



Filumena

Music by John Estacio
Libretto by John Murrell

August 6, 8, 10, 2003
Eric Harvie Theatre



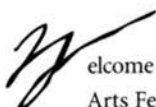
THE BANFF CENTRE

**BANFF SUMMER
ARTS FESTIVAL**

Messages



MARY E. HOFSTETTER
PRESIDENT AND CEO
THE BANFF CENTRE



Welcome to the 2003 Banff Summer Arts Festival.

This year's festival includes over 60 performances, exhibitions, talks, and film screenings. The new Canadian opera, *Filumena*, co-commissioned and co-produced by The Banff Centre and Calgary Opera, is a highlight of the Festival.

The Banff Centre is an incubator for creativity, where people, ideas, and innovation connect. *Filumena* is a perfect example of how The Banff Centre brings together talented artists and leading arts organizations in a collaborative manner to create an outstanding new work.

Hundreds of people and thousands of hours have gone into the making of this opera, both for the premiere at Calgary Opera in February and for our summer festival production. It has been exciting to see the fine tuning of the opera and the preparations made over the past month by John Estacio (composer), and our own John Murrell (librettist), the singers, musicians, and production crew of *Filumena*.

Our production of *Filumena* features singers and musicians from across Canada and other parts of the world. Soloists in their own right, they are all participants in the Centre's

Theatre Arts and Music and Sound programs, who are here to perfect their craft.

Productions such as *Filumena* do not come to fruition without the support of donors and sponsors. Many thanks to Jackie Flanagan and Allan P. Markin for their generous support. Their dedication to the development of this new work has been truly inspiring. We also express appreciation for their support of this production to Shirley Wolfe, in memory of her parents, C.A. Siebens, Grace and John Ballem, Priscilla Wilson, and Arctos & Bird.

Festival sponsors include the Government of Canada, the Department of Canadian Heritage, the Canada Council for the Arts, the Alberta Foundation for the Arts, the Calgary Herald, the Crag and Canyon, and CBC/Radio Canada.

Public performances are both a fundamental part of the experience offered at The Banff Centre, and a celebration of the accomplishments of the talented artists who participate in our programs.

We are delighted to have you join us this evening; and we hope you will thoroughly enjoy *Filumena*.



W.R. (BOB) MCPHEE
GENERAL DIRECTOR AND CEO
CALGARY OPERA

The co-commissioning and co-production of *Filumena* was both a great challenge and a great joy for Calgary Opera. It was an unforgettable experience to see a work of this scale become a reality, from the first conversation between John Estacio and John Murrell, through to the spectacular opening night at the Jubilee Auditorium in Calgary last February. We knew that the combination of Estacio and Murrell would result in breathtaking work but the finished product surpassed our wildest expectations.

We were thrilled to have had some of Canada's best creative minds – Kelly Robinson, Sue LePage, and Harry Frehner – at the helm, applying their combined talents to recreate the time, place, and action of this true Alberta story. What a remarkable experience it was on opening night to be swept away by the power and emotional impact of the

production, the music, and the words, performed by an amazing cast and orchestra, under the baton of the great Maestro Bramwell Tovey. It was just as thrilling to have met many of the family members of the characters in *Filumena*, each one abuzz with heartfelt stories and photos from their own part in the events depicted in the opera.

On behalf of the Calgary Opera board and staff, I would like to express our gratitude and ongoing respect to The Banff Centre, for their expertise and hard work in assuring that *Filumena* entered into the opera repertoire in the best possible light. How lucky we are to be able to sit together in the intimate Eric Harvie Theatre, ready once again to be transported back in time to relive a tragic and true story of Alberta's Crowsnest Pass. Enjoy!



JOANNE MORROW
SENIOR VICE-PRESIDENT, PROGRAMMING
THE BANFF CENTRE

To be present for the birth of *Filumena* is one of the most thrilling experiences possible for an institution dedicated to the creation of new work. Commissioning, developing, and producing new works of Canadian art is one of our core activities at The Banff Centre.

For more than 50 years, the Centre has built and sustained a proud tradition of opera creation, performance, and training. We have produced a vast range of operatic repertoire, from time-honoured classics to the cutting edge of contemporary experimentation, dating back to 1952 when we produced the North American premiere of *Dido and Aeneas*. How fitting it is to find ourselves, in 2003, celebrating the stunning success of the important and remarkable new Canadian opera, *Filumena*.

The Banff Centre acted as the creative hub for *Filumena*, hosting four musical/dramaturgical workshops over 15 months,

and executing the physical build of the show, a job that took 11,000 hours of labour. Production of the opera at the Centre created numerous professional development opportunities through costume, props, and carpentry work studies.

This critically acclaimed opera, with music by John Estacio and libretto by John Murrell, represents The Banff Centre's ongoing commitment to producing exceptional new work through innovative partnerships with professional arts organizations across the country and around the world.

We thank our partners, Calgary Opera, for having the courage to co-commission a new opera with us and for extending their confidence to The Banff Centre to help bring it to life. We are especially proud of the metaphor of excellence represented by *Filumena*, a true Alberta story, set by Alberta creators, developed in the international creative laboratory of The Banff Centre.

John Estacio

COMPOSER

The night of my first and last singing audition – for the school musical – I was desperate; I was 15 years old, and tremendously interested in the combination of music and theatre, and I yearned to play a part in the show. In order to pursue this interest, I simply had to be involved in our production of *You're A Good Man, Charlie Brown*. My yearning paid off. Even though I butchered my interpretation of "Raindrops Keep Falling On My Head" – with no help from a near-sighted accompanist, who stopped accompanying, halfway through – I managed to land the title role.

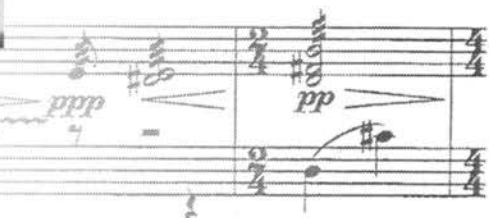
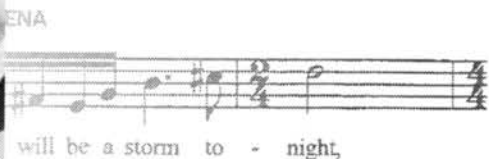
Then, during rehearsals, I found myself particularly intrigued by the piece itself –

by how the music looked on the page, by the choral and melodic structures, and especially by how the composer used the different instruments in the orchestra (e.g., a low steady roll on the timpani to portray Snoopy's WWI aircraft). By performance time, I had come to realize that singing, acting, and dancing in front of a live audience is exhilarating, but is also one of the most terrifying things a human can volunteer to do. I understood clearly that my creative life was to be lived "behind the scenes."

So, for the past several years, I've kept busy "behind the scenes", studying and trying to comprehend the mysteries of composition and orchestration. My work has often led me away from theatre, and yet it seems to me that all that work, whether theatrical or otherwise, has been

a preparation for the enormous experience of *Filumena*. Being able to collaborate with John Murrell, and all our other gifted colleagues, has been one of the most fulfilling and joyous experiences of my life. I have been blessed with an extremely gifted and generous ensemble of musicians, capable of breathing life and magic into our music and words.

And, although I occasionally fantasize about being up there onstage, performing the "Storm Aria", or Picariello's big entrance scene, or being a part of one of the several choral ensembles – I definitely feel that sitting safely in the shadows, and listening to the fine manifestation of these voices which lived in my head for so many months, is the next best thing – maybe even better, and certainly far less frightening.



John Murrell OC, AOE
LIBRETTIST

This opera is the heart- and brainchild of two very determined parents. Even before we met, John Estacio was determined to launch his career as a composer of opera (adding this special strand to his already established reputation as an author of works for orchestra, chorus, and chamber ensemble); and I was determined, even before I found this ideal musical collaborator, to write the libretto for at least one produced opera, before I got too old to write anything.

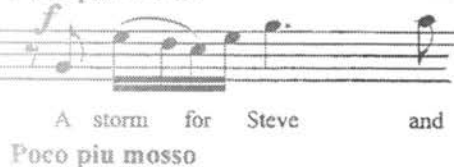
Both of us – “the Johns”, as we came to be called by our other collaborators – love the size and the vitality of opera. Both of us love stories which are highly coloured, richly textured, which have both the subtlety and the passion which only the operatic stage can simultaneously convey – and which only the fusion of words and music can portray. Music alone or words alone cannot impart the infinite subtlety of the human mind, in the very same instant when our hearts are expanding to contain eternal passions.

We were determined to create an opera which is accessible to everyone from the

fanatical opera aficionado to the first-time opera-goer. I believe “the other John’s” music is the perfect vehicle for providing this access: it is music which touches the brain with intriguing complexity, and the heart with direct address.

What neither of us knew is how profoundly we would fall in love with each and every character in this opera. Very early on, we came to love Filumena herself, to feel we could help her to speak from inside herself, because we were in there with her. Some of the other characters were harder to understand, at first, and therefore harder to love. But, gradually, we gained entrance to all their minds and hearts – to Picariello’s grand embrace of his community and his dreams for them all; to Steve’s innocence, which is transformed into responsible maturity, with scarcely a moment for his own dreams in between; to Charlie’s darkness and pain; to Maria’s supremely tested nobility; to the sardonic shadow in which McAlpine has been forced, or has chosen, to live; and to all the others. We have often laughed with them, have often cried with them, but we have never judged or belittled them. They have become our family, a much larger and closer one than we could possibly have imagined when we began this creative union.

Poco piu mosso



Filumena

A New Canadian Opera

Co-commissioned and co-produced

by The Banff Centre and

Calgary Opera

August

6, 8, 10

2003

ERIC HARVIE THEATRE
THE BANFF CENTRE

CO-PRODUCERS

THE BANFF CENTRE
Mary E. Hofstetter
President and CEO

THE CALGARY OPERA
ASSOCIATION
W. R. (Bob) McPhee
General Director and CEO



THE BANFF CENTRE



Illustration by Steve Hepburn

John Estacio COMPOSER
John Murrell OC, AOE, LIBRETTIST
Bramwell Tovey CONDUCTOR
Kelly Robinson STAGE DIRECTOR
Sue LePage SET/PROPS/COSTUME DESIGNER
Harry Frehner LIGHTING DESIGNER
Peter Dala ASSISTANT CONDUCTOR/CHORUS MASTER
Donna Fletcher* ASSISTANT STAGE DIRECTOR
Kinza Tyrrell HEAD REPETITEUR
Gwen Dobie MOVEMENT COACH
Bonni Baynton* STAGE MANAGER
Josh Grunmann ASSISTANT REPETITEUR
Andrea Lahmer ASSISTANT REPETITEUR
Aaron Kelly ASSISTANT LIGHTING DESIGNER
Marianne Taylor ASSISTANT LIGHTING DESIGNER
Karen Race ASSISTANT STAGE MANAGER
Alishia Harris ASSISTANT STAGE MANAGER
Ann Walsh* ASSISTANT STAGE MANAGER
Amy Lippold ASSISTANT STAGE MANAGER

Cast Of Characters

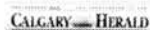
FILUMENA	Laura Whalen*
EMILIO PICARIELLO	Gaetan Laperriere*
STEFANO PICARIELLO	David Pomeroy*
CHARLIE LASSANDRO	Gregory Dahl*
MCALPINE	Torin Chiles*
MARIA PICARIELLO	Elizabeth Turnbull*
CONSTABLE LAWSON	Keith Boldt*
MAMMA COSTANZO	Hélène Couture‡
PAPÀ COSTANZO	Grant Allert*◊

Performances at The Banff Centre grow out of the learning needs and professional development opportunities for artists enrolled in our programs. Public presentations are a fundamental part of the educational experience offered to artists at The Banff Centre.

Arts training programs at The Banff Centre are supported by funding from the Government of Canada through the Department of Canadian Heritage and Human Resources Development through the National Arts Training Contribution Program.



The Banff Centre acknowledges the support of:



The creation of *Filumena* was made possible through the support of:

THE CANADIAN OPERA
CREATION PROGRAM

which is generously sustained by:

FOUNDATIONS

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The Andrew W. Mellon Foundation
The John L. & James S. Knight Foundation
The George Cedric Metcalf Charitable Foundation

PUBLIC SUPPORT

The Canada Council for the Arts
The National Endowment for the Arts

INDIVIDUAL DONORS

Anonymous

The production of *Filumena* at The Banff Centre was made possible by a generous donation from Jackie Flanagan and Allan Markin.

CO-COMMISSIONED BY



Synopsis

Act One, Scene One

Autumn, 1915.

In the park of a small town in the Crowsnest Pass, family and friends celebrate the wedding of Filumena Costanzo to Charlie Lassandro. As festivities proceed, Filumena seems withdrawn, stunned by her new husband's brusqueness. Charlie has given her a new "Canadian" name, Florence, which she clearly rejects. Emilio Picariello, Charlie's boss and a kingpin of the illegal liquor trade, has organized a band to play for the couple's first dance. After the dance, Picariello introduces Filumena to his son Steve and the two young people are immediately drawn to each other. Steve's special "wedding song" is interrupted by the appearance of Constable Lawson of the Alberta Provincial Police, Picariello's nemesis. Later, Filumena, seeing a storm in the distance, reflects on the life she has, and the life she desires to have.

Act One, Scene Two

Winter, several years later.

Picariello, Charlie, McAlpine and a group of bootlegging cronies are gathered in the Alberta Hotel in Blairmore. Picariello notices Filumena's unhappiness and tries to console her. Suddenly several "Whisky Sixes", laden with booze, arrive in the hidden cellar beneath the hotel, and the cronies hasten to bring in the contraband liquor. Picariello talks with Filumena and promises her that, in time, they will live a good clean life, once they have enough money to fulfill their dreams. He suggests that she might help out, by acting as a decoy for the bootleg trade, along with his son Steve. Constable Lawson appears and confronts Pic about getting out of "the business". He inspects the premises, but the bootleggers have had sufficient time to conceal the evidence, and the Constable finds nothing incriminating.



Costume rendering and sketches by Sue LePage.



Act One, Scene Three

Early summer, the next year.

In an alpine meadow outside Sparwood, British Columbia, Filumena and Steve are waiting to play their part in the bootlegging business. They have just finished a picnic lunch and are playing a translation game. Filumena wins and, for her prize, Steve sings her the rest of the song which he began on her wedding day. They are passionately attracted to one another, but are interrupted by Picariello and Charlie (his father, her husband) who transfer the bootleg haul from their own vehicle into that of the younger folk, who will now drive it back into Alberta, "disguised as a young couple in love".

Act One, Scene Four

Later, the same summer.

McAlpine, Picariello's head mechanic, and other cronies are campaigning for "the Emperor Pic's" election to the Blairmore Town Council. Meanwhile, in the hotel kitchen, tension builds between Filumena, Steve, and Charlie. The latter is obviously aware of the true nature of the relationship between Picariello's son and his wife. Picariello arrives and addresses a crowd of supporters. Charlie angrily interrupts the speech: he's had enough of all the pretending and posturing. There is a confrontation between him and Picariello, and, later, between Picariello and his wife Maria, who has just realized what is going

on between their son and "this married woman". As Picariello and Maria rejoin the election crowd, Lawson appears in the hotel lobby – to meet secretly with Charlie.

Act Two, Scene One

September 21, 1922.

A storm brews in the distance, as Filumena sits alone in the hotel kitchen, waiting for Steve to appear. Charlie enters and tells Filumena that Steve decided to go on what they hope will be the bootleggers' last run; but he should have returned long before now – something must have gone wrong. Maria Picariello appears too, looking for her son, and they summon Picariello from a meeting with the Town Council, to which he has been elected. Suddenly McAlpine arrives, his clothes torn and muddy. He tells them that Constable Lawson chased him and Steve across the border into B.C., shots were fired, and Steve "was hit real bad". Picariello, in a fit of rage, swears to make Lawson pay if he has killed his boy, then grabs Filumena and storms off to the A.P.P. residence in nearby Coleman.

Act Two, Scene Two

Less than an hour later.

Picariello and Filumena arrive at Lawson's home. Picariello calls the Constable out into the yard. Lawson appears, with his young family clustered behind him. Picariello, who is armed and who has also thrust a pistol into Filumena's hand, accuses Lawson of killing his son. A struggle breaks out among the three of them. A shot is fired and Lawson falls to the ground.



Act Two, Scene Three

Fort Macleod, Alberta

A coffin, borne by Provincial policemen, is followed by Lawson's widow and children. The people of the Crowsnest Pass, of Alberta, and of Canada, react to the sensational news of the murder, speculate on what really happened that night, and on how the perpetrators will be punished.

Act Two, Scene Four

November, 1922.

Maria and Steve Picariello visit Filumena in her jail cell in Calgary. They implore Filumena to take principal responsibility for the policeman's death, and thus to save Emilio's life. He is a man with a wife and children. Filumena realizes that her love for Steve has never been matched by his for her.

Act Two, Scene Five

May 1, 1923

Both Filumena and Picariello have been convicted of Lawson's murder, and are awaiting execution at the penitentiary in Fort Saskatchewan. Filumena thinks of all that she will miss when she is no longer in this world. Picariello is haunted by the series of "mistakes" which led him to this dreadful end; he cannot bear to leave his family and his dreams behind. Prison guards arrive to take him to the gallows. As Filumena prepares for her own death, the sky outside suddenly shimmers with lightning. She remembers how much she always loved a storm, and then lets this last regret go too, in order to depart for a world without storms.

Filumena Timeline



John Estacio, John Murrell, Kelly Robinson, Wayne Strongman, Sue LePage, six singers, and a répétiteur.

- June 2002 – Workshop #2C in Toronto – Libretto completed – The workshop involved John Estacio, John Murrell, Kelly Robinson, and Wayne Strongman.
- September 2002 – Workshop #3 at The Banff Centre – Piano/Vocal score completed – Words and Music for Acts I & II, presentation of set and costume designs, and the first staging rehearsals. The workshop involved John Estacio, John Murrell, Kelly Robinson, Wayne Strongman, Sue LePage, Harry Frehner, ten singers, two répétiteurs and six supernumeraries. Calgary and Banff production cast members Laura Whalen, Torin Chiles, Elizabeth Turnbull, and David Pomeroy participated in this workshop.
- November 2002 – Production team of more than 40 people, consisting of seasoned professionals and young aspiring arts technicians, begin working at The Banff Centre to build the scenic elements, costumes, and props for *Filumena* for both the Calgary Opera premiere production and the revival at the Banff Summer Arts Festival.
- January 18, 2003 – John Estacio completes the orchestration of *Filumena*.
- February 1, 2003 – World Premiere performance at the Jubilee Auditorium, attended by Adrienne Clarkson, Governor General of Canada, and other dignitaries from across Canada.
- August 6, 2003 – Opening Night of *Filumena* at Banff Summer Arts Festival, The Banff Centre.
- October 2000 – Co-commission of *Filumena* by John Estacio (composer) and John Murrell (librettist) announced by The Banff Centre and Calgary Opera.
- November 2001 – Workshop #1 at The Banff Centre – Words and Music for Act I – The workshop involved John Estacio, John Murrell, Kelly Robinson, Wayne Strongman, Bramwell Tovey, five singers, and a répétiteur.
- March 2002 – World premiere production of *Filumena* announced as the centrepiece of the Calgary Opera 2002/2003 mainstage season, with a revival at the 2003 Banff Summer Arts Festival.
- March 2002 – Workshop #2A at The Banff Centre – A libretto workshop involving John Murrell, John Estacio, Kelly Robinson, Wayne Strongman, and six Calgary-based actors.
- May 2002 – Workshop #2B at The Banff Centre – Words and Music for Acts I & II – The workshop involved

TOP TO BOTTOM: Laura Whalen at final Banff Centre workshop of *Filumena*. Creative team at various workshops of *Filumena* at The Banff Centre. Photos Donald Lee, Rita Taylor, Kristine Thoreson.

Filumena Workshops

Filumena has been workshopped at The Banff Centre on four separate occasions with the generous assistance of the following artists :



Wayne Strongman

FILUMENA WORKSHOP CONDUCTOR/MUSICAL DRAMATURGE

One of Canada's most distinguished music directors, Wayne Strongman is a champion of Canadian writers and composers. As Artistic Director of Tapestry New Opera Works, he has commissioned and premiered over 20 new works of opera and music theatre by Canadian writers and composers including the award winning *Nigredo Hotel* by Nic Gotham and Ann-Marie MacDonald, *No No Miya* by Rudolph Komorous, *Still The Night* by Theresa Tova, *Elsewhereless* by Rodney Sharman and Atom Egoyan and *Iron Road*, an English-Cantonese opera by Chan Ka Nin and Mark Brownell .

Both The Banff Centre and Calgary Opera would like to deeply thank Mr. Strongman for his guidance and passionate commitment to the creative workshop process of *Filumena*.



November, 2001

Filumena: Charlene Pauls
Maria/Mamma: Odette Beaupré
Charlie: Alan Corbishley
Picariello: Paul Grindlay
Steve/McAlpine: Michiel Schrey
Repetiteur: Kinza Tyrell

March, 2002

Filumena: Daniela Vlaskalic
Picariello: Stephen Hair
Steve: Frank Zotter
Charlie: Christopher Hunt
Maria/Mamma: Valerie Ann Pearson
McAlpine/Lawson: Len Harvey

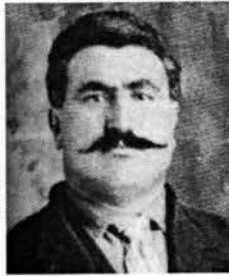
May, 2002

Filumena: Laura Whalen
Picariello: Steven Pitkanen
Charlie: David Watson
McAlpine/Lawson: Keith Boldt
Maria/Mamma: Wendy Hatala Foley
Steve: Paul Ouellette
Repetiteur: Christopher Foley

September, 2002

Filumena: Laura Whalen
Picariello: Steven Pitkanen
Charlie: Van Abrahams
McAlpine: Torin Chiles
Maria: Elizabeth Turnbull
Steve: David Pomeroy
Mamma/Alto Chorus: Jacqui Lynn Fidler
Lawson/Bass Chorus: Doug Pritchard
Soprano Chorus: Jacqueline Serpas
Tenor Chorus: James McLennan
Repetiteurs: Kinza Tyrell, Josh Grunmann

Filumena: The History Behind The Story



Filumena (or Philomena) Costanzo (or Contanzo), who would later be known as Florence Lassandro (or Losandro – there are variant spellings of almost all these names), was born at the beginning of the twentieth century in southern Italy, and went to her death on the gallows, when she was not yet 23 years old, at Fort Saskatchewan penitentiary, near Edmonton, Alberta. In her brief years on earth, she lived a great adventure, a real-life epic, which is the inspiration for our opera.

When she was still in her teens, Filumena was married to a man almost ten years her senior, Charlie Lassandro (whose birth name was Carlo Sanfidele). Theirs was not a happy union, but, because of it, Filumena met one of the most vibrant characters of the Crowsnest Pass area of southern Alberta – Emilio Picariello, “King of the Bootleggers”. The “Emperor Pic”, as he was sometimes called, was a modern-day Robin Hood, who engaged enthusiastically in activities both legal and illegal, because these activities gave him the resources and the influence to build a better life, not only for himself and his family, but for the burgeoning immigrant population in southwestern Canada at that time, and particularly for the vital and close-knit Italian-Canadian community.

Prohibition legislation was enacted in Alberta in 1915, and “the great Pic”, who had been, among other things, a hotel-keeper and an ice cream manufacturer, simply continued his business of providing entertainment, food, and beverage, to the local populace, except now some of the beverage business had to be done under the table. Illicit “hooch” was imported to Alberta, primarily from British Columbia, where the laws were looser, and distributed all over this province and the northwestern United States. Filumena’s husband Charlie was one of Picariello’s employees, and, eventually, through her affection for Pic’s son Stefano (or Steve), she, too, became involved in various cunning ruses intended to dupe the Alberta Provincial Police.

On September 21, 1922, a bizarre police chase ended with young Steve Picariello being shot in the wrist by Constable Stephen Oldacres Lawson of the A.P.P. Steve fled across the B.C. border, and his family was left with virtually no information about how serious his wounds were. Unreliable witnesses led them to believe he might be dying, or already dead. Emilio Picariello, the outraged father, and Filumena, who had fallen genuinely in love with Steve, went to confront Lawson at the police barracks in Coleman. When Lawson attempted to disarm Pic, a physical dispute ensued. Moments later, as Emilio and Filumena drove away from the scene, Lawson had been fatally shot. He died almost immediately, in front of his wife and young children.

The search for the perpetrators – Emilio and Filumena – was front-page news all over Canada; and, when they were apprehended

within the next few days, the investigation into the murder, and the subsequent trial, evoked white-hot and often highly inaccurate coverage across North America, and eventually around the world. The evidence presented at their joint trial was uniformly confused and frequently contradictory. Neither Filumena nor Pic testified in their own defense. Their legal counsel felt that the contradictions inherent in the testimony of all other eye-witnesses would naturally instill doubt in the minds of the jury; and they didn’t wish to risk the possibility that the two accused would contradict one another, even in the smallest details.

Justice was swift and brutal, without the reflection and humanity which we have come to expect today. Both defendants were convicted of capital murder, and sentenced to hang. For the final six months of their lives, Picariello and Filumena sought to appeal the sentence, and she, in particular, desperately sought the clemency, first of the courts, then of the Minister of Justice, and eventually of the Prime Minister himself. Her appeals were heard, but clemency was not granted.

In creating an opera based on this moving chronicle, the librettist and composer have sometimes slightly altered the sequence or nature of particular events, in order to give the story of these remarkable individuals more dramatic pace and focus. But there is no question that it is their exceptional true-life stories, their passion and their pathos which have shaped and exalted this new opera, which is about Canadians – by Canadians – for Canadians, and for those who wish to understand a fascinating page from our history.

Biographies

JOHN ESTACIO COMPOSER

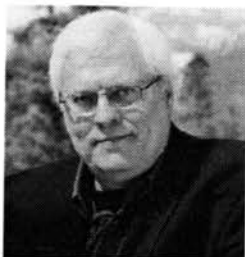


John Estacio is currently Resident Composer with both The Banff Centre and Calgary Opera. In the past years he has also been in residence with the Calgary Philharmonic Orchestra, the Edmonton Symphony Orchestra, and Pro Coro Canada. In addition to composing works for these organizations, he has also written for the Vancouver Symphony, the Toronto Symphony, the Manitoba Chamber Orchestra, and the Penderecki String Quartet. *Test Run*, written for the 2001 Banff International String Quartet Competition, was recently nominated for a Juno Award. *Eulogies*, with a text by Val Brandt, received the National Choral Award for Outstanding Choral Composition in 2000. Estacio has also received several awards in the SOCAN Young Composers Competition.

His first opera *Filumena*, the result of two enjoyable years of collaboration with librettist John Murrell, received its world premiere this past February in Calgary. *Such Sweet Sorrow* for string orchestra was performed by Roy Goodman and the MCO on their recent tour of British Columbia, while his string quartet, *Test Run*, received several performances by the Daedalus String Quartet during their national tour this past season. Estacio's compositions have been performed by several ensembles including the Montreal Symphony Orchestra, Rochester Philharmonic, Orchestra London, Fort Wayne Symphony, Kitchener-Waterloo Symphony, Quebec Symphony, Regina Symphony, the Elmer Iseler Singers, and broadcast over the CBC on numerous occasions.

Upcoming projects include commissions for the MSO, the CPO, the CBC Vancouver Orchestra, and a CD recording of his works with the ESO and Mario Bernardi. He also looks forward to writing another opera sometime in the near future.

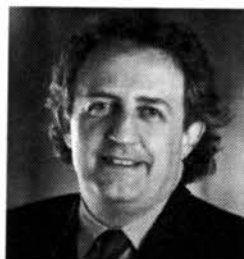
JOHN MURRELL OC, AOE LIBRETTIST



Renowned nationally and internationally, John Murrell is one of the most frequently produced of all Canadian playwrights, as well as a highly respected arts advocate, mentor, and consultant. His plays have been translated into 15 different languages and performed in more than 30 countries around the world. He has worked as Playwright-in-Residence at both Theatre Calgary and Alberta Theatre Projects, 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), and, since November 1999, as Artistic Director/ Executive Producer of Theatre Arts at The Banff Centre. Murrell's work for the stage includes *Waiting For The Parade* (about five women in Calgary during World War II), which has become a perennial favourite with Canadian and international audiences; *Memoir* (about the final days of legendary French actress Sarah Bernhardt), which has been produced throughout Canada, the USA, in South America, and Japan, ran for more than three years in Paris in the 1980s, and was reviewed with great success at the Théâtre Edouard VII in the same city last Fall; *Farther West* (detailing a prairie prostitute's search for absolute freedom); *Democracy* (about a meeting between poet Walt Whitman and philosopher Ralph Waldo Emerson during the American Civil War), and *The Faraway Nearby* (about painter and feminist icon Georgia O'Keeffe). *Farther West* and *Waiting For The Parade* were filmed for Canadian television (Murrell wrote both screenplays) and are often replayed. *Waiting For The Parade*, *Farther West*, and *The Faraway Nearby* were all honoured with Chalmers Best Canadian Play Awards; and *Democracy* received the Canadian Authors Association's and the Writers Guild of Alberta's Best Play Awards in 1992. In winter 1998-1999, *The Faraway*

Nearby was produced at Washington, D.C.'s famous Arena Stage. Murrell's play, *Death In New Orleans*, was premiered by One Yellow Rabbit Theatre of Calgary at Edinburgh's Traverse Theatre during the 1998 International Festival Of The Arts, and won a prestigious Fringe First Award for Outstanding New Writing. His dramatic adaptation of *The Odyssey* was first performed as part of the Banff Arts Festival 2001, and was recently remounted by Manitoba Theatre for Young People in Winnipeg, where it garnered both critical and popular acclaim. In 2002, John Murrell received the coveted Walter Carsen Prize for Excellence in the Performing Arts, was presented with the Alberta Order of Excellence, and, in 2003, was appointed an Officer of the Order of Canada. Murrell is currently writing a new play about Friedrich Nietzsche for The Shaw Festival of Canada (the first ever such commission of a Canadian author).

BRAMWELL TOVEY CONDUCTOR

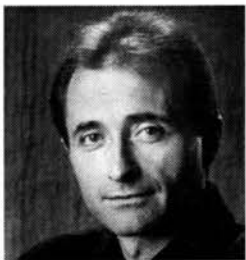


Bramwell Tovey was appointed Music Director of the Vancouver Symphony in September 2000. Maestro Tovey also works internationally with a prestigious list of orchestras - including the New York Philharmonic, Toronto Symphony, Montreal Symphony, and the City of Birmingham Symphony Orchestra - in addition to his music directorship with the Orchestre Philharmonique du Luxembourg. As well as conducting, Tovey is a composer, and most recently his new *Cello Concerto* was premiered at the New Music Festival in Winnipeg in January 2001. He has also enjoyed great success with his *Requiem*, premiered by the Hannaford Street Silver Band in Toronto in 2000, and recorded on the Opening Day label. In April of 2003, Mr. Tovey won his first Juno Award, for Best Classical Composition for *Requiem*. Bramwell Tovey has a well-deserved reputation as an exceptional communicator. His debut on the renowned Young People's Series of the

New York Philharmonic last season resulted in immediate re-invitation to conduct more concerts on that series and additional concerts as part of the New York Philharmonic's regular season. Tovey was awarded the Canada 125th Anniversary Medal in recognition of his contribution to Canadian cultural life. In 1999, Bramwell Tovey received an honorary Doctorate of Laws from the University of Manitoba and the Joan Chalmers Award for Artistic Direction.

KELLY ROBINSON

STAGE DIRECTOR



Kelly Robinson's career spans theatre, opera, and film. His award winning work as a director and choreographer has been seen at, among others, The National Arts Centre (Ottawa), CanStage (Toronto), the Stratford and the Shaw Festivals (Canada), The Palace Theatre (New York), The Eugene O'Neill Theatre Centre and the West End (London), as well as the opera companies of Vancouver, Portland, Dallas, Edmonton, Calgary, Manitoba, and Minnesota. Mr. Robinson's most recent directorial credits include: the world premiere of *Filumena*, Calgary Opera, *Salome*, Opera Lyra Ottawa, *Peggy Sue Got Married*, Shaftesbury Theatre, West End, London, *The Sound of Music* and *West Side Story* for the Stratford Festival, the world premiere of *A Foggy Day*, with music and lyrics by George and Ira Gershwin, for the Shaw Festival, and *Syn copation* for Mirvish Productions. Film and Television credits include choreography for Columbia Pictures, CBC, NBC, and ABC Television. Mr. Robinson is a former Associate Artistic Director of the Banff Music Theatre Ensemble, the Edmonton Opera, and Comus Theatre in Toronto. He holds a law degree from York University and is the Director of Creative Development for Toronto's Mirvish Productions.

SUE LEPAGE

SET/PROPS/COSTUME DESIGNER



For The Banff Centre, Sue LePage has designed *Sticks And Stones*, *The St. Nicholas Hotel*, *The Three Sisters* (Dora awards for best production and costumes), *Happy End*, and *Twelfth Night*. Most recent credits include *No Exit* at the Stratford Festival, *Three Sisters* at the Shaw Festival, and *Sideman* at Tarragon Theatre in Toronto. LePage is well known for designing new work, including original productions such as *Zadie's Shoes*, *The Four Lives Of Marle*, *Lion In The Streets*, *Salt-Water Moon*, the musical *Emily*, and the operas *Crazy To Kill* and *Serinette*. Other designs for theatre include *Candide* (set), *Peter Pan*, *The Doctor's Dilemma*, *Uncle Vanya*, and *You Can't Take It With You* (Shaw Festival); *An Enemy Of The People* (set), *Thirteen Hands*, and *Journey's End* (National Arts Centre); *The Lonesome West*, *Billy Bishop Goes To War* (National tour), *The Glorious 12th*, *The Wooden Hill*, *Dancing At Luhnasa*, *Death And The Maidens* (Canadian Stage); *The Beggar's Opera*, *Macbeth*, *Our Town* and *The Dresser* (Citadel Theatre); *Goodnight Desdemona* (*Good Morning, Juliet*) (Nightwood Theatre, National Tour); and *A Midsummer Night's Dream*, *Richard III*, *Hamlet*, and *Mother Courage* (Stratford Festival). LePage lives in Toronto with her partner and two children.

HARRY FREHNER

LIGHTING DESIGNER



Since last year, Harry Frehner has worked on several exciting projects including *Requiem 9/11* in Ottawa, a new version of *Salome* for Arizona Opera, the world premiere of *Filumena* with Calgary Opera and The Banff Centre, and *Velvet* for Decidedly Jazz Danceworks. He recently worked at the Shaw Festival, lighting their musical *On The Twentieth Century*. Harry's past productions in Banff include *Festival Dance* (1992-2003), *BONES*, *Jackie O*, *Sticks And Stones*, *The School For Scandal*, *White Rose*, *El Cimarron*, and *Cosi Fan Tutte*.

PETER DALA

ASSISTANT CONDUCTOR/
CHORUS MASTER



Toronto born Peter Dala is Edmonton Opera's resident conductor/chorus director and répétiteur. He has worked with opera and ballet companies such as the Basel Ballet and Zurich Ballet in Switzerland, and the Hungarian State Opera and National Ballet of Hungary, with performances in Israel, China, Spain, and Monte Carlo. He has conducted performances of *Don Giovanni* and the ballet *A Midsummer Night's Dream* in the Singapore and Hong Kong Festivals of the Arts, and the ballet *Spartacus* for the Budapest Summer Festival in Hungary. Dala conducted the world premiere of John Alleyne's ballet *Orpheus* for Ballet BC in Vancouver, and will conduct Alberta Ballet's *Nutcracker* tour in Spokane, Vancouver, Edmonton, and Calgary for the third consecutive year in December, followed by *Madama Butterfly* and Rodgers' & Hammerstein's *South Pacific* for Edmonton Opera.

DONNA FLETCHER

ASSISTANT STAGE DIRECTOR



Donna Fletcher is pleased to return to The Banff Centre where she was last seen as a performer in *The Cunning Little Vixen*, *The Crucible*, and *Street Scene*. Hailing from Winnipeg, Fletcher's credits include principal roles with The Charlottetown Festival (where she was featured on CBC Radio's *Saturday Afternoon at the Opera*); Rainbow Stage; The National Arts Centre; Drayton Entertainment; Theatre Calgary; Stage West Calgary; Manitoba Theatre Centre; Prairie Theatre Exchange; and Persephone Theatre. A regular concert performer, Donna has sung with the Winnipeg Symphony Orchestra, the Calgary Philharmonic, and made her American debut with the Florida Orchestra in February 2003. She has had the opportunity to work as an Assistant Director on Opera Ontario's *Susannah*, Manitoba Opera's *Magic Flute* and *Lucia di Lammermoor*, and the Calgary Opera/Banff Centre co-production of *Filumena*. This spring marked her professional directing debut with the Winnipeg Gilbert and Sullivan Society's *H.M.S. Pinafore* and The Canadian Mennonite University's production of Kurt Weill's *Street Scene*. She is also co-founder of Dry Cold Productions-Musical Theatre in Concert and Vice President Internal of Canadian Actors' Equity Association.

KINZA TYRRELL

HEAD REPETITEUR



Kinza Tyrrell began her piano lessons at age four. After graduating from the University of Victoria in solo piano performance, where she won the Victoria Medal for the

highest GPA in the faculty of Fine Arts, she went on to complete her Masters degree in solo piano, chamber music, and vocal accompanying at the University of Toronto, under the tutelage of Marietta Orlov. She then freelanced as a soloist and accompanist while working for Pacific Opera and Edmonton Opera, until she moved to Montreal to start her doctorate of Music in accompanying performance at McGill University, under the tutelage of Michael McMahon. For the past two summers Tyrrell has attended the Tanglewood Music Festival as well as being one of the four repetiteurs invited to the Merola Opera Program in San Francisco. This past June, she attended the International Belvedere Opera Competition in Vienna, competing in the Opera Coaching category, winning the Bösendorfer Prize. After she finishes her Doctorate next month, Tyrrell will be the pianist and coach for the Canadian Opera Company Ensemble program, in Toronto. Over the years, she has had the pleasure of studying with world class coaches such as Warren Jones, Martin Katz, Rudolf Jansen, and Dalton Baldwin, and has attended masterclasses with internationally renowned singers Tracy Dahl, Reri Grist, Richard Stilwell, Judith Frost, Wolfgang Holzmeier, and Nico Caltel.

BONNI BAYNTON

STAGE MANAGER



Bonni Baynton has worked in stage management for over 20 years. Based out of Calgary, she has worked in theatres from coast to coast. Ms. Baynton's career highlights include the world premiere of *Filumena*, as well as productions of *Susannah* and *Madama Butterfly* for Calgary Opera, *True West* and *Candide* for Theatre Calgary, *Little Shop Of Horrors* for Neptune Theatre, *The Great Adventure*, *The Shooting Of Dan McGrew*, *Puttin' On The Ritz* for the Charlottetown Festival, and *Sweeney Todd* and *Candide* for Alberta Theatre Projects, with whom she spent seven seasons. Baynton is thrilled to be working at The Banff Centre again on the second production of such a special and

wonderful work as *Filumena*. She appreciates the support, dedication and talent of everyone involved. When not working in theatre and opera, Baynton is expanding her career to include continuity in film and television. When not doing any of the above, Baynton enjoys time with her family in Calgary, her husband Chris and two sons, William and David.

GWEN DOBIE

MOVEMENT COACH



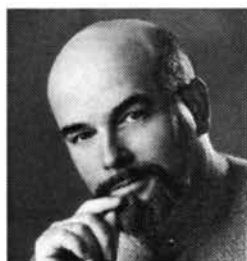
Gwen Dobie has been a member of the Opera Studio at the Victoria Conservatory of Music since 1999, directing, choreographing, and overseeing the development of the program. She directed the world premiere of *Eyes On The Mountain*, a new Canadian opera commissioned by the Victoria Conservatory of Music. She conceived and directed *Opera X Posed*, *iAy, Amor!*, and a tribute to Romeo and Juliet for the 2001-2003 Opera Studio Seasons. She will direct the premiere of the new Canadian Opera, *Brother XII*, by Wes Wraggett, in March of 2004. For over 20 years, Dobie has researched and explored movement techniques and dance styles such as classical, modern, tap, Baroque, Renaissance, and ballroom, as well as authentic movement. In 1992, she received certification as an Alexander Technique Teacher at the Centro Tecnica Alexander in Tuscany, Italy. She has performed, choreographed, written and directed in British Columbia and the rest of Canada, as well as in Italy.

LAURA WHALEN SOPRANO
FILUMENA



In a short span of time, Laura Whalen has made her mark as a lyric soprano whose performances are notable for beauty of tone and musical finesse. Ms. Whalen's schedule for 2002/2003 is impressive, beginning with her debut as Mimi in *La Bohème* for Pacific Opera Victoria. Ms. Whalen returns to Opera Ontario for *Popera*, gala evenings devoted to opera highlights. An Alberta native, Ms. Whalen is active on the concert stage as well, with engagements in Tampa, Kitchener-Waterloo, Toronto, Vancouver, Thunder Bay, and London, for works ranging from Beethoven's *Symphony No 9* to *Carmina Burana*. Internationally this season, she toured Vienna, Salzburg, and Prague, singing Mozart's *Exultate Jubilate*, with the Prague State Symphony Orchestra. Ms. Whalen holds a Bachelor's Degree in music from the University of Victoria and an Opera Diploma from the University of Toronto. She studied at the Britten-Pears School in England, and has received important awards from the Vancouver Opera guild, Canadian National Music Festival, and the National Association of Teachers of Singing.

GAETAN LAPERRIERE BARITONE
EMILIO PICARIELLO



Gaetan Laperriere, one of Canada's greatest classical artists, continues to command the attention of leading opera companies from around the world. He has performed the title role of Rigoletto at the Calgary Opera, Opéra-Théâtre de Metz, Opéra-Théâtre de Rennes, and the New

York City Opera. He has also portrayed Renato in *Un Ballo In Maschera* at L'Opéra de Paris Bastille, Opéra d'Avignon, and the Hong Kong Arts Festival. In the United States, Mr. Laperriere has appeared with Florida Grand Opera, San Francisco Opera, Washington Opera, Houston Grand Opera, and the Santa Fe Opera, among many others. He also made his Carnegie Hall debut as Valdeburgo in a concert performance of Bellini's *La Straniera* with the Opera Orchestra of New York. Mr. Laperriere recently performed the role of Count di Luna in the 1857 Paris version of Verdi's *Trovère*, as a guest soloist at the Festival International de Lanaudière, and made his debut at the Teatro Comunale di Bologna as Golaud in *Pelléas et Mélisande*. This season, Mr. Laperriere will sing Golaud in *Pelléas et Mélisande* in Vancouver, Lurga in *The Pearl Fishers* for Arizona Opera and Thanael in *Thaïse* for Montreal Opera, as well as Scarpia in *Tosca* for Boston Lyric Opera.

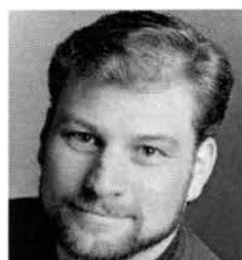
DAVID POMEROY TENOR
STEFANO PICARIELLO



A former Canadian Opera Company Ensemble Studio member, David Pomeroy has caught the attention of artistic directors in Canada, the U.S. and Europe. "Blessed with a rich tenor and thrilling high notes," he made his Canadian Opera Company debut as Ruiz in *Il Trovatore* and performed with the Pittsburgh Opera's in Wargo's *A Visit To The Country*. Additional Canadian opera credits include, the roles of Tolomeo in *Giulio Cesare In Egitto*, Lover in *Il Tabarro*, Trin in *La Fanciulla del West*, Novice in *Billy Budd*, Don Luigino in *Il Viaggio a Reims*, Missail in *Boris Godunov*, and Seigen in *The Scarlet Princess*. Other roles include Tamino in *Die Zauberflöte* as part of the Festival for the Britten-Pears School, Roméo in *Roméo et Juliette*, Alfredo in *La Traviata*, and Piquillo in *La Périchole*. He has been a soloist with the Toronto Symphony Orchestra, Opera in Concert, Toronto's Alderburgh Connection, and the Toronto Mendelssohn Choir. He recorded the role of Jarvis Jr. in *Serinetta* with Soundstreams Canada, and *Venus and Adonis* at the Concertgebouw

with the Rotterdam Philharmonic. In the 2002/2003 season, Mr. Pomeroy performed with the Manitoba Opera, the Vancouver Opera Orchestra, the Saskatoon Symphony, the Newfoundland Symphony, and the National Arts Centre, and performed in performances of *La Bohème* with Pacific Opera Victoria, and *Filumena* with Calgary Opera and The Banff Centre. In the upcoming season, Mr. Pomeroy will perform in *Carmen* with Pacific Opera Victoria, *La Fanciulla del West* with Vancouver Opera, and opera galas as well as oratorio across Canada.

GREGORY DAHL BARITONE
CHARLIE LASSANDRO



Hailed in *Opera Canada* magazine as "an expressive singer blessed with a rich, bold voice," Canadian baritone Gregory Dahl has an exciting upcoming 2003/2004 season: Ping in *Turandot* with both Edmonton Opera and the Canadian Opera Company; Belcore in *L'Elisir d'Amore* with l'Opéra de Québec, and Silvio in *Pagliacci* with Manitoba Opera. Highlights from past seasons include: Marcello in *La Bohème* with Opera Ontario, and Charlie in the premiere of *Filumena* with Calgary Opera and The Banff Centre, Frank in *Die Fledermaus* with Vancouver Opera, Papageno in *Die Zauberflöte* with Saskatoon Opera, and Junius in *The Rape Of Lucretia* with the Canadian Opera Company. In 2004, Mr. Dahl will return to Vancouver Opera to perform the role of Sharpless in *Madame Butterfly*. As a concert and oratorio soloist, Mr. Dahl has appeared with the Vancouver Symphony under the baton of Jean Lamon, the Niagara Choral Society, Mississauga Choral Society, and Toronto's Bach Consort conducted by Ivars Taurins. Next season, he will sing *Carmina Burana* with the Toronto Philharmonia under the direction of Kerry Stratton, and Beethoven's *Symphony No 9* with the Vancouver Symphony under the baton of Bramwell Tovey. No stranger to new works, Mr. Dahl created the role of Francis Chancy in *Beatrice Chancy* for The Queen of Puddings in Toronto. This production was filmed for CBC-TV and broadcast on CBC Radio Two.

TORIN CHILES TENOR
McALPINE



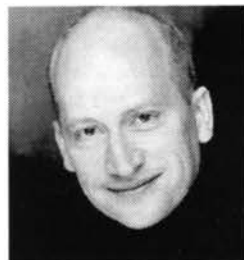
With a wide range of repertoire at his disposal, tenor Torin Chiles continues to be engaged by the important opera companies and orchestras of Canada and the United States. This season's highlights included a return to Calgary Opera for their world premiere of the widely acclaimed new opera, *Filumena*, and an exciting presentation of Arthur Honegger's *King David* with the Guelph Chamber Choir, orchestra and dancers. Mr. Chiles returned to L'Opéra de Montréal as Bob Boles in their new production of Britten's *Peter Grimes*, and he recently reprised his role of the Magician for L'Opéra de Montréal's critically acclaimed production of *The Consul* by Menotti. He received warm reviews for his MacDuff in the Manitoba Opera Association's production of Verdi's *Macbeth*. Chiles has portrayed the role of Pang in Puccini's *Turandot* in Vancouver, Montreal, Winnipeg, Edmonton, Calgary, and Arizona. Other credits include Pinkerton in *Madama Butterfly*, and Count Almaviva from *Il Barbiere di Siviglia* for Opera Lyra in Ottawa. Torin Chiles has performed with many orchestras including: National Arts Centre, Detroit, Montreal, Edmonton, Calgary, Victoria and Kitchener-Waterloo. Noted for his flare with operetta portrayals, Chiles is featured on a CBC SM5000 Series Compact Disk called *A Gilbert & Sullivan Gala* with the Winnipeg Symphony Orchestra, Tracy Dahl, and Maureen Forrester, under the direction of Bramwell Tovey. Chiles currently resides in London, Ontario, where he is a member of the voice faculty at the University of Western Ontario.

ELIZABETH TURNBULL
MEZZO-SOPRANO
MARIA PICARIELLO



Edmonton-born mezzo Elizabeth Turnbull has been hailed by the press as "(one) of this country's finest young singers, luminous and rich-voiced." Her 2002/2003 season was highlighted by the world premiere of *Filumena* for Calgary Opera and by her first Ulrica in *Un Ballo In Maschera* for Opera Lyra Ottawa. Other recent operatic ventures have included Madame de la Croissy in Calgary's *Dialogues des Carmelites*, Juno in Handel's *Semele* for Chicago's Opera Theatre and the title role in *Carmen* for Edmonton Opera. On the concert stage, Ms. Turnbull has performed the masterpieces of Beethoven, Handel, Mahler, Mussorgsky, Brahms, Rossini and Bach with the major symphony orchestras of Canada. Her collaborations have also carried her to England and across the United States, from Florida, Virginia and New York to Dallas, Chicago and San Francisco. She has sung under the batons of such distinguished conductors as Helmut Rilling, Christoph Eschenbach, Bramwell Tovey, Mario Bernardi and Bernard Labadie. Ms. Turnbull is a founding member of the Bach Consort of Toronto, and her recordings with this ensemble can be found in record stores throughout Canada.

KEITH BOLDT TENOR
CONSTABLE LAWSON/
UNDERSTUDY FOR McALPINE



Saskatchewan born tenor Keith Boldt makes his Banff Centre debut in *Filumena*. His professional career began in Toronto with

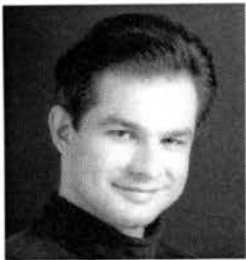
the Canadian Opera Company Ensemble and since then he has appeared with opera companies and symphony orchestras across Canada. His operatic credits include Siegmund in *Die Walküre* (Song Circle, Toronto), Max in *Der Freischütz* (L'Orchestre Métropolitain, Montréal), Macduff in *Macbeth* (Pacific Opera Victoria), Der Steuermann in *Der Fliegende Holländer* (L'Opéra de Montréal), Don José in *Carmen* (Vancouver Opera), Rodolfo in *La Bohème* (Opera Saskatchewan), Alfredo in *La Traviata* (Edmonton Opera, Pacific Opera Victoria, Opera Saskatchewan), Eisenstein in *Die Fledermaus* (Toronto Operetta Theatre), the First Armed Guard in *Die Zauberflöte* (Edmonton Opera), the Third Jew in *Salome* (Opera Lyra Ottawa), and Elder Hayes in *Susannah* (Calgary Opera). Mr. Boldt has toured Europe as Prince Sou-Chong in Lehár's *Das Land des Lächelns*, and made his German opera debut in *Der Kaiser von Atlantis* and *Oedipus Rex* in Bayreuth and Hof. With the Aldeburgh Festival in London, England, he debuted as Jenik in *The Bartered Bride*. Mr. Boldt also has numerous concert performances to his credit in Canada and Europe. Most recently he was the tenor soloist in the world premiere of Toronto composer Derek Holman's *Requiem* (Mississauga Choral Society), broadcast nationally on CBC Radio.

HÉLÈNE COUTURE MEZZO-SOPRANO
MAMMA COSTANZO/UNDERSTUDY
FOR MARIA PICARIELLO



Hélène Couture is a graduate of the Opera Diploma program at the University of Toronto, under the tutelage of Mary Morrison. She was born in Quebec City, where she made her professional debut as Annina in *La Traviata* by Verdi with conductor Bernard Labadie. Hélène is also a graduate of the University of Laval, in Quebec, where she performed Sesto in *La Clemenza di Tito* by Mozart and La Maestra delle Novizie in *Suor Angelica* by Puccini. In 2001, she performed the title role in *L'Enfant et les Sortilèges* by Ravel at the Chautauqua Institute of Music in New York City, under the direction of Marlena Malas.

GRANT ALLERT BARITONE
PAPÀ COSTANZO



Grant Allert completed his Bachelor of Music at the University of British Columbia, and furthered his studies in Germany and the Czech Republic. With Viva Musica in Kelowna, BC, Grant has sung Dulcamara in *The Elixir Of Love* by Donizetti, Bartolo in *The Marriage Of Figaro* and Sarastro in *The Magic Flute* by Mozart. As a guest artist with the University of Toronto Opera School, he played Theseus and Snug in *A Midsummer Night's Dream* by Britten. Allert has also appeared as Jimmy in *Mahagonny Songspiel* by Weill and Quinalt in *Adriana Lecouvreur* by Cilea, with Toronto's Tryp Tych Productions. For Western Concert Opera, Vancouver, he sang Hortensius in *La fille du régiment* by Donizetti

Filumena Understudies

ALLISON BENT SOPRANO
UNDERSTUDY FOR FILUMENA



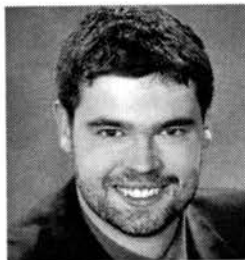
Nova Scotia native Allison Bent holds a Bachelor of Arts in Music and Theatre from Dalhousie University, and an Artist Diploma from the University of Toronto. Ms. Bent has performed with Symphony Nova Scotia, the Nova Scotia Opera Association, the Alderburg Connection, All The Kings Voices, and the Mountainview International Festival Of Song, in Calgary. Ms. Bent is pursuing a Masters in Opera at the University of Toronto, where she has performed the roles of Morgana in *Alcina* by Handel, and Alice Ford in *Die Lustigen Weiber von Windsor* by Nicolai. This fall she looks forward to singing the role of Despina from *Così fan tutte* by Mozart, while studying in the studio of Jean McPhail.

MATTHEW LEIGH BARITONE
UNDERSTUDY FOR EMILIO
PICARIELLO



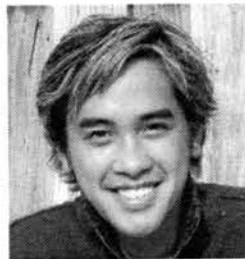
Matthew Leigh started his musical training in his hometown of Pembroke, Ontario. After studying piano and voice for six years, he attended the Faculty of Music at the University of Toronto to study voice with Patricia Kern. During this period Mr. Leigh enjoyed performing recitals of Schumann, Schubert, and new Canadian repertoire from composers John Hawkins, John Beckwith, and Erik Ross. Stage credits include Maximilian from Bernstein's *Candide*, the Speaker from Mozart's *Die Zauberflöte*, and Mad Anthony Wayne in Beckwith's *Taptoo!* Mr. Leigh is currently an opera diploma student at the University of Toronto.

MARC POULIN TENOR
UNDERSTUDY FOR STEFANO
PICARIELLO



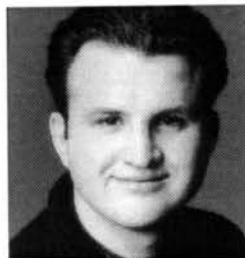
A native of Saint-Hyacinthe, Quebec, Marc Poulin is currently in his third year of an undergraduate program in vocal performance at McGill University, where he studies with William Neill and Dixie Ross-Neill. As a member of McGill's Opera program, he has performed Sellem in *The Rake's Progress* by Stravinsky, and Adario in *Les Indes Galantes* by Rameau. Among his other musical interests, Poulin has participated in song interpretation classes as well as Renaissance and Baroque ensembles. In 2004 he is scheduled to perform Giove, Eurimaco, and Eumete in *Ritorno d'Ulisse In Patria* by Monteverdi with McGill's Baroque orchestra.

AARON AGULAY BARITONE
UNDERSTUDY FOR CHARLIE
LASSANDRO/PAPÀ COSTANZO



Born in London, Ontario, Aaron Agulay is currently entering his fourth year of a performance degree at the University of Western Ontario, under the tutelage of Kevin McMillan. Mr. Agulay's dramatic and vocal diversity has brought him many opportunities to perform in a variety of musical endeavours. Recently he has appeared as Cascada in *The Merry Widow* by Léhar with Orchestra London, under the baton of Timothy Vernon, and as Maximilian in *Candide* by Bernstein, with UWOpera. Mr. Agulay has performed principal and ensemble roles at such venues as The Grand Theatre, Drayton Festival, and Huron Country Playhouse.

ADAM KOZAK TENOR
UNDERSTUDY FOR CONSTABLE
LAWSON



A Vancouver native, Adam Kozak received his Bachelor of Music in Voice Performance from the University of British Columbia. Since then, he has been commuting to Vancouver Island to study with Selena James, at the Victoria Conservatory of Music. In 2001, Mr. Kozak studied at the Prague Conservatory for half a year while auditioning in the Czech Republic and Austria. Recent solo roles include Spärlich in Opera Nuova's *Die Lustigen Weiber von Windsor* by Nicolai (Edmonton), Nemorino in Viva Musica's production of *L'Elisir d'Amore* by Donizetti (Kelowna), and the title role in Bizet's *Dr. Miracle* with Opera Breve (Vancouver).

SARAH JEFFERIES MEZZO-SOPRANO
UNDERSTUDY FOR MAMMA
COSTANZO



Sarah Jefferies is entering her fourth year of a Bachelor of Arts Degree at the University of Alberta, with a major in Comparative Literature and a minor in Religious Studies. A student of Elsie Hepburn, Ms. Jefferies was selected as the 2000 Edmonton Public School Board Musician of the Year, and was the 2000 winner of the Northern Alberta Concerto Competition. A member of the Edmonton Opera Chorus, this spring Ms. Jefferies performed in the *Evening With Edmonton Opera* concert. She was also the 2003 recipient of the Alberta Registered Music Teachers Association Sponsorship Recital.

The Banff Centre

Mary E. Hofstetter, President and Chief Executive Officer, The Banff Centre

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Laura Norton, Wisconsin
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Viola

Brenton Caldwell, Texas
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Cello

Rebecca Wenham, British Columbia
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Bass

Charice Adriaansen, Belgium
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Flute

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Oboe

Carrie Smith, Wisconsin
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Clarinet

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Bassoon

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Horn

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Trumpet

Louis Reed III, Kentucky
Amy Horvey, Saskatchewan

Trombone

Ben Perrier, Alberta
Mike Thomson, Alberta
Scott Good, Ontario

Tuba

Sasha Johnson, Quebec

Guitar

Aleksandr Tsiboulski, Australia

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Kurt Bagnell, manager, front of house & presentations
Connie Brill, administrative assistant
Craig Day, arts administration assistant*
Myra Ferguson, director of administration
Adele Gigantes, administrative assistant*
Tim Kirker, assistant front of house manager
Ian McRoberts, junior office assistant*
Casey Prescott, program co-ordinator
George Ross, director of operations

PRODUCTION ADMINISTRATION

John Avery, director of production
Robbin Cheesman, assistant technical director*
Robina Cook, assistant to the director of production*
Rachel Fancy, production stage manager
Brent Jones, production technician
Brenna Paul, props/wardrobe buyer
Kelly Reay, production assistant
Robert Rombough, technical director
Meghan Smith, production stage management assistant*
Natalia Tsapko, assistant technical director*

ELECTRICS

David Ingraham, head electrician
Robin Attas, electrician**
Marianne Basurto, follow spot*
Kristopher Ladd, electrician
Drazen Mandic, electrician**
Daniel McIlmoyl, electrician*
Darrell Shaw, electrician
Amy West, electrician*
Andrea Lahmer, *Filumena* surtitle operator

SOUND

Lyle Fish, head of sound
Branden Charlton, audio technician*
Eleanor Creelman, audio technician
Karen Goddard, audio technician
Katherine Leathers, audio technician**
Kameron Sherman, audio technician*

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Jesse Carroll, head stage carpenter
Tyrell Doig, stage carpenter*
Tom Heemskerk, stage carpenter
Victor Kong, stage carpenter**
Liz Nutting, stage carpenter*
Scott Paterson, stage carpenter
Jesse Williams, stage carpenter**

SCENIC PAINT

Jennifer Hedge, head scenic artist

SCENIC CARPENTRY

Scott Freeman, head scenic carpenter
Matthew Gilbutowics, scenic carpenter*
Robert Klein, scenic carpenter*
Bruce McComb, scenic carpenter
Becky Solly, scenic carpenter**

PROPERTIES

Michelle Dias, head of props
Denise Clarke, props builder
Dave Miller, props builder
Daniel Pelletier, props builder*
Robin West, props builder**
Ivan Siemens, props builder

WIGS AND MAKE-UP

Carol Chambers, head of wigs and make-up
Amanda Coutts, wigs and make-up artist*
Laura Lee Osborne, wigs and make-up artist
Sharon Toohey, wigs and make-up artist*
Julie Veres, wigs and make-up artist**

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Patsy Thomas, head of wardrobe
Nancy Allen, stitcher
Tammy Anderson Barry, stitcher
Dana Barrington, 1st hand*
Heidi Couling, wardrobe maintenance technician
Gary Dahms, cutter
Judith Darough, cutter
Sandra DeJong, wardrobe technician*
Chris Duffelen, dyer
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Cherie Hoyles, wardrobe management*
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Monica Podvezko, stitcher
Jennifer Russell, stitcher
Gina Schellenberg, wardrobe manager
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* indicates work study position

** indicates theatre craft position

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Box Office and Audience Information

BOX OFFICE INFORMATION

The Banff Centre Box Office is the Bow Valley's source for event information! We handle the ticketing for all Banff Centre events as well as any events across Canada sold by Ticketmaster.*

The Box Office is located in the lobby of the Eric Harvie Theatre, in the Theatre Complex, and is open from 10 am to 5 pm, Monday to Saturday, and prior to performances. If there is a performance on a Sunday or holiday, the Box Office will open at least 3 hours prior to performance time. The Box Office at the performance venue will open 1 hour prior to show time.

Banff Centre Ticket Outlet

Thanks to a partnership between the Friends of Banff National Park and The Banff Centre, area residents and visitors may now buy tickets to all Banff Centre performances and events at a convenient downtown ticket outlet located in The Bear and the Butterfly store on Banff Ave. (beside the Parks Canada Info Centre). Tickets are on sale during regular store hours, which in the summer are 10am - 10pm.

If you are unable to visit us during these hours, other options are:

Phone us

at **762-6301** or **1-800-413-8368** to book your tickets by credit card. We will either mail your tickets to you or have them ready for you at the Box Office on the night of the event. If you cannot call during business hours, our touch tone information line is open 24 hours a day so leave us a message and we will call you back.

E-mail us

at box_office@banffcentre.ca with your ticket request and we will contact you for payment. Be sure to include the event, the number of tickets you would like, and a phone number where you can be reached.

E-mail updates

For most up-to-date event and program information, sign up for our monthly E-event updates at www.banffcentre.ca/events.

Order on-line

For 24-hour access to tickets, order your tickets on-line at www.ticketmaster.ca

The Box Office accepts Visa, MasterCard, American Express, Enroute, Diners Club, Interac, and cash. Service charges may apply.

All programming and artists subject to change.

*Please note that Ticketmaster sales must be done in person but feel free to call for information on concert announcements, prices, and availability.

AUDIENCE INFORMATION

LATECOMERS may not be seated until a suitable break in the performance.

PLEASE SWITCH OFF all cell phones, pagers, and beeping watches before the performances begins.

CAMERAS, recording devices, food and beverages are not allowed in the auditorium. Please check these things with the House Manager prior to entering the hall.

PATRONS WITH DISABILITIES should advise the Box Office when they purchase tickets so we can book suitable seating and advise you of best entrances into the building.

There is **NO SMOKING** within Banff Centre buildings. Occasionally there may be smoking on stage as part of a production.

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