

THE BANFF CENTRE PRESENTS

Little Women and The Turn of the Screw



Message from Opera
as Theatre Program Director
Kelly Robinson

A warm welcome to the 2010 Opera as Theatre Program's production of *Little Women* by Mark Adamo and *The Turn of the Screw* by Benjamin Britten.

Both works deal with the subject of innocence; *Little Women* concerns the maturing of innocence in a coming of age story that focuses on Jo's struggle to learn that to live morally and authentically, one must accept change and loss.

Turn of the Screw deals with the corruption of innocence, the innocence of the children and of the young Governess sent to be their teacher and caregiver. This story embodies one of the major themes of Britten's creative life, the conflict between Innocence and Experience.

These two masterpieces, one recent, the other from the mid-20th century, exemplify operatic works that are at the heart of the Opera as Theatre training program.

Opera has been an important part of artist training offered by The Centre since 1949. The current form of the program, Opera as Theatre, initiated by John Murrell, is now in its ninth year. The program brings together young singers from across North America and Europe with internationally recognized practitioner teachers for an intensive and rigorous artistic process. Classes in acting, improvisation, text analysis, 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 an emphasis on theatrical authenticity.

Our Opera as Theatre faculty are drawn from the leading ranks of conductors, singers, coaches, répétiteurs, choreographers, and directors. All are active in their field, and cover the field of opera performance nationally and internationally. We are honoured by their presence and their commitment. They bring passion, experience, and engagement with their art to intersect with our young participant artists during seven very intensive weeks of training. It has been a privilege for Music Director David Agler and myself to work with this wonderful group of artists.

Little Women

Words and Music by Mark Adamo, after the novel by Louisa May Alcott

Wednesday, August 4, 7:30 p.m.

Friday, August 6, 7:30 p.m.

Sunday, August 8, 2 p.m.

ERIC HARVIE THEATRE

Prologue

Act I

INTERMISSION

Act II

Sung in English with English Surtitles. Surtitles courtesy the Calgary Opera Association.

By arrangement with G. Schirmer, Inc. publisher and copyright owner.

Sets designed by Scott Reid

Sets for this production were constructed at The Banff Centre and are jointly produced by Calgary Opera, The Banff Centre, and Utah Symphony|Utah Opera. Costumes designed by Susan Allred and Rose Brown.

The Turn of the Screw

Composer: Benjamin Britten

Libretto: Myfanwy Piper, after the novella by Henry James

Thursday, August 5, 7:30 p.m.

Saturday, August 7, 7:30 p.m.

ERIC HARVIE THEATRE

Prologue

Act I

INTERMISSION

Act II

Sung in English with English Surtitles.

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

Costumes designed by Susan Allred.

Sets designed by Scott Reid

Sets for this production were constructed at The Banff Centre and are jointly produced by Calgary Opera, The Banff Centre, and Utah Symphony\Utah Opera.

The 2010 Banff Summer Arts Festival presentations of *Little Women* and *The Turn of the Screw* are collaborations between The Banff Centre's Theatre Arts Department and Music & Sound Department.

OPERA AS THEATRE PROGRAM FACULTY AND CREATIVE TEAM

Kelly Robinson
STAGE DIRECTOR/OPERA AS THEATRE PROGRAM
DIRECTOR

David Agler
MUSIC DIRECTOR/CONDUCTOR – *LITTLE WOMEN*

Gioconda Barbuto
MOVEMENT COACH/CHOREOGRAPHER

Tracy Dahl
VOICE TEACHER

Andrea Grant
SENIOR REPETITEUR/COACH

Michael Greyeyes #
VIEWPOINTS TEACHER

Shawn Kinley
IMPROVISATION INSTRUCTOR

Kathryn Labouff
DICTION COACH

Jorge Parodi
CONDUCTOR – *THE TURN OF THE SCREW*

Joan Patenaude-Yarnell
VOICE TEACHER

Dana Sadava
ASSISTANT REPETITEUR/COACH

Adrian Thompson
VOICE TEACHER

Michael Waller #
CO-DIRECTOR/ACTING INSTRUCTOR

Robin Wheeler
SENIOR REPETITEUR/COACH

Special thanks to: Jennifer Ivison, Laura Vanags, and Simmi Latulippe, yoga instructors; Susan Pagenkopf, repetiteur; and Susan Lexa.

PRODUCTION/DESIGN TEAM

Harry Frehner
LIGHTING DESIGNER - *LITTLE WOMEN*

Sian James-Holland
LIGHTING DESIGNER* - *THE TURN OF THE SCREW*
ASSISTANT LIGHTING DESIGNER* - *LITTLE WOMEN*

Mikael Kangas
LIGHTING DESIGNER* - *THE TURN OF THE SCREW*
ASSISTANT LIGHTING DESIGNER* - *LITTLE WOMEN*

Scott Reid
SET and PROPS DESIGNER
PROJECTION DESIGNER - *LITTLE WOMEN*

Keith Skretch
PROJECTION DESIGNER* - *THE TURN OF THE SCREW*

Ray Sun
PROJECTION DESIGNER* - *THE TURN OF THE SCREW*

STAGE MANAGEMENT TEAM

Bonni Baynton #
STAGE MANAGER

Nicole Bergen #
ASSISTANT STAGE MANAGER*

Heidi Quicke
ASSISTANT STAGE MANAGER*

Kalanthe Khaiat
ASSISTANT STAGE MANAGER *

Joyce Zogos
ASSISTANT STAGE MANAGER *

Appearing courtesy of Canadian Actors' Equity Association

* Work study participant in the Theatre Production, Design and Stage Management Program

LITTLE WOMEN

CAST

Jo

Laurie

Meg

Beth

Amy

John Brooke

Cecilia March

Alma March

Friedrich Bhaer

Gideon March/
Mr. Dashwood

Carolyn Sproule

Adam Crockatt

Jennifer Sproule #

Erin Armstrong

Vivian Kritch-Brinton †

Aaron Agulay †

Deborah Blakesley

Jessica Costelloe

Michael MacKinnon #

Gavan Ring

ORCHESTRA

Conductor

David Agler

Violin I

Sara Matayoshi °*

Laura Ha

Emily Botel-Barnard

Luisa Lee

Emily Kruspe

Kristin Bakkegard

Violin II

Hezekiah Leung *

Tina Park

Melissa Wilmot

Jenny Atkinson

Lauren Tyrell

Viola

Catherine Gray *

Evan Hesketh

Laurence Schaufele

Maria van der Sloot

Cello

Britton Riley *

Brian Yoon

Jayden Leung

Bass

Todd Joiner *

Jeffrey Cotton

Flute/Piccolo/Alto Flute

Annie Gordon

Oboe/English Horn

Neal Rea

Clarinet/Bass Clarinet

Gretchen Roper

Bassoon/Contrabassoon

Brigid Babbish

Horn

Benjamin Anderson

Timpani/Percussion

Adam Maalouf

Harp

Koni Choi

Piano/Celesta/Synthesizer

Alexandria Le

Orchestra Manager

David Wadley

Appearing courtesy Canadian Actors Equity Association

† Appearing courtesy American Guild of Musical Artists

° Concertmaster

* Principal

SYNOPSIS

LITTLE WOMEN

PROLOGUE

Jo, distraught, greets her friend Laurie. He's just married Jo's younger sister Amy; but has he only married Amy to stay near Jo? Worse: Laurie adores Amy — nothing is as it was — and the opera spirals back in time to show why Jo tried to keep it so.

ACT I

Scene 1

Jo and her sisters Meg, Beth, and Amy make games of their chores. Laurie tauntingly tells Jo that his tutor, John Brooke, keeps Meg's glove because he loves her. Jo, alone, sketching a story, fearfully denies that Meg might love him too.

Scene 2

Brooke courts Meg. Jo urges the family to reject him. Cecilia, the girls' aunt also scorns Brooke: but Meg, resolved, accepts him. Her family celebrates; but Jo accuses Meg of abandoning her.

Scene 3

Meg and Brooke adapt their parents wedding vows. A feverish Laurie pleads for Jo's love. She spurns him; stung, he flees. Beth, secretly ill, collapses as Meg cries for help.

INTERMISSION

ACT II

Scene 1

A triumphant Jo sells a story; back at her boarding house, she writes her increasingly atomized family. A new acquaintance, Fredrich Bhaer, invites her to the opera.

Scene 2

Jo and Bhaer engage in flirtatious debate while, in Oxford, Amy tests Laurie's feelings for Jo. Beth rages at the piano. Bhaer ardently recites Goethe to Jo: then Alma's desperate telegram interrupts them. Jo flees to Concord.

Scene 3

Beth dozes as her family keeps vigil. Jo bursts in; Beth bids her family leave. Beth urges Jo to accept her impending death.

Scene 4

Cecilia baits Jo with Amy's letter about loving Laurie. Jo wearily admits Bhaer may have abandoned her. Cecilia urges Jo to choose solitude; refusing, Jo retreats to the attic.

Scene 5

As in the beginning, Jo, distraught. Laurie, appearing, again reminisces; but now Jo rejects the past. Her sisters materialize as memories: Jo, in emotional exorcism, celebrates and releases them. Bhaer — her future — appears: Jo extends her hand to him.

THE TURN OF THE SCREW

CAST

Prologue/

Peter Quint

Governess

Miles

Flora

Mrs. Grose

Miss Jessel

Nicholas Allen /

Hiather Darnel-Kadonaga #

Claire Coolen

Simon Fast

Hiather Darnel-Kadonaga #

Deborah Blakesley

Lindsey Fraser

ORCHESTRA

Conductor

Jorge Parodi

Violin I

Genia Maslov °

Violin II

Cordelia Paw

Viola

Carrie Campbell

Cello

Sarah Oliver

Bass

Travis Harrison

Flute/Piccolo/Alto Flute

Isabel Gleicher

Harp

Koni Choi

Piano/Celesta

Daisy Leung

Timpani/Percussion

Clara Warnaar

Appearing courtesy Canadian Actors Equity Association

° Concertmaster

The Banff Centre gratefully acknowledges the generous donation by the late Don Fenna of the piccolo used in tonight's concert.

Oboe/English Horn

Lindsey Reymore

Clarinet/Bass Clarinet

Camilo Davila

Bassoon

Laura Miller

Horn

Katharine Caliendo

SYNOPSIS

THE TURN OF THE SCREW

In the Prologue, the tenor describes a written account of the action, in which a young woman tells how she accepted a position in a house with two children on the understanding that she would never contact their guardian.

The main action sees the Governess travelling to Bly with trepidation but she is welcomed by the housekeeper, Mrs. Grose, and takes an instant liking to her charges, Miles and Flora. A letter, however, arrives from Miles's school, dismissing him as 'an injury to his friends'. She decides not to discuss it with him. Seeing a strange man on the tower in the grounds, the Governess describes him to Mrs. Grose, who identifies him as Quint, the guardian's valet, who made free with the former governess, Miss Jessel. She left and died, and Quint subsequently died himself. The Governess fears for Miles. At the lake, the Governess becomes aware of the presence of Miss Jessel, and aware also that Flora has pretended not to see her. Quint and Miss Jessel then call to Miles and Flora at night, and though the Governess intervenes she does not question the children.

The Governess next sees Miss Jessel in the schoolroom. She decides to write to the guardian, but Miles — egged on by Quint — steals the letter, whilst providing cover for Flora to go to Miss Jessel. Mrs. Grose is unable to see the ghost, but her night spent with Flora convinces her that something is badly wrong and she takes the girl away. When the Governess confronts Miles with her suspicions, Quint approaches and speaks directly to the boy, who suddenly dies in the Governess's arms.

SCHOLARSHIPS

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

Annie Romanchuk Scholarship

Nicholas Allen

David Spencer Scholarship

Erin Armstrong

The Banff Centre would like to thank The David Spencer Endowment Encouragement Fund for its vision and generosity in creating The David Spencer Scholarship for Emerging Vocalists. This year's recipient of the Scholarship is Erin Armstrong, a lyric soprano from southern Ontario. Erin will be performing the role of Beth in Little Women and was also featured as part of the Dance Masters performance earlier in this year's Summer Festival.

Eileen Higgin Calgary Theatre Singers Scholarship

Vivian Kritch-Brinton

Harold Douglas Brown Endowment Scholarship

Lindsey Fraser

Kathleen Sendall Scholarship

Aaron Agulay

Margaret Anne and David Fountain Scholarship

Dana Sadava

Marnie Warrack Memorial Scholarship

Carolyn Sproule

Midsummer Ball Scholarship for Opera

Deborah Blakesley

RBC Youth Excellence Scholarships

Claire Coolen

Hiather Darnel-Kadonaga

Jennifer Sproule

Robert Simon and Gilles Devoe Scholarship Fund

Michael MacKinnon

Ruby Mercer Opera Awards

Adam Crockatt

Jessica Costelloe

T.C. Hargrave Scholarship in Voice

Gavan Ring

BIOGRAPHIES

FACULTY



David Agler
MUSIC DIRECTOR/
CONDUCTOR –
LITTLE WOMEN

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 Donizetti's *Maria Padilla* for the Wexford Festival and *Eugene Onegin* in Saint Louis. In Banff, Mr. Agler has led performances of *Le Nozze de Figaro*, *The Rake's Progress*, *A Midsummer Night's Dream*, and *The Cunning Little Vixen*.



Gioconda Barbuto
MOVEMENT COACH

Toronto born Gioconda Barbuto began her training with Gladys Forrester and pursued her

artistic development at The Banff Centre, and the Royal Winnipeg Ballet. She danced with the Minnesota Dance Theatre before becoming a soloist with Les Grand Ballets Canadiens de Montréal. After 16 years with Les Grands Ballets Canadiens, Gioconda went on to pursue an independent career as a dancer and choreographer. In 1996 she was nominated for the Kennedy Center Fellowship

and was the recipient of the Clifford E. Lee Choreography Award. In 1998, she was invited by Jiri Kylián to join Nederlands Dans Theater III in The Hague, Holland, with a group of high calibre dancers, all over the age of forty. After eight years with NDT III, Gioconda continues to dance and choreograph. She has performed with Fortier Danse, Margie Gillis Dance Foundation, Coleman/Lemieux & Co., Anik Bissonnette, Martino Muller and collaborated with Emily Molnar and Michael Slobodian in a full evening project. Gioconda's works have been presented at Ballet Jörgen, The Banff Centre's Festival Dance, Les Grands Ballets Canadiens, LBJM de Montreal, Alberta Ballet, Minnesota Dance Theater, Northwest Dance Project, Ballet Kelowna, Arts Umbrella Dance Company, You Dance and Ballet BC. Gioconda continues to perform with Kylián productions and share her passion for dance through her performances, choreographies, movement workshops and coaching.



Tracy Dahl
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. 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, and Amor in the Los Angeles Music Center Opera staging of *Orpheus in the Underworld*. 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.



Andrea Grant
SENIOR REPETITEUR/
COACH

Andrea Grant is a full time member of the music staff of the University of Toronto's Opera Division, and

also works as a member of the music staff for Wexford Festival Opera, in Ireland. She is active as a freelance collaborative pianist, and enjoys a variety of experiences encompassing recital, opera, and musical theatre. She has been heard in recital on CBC, and BBC Radio, most recently in a full length recital on CBC Radio 2 with Canadian soprano, Simone Osborne, from the Rideau Chapel in the National Gallery, in Ottawa. Andrea and Simone also performed a lieder recital this March, as part of the 2010 Hong Kong International Arts Festival. Andrea has been involved in the development and production of several new works with various North American companies, including Tapestry New Opera Works, Queen of Puddings Music Theatre, Soundstreams Canada, Calgary Opera, and Opera Omaha. Andrea works regularly with Opera Atelier, Canada's Baroque Theatre Company, and also plays regularly for Mirvish Productions, Toronto. Andrea 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, Andrea then received a diploma in operatic performance. She has participated in masterclasses with Martin Isepp, Thomas Allen, Carol Vaness, Roger Vignoles, Edith Wiens, and Sherrill Milnes.



Michael Greyeyes
VIEWPOINTS
INSTRUCTOR

Michael Greyeyes is an actor, choreographer, director, and educator. His choreography has

been seen across Canada and the United States, both on stage and on television. In 2008 he directed and choreographed the first Cree opera, *Pimootewin* (The Journey), with music by Melissa Hui and libretto by Tomson Highway for Soundstreams Canada. Most recently, he directed Daniel David Moses' *Almighty Voice and his Wife* at Theatre Passe Muraille for Native Earth Performing Arts and was subsequently performed at the inaugural Origins Festival of First Nations Theatre in London, United Kingdom. He is an associate professor in the theatre department at York University and is directing a short film entitled *Seven Seconds* to be premiered at the 2010 imagineNATIVE Film + Media Arts Festival in Toronto this fall.



Shawn Kinley
IMPROVISATION
INSTRUCTOR

Shawn Kinley has been performing and leading workshops for almost 30 years on

BIOGRAPHIES

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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 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 Norwegian opera in Oslo and on a three month tour through Germany, France, Finland, and Norway.



Kathryn LaBouff
DICTION COACH

Kathryn LaBouff holds a bachelor of music, master of music, and doctor of musical arts degrees in voice performance

from the University of Michigan, and an attendance certificate from the Conservatorio di Santa Cecilia in Rome. She spent three years studying roles and translating for the renowned Italian Bel Canto maestro Luigi Ricci in Rome. LaBouff has taught English diction and English vocal literature at the Juilliard School of Music, since 1986; the Manhattan School of Music since 1984; and has coached productions at the Curtis Institute of Music since 1998. She is the assistant chair of the voice faculty at Manhattan School of Music. She is now on the coaching staff for the Lindemann Young Artist Development Program at the Metropolitan Opera. She is on the staff for Opera on the Avalon and Dolora Zajick's Institute for Young Dramatic Voices. She has formerly taught at Yale University, Cornell University, Ithaca College,

the Mannes College of Music, and the Aspen Music Festival. Her book, *Singing and Communicating in English - A Singer's Guide to English Diction*, was published by Oxford University Press in 2007. She was the English diction contributor to the Diction Guides for the G. Schirmer Opera Anthologies published by Hal Leonard, 2008.

She has coached and prepared more than 300 opera productions in English. She has prepared the United States premieres of Tobias Picker's *An American Tragedy*, John Harbison's *The Great Gatsby* for the Metropolitan Opera; *Central Park* for Glimmerglass Opera, Jonathan Dove's *Flight* for Opera Theatre of Saint Louis; and Mark Adamo's *Lysistrata* for Houston Grand Opera and New York City Opera, and *Little Women* for Houston Grand Opera.



Jorge Parodi
CONDUCTOR – *THE TURN OF THE SCREW*

Reviewed as having "the most expressive conducting hands since Stokowski's," Argentinean

conductor Jorge Parodi has worked at several prestigious companies, including the Teatro Colón (Buenos Aires), Opera Company of Philadelphia, Connecticut Grand Opera, SIVAM (Mexico) Lake George Opera Festival, Opera Tampa and the Orchestra of St. Luke's.

Mr. Parodi is the music director of the Undergraduate Opera Theater at the Manhattan School of Music, where he has conducted several productions to critical acclaim, and he is also the vocal coach of

the Juilliard School's premiere Pre-College Division.

He is a faculty member of V.O.I.C. Experience, a vocal workshop under the direction of Sherrill Milnes, and has worked repeatedly at the International Vocal Arts Institute, one of the world's foremost opera training programs. Highlights of his long association with IVAI include conducting the Israeli premieres of Poulenc's *La Voix Humaine* and Mascagni's *Zanetto*.

Last summer he assisted Maestro Lorin Maazel at the inaugural season of the Castleton Festival in their productions of Britten's chamber operas.

Mr. Parodi completed studies in conducting and piano performance at the Conservatorio Nacional de Música de Buenos Aires and holds a master of music degree from the University of Michigan.



Joan Patenaude-Yarnell
VOICE TEACHER

Joan Patenaude-Yarnell has sung with many of the major opera companies throughout North

America (New York City Opera, San Francisco Opera, Canadian Opera) and with many leading conductors of our time (Charles Mackerras, Seiji Ozawa, Julius Rudel, Barry Tuckwell. Her operatic roles included: Violetta (*La Traviata*), Mimi (*La Boheme*), Juliette (*Romeo e Juliette*), Gilda (*Rigoletto*), Cherubino, Susanna, La Contessa (*Le Nozze di Figaro*). She is heard on Vanguard Records, Musical Heritage Society and Canadian

Broadcasting Corp. labels. She began her teaching career in New York City and soon joined the voice faculty at the Curtis Institute of Music in 1997 and the voice faculty of the Manhattan School of Music in 1998. Her students are currently performing in the major international opera houses (Metropolitan Opera; Covent Garden Opera; Salzburg Festival; Deutsche Oper (Berlin); San Francisco Opera; Chicago Lyric Opera; New York City Opera, etc. Several are recent winners at major voice competitions both in New York (Met Opera National Council Auditions; George London Awards; Lissner Foundation; Opera Index, Richard Tucker Foundation; Puccini Awards) as well as internationally (Belvedere Awards – Germany; Houston Grand Opera; etc.) For two years her articles have been published in *The Journal of Singing* (National Association of the Teachers of Singing). Her Master Class on the Bel Canto style and technique is presented at universities and conservatories annually.

In her native Canada she has recently served on the guest voice faculty of the Victoria Conservatory Summer Vocal Program.



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 National Arts Centre, CanStage, the Stratford and Shaw Festivals, the Palace Theatre in New York, the Eugene O'Neill Theatre Centre, and

BIOGRAPHIES

FACULTY

in the United Kingdom, Plymouth Theatre Royal, and London's West End. His work with opera includes the companies of Vancouver, Portland, Calgary, Dallas, Arizona, Québec City, Utah, and Minnesota.

Film and television credits include choreography for Columbia Pictures, CBC, NBC, and ABC Television. Recent work as a director includes *Ariadne* for Calgary Opera, *High Society* for the Shaw Festival, and *Guys And Dolls* for the Stratford Festival. Upcoming are the commissioned operas for Vancouver and Calgary, *Lillian Alling* and *The Inventor*, and *Die Zauberflöte* for L'Opéra de Montréal.

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 the director of creative development for Toronto's Mirvish Productions. He has taught at The New School for Drama in New York City, in the opera schools at the University of Maryland and Michigan, and at Ryerson University in Toronto.



Adrian Thompson
VOICE TEACHER

Adrian Thompson trained at the Guildhall School of Music and Drama where he is

now a professor. Operatic credits include appearances at Glyndebourne, the Royal Opera House, the English National Opera, the Welsh National Opera, and Scottish Opera; and in Amsterdam, Paris, Frankfurt,

and Tel Aviv. He has performed with all the major British orchestras and ensembles and his overseas engagements have taken him worldwide, working with many distinguished conductors. Recent and future engagements include *Great Convict* in *From The House Of The Dead* (Teatro Massimo, Palermo) and Rev. Adams in *Peter Grimes* in Geneva, Snout in *A Midsummer Night's Dream* (Teatro alla Scala), and Mime in *Das Rheingold* and *Siegfried* (Nationale Reisopera), and *Nixon in China* in Canada.



Michael Waller
CO-DIRECTOR/
ACTING INSTRUCTOR

Michael Waller is a director, actor, and writer. His opera work includes directing last year's *La Tragedie de*

Carmen for The Banff Centre, *Suor Angelica*, *L'Enfant et Les Sortilèges* and *Dido and Aeneas* for Wilfred Laurier University. He has assistant directed at Calgary and Edmonton Opera.

Theatre 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). 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*

BIOGRAPHIES

PRODUCTION FACULTY

(Chalmers Award Winner) for Theatre Direct. Mr. Waller has assistant directed at the Stratford and Shaw Festival and has been associate director for the Stratford Festival Conservatory program. He is a recipient of the Ken Macdougall Award for Most Promising Director. For the last two years, He has been a faculty member of the Memorial University theatre department. This year he goes to University Of Ottawa to teach and get an MFA. As always, he thanks his wife, Louise, and daughter, Dahlia, for their love and support.



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, 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. Robin Wheeler is currently director of opera studies at the University of Montreal, where he has prepared productions of numerous operas, most recently Mozart's *Don Giovanni* and Johann Strauss' *Der Zigeunerbaron*.



Bonni Baynton
STAGE MANAGER

Bonni Baynton is pleased to return to The Banff Centre's Opera as Theatre Program. A graduate of the University of

Calgary, Ms. Baynton has worked in stage management for over 25 years in theatre, dance, musical theatre and opera. Past credits with The Banff Centre are *Filumena* in 2003 and 2005, *Frobisher* in 2007, *A Midsummer Night's Dream* in 2008 and *The Cunning Little Vixen* in 2009. In addition to her work with The Banff Centre, she has worked at Calgary Opera, Edmonton Opera, Alberta Theatre Projects, Theatre Calgary, Decidedly Jazz Danceworks, Vertigo Mystery Theatre, Manitoba Theatre Centre, Neptune Theatre and The Charlottetown Festival. She also works as a script supervisor in film and television having worked on television series, movies as well as commercials. Bonni lives in Calgary with her husband, Christopher Sprague, and their sons Will and David.



Harry Frehner
LIGHTING DESIGNER

Harry Frehner has recently worked on several exciting projects including *Before Night Falls* (world premiere)

for Fort Worth Opera, *Nixon in China* for Vancouver Opera, *Don Giovanni* for Calgary Opera, *WiseApple* for Decidedly Jazz Danceworks, and *Rigoletto* for Edmonton

BIOGRAPHIES

PRODUCTION FACULTY

Opera . Mr. Frehner's past productions at Banff include last year's Festival Dance and *The Cunning Little Vixen* as well as *A Midsummer Night's Dream*, *Dido and Aeneas*, Festival Dance (1992-2007), *Frobisher*, *Filumena*, *Bones*, *Jackie O*, *Sticks & Stones*, *Wozzeck*, *School For Scandal*, *White Rose*, *El Cimarrón*, and *Così 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*).



Scott Reid
SET and PROPS
DESIGNER
PROJECTION
DESIGNER -
LITTLE WOMEN

Mr. Reid's work has been seen at The Banff Centre for the past several summers. He designed the sets for *The Cunning Little Vixen*, *A Midsummer Night's Dream*, and *Dido and Aeneas* for Opera as Theatre and for Festival Dance 2005 and 2007. He is a Calgary-based designer and he designed the set for Alberta Ballet and Edmonton Opera's *Seven Deadly Sins* and *Songs of a Wayfarer* and *Requiem* as well as Calgary Opera's *Faust* and *Dead Man Walking*. Scott has also designed for Alberta Theatre Projects, Theatre Calgary, Vertigo Theatre and other companies across Canada.

BIOGRAPHIES

PARTICIPANTS



Aaron Agulay

Aaron Agulay, Canadian baritone, recently performed at Opera Theater of Saint Louis in the role of Mr. Lindquist in *A Little Night Music* under the baton of Stephen Lord and the directorial debut of American fashion designer Isaac Mizrahi, as well as covering the title role in *Eugene Onegin*. He then finishes the summer in the 2010 Opera as Theatre Program at The Banff Centre, with the role of John Brooke in *Little Women* and the baritone soloist in John Adams's *The Wound-Dresser* under the baton of the American composer himself. In the fall, Aaron will join the 2010/11 Internationales Opernstudio at Opernhaus Zürich, Switzerland, where he will sing be featured in the world premiere of Gesualdo, *La Fanculla del West*, *Aus Einem Totenhaus* and *Die Zauberflöte für Kinder*.



Nicholas Allen

Nicholas is from Lowestoft, England, where Benjamin Britten was born. Now 23, he is entering his fourth year at the Guildhall School of Music & Drama in London, studying with Adrian Thompson.

Roles include Freddie (Lerner & Lowe's *My Fair Lady*) and The Defendant (Gilbert & Sullivan's *Trial by Jury*). He understudied Damon (Handel's *Acis and Galatea*) with Sir Charles Mackerras, and has worked with other artists including Yvonne Kenny, Eugene Asti, Sarah

Walker and Sir Harry Christophers. In January, Nick made his Barbican Hall solo debut in a performance of the Hans Werner Henze song cycle, *Voices*, which was broadcast on BBC Radio 3 in July.



Erin Armstrong

Southern Ontario native Erin Armstrong has been studying voice for nearly a decade. Erin has received her honours

bachelor's degree from the University of Windsor and her masters degree from the University of British Columbia. She recently was honoured to sing for the Olympic Torch Celebration in her hometown, Leamington, ON, and has been heard singing Canada's National Anthem for such events as the Detroit Marathon, The Tour di Via Italia Bike Race, Windsor, ON and for the Buffalo Bills in Buffalo, NY. Erin has been a frequent performer with the Windsor Symphony's Outreach Concerts and the Vancouver Symphony's Christmas Concerts. Erin's upcoming performances include Fiordiligi in *Così Fan Tutte* with Calgary Opera's Emerging Artist Program next spring. Other roles include: Juliet in *Romeo et Juliet* (Opera Nuova); Angelica in *Suor Angelica* (UBC Opera); Fiordiligi in *Così Fan Tutte* (Opera NUOVA); Alice Ford in *Falstaff* (UBC Opera); Donna Anna in *Don Giovanni* (European Music Academy) and Rosalinda in *Die Fledermaus* (UBC Opera).



Deborah Blakesley

Mezzo-soprano Deborah Blakesley is currently finishing her undergraduate degree in voice at

Western Washington University in Bellingham, Washington State. Recent roles include the Witch in *Hansel and Gretel* (Whatcom Symphony Orchestra), Marcellina in *The Marriage of Figaro*, Sorceress in *Dido and Aeneas* and Mama McCourt in *The Ballad of Baby Doe* (at WWU). She is thrilled and thankful to participate in both *Little Women* and *The Turn of the Screw* during this opera season at The Banff Centre.



Claire Coolen

Claire, a soprano from Canada, is completing her master's degree at the Manhattan School of Music in New York. She is

the recipient of the Margaret Hoswell van der Marck Scholarship in Opera from the Manhattan School of Music. Recently Claire performed the role of Gilda in *Rigoletto*. Other performances include Rose in *Street Scene*, Adina in *L'elisir d'amore*, Musetta in *La Bohème*, Adele in *Die Fledermaus*, and Mireille in *Mireille*.

BIOGRAPHIES

PARTICIPANTS



Jessica Costelloe

Irish Mezzo-soprano Jessica Costelloe is a recent graduate from the Juilliard School of Music where she studied

under the tutelage of Marlena Malas.

Jessica was last seen performing the roles of Genevieve in Paul Hindemith's *The Long Christmas Dinner*, Zita in Puccini's *Gianni Schicchi*, Mrs. Todd in Menotti's *The Old Maid and the Thief*, and most recently, Oberon in Britten's *A Midsummer Night's Dream*. At the Chautauqua Institution she has performed the roles of Mrs. McLean in Carlisle Floyd's *Susannah*, Larina in Tchaikovsky's *Eugene Onegin* and Mercedes in Bizet's *Carmen*. This is Jessica's first summer at Banff.



Adam Crockatt

Adam Crockatt hails from London, England. Before starting in the opera field he gained a bachelor of arts, honours degree in

contemporary music performance (electric guitar) from the Academy of Contemporary Music in Surrey. Adam has just completed his fourth year of study at the Guildhall School of Music and Drama, under the tutelage of Adrian Thompson, and has previously studied under Margaret Humphrey-Clarke.

Recently, Adam was part of the cast of Iain Burnside's *Lads In Their Hundreds*, a devised piece examining the various British conflicts of the 20th and 21st Century, intertwining

English song with poetry and dance.

Adam's previous vocal work has seen him appear in the chorus of the British Youth Opera's production of *La Rondine* (Puccini), and two highly acclaimed productions by Dorset Opera, *Herodiade* (Massenet) and the British premiere of the Berio ending of Puccini's *Turandot*. In his spare time he writes pop music, singing and playing guitar in a band called Everybody Be Cool, which performs at venues around London on a regular basis.



Hiather Darnel-Kadonaga

Hiather is a lyric soprano born and raised in Calgary, Alberta. She began her training with Elizabeth

Johnson at Mount Royal College completing a diploma in voice performance and continued her operatic studies at the University of British Columbia with Marisa Gaetanne, completing an undergrad in opera performance. Hiather has performed the role of Adina from Donizetti's *Elisir d'Amore*, the lovely role of Musetta from Puccini's *La Bohème*, Pamina in *Die Zauberflöte*, and the comical role of Gianetta in Gilbert and Sullivan's *Gondoliers*. She obtained her first professional role with Vancouver Opera's in school tours program performing Piper/Pitch Pine in Veda Hille's new opera *Jack Pine*. At present, Hiather has been accepted at McGill University to complete a master's in opera performance. This summer at The Banff Centre, Hiather will perform the role of Flora in Benjamin Britten's *Turn of the Screw*.

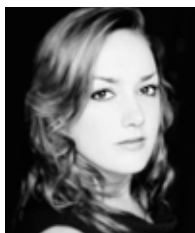


Simon Fast

Simon Fast began his music studies at the age of three at Cantate Music School. He is proud to be a chorister in

the renowned Cantare Children's Choir under the direction of Catherine Glaser-Climie.

Simon has competed in the Calgary Kiwanis Music Festival in various choral and vocal solo classes and this year was honoured to sing a solo at the prestigious Stars of the Festival Concert at the Jubilee Auditorium. Simon's varied interests include hockey, baseball, electric guitar, and reading. He studies in the French immersion program at Sundance School in Calgary and frequently attends Calgary Opera productions.



Lindsey Fraser

Discovered at an early age by her voice teacher for her unique and powerful voice, Vancouver Island native and lyric soprano Lindsey Fraser

was immediately encouraged to pursue opera. Lindsey is currently completing her master's degree in classical voice performance at the Manhattan School of Music where she studies with Canadian soprano Joan Patenaude-Yarnell.

Lindsey holds a Bachelor of Music degree from McGill University where she studied with Grammy-award winning baritone Sanford Sylvan, and a diploma of music from the

Victoria Conservatory of Music.

Her operatic experience includes: Madame Lidoine (*Les Dialogues des Carmelites*), Lady Billows (*Albert Herring*), Gabrielle (*La Vie Parisienne*), La Bergere et Une Pastorelle (*L'Enfant et les Sortilèges*). Lindsey has also spent two summers in Europe where she performed the role of 1st Lady in Mozart's *The Magic Flute* as well as in numerous scenes including: Mimi (*La Bohème*), Fiordiligi (*Così fan tutte*), Madama Butterfly (*Madama Butterfly*), Desdemona (*Otello*), Donna Anna and Donna Elvira (*Don Giovanni*).



Vivian Krich-Brinton

Vivian Krich-Brinton recently debuted with Opera Theatre of St. Louis as Fredrika in *A Little Night Music*,

directed by Isaac Mizrahi. As Flora in Opera Cleveland's *The Turn of the Screw*, she was "the marvelous epitome of a charming young girl on the brink of disaster" (*The Plain Dealer*). According to *Opera News*, she "used her voice skillfully to capture the wide range of emotions in the role."

As Lisaveta in Hoiby's *A Month in the Country*, she "brought the right faux girlishness and giggly coloratura to her buffa duets," according to *The New York Times*, and was praised by *Opera News* for her "flashing coloratura." Other roles include Despina in *Così fan tutte*, Zerlina in *Don Giovanni*, Norina in *Don Pasquale*, and Barbarina in *Le nozze di Figaro*.

BIOGRAPHIES

PARTICIPANTS



Michael MacKinnon

Michael lives in Vancouver and studies there with Peter Barcza. His roles so far include; (at UBC) Don Alhambra

in Gilbert and Sullivan's *The Gondoliers* and William McDougall in Harry Somers' *Louis Riel*; (for Vancouver Opera in Schools) The Botanist in Veda Hille's *Jack Pine*; (for the Burnaby Lyric Opera) Don Alfonso in Mozart's *Così fan tutte*; (and for Opera Nuova) both Friar Laurence in Gounod's *Romeo et Juliette* and Don Pedro in Berlioz' *Beatrice et Benedict*. In the last year, he won the Western Canada District level of the Met Auditions and also took second prize in the V.W.M.S Scholarship competition.



Gavan Ring

Hailing from Kerry, Ireland, Gavan studies with Mary Brennan at the Royal Irish Academy of Music. He has won multiple prizes at competitions such

as Dublin's Feis Ceoil and the Veronica Dunne International Singing Competition. A young associate artist with Opera Theatre Company, roles include Colas *Bastien & Bastienne* (OTC), The Regent *The Sleeping Queen* (OTC), Nardo *La Finta Giardiniera* (RIAM), Benoit/Alcindoro *La Bohème* (Lyric Opera/Loughcrew Garden Opera), Polyphemus *Acis and Galatea* (OTC), Dancaire *Carmen* (Lyric Opera) and Guglielmo *Così Fan Tutte* (RIAM). Future engagements include Marcello *La Bohème* (Shortworks Series) for Wexford Festival Opera 2010.



Dana Sadava

Dana Sadava trained as a pianist at Oberlin College and studied conducting with Kenneth Kiesler at the University of Michigan

and with Alasdair Neale at the San Francisco Conservatory. She was a coach and assistant conductor at Festival Opera, the Bay Area Summer Opera Theatre Institute, and the University of Michigan, and was the music director of the Comic Opera Guild. She was also assistant conductor of the Community Women's Orchestra and Hot Springs Music Festival, and music director of the new music ensemble Zero Blue. Recently she was selected to be the coach of the Indianapolis Opera Ensemble in 2011.



Carolyn Sproule

Canadian mezzo-soprano Carolyn Sproule made her orchestral debut singing the mezzo-soprano solo in

Mozart's *Requiem* with Cantabile Chorale in Montreal. She has been featured on National Public Radio's "From the Top", and has won first prizes in the Boston division National Association of Teachers of Singing Competition, Powers Music School Vocal Competition, and the Brookline Voice Competition. Carolyn has sung numerous recitals in New York, Boston, and Montreal, and has sung the roles of Cherubino, Dorabella, Rosina, Zerlina, Bradamante, and Romeo in opera scenes at Juilliard. Last

summer, she was featured in John Harbison's *North and South* at The Aspen Music Festival. A recent graduate of the Juilliard School, she will continue her studies next year at Rice University in pursuit of the masters of music degree.



Jennifer Sproule

A Winnipeg native, mezzo-soprano Jennifer Sproule studied voice through the Royal Conservatory of Music with various

teachers, including Tracy Dahl, and completed a post baccalaureate opera apprenticeship at the University of Manitoba. Recent operatic roles include Woodsman's wife, Bootlegger's wife and Owl in *The Cunning Little Vixen* (Banff); Dorabella in excerpts from *Così fan tutte* (Banff), and Kate in *Madama Butterfly* (Manitoba Opera). On the concert stage, as guest artist with the Saskatoon Symphony Orchestra, soloist for Mozart's *Mass in C minor* (Bow Valley Chorus), and Fleming's *The Confession Stone* (Westminster United Church). Other notable appearances include Lady Angela in *Patience* (Winnipeg G&S), Mahler's *Kinder-Totenlieder*, Mrs. Nolan in *The Medium*, and a tour production of *Hansel und Gretel*. Jennifer is thrilled to be one of Calgary Opera's Emerging Artists starting this October.

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