

THE BANFF CENTRE PRESENTS
BANFF SUMMER **ARTS** FESTIVAL



OPERA



The Banff Centre
inspiring **creativity**

THE BANFF CENTRE PRESENTS

LILLIAN ALLING

Composer John Estacio | Libretto John Murrell

Thursday, August 18, 7:30 p.m.

Saturday, August 20, 7:30 p.m.

ACT I

Intermission

ACT II

Lillian Alling was commissioned by the Vancouver Opera Association. The production of Lillian Alling was developed with the Vancouver Opera in part through a Performing Arts Residency at The Banff Centre.

Message from the Program

Director Kelly Robinson



A warm welcome to the 2011 Opera as Theatre Program's production of Lillian Alling, composed by John Estacio and libretto by John Murrell. 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 tenth 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.

Opera as Theatre Faculty

KELLY ROBINSON

Program Director of Theatre Arts,
Stage Director

DAVID AGLER

Music Director

LESLIE DALA

Conductor

JOHN ESTACIO

Composer

JOHN MURRELL

Librettist

TANIA ALVARADO

Movement Coach

GIOCONDA BARBUTO

Movement Instructor

MARK BELLAMY

Acting Instructor

TRACY DAHL

Voice Teacher

JUDITH FORST

Senior Artist in Residence

JEAN-PIERRE FOURNIER

Fight Director

GORDON GERRARD

Repetiteur/Coach

ANDREA GRANT

Senior Coach, Repetiteur

MICHAEL GREYEVES

Viewpoints Instructor

CHRISTOPHER HUNT

Acting Instructor

SHAWN KINLEY

Improvisation Instructor

KATHRYN LABOUFF

Diction Coach

JEAN-AIME LALONDE

Movement Coach

SUSAN LEXA

Czech Diction/Children's Chorus Coach

JOAN PATENAUDE-YARNELL

Voice Teacher

SUSAN PAGENKOPF

Repetiteur

ADRIAN THOMPSON

Voice Teacher

KINZA TYRRELL

Assistant Conductor, Chorus Master

ROBIN WHEELER

Senior Coach, Repetiteur

Production Team and Stage Management

SUE LEPAGE

Set and Costume Designer

HARRY FREHNER

lighting designer

MIKAEL KANGAS*

lighting design

KATIE SFETKIDIS

lighting design

SEAN NIEUWENHUIS

Original Projection Design

OLIVIER OUELLET-HEBERT

Projection design

MARIE-CHRISTINE DUFORT

Projection Design

AARON BERNSTEIN*

projection design

KEVIN TANNER*

projection design

THERESA TSANG[†]

Stage Manager

KATE DUNCAN*

Assistant Stage Management

CATHERINE ROULEAU*

Assistant Stage Management

GLORIA TRAN*

Assistant Stage Management

MARCIE JANUSKA

Company Manager

LISA RUSSELL

Production Stage Manager

ANN BISCH*

Production Stage Management

Appearing courtesy of:

[†] Canadian Actors' Equity Association

^{**} Union Des Artistes

^{*} Work-Study Participant in the Theatre Production, Design, and Stage Management

Cast

With Judith Forst as Irene[†]

April Babey - Nora, Chorus

Alexandra Beley - Chorus, Irene (cover)

Jan Capinski - Brooklyn boy 3/Chorus

Sierra Christensen - Chorus

Laurelle Froese - Chorus

Simon Gfeller - Billy/ Jimmy US/Chorus^{**}

Mathieu Gregoire - Drifter/Brooklyn Boy 2/Charlie^{**}

Jeremy Griffin - Jozef/Chorus

Sarah Halmarson - Chorus[†]

Caroline Jang - Chorus[†]

Daniel Joy - Jimmy

Anne Julien - Chorus^{**}

Melanie Krueger - Lillian[†]

Keith Lam - Sergei/Chorus

Emanuel Lebel - Sam/Karl/ Chorus^{**}

Kevin Majeski - Const.Wyman/ Chorus

Michelle Minke - Chorus[†]

Catriona Morison - Chorus

Shantelle Pryzbylo - Chorus/Lillian US

Rebecca Rapoport-Cole - Chorus

James Benjamin Rodgers - Kristian/Bobby/Chorus

Xavier Roy - Brooklyn Boy 4/Chorus^{**}

Cairan Ryan - Scotty

Chelsea Sauer - Chorus

Aaron Sheppard - Brooklyn Boy 1/Chorus

Laryssa Yanchak - Special Business

Supers

Ken Ainscow - Super / Soldier

David Arney - Super

Paul Arney - Super/Soldier

Allanah Bellai - Super

Amanda Casola - Super

Andrea Casola - Super

Andreas Dala - Super

Christopher Dala - Super

Zephyr Frebold - Super/Petya

Colin Lemecha - Super/Soldier

Laura Lynes - Super/Mother

Kathy Morrison - Super

David Rochefort - Super/Soldier

Meagan Stewart - Super

Darcy Schmidt-Paborn - Super/Father

Kim Williams - Super

Orchestra

VIOLIN I

Melissa Wilmot
Eric Gratz
Yeseul Ann
Mariya Maslova
James McFadden-Talbot
Martina Trumpp
Hannah Ji
Michelle Kim

VIOLIN II

Luisa Lee
Genia Maslov
Victoria Lewis
Lyssa Pelton
Suliman Tekalli
Hezekiah Leung

VIOLA

Catherine Gray
Paul Kim
Laila Zakzook
Alexandra Frosh
Rachael Gibson

CELLO

Betty Wu
Carol Tsai
Wei-Ting Sun
Ray Kim
Alison Rowe

BASS

Margaret Hasspacher
Erin Macleod
Jeffrey Cotton

FLUTE

Cleo Leung
Lara Deutsch

PICCOLO

Lara Deutsch

OBOE

Melanie Pozdol
Alexandra Shatalova

ENGLISH HORN

Alexandra Shatalova

CLARINET

Camilo Davila
Samuel Schreiber

BASS CLARINET

Samuel Schreiber

BASSOON

Joey Corral
Naho Zhu

HORN

Aaron Kibbler
David Jakobs
Gregory Hix
John Turman

TRUMPET

Courtney Jones
David Sedgwick

TROMBONE

Sean Pawling
Evan Spacht

BASS TROMBONE

Will Baker

TUBA

Andrew Nowry

TIMPANI

Dorian Cox

PERCUSSION

Robin Eggers
Katie Rife

HARP

Koni Choi

KEYBOARDS

Kinza Tyrrell

OFF STAGE BANDA

ACCORDION

Lucas Porter

VIOLIN

Hezekiah Leung

CLARINET

Sam Schreiber

BASS TROMBONE

Will Baker

Synopsis

ACT ONE

Assisted by her son Jimmy, Irene leaves behind her beloved wilderness home for an extended care facility in the city. As they travel, she tells him about Lillian Alling – a “mystery woman” whom she met more than fifty years ago – and about Lillian’s remarkable journey across the continent of North America.

In 1926, Lillian arrives in New York City harbour, among a horde of other immigrants. Lillian, a Russian, is searching for Jozef, a man who promised her a future in the New World.

Lillian locates Jozef’s brother Sergei in Brooklyn, only to discover that Jozef is now working on a farm in North Dakota. She pledges herself to find him.

Irene continues telling Jimmy about the mysterious Lillian Alling: how she walked most of the way from New York to the northern plains, hopping the occasional freight, thumbing the occasional ride.

Lillian finds the North Dakota farm, but the farmer’s son Kristian informs her that Jozef has moved on again – this time to the northern wilds of British Columbia where he is prospecting for gold.

Lillian travels onward, tracked now by a group of men at posts along the Telegraph Trail, across Canada, then into the remote North.

Irene tells her son about Scotty MacDonald, a telegrapher who met Lillian and fell in love with her – though he was inadvertently responsible for her arrest and imprisonment in Vancouver on a vagrancy charge.

ACT TWO

Irene continues Lillian’s story. Released from prison, Lillian is more determined than ever to track down the elusive Jozef, in spite of interference from Scotty MacDonald, who remains as smitten with her as ever.

On a beautiful day in Stanley Park, Lillian finally confesses to Scotty the real reasons for her tireless pursuit of Jozef. He makes up his mind to help her find him.

Meanwhile, Irene insists that she and Jimmy stop their journey to the city, at least until she can finish telling him the story of Lillian Alling.

Ultimately, Lillian and Scotty survive great hardship to find Jozef in the wilderness near Telegraph Creek, British Columbia.

There, mysteries are revealed, which tie together not only the fates of those three, but of Irene and Jimmy as well.

Background

In the early 1920s, a young woman named Lillian Alling arrived on the east coast of North America. Part of the post-war crush of immigrants from Europe, she joined the hordes of people processed through Ellis Island seeking prosperity, a new world, or just a fresh start in America. Alling is reported to have been searching for someone, though exact details of whom and why remain murky.

With no money for transportation, Alling began her search on foot. Over the next three years, she was spotted, walking, in Fargo, North Dakota and Atlin, British Columbia. By 1927, she had crossed the continental U.S., alone – almost 4,000 km, on foot, with only the clothes on her back and a lead pipe for protection.

She spent the winter on the coast, part of it in Oakalla Prison Farm. Some say she was imprisoned for vagrancy. Others claim the local constable put her in jail because he was concerned she would try to head north during the bitter winter months. When spring arrived, Alling was off again, and was seen numerous times on the difficult Telegraph Trail – the only land route between Quesnel and Hazelton. There were rumours of love with a linesman, and tantalizing glimpses of her in northern BC.

After that, nothing more was ever heard from Alling. She disappeared into the mountains, surviving only in rare news clippings and local legend.

Vancouver Opera's new opera, co-produced with The Banff Centre, is based on Lillian's remarkable story. Conceived and created

by Canada's foremost opera-creation team, John Estacio and John Murrell, with dramaturge and stage director Kelly Robinson, and set and costume designer Sue LePage. The idea for Lillian Alling was conceived three years ago as a commission by Vancouver Opera. Since then a number of workshops were undertaken to develop the idea into a full-scale opera with over two hours of music, 8 principal singers, a chorus of 40, a 60-piece orchestra and more than 175 costumes created solely for this world premiere. This opera is an undertaking as large and as exciting as Lillian's journey.

-Vancouver Opera Association

Media

"Lillian's quest is fueled by passion and determination and carried out with fierce independence in a time in which such a journey would be unthinkable for most people," says James W. Wright, General Director of Vancouver Opera. "...Brought to the stage through the artistry and determination of a stellar team of opera creators. Lillian Alling is a new Canadian opera, a work by Canadians, about this challenging and inspiring land and the hardy people who have shaped its history."

-Vancouver Opera Association

"Engaging, accessible, touching and well crafted"

- Globe and Mail

Scholarships

Xavier Roy
Emanuel Lebel
Aaron Sheppard
Sarah Halmarson
Keith Lam
James Benjamin Rodgers
April Babey
Shantelle Przybylo
Caroline Jang
Jeremy Griffin
Mathieu Gregoire
Rebecca Rapoport-Cole
Daniel Joy
Sierra Christensen
Catriona Morison
Laurelle Froese
Kevin Majeski
Alexandra Beley
Cairan Ryan
Melanie Krueger
Anne Julien
Michelle Minke
Jan Capinski

Tammy Boutin
Jasmine Vala
Alexandra Hubley
Tyler Martin
Katrina McPhee
Carly Beamish
Katrina Stewart
Ann Bisch
Amanada Larder
Nathan Cordiero
William Chabassol
Aaron Bernstein
Mikael Kangas
Maureen Callaghan

BARBARA AND JOHN E. POOLE SCHOLARSHIP
DIANE HOBSON SCHOLARSHIP
DIANE HOBSON SCHOLARSHIP
DICK AND LOIS HASKAYNE SCHOLARSHIP
DONALD AND STELLA CAMERON MEMORIAL SCHOLARSHIP
GEORGE AND NORMA KARY SCHOLARSHIP
GERTRUDE AND ERNEST E. POOLE SCHOLARSHIP
JEANNE AND PETER LOUGHEED SCHOLARSHIP
JENNY BELZBERG SCHOLARSHIP
MARJORIE AND NEIL ARMSTRONG SCHOLARSHIP
MARNIE WARRACK MEMORIAL SCHOLARSHIP
MARSHALL M. WILLIAMS SCHOLARSHIP ENDOWMENT
SIR MARK TURNER MEMORIAL SCHOLARSHIP
THE HAROLD CRABTREE FOUNDATION SCHOLARSHIP
THE MARGARET CAMPBELL MACPHERSON SCHOLARSHIP
EATON FOUNDATION SCHOLARSHIP FUND
MICHAEL AND SONJA KOERNER SCHOLARSHIP
ANNIE ROMANCHUK SCHOLARSHIP
EILEEN HIGGIN CALGARY THEATRE SINGERS SCHOLARSHIP
HAROLD DOUGLAS BROWN ENDOWMENT SCHOLARSHIP
MIDSUMMER BALL SCHOLARSHIP FOR OPERA
RUBY MERCER OPERA AWARD
MARGOT AND DAVID KITCHEN SCHOLARSHIPS FOR INTERNATIONAL ARTISTS
ALBERTA COMMUNITY SPIRIT SCHOLARSHIPS
ALBERTA COMMUNITY SPIRIT SCHOLARSHIPS
BANFF SCHOOL OF ADVANCED MANAGEMENT SCHOLARSHIP
BARBARA AND JOHN E. POOLE SCHOLARSHIP
BARBARA AND JOHN E. POOLE SCHOLARSHIP
DIANE HOBSON SCHOLARSHIP
DICK AND LOIS HASKAYNE SCHOLARSHIP
GERTRUDE AND ERNEST E. POOLE SCHOLARSHIP
JOHN AND SHEILAGH LANGILLE
IBM THEATRE CRAFTS SCHOLARSHIP
JEANNIE MCWHINNIE SCHOLARSHIP
SUNWAPTA BROADCASTING LIMITED SCHOLARSHIP
BARBARA GYURKA AWARD FOR TECHNICAL ACHIEVEMENT
IAN S. LEE MEMORIAL ENDOWMENT SCHOLARSHIP

Faculty and Production Team



David Agler
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 Opera der Stadt Köln, conductor and administrator of the Spoleto 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.



Tania Alvarado
MOVEMENT TEACHER

Tania is a contemporary dance artist, a Yamuna Body Rolling practitioner and a fully certified Pilate's mat work/equipment teacher. Her professional dance career began in 1995, working closely with the Brian Webb Dance Company in Edmonton and collaborating with other dance professionals in Canada. She has performed her solo work in the U.S., across Canada and toured throughout Europe. Her growing passion for movement and fascination with the human body have led her to on-going studies and research in movement and various forms of body work while continuing a career in contemporary dance. Tania loves working with a variety of populations and employs her Yamuna Body Rolling/Pilates practice as a vehicle to proficient, functional movement and often as a way to re-pattern mind-body connections.



Gioconda Barbuto
MOVEMENT TEACHER

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, Barbuto 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 Kylian to join Nederlands Dans Theater III in The Hague, Holland, with a group of high caliber dancers all over the age of forty. After eight prolific years with NDT III, Barbuto continues to dance and choreograph. She has performed with Fortier Danse, Margie Gillis, Coleman/Lemieux, Anik Bissonnette, Martino Muller and collaborated with Emily Molnar and Michael Slobodian in a full evening project. Barbuto's works have been presented at Ballet Jörgen, The Banff Centre's Festival Dance, Les Grands Ballets Canadiens, LBJM de Montreal, and Alberta Ballet.



Mark Bellamy
ACTING INSTRUCTOR

Mark Bellamy has been part of Canada's professional theatre community since graduating with a BFA in Drama from the University of Calgary in 1986. As an actor, director and choreographer he has worked for virtually every theatre company in Calgary, as well as across Canada, the United States and Britain. Mark has been honoured with numerous Betty Mitchell Awards and Nominations for his work as an actor, director and choreographer. He is the recipient of the 2006 Greg Bond Memorial Award for Outstanding Contribution to Musical Theatre, the 2007 Betty Mitchell Award for Outstanding Contribution to Theatre in Calgary as well as an Angie Award for Best Director at Kentucky's International Mystery Festival in 2008. Mark is about to begin his 8th year as Artistic Director of Vertigo Theatre in Calgary.



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.



Leslie Dala
CONDUCTOR

Leslie Dala is the Music Director of the Vancouver Bach Choir, Associate Conductor and Chorus Director of Vancouver Opera

and Music Director of the Vancouver Academy Orchestra. He recently stepped down as Music Director of the Prince George Symphony which he led for eight seasons. In addition, he has worked with the Canadian Opera Company, the Santa Fe Opera and l'Opera National du Rhin and is a frequent guest conductor with the UBC Opera Ensemble and Soundstreams Canada. Last season he conducted Handel's *Messiah* and Berlioz's *The Damnation of Faust* with the VBC and the Vancouver Symphony Orchestra as well as Albert Herring with the UBC Opera. Coming up, he will guest conduct the VSO and Sarah McLachlan in her Canadian symphonic debut and will lead Vancouver Opera's premiere production of Bernstein's *West Side Story*.



John Estacio
COMPOSER

JUNO nominated composer John Estacio has served as composer in residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera, and Pro Coro Canada. His residencies have yielded numerous orchestral works, several of which appear on *Frenergy*, the Music of John Estacio, released by CBC Records. The last decade has seen Estacio focus on operatic works. Together with librettist John Murrell, he has written three operas including *Lillian Alling* which premiered in October 2010 by the Vancouver Opera. *Filumena*, his first opera, premiered in 2003 in Calgary

and Banff and went on to receive four Betty Mitchell Awards including the award for outstanding production of musical theatre work. Additional productions soon followed in Ottawa and Edmonton. *Filumena* was filmed for television and received its national television premiere in 2006. Estacio is the recent recipient of the National Arts Centre Award for Composers which will result in three commissioned works for the National Arts Centre Orchestra in upcoming seasons. Other awards include an AMPIA Award for his film score for *The Secret of the Nutcracker*, and his frequent performances and broadcasts have earned him several SOCAN Concert Music Awards. In the 2010/11 season the Toronto Symphony Orchestra will give the Carnegie Hall premiere of *Frenergy*. The Royal Winnipeg Ballet will feature several of Estacio's orchestral works in their new ballet *Wonderland* with choreography by Shawn Hounsell, to be performed in Winnipeg, Ottawa, and throughout Western Canada. The Montreal Symphony, Edmonton Symphony, the Jacksonville Symphony, the Charlotte Symphony are among several other ensembles presenting his works this season. During the past few seasons, the National Youth Orchestra of the Americas toured the US and Canada with *Bootlegger's Tarantella*. The Los Angeles Philharmonic, along with acclaimed tenor Ben Heppner, toured Europe with Estacio's arrangements of *Seven Songs of Jean Sibelius*. In 2008, the Vancouver Bach Choir, the Richard Eaton Singers, Chorus Niagara and the Grand Philharmonic Choir premiered his cantata *The Houses Stand Not Far Apart* with a text by John Murrell. In 2009 the Victoria Symphony premiered his *sinfonietta Triptych*. Other recent performances of his works have been given by the St. Louis Symphony, Fort

Wayne Philharmonic, Houston Symphony, Allentown Symphony, and numerous community orchestras across Canada. For more information about John Estacio, please visit www.johnestacio.com.



Judith Forst
MEZZO-SOPRANO, IRENE IN *LILLIAN ALLING*
Senior Artsit in Residence

Judith Forst has sung with most major opera companies throughout North America and Europe, including over 200 performances in more than 20 seasons with the New York Metropolitan Opera. She made her debut at La Scala in 2006. Forst scored a personal and critical triumph in 2010 with her performance as Lillian Alling with the Vancouver Opera Association, a role which she repeats this summer at the Banff Festival. Ms. Forst will appear in upcoming months at the Montreal Opera, The Vancouver Symphony, the Winnipeg Opera and the Houston Grand Opera. Forst holds the honour of the Order of Canada and the Order of British Columbia. She holds honorary LL.D. Doctorates from both the University of British Columbia and Victoria University.



Jean-Pierre Fournier
FIGHT DIRECTOR

Jean- Pierre holds a BFA in Acting and an MFA in Directing from the University of Alberta. He is an Associate Professor of the Performance (Acting) stream with the Theatre Department at Mount Royal University, in Calgary, Alberta. He is into his 42nd year as an actor, fight director, director and teacher. He is the Maitre d'Armes of Fight Directors, Canada (FDC) and one of its founding directors. He was awarded the prestigious Paddy Crean Award at the Banff Centre's International Paddy Crean Stage Combat Workshop for his influence and promotion of the historical study of Stage Combat at the International level. He has taught across Canada, the United States, England, Belgium, and Norway with students from around the globe. In the Fall of 2008, Fournier assisted Brad Waller on the fights for Renee Flemming and Placido Domingo's production of Lucrezia Borgia with the Washington National Opera. He taught with Edmonton's Opera Nuova and did fights for Beatrice & Benedict, Romeo and Juliet, and The Tales of Hoffman. He co-directed fights for the Alberta Ballet's recent production of Romeo and Juliet with Laryssa Yanchak, and he did the fights for their Othello as well. His fights for the Royal Winnipeg Ballet's Romeo and Juliet in 1981, revolutionized the way in which fights were done for ballet. During the

last 42 years, he has worked extensively in theatre, television and film and continues to teach at universities and colleges nationally and internationally. He has worked with countless theatres across Canada and abroad. Jean-Pierre is an Honourary Member of the British Academy of Dramatic Combat.



Gordon Gerrard
COACH, REPETITEUR

Gordon Gerrard is quickly establishing a place among Canada's most exciting young musicians. Gordon maintains a busy schedule as a conductor, pianist and vocal coach in addition to holding the positions of Repetiteur and Resident Conductor for Calgary Opera, and staff conductor for Opera Nuova. Gerrard recently conducted the Canadian premiere of Mark Adamo's Little Women for Calgary Opera, which was broadcast on CBC, as well as Le Nozze di Figaro for Opera Hamilton. In 2009, Gordon was awarded the Mayor's Arts Award for Emerging Artists by the City of Calgary. In recent years, he has worked as Assistant Conductor for Opera Lyra Ottawa, Repetiteur for Vancouver Opera, Associate Music Director for the Manhattan School of Music Undergraduate Opera Studio, and Lecturer at Iowa State University. Last season Gerrard presented recitals with mezzo-soprano Kimberly Barber at the University of Alberta, as well as a program with internationally renowned soprano Jane Eaglen for the Edmonton Recital Society. In

2011-12, Gordon will conduct La Bohème and Ariodante for Calgary Opera; Il Barbiere di Siviglia for Opera Hamilton; and Don Giovanni for Opera McGill.



Andrea Grant
SENIOR COACH, REPETITEUR

Andrea Grant is a full time member of the music staff of the University of Toronto's Opera Division, a member of the music staff of Wexford Festival Opera, in Wexford, Ireland, a faculty member of the Banff Centre's "Opera as Theatre" program, and this spring, Andrea joined the music staff of Opera Theatre of St. Louis. She is active as a freelance collaborative pianist, and enjoys a variety of experiences encompassing recital, opera and musical theatre. Grant has been involved in the development and production of several new works with various companies, including Tapestry New Opera Works, Queen of Puddings Music Theatre, Soundstreams Canada, Calgary Opera, and Opera Omaha, and plays regularly for Opera Atelier, Canada's Baroque Theatre Company. 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, and a Diploma in Operatic Performance at the University of Toronto.



Michael Greyeyes
VIEWPOINTS INSTRUCTOR

Michael Greyeyes is an actor, choreographer, director and educator. 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. He has directed Daniel David Moses' Almighty Voice and his Wife for Native Earth Performing Arts and just completed directing The River, a new play for Nakai Theatre in Whitehorse. He is an Associate Professor in the Theatre department at York University. His short film, Seven Seconds premiered at the 2010 imagineNATIVE Film + Media Arts Festival in Toronto and just screened at the Dawson City International Short Film Festival in the Yukon. Prior to his work in theatre, Greyeyes danced for Canada's National Ballet, and was a soloist for the Feld Ballet in New York City. He is currently developing a new work, from thine eyes, co-produced by Signal Theatre and Native Earth Performing Arts and presented by DanceWorks to premiere in September at the Enwave Theatre in Toronto.



Christopher Hunt
ACTING INSTRUCTOR

Christopher Hunt is a Calgary-based actor, recently returning from Victoria where he was seen in *Blithe Spirit* for Blue Bridge Repertory Theatre. In the fall, he'll appear in *The Black Bonspiel* of Wullie MacCrimmon at the Globe Theatre in Regina. Recent performances include *The 39 Steps* (Vertigo Theatre), *Goodness* (Downstage) and *Much Ado About Nothing* (Theatre Calgary). For The Banff Centre, he appeared in *Sticks and Stones* and *The St. Nicholas Hotel* (both by James Reaney), and was the Acting Instructor for the Opera As Theatre program in '02, '03 and '04. Hunt is happy to be back in Banff working with so many talented people.



Shawn Kinley
IMPROVISATION INSTRUCTOR

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 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.



Jean-Aime Lalonde
MOVEMENT TEACHER



Susan Lexa
CZECH DICTION/CHILDRENS CHORUS COACH

Susan Lexa performs an eclectic variety of styles ranging from pop, jazz and musical theatre to opera. Susan has performed in arts venues across the country including Calgary Opera, Edmonton Opera, Banff Centre, National Arts Centre in Ottawa, Opera East in Halifax, Toronto Mirvish Productions, Niagara Symphony, Avalon

Theatre, Sudbury Theatre Centre, Hostivice in the Czech Republic and has performed under the baton of maestro's Mario Bernardi, Bramwell Tovey, Ty Patterson, Jeffrey Huard and Daniel Swift among others. She has performed concerts and recitals across the country and Europe, and has been featured on CBC. Recent performances include the role of the Beggar Woman in the musical *Sweeney Todd* at the Sudbury Theatre Centre, a gala concert with acclaimed singer/songwriter Marc Jordan in Toronto, the role of Mary Francis in *Heartstrings* written by Bob Martin and Dan Redican at Blythe in Ontario, a series of concerts with country star Jim Witter and champion fiddler Frank Leahy at the Avalon Theatre in Niagara with the Niagara Symphony under Daniel Swift and Daniel Warren. She was featured as Guest Artist for the Niagara Symphony in their Pop's Series "On The Town". Susan has workshopped new musicals and operas including the role of Queen Elizabeth in *Frobisher* by playwright John Murrell and composer John Estacio, *Minerva* by Jim Betts and John Estacio, *Evangeline* by Ted Dykstra with Mirvish Productions in Toronto, *Loulou*, by Amy Sky and Marc Jordan, and *Innocence*, by composer Jonathan Dove at the Banff Centre. Fluent in the Czech language Susan is a specialist in the Czech repertoire and has coached singers across the country. She is the Czech vocal coach and translator for the new musical *Loulou* by Amy Sky, Marc Jordan, Steve McKinnon, and Quincy Long, and is the Czech vocal/diction coach for the Opera as Theatre program at the Banff Centre. Susan has studied View Points with Michael Greyeyes, Improv with Sean McKinnley, Alexander Technique, and has Music Directed, taught and coached at the Banff Centre, PVA at Central Memorial, Young Canadians, Mount

Royal Conservatory, Calgary Academy and privately for more than 15 years. For more information please contact The Talent House in Toronto.



John Murrell
LIBRETTIST

During the past 35 years, John Murrell has become one of Canada's most beloved and most frequently produced playwrights, librettists, and translators, as well as a highly respected arts advocate, mentor, and consultant. His plays have been translated into more than 15 languages and performed in more than 30 countries around the world. Among his best-known plays are *Waiting For The Parade* (about five Calgary women during World War II), *Memoir* (about the old age of legendary French actress Sarah Bernhardt), *Farther West* (detailing a prairie prostitute's search for absolute freedom), and *The Faraway Nearby* (about American painter and feminist icon Georgia O'Keeffe). Murrell wrote the screenplays for television versions of *Waiting For The Parade* and *Farther West*, and for *The Secret of the Nutcracker*, a film produced by JoeMedia in Calgary, with music by John Estacio, which is establishing itself as a Christmas tradition on CBC-TV.

As a translator, he has created critically acclaimed and frequently revived versions of Chekhov's *Uncle Vanya*, *The Seagull*, and *The Cherry Orchard*, of Ibsen's *The Doll House* and

The Master Builder, of Sophocles' *Oedipus the King*, of Rostand's *Cyrano de Bergerac*, and of several plays by celebrated Quebec playwright Carole Fréchette.

Murrell is also the librettist for three operas by Canadian composer John Estacio: *Filumena* (premiered by the Calgary Opera and The Banff Centre in 2003, and later invited as the opening night event of "The Alberta Scene" at the National Arts Centre of Canada in Ottawa, as well as being filmed for CBC television), *Frobisher* (first presented by the same two companies in 2007), and *Lillian Alling* (which had its warmly received premiere at Vancouver Opera in October 2010). He has also written the libretto for *The Inventor*, an opera by Bramwell Tovey, successfully premiered by Calgary Opera in 2011, and several ballet scenarios, choreographed by John Alleyne, for Ballet British Columbia and the National Ballet of Canada.

Murrell has worked as Playwright-in-Residence at both Alberta Theatre Projects and Theatre Calgary, as an Associate Director of the Stratford Festival of Canada, as head of the Banff Playwrights Colony (1986-1989), as Head of the Theatre Section of the Canada Council For The Arts (1988-1992), as Artistic Director/Executive Producer of Theatre Arts at The Banff Centre (1999-2005), and as Executive Artistic Director of Performing Arts at The Banff Centre (2005-2007).

He is an Officer of the Order of Canada, a member of the Alberta Order of Excellence, a winner of the esteemed Walter Carsen Prize for excellence in the performing arts, an inaugural recipient of the Lieutenant Governor of Alberta's Distinguished Artist Award, and, in 2009, was honoured with the Governor General of Canada's Performing Arts Award for lifetime artistic achievement.



Susan Pagenkopf
REPETITEUR

Susan Pagenkopf has been working in the field of music her whole life, from playing the pipe organ at the Anglican church in Dauphin at age 12 to playing dinner music at a banquet for Prince Philip in Regina at age 23. Since then, she has accompanied Calgary Opera chorus rehearsals, played for ballet, modern and jazz dance classes, as well as musical directed dinner theater (*Celebrations*) and Opera Workshop at the University of Calgary. She regularly accompanies voice students at MRU and U of C in Calgary and teaches piano and voice privately. This is her second year of working as a repetiteur for the Banff Centre Opera as Theatre program.



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 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, etc. Several are recent winners at major voice competitions both in New York (Met Opera National Council Auditions; George London Awards; Lissner Foundation) 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

DIRECTOR, PROGRAM DIRECTOR OF
THEATRE ARTS

Kelly Robinson is the Artistic Director of Theatre Arts at The Banff Centre. He has directed the Centre's productions of *Filumena*, *Frobisher*, *A Midsummer Nights Dream*, and *Three Penny Opera* among many others. With a career that spans theatre, opera, and film, Kelly Robinson's award-winning work as a director, dramaturge 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, Theatre Royal in Plymouth, England, and in London's West End. His work in opera includes the companies of Vancouver, Calgary, Portland, Dallas, Minnesota, Montreal and Québec City. 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 dance musical, *VIDA! For The Luminato Festival* and *Mirvish Productions* at Toronto's Royal Alexandra Theatre, *The Inventor* for Calgary Opera, *High Society* for the Shaw Festival, *Guys And Dolls* for the Stratford Festival, and *Dead Man Walking* for Calgary Opera. Mr. Robinson is a former associate artistic director of the Banff Music Theatre Ensemble, and *Comus Music Theatre* in Toronto. He holds a law degree from York

University, and continues as Director of Creative Development for Toronto's *Mirvish Productions*.



Adrian Thompson

VOICE TEACHER

London-born Adrian Thompson is an artist of extraordinary versatility with a wide-ranging opera, concert and recital repertoire of works from the renaissance to the present day. He trained at The Guildhall School of Music and Drama where he is now a professor of vocal studies.

His opera appearances have included the title role *Peter Grimes*, *Skuratov From The House Of The Dead* and *Canio I Pagliacci* for Oper Frankfurt; *Snout A Midsummer Night's Dream* for Teatro alla Scala, Milan; *Monostatos* in *Die Zauberflöte*, 1st Jew in *Salome*, Arv in *Nielsen's Maskarade* and *Valzacchi Der Rosenkavalier* at the Royal Opera House, Covent Garden; *Florestan Fidelio* and *Scribe Khovanshchina* for Welsh National Opera, *Prologue The Turn of the Screw*, *Michael Jarrell's Galilée and Rev*, as well as numerous other roles. He has also performed with the Glyndebourne Festival Opera, English National Opera, Scottish Opera, *Opera du Rhin*, *Badisches Staatstheater, Karlsruhe*, *Oper der Stadt Köln*, *Staatstheater Stuttgart*, *Staatstheater Darmstadt*, at the *Bregenz Festival*, *Théâtre des Champs Elysées*, *New Israeli Opera*, and *The Netherlands Opera*.

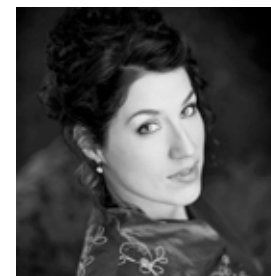
A very experienced recitalist, he has recorded discs of works by Vaughan Williams and Gurney, a volume in the acclaimed *Complete Schubert Edition* and *Janáček's The Eternal Gospel* with the BBC Scottish Symphony Orchestra for Hyperion, *Warlock's The Curlew* for Collins Classics and *Schubert's Die Schöne Müllerin* for Pickwick. He appears on *Britten's A Midsummer Night's Dream* for Virgin Classics, *Vaughan Williams' The Pilgrim's Progress*, *Sir John in Love* for Chandos and in *Handel's Rodelinda* for Virgin Classics. His discography also includes *Britten's Serenade*, *Les Illuminations* and *Nocturne* and *Mendelssohn's Lobegesang* for Naxos.



Theresa Tsang

STAGE MANAGER

Theresa is pleased to be joining the OAT Programme this season with Lillian Alling after having started with this new work 3 years ago in the workshop process. A 15 year veteran of the stage management team for Vancouver Opera, Theresa also works closely with UBC's Theatre Department as a guest lecturer and UCB School of Music's Opera Programme as a stage manager. She also works with *Raven Spirit Dance* in Vancouver. Theresa is a graduate of the University of British Columbia's Technical Theatre and Design Programme.



Kinza Tyrrell

ASSISTANT CONDUCTOR,
CHORUS MASTER

Victoria native Kinza Tyrrell has a Doctorate in vocal coaching and piano performance. Her musical education began at age four and has been extensive, including study at the Mozarteum in Salzburg and the Merola Opera Program. She begins her fifth season with Vancouver Opera as Principle Repetiteur and Ass't Chorus Master of the mainstage and Music Director of Vancouver Opera In Schools. Kinza is also on faculty at the Canadian Opera Company, the COSI opera program in Sulmona, Italy and the new

Singers



Robin Wheeler
SENIOR COACH, REPETITEUR

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 Zigeuner baron.



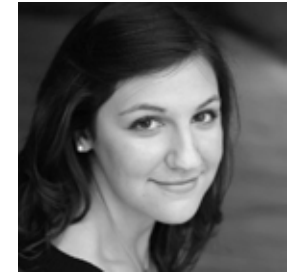
Larissa Yanchak
SPECIAL BUSINESS

Larissa works in theatre, film and television as an actor, fight director, stunt performer and aerial circus artist. She is the first woman in North American theatre history to have won an accredited award for fight direction. As an actor she has won awards for her stage performances in Hugh Leonard's "Da" and for her work in "Life and How to Avoid it" written by Diane Forrest. She has also appeared on stage as a dog in ATP's "Peter Pan", and as a duck in Firefly Theatre's "Duck, Duck, Bang!". For film she has performed stunts for the television series Witchblade, Wildcard, and Mutant X and recently played roles in Wild Roses and the Assassination of Jesse James.



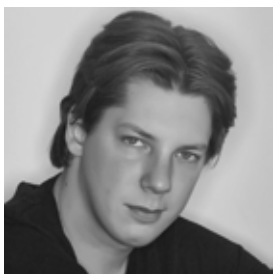
April Babey
MEZZO

Mezzo-soprano April Babey is entering her first year in the Master's of Music Program at McGill University, under the direction of Thérèse Sevadjan. A recent winner of both the NATS Senior Scholarship Competition and the 2009-2010 University of Ottawa Concerto competition, April has been a featured soloist with Daniel Taylor and the Theatre of Early Music, The Festival of Music and Beyond, Ottawa Pocket Opera, University of Ottawa Opera Productions, The Choir of St. John the Evangelist, CAMMAC, The Deep River Symphony Orchestra, and The Brampton Lyric Opera Company. Ms. Babey looks forward to pursuing a career in vocal performance and pedagogy.



Alexandra Beley
MEZZO

Canadian Mezzo-Soprano Alexandra Beley is currently completing her MMus. in Opera Performance at the University of Toronto's Opera School. Alexandra has performed the roles of Dorabella in Metro Youth Opera's performance of Così Fan Tutte; Cherubino in Le Nozze di Figaro; Alisa in Donizetti's Lucia di Lammermoor; and Mère Marie de l'Incarnation in Poulenc's Dialogues des Carmélites. Alexandra has understudied Hänsel in Humperdinck's Hänsel und Gretel; Stéphano in Gounod's Roméo et Juliette; and the title role in Purcell's, Dido and Aeneas. Upcoming events for Beley include covering Judith Forst as Irene in Estacio's Lillian Alling with The Banff Center's OAT.



Jan Capinski
BARITONE

Jan began his vocal studies at the Academy of Music in Cracow. Opera roles performed in Poland include Aeneas in Purcell's Dido and Aeneas; and both Figaro and Il Conte in Mozart's Le Nozze di Figaro. He is now studying at the Royal Welsh College of Music & Drama in Cardiff. Since coming to Cardiff he has sung the roles of Papageno in Mozart's The Magic Flute and The Count and Dr Bartolo in The Marriage of Figaro (Opera'r Ddraig), Eisenstein in Johann Strauss' Die Fledermaus (RWCMD) and The Lizard in Tom Floyd's The Nightingale and the Rose.



Sierra Christensen
SOPRANO

Twenty-two year old soprano Sierra Christensen is just beginning what she hopes will be a long and eventful Opera career. A native of Ottawa, Ontario, Sierra recently obtained her Bachelor's of Music from the University of British Columbia

where she majored in Opera Performance and studied with noted soprano Heather Thomson-Price. On stage, Christensen has been seen performing roles such as The First Wood Nymph (Dvorjak's "Rusalka", Opera NUOVA 2011), La Fée (Massenet's "Cendrillon" UBC Opera Ensemble, 2011) and The Queen of the Night (Mozart's "Die Zauberflöte, UBC Opera Ensemble, 2010) which enjoyed performances across Canada as well as in the Czech Republic. Christensen is very grateful to be a participant of the Banff Summer Arts Festival this year and would like to thank all of her fellow cast members and crew for being such a delight to work with. God Bless.



Laurelle Froese
MEZZO

Mezzo- Soprano Laurelle Froese completed her music degree in vocal performance from the University of Manitoba Marcel A. Desautels Faculty of Music, studying under Valdine Anderson. Highlight performances during this time include singing for the Winnipeg Symphony Orchestra's New Music Festival as the alto soloist in Richard Einhorn's oratorio "Voices of Light", performing as a guest artist with Prairie Performances and the Musical Offering, as well as performing with the Opera Theatre Ensemble at the University of Manitoba. Here she performed as Dorabella in Mozart's Cosi fan tutte, and Madame de la Haultier in Massenet's Cendrillon. Upon

completion of her time at the university, Froese moved to Ontario in order to study under Kimberly Barber and Victor Martens. This coming fall Laurelle will begin her Artist Diploma at the Glenn Gould Conservatory.



Simon Gfeller
TENOR

Simon Gfeller first studied with Gail Desmarais completing a degree in vocal performance at Université de Montréal. Professionally, Gfeller has recently performed as a soloist in Mozart's Great C minor Mass, Handel's Messiah and Puccini's Messa di Gloria. He has also made his company debut at the Opéra de Montréal in Die Zauberflöte in 2009. He has attended the Franz-Schubert Institut (Vienna) where he studied with masters such as Julius Drake and Elly Ameling. Simon has been selected in Canada as a Jeune Ambassadeur Lyrique (2009). He recently took part in a Wigmore Hall conference series exploring Robert Schumann's lieder. He will complete his Masters Degree in Vocal Performance at the Guildhall School of Music (U.K.) under Adrian Thompson's direction next year. Gfeller also worked as an actor in Montréal.



Mathieu Grégoire
TENOR

Born in Québec City, Mathieu Grégoire completed his collegial studies in 2004 with Hélène Fortin at the Conservatoire de Musique de Québec. He completed his undergraduate degree and his graduate degree with Gabrielle Lavigne at the Conservatoire de Musique de Montréal. During his studies, he has undertaken various oratorio roles, including Uriel in "The Creation" and tenor soloist in "Nelson Mass" by Haydn, tenor soloist in "Midnight Mass" by Charpentier, and tenor soloist in "Lauda Sion" by Mendelssohn. In the opera studios, he has interpreted numerous roles, including: Nerone in "l'Incarnazione di Poppea" by Monteverdi, Le Petit Viellard in "L'Enfant et les Sortilèges", by Ravel, Basilio in "Le Nozze di Figaro" and Ferrando in "Cosi fan Tutte" by Mozart. Solo recitals and chamber ensembles have also been a significant part of his training at the conservatories. In summer 2009 he interpreted Gherardo in "Gianni Schicchi" by Puccini and also performed in many recitals and concerts for "Opera Nuova" in Edmonton, Alberta. Last summer he had the chance to be chosen and to receive a bursary for the international summer program in voice studies at Domaine Forget with Lyne Fortin. He is now studying with Lyne Fortin and Esther Gonthier.



Jeremy Griffin
BASS-BARITONE

Jeremy Griffin, Bass-baritone, graduated from the University of British Columbia with a Masters in Opera, there studying with Peter Barcza. Jeremy has appeared in such roles as Leporello in Don Giovanni, Don Alfonso in *Così fan tutte*, Bishop Tache in *Harry Summers' Louis Riel*, Colline in *La Bohème*, Pistola in *Falstaff*, and Betto in *Gianni Schicchi*. Griffin's concert performances include the Beethoven Mass in C, Bach's Magnificat, and most recently he sang in Vancouver on the Orpheum stage in a concert of Final Fantasy Music with the Vancouver Opera Ensemble. Following the program here at Banff, he will be moving to New York to study voice privately and audition the circuit.



Sarah Halmarson
SOPRANO

Born in Saskatoon and raised in Winnipeg, soprano Sarah Halmarson recently appeared as First Lady in *Die Zauberflöte* (Manitoba

Opera) and Belinda in *Dido and Aeneas* (Opera on the Avalon). She has also performed with the Winnipeg Symphony Orchestra, Saskatoon Opera, Royal Winnipeg Ballet, Off Centre Music Salon, Winnipeg Wind Ensemble, and The Little Opera Company. She was a 2008 Metropolitan Opera National Council Audition Regional Finalist, won First Prize in the 2008 Doris McLellan Competition for Solo Performance, and was the recipient of a 2010 Manitoba Arts Council Emerging Artist Grant. Halmarson will perform Handel's *Messiah* with the Winnipeg Symphony Orchestra in December 2011.



Caroline Jang
SOPRANO

Soprano Caroline Jang has recently returned from Newfoundland where she performed the role of Belinda in *Dido and Aeneas* with Aradia Ensemble through Opera on the Avalon. She completed both her Bachelor and Master's degrees from University of British Columbia where she sang numerous operatic roles including Adele (*Die Fledermaus*), Zerlina (*Don Giovanni*), and Pamina (*Die Zauberflöte*). Also in demand for solo work, she has performed Johannes Brahms' *Ein deutsches Requiem*, Frigyes Hidas' *Requiem*, Handel's *Messiah*, J.S.Bach's *Johannes Passion*, and J.S.Bach's *Magnificat*. In addition, she has achieved grade 10 in both Voice and Piano at the Royal Conservatory of Music. In 2008,

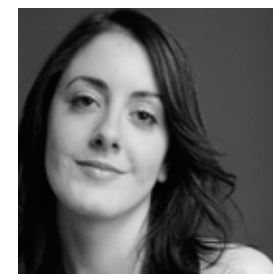
Jang was selected as one of the finalists at Jeunes Ambassadeurs Lyriques Competition in Montreal. She has participated in masterclasses with renowned artists such as Martin Katz, Graham Johnson, Malcolm Martineau, Margo Garret and many more. Next September, she will appear as Gretel from *Hansel and Gretel* with Vancouver Opera In Schools for their 2011-12 season.



Daniel Joy
TENOR

London born Daniel studied music at Durham University where he gained a first class BA in music, then on the postgraduate vocal course at The Royal College of Music, London, and has recently graduated with distinction from the opera course at Guildhall School of Music and Drama, London, studying with Adrian Thompson. Roles performed include the title role in *Albert Herring*, Giovanni in Donizetti's *L'Asedio di Calais*, Ricardo in Massenet's *Cherubin*, and Zhevak in Martiu's *The Marriage all for GSMD*, cover of roles in Monteverdi's *L'incoronazione di Poppea* for Glyndebourne, the title role in Britten's *The Prodigal Son* and Hermann in the UK premiere of Mendelssohn's *Heimkehr aus der Fremde* for the Ryedale and Grimeborn Festivals, cover of Melot (*Tristan und Isolde*) and *The Prince* (*Rusalka*) for Grange Park, Don Jose (*Carmen*) for MJ-UK Arts, Tamino for Opera Ddraig (with RWCMD), The Schoolmaster (*The Cunning Little Vixen*) for

Woodhouse Opera and cover of Fabrizio (Martini's *Mirandolina*) for Garsington. Joy's studies at Banff are generously supported by The John Wates Charitable Trust and the Sir Mark Turner Memorial Scholarship. www.danieljoy.com



Anne Julien
MEZZO

Anne Julien studied at Conservatoire de musique de Montréal with Gabrielle Lavigne. She studies now with Lyne Fortin. She has performed in many concerts organized by the school and elsewhere. The Opera Workshop of the Conservatory gave her characters in which she learned more deeply her sense of theatre like *La Mort*, *Le Rossignol* of Stravinsky (March 2005), *Dorabella*, *Così fan tutte* of Mozart (March 2008), *Cherubino*, *Le Nozze di Figaro* of Mozart (March 2008) and *La Tasse* and *La Chauve-souris*, *L'enfant et les sortilèges*, Ravel (February 2009). She has had the opportunity to sing under Raymond Dessaint and Raffi Armenian. In Oratorio, she sings the Alto solo, *Stabat Mater* of Pergolesi under Olivier Brault in 2005, then *Luc Beauséjour* in 2007. This same year she sang professionally the Alto solo, *Requiem* of Mozart. She also sang the Alto solo, *Via Crucis* of Liszt from 2004 to 2008. She sang the Alto solo, *Messe de Minuit* of Charpentier in 2007, the Alto solo, *Die Schöpfung* of Haydn in 2008 and the Alto solo, *Elijah* of Mendelssohn in April 2009

under Louis Lavigueur. She sang Corinna, Ovide of E. Miller, created for the very first time in Usine C under Véronique Lacroix. This year she had the chance to produce herself in a series of shows for Danse-Cité at Agora de la Danse in Montreal. They will be performing again next year in festivals such as TransAmérique festival, Victoriaville's festival and MNM.



Melanie Krueger
SOPRANO

Melanie Krueger is enjoying an extensive performance career which has showcased her talent from one end of Canada to the other. Recent engagements include the title role in John Estasio's Lillian Alling at the 2011 Banff Summer Festival, Anina in Vancouver Opera's production of La Traviata, under the direction of Sir Jonathan Miller and Donna Elvira with Burnaby Lyric Opera's Don Giovanni. Past engagements include The Valentine's Gala and Vivaldi's Gloria under the baton of Maestro Bramwel Tovey and the Vancouver Symphony. Other concert engagements have included Mozart's Requiem (Newfoundland Symphony), Bach's St. John Passion and Handel's Messiah (Abbotsford Symphony), A Merry Evening of Opera (Bard on the Beach), A Traditional Christmas (Vancouver Symphony) and First Night in Vienna (Kamloops Symphony). Melanie's professional operatic debut was in the Czech premier of Robert Ward's The Crucible as Abigail Williams. Her

performance earned her an invitation to perform the roles of Olympia (Tales of Hoffmann), Musetta (La Bohème), and the Vixen (The Cunning Little Vixen). In 2003, Melanie sang over 120 performances of Rossini's La Cenerentola in the role of Clorinda with the Vancouver Opera touring ensemble. Highlights of Melanie's career include; Prague Chamber Opera's production of Handel's Xerxes, singing the role of Atalanta and singing in Teatro Massimo's Festival Scarlatti as Jonathan in Davidis pugna et victoria in Palermo, Italy.

This seasons highlights include Stravinsky's Les Noce, and Orff's Catulli Carmina with the Vancouver Bach Choir.



Keith Lam
BARITONE

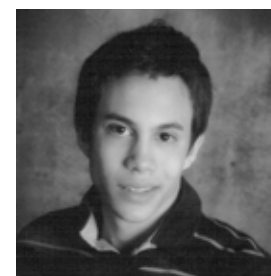
Baritone Keith Lam's most recent engagements include the role of Schaunard (La Bohème) with Against the Grain theatre in Toronto. His other operatic highlights included the title role of John Blow's Venus and Adonis, Dr. Falke (Die Fledermaus), Der Lautsprecher (Der Kaiser von Atlantis), and Dr. Dulcamara (L'Elisir d'Amore). Lam makes frequent appearances with Opera Atelier, Aradia Ensemble, and Tafelmusik. An active performer of Canadian music, some repertoire includes Blanchet in Charles Wilson's Kamouraska and John Estacio's Frobisher. He was a recent prize winner at the Classical Music Consort Handel

competition. An alumnus of the Banff Centre's Opera as Theatre program and a graduate of the University of Western Ontario, Lam continues his private studies with baritone John Fanning.



Emanuel Lebel
BARITONE

Undergraduate from Conservatoire de musique de Québec with the late Hélène Fortin and after with Lyne Fortin, graduate in 2011 from Université Laval with Michel Ducharme, Lebel sang in many full stage opera productions like Humperdinck's Hänsel und Gretel as Der Vater (2007), Cimarosa's Il matrimonio segreto as Il Conte Robinson (2009), Puccini's Gianni Schicchi as Simone (2011). Lebel will be a member of Opera Lyra studio in fall 2011. In concert, Lebel appeared as soloist in Mozart's Requiem and Vesperae Solennes de Confessore, Beethoven's Missa in C major Op.86, Gilles Vignault's Grand-messe, Théodore Dubois's Sept dernières paroles du Christ. Lebel is also a member of the national professional choir of Les Violons du Roy directed by Bernard Labadie. In 2010-2011, the young baritone was grant recipient of the Hnatyshyn Foundation in classical voice and Emanuel is also laureate of Jeunes Ambassadeurs Lyriques in 2011.



Kevin Majeski
BARITONE

Born in Calgary, Alberta, Canada, Kevin Majeski began singing and playing piano at the age of 6. His passion for music has led to his success in numerous competitions, performances, and Royal Conservatory of Music exams. In May 2009, Majeski received 1st place in the Alberta Provincial Music Festival for the Senior Vocal division. As an amateur Canadian artist, Majeski has sung with the Calgary Philharmonic Orchestra, performed as a soloist in Handel's Messiah, and played a leading role in Gilbert & Sullivan's Mikado at the Okanagan Vocal Arts Festival. Majeski is currently pursuing a Bachelor of Music at the Manhattan School of Music under the tutelage of esteemed vocal pedagogue and soprano Joan Patenaude-Yarnell.



Michelle Minke

SOPRANO

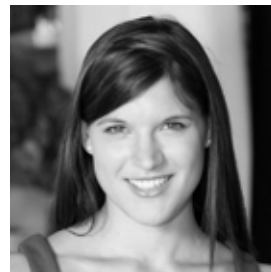
Calgary soprano Michelle Minke is an alumna of Calgary Opera's Emerging Artist Program and is a graduate of the University of Toronto and the Opera School at the Royal Academy of Music in London, England. Most recently Michelle was seen as Pousette in Massenet's *Manon* for Calgary Opera, and as the soprano soloist in Beethoven's Ninth Symphony with the Calgary Civic Symphony. She has been featured in the Anghiari Festival in Italy, The Spitalfields Festival in London, England, and Toronto's International Bach Festival. Upcoming engagements include the role of Armida in Handel's *Rinaldo* with Orquesta Filarmónica de Jalisco in Guadalajara, Mexico and the role of Nella in Puccini's *Gianni Schicchi* with Calgary Opera in the fall of 2011.



Catriona Morison

MEZZO

Scottish mezzo-soprano Catriona Morison studied at the Royal Scottish Academy of Music and Drama and at the Universität der Künste, Berlin, where she participated in master classes with Malcolm Martineau, Patricia McMahon and Håkan Hagegård. She has performed for the RSAMD's Song Studio and Summerfest to critical acclaim and has been a soloist in numerous oratorios and concerts including Handel's *Messiah*, Bach's *Magnificat* and Vaughan Williams' *Serenade to Music*. Opera roles include *Trishka War and Peace*, and scenes include *Rosina*, *Cherubino* and *Idamante*. Future projects include concerts in the Edinburgh Fringe and Leeds Lieder+ festivals. In October Morison will commence study for an MMus Opera at the Alexander Gibson Opera School under the tuition of Clare Shearer, generously supported by the RSAMD Trust and Caird Trust.

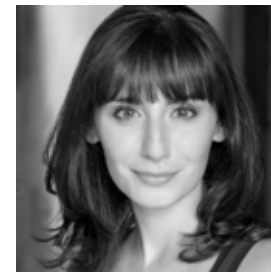


Shantelle Przybylo

SOPRANO

Shantelle Przybylo made her singing debut in Europe this year, performing *Zerlina* in Mozart's *Don Giovanni* with the Centre for Opera Studies in Italy (COSI). In March, she performed the role of *Natalya* in *Oksana G.* by Aaron Gervais with Tapestry New Opera Company. Przybylo recently graduated from the University of Toronto with a Masters of music performance, studying with Canadian soprano, Lorna MacDonald. In 2009, Przybylo performed *Arminda* in *La Finta Giardiniera* by Mozart at the Royal Conservatory of music and *Miss Titmouse* in Edwin Penhorwood's *Too Many Soprano's* at the University of Western Ontario. Her many accolades include most promising singer and first place in the graduate category for the National Association of Teachers of Singing competition in Ontario.

Rebecca Rapoport-Cole, Mezzo Soprano is a graduate student at the Longy Opera School of Bard College. In 2010-2011,



Rebecca Rapoport-Cole

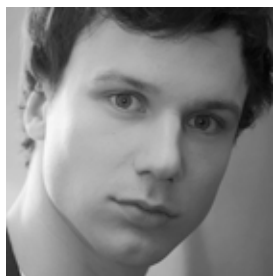
MEZZO

Ms. Rapoport-Cole sang roles including *Bradamante* in Handel's *Alcina*, *Ms. Nolan* in Menotti's *The Medium*, 6th spirit in Massenet's *Cendrillon* and *Annio* in Mozart's "*Clemenza di Tito*". Other roles include, *Isaura*, Rossini's *Tancredi*, *Mdm Darfur*, Wilson's "*Kamouraska*", *Sorceress*, Purcell's "*Dido and Aeneas*", *La Ciesca*, Puccini's *Gianni Schicchi* and *Sesto* in Handel's *Giulio Cesare*. Ms. Rapoport-Cole's teachers include Jane Randolph, Jennifer Tung, Robert Honeysucker and Noriko Yasuda. Rapoport-Cole is a graduate of the University of Western Ontario, as well as the Opera Studio program at the Victoria Conservatory of Music.



James Benjamin Rodgers
TENOR

A native of New Zealand, Rodgers has performed at the Kauffman Center, Carnegie Hall, Alice Tully Hall, Riverside Church, and the renowned Joe's Pub in New York City. He has appeared with such organizations as The Ravinia Festival, Joy in Singing, Southern Opera, The Southern Sinfonia, The Little Orchestra Society of New York, The Orpheus Choir, The Merola Opera Program, The Schwabacher Recital Series, The Opera Company of Middlebury, Red Light New Music and The Japan Society of New York. A graduate of the Manhattan School of Music, Rodgers was the Orvis Foundation Scholar and received the Janet D. Schenck Award for his distinguished contribution to the life of the school. James has performed numerous roles in both opera and musical theatre and is a passionate performer of the art song repertoire. His awards include: An Arts Excellence Award from the Malvina Major Foundation (2010), Winner of the Joy in Singing Competition (2008), Winner of the Lotte Lenya Competition (2007). Rodgers debut recording with pianist Kenneth Merrill: "Exiled" will be released in 2012. www.jamesbenjaminrogers.com



Xavier Roy
BASS-BARITONE

Born in 1990 in Montreal, Xavier Roy began his musical training in the boys' choir Les Petits Chanteurs du Mont-Royal at the age of nine. Among his recent operatic performances are Tolomeo (Giulio Cesare) and Kalman Zsupàn (Der Zigeunerbaron) with Université de Montréal Opera Atelier, Ashby and Larkens (La Fanciulla del West) with Théâtre d'art lyrique de Laval. As a guest soloist for many chamber choirs and ensembles, he had performed oratorio works such as Bach's BWV 104-106-182 Cantatas, Charpentier's Messe de Minuit and Mozart's Krönungsmesse and Vesperae Solennes de Confessore. Roy is currently completing a bachelor of music degree in voice performance under the direction of Catherine Sévigny from University of Montreal.



Cairan Ryan
BARITONE

Possessing a "Rossinian agility rare for a baritone," (La Presse, 2010) Cairan Ryan is a gifted upcoming artist of note. On the stage, his performances this year for Opéra McGill included Schaunard in La Bohème and The Father in Hänsel und Gretel. In the summer of 2011, Ryan sang Don Alfonso in Così fan Tutte at the Green Mountain Opera Festival Emerging Artist Program 2011, and is very excited to sing the role of Scotty McDonald in John Estacio's new opera Lillian Alling at the Banff Centre Opera as Theatre Program. In August 2010, he was featured in the ICAV/CVAI gala performing as Dandini, Papageno, and Eisenstein. Ryan's other recent major roles include Zoroastro in Handel's Orlando, Tarquinius in Britten's The Rape of Lucretia, Dandini in Rossini's La Cenerentola, Guglielmo in Mozart's Così fan Tutte, Pallante in Handel's Agrippina, Sam in Bernstein's Trouble in Tahiti and Aeneas in Purcell's Dido & Aeneas. Ryan has studied extensively at the Opera Nuova Summer Intensive program in Edmonton, AB, the Opera on the Avalon Program in St Johns, NF, The Green Mountain Opera Festival Resident Artist Program, and CVAI-ICAV in Montreal. He is a past winner of the Johann Strauss Scholarship for summer study in Austria, is supported by the McGill University Schulich Scholarship and by the Alberta Foundation

for the Arts Music Project grant. Ryan recently completed his Artist Diploma in Performance at McGill University's Schulich School of Music, under the tutelage of Sanford Sylvan and Michael McMahon. He holds a degree in Voice Performance from the University Of Victoria School Of Music, and completed an M.Mus in Performance from the Guildhall School of Music and Drama in London. In January 2012, he will join the Virginia Opera's Spectrum Resident Artist Program.



Chelsea Sauer
MEZZO

Chelsea Sauer developed a love and passion for Music as a child, growing up on Canada's West Coast. In 2006 she moved to Toronto to study at the Royal Conservatory of Music. Her career in Toronto began with Marshall Pynkoski's Canadian Premier of 'La Bella Dormiente nel Bosco' (Respigi), in 2006. Shortly thereafter, Summer Opera Lyric Theater cast her as Athamas in Handel's 'Semele'. Sauer has had the privilege of working with The Canadian Symphonietta and Conductor Tak Li on Vivaldi's 'Gloria'. In 2010, Chelsea was reviewed in Opera Canada for her role as Annio in RCM's 'La Clementza di Tito' (Mozart). This spring Sauer was featured on recordings of original works with Canadian composer Tod Dorozio.

Upcoming projects for Sauer include the Role of Octavian in a concert performance of 'Der Rosenkavielier' (Strauss) with the Cathedral Bluffs Symphony orchestra and Maestro Norman Reintamm.



Aaron Sheppard

TENOR

Aaron Sheppard, Tenor, gained early experience singing in various choirs and musical theatre performances locally in Newfoundland. Sheppard is currently entering his third year of his Bachelor of Music at the McGill University, Schulich School of Music, studying with professor Sanford Sylvan. Past credits include The Prince in Rusalka (Opera NUOVA), Joe Hardy in Damn Yankees (Gonzaga Productions), La Boheme (Opera McGill), The Rakes Progress (Opera McGill), and Dido and Aeneas (Opera McGill). Upcoming credits include Prologue in Turn of the Screw (Opera McGill), Ferrando U.S. (Banff Opera as Theatre), Brooklyn Boy 1 (Banff Opera as Theatre). Sheppard is generously supported by the Newfoundland and Labrador Arts Council.

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Héloïse Veillette, program coordinator
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Diana McRoberts, festival assistant, accomodations
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Laura-Mae Shelton*, production technician
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Ann Bisch*†, production stage management

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Patrick Smith, lighting technician
Bill Chabassol*, lighting technician
Scott Harke*, lighting technician
Tyler Martin*, lighting technician
Alexander Wanuch*, lighting technician

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Jasmine Vala*, sound technician

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Micheal Di Liberto*, scenic carpenter
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Amanda Larder*, scenic paint

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Judy Darough, cutter

Helen Flower, head of millinery

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Wendy Eakins, stitcher

Mihoko Maeno-McGrath, stitcher

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Michelle Warren, wardrobe maintenance technician

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Jasmyne Leisemer*, wardrobe technician

Katrina Stewart*, wardrobe technician

Katie McPhee*, wardrobe maintenance technician

Victoria Pinhorn*, millinery technician

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Lloyd Bell, wigs & make-up

Michael Devanney, wigs & make-up

Tammy Boutin*, wigs & make-up

Stephanie Hale*, wigs & make-up

Alexandra Renzetti*, wigs & make-up

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Kizzie Sutton, Program Manager/ Music

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