harnoncourt). As a renowned recitalist she has sung in the Wigmore Hall, London; in the Concertgebouw, Amsterdam; the Pushkin Museum, Moscow; and was a regular guest of the Vienna Musikverein. A recipient of both the Grammy and the Diapason d'Or Paris, Ms. Wiens is well-represented on the EMI, Erato, Teldec, and Philips labels. Her discography includes works from Bach to Zemlinsky. Ms. Wiens is Professor of Voice in the Munich and Augsburg Musikhochschulen and is a jury member at various international competitions. She gives master classes in Vienna,



Jesse Clark COUNT ALMAVIVA

Toronto-born baritone Jesse Clark is a graduate of Queen's University with a degree in English Literature. Following Queen's, Jesse earned a Diploma in Operatic Performance from the University of Toronto's Opera Division. Roles at the school included: Starveling in Britten's A Midsummer Night's Dream; The Vicar in Britten's Albert Herring; and the role of John Wilson, which Jesse created, in the world premiere of The Last Duel by Gary Kulesha. After graduating, Jesse participated in the Tanglewood Music Festival: the Steans Institute at Ravinia: the Britten-Pears Young Artist's Program where he performed the role of Harlekin In Strauss' Ariadne Auf Naxos, directed by Colin Graham; and sang a recital of Schubert and Britten at the prestigious Wigmore Hall, accompanied by Graham Johnson. Recent engagements include the role of Henry Cuffe in Britten's Gloriana. conducted by Richard Hickox, which was broadcast for the BBC: and the baritone solos for Britten's War Requiem, both for The Alderburgh Festival. After Banff, Jesse will return to Aldeburgh to participate in masterclasses with Malcolm Martineau. Jesse currently lives in Toronto where he continues to study with Patricia Kern.



Lisa DiMaria VILLAGE GIRL #1 (UNDERSTUDY FOR BARBARINA)

Lisa DiMaria is currently an Undergraduate Voice Performance student at the University of Toronto's Faculty of Music where she holds the P.H Mills Scholarship for receiving the highest jury mark for voice in 2002. She is currently studying with renowned voice teacher Mary Freedman Morrison, O.C.. Lisa has participated in master classes with sopranos Elly Ameling and Wendy Nielsen, and spent this past summer in Greve, Italy, where she studied with Daniel Ferro of the The Juilliard School, This year she was winner of the Intermediate Voice category where she won the Silver Tray Trophy, and was named "Most Promising Voice Student" of the Kiwanis Music Festival of Greater Toronto, after which she competed in the Ontario Music Festival Association provincial competition and won first place in the Diploma Category, Lisa looks forward to participating in the University of Toronto's Opera Undergraduate Program, as well as in a recital with the Aldeburgh Young Artists' recital series in the academic year of 2004 -2005.



Carla Dirlikov CHERUBINO

Steven Blier at the Kennedy Center. Ms. Dirlikov is currently a Masters student in opera at McGill University, where she studies with Thérèse Sevadjian under scholarship.



Robyn Driedger-Klassen COUNTESS ALMAVIVA

Seen on many Canadian opera stages, Robyn's operatic roles span from Gretel (Hansel And Gretel) to Donna Anna (Don Giovanni). Also in demand for solo work, Robyn has performed Mozart's Requiem, Mendelssohn's Elijah, Handel's Messiah, Orff's Carmina Burana, Beethoven's Ninth Symphony, and Haydn's The Creation. Robyn has received awards and grants from the Tony Cavelti Foundation, the Jacqueline Desmarais Foundation, the Jeunes Ambassadeurs Lyriques, and the Vancouver Women's Musical Club. In 2002 and 2003. Robyn won the Western Canadian Metropolitan Opera Auditions. She recently completed her Artist Diploma at the Vancouver Academy of Music under the inspired guidance of David Meek. In June 2003, she and her pianist, Karen Lee-Morlang, released their first recording of their favourite art songs entitled Of Woods And Waters. This season she can be seen performing Gretel in the Vancouver Opera's touring ensemble show of Hansel And Gretel. Robyn is thrilled to be singing the Countess at The Banff Centre this summer. She will repeat this role in the fall, with Seattle Opera's young artist program.

Born in 1979 in Michigan, Carla Dirlikov received her Bachelors in Music with high honors from the University of Michigan (2002), where she studied under full scholarship with acclaimed American soprano Shirley Verrett. Ms. Dirlikov also holds a Prix Supérieur diploma from the Conservatoire Nationale de Paris (2001), where she studied for two years with Anna Maria Bondi, also under full scholarship. Her stage credits include Mère Marie in Dialogue Des Carmélites (Opera McGill, 2004), Idamante in Idomeneo (Opera McGill, 2004), Penelope in Il Ritorno d'Ulisse (Opera McGill, 2003), the title role in Carmen (Toronto Summer Opera Lyric Theatre, 2003), the Dog/ Woodpecker in The Cunning Little Vixen (University of Michigan, 2002), and Vera Boronel in The Consul (University of Michigan, 2001). Ms. Dirlikov has participated in a number of summer festivals, notably the International Mozarteum Summer Academy (Salzburg) under Grace Brumbry, L'Academia Chigiana (Sienna) under Shirley Verrett, and the Oberlin in Italy Summer Program (Urbania), and has been the recipient of numerous scholarships including the Dante Alighieri Scholarship, the Mozarteum Fellowship Award, the Rotary Club and Kiwanis Club Scholarships. She has also studied at numerous language programs and is fluent in French, Spanish, Italian, and proficient in German. This year, Ms. Dirlikov was chosen by secret panel as an International Semi-Finalist for the Rolex Mentor & Protégé Arts Initiative, a program that grants a year's study with Jessye Norman as well as a cash stipend. In February 2004, she was selected to participate in the acclaimed French Festival Master Class Series with Renée Fleming, Susan Graham, and



Leah Gordon BARBARINA (UNDERSTUDY FOR SUSANNA)

Leah Gordon has been a member of the University of Toronto's Opera Undergraduate program, participating in productions of Handel's Alcina, John Beckwith's Taptoo! (Premiere), Mozart's Cosi Fan Tutte, and Britten's The Beggar's Opera. Appearing in master classes with Marilyn Horne, Emma Kirkby, and Elly Ameling, Ms. Gordon performed under the baton of Helmuth Rilling as a soloist in the 2004 Bach Festival, has appeared as soloist for Vaughan-Williams' Dona Nobis Pacem, Schubert's Mass In G Major, Haydn's Missa Brevis St. Joannis De Deo, and both Handel's Israel In Egypt and Messiah, and was also chosen to be soloist in the Aldeburgh Connection's Young Artists Recital in the fall of 2003. Ms. Gordon played Celia in the Canadian premiere of Haydn's La Fedeltà Premiata and was described as a "glorious find [with] a gentle vibrato overlying a bright, clear sound at the top that takes on warmth in the middle register. Gordon can pour out thrilling power or cut back into a gorgeous, warm mezza voce" says Opera Canada. Besides her involvement here at The Banff Centre this summer, Leah will also be a participant in the Britten-Pears' Schumann and Brahms lieder program in September 2004. On a Canadian Aldeburgh Connection scholarship, she will immediately begin her Masters degree at the Guildhall School of Music and Drama in September 2004 in London, England. Leah is expected to return to her native Canada in March 2005 to perform Dvorak's Stabat Mater with the Peterborough Singers and Symphony Orchestra, and has been invited to study with Elly Ameling at the Franz Schubert Institute in July 2005.

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Stephen Hegedus DR. BARTOLO

Bass-baritone Stephen Hegedus is currently pursuing an Honours Bachelor of Music at the University of Toronto. Entering his fourth year of the Vocal Performance Program, Stephen is studying under the tutelage of Dr. Darryl Edwards and is a recipient of the Greta Kraus and Lois Marshall scholarships. In March, he presented his third-year voice recital at Walter Hall in Toronto. Shortly thereafter he appeared as a quest soloist singing Fauré's Requiem with the Anno Domini Chamber Singers. This past year, he appeared as Matt of the Mint in the University of Toronto's Opera Division's production of Britten's A Beggar's Opera. In addition to completing a Bachelor of Arts in Economics in 2003, Stephen participated in La Musica Lirica summer program in Urbania, Italy, where he performed the role of The Notary in Puccini's Gianni Schicchi. In the fall of 2004, he will repeat this role with the University of Toronto Opera Division. Stephen will appear in the Alderburgh Connection's Young Artist Recital in November and will perform his first Mozart Requiem in April 2005.



Megan Latham MARCELLINA

Megan Latham, mezzo soprano, recently graduated with a Masters of Performance in Opera from the University of Toronto. Highlights with the Opera Division include Polly Peachum in Britten's A Beggar's Opera, Dorabella in Mozart's Cosi Fan Tutti, Ruggiero in Handel's Alcina, and Boulotte in Offenbach's Barbe Bleu. For the past two summers Megan has enjoyed studying at the Music Academy of the West in Santa Barbara, California, where she performed the roles of Florence in Britten's Albert Herring and Marcellina in Mozart's Le Nozze Di Figaro. She was the 2003 winner of the Marilyn Horne Foundation Song Competition, which resulted in her 2004 New York City recital debut. Megan received her Bachelor of Music in Opera from the University of British Columbia. While in Vancouver she performed with Vancouver Opera, the CBC, and numerous orchestras and choirs. A proud west-coaster, Megan is thrilled to be at The Banff Centre reprising the role of Marcellina. In the coming season, she will be performing with the Aldeburgh Connection, the Abbotsford Symphony in her hometown, and the University of Buffalo. Under the auspices of the Marilyn Horne Foundation, Megan will be featured in a recital at Carnegie Hall in January 2005.



Beverly McArthur MARCELLINA

Beverly has enjoyed a wonderful season with the Vancouver Opera this year. She began with her professional debut as Wowkle in Puccini's La Fanciulla Del West, following which she sang Berta in The Barber Of Seville. Most recently, Beverly performed the roles of the Mother and the Witch in the Vancouver Opera Touring Ensemble adaptation of Hansel and Gretel. Other roles Beverly has performed include Dido in Dido And Aeneas. Tituba in The Crucible, Rosette in Manon, Clo-clo in The Merry Widow and Mrs. Jones in Street Scene. She was also a soloist with the Kamloops Symphony Orchestra in their 2003 Christmas concert. She has also been recorded by CBC radio as the alto soloist in Stravinsky's Les Noces, and in concert with Ben Heppner where she sang Magdelene in the guintet from Die Meistersinger von Nürnberg. This year, Beverly was the recipient of the Brian McMaster Opera Bursary Fund award, given by the Vancouver Opera Foundation.



Michael McBride DON BASILIO

Michael McBride is a scholarship student of Darryl Edwards at the University of Toronto. He was soloist in Handel's *Messiah* with the Georgian Bay Concert Choir, in Mozart's *Vesperae Di Confessore* with the Hart House Chorus, Mozart's Mass in C Minor with the Toronto Sinfonietta, and Bach's cantata BWV 62 and 109 with the Georgetown Bach Chorale. He performed the role of the First Prisoner in Stuttgart, Germany in concert performances of Beethoven's Fidelio, conducted by Helmuth Rilling. Other operatic performances include the role of Tamino in Mozart's The Magic Flute for Opera Barrie, Fileno in Haydn's La Fedelta Premiata for Mooredale Concerts, and Rinuccio in Puccini's Gianni Schicchi, for La Musica Lirica in Urbania, Italy. Upcoming performances include Havdn's Creation with the Toronto Sinfonietta and Handel's Messiah with the Northumberland Choir and Orchestra. Michael will continue his operatic studies next year at London, England's renowned Royal Academy of Music, where he will begin his Masters degree.





Michael Meraw COUNT ALMAVIVA



Eve Rachel McLeod COUNTESS ALMAVIVA

Calgary soprano Eve Rachel McLeod is a graduate of the University of Toronto Bachelor of Music in Vocal Performance program, and is currently continuing her studies there in the Opera Division, under the tutelage of Professor Lorna MacDonald. At the Faculty of Music, Eve has sung the roles of Fiordiligi in Mozart's Cosi Fan Tutte and Atahensic in the fully staged Canadian premiere of John Beckwith's Taptoo!. Other roles include Helena in A Midsummer Night's Dream by Britten, Mrs. Gobineau and Lucy in the Menotti operas The Medium and The Telephone, and Amor in Orfeo É Euridice by Gluck. She has appeared in concert as a featured soloist with the Aldeburgh Connection Young Artist recital series, and with the Calgary Festival Chorus, and the Calgary Chamber

Baritone Michael Meraw is a young and exciting presence on the operatic stage, as well as on the concert platform. Increasingly in demand, he has been hailed by critics not only for his "rich, virile sound..." but also his abilities as an actor, "The most satisfying performer in every regard is Michael Meraw: very beautiful voice and a true sense of the comic." Mr. Meraw is very excited to be debuting the Count at the Banff Summer Arts Festival. Recent credits include: Gryaznoy in Rimsky-Korsakov's The Tsar's Bride for Toronto's Opera in Concert, and the baritone solos in Vaughan-Williams Sea Symphony with The Richard Eaton Singers and The Edmonton Symphony Orchestra. He also played Figaro in Beaumarchais' The Barber Of Seville with Odyssey Theatre in Ottawa, as well as singing the title role in Mendelssohn's Elijah for the Victoria Symphony Orchestra, and John Brook in the East Coast premiere of Adamo's Little Women at the

Ashlawn-Highland Summer Festival. After Banff, Michael will be returning to Montréal where he will be performing a recital of Rachmaninoff and Sviridov songs.



Eric Olsen DON CURZIO (UNDERSTUDY FOR DON BASILIO)

Eric Olsen studies voice at the Victoria Conservatory of Music with Selena James and piano with Linda Stobbe. Eric recently participated in Pacific Opera Victoria's three-week school tour of *Carmen*. Eric appeared in productions with the VCM Opera Studio in 2002 and 2003. Before moving to Victoria, Eric studied singing in Vancouver with Bruce Pullan. This October, Eric will be making a small role debut as Flavio in Pacific Opera Victoria's production of Bellini's *Norma*. Eric has been accepted into the Burton Lowell and Olive Kurth Young Artist program at Pacific Opera Victoria, beginning in January 2005. performed the part of the Voice in Facing South with Tapestry New Opera Works as part of the World Stage Festival in 2003, the Wedding Singer in Vancouver Playhouse/ NeWorld Theatre's Asylum Of The Universe and sang the solo recital, Innocence Remembered: An evening Of American Songs with pianist Christopher Foley. A versatile performer. Ms. Sadig recently made her film debut as Felice Bauer in the film of the multi-media World Stage presentation of Autumn Leaf's opera, Kafka In Love. Engagements in 2004 include Carmina Burana with the Toronto Choral Society: the female voice tracks for Alexina Louie's Burnt Toast, a Rhombus Media television opera collaboration: and a Canadian Music recital at Little Trinity Church in Toronto. Zorana has sung and trained at the Tanglewood Music Centre, the Aspen Music Festival, The Banff Centre, and with Toronto's Oueen of Puddings Music Theatre. Future engagements include a concert of Bach arias with the Mooredale concert series. Zorana is the recipient of three Canada Council grants, was a finalist in the Jeunes Ambassadeurs Lyriques Vocal Competition, and holds a double Bachelor of Music in Performance and Music History from McGill University, as well as a Master of Music from the University of Toronto.

Passionate about contemporary music, Zorana



Zorana Sadiq SUSANNA

A native of Toronto, soprano Zorana Sadiq has performed extensively throughout Canada and the U.S. Most recently, Zorana sang as Granada Girl in the West Coast Premier of Osvaldo Golijov's opera *Ainadamar* with Dawn Upshaw and the Los Angeles Philharmonic. Recent highlights include soloist in *Knoxville: Summer* of 1912 in Aspen, Trudie in *The Peach Project*, Paminâ in *Die Zauberflote*, and soprano soloist in *St. John's Passion*.



Lauren Segal CHERUBINO

Mezzo-soprano Lauren Segal returns to The Banff Centre after participating in the 2003 Opera As Theatre program where she performed Romeo in Vaccaj's *Giulietta E Romeo* and Frau Reich in Nicolai's *Die Lustigen Weiber Von Windsor* in their production of *Forbidden Shakespeare*. Lauren performed the role of Tisbe in Rossini's La Cenerentola at the 2003 Orford Arts Festival and appeared in the Canadian Opera Company's production of Puccini's Turandot, A recipient of two Metropolitan Opera National Council Auditions Encouragement Awards, Lauren was selected as a laureate of the Jeunes Ambassadeurs Lyriques competition and was a prize winner in Montréal's International Czech and Slovak Competition. Lauren recently performed with Mississauga Symphony as the alto soloist in Beethoven's Ninth Symphony and in Vaughan Williams' Serenade to Music. She has performed the roles of Agnese in Bellini's Beatrice Di Tenda and Fenena in Verdi's Nabucco with Opera in Concert and has been featured in Toronto Operetta Theatre most recently as Isabel in Gonzalo Roig's Cuban operetta Cecilia Valdes. Past performances also include Cherubino in The Marriage Of Figaro, Flora in La Traviata, Valencienne in The Merry Widow, Erika in Vanessa, and Endimione in La Calisto.



Mireille Taillefer VILLAGE GIRL #2 (UNDERSTUDY FOR CHERUBINO)

As a rising mezzo-soprano, Mireille Taillefer has performed several operatic roles during her studies. Among them, she has sung Mrs. Nolan in Menotti's *Medium*, Dorothée in Massenet's *Cendrillon*, Dorabella in Mozart's *Cosi Fan Tutte*, and Hermia in Britten's *A Midsummer Night's Dream*. She also performed in the Canadian premiere of Douglas Moore's *Ballad Of Baby Doe* with the Summer Opera Lyric Theatre. She has had the privilege to work with many inspiring personalities of the operatic and dramatic world, such as Benoit Brière, Yves Desgagnés, Guillermo Silva-Marin, Esther Gonthier, Robin Wheeler, Jean-François Rivest, Michael McMahon, Alice Ronfard, Rosemarie Landry, Catherine Sévigny, and Catherine Robin.



Giles Tomkins FIGARO

Baritone Giles Tomkins' extensive solo experience includes performances with the Toronto Mendelssohn Choir, Opera In Concert, the Aldeburgh Connection, Queen of Puddings, and Baroque Music Beside the Grange. No stranger to the operatic stage, his roles include Don Alfonso in Cosi Fan Tutte, Budd in Britten's Albert Herring, Mr. Peachum in A Beggar's Opera, Colline in Puccini's La Boheme, Doctor in Barber's Vanessa, Somnus in Handel's Semele, Pish-Tush in G&S's The Mikado, and Jupiter in Rameau's Castor Et Pollux. He can be heard on the Naxos label with Toronto's Aradia Ensemble, under the direction of Kevin Mallon, featuring works by Charpentier and Rameau. His recent performance of Beethoven's song cycle An Die Ferne Geliebte, with pianist Boris Zarankin, was praised by critic Paula Citron, noting his "beautifully restrained tone ... impeccable pitch ... a crystalline top and warm, woody bottom." He has studied with some of the world's finest musicians including Marlena Malas at Chautaugua Summer Opera Institute, Roger Vignoles and Anthony Rolfe-Johnson at Britten-Pears, baritone Russell Braun. and pianist/coach Martin Isepp. He is currently pursuing his Masters degree at the University of Toronto, under the tutelage of Lorna MacDonald.



Brian Wehrle ANTONIO (UNDERSTUDY FOR DR. BARTOLO)

Bass-Baritone Brian Wehrle began singing professionally at a young age, performing as a treble soloist with numerous Winnipeg ensembles, including the Winnipeg Singers, the Winnipeg Philharmonic Choir, and the Manitoba Chamber Orchestra. He currently studies voice with Mel Braun at the University of Manitoba, where he is pursuing a Bachelor of Music degree in Vocal Performance. Brian has performed the roles of Mozart's Figaro and Don Alfonso for the School of Music Opera Workshop program. He has been a participant of the Opera Nuova program in Edmonton, singing the role of Friedrich Bhaer in the Canadian premiere of Mark Adamo's acclaimed opera Little Women in 2003. Also in 2003, Brian performed the role of Noah in Benjamin Britten's Nove's Fludde with the Manitoba Chamber Orchestra. under the direction of Roy Goodman. This past fall he sang the role of the Speaker in the Royal Winnipeg Ballet's production of Mozart's The Magic Flute.



Katherine Whyte SUSANNA

Soprano Katherine Whyte is completing her final year of her Masters of Music in Opera at the University of Toronto. Ms. Whyte will be leaving the studio of Dr. Darryl Edwards to continue her studies in New York at the Juilliard Opera Center in September. There she will be studying with Marlena Malas. Katherine's recent roles include Despina, Zerlina, Oberto, Barberina and Ebenezer. Katherine recently performed with the Scarborough Phillharmonic in their Operamania concert. She will be performing a recital in October of this year in Calgary with Charles Forman. Katherine has been the recipient of many awards including the Ben Heppner Award, the Jessye Norman Award, the Lois Marshall Award and the SCACE opera Scholarship.



Gene Wu FIGARO

Calgary native Gene Wu has been involved in the performing arts for over fifteen years, performing in both opera and musical theatre. His past operatic appearances include Doctor Bartolo in Le Nozze Di Figaro for Opera NUOVA. Gregorio in Roméo Et Juliette for Calgary Opera, and most recently as Hermann in Les Contes d'Hoffmann for Calgary Opera and Guglilemo in Così Fan Tutte In Concert with The Opera Project. A versatile performer, Gene has also appeared as Levi/The Baker in Joseph And The Amazing Technicolour Dreamcoat with Stage West, in the Manitoba Theatre Centre/Theatre Calgary productions of Evita, and the Faure Requiem with the Bow Valley Chorus.

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