

THE BANFF CENTRE PRESENTS

A Midsummer Night's Dream, Phaedra, and Dido and Aeneas

A Midsummer Night's Dream

Composer: Benjamin Britten
Libretto adapted from William Shakespeare
by Benjamin Britten and Peter Pears.

By arrangement with Boosey & Hawkes, Inc.,
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ERIC HARVIE THEATRE
Wednesday, July 30, 2008
7:30 p.m.

Friday, August 1, 2008
7:30 p.m.

Sunday, August 3, 2008
2:00 p.m.

Act One
15 minute Intermission

Act Two
15 minute Intermission

Act Three

All operas are sung in English with surtitles.

The 2008 Banff Summer Arts Festival Orchestra is supported through collaboration between the Theatre Arts
Department and the Music & Sound Department.

Festival Partners



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for the Arts

Message from Program Director Kelly Robinson



A warm welcome to the 2008 Opera productions. The Opera as Theatre program is unique in the training opportunities it provides young singers in Canada. Each year, our faculty seeks out the most gifted and promising young artists emerging in the profession, from conservatories, graduate programs in vocal studies, and in the ateliers of leading voice teachers in Canada and abroad. Now in its sixth year, the program brings together young singers with internationally recognized teachers and practitioners for an intensive and rigorous artistic process. Classes in acting, improvisation, text, scene study, period movement, dance, coupled with master classes in vocal technique and performance, are integrated into an exploration of the full range of the artist in opera performance, with a particular emphasis on theatrical authenticity.

These great works of the operatic canon, with their themes of innocence, love, passion, and reconciliation connect with our own young singers' ambitions, hopes, and dreams as they chart their own course into the professional world.

It has been a privilege for myself, Maestro Agler, our gifted team of teachers, coaches, repetiteurs, and assistants, to work with this wonderful group of young artists over the past six weeks. We hope you enjoy our travels into the mysterious forest of Arden as imagined by William Shakespeare and brought to shimmering beauty by the music of Benjamin Britten, the tortured world of Phaedra, and majesty of Purcell's Dido and Aeneas, as performed by the cast of the Opera as Theatre program of The Banff Centre.

Kelly Robinson
Director of Theatre Arts and Program Director
Opera as Theatre Program

A Midsummer Night's Dream and *Phaedra/Dido and Aeneas*

Creative Team

Kelly Robinson	stage director/program head
David Agler	conductor (<i>Phaedra/A Midsummer Night's Dream</i> - July 30, August 1 performances) music director
Adam Burnette	conductor (<i>Dido and Aeneas /A Midsummer Night's Dream</i> - August 3 performance) assistant conductor (<i>A Midsummer Night's Dream</i>) chorus master
Michael Waller	acting coach/associate director (<i>A Midsummer Night's Dream</i>)
Brent Krysa	assistant stage director (<i>Phaedra/Dido and Aeneas</i>)
Vicki St. Denys	movement teacher/choreographer
Harry Frehner	lighting designer
Scott Reid	set/props designer
Julia Tribe	costume designer
Alicia Ho*	assistant lighting designer
Michael Franzmann*	assistant lighting designer
Jennifer Goodman*	assistant set/prop designer
Andrea Grant	senior repetiteur/coach
Robin Wheeler	senior repetiteur/coach
Beckie Edler	assistant repetiteur
Trevor Chartrand	assistant repetiteur
Tracy Dahl	master class/ voice teacher
Judith Forst	master class/voice teacher
Adrian Thompson	master class/voice teacher
Kathryn LaBouff	voice teacher/diction coach
Adrian Young	stage combat teacher
Shawn Kinley	improvisation teacher
Michael Greyeyes	view points teacher

Co-ordination and Stage Management

Marcie Januska	assistant to director (Opera as Theatre program)
Bonni Baynton [†]	stage manager (<i>A Midsummer Night's Dream</i>)
Amy Lippold [†]	stage manager (<i>Phaedra/Dido and Aeneas</i>)
Nicole Bergen*	stage management (<i>A Midsummer Night's Dream</i>)
Heather Rycraft*	stage management (<i>A Midsummer Night's Dream</i>)
Virginia Lo*	stage management (<i>A Midsummer Night's Dream</i>)
Melania Radelicki*	stage management (<i>Phaedra/Dido and Aeneas</i>)
Kate Mee*	stage management (<i>Phaedra/Dido and Aeneas</i>)

[†] Appearing courtesy of Canadian Actors' Equity Association

* Work-Study Participant in the Theatre Production, Design, and Stage Management program

A Midsummer Night's Dream

OBERON	Scott Belluz [†]	<i>Conducted by</i>	David Agler
TYTANIA's FAIRY	Jessica Cheung [†]	Violin I	Eric Chin Emily Nenniger
DEMETRIUS	Ben Covey		Natalia Brzezwska Brittany Boulding
HELENA	Lauren Criddle	Violin II	Mark Johnston Alex Chaleff
PUCK	Seth Drabinsky	Viola	Rory McLeod Valerie Little
LYSANDER	Aaron Ferguson [†]	Cello	Arnold Choi Ashton Lim
HERMIA	Wallis Giunta	Bass	Ian Whitman Alexandre Ritter
TYTANIA's FAIRY	Julie Grieve	Flute/Piccolo	Kylie Sparkman Elizabeth McGlinchey
THESEUS	Tyler Kuhnert	Oboe/English Horn	Dane Philipsen
TYTANIA's FAIRY	Jana Miller	Clarinet	Amy Chung Tzu-Ying Huang
QUINCE	Adam Marostica	Bassoon	Alexandra Berndt
BOTTOM	Nicholas Masters	Horn	Ryan Gruber Greg Hix
TYTANIA's FAIRY	Julia Raphael Morgan	Trumpet	Kevin Businsky
HIPPOLYTA	Rose-Ellen Nichols	Trombone	Zenas Kim
TYTANIA	Suzanne Ridgen	Harp	Robin Best Gianetta Baril
SNUG	Mark Wells	Harp	Robin Best Gianetta Baril
FLUTE	Alexander Wolniak	Harpsichord/Celeste	Andrea Grant
STARVELING	Arthur Wright	Percussion	James Petercsak Benjamin Duinker
SNOUT	Martin Sadd [†]		
HELENA			
UNDERSTUDY	Melanie Gall		
BOYS CHOIR	Brandon Baylis-Giuffe Navin Kariyawasam Scott Lawson Daniel MacRae Samuel McCallum Russell Nesbitt Cameron Olson Justin Palinkas Joel Tatlow Christopher Zeglen Edwin Zhang		

[†]Appearing courtesy of
Canadian Actors' Equity Association

Synopsis:

A Midsummer Night's Dream

ACT I: The woods outside Athens.

Night has fallen. Puck disrupts the fairies' work with news that his master Oberon is on the way. Oberon, King of the Fairies, is quarrelling with Tytania, his queen, over a young boy who is under her protection. Tytania, furious at Oberon, refuses to give up the boy to him.

Oberon sends Puck to fetch a magic flower, whose juice on Tytania's eyelids will make her fall in love with the first creature she sees upon waking. He will steal the boy while she is under the spell.

Lysander and Hermia meet outside Athens. They are escaping from the law which allows Hermia's father to force her into marriage with Demetrius. They decide to elope and marry in secret and set off into the woods.

Helena has warned Demetrius that his love, Hermia, is leaving Athens. Demetrius chases after her pursued by Helena, who is hopelessly in love with him. Demetrius scornfully rejects Helena and runs ahead into the forest. Oberon, who has witnessed their argument, orders Puck to seek out Demetrius and place the juice of the magic flower on his eyes so that he will fall in love with Helena.

Six working men have left the city to discuss in secret a play they hope to perform at the wedding of Theseus, Duke of Athens, to Hippolyta, Queen of the Amazons. There is some disagreement over casting, with Bottom and Flute finally agreeing to play the parts of "Pyramus" and "Thisby," the star-crossed lovers of the play's title. Quince, the author and director of the play, hands out scripts; all agree to learn their parts and meet later that night in the woods to rehearse.

Lysander and Hermia wander, lost, through the forest. Exhausted, they lie down to sleep. Puck, mistakenly thinking he has found

Demetrius, places the juice of the magic flower on Lysander's eyes. Demetrius, still pursued by Helena, angrily abandons her to the dangers of the forest at night. Alone and in despair, she sees the sleeping Lysander and wakes him. Under the effect of the "love-juice," he immediately falls in love with her. Furious, she runs off, thinking he is making fun of her. Lysander chases after her. Hermia awakes from a terrible dream to find herself alone.

In the heart of the forest, the fairies help their mistress Tytania to sleep. Oberon steals in to put the love-juice on her eyes.

Synopsis Continued:

A Midsummer Night's Dream

ACT II: The woods, later the same night.

Quince and his men meet to rehearse. There are several problems raised by the script, to all of which Bottom finds a solution. Rehearsals eventually begin. Puck, seeing them at work, decides to amuse himself by turning Bottom into an ass. At the sight of this strange transformation, the others run off, terrified. Bottom, left alone, sings out loud to keep his courage up.

Bottom's singing wakes Tytania, who immediately falls in love with him. With the help of the fairies, she manages to coax him to bed.

Oberon is delighted to find Tytania in love with an ass, but he is less pleased to see Hermia still pursued by Demetrius. And the arrival of Lysander in pursuit of Helena makes it clear that Puck has put the love juice on the eyes of the wrong Athenian.

Demetrius, rejected by Hermia, falls asleep, exhausted, and Oberon places the juice on his eyes. Helena returns, still harassed by Lysander's protestations of love. Demetrius wakes, sees Helena, and falls in love with her. This merely confirms Helena's belief that the men have planned this mockery of love - a belief which is compounded when Hermia arrives to be met by Lysander's instant rejection of her. Oberon and Puck witness the furious quarrel which erupts between the four mortals.

Oberon is enraged at Puck's mistake and gives him an herb that will act as an antidote for Lysander. By imitating the men's voices, Puck keeps the lovers apart until they each fall asleep. He then places the herb on Lysander's eyes.

ACT III: The woods, shortly before dawn.

Oberon releases Tytania from the spell. She wakes to see her beloved Oberon and is appalled that she could have been in love with an ass.

Daybreak wakes the four lovers. Demetrius is still in love with Helena and Lysander is back in love with Hermia. Bottom, restored to human shape, wakes from the strangest dream - that he was transformed into an ass. He returns to the city while his friends search for him in the woods. They have just given up on finding him when he returns with the news that their play has been chosen to be performed for Theseus.

Back in Athens, the lovers have come to beg Theseus' forgiveness for their disobedience to the Athenian law. Theseus decides that the two couples shall be married at the same time as he and Hippolyta.

After Quince and his players have given their performance of "Pyramus and Thisby," the three couples retire to bed. Oberon, Tytania, and the fairies arrive to bless the sleeping household.

Phaedra

Phaedra	Leslie Davis [†]		
<i>Conducted by</i>	David Agler	Viola	Emilie Grimes Alisa Seavey Keith Hamm Alison Spieth
Violin I	Alex Chaleff Mark Johnston Julia Collins Victoria Lee Birdy Chou Veronica Gan	Cello	Tao Ni – on-stage Ashton Lim Betty Wu James Kang
Violin II	Mario Gotoh Kina Park Alise Ewan Bastian Loewe Barry Leung	Bass	Alexandre Ritter Ian Whitman
		Harpsichord	Robin Wheeler
		Timpani	Benjamin Duinker
		Percussion	James Petercsak Wang Jie

[†] Appearing courtesy of
Canadian Actors' Equity Association

Phaedra, Op. 93

Dramatic Cantata for Mezzo-Soprano and Small Orchestra

Phaedra was Benjamin Britten's last major composition for solo voice. The text is taken from Robert Lowell's verse translation of Racine's *Phedre*. The cantata sets the dying words of Phaedra herself: she has failed in her attempt to seduce Hippolytus, the son of her husband Theseus, and has brought about his death by denouncing him to his father.

Dido and Aeneas

AENEAS	Brent Calis	<i>Conducted by</i>	Adam Burnette
SORCERESS	Leslie Davis [†]	Violin I	Mario Gotoh Victoria Lee Bastian Loewe Alise Ewan Barry Leung
1 st WITCH	Julie Grieve		
BELINDA	Sarah Halmarson		
2 nd WITCH	Annie Levesque		
SPIRIT	Jana Miller	Violin II	Kina Park Veronica Gan
2 nd WOMAN	Julia Raphael Morgan		
DIDO	Rose-Ellen Nichols		Birdy Chou Julia Collins
1 st SAILOR	Martin Sadd [†]	Viola	Valerie Little Alison Spieth Emilie Grimes
CHORUS	Jessica Cheung [†] Catherine Daniel Julie Grieve Annie Levesque Jana Miller Julia Morgan Adam Marostica Mark Wells Alexander Wolniak Arthur Wright Seth Drabinsky Martin Sadd [†]	Cello	Tao Ni Betty Wu
		Bass	Ian Whitman
		Harpichord	Beckie Edler (July 31st) Trevor Chartrand (August 2nd)
SAILORS	Ben Covey [†] Tyler Kuhnert	[†] Appearing courtesy of Canadian Actors' Equity Association	

The performance of *Divertimento*, a Balanchine Ballet®, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the Trust.

Synopsis:

Dido and Aeneas

Act 1: Dido's court

Dido, the Queen of Carthage, is in her court with her attendants. Belinda sings to cheer her, but Dido longs to be with the Trojan Prince, Aeneas. Aeneas arrives at the court and proposes marriage to Dido.

Act 2

Scene 1:

The cave of the Sorceress

The Sorceress is plotting the destruction of the Queen of Carthage by using her magic to tempt Aeneas to leave Dido and return to Troy. The witches prepare the spell and vanish in a thunderclap.

Scene 2:

A grove during the middle of a hunt

Dido and Aeneas arrive at a beautiful grove. Dido hears a distant thunder, prompting the servants to prepare for a return to shelter as soon as possible. Mercury appears before Aeneas and brings the command of Jove that he is to return to Troy. Aeneas consents to the wishes of the gods, and laments his departure.

Act 3: The harbor at Carthage

The Trojan fleet prepares for departure. The witches appear and rejoice over how well their plan has worked and eagerly anticipate the misery to come.

The palace

Dido is distraught over Aeneas's departure. The sorrow of his leaving consumes Dido as she laments the loss of her love.

Scholarships

The following scholarships, generously established by friends of The Banff Centre for participants in the Opera program, were received by the singers and orchestra members listed below:

Singers

Harold Douglas Brown Endowment Scholarship

Brent Calis

The Eaton Foundation Scholarship Fund

Jessica Cheung

Great West Life, London Life and Canada Life Scholarships

Beckie Edler

Sarah Halmarson

T.C. Hargrave Scholarship in Voice

Jana Miller

Hicks Memorial Scholarship

Mark Wells

Eileen Higgin Calgary Theatre Singers Scholarship

Alexander Wolniak

Ruby Mercer Opera Awards

Wallis Giunta

Julie Grieve

Midsummer Ball Scholarship for Opera

Rose-Ellen Nichols

Barbara and John E. Poole Scholarships

Adam Burnette

Brent Krysa

RBC Youth Excellence Scholarships

Trevor Chartrand

Benjamin Covey

Seth Drabinsky

Aaron Ferguson

Annie Levesque

Suzanne Rigden

Richardson Foundation Scholarships

Lauren Criddle

Nicholas Masters

Annie Romanchuk Scholarship

Scott Belluz

Sir Mark Turner Memorial Scholarship

Leslie Davis

Orchestra

B&E Electronics Ltd. Scholarship

Keith Hamm

Kay and Dave Bebb Scholarship

Jonathon Zepp

Louis and Gertrude Crosby Family Scholarship

Roderick McLeod

The Edwards Family Fund

Victoria Lee

Galaxie Rising Stars of the CBC Award

Arnold Choi

Lenora P. Masters Scholarships

Natalie Higgins

Gregory Hix

F. Richard Matthews Scholarships

Amy Chung

Benjamin Duinker

Emilie Grimes

Lucy and Stephen Maxym Scholarship

Alexandra Berndt

RBC Youth Excellence Scholarships

Natalia Brzezwska

Ashton Lim

Emily Nenniger

Richardson Foundation Scholarships

Mario Gotoh

Ian Whitman

Raul Urtasun and Frances Harley-Urtasun Scholarship

Julia Collins

The D'Addario Music Foundation is a donor for the Opera and Concert Residency program. Made possible in part by a grant from the D'Addario Music Foundation with support from D'Addario and Company, Inc.



Faculty Biographies



Kelly Robinson
STAGE DIRECTOR

With a career that spans theatre, opera, and film, Kelly Robinson's award-winning work as a director and choreographer has been seen at the Stratford and Shaw Festivals, the National Arts Centre, CanStage, the Palace Theatre in New York, the Eugene O'Neill Theatre Centre, in the United Kingdom, and in London's West End. His work with opera includes the companies of Vancouver, Portland, Dallas, Quebec City, Calgary, Utah, and Minnesota. Film and television credits include choreography for Columbia Pictures, CBC, NBC, and ABC Television. Recent work as a director includes the world premiere of the Cuban Dance Musical, *Vida!* for the Luminato Festival, *Mirvish Productions*, and *The Mela Theatre* in Havana, *High Society* for the Shaw Festival, *Guys and Dolls* for the Stratford Festival, and *The Ballad of Baby Doe* for Calgary Opera. Mr. Robinson is the program head of the Opera as Theatre program and is director of Theatre Arts for The Banff Centre. Mr. Robinson is a former associate artistic director of the Banff Music Theatre Ensemble, the Edmonton Opera, and Comus Music Theatre in Toronto. He holds a law degree from York University, and is also the director of creative development for Toronto's *Mirvish Productions*.



Bonni Baynton†
STAGE MANAGER
(A *MIDSUMMER NIGHT'S DREAM*)

A graduate of The University of Calgary, Bonni Baynton has worked in stage management for over 25 years in theatre, dance, musical theatre, and opera. She has worked with Edmonton Opera, Alberta Theatre Projects, Theatre Calgary, *Decidedly Jazz Danceworks*, *Vertigo Mystery Theatre*, Manitoba Theatre Centre, Neptune Theatre, The Charlottetown Festival, and Calgary Opera, where she had the honour of stage managing the world premieres of *Filumena* and *Frobisher*. *A Midsummer Night's Dream* marks Ms. Baynton's fifth production with The Banff Centre, and the 14th production with Kelly Robinson. In addition to stage managing, she works as a script supervisor in film and television. She is a resident of Calgary where she lives with her husband Christopher Sprague and their two sons Will and David. When not working in theatre, opera, or film she happily plays the role of Hockey Mom.



Amy Lippold

STAGE MANAGER (*PHAEDRA/DIDO AND AENEAS*)

Amy Lippold is excited to be back at The Banff Centre! Favorite credits include: stage manager: *Princess of the Stars*, Patria Opera Productions; *Oliver Twist*, *The Drowning Girls*, *Why Freud Fainted* at Alberta Theatre Projects; *Little Mercy's First Murder* with GZT; *Bat Boy the Musical*, *Godzilla* with Mob Hit Productions. As assistant stage manager: *The Full Monty*, *Urinetown the Musical* for GZT/Hit & Myth, *Peter Pan*, *playRites '06*, *2 Pianos 4 Hands*, *Stones in His Pockets* for Alberta Theatre Projects, *Filumena* with The Banff Centre and Edmonton Opera, *Tosca*, *The Ballad of Baby Doe*, *Carmen*, *The Magic Flute* at Calgary Opera. Ms. Lippold would like to thank everyone here in Theatre Arts and all those involved in the wonderful Opera as Theatre program!



Scott Reid

SET/PROPS DESIGNER

Scott Reid is back for his third summer at The Banff Centre where he previously designed the sets for Festival Dance 2005 and 2007. Mr. Reid recently completed designing the sets for The Banff Centre's Festival Operas *Dido and Aeneas* and *A Midsummer Nights Dream*. He is a Calgary-based designer and has recently designed the set for Alberta Ballet and Edmonton Opera's *Requiem*. He has also designed for Calgary Opera, Alberta Theatre Projects, Theatre Calgary, Vertigo Theatre, and other companies across Canada.



Julia Tribe

COSTUME DESIGNER

Julia Tribe is an alumnus of The Banff Centre and is delighted to be returning as costume designer for the Opera as Theatre program. This season she has also designed set and costumes for Red Sky's *Tono*, and in the past, two Clifford Lee Awards, as well as costume for the 1984 production of Britten's *A Midsummer Night's Dream*. Ms Tribe career has spans over 20 years designing for opera, dance, and theatre with some of her most innovative work showcased in the following productions; *Da Kink in My Hair* (Mirvish Productions), *In the Freedom of Dreams* (Lorraine Kimsa Theatre for Young People), *Belle* (Factory Theatre/ National Arts Centre), *The School for Wives* (Soulpepper), *Ariadne auf Naxos* (Canadian Opera Company), and *Opera to Go* (Tapestry New Opera Works). Her up coming productions in Toronto include; *Wise Woman of Abyssinia*, with long time collaborating director Ahdri Zhina Mandiela (bcurrentt) and Grimm's *Fairy Tales* with Smith-Gilmour. Ms Tribe is a member of Associated Designers of Canada and lives in Toronto with her play write husband Michael Miller and their three amazing children, Maxwell, Zora, and Charlie Rae.



Harry Frehner

LIGHTING DESIGNER

Harry Frehner has recently worked on several exciting projects including *Frobisher* for Calgary Opera, *Magnetic Consequences* for Decidedly Jazz Danceworks, and the filming for broadcast of the opera *Filumena*. Mr. Frehner's past productions at Banff include Festival Dance (1992-2007), *Bones*, *Jackie O*, *Sticks & Stones*, *Wozzeck*, *School for Scandal*, *White Rose*, *El Cimarrón*, and *Cosi Fan Tutte*. In Alberta, he has been associated with Calgary Opera, Edmonton Opera, The Citadel, Alberta Theatre Projects, Theatre Calgary, and Decidedly Jazz Danceworks. He has worked with many other companies across Canada, including the Shaw and Stratford Festivals, Pacific Opera Victoria, Vancouver Opera, Manitoba Theatre Centre, Young People's Theatre, Canadian Opera Company, and the Neptune Theatre (*Les Miserables*). In 2002, Mr. Frehner designed Brian Macdonald's *Requiem 9/11* at The Banff Centre, which then went on to the National Arts Centre in Ottawa.



David Agler

CONDUCTOR (A *MIDSUMMER NIGHT'S DREAM* AND *PHAEDRA*) MUSIC DIRECTOR

Artistic director of the world-renowned Wexford Opera Festival, David Agler has previously served as music director of the Vancouver Opera, principal conductor of the Australian Opera, resident conductor of the San Francisco Opera, principal guest conductor of the Oper der Stadt Köln, conductor and administrator of the Spoleto Festival, and artistic director of the Opera Festival of New Jersey.

Recent conducting engagements include productions of *Dead Man Walking* for Calgary Opera, *Un Ballo in Maschera* for Opera Colorado, *Tosca*, *Bluebeard's Castle*, and *Romeo et Juliette* in Vancouver, *Tosca* for Opera Pacific, *Transatlantic* for the Minnesota Opera, *Manon* and *Salome* for L'Opera de Montreal, *Manon* for the State Opera, Pretoria, South Africa and for the Florentine Opera, Milwaukee, *The Cunning Little Vixen* for Portland Opera, *Si j'étais Roi* by Adolph Adam for the Wexford Opera Festival, *Orphee ed Eurydice* by Gluck and *Il Barbiere di Siviglia* for Opera Colorado and New York City Opera, Gluck's *Il Trionfo di Cielia* for Teatro Comunale Rossini in Lugo, Italy, *Le Nozze di Figaro* for Opera Colorado and the New National Theater, Tokyo, *Madama Butterfly* for L'Opera de Montreal, *Die Zauberflöte* for the New York City Opera, *Dialogues of the Carmelites* for the Calgary Opera, and *La Boheme* for Boston Lyric Opera.



Michael Waller

ACTING COACH/ASSOCIATE DIRECTOR
(A *MIDSUMMER NIGHT'S DREAM*)

Michael Waller is a director, actor, and writer. Directing highlights include *Othello* (Dora Nomination- Outstanding Direction) and *Much Ado About Nothing* for Shakespeare in the Rough, Eric Woolfe's *Grendelmaus*, *Dear Boss* (Dora Nomination-Outstanding Direction), *Sideshow of the Damned* (Canadian Comedy Award Nomination) and *The Babysitter* (Dora Nomination- Best Production- Theatre For Young Audiences). In opera, he has directed Puccini's *Suor Angelica*, Ravel's *L'Enfant et les Sortilèges* and Purcell's *Dido and Aeneas* for Wilfred Laurier University. He has also directed Dave Carley's *Midnight Madness*, *Taking Liberties*, and *A View from the Roof*. Other highlights: Sean Reycraft's *Roundabout* and *Popsong* (Chalmers Award Winner) for Theatre Direct. Mr. Waller has assistant directed at the Stratford and Shaw Festivals and at Edmonton and Calgary Opera and has been associate director for the Stratford Conservatory program. He is a recipient of the Ken Macdougall Award for Most Promising Director. As always, he thanks his wife, Louise and daughter, Dahlia for their love and support.



Adam Burnette

CONDUCTOR (*DIDO AND AENEAS*), ASSISTANT CONDUCTOR (*A MIDSUMMER NIGHT'S DREAM*), AND CHORUS MASTER

Adam Burnette is a Master's student in conducting at Indiana University Jacobs School of Music. Born in Chatsworth, Georgia, Mr. Burnette began playing piano at age three, leading to a diverse career path as a solo pianist, composer, sought-after coach/accompanist, and conductor. Last summer, he was the lead pianist in the Ravinia Festival production of *The Most Happy Fella*, starring Sylvia McNair and George Hearn, conducted by Erich Kunzel. He has also accompanied the professional choir, Apollo's Voice, conducted by Jan Harrington and Raymond Leppard. Mr. Burnette is a graduate assistant opera coach in the Indiana University Opera Theater. In 2004, he was the assistant conductor for the North American tour of *Grease*, starring Frankie Avalon and Chubby Checker. In addition, he has been conductor and music director of numerous musicals in Georgia and Indiana. He was the first music director for Premiere Musicals, a project which develops new works of musical theater at Indiana University. For the past two summers, this program has afforded him the opportunity to work as arranger, music director, and conductor with composers/playwrights from around the country.

In addition to accompanying Sylvia McNair, highlights this season include participation in the Kennedy Center National Conducting Institute as a debut conductor with the National Symphony Orchestra.



Brent Krysa

ASSISTANT STAGE DIRECTOR
(*DIDO AND AENEAS/PHAEDRA*)

Brent Krysa has worked as an assistant director for the Canadian Opera Company, Wexford Festival Opera, Opera Ontario, Vancouver Opera, Pacific Opera Victoria, Lugo Opera Festival, and most recently Calgary Opera (*Ballad of Baby Doe*, Kelly Robinson). Mr. Krysa has also worked as a director for Second Company, McGill Opera, Opera Laurier, Canadian Opera Company, Het Stichting 20e eeuwse Muziek-Amsterdam, and Queen of Puddings Music Theatre in Toronto. And as a designer, he has worked for Canopy Theatre, Canadian Opera Company, Opera Laurier, and The Canada House Collective.



Andrea Grant

SENIOR REPETITEUR/COACH

Andrea Grant received her Honours Bachelor of Music in Piano Performance from Wilfrid Laurier University, and went on to complete a Master of Music degree in Collaborative Piano from the University of Western Ontario. At the University of Toronto, Ms. Grant then received a Diploma in Operatic Performance as a répétiteur. She is a faculty member of the Opera as Theatre program at The Banff Centre, and has accepted a position as head coach and répétiteur with the Opera Division at the University of Toronto. She is active as a freelance collaborative pianist, and enjoys a variety of experiences encompassing recital, opera, and musical theatre. Ms. Grant has been involved in the development and production of several new works with various companies, including Tapestry New Opera Works, Soundstreams Canada, Calgary Opera, and Omaha Opera. This year, she worked with Opera Atelier on their production of *Idomeneo*, and with her colleague, Mia Bach, gave several concerts of operatic music transcribed for piano, entitled *Opera a Casa*. She also worked at Wexford Festival Opera, Ireland, last spring, and will return for the fall of 2008.



Robin Wheeler

SENIOR REPETITEUR/COACH

Robin Wheeler is in steady demand as a coach and accompanist throughout Canada and the United States. In May 2001 he played rehearsals for the Montreal Symphony Orchestra's presentation of Strauss' *Elektra* under Charles Dutoit. For Toronto Operetta Theatre, he has conducted Gilbert and Sullivan's *Yeomen of the Guard* and *HMS Pinafore*. For Opera North in New Hampshire, where for more than five years Mr. Wheeler 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 Public Radio and the CBC accompanying vocal recitals. Mr. Wheeler is currently director of Opera Studies at the University of Montreal, where he has prepared productions of Berlioz's *Beatrice et Benedict*, Puccini's *Gianni Schicchi*, Poulenc's *Les Dialogues des Carmélites*, Britten's *A Midsummer Night's Dream*, Mozart's *Le nozze di Figaro*, and most recently, Johann Strauss' *Die Fledermaus*. For the past four summers, he has been principal coach at The Banff Centre, preparing their productions of *Le nozze di Figaro*, John Estacio's *Filumena*, *Die Zauberflöte*, and *Frobisher*.



Adrian Young

STAGE COMBAT TEACHER

A member of both CAEA and ACTRA, Adrian Young is best known as a fight director, flying director, and stunt co-ordinator for theatre and film. Though Mr. Young himself is seldom seen on stage his work is often seen flying above it or fighting about it. Some of his most recent theatre credits include: *Oliver Twist*, *Peter Pan* (Alberta Theatre Projects), *Duck Duck Bang* (Fire Fly Theatre), *A Party to Murder*, *Innocent Blood* (Vertigo Mystery Theatre), *Trainspotting* (2007 Betty Nomination, Sage Theatre), *St. Joan & Humble boy* (Theatre Calgary), *The Forbidden Phoenix Workshops* (Citadel Theatre), *Cowboy Poetry*, and *Les Romantriques* (L'Uni Theatre).



Shawn Kinley

IMPROVISATION TEACHER

Shawn Kinley has been performing and leading workshops for almost 30 years on four continents. While much of his work began in the physical fields with mime, mask work, clown and acrobatics, he has been almost exclusively involved in improvisational theatre recently. As a senior member of the Loose Moose Theatre Mr. Kinley travels around the world nine months of the year working with various theatres and organizations on narrative based improvisation and creative work. He has recently been working with the Norwegian opera in Oslo and a three month tour through Germany, France, Finland, and Norway.



Vicki St. Denys

MOVEMENT TEACHER/CHOREOGRAPHER

Vicki St. Denys is one of Canada's leaders in the field of jazz dance and is a highly sought after teacher and choreographer. Currently residing in Toronto, she is a full time faculty member at Ryerson University in both the dance and acting departments and was teacher and choreographer for the Dance Training program here at The Banff Centre for the past eight years. Ms. St. Denys has choreographed for television, film, video, and theatre including productions of *My Fair Lady*, *A Chorus Line*, and *Cabaret*. She has also created numerous original works, notably *Suite Second Thoughts* performed in Austria at the 8th International Ballet Festival; *Pulse* and *Interstice*, for the Just Jazz production at Premier Dance Theatre in Toronto; a new commission for the ROTO Dance Festival in Rochester, New York; and *Indigo Moods* for Ballet Kelowna's 2007 season. She also choreographed several segments for the CBC, on the children's television show *Get Set for Life*. In addition, Ms. St. Denys holds an MA in dance. She is delighted to be working with both the Opera and Drama programs of The Banff Centre for the first time this summer.



Tracy Dahl

MASTER CLASS/VOICE TEACHER

With her 2006 debut at La Scala as Zerbinetta in *Ariadne auf Naxos*, Canada's premier coloratura soprano Tracy Dahl has taken another important milestone in her international career. During the current season, Ms. Dahl appears in two productions at Calgary Opera, as Baby Doe and Gilda (*Rigoletto*), portrays Mme Mao in *Nixon in China* at Colorado Opera and sings the title role in Arizona Opera's *Lucia di Lammermoor*. She also appears at the International Cesky Crumlov Festival and the Monterey Symphony. Among her many notable debuts at major opera houses figure Adele in *Die Fledermaus* at the Metropolitan Opera, as Olympia in the San Francisco Opera production of *Les Contes d'Hoffmann* opposite Plácido Domingo, Amor in the Los Angeles Music Center Opera staging of *Orpheus in the Underworld*. Ms. Dahl has performed with every major Canadian orchestra, as well as many top American orchestras, among them the Philadelphia Orchestra, San Francisco Symphony, and Saint Louis Symphony.



Judith Forst

MASTER CLASS/VOICE TEACHER

Canadian mezzo-soprano Judith Forst has sung with most major opera companies throughout North America including over 200 performances in more than 20 seasons with the New York Metropolitan Opera. She has also performed frequently with the San Francisco Opera Company, the Canadian Opera Company, Dallas Opera, New York City Opera, and the Vancouver Opera Association. Recent European engagements have included performances in Italy, the Czech Republic and the Netherlands. Ms. Forst's most recent North American successes have included highly-acclaimed performances as Kabanicha in Janacek's *Kata Kabanova* at the Met (2004-05, 07), Kostelnicka in Janacek's *Jenufa* with the Prague National and Dallas Operas (2000, 2004), and *Dead Man Walking* with the Pittsburgh Opera (2004) and she has had recent successes with the Chicago Lyric Opera and the Santa Fe Opera. Ms. Forst made her debut at Milan's La Scala in 2006. Her third CD, *Modern Canadian Music*, won a JUNO Award for best classical recording of the year (2002). Upcoming months will feature further performances at the Chicago Lyric Opera Company, the Dallas Opera, the Vancouver Opera Association, and the Canadian Opera Company. In 1991 Forst received an honorary Doctorate of Letters from the University of British Columbia, the first performing artist alumna to be so honoured, and in 1995, the University of Victoria conferred upon Forst an Honorary Doctorate of Music. In 1992, Ms. Forst was inducted into the Order of Canada and in 2001 she was inducted into the Order of British Columbia. In 2004, she received Canada's prestigious RUBY Award marking her distinguished worldwide career in opera.



Adrian Thompson

MASTER CLASS/VOICE TEACHER

Adrian Thompson trained at The Guildhall School of Music and Drama where he is now a professor. Mr. Thompson has appeared at all the major United Kingdom and European opera houses. His extensive discography includes recordings with Hyperion, Collins Classics, Virgin Classics, Chandos, and Naxos. Current engagements include Upfold *Albert Herring* and Triquet *Eugene Onegin* (Glyndebourne), Monostatos *Die Zauberflöte* and 1st Jew *Salome* (Covent Garden). Future engagements include Great Convict *From the House of the Dead* (Palermo), Rev. Adams *Peter Grimes* (Geneva), Snout *A Midsummer Night's Dream* (La Scala, Milan), and Mime *Das Rheingold* and *Siegfried* (Nationale Reisoera).



Kathryn LaBouff

ENGLISH DICTION COACH

Kathryn LaBouff is an English diction coach and she has worked in Metropolitan Opera, Houston Grand Opera, New York City Opera, Washington National Opera, Glimmerglass Opera, Merola Program of San Francisco Opera, Opera Theater of St. Louis, Lincoln Center Festival, and Opera Festival of New Jersey, among others. Ms. LaBouff has prepared premieres of John Harbison's *The Great Gatsby* and Tobias Picker's *An American Tragedy* for the Metropolitan Opera; Carlisle Floyd's *Cold Sassy Tree*, Mark Adamo's *Little Women* and *Lysistrata* for Houston Grand Opera; *Central Park* for Glimmerglass Opera. She has held Master classes for Houston Grand Opera Studio, Vancouver Opera Ensemble, and Gerdine Young Artist program of Opera Theater of St. Louis, George Washington University. Ms. LaBouff is a faculty member in The Juilliard School, Manhattan School of Music. Her book, *Singing and Communicating in English*, was published by Oxford University Press in 2008. She was previously on staff at The Banff Centre from 1994 – 1996 and 2008.



Lana Lysogor

ARTISTIC DIRECTOR – CALGARY BOYS CHOIR

In the course of a 20-year career in all aspects of music performance and education Lana Lysogor has proven to be a dynamic and energetic conductor dedicated to the highest musical standards through performance, teaching and research. She has worked with a number of ensembles in Europe and North America (McGill University Repertoire Choir, Symphonic Choir, and Baroque orchestra, Lviv Boys' and Men's Choir Dudaryk, Tallinn Choral Kapella, Montreal St. Sophie Cathedral Choir, Vidlunnya Choir, and the Ukrainian Male Chorus of Edmonton) producing choirs in the world's best concert halls. She has conducted performances by J.S. Bach, G. F. Handel, W.A. Mozart, J. Brahms, W. Byrd, F. Mendelssohn, F. Schubert, S. Rachmaninoff, D. Bortnyansky, O. Koshyts, and I. Stravinsky.

Lana Lysogor holds a D.Mus. from the McGill University (Montreal, Canada) in choral conducting and diploma (M.Mus. and B.Mus. degree equivalent) from Estonian Academy of Music and Theatre (Tallinn, Estonia) in choral conducting, music education, and chamber ensemble piano performance.



Michael Greyeyes

VIEW POINTS TEACHER

Michael graduated from The national Ballet school before joining the national Ballet of Canada in 1987. He moved to New-York city in 1990, after being invited to join the company of renowned choreographer, Eliot Feld, as a soloist. He has choreographed *Child of 10,000 Years* and *Night Traveller*, both performed at the Canada Dance festival. In 2006, Mr. Greyeyes was a co-choreographer for Red Sky's *Shimmer* performed at the 2006 Banff Summer Arts Festival.

Participant Biographies



Scott Belluz†
COUNTER-TENOR

Canadian countertenor Scott Belluz recently made his American debut in Chicago Opera Theatre's production of Monteverdi's *Il Ritorno d'Ulisse in Patria*. Other recent performances: *Tamerlano* (Opera in Concert), the Bach *Magnificat* (Ottawa Choral Society), *Opera Briefs* (Tapestry New Opera), and Handel's *Orlando* (Festival de Chartres.) Upcoming: *Semele* with Pacific Opera Victoria.



Brent Calis
BARITONE

Brent Calis recently graduated from the University of British Columbia with a masters in Opera, where he performed such roles as Papageno in Mozart's *Magic Flute*, Frank in Strauss' *Die Fledermaus*, and both Schaunard and Marcello in Puccini's *La Boheme*. He was also fortunate enough to work with David Agler in the world premier of *The Dream Healer* by Lloyd Burritt this past spring. Mr. Calis is studying under the tutelage of Peter Barcza.



Calgary Boys Choir

The award winning Calgary Boys choir provides classical and contemporary choral music education and performance opportunities for boys and young men age three and older. There are five levels of choir: Piccolo, the Young Singers, the Intermediate Choir, the Touring Choirs and the Alumni Choir. Increasing levels of skill in vocal technique, aural musicianship and sight-reading are developed in a supportive environment that fosters dedication and self-esteem.

The excellent training the choristers receive has resulted in a number of recent awards in competition from the Florida International Boy Choir Festival, Calgary Kiwanis Music Festival, Alberta Music Festival Association, Canadian Choral festival and Bournemouth Music Festival (United Kingdom)

Established in 1973, the Calgary Boys Choir is recognized internationally for its excellence in music and travels within North America and abroad showcasing the remarkable talent of Calgary's boys and young men. In July 2007 the Touring and Alumni Choirs traveled to France and Spain where they competed in the Cantonigros International Music Festival.

The Touring and Alumni Choirs perform an extensive schedule of local, national, and international concerts. They present a challenging variety of repertoire, ranging from Gregorian chant to contemporary composers and popular styles, in many languages.

Recordings include *Jubilate* (1992), *Spirit of Harmony* (1994) and *Hearts Ascending* (1998) which features both sacred music from diverse cultures as well as *The Little Prince* (1998), a children's opera by then-artistic director, Gerald Wirth, based on Antoine De Saint-Exupery's book, *Le Petit Prince*. Our most recent recording *Baroque & Folk* was recorded in 2007 and includes all levels of the choir.



Trevor Chartrand
ASSISTANT REPETITEUR

Trevor Chartrand, originally from Callander, Ontario, started piano lessons at the age of seven. He has completed his ARCT in Piano Performance with the Royal Conservatory of Music and has completed the Bachelor of Music, Honors in Piano Performance (Gold Medal Recipient) at the University of Western Ontario. He is currently enrolled in the Masters in Music program studying Collaborative Piano with Carolyn Herrington and John Hess.



Jessica Cheung†
SOPRANO

Jessica Cheung made her professional opera debut with The Vancouver Opera Touring Ensemble as the title role in Naomi's *Road* in 2005. This year, Ms. Cheung performed with Vancouver Opera in *Voices of the Pacific Rim* and performed Barbarina in *Le nozze di Figaro* at The Glenn Gould School. She is entering her second year in the Artist Diploma program at The Glenn Gould School.



Benjamin Covey†
BARITONE

Exciting young baritone Benjamin Covey has career highlights including Jacob in *The Ballad of Baby Doe* (Calgary Opera), the title role in *Frobisher* (Banff Summer Arts Festival), concert performances with many of Canada's premier orchestras, recitals for the Aldeburgh Connection, and appearances at the International Bach Festival under Helmuth Rilling. Future engagements include Wagner in *Faust* (Calgary Opera), *Messiah* (Victoria Symphony Orchestra), *Carmina Burana* (Chorus Niagara), and he is delighted to be returning to Calgary Opera for a second season as an emerging artist.



Lauren Criddle

SOPRANO

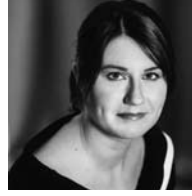
Lauren Michelle Criddle, Bachelor's Degree from The Juilliard School. She has thrilled audiences throughout Italy in the roles of Lauretta, in *Gianni Schicchi*, and Mozart, in Reynaldo Hahn's *Mozart*, as well as concertized in festivals across France and the United States. In Fall 2008, she will commence graduate studies in her native California at University of California, Los Angeles.



Catherine Daniel

MEZZO-SOPRANO

Catherine Daniel has a Bachelor of Music Education (Integrated), University of Manitoba. She has performed in concert with the University of Manitoba Orchestra and received the following awards: Concerto competition finalist (2006), MET Regionals Encouragement Award (2007), Winnipeg Festival Rose Bowl Trophy (2007).



Leslie Davis[†]

MEZZO-SOPRANO

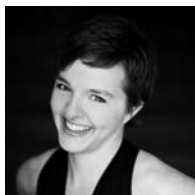
Halifax native Leslie Davis most recently performed the role of Lola (*Cavalleria Rusticana*) in Italy on tour with the Guildhall School of Music and Drama and was a featured performer in a series of lieder concerts led by Graham Johnson at Guildhall School of Music and Drama. This fall Ms Davis is attending the Royal Academy of Music's Opera Course, London, England.



Seth Drabinsky

BARITONE

Seth Drabinsky won critical acclaim as Hedwig in *Hedwig and the Angry Inch* last spring in Vancouver. Mr. Drabinsky just finished his undergraduate studies in opera at University of British Columbia, where he performed Dr. Falke in *Die Fledermaus*, and Giuseppe in *The Gondoliers*. Previously at The Banff Centre, he performed Monastatos in *Die Zauberföte* and chorus for *Filumena*.



Beckie Edler

ASSISTANT REPETITEUR

Beckie Peters Edler received a Master's in Collaborative Piano from the University of Manitoba in May 2007. Ms. Edler is very active in Winnipeg, Manitoba as an accompanist, playing for numerous students at the University of Manitoba, as well as for the University of Manitoba Opera Apprentices and the Manitoba Opera Chorus. Recently, she was named music director for The Little Opera Company in Winnipeg.



Aaron Ferguson†

TENOR

Born in Saskatchewan, Aaron Ferguson now lives in Victoria. A student of internationally acclaimed soprano Nancy Argenta, Mr. Ferguson joined Pacific Opera Victoria's Young Artist Program in 2007 performing Almaviva in *The Barber of Seville* and the new Canadian opera *Elijah's Kite*. He has sung with Pacific Opera Victoria, The Banff Centre, Out of the Box Productions, and Opera Nuova. Performances include *Albert Herring*, *Susannah*, *Falstaff*, *Acis & Galatea*, *Amahl and the Night Visitors*, and *Dido and Aeneas*.



Melanie Gall

SOPRANO

Edmonton soprano Melanie Gall recently graduated from the Manhattan School of Music. Ms Gall has performed lead roles in *Cendrillon*, *Rigoletto*, *Dido and Aeneas*, *The Telephone*, *Don Giovanni*, *Suor Angelica*, and *L'Elisird'Amore*. Ms Gall has presented recitals in Israel, Trinidad, Hungary, South Africa, Mozambique, Zambia, and Zimbabwe. Ms Gall is the author of *Europe: A Savvy Girl's Guide*. She currently studies with Joan Patenaude-Yarnell in New York City.



Wallis Giunta

MEZZO-SOPRANO

Wallis Giunta is currently pursuing an Artist Diploma at The Glenn Gould School, studying with Jean MacPhail. This past May, Ms. Giunta was featured in Opera Atelier's production of Mozart's *Idomeneo*, and she has recently performed the roles of Cherubino and Susanna in Mozart's *Le Nozze di Figaro*, Hermia in Britten's *A Midsummer Night's Dream*, Il Fuso in Respighi's *La Bella Dormiente nel Bosco*, and Othniel in Handel's *Joshua*.



Julie Grieve

SOPRANO

Soprano Julie Grieve holds a B.Mus. in Music History from the University of Western Ontario where she plans to return this fall to begin a Masters in Voice Performance, studying with Sophie Roland-Wieczorek. Ms. Grieve's credits include Zerlina (*Don Giovanni*) with the Halifax Summer Opera Workshop and Barbarina (*Le nozze di Figaro*) with Brampton Lyric Opera.



Rose-Ellen Nichols

MEZZO

A recent graduate from University of British Columbia's Masters program, Ms Nichols appeared in many productions, including: Tchaikovsky's *Eugene Onegin* as Olga, Mozart's *Marriage of Figaro* as Marcellina, Lloyd Burritt's *The Dream Healer* as Antonia Wolf, Johan Strauss' *Die Fledermaus* as Prince Orlofsky and Mozart's *Così Fan Tutte* as Dorabella.



Julia Raphael Morgan

MEZZO

Julia Raphael Morgan graduated from the University of Toronto Opera program, studying with Lorna MacDonald. She performed roles in *Le Nozze de Figaro*, *Die Fledermaus*, and *The Rape of Lucretia*. In 2004 Ms Morgan placed third in the Northwest Regionals of the Metropolitan Opera Competition. Ms Morgan was selected by Richard Margison to be mentored in his Highlands Summer Opera program in 2008.



Sarah Halmarson

SOPRANO

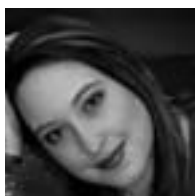
Winnipeg soprano Sarah Halmarson is a student of Tracy Dahl and Monica Huisman. Her past roles include Giannetta in Donizetti's *I'Elisir d'Amore* (Saskatoon Opera) and Bastienne in Mozart's *Bastien und Bastienne* (Winnipeg Symphony Orchestra). Ms. Halmarson was a regional finalist in the Metropolitan Opera National Council Auditions, and recently won First Prize in the Doris McLellan Competition.



Tyler Kuhnert

BASS

Toronto-based baritone Tyler Kuhnert, was recently heard with Opera by Request, playing the Count in Mozart's *Le Nozze di Figaro* and Albert in Massenet's *Werther*. In 2007, he played Bartolo in the Toronto Summer Music Academy's production of Rossini's *Il Barbiere di Siviglia*, and Guglielmo in Mozart's *Così Fan Tutte* for Summer Opera Lyric Theatre. Upcoming roles include Valentin in Gounod's *Faust* and Masetto in Mozart's *Don Giovanni*.



Annie Levesque

SOPRANO

A New Brunswick native, Annie Levesque is currently finishing a masters' degree (voice performance) at the Université de Montréal under the direction of Mrs. Rosemarie Landry. In December 2007, she was a soloist in the presence of M. Michel Legrand for the North American premiere of his piece *Concertatorio*. During her studies, she played roles such as; Queen of the night (*Die Zauberflöte*); the Sorceress (*Dido and Aeneas*); the Mother (*The Consul*), and the Governess (*The Turn of the Screw*). She also worked with such names as Wendy Nielsen, Tom Diamond, Stuart Hamilton, and Howard Dyck.



Adam Marostica

BASS-BARITONE

Adam Marostica has been recognized for his expressive bass-baritone voice and comic timing. He obtained his performance degree at the University of Manitoba where he also participated in their Opera Apprenticeship program. He most recently performed the role of Falke in *Die Fledermaus* in Edmonton at the Opera Nuova Summer Intensive.



Nicholas Masters

BASS

American Bass Nicholas Masters has performed various roles including Baron Bluebeard in *Bluebeard's Castle*, Colline in *La Bohème*, Don Inigo Gomez in *L'Heure Espagnole*, Rambaldo in *La Rondine*, and Luka in *The Bear*. Mr. Masters holds degrees from McGill University and Yale School of Music. This fall he will join the Academy of Vocal Arts in Philadelphia as a resident artist.



Jana Miller

SOPRANO

Jana Miller is working on a bachelor's degree in vocal performance at McGill University under the tutelage of Joanne Kolomyjec. A Nova Scotia Talent Trust Scholar, Miller received the Oxford Music Scholarship (2006), the Jean L. Millar Memorial award (2007) and the Dixie Ross-Neill Memorial Scholarship (2008). She made her debut as Monica in Menotti's *The Medium* (Summer Opera Lyric Theatre). This past season she appeared in Britten's *Albert Herring* (Opera McGill) and Handel's *Alcina*.



Suzanne Rigden

SOPRANO

Suzanne Rigden, a coloratura soprano and Portia White Award winner from Dartmouth, Nova Scotia, is currently studying her Masters in Opera Performance at University of British Columbia with Nancy Hermiston. Her recent operatic roles include Papagena in *The Magic Flute*, Cinderella in *Cendrillon*, and *La Cenerentola*, Countess Tatiana Blavenskaya in the world premiere of Lloyd Burrit's *Dream Healer*, and several roles in Ravel's *L'Enfant et les Sortilèges*.



Martin Sadd†

TENOR

Tenor Martin Sadd is from Victoria where he completed his degree in music at the University of Victoria. Mr. Sadd has recently completed the Pacific Opera Victoria's Young Artist program and a season with the Vancouver Opera in Schools. He has also been seen in productions such as Handel's *Messiah* and Benjamin Britten's *Nocturne*.



Mark Wells

BASS-BARITONE

Mark Wells is completing a B.Mus. in Voice Performance at the Université de Montréal. A recipient of the George Cedric-Ferguson award, he has enjoyed several performances with the Atelier d'Opera de l'Université de Montréal under the musical direction of Robin Wheeler. Recent roles include Seneca in Monteverdi's *L'incoronazione di Poppea* and the bass in Claude Vivier's *Kopernikus*.



Alexander Wolniak

TENOR

A native of Columbia, Maryland, Alexander Wolniak is returning for his second appearance at The Banff Centre. His diverse repertoire of roles includes the title character of Britten's *Albert Herring*, Ferrando in *Così fan tutte* and Gherardo in *Gianni Schicchi*. Mr. Wolniak holds degrees from Westminster Choir College of Rider University and McGill University.



Arthur Wright

BARITONE

Arthur Wright is a graduate of the University of Western Ontario. Previous operatic credits include: Papageno (*The Magic Flute*), Masetto (*Don Giovanni*), and the baritone in Dean Burry's *Isis and the Seven Scorpions*. Favourite musical theatre credits include Don Quixote, (*Man of la Mancha*), Jesus (*Jesus Christ Superstar*), and Frank-n-Furter (*The Rocky Horror Show*).

† Appearing courtesy of Canadian Actors' Equity Association

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* Indicates Work Study Participant

** Indicates Work Experience Participant



Pride and Prejudice

Based on the book by Jane Austen

Adapted for the stage by Tom Wood

August 21, 22, 23 at 7:30 p.m.

ERIC HARVIE THEATRE

\$26 | \$21 | \$16

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The Citadel

The Banff Centre, in partnership with The Citadel Theatre, welcomes drama back to the Banff Summer Arts Festival, with an invigorating adaptation of Jane Austen's famous novel. Directed by Bob Baker, and featuring a cast of emerging and establishing actors, and a new set design by designer Leslie Frankish.

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The Banff Centre
inspiring creativity