

The Rape of Lucretia

Music by Benjamin Britten
Libretto by Ronald Duncan

By arrangement with Boosey & Hawkes, Inc.,
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July 14 – 17



Banff Centre Presents

The Rape of Lucretia

Music by Benjamin Britten
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Thursday, July 14, 7:30 P.M.

Friday, July 15, 7:30 P.M.

Sunday, July 17, 2:00 P.M.

Eric Harvie Theatre

This program is a partnership
between Banff Centre,
Against the Grain Theatre, and
the Canadian Opera Company.

BANFF
CENTRE
FOR ARTS AND
CREATIVITY



#BanffOpera

The Rape of Lucretia

Benjamin Britten's famous opera, *The Rape of Lucretia*, is an intimate, haunting masterpiece. It deploys a cast of eight and an orchestra of just 13 players to stunningly colourful and evocative effect. According to historians, Lucretia was raped by Tarquinius Sextus, son of the Etruscan King of Rome. Her consequent suicide spurred the revolution that toppled the monarchy and brought about the Roman Republic.

Celebrated director Paul Curran directs this Banff Centre production of *The Rape of Lucretia*.

Mature subject matter.

Program

Act I

20 minute intermission.

Act II

*Please turn off all cellphones,
photo/video cameras.*

Participate in the conversation

Did you bring your smart phone? Tweet us and post photos of the pre-show, intermission, and post-show and use **#BanffOpera**.

No flash please by consideration to our performers.

@banffcentre
@banffmusic
@CanadianOpera
@Schmopera
@joelivany
@Tophski

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www.schmopera.com

Message from Program Director Joel Ivany

Welcome to Open Space: Opera in the 21st Century. This summer we have 15 participants in 2 operas (13 singers, 1 stage director and 1 pianist), 1 staged chamber music concert and outreach performances. As program director, it's important for me to program innovative repertoire and to create diverse opportunities for artists to perform. We want to help build up the most inspiring artists working in Canada and around the world.

The opera landscape in Canada and North America is evolving and it is up to Banff Centre to provide training that will equip the performers with the tools they will require for the varying performance opportunities across Canada and beyond.

Tonight, you are going to experience a very difficult piece. Britten's challenging chamber opera causes us to question what we have learned from history. What has changed and what unfortunately repeats itself time and time again. How long will we put up with behaviour and practice that is no longer acceptable.

Banff Centre is a home for experimentation, to challenge us and is a place to risk failure. What we could end up with is something beautiful and unexpected.

We are very fortunate that we were able to engage stage director Paul Curran for this production. He has been guiding this young cast through this very difficult opera with grace, tenderness and resilience. This brand new production is designed by award-winning Canadian designer Camellia Koo (set and costumes) and Jason Hand (lighting).

Thank you for supporting opera at Banff Centre where limits are tested and go beyond. Opera at Banff Centre must continue to be a leader in Canada and in the international community for this shift to continue. I believe that we will continue to do exciting, boundary breaking projects together.

Opera is a beautiful art form. We're just scratching the surface of how it fits into our Canadian landscape and how to share and interpret it. Exciting times for opera, singers, new music and the arts are all happening right here. The future is now.

Message from Stage Director Paul Curran

Progress through Process

Directing a production for any learning institution is always both a joy and a unique challenge all at once. On the one hand you want to give the young singers the benefit of the best production you can create and, on the other, you are very much there to teach them many of the skills they usually require to be able to be part of such a production. Having directed several productions for music schools and universities around the world, I very much believe the job is a directing and teaching position in equal parts: skills seldom come “naturally”... like any musician or even athlete, skills need to be taught – and practiced over and over again.

In taking on Britten’s 1946 masterpiece, *The Rape of Lucretia*, my team and I have taken a very simple and bold approach to both the story and the music – a simple playing space for the young singers and musicians to shine. An intimate and mainly bare space where they can work on developing both characters and relationships within the confines and challenges of Britten’s enormously difficult music and story. This is a story to challenge even the bravest of hearts and is a real test of both singing and acting technique in how to deal with the extremities of the darkest side of human nature and maintain both vocal and acting clarity when every bone in your body screams at you to break down. The impact of Britten’s

chamber opera is visceral for both performers and audience alike.

We have chosen to make the setting 20th century in order to help our cast find a closer relationship to their characters both in terms of their similarities as well as their differences; their physicalities and complex psychological states and the ever darkening web of those relationships. Of course we could certainly have set the piece “period”... but Britten didn’t set his opera period either: in using the theatrical convention of 2 individuals to represent the chorus and their opinions of history - the story actually happens 500 years before the birth of Christ - Britten immediately makes his devastating tale entirely contemporary. The opera is told by the chorus through “Christian eyes”. This is not a world of the gods of ancient Rome, but one of the morals that allowed the atrocities and horrors of the 20th century (and beyond) that Britten so despised and protested.

Coming a year after the huge success of *Peter Grimes*, Britten has written a second opera about the horrors of war and the folly of human kind to be doomed to repeat its own mistakes. The composer describes Lucretia as a metaphor for the ravage of Europe due to the madness of men who pushed the continent, and the world, to the most destructive war known to history. Even in the face of rape and suicide one character, Junius, uses

this tragedy for his own political ends inciting both a bloody revolution and war. To both us and our young singers, we can only wonder, if we will allow history to repeat itself when alleged leaders of the so called “free world”, just days after the mass murder of innocent partygoers in Florida, incite mass deportations, the rights of certain peoples in our societies and further attacks.

The production presented here tonight is still one very much of a “work in progress”. I hasten to add that does not mean it is left unfinished! By that I mean that there are many aspects of performing an artist can only experience in actual performance with a real audience in front of them. It is easy to theorise – but the process of rehearsal and performance has to run its entire course in order that any progress might be made. And some of my own (and many of my colleagues’) most valuable advances have come when the process has pushed us to limits we perhaps did not know we possessed. I hope this will be the case for the exceptional cast we have here.

The Rape of Lucretia

Creative and Production Team

Paul Curran
Stage Director

Topher Mokrzewski
Conductor/Program Music Director

Camellia Koo
Set and Costume Designer

Jason Hand
Lighting Designer

Jesse Carroll
Technical Director

Jenna Douglas
Head Coach

Theresa Tsang†
Stage Manager

Anna Theodosakis*
Assistant Stage Director

Chantal Labonte*
Assistant Lightning Designer
IBM Theatre Crafts Endowment

Beyata Hackborn*
Assistant Set and Costume Designer

Emily Barraclough*
Assistant Stage Manager

Andreane Christiansen*
Assistant Stage Manager

Maria Fuller*
Apprentice Music Staff
David Spencer Emerging Vocalists Endowment Fund

* denotes a practicum participant

Cast of Characters

In order of appearance

Male Chorus

Owen McCausland †

Cover: Tonatiuh Abrego

Female Chorus

Chelsea Rus

Cover: Adanya Dunn †

Junius

Peter Rolfe Dauz

Collatinus

Jasper Leever

Tarquinius

Iain MacNeil †

Cover: David Diston

Lucretia

Emma Char

Bianca

Beste Kalender †

Lucia

Vanessa Oude-Reimerink †

Cover: Ellen McAteer

† Appearing courtesy of Canadian Actor's Equity Association

Musicians

Flute

Leslie Newman

Oboe

Andrew Cooper

Clarinet

Elias Rodriguez

Bassoon

Bee Ungar

Horn

Jamie Sanborn

Percussion

Dave Burns

Harp

Kristan Toczko

Violin I

Jeongmin Lee

Violin II

Alice Hong

Viola

Maxime Despax

Cello

Britton Riley

Bass

Patrick Staples

Piano

Maria Fuller

Synopsis

Act 1, Scene 1

The Male and Female Chorus explain the historical background to the story: It is 509 BC. The tyrannical Etruscan king Tarquinius Superbus (Tarquin the Proud) has become the ruler of Rome through intrigue and murder. His son, Sextus Tarquinius (the Tarquinius of the opera) is no better; he leads a Roman army against the Greeks to distract attention from conditions in Rome *and treats the proud city as if it were his whore*.

The Choruses explain that they will observe the action of the opera and interpret it from a Christian perspective.

A military camp outside Rome. It is a hot summer evening, and a storm is threatening; the sound of crickets (the harp) and bullfrogs (double bass) can be heard.

Sextus Tarquinius and two Roman commanders, Collatinus and Junius, are drinking and quarrelling about women. The previous evening, on a bet, they had ridden to Rome to see if their wives were being faithful in their absence. The only one who was at home behaving properly was Collatinus' wife, Lucretia. Tarquinius taunts Junius for his wife's infidelity; Junius angrily retorts that the unmarried Tarquinius knows only the *constancy of whores*. Collatinus intervenes and proposes a toast to Lucretia. Shortly after, Collatinus leaves for bed.

The ambitious Junius continues to brood about his own wife's infidelity and the political advantage that

Collatinus may gain because of Lucretia's good reputation. Junius keeps insisting to Tarquinius that *women are chaste when they are not tempted*, challenging Tarquinius to put Lucretia's fidelity to the test. Provoked by Junius' challenge and increasingly intrigued by the beautiful Lucretia, Tarquinius declares that he will *prove Lucretia chaste*. He calls for his horse.

In an interlude containing some of the most energetic music of the opera, the Chorus describes Tarquinius' ride through the night to Rome.

Act 1, Scene 2

Lucretia's home. Lucretia is sewing while her servants Bianca and Lucia are spinning. Lucretia imagines she hears a knock and hopes it is a messenger from Collatinus. But no one is at the door. Lucretia laments, *How cruel men are to teach us to love! only to ride away while we still yearn*.

The three women prepare for bed as the Choruses describe the sleeping city and Tarquinius' arrival in Rome. The Choruses continue to describe what is happening as the characters mime the actions.

Tarquinius' loud knock at the door is *too late for a messenger and too loud for a friend*. He is admitted and asks for a room for the night. The women reluctantly comply, as etiquette compels what discretion would refuse. They all bid one another good night and depart for bed.

Act 2, Scene 1

The Choruses describe the violence of the Etruscans and the increasing unrest and resentment of the Romans. They reiterate their roles as Christian interpreters of the action.

In her bedroom, Lucretia is asleep with candles beside her. The Female Chorus sings a lullaby: She sleeps as a rose upon the night. Tarquinius' approach is described by the Male Chorus. The prince admires Lucretia's beauty and urges her to wake up. He kisses her and she wakes.

Lucretia asks,
What do you want with me?

Tarquinius: *What do you fear?*

Lucretia: *You! In the forest of my dreams you have always been the Tiger.*

They argue and struggle as the Choruses add their comments. Finally Tarquinius draws a knife and rapes her.

In an interlude, the Choruses comment on *virtue assailed by sin* and pray to Mary, the Mother of God.

Act 2, Scene 2

In Lucretia's home, Bianca and Lucia sing *Oh! What a lovely day!* as they arrange flowers, leaving the orchids, Collatinus' favourite flower, for Lucretia to arrange. Lucretia enters in a daze and becomes hysterical when Bianca gives her the orchids. She tells Lucia to send one of the flowers to Collatinus with a message that a *Roman harlot sent it*.

She then entwines the remaining flowers into a wreath. As Bianca begins to grasp what has happened, she tries, too late, to stop the messenger. However, Collatinus arrives almost at once, accompanied by Junius, who has warned him that Tarquinius left the camp the night before and returned at dawn.

Lucretia enters. She and Collatinus speak of their deep love, and Lucretia tells him that Tarquinius raped her. Although Collatinus assures her that there was no shame since she had not consented, she seizes his knife and stabs herself to death:
See, how my wanton blood washes my shame away!

All present, including the Choruses, sing a lament. Junius, ever ambitious, seizes the opportunity to address the crowd outside, inciting the rebellion that will follow: *Romans, arise! See what the Etruscans have done! The lament continues: So brief is beauty. Is this it all? It is all.*

Epilogue

The Female Chorus repeats the question: *Is it all?* In answer, the Male Chorus sings of Christ's forgiveness:

*It is not all ...
Though our nature's still as frail
And we still fall ...
He bears our sin
And does not fall ...
And then forgives us all ...
He is all!*

Synopsis with the courtesy of Pacific Opera Victoria.

Biographies

Singers

Owen McCausland †
Male Chorus
Tenor

Eileen Higgin Calgary Theatre
 Singers Endowment

@OwenMcCausland

A native of Saint John, New Brunswick, Owen McCausland is a recent graduate of the Canadian Opera Company Ensemble Studio. He recently appeared with the COC as Testo in *Il Combattimento di Tancredi e Clorinda*, Juan in *Don Quichotte*, Lord Cecil in *Roberto Devereux*, Ferrando in *Così fan tutte* (Ensemble Studio performance), and Reverend Horace Adams in *Peter Grimes*. In 2013, he stepped into the title role in *La clemenza di Tito* for several performances on the COC mainstage, in addition to singing the role in the Ensemble Studio performance. Other roles include the title role in *Werther* (Chautauqua Institution); Rinuccio in *Gianni Schicchi* (Opera on the Avalon) and Don Ottavio in *Don Giovanni* (Centre for Opera Studies in Italy). In the upcoming 2016/2017 season Owen will appear as Lurcanio in *Ariodante* with the COC and also Tamino in *Die Zauberflöte*.



Chelsea Rus
Female Chorus
Soprano

David Spencer Emerging
Vocalists Endowment Fund

@RusChelsea

Canadian soprano Chelsea Rus is a recent graduate of McGill University (M.Mus) and winner of the Elizabeth Wirth Vocal Competition. This coming year, Chelsea will be joining the Atelier Lyrique at the Opéra de Montréal for their 2016-2017 season. She has appeared repeatedly as a soloist with many of the prominent symphonies on the west coast of Canada, including the Vancouver Symphony Orchestra and the Okanagan Symphony Orchestra. Recent roles include Venus (*Venus & Adonis*, Opera McGill, 2014), Lauretta (*Gianni Schicchi*, Opera McGill, 2015), Countess (*The Marriage of Figaro*, Kelowna Opera, 2015), Beth (*Little Women*, Opera McGill, 2015), and Adina (*L'Elisir D'Amore*, Opera McGill, 2016).



Peter Rolfe Dauz
Junius
Baritone

Harold Douglas Brown Endowment
 @rdauz

San Francisco native, Filipino-American baritone Peter Rolfe Dauz's performance highlights include Don Alfonso (*Così fan tutte*), Leporello (*Don Giovanni*), Figaro (*Le nozze di Figaro*), Achilla (*Giulio Cesare*), and Claudio (*Agrippina*). In 2014, Peter began his Master's Degree at McGill University and performed the title role in *Le nozze di Figaro* as well as Betto in Puccini's *Gianni Schicchi*. Currently, Peter is a first year graduate student of the Vocal Arts Program at Bard College Conservatory where he works with Sanford Sylvan, Dawn Upshaw, Kayo Iwama and Erika Switzer.



This season at Bard, Peter sang the role of the Sprecher in Mozart's *Die Zauberflöte*, was a soloist in Handel's *Messiah* under maestro Leon Botstein, and collaborated with Dawn Upshaw in part-songs on the *Haydn Project*. He made his New York State symphonic debut as the Bass soloist in Handel's *Alexander's Feast* with the Broad Street Orchestra in Kinderhook, New York. Peter is thrilled to be part of Banff Centre's Opera Program with Against the Grain Theatre, and the Canadian Opera Company.

Jasper Leever
Collatinus
Bass-Baritone

Maria Francisca Josepha Brouwer
Scholarship Fund for Dutch Musicians

@jasperleever

Jasper Leever finished his studies at the Royal Conservatoire of The Hague in The Netherlands last May with Frans Fiselier as his teacher, and Phyllis Ferwerda as his coach. There he built a strong feeling for various styles of singing like Gregorian chant, early music, leider, oratorio, and opera. He also followed masterclasses with Claron McFadden, Michael Chance, and Marcel Rijans. As for opera, Jasper started out with the role of Don Bazilio in *Il Barbiere di Seviglia* by Rossini in France in 2015. Then Il Commendatore in Mozart's *Don Giovanni* as a guest singer with the Dutch National Opera Academy at the start of 2016. He also sang the role of Christ from the *St. Matthew* and the *St. John Passions* by J.S. Bach on Gran Canaria. From next September on Jasper will start his Master study at the Dutch National Opera Academy in Amsterdam.



Iain MacNeil †
Tarquinius
Bass-Baritone

T.C. Hargrave Scholarship in
 Voice Endowment

@Iain_MacNeil

Canadian Opera Company Ensemble Studio graduate and Brockville, Ontario native bass-baritone Iain MacNeil recently appeared with the COC as Le Dancaire in *Carmen*, as the Marquis d'Obigny in *La Traviata*, and as the title role in the Ensemble performance of *Le Nozze di Figaro*. In the COC's 2014/2015 season, Iain made his COC debut as the Imperial Commissioner in *Madama Butterfly*, and sang the role of Fiorello in the company's production of the *Barber of Seville*. He also sang the role of Dr. Bartolo in the Ensemble performance of the *Barber of Seville*. In 2013 he claimed Third Prize in the COC's Third Annual Ensemble Studio Competition. He studied at the University



of Toronto's Opera Division and received a bachelor of music degree from Dalhousie University. Credits include Guglielmo in *Così fan tutte* and Figaro in *Le nozze di Figaro* (Centre for Opera Studies in Italy); Sid in *Albert Herring* (University of Toronto Opera School); Bobby in Kurt Weill's *Mahagonny-Songspiel*, the title role in *Sweeney Todd*, Brewer in *Comedy on the Bridge* and Tom/John in *The Face on the Barroom Floor* (Dalhousie Opera Workshop).

www.iainmacneil.com

Emma Char
Lucretia
Mezzo-Soprano

RBC Midsummer Ball Artist Award

@emmacharmezzo

American - Canadian mezzo-soprano, Emma Char's recent operatic performances include Hänsel in *Hänsel und Gretel*, The Mother in *Amahl and the Night Visitors* (Atelier lyrique de L'Opéra de Montréal) Mallika in *Lakmé*, Rosette in *Manon* (L'Opéra de Montréal) and Ramiro in Ensemble Caprice's Production of Vivaldi's *Moteczuma*. She has also covered the roles of Margret in *Wozzeck* and Mrs. Umeya in the North American Premiere of *Dr. Sun Yat-sen* for The Santa Fe Opera. Emma's concert performances include the Alto soloist in the Mozart *Requiem* (I Musici de Montréal) and Pergolesi's *Stabat Mater* with Les Violons du Roy.



She received her BM from The Eastman School of Music, MM from Florida State University, and Artist Diploma from The University of Cincinnati, College - Conservatory of Music. Emma's professional training includes apprenticeships with The Santa Fe Opera, Opera Saratoga, and The Atelier Lyrique de L'opéra de Montréal.

Beste Kalender †
Bianca
Mezzo-Soprano

Christine Armstrong and
 Irfhan Rawji Artist Award

@Beste_Kalender

Beste Kalender, mezzo-soprano, is a recent graduate from The Rebanks Family Fellowship at The Royal Conservatory of Music and a 2016 winner of the Sylva Gelber Music Foundation Award. Beste was an Emerging Artist with Calgary Opera during season 2014-2015 where she made her main stage debut in the title role of Bizet's *Carmen*. She has been named Jeunes Ambassadeurs Lyriques du Canada for a fourth time in 2016. So far, she has performed with Les Chorégies D'Orange (France), The Music Academy of The West Summer Music Festival, The Song Continues at Carnegie Hall, International Vocal Arts Institute, and Opera On The Avalon.



Next season Beste will be performing at The International Sori Festival in Korea, will be making her European role debut with Teatro Comunale di Bologna (Italy) and will be performing a Spotlight Recital with Warren Jones at the Carnegie Hall in NYC. Her operatic roles include: *Carmen* (*Carmen*), *Cenerentola* (*La Cenerentola*), *Hansel* (*Hansel & Gretel*), *Mercedes* (*Carmen*), *Zerlina* (*Don Giovanni*), *Cherubino* (*La Nozze di Figaro*), *Cornelia* (*Giulio Cesare*) and *Tancredi* (*Tancredi*).

www.bestekalender.com

Vanessa Oude-Reimerink †

Lucia

Soprano

@vanoude

Vanessa Oude-Reimerink is a young soprano who is quickly gaining recognition for her performances in opera, music theatre and contemporary collaborations. Next season, she will be joining Vancouver Opera's Yulanda M. Faris Young Artist Program where she will perform Sandman/Dewfairy in *Hansel and Gretel* and make appearances at the inaugural Vancouver Opera Festival. A previous Emerging Artist with Calgary Opera, Vanessa made her mainstage debut as Barbara in *Le Nozze di Figaro*. Last season, she performed with the Toronto Summer Music Festival as Cathy in *The Last Five Years*, Festival Opéra St. Eustache in the title role of Viardot's



Cendrillon, Against the Grain Theatre and Arcady Ensemble in *Messiah* performances, and Edmonton Opera as Frasquita in *Carmen* and as their understudy of Maria in *Maria Stuarda*. Other roles include Tytania, Susanna, Pamina, Miss Wordsworth, Clara in *The Light in the Piazza*, and Rapunzel in *Into the Woods*.

† Appearing courtesy of Canadian Actor's Equity Association

Faculty & Production Team

Paul Curran Stage Director

Award winning director, Paul Curran, is a graduate in Directing of the National Institute of Dramatic Art, Sydney, and of the Finnish National Opera, Helsinki. He was Artistic Director of the Norwegian National Opera from 2007 – 2011. Recent production highlights include *La Donna del Lago* (Metropolitan Opera, New York), *The Tsar's Bride* (Royal Opera House, Covent Garden), *La traviata* (Bucharest National Opera), *La Cenerentola* (Teatro Maestanza, Seville) *Tristan und Isolde* (Teatro La Fenice, Venice), *Tannhauser* (La Scala, Milan), *La Donna del Lago* (Santa Fe Opera), *Der Fliegende Holländer* (Ekaterinburg Opera), *Death in Venice* (Garsington Opera), *La traviata* (Opera Philadelphia), World Premiere of *Becoming Santa Claus* (Dallas Opera), *A Midsummer Night's Dream* (Palau Les Arts, Valencia), *La Cenerentola* (Teatro San Carlo, Napoli), *Man of La Mancha* (Central City Opera), *Ariodante*



(Royal Academy of Music), *Faramondo* (Göttingen Händel Festival), *Die Zauberflöte* (Norwegian National Opera, NCPA Beijing), *Rusalka* (New National Theatre, Tokyo), *Pagliacci* (Royal Danish Theatre and Norwegian National Opera), *Lady Macbeth of Mtsensk*, *Tosca and Otello* (Canadian Opera Company), *Albert Herring* (Los Angeles Opera), a new production of *A Midsummer Night's Dream* Teatro (Dell'Opera di Roma), *Peter Grimes* (Savonlinna Opera Festival), *Baden Baden* (1927 Gotham Chamber Opera, NY).

Jason Hand Lighting Designer

@JHLighting

Selected opera designs: *Carmen* (Canadian Opera Company & Vancouver Opera), *Macbeth* (Minnesota Opera), *The Marriage of Figaro* (Opera Lyra), *M'Dea Undone* (Tapestry), *A Little Too Cozy*, *#UncleJohn* (Banff Centre & AtG), *La Bohème*, *Turn of the Screw*, *Figaro's Wedding*, *Pelléas et Mélisande* (Against the Grain Theatre), *The Tales of Hoffman* (Edmonton Opera).

Selected theatre designs: *The Adventures of A Black Girl in Search of God* (Centaur/NAC), *Arms and the Man* (Shaw), *The Summoned*, *Abyss*, *An Enemy of the People* (Tarragon), *The Barber of Seville* (Soulpepper), *Jacob Two-Two Meets the Hooded Fang*, *James and the Giant Peach* (Young People's Theatre), *The Arsonists* (Canadian Stage), *The Trespassers* (Stratford).



Upcoming: *Sequence*, *Peace River Country* (Tarragon), *Seussical* (Young People's Theatre), *Ayre* (Against the Grain).

Jason has been nominated for three Dora Awards. He was part of a team that placed third in the 2011 European Opera-Directing Prize. In 2012, he was protégé recipient of the prestigious Siminovitch Prize in Theatre.

Joel Ivany Program Director

David Spencer Endowment Guest Artist
@joelivany

Joel Ivany is the founder and artistic director of Against the Grain Theatre, and is the program director of “Open Space: Opera in the 21st Century” at Banff Centre. His recent directing credits include productions of Bizet’s *Carmen* (Canadian Opera Company), a staged presentation of Mozart’s *Requiem* with the Toronto Symphony Orchestra as well as the premiere of AtG’s *A Little Too Cozy*, which was developed at the Banff Centre. Other credits include Verdi’s *Macbeth* (Minnesota Opera), *Carmen* (Vancouver Opera), *Les Contes d’Hoffmann* (Edmonton Opera), Gavin Bryars’ *Marilyn Forever* (Adelaide Festival, Australia), revival director for *Le nozze di Figaro* (Norwegian National Opera) and a staged/choreographed production of Handel’s *Messiah* presented by Massey Hall. He was recently nominated for Outstanding New Opera at the Dora Mavor Moore Awards for AtG’s *#UncleJohn* (2015). This very production was presented last summer at the Ottawa



International Chamber Festival. He is also the winner of the same Dora award for *Figaro’s Wedding* in 2014. He is a prizewinner in the European Opera Directing Prize for his concept of Bellini’s *I Capuleti e i Montecchi*.

Future engagements include directing *Dead Man Walking* for the inaugural Vancouver Opera Festival and a staged production of Kurt Weill’s *The Seven Deadly Sins* with the Toronto Symphony Orchestra.

He holds a music degree from Western University and an artist diploma in Opera Directing from the University of Toronto.

www.joelivany.com

Camellia Koo Set and Costume Designer

Camellia Koo is a set and costume designer for theatre, opera, dance and site-specific performance installations. Recent designs for opera and ballet include *Rocking Horse Winner* (Tapestry New Opera), *Sleeping Beauty* (Ballet Jörgen Canada), *Macbeth* (Minnesota Opera), *Carmen* and *The Tales of Hoffman* (Edmonton Opera), *Maria Stuarda* (Pacific Opera Victoria), *The Lighthouse* (Boston Lyric Opera), *Marilyn Forever* (Aventa Ensemble), *Pélleas et Mélisande*, *Turn of the Screw* and *La Bohème* (Against the Grain). Recent designs for theatre include collaborations with Tarragon Theatre, The Shaw Festival, The Stratford Festival, Cahoots Theatre Projects, amongst many others. She has received six Dora Mavor Moore Awards, a Sterling Award, a Chalmers Award Grant, a Siminovitch Protégé Prize, 2011 European Opera Directing Third Prize Team (with Joel Ivany and Jason Hand), and the 2016 Virginia & Myrtle Cooper Award for costume design. Upcoming plans include set and costume designs for *Simon Boccanegra* (POV).



Topher Mokrzewski Conductor and Program Music Director

@Tophski

Conductor and pianist Topher Mokrzewski is Resident Conductor of Calgary Opera, Music Director of Against the Grain Theatre as well as Music Director of the Open Space Opera Program at Banff Centre.

A 2008 graduate of the Canadian Opera Company Ensemble Studio, he has been described by music critic John Terauds as “one of those bright, eager, whip-smart young artists who could give even the most hardened cynic a jolt of optimism about the future of classical music and opera” and was named one of CBC Music’s “Hot 30 Classical Musicians under 30” in 2013.

Topher is frequently sought as a conductor, music staff member and collaborative pianist. His 2015/2016 season includes conducting Britten’s *The Rape of Lucretia* at the Toronto Summer Music Festival. Earlier this season, he conducted *Messiah* and the critically acclaimed Toronto production of *A*



Little Too Cozy for AtG, *The Mikado* and Ravel’s *L’enfant et les Sortilèges* at Calgary Opera where he also served as assistant conductor for *Lakmé*, *Die Zauberflöte* and Korngold’s *Die tote Stadt*. In 2016/17, Topher returns for another season at Calgary Opera, continues in his role as Music Director for AtG and will make appearances as pianist at the Ottawa Chamber Festival. Topher holds multiple degrees in piano performance from the Eastman School of Music, and is a graduate of the Vocal Piano Program at the Music Academy of the West in Santa Barbara, California. From a young age he enjoyed success as a solo pianist, performing his first concerto with symphony orchestra at the age of 11.

Theresa Tsang Stage Manager

A native of Vancouver, BC, Theresa Tsang returns to Banff Centre for her sixth year as faculty stage manager for the Opera program. Through her over 20 year career as an opera stage manager, Theresa has worked closely with The University of British Columbia's Theatre Department as a guest lecturer, and is a stage management mentor for Wexford Festival Opera's Internship program. She has also trained numerous apprentices with Vancouver Opera.

Theresa has contributed to many critically acclaimed shows including the double Irish Times Theatre Award winning production of Kevin Puts's *Silent Night*, and the International Opera Award winning production of *Guglielmo Ratcliff*, both for Wexford Festival Opera in Ireland. She has also received recognition from the Stage Management Association in London, England for her work with WFO.

Among Theresa's Banff Centre highlights are John Estacio and John Murrell's *Lillian Alling*, Benjamin Britten's *Owen Wingrave*, and last season's



A Little Too Cozy. Other stage management credits include *Yaqzan – The Awakened* (National Tour) for Ismaili Arts Canada, *Louis Riel* with The University of British Columbia's Opera Department, and over 70 productions with Vancouver Opera including *Nixon in China*, *Madama Butterfly*, *Sweeney Todd*, and *Evita*. Upcoming projects include *Maria de Rudenz* for Wexford Festival Opera, *Otello* for Vancouver Opera, and *Salmon Girl*, a new collaborative theatre work for young audiences for Raven Spirit Dance.

Theresa is pleased to be joined on *The Rape of Lucretia* by her assistant stage manager practicums Emily Barraclough and Andreane Christiansen.

Thank You

Banff Centre would like to thank the following individuals and organizations for their generous contributions to the Performing Arts department:

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Banff Centre Performing Arts

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performing arts

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producing
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Jane MacDonald, front of house assistant

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Alicia Gallon, housing coordinator

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Patrick Smith, sessional technical director
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Mihail Hlebnicov, sound technician*
Presley Hynes, sound technician*
Ellen Wendell, sound technician*

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Holly Anderson, boots and
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Porscha Banker, co-projection designer*
Jordan Watkins, co-projection designer*

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Emily Dyck, props builder*
Lucy Satzewich, props builder*

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coordinator
Chris Hayes, scenic carpenter
Kira Awrey, scenic carpenter*
David Poisson, scenic carpenter*

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Sara Ahmadih Rad, scenic artist*

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Sarah Baxter, stitcher
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Carolyn Hegg, wigs and makeup*

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 classical music & BISQC
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Stuart Bremner, summer stage manager /
 assistant production manager
Nurdjana de Rijcke, stage manager /
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Laura Tucker, guest faculty
Sandra Horst, guest faculty
Alexander Neef, guest faculty
Michael Christie, guest faculty
Judith Forst, guest faculty
Gordon Gerrard, guest faculty
Ben Heppner, guest faculty
Chloé Ekker, company manager*

*denotes a practicum participant

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Charlotte Juillard, violin, Quatuor Zaide, 2010 BISQC 3rd Place Laureate. Photo by Laura Vanags.