

THE BANFF CENTRE | BANFF SUMMER ARTS FESTIVAL PRESENTS

OPERA



The Banff Centre
inspiring **creativity**

THE BANFF CENTRE PRESENTS

THE SECRET GARDEN

COMPOSER: STEPHEN MCNEFF

LIBRETTO: JOAN MACLEOD

BASED ON THE NOVEL BY FRANCES BURNETT

Saturday, August 11, 7:30 p.m.

Sunday, August 12, 3:00 p.m.

Saturday, August 18, 3:00 p.m.

MARGARET GREENHAM THEATRE

ACT I

Intermission

ACT II

Commissioned by The Banff Centre and
co-produced with the Trinity College of Music, UK

AND

DON GIOVANNI

COMPOSER: WOLFGANG AMADEUS MOZART

LIBRETTO: LORENZO DA PONTE

Wednesday, August 15, 7:30 p.m.

Friday, August 17, 7:30 p.m.

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

Sunday, August 19, 2:00 p.m.

ERIC HARVIE THEATRE

ACT I

Intermission

ACT II

Don Giovanni is a Co-Production with the Vancouver Opera



MESSAGE FROM PROGRAM DIRECTOR KELLY ROBINSON

A warm welcome to Banff and to the 2012 Opera As Theatre Program's Summer Festival offerings. This year we celebrate two timeless stories, *Don Giovanni* by Mozart and *The Secret Garden* by Stephen McNeff and Joan Macleod, based on the classic novel by Frances Burnett. This summer also highlights new production partnerships with the Vancouver Opera (*Don Giovanni*) and the Trinity College of Music, UK (*The Secret Garden*) and an exciting collaboration with Mode Studios and Bob Bonniol in the development of the projection design for *Don Giovanni*. Opera, new and old, has been at the heart of The Banff Centre's artist training since 1949. The Opera As Theatre program, originally initiated by John Murrell, is now in its eleventh year, and continues to offer exceptional young singers the chance to work within a dynamic training and production environment. Classes in

acting, improvisation, text analysis, scene study, period movement, dance, coupled with master classes in vocal technique and performance, are integrated into an exploration of the full range of the artist in opera performance, with an emphasis on theatrical authenticity. Our Opera As Theatre faculty are drawn from the leading ranks of conductors, singers, coaches, répétiteurs, choreographers, and directors. All are active in their field, and cover the field of opera performance nationally and internationally. We are honoured by their presence and their commitment. They bring passion, experience, and engagement with their art to intersect with our young participant artists during seven very intensive weeks of training. It has been a privilege for Music Director David Agler and myself to work with this remarkable group of emerging artists.

**A NOTE FROM LINDA HIRST,
HEAD OF VOCAL DEPARTMENT
TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE**

Stephen, Kelly and Dominic came to meet me in the Autumn of last year to tell me about Stephen's *The Last King of Scotland*, which we had a wonderful time workshopping and showing a scene at The Royal Opera House here in London in February. During our conversation, *The Secret Garden* was mentioned, and I discovered the plans for this summer, and it seemed the best idea imaginable to have the UK premiere with Kelly directing and Dominic conducting.

Even better for us was the possibility of sending some of our cast to Banff – a long held ambition of mine. The link with you all in Banff is something for us to celebrate at Trinity Laban Conservatoire; we wish you a hugely successful run, and look forward very much to continuing our friendship.

All best wishes to you and to our three.

OPERA AS THEATRE FACULTY

KELLY ROBINSON

Stage Director & Program
Director of Theatre Arts

DAVID AGLER

Music Director/Conductor, *Don Giovanni*

GIOCONDA BARBUTO

Movement Teacher

JUDITH FORST

Voice Instructor

JEAN-PIERRE FOURNIER

Fight Director

STACEY FRASER*

Assistant Director, *Don Giovanni*

ANDREA GRANT

Senior Coach, Repetiteur,
Harpichord, *Don Giovanni*

MICHAEL GREYEVES

Viewpoints Instructor

MARCIE JANUSKA

Assistant to the Program Director

KATHRYN LaBOUFF

Diction Coach

JEAN-AIMÉ LALONDE

Movement Teacher

DAVID LeREANEY

Accent Coach

JOAN MacLEOD

Librettist, *The Secret Garden*

STEPHEN McNEFF

Composer, *The Secret Garden*

JOAN PATENAUDE-YARNELL

Voice Instructor

DANA SADAVA*

Assistant Conductor

MELISSA SEMENEK

Pilates Instructor

LIANNE SEYKORA*

Assistant Director, *The Secret Garden*

JIM STOPHER

Repetiteur

ADRIAN THOMPSON

Voice Instructor

MICHAEL WALLER

Acting Instructor,
Assistant Director, *Don Giovanni*

DOMINIC WHEELER

Conductor, *The Secret Garden*

ROBIN WHEELER

Senior Coach and Repetiteur

* indicates a work study participant

OPERA AS THEATRE DESIGN AND STAGE MANAGEMENT

THE SECRET GARDEN

BRETTA GERECKE
Production Designer

KATE PORTER
Stage Manager†

KATHERINE THACKERAY
Assistant Stage Manager*

SINEAD HUGHES
Assistant Stage Manager*

PATRICK SMITH
Assistant Lighting Design*

DON GIOVANNI

THERESA TSANG
Stage Manager†

COLIN MURPHY
Assistant Stage Manager*

BELLE CHEUNG
Assistant Stage Manager*

HARRY FREHNER
Lighting Designer

JOSEPH PATRICK
Assistant Lighting Design*

BRETTA GERECKE
Set Designer

BOB BONNIOL
Projection Designer

COSTUME COORDINATED BY
Theatre Arts Wardrobe
& Wig Department

* indicates a work study participant

† indicates a member of the Canadian
Actors' Equity Association

THE SECRET GARDEN

COMPOSER Stephen McNeff

LIBRETTO Joan MacLeod

August 11, 12, 18

CAST OF CHARACTERS

MR. CRAVEN Tonatiuh Abrego

TILLY Maude Côté-Gendron

MARY LENNOX Louise Fuller

MARTHA SOWERBY Frances Israel

MRS. MEDLOCK Ember Lanuti

ROACH Alan Macdonald

COLIN CRAVEN Michael Marino[†]

DOCTOR CRAVEN Ashley Mercer

BETTY BUTTERWORTH Chloe Morgan

DICKON SOWERBY Scott Shpeley[†]

BEN WEATHERSTAFF Dennis Shuman

Appearing courtesy of:

[†] Canadian Actors' Equity Association

ORCHESTRA

VIOLIN I

Sarah Ryu
Daniel Koo
Jamie Kruspe
Luri Lee

VIOLIN II

Melissa Wilmot
Leah Latoracca
Elizabeth Skinner

VIOLA

Kevin Hsu
Heather Wilson

CELLO

Anna Bowman
Timothy Bontje

BASS

Jeff Cotton

FLUTE/PICCOLO

Mary Kathryn Abel

OBOE/ENGLISH HORN

Grace Woodworth

CLARINET/BASS CLARINET

Fraser Langton

BASSOON

Dana Jackson

HORN

Mikhailo Babiak

TIMPANI

Katie Rife

PERCUSSION

Elsa Bradley
Katie Rife

HARP

Kristan Toczko

SYNOPSIS

ACT 1

Mary Lennox – a young child from the British Raj who has recently been orphaned – is sent back to England to live with an uncle she has never met in his large house, Misselthwaite, on the bleak North Yorkshire moor. Mary is lonely, but also willful and spoiled. She discovers that Martha, the maid who looks after her, does not expect to wait on her hand and foot as her Indian Ayah did. In Misselthwaite Mary is expected to dress herself and keep occupied while the servants get on with their daily chores. With bad grace she discovers the gardens which seem to her to be gray and lifeless. Her encounter with

Ben Weatherstaff, the gardener does not improve either of their moods, but she makes friends with a robin leading her to make secret discoveries. Her reclusive uncle allows her to roam the gardens and grow things while the servants provide her with a skipping rope for amusement. The disapproving housekeeper Mrs. Medlock – who seems to have secrets of her own – furiously denies Mary's claims that she hears strange cries at night. Exploring the darkened house Mary makes another surprising discovery and realizes that she is not the only lonely and seemingly unloved child.

ACT 2

Mary is able to calm her bedridden cousin Colin and, along with Martha's brother, Dickon who has helped her to tend to the garden, they coax Colin out of the house. Doctor Craven meanwhile persuades his traumatized brother that he is the more capable person to take charge of the Manor and make decisions about Colin's welfare and future. The young people start to make the garden come alive again while the servants are concerned about a future with Doctor Craven in charge and what will happen to them. They are surprised to discover that Mrs Medlock is not as hard hearted as they thought and that she has

tried to intervene to save Colin. All seems lost when the Doctor orders Colin's things packed up and the boy made ready to leave. Unfortunately he has disappeared.

Colin's rediscovery in the Secret Garden is a revelation for everyone. Now transformed by friendships he is able to walk towards his father – who in an instant realizes that taking responsibility for his son is also his own best way forward. No one who witnesses this is left unmoved and, as the light shifts perspective and mood, the whole household joins in a moment of joyous unanimity.

DON GIOVANNI

COMPOSER Wolfgang Amadeus Mozart

LIBRETTO Lorenzo da Ponte

August 15, 17, 18, 19

CAST OF CHARACTERS

AUGUST 17 & 19

DON GIOVANNI Christopher Grundy

DONNA ELVIRA Morgan Marie Harrington

DONNA ANNA Lida Szkwarek

DON OTTAVIO Tonatiuh Abrego

LEPORELLO Constandinos Tsourakis

MASETTO Sheldon Baxter

ZERLINA Yekaterina Gruzglina

COMMENDATORE Brian Wehrle†

AUGUST 15 & 18

DON GIOVANNI Philip Kalmanovitch

DONNA ELVIRA Lara Secord-Haid

DONNA ANNA Meredith Mecum

DON OTTAVIO Mingjie Lei

LEPORELLO Jordan Collalto

MASETTO Brian Wehrle†

ZERLINA Stephanie Hradsky

COMMENDATORE Brian Wehrle†

CHORUS MEMBERS

Maude Côté-Gendron
Louise Fuller
Frances Israel
Ember Lanuti
Alan Macdonald
Michael Marino[†]
Chloe Morgan
Ashley Mercer
Scott Shpeley[†]
Dennis Shuman

SUPERS

Ken Ainscow
Paul Arney
David Cseke
Melody Hariri
Jenna Krausert
Alexandria Lozowchuk
Sara Poidevin
Kim Williams
Sara Yamamoto

Appearing courtesy of:

[†] Canadian Actors' Equity Association

ORCHESTRA

VIOLIN I

Ben Odhner
Paige Kossuth
Genia Maslov
David Rubin
Lyssa Pelton
Jimin Shin
Suliman Tekalli
Stephanie Caplette

VIOLIN II

Hezekiah Leung
Jalusha Kapoor
Emily Field
David Shewchuk
Jiwon Evelyn Kwark
Elodie Fargeot Mauche

VIOLA

Drew Ricciardi
Hannah Ross
Eric Burge

CELLO

Britt Riley
Stephen Marotto
Sophie Benn
Virginia del Cura Miranda

BASS

Gabrielle Marx
Patrick Staples

MANDOLIN

Suliman Tekalli

FLUTE

Mackenzie Slottow
Songyi Choi

OBOE

Gina Ford
Lindsay Flowers

CLARINET

Sam Boutris
Justin Beere

BASSOON

Nanci Belmont
Darren Hicks

HORN

John Turman
Natalie Fritz

TRUMPET

Steven Woomert
Jonathan Heim

TROMBONE

Mark Davey
Sean Pawling

BASS TROMBONE

Tyler Cairns

TIMPANI

Dorian Cox

HARPSICHORD

Andrea Grant

ONSTAGE MUSICIANS

Stephanie Caplette, violin
Suliman Tekalli, violin
Sophie Benn, cello
Stephen Marotto, cello

SYNOPSIS

ACT I

Spain, 1600s. At night, outside the Commendatore's palace in Seville, Leporello grumbles about his duties as servant to Don Giovanni, a dissolute nobleman. Suddenly the Commendatore's daughter, Donna Anna, appears, in pursuit of the masked Giovanni, who has entered her chamber and tried to seduce her. When Anna's father arrives on the scene in response to her cries, he is killed in a duel by Giovanni, who escapes. Anna, having gone in search of more aid, returns with her fiancé, Don Ottavio; finding her father dead, she insists that Ottavio swear vengeance on the assassin.

At dawn, Giovanni flirts with a traveler outside a tavern. She turns out to be Donna Elvira, a woman he once seduced in Burgos. She is still lamenting her betrayal. At his master's request, Leporello distracts Elvira by reciting Giovanni's long catalogue of conquests, giving Giovanni time to escape.

Peasants arrive, celebrating the nuptials of their friends Zerlina and Masetto. When Giovanni joins in, he pursues the bride, angering the groom, who is removed by Leporello. Alone with Zerlina, the nobleman suavely persuades her to forget her betrothed

and come instead with him to his palace. Elvira interrupts and whisks the girl away. Momentarily thwarted, Giovanni greets Ottavio and the grieving Anna, only to be embarrassed by the persistent Elvira, who denounces him as a seducer. Explaining that Elvira is mad, he leads her off. Anna, having recognized Giovanni's voice as that of her attacker, calls on Ottavio to avenge her honor.

At his palace, Giovanni dresses for the wedding feast he has planned for the peasants, toasting the revelry to come. Outside the palace, Zerlina assures the jealous Masetto of her fidelity. The two enter the palace together as a minuet sounds from the ballroom. Elvira, Anna and Ottavio arrive in dominoes and masks; Giovanni tells Leporello to invite them to the feast.

Guests crowd the ballroom. While Leporello distracts Masetto, the host dances with Zerlina, drawing her into a nearby chamber. When the girl's cries for help put him on the spot, Giovanni tries to blame Leporello. Elvira, Anna and Ottavio, however, are not fooled; they unmask and confront Giovanni, who barely escapes Ottavio's drawn weapon.

ACT II

Under Elvira's balcony, Leporello exchanges cloaks with Giovanni to woo the lady in his master's stead. Leporello leads Elvira off, leaving the Don free to serenade Elvira's chambermaid. When Masetto passes by with a band of armed peasants bent on punishing Giovanni, the disguised rake gives them false directions, then, tricking Masetto into handing over his weapons, beats him up. Zerlina tenderly consoles her beloved.

Elvira follows the disguised Leporello to the Commendatore's palace, where they are surprised by Anna, Ottavio, Zerlina and Masetto, who, mistaking servant for master, threaten Leporello. Frightened, Leporello unmask, feigns to vow revenge on Giovanni, then escapes. When Anna departs, distraught, Ottavio asks the others to comfort his beloved and leaves in search of the culprit.

Leporello catches up with his master in a cemetery, where a voice emanating from the statue of the slain Commendatore warns Giovanni of his doom. The Don orders Leporello to invite the statue to dinner. When the terrified servant reluctantly stammers an invitation, the statue nods acceptance.

Meanwhile, Ottavio asks Anna to marry him tomorrow; she asks him to be patient.

In his banquet hall, Giovanni orders Leporello to serve supper. Elvira rushes in, begging the Don to reform. Unmoved, he waves her away. As she departs, her screams announce the arrival of the statue. Giovanni bravely greets his guest, which bids him repent. When he refuses, flames engulf him as he is dragged down to hell.

ENDOWMENTS & SCHOLARSHIPS

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

Tonatiuh Abrego

**EILEEN HIGGIN CALGARY
THEATRE SINGERS SCHOLARSHIP**

Sheldon Baxter

ANNIE ROMANCHUK SCHOLARSHIP

Jordan Collalto

**THE DAVID SPENCER EMERGING
VOCALISTS SCHOLARSHIP**

Louise Fuller

**SIR MARK TURNER
MEMORIAL SCHOLARSHIP**

Christopher Grundy

**MARGOT AND DAVID
KITCHEN SCHOLARSHIP FOR
INTERNATIONAL ARTISTS**

Morgan Marie Harri ngton

**HAROLD DOUGLAS BROWN
ENDOWMENT SCHOLARSHIP**

Stephanie Hradsky

**GREG RUDEL/ANDREW SHEPHERD
MEMORIAL SCHOLARSHIP**

Frances Israel

**SIR MARK TURNER
MEMORIAL SCHOLARSHIP**

Philip Kalmanovitch

KATHLEEN SENDALL SCHOLARSHIP

Ember Lanuti

**MARSHALL M. WILLIAMS
SCHOLARSHIP ENDOWMENT**

Mingjie Lei

KATHLEEN SENDALL SCHOLARSHIP

Alan Macdonald

**THE DAVID SPENCER EMERGING
VOCALISTS SCHOLARSHIP**

Michael Marino

**T.C. HARGRAVE
SCHOLARSHIP IN VOICE**

Meredith Mecum

RUBY MERCER OPERA AWARD

Chloe Morgan

**MARGOT AND DAVID
KITCHEN SCHOLARSHIP FOR
INTERNATIONAL ARTISTS**

Maude Cote-Gendron

**MIDSUMMER BALL
SCHOLARSHIP FOR OPERA**

Lara Secord-Haid

KATHLEEN SENDALL SCHOLARSHIP

Scott Shpeley

FLAIR FOUNDATION SCHOLARSHIPS

Lida Szkwarek

JIM MADRO SCHOLARSHIP

FACULTY AND PRODUCTION TEAM



DAVID AGLER

MUSIC DIRECTOR/CONDUCTOR, *DON GIOVANNI*

Artistic director of the world-renowned Wexford Festival Opera, David Agler has previously served as music director of the Vancouver Opera, principal conductor of the Australian Opera, resident conductor of the San Francisco Opera, principal guest conductor of the Oper der Stadt Koln, conductor and administrator of the Spoleto Festival, and artistic director of the Opera Festival of New Jersey. Recent conducting engagements include productions of *Ariadne auf Naxos* for Calgary Opera, *Un Ballo in Maschera* for Opera Colorado, *Tosca*, *Bluebeard's Castle*, and *Romeo et Juliette* in Vancouver, *Tosca* for Opera Pacific, *Transatlantic* for the Minnesota Opera, *Manon and Salome* for L'Opera de Montreal, *Manon* for the State Opera, Pretoria, South Africa and for the Florentine Opera, Milwaukee, *The Cunning Little Vixen* for Portland Opera, *Si j'étais Roi* by Adolph Adam for the Wexford Festival Opera, *Orpheus et Eurydice* by Gluck

and *Il Barbiere de Siviglia* for Opera Colorado and New York City Opera, *Gluck's Il Trionfo di Cielia* for Teatro Comunale Rossini in Lugo, Italy, *Le Nozze di Figaro* for Opera Colorado and the New National Theater, Tokyo, *Madama Butterfly* for L'Opera de Montreal, *Die Zauberflote* for the New York City Opera, *Dialogues of the Carmelites* for the Calgary Opera, and *La Boheme* for Boston Lyric Opera. In 2009 for the Wexford Festival Opera, he led a new production of Donizetti's *Maria Padilla*. Mr. Agler first conducted in Banff in 1994. Mr. Agler has led performances of *Le Nozze de Figaro*, *The Rake's Progress*, *A Midsummer Night's Dream*, *The Cunning Little Vixen*, and *Così fan Tutte* here at The Banff Centre.



GIOCONDA BARBUTO

MOVEMENT TEACHER

Toronto born Gioconda Barbuto began her training with Gladys Forrester and pursued her artistic development at The Banff Centre and the Royal Winnipeg Ballet. She danced with the Minnesota Dance Theatre before becoming a soloist with Les Grand Ballets

Canadiens de Montréal. After 16 years, Barbuto went on to pursue an independent career as a dancer and choreographer. In 1996 she was nominated for the Kennedy Center Fellowship and was the recipient of the Clifford E. Lee Choreography Award. In 1998, she was invited by Jirí Kylián to join Nederlands Dans Theater III in The Hague, Holland, with a group of high caliber dancers all over the age of forty. After eight prolific years with NDT III, Barbuto continues to dance and choreograph. She has performed with Fortier Danse, Margie Gillis, Coleman/Lemieux, Anik Bissonnette, Martino Muller and collaborated with Emily Molnar and Michael Slobodian in a full evening project. Barbuto's works have been presented at Ballet Jörgen, The Banff Centre's Festival Dance, Les Grands Ballets Canadiens, LBJM de Montreal, Alberta Ballet, Minnesota Dance Theater, Northwest Dance Project, McKnight Fellowship Award, Ballet Kelowna, Arts Umbrella Dance Company, Bravo TV, Jeune Ballet du Quebec, You Dance/ National Ballet of Canada, and Ballet BC. Barbuto continues to perform with Kylián productions and share her passion for dance through her performances, choreographies, movement workshops and coaching.



BOB BONNIOL
PROJECTION DESIGNER

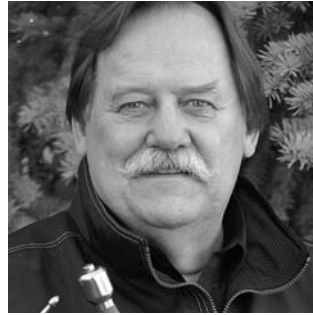
Mr Bonniol is thrilled to return to The Banff Centre to work on *Don Giovanni*. Design credits include Video & Interactive System's Design for *Blue Man Group's* new Las Vegas production at the Monte Carlo; Video Design for Shania Twain's *Still The One* at Caesar's Palace Las Vegas; Video Design, Reba MacEntire's *All The Women I Am* Tour; Video Design for the new opera *Frobisher* at The Banff Centre and Calgary Opera; Projection Design for *Parsifal* at Seattle Opera (Projection Designer of the Year Award); Video Design for the Broadway Production of *Catch Me If You Can*; Production Design for *Dame Edna* on tour; Production Design and Video Design for *Nickelback's* tours in 2006, 2007, 2009, and 2010; Projection design for NBC's Education Nation broadcasts on the *Today Show*, and *NBC Nightly News*; Video Design for *America's Got Talent Live 2010 & 2011*; Video Design for the TED Conferences in 2011 & 2012; Direction & Production Design for *Journey's* 30th Anniversary Live DVD, *Revelations* (certified Platinum); Production Design for *Handel's Messiah Rocks* for PBS with the *Boston Pops* (Emmy Award Nomination); Multimedia Design for *Sinatra Live at the London Palladium*; Video Design

for *Barry Manilow's Music & Passion* at the Las Vegas Hilton; His design of the 10 minute spectacular, *Power Up*, served as the premiere piece for the epic new LED sky screen in Beijing for the 2008 Olympic Games.



JUDITH FORST, O.C., O.B.C.
VOICE TEACHER

Judith Forst has sung with most major opera companies throughout North America and Europe, including over 200 performances in more than 20 seasons with the New York Metropolitan Opera. She made her debut at La Scala in 2006. Ms. Forst scored a personal and critical triumph in 2010 with her performance as *Lilian Alling* with the Vancouver Opera Association, a role which she repeated last summer at the Banff Festival. Ms. Forst will appear in upcoming months at the Canadian Opera Company, amongst others. Ms. Forst holds the honour of the Order of Canada and the Order of British Columbia. She holds honorary Law Doctorates from both the University of British Columbia and Victoria University.



JEAN-PIERRE FOURNIER (J-P)
FIGHT DIRECTOR

Jean-Pierre Fournier holds a BFA in Acting and an MFA in Directing from the University of Alberta. He is an Associate Professor of the Performance (Acting) stream with the Theatre Department at Mount Royal University, in Calgary, Alberta. He is into his 42nd year as an actor, fight director, director and teacher. He is the Maitre d'Armes of Fight Directors, Canada (FDC) and one of its founding directors. He was awarded the prestigious *Paddy Crean Award* at The Banff Centre's International Paddy Crean Stage Combat Workshop for his influence and promotion of the historical study of Stage Combat at the International level. He has taught across Canada, the United States, England, Belgium, and Norway with students from around the globe. Fournier is a Fellow of the British Academy of Dramatic Combat. Fight direction for Opera: The Banff Centre, Calgary Opera, Opera Lyra in Ottawa, Edmonton Opera, and Portland Opera. Fall of 2008 he assisted Brad Waller on the fights for Renee Flemming and Placido Domingo's production of *Lucrezia Borgia* with the Washington National Opera. Fournier has done stage combat with emerging opera singers at Opera nuova in Edmonton and Calgary Opera. He co-directed fights for the Alberta Ballet's

recent production of *Romeo and Juliet* with Laryssa Yanchak, and *Othello*, and fights for the Royal Winnipeg Ballet's *Romeo and Juliet* in 1981. During the last 42 years, he has worked extensively in theatre, television and film and continues to teach at universities and colleges nationally and internationally.



HARRY FREHNER
LIGHTING DESIGNER

An acclaimed lighting designer for more than 35 years, Harry Frehner has designed more than 400 productions, including works for theatre, dance and opera companies throughout Canada and the United States. Throughout his long career Harry has embraced the role of mentor, working with young technicians and designers to pass on the knowledge he has acquired. Harry Frehner has made a very large contribution to the field of stage lighting design in Canada. In 2003, Harry received the CITT/ICTS (Canadian Institute of Theatre Technology) Professional Achievement Award.



STACEY FRASER*
ASSISTANT DIRECTOR, *DON GIOVANNI*

Stacey Fraser's directing credits include Humperdinck's *Hänsel und Gretel*, Mozart's *Impresario* and *Così fan tutte*, and Offenbach's *RSVP: or a Musicale at Mr. Cauliflower's*. Solo performance credits include San Diego Opera, La Jolla Playhouse, Kennedy Center, Taipei National Concert Hall, Thailand Composition Festival, Americké Jaro Festival, Czech Republic, Vancouver Symphony, South Dakota Symphony, The Banff Centre, Tanglewood, Alice Tully Hall, and La MaMa Experimental Theatre, NYC. Fraser holds a BMus from the University of Toronto, MMus from Manhattan School of Music and DMA from UC San Diego. Stacey is currently an Associate Professor at California State University, San Bernardino where she is the Director of Opera Theatre



BRETTA GERECKE
SCENOGRAPHER

Bretta Gerecke graduated from the University of Manitoba with a Bachelor of Interior Design in 1992, and from the University of Alberta with a Master of Fine Arts in Theatre Design in 1996. She works across Canada as a designer for theatre and opera. Bretta is the resident designer at Catalyst Theatre, where she has designed world premieres, which have toured internationally to Great Britain, Australia, and the U.S. and across Canada. Bretta also works at The Citadel Theatre, Canadian Stage, Edmonton Opera, Calgary Opera, Pacific Opera, Theatre Calgary, The Banff Centre and Factory Theatre. She is the recipient of over twenty Elizabeth Sterling Haynes Awards, Jessie Richardson Awards and Betty Mitchell Awards for Outstanding Achievement in Set, Lighting and Costume Design; The Enbridge Award for Best Emerging Artist; The Global Women of Vision Award; Edmonton's Top 40 Under 40 and was short-listed twice for the Siminovitch Prize. Bretta designed a summer home on Devil's Lake, Alberta, and continues her work as an archaeological illustrator.



ANDREA GRANT
SENIOR COACH, REPETITEUR,
HARPSICHORD, *DON GIOVANNI*

Andrea Grant is a full time member of the music staff of the University of Toronto's Opera Division, a faculty member of The Banff Centre's Opera As Theatre program, and a member of the music staff of Wexford Festival Opera, in Wexford, Ireland. Last spring, Andrea joined the music staff of Opera Theatre of St. Louis for their production of John Adams' *The Death of Klinghoffer*, and returned again in 2012 to work on the North American premiere of Unsuk Chin's *Alice in Wonderland*. She is active as a freelance collaborative pianist, and enjoys a variety of experiences encompassing recital, opera and musical theatre. Recent experiences include a recital as part of the Hong Kong International Arts Festival, a tour with the Canadian Opera Company to northern Ontario and Nunavik, Quebec, and various recitals in Canada from British Columbia to the Maritime Provinces. Andrea has been involved in the development and production of several new works with various companies, including Tapestry New Opera Works, Queen of Puddings Music Theatre, Soundstreams Canada, and Calgary Opera, and has played productions for Opera Atelier, and Mirvish Productions. Andrea received her Honours

Bachelor of Music in Piano Performance from Wilfrid Laurier University, and went on to complete a Master of Music degree in Collaborative Piano from the University of Western Ontario, and a Diploma in Operatic Performance at the University of Toronto.



MICHAEL GREYEYES
VIEWPOINTS INSTRUCTOR

Michael Greyeyes is an actor, choreographer, director and educator. In 2008, he directed and choreographed the first Cree language opera, *Pimootewin (The Journey)*, with music by Melissa Hui and libretto by Tomson Highway for Soundstreams Canada. He has directed Daniel David Moses' *Almighty Voice and his Wife* for Native Earth Performing Arts and *The River*, for Nakai Theatre in Whitehorse. His short film *Seven Seconds* premiered at the 2010 imagineNATIVE Film + Media Arts Festival in Toronto and also screened at the Dawson City International Short Film Festival in the Yukon. Prior to his work as a director and choreographer, Michael danced with The National Ballet of Canada and was a soloist for the Feld Ballets in New York City. In 2010, he founded Signal Theatre and produced and directed, *from thine eyes*, a full-length dance theatre work, which premiered at the Enwave Theatre in Toronto in 2011. He is currently developing a new full-length

work for Signal Theatre, co-produced by the National Arts Centre and the Canada Dance Festival. He is an Associate Professor in the Theatre department at York University.



KATHRYN LaBOUFF
DICTION COACH

Kathryn LaBouff holds a BM, MM, and doctor of musical arts degrees in voice performance from the University of Michigan and an attendance certificate from the Conservatorio di Santa Cecilia in Rome. She spent three years studying roles and translating for the renowned Italian Bel Canto maestro Luigi Ricci in Rome. Dr. LaBouff has taught English diction and English vocal literature at the Juilliard School of Music since 1986; the Manhattan School of Music since 1984; and has coached productions at the Curtis Institute of Music since 1998. She is the assistant chair of the Voice Faculty at Manhattan School of Music. She has formerly taught at Yale University, Cornell University, Ithaca College, the Mannes College of Music, the Aspen Music Festival, and The Banff Centre. Her book, *Singing and Communicating in English – A Singer's Guide to English Diction*, was published by Oxford University Press in 2007. She was the English diction contributor to the *Diction Guides* for the G. Schirmer Opera Anthologies

published by Hal Leonard, 2008. She has coached and prepared more than 300 opera productions in English. She has prepared the US premieres of Tobias Picker's *An American Tragedy*, John Harbison's *The Great Gatsby* for the Metropolitan Opera; Nicholas Maw's *Sophie's Choice* and Scott Wheeler's *Democracy* for Washington National Opera; Mark Adamo's *Little Women*, Carlisle Floyd's *Cold Sassy Tree* and Andre Previn's *Brief Encounter* for Houston Grand Opera, Mark Adamo's *Lysistrata* for Houston Grand Opera and New York City Opera; *Central Park* for Glimmerglass Opera, and Jonathan Dove's *Flight* for Opera Theatre of Saint Louis; Lowell Liebermann's *Miss Lonely Hearts* for the Juilliard Centennial Celebration; and Thomas Pasatieri's *The Hotel Casa Blanca* at the Merola Program of San Francisco Opera.

and Ryerson University. He has numerous personal choreographic credits; he was the choreographic assistant on Cirque du Soleil's *O* in Las Vegas; and rehearsal director for DDT for several years. Mr. Lalonde looks forward to sharing his passion for dance movement with the participants of The Banff Centre's Opera As Theatre program.



JEAN-AIMÉ LALONDE
MOVEMENT TEACHER

Jean-Aime Lalonde danced for many years working for various companies and independent artists including the Charlottetown Festival, Atlantic Ballet Company and Desrosiers Dance Theatre. During his touring career, Mr. Lalonde performed at the Spoleto Arts Festival in Italy, in Switzerland, Venezuela, Brazil, Singapore and Japan. He has taught modern dance and dance composition at both York



JOAN MacLEOD
LIBRETTIST, *THE SECRET GARDEN*

Joan MacLeod is the author of ten plays. Her work has been produced widely in Canada and abroad and translated into eight languages. She is the recipient of numerous awards including two Chalmers Canadian Play Awards, the Governor General's Award and this past November the Siminovitch Prize – Canada's largest theatre award. For seven years she was a playwright-in-residence at Toronto's Tarragon Theatre. She also writes poetry, prose and for television. Since 2004 she has worked at the University of Victoria as an Associate Professor in the Department of Writing. This coming March her new play, *The Valley*, will premiere at Alberta Theatre Projects in Calgary. Joan has been attending The Banff Centre as an artist on a nearly annual basis for thirty years and, as always, is delighted to be back.



STEPHEN McNEFF
COMPOSER, *THE SECRET GARDEN*

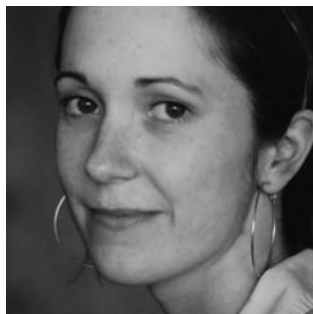
Stephen McNeff was born in Ireland and grew up in Wales. He studied composition at the Royal Academy of Music and after leaving worked in theatres throughout the UK writing music for a huge variety of productions. He became Composer in Residence for the Music Theatre Ensemble at The Banff Centre and then Artistic Director of Comus Music Theatre in Toronto where he first worked with Kelly Robinson and Joan MacLeod on the original production of *The Secret Garden*. Back in the UK he continued to work in theatre, gradually concentrating on opera. Amongst others he was commissioned by The Royal Opera, Covent Garden, Opera North and won the British Composer Award for Best Stage Work in 2007. He has been Composer in Residence with the Bournemouth Symphony Orchestra, one of the UK's most distinguished orchestras, and this relationship was recently celebrated with a CD recording of his symphonic works. He is currently writing an opera based on Giles Foden's *The Last King of Scotland*, generously supported by The Banff Centre. The opera is intended as a trans-Atlantic co-commission and development sessions have taken place in London as well as Banff – most recently at the Royal Opera House 'Exposure' series last February in collaboration with Trinity Laban Conservatoire.



JOAN PATENAUDE-YARNELL
VOICE TEACHER

Miss Patenaude-Yarnell has sung with many of the major opera companies throughout North America (New York City Opera, San Francisco Opera, Canadian Opera) and with many leading conductors of our time (Mario Bernard, Charles Mackerras, Seiji Ozawa, Julius Rudel, Barry Tuckwell). Her operatic roles included: Violetta (*La Traviata*), Mimi (*La Boheme*), Juliette (*Romeo e Juliette*), Gilda (*Rigoletto*), Cherubino, Susanna, La Contessa (*Le Nozze di Figaro*) & Elle (*La Voix Humaine*). She is heard on Vanguard Records, Musical Heritage Society and Canadian Broadcasting Corp. labels. She began her teaching career in New York City and soon joined the Voice Faculties at the Curtis Institute of Music and the Manhattan School of Music in New York. Her students are currently performing in the major international opera houses, Metropolitan Opera; Covent Garden Opera; Salzburg Festival; Deutsche Oper (Berlin); San Francisco Opera; Chicago Lyric Opera; New York City Opera, Metropolitan Opera, etc. Several are recent first-prize winners at major voice competitions both in New York (Metropolitan Opera National Council Auditions; George London Awards; Lissner Foundation; Opera Index, Richard Tucker Fdn.; Puccini Awards & the Houston Opera) as well as internationally (Belvedere Awards).

The most recent winner of an international voice competition is counter tenor Anthony Rolf Costanzo (Operalia, 2012). Several of her graduated students from both conservatories are members of some of the most prestigious Young Artists Programs: Santa Fe Opera, San Francisco Opera (Merola Program/Adler Program), Houston Opera, Los Angeles Opera, Seattle Opera, Metropolitan Opera (Lindemann Program). In her native Canada she is on the Voice Faculties at two of the most prestigious summer programs, The Banff Centre and Opera on the Avalon (St. Johns, Nfld.) As well she participates on the faculties of Oberlin in Italy (Arezzo, Italy) and Manhattan School of Music Summer Voice Festival. For two years her articles have been published in *The Journal of Singing* (National Association of the Teachers of Singing). Her Master Class on the Bel Canto style and technique is presented at Universities and Conservatories annually.



KATE PORTER

STAGE MANAGER, *THE SECRET GARDEN*

Recent credits as Stage Manager include: *Ubuntu (The Cape Town Project)* (Western Canada Theatre tour to Vancouver, Kamloops, Vernon, Kelowna, Chilliwack and the High Performance Rodeo at Theatre Calgary), *Noises Off* (Western Canada Theatre), *The Gifts of the Magi* (Theatre New Brunswick), *Tuesdays at Tesco's* with Simon Callow (Edinburgh Festival Fringe), *Tout Comme Elle* (Necessary Angel Theatre/Luminato Festival), *La Clemenza di Tito, Acis & Galatea, The Coronation of Poppea* (Opera Atelier), *The Princess and the Handmaiden* (Young People's Theatre), *Mimi (or a Poisoner's Comedy)*, (Tarragon Theatre). ASM credits include: *La Cour de Célémène* (Wexford Festival Opera), *The Magic Flute, The Flying Dutchman, Otello, Don Giovanni, Pelléas et Mélisande, Das Rheingold* and *Macbeth* (Canadian Opera Company).



KELLY ROBINSON

STAGE DIRECTOR, *THE SECRET GARDEN* AND
DON GIOVANNI

With a career that spans theatre, opera, and film, Kelly Robinson's award-winning work as a director and choreographer has been seen at the National Arts Centre, CanStage, the Stratford and Shaw Festivals, the Palace Theatre in New York, the Eugene O'Neill Theatre Centre, and Plymouth Theatre Royal, and London's West End in the United Kingdom. His work with opera includes the companies of Vancouver, Portland, Calgary, Dallas, Arizona, Québec City, Utah, and Minnesota. Film and television credits include choreography for Columbia Pictures, CBC, NBC, and ABC Television. Recent work as a director includes *Ariadne* for Calgary Opera, *High Society* for the Shaw Festival, and *Guys and Dolls* for the Stratford Festival. Recent commissioned opera credits for Vancouver Opera and Calgary Opera are, *Lillian Alling* and *The Inventor*, and *Die Zauberflöte* for L'Opéra de Montréal. Robinson is a former associate artistic director of the Banff Music Theatre Ensemble, the Edmonton Opera, and Comus Music Theatre in Toronto. He holds a law degree from York University, and is the director of creative development for Toronto's Mirvish Productions. He has

taught at The New School for Drama in New York City, in the opera schools at the University of Maryland and Michigan, and at Ryerson University in Toronto.



DANA SADAVA*

ASSISTANT CONDUCTOR

Dana Sadava is happy to return to Banff as the assistant conductor for the 2012 season. A conductor of operatic and symphonic repertoire, she has conducted productions and concerts at Pensacola Opera, the University of Michigan, Comic Opera Guild, Community Women's Orchestra, Hot Springs Music Festival, San Francisco Conservatory of Music, and with the new music ensemble Zero Blue. This fall she will join the music staff at Wexford Festival Opera in Ireland. She studied orchestral conducting with Kenneth Kiesler at the University of Michigan, earning a Master's of Music degree on a merit scholarship. Before delving into musical life, Ms. Sadava received undergraduate degrees in aeronautics and literature from the California Institute of Technology, where she was awarded the Dean's Award for Leadership and fellowships for summer work at Cambridge University and NASA.



LIANNE SEYKORA*
ASSISTANT DIRECTOR, *THE SECRET GARDEN*

A multidisciplinary artist who brings a depth of creative experiences and training to her role as an assistant director, Lianne Seykora studied piano, dance, theatre, and voice from an early age. She has studied philosophy, literature, and theatre at the University of British Columbia and holds a bachelor's degree in music from the University of Victoria. Following positions as an assistant director at the Université de Montréal (*Pelléas et Mélisande*, under François Racine) and with the Opéra de Montréal's Atelier lyrique, Ms. Seykora is delighted to be working under Kelly Robinson on *The Secret Garden*. She will assist Joel Ivany at Edmonton Opera in 2013 on a new production of *Les Contes d'Hoffmann*.



JIM STOPHER
REPÉTITEUR

Jim Stopher serves as Music Director of the Joliet (IL) Symphony Orchestra. Born in Louisville, KY, he completed studies in orchestral conducting at the Peabody Conservatory in Baltimore, MD. His principal conducting teachers have been Gustav Meier, Markand Thakar, and Thomas Cockrell. Stopher is a winner of the annual International Conductors Workshop and Competition, and was named a finalist for the Conductors Guild's biennial Thelma E. Robinson Award. He has served as cover conductor for the Baltimore Symphony Orchestra, as conductor for the Baltimore-based Figaro Project, and has participated in various conducting workshops and festivals nationwide. Originally trained as a pianist, Stopher has performed as soloist with the Louisville Orchestra and the Arizona Symphony, and has served as a young artist coach/accompanist at Opera North. Also active as a composer, his works have been performed by the Sebastian Chamber Orchestra, the Harvard Group for New Music, and the Bard Conductors Institute Orchestra. He holds degrees from Harvard University (BA), the University of Arizona (MM), and the Peabody Conservatory (DMA).



ADRIAN THOMPSON
VOICE TEACHER

London-born, Adrian Thompson is an artist of extraordinary versatility with a wide-ranging opera, concert and recital repertoire of works from the renaissance to the present day. He trained at The Guildhall School of Music and Drama where he is now a professor of vocal studies. His opera appearances have included the title role in *Peter Grimes*, Skuratov in *From The House Of The Dead* and Canio in *I Pagliacci* for Oper Frankfurt; Snout in *A Midsummer Night's Dream* for Teatro alla Scala, Milan; Monostatos in *Die Zauberflöte*, 1st Jew in *Salome*, Arv in Nielsen's *Maskarade* and Valzacchi in *Der Rosenkavalier* at the Royal Opera House, Covent Garden; Florestan in *Fidelio* and in *Khovanshchina* for Welsh National Opera, Prologue *The Turn of the Screw*, Michael Jarrell's *Galilée* and Rev. Adams in *Peter Grimes (Runnicles)* for Grand Théâtre de Genève; Albert Gregor in *The Makropoulos Case*, Erik in *Der Fliegende Holländer* and Laca in *Jenufa* for Opera Zuid; Mime in *Das Rheingold* for Nationale Reisopera; the title role of Janacek's *The Diary of One who Disappeared* both in Brussels and the Aix-en-Provence Festival; Vitek in *The Makropoulos Case* for Angers/Nantes Opera; Zivny in Janacek's *Osud* and Midas in *Die Liebe Der Danae* for Garsington Opera as well as concert performances as Grigory in *Boris*

Godunov at The Brighton Festival and Bacchus in *Ariadne Auf Naxos* at The Barbican. He has also performed with Glyndebourne Festival Opera, English National Opera, Scottish Opera, Opera du Rhin, Badisches Staatstheater, Karlsruhe, Oper der Stadt Köln, Staatstheater Stuttgart, Staatstheater Darmstadt, at the Bregenz Festival, Théâtre des Champs Elysées, New Israeli Opera, and The Netherlands Opera. A very experienced recitalist, he has recorded discs of works by Vaughan Williams and Gurney, a volume in the acclaimed *Complete Schubert Edition* and Janáček's *The Eternal Gospel* with the BBC Scottish Symphony Orchestra for Hyperion, Warlock's *The Curlew* for Collins Classics and Schubert's *Die Schöne Müllerin* for Pickwick. He appears on Britten's *A Midsummer Night's Dream* for Virgin Classics, Vaughan Williams' *The Pilgrim's Progress*, *Sir John in Love* for Chandos and in Handel's *Rodelinda* for Virgin Classics. His discography also includes Britten's *Serenade*, *Les Illuminations* and *Nocturne* and Mendelssohn's *Lobegesang* for Naxos.



THERESA TSANG
STAGE MANAGER, *DON GIOVANNI*

Theresa Tsang is pleased to be back with the Opera As Theatre Program this season after stage managing *Lillian Alling* last summer. A 16 year veteran of the stage management team for Vancouver Opera,

Theresa also works closely with UBC's Theatre Department as a guest lecturer and UCB School of Music's Opera Program as a stage manager. She also works with Raven Spirit Dance in Vancouver. Theresa is a graduate of the University of British Columbia's Technical Theatre and Design Program.



MICHAEL WALLER
ACTING INSTRUCTOR

Michael Waller is an award-winning director, actor and playwright. He has been directing professionally for over twenty years all over North America. Directing highlights include *Othello* (Dora Nomination – Outstanding Direction) and *Much Ado About Nothing* for Shakespeare In The Rough, Eric Woolfe's *Grendelmaus, Dear Boss* (Dora Nomination – Outstanding Direction), *Sideshow Of The Damned* (Canadian Comedy Award Nomination) and *The Babysitter* (Dora Nomination – Best Production) and Sean Rey crafts *Popsong* (Chalmers Award Winner). In addition to his professional work, Michael has directed at theatre and opera schools all over the country. His university productions include Shakespeare's *Measure For Measure* and Dave Carley's *Walking On Water* (Ryerson), Puccini's *Suor Angelica*, Ravel's *L'Enfant et Les Sortilèges* and Purcell's *Dido and Aeneas* (Wilfred Laurier), Bizet's *La Tragedie De Carmen* (The Banff Centre),

Harold Pinter's *The Dumbwaiter* and John Mighton's *Possible Worlds* (University Of Ottawa) and a collectively written version of *The Arabian Nights* (George Brown College). For seven years, he has been a member of The Banff Centre's Opera As Theatre faculty. Michael has assistant directed at the Shaw Festival, Edmonton Opera, Calgary Opera, Canadian Stage and the Stratford Festival. Michael has a BFA in Drama from Carnegie Mellon University and he is a graduate of the Stratford Festival's conservatory program. He is a faculty member of Memorial University's theatre department. Michael, as always, thanks his wife, Louise and his daughter, Dahlia for their continued love and support.



DOMINIC WHEELER
CONDUCTOR, *THE SECRET GARDEN*

Recently appointed Head of Opera at the Guildhall School of Music and Drama, London, Dominic Wheeler balances this commitment with a varied career, conducting opera, dance and symphonic repertoire all over the world. As a conductor of opera, he has conducted for English National Opera, Scottish Opera, Opera North, Opera de Nice, New Zealand Opera, New National Theatre, Tokyo, L'Opera de Bordeaux, ROH2 at the Linbury and Independent Opera at Sadlers Wells, whose production of Debussy's *Pelleas et Melisande*, in a new orchestration by his friend and

regular collaborator, Stephen McNeff, was shortlisted for the Royal Philharmonic Society Opera Award. In symphonic and choral repertoire, he has conducted the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra and Chorus, City of London Sinfonia, English Chamber Orchestra, London Mozart Players, Orchestra of Opera North, BBC Concert Orchestra, BBC Singers and Northern Sinfonia. In dance, he has conducted for ROH2 at the Linbury, Ballet de l'Opera National de Bordeaux and Sadlers Wells, for whom he recently conducted the world premiere of *The Most Incredible Thing*, with music specially composed by the Pet Shop Boys and recorded for EMI. Plans for this season and next include opera at the New National Theatre, Tokyo, concerts and a recording of music by Stephen McNeff with the Bournemouth Symphony Orchestra and debuts with the Philharmonia and BBC Philharmonic orchestras, and contemporary dance and ballet in Bordeaux, Hong Kong and London's Sadlers Wells.



ROBIN WHEELER
SENIOR COACH AND REPETITEUR

Robin Wheeler is in steady demand as a coach and accompanist throughout Canada and the United States. In May 2001 he played rehearsals for the Montreal Symphony Orchestra's presentation of Strauss' Elektra under Charles Dutoit. For Toronto Operetta Theatre, he has conducted Gilbert and Sullivan's Yeomen of the Guard and HMS Pinafore. For Opera North in New Hampshire, he has prepared a number of productions, including *Tosca*, *Les Contes d'Hoffmann*, *Ariadne auf Naxos*, and *Carmen*. He has been heard on both Vermont Public Radio and the CBC accompanying vocal recitals. Robin Wheeler is currently director of opera studies at the University of Montreal, where he has prepared productions of numerous operas, most recently Mozart's Don Giovanni and Johann Strauss' Der Zigeunerbaron.

*indicates a work study participant

THE SECRET GARDEN SINGERS



Tonatiuh Abrego

MR. CRAVEN

A native of Ottawa Ontario, Tenor Tonatiuh Abrego (24) studied under the guidance of Stefano Algieri at McGill University and also studied with Mezzo-Soprano Susan Blyth-Schofield beforehand. Recently, Tonatiuh performed the roles of Tanzmeister and Scaramuccio with Opera Nuovas *Ariadne auf Naxos* (June 2012). In March 2012, Tonatiuh debuted the Eastern Canadian premiere of Astor Piazzolla's *Maria de Buenos Aires* at the Museum of Civilization singing the lead role of Cantor. He was selected to be one of the 2012 laureates for the 'Jeunes Ambassadeurs Lyriques du Canada' and in December will perform Count Almaviva in *Il Barbiere di sviglia* with Capital City Opera.



Maude Côté-Gendron

TILLY

Maude Côté-Gendron started her career as a violinist. While completing her diploma in violin interpretation at McGill University, she started to sing with the baritone Alexandre Malenfant. She had the chance to work with Gabriel Bacquier at Festival de chant Lyrique de Canari in Corsica. She sang Mozart's *Requiem* with the Orchestre Symphonique de l'Estuaire, she was the Impératrice Georgina in Voxpopuli production *Les habits de l'Empereur* and she was Caroline Neville from *Titanic* in Rimouski.



Louise Fuller

MARY

Louise Fuller is twenty years old and from Greater London. At the age of sixteen she attended the Junior Royal Academy of Music, gaining a scholarship in her final year. At JRAM Louise performed Lucia, *Rape of Lucretia* and Euridice in Gluck's *Orfeo ed Euridice*. She also won the Ann Lampard Singing Prize in her final year. Louise is currently in her second year of undergraduate vocal studies with Alison Wells at Trinity Laban Conservatoire of Music and Dance, London, England.



Frances Israel

MARTHA SOWERBY

Frances Israel is from London, England and currently studying for a Post-graduate Diploma at Trinity Laban Conservatoire of Music and Dance, London. Recent projects include two weeklong workshops playing 1st Lady in *Die Zaubeflöte* with Simon McBurney/ Complicité, staged scenes of *The Last King of Scotland* (Giles Foden/Stephen McNeff) at The Linbury Studio of the Royal Opera

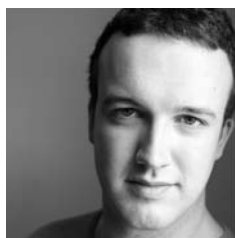
House for Exposure:Opera. Frances won the Elizabeth Schumann Lieder Competition 2012 and was a finalist in the Lillian Ash French Song competition also this year.



Ember Lanuti

MRS MEDLOCK

Ember Lanuti, soprano, is a recent master's alumna from the University of British Columbia studying with Professor Nancy Hermiston. Miss Lanuti is from Hogeye, Arkansas, where she received her bachelor's degree in Music Business and studied voice with Ms. Janice Yoes. Her most recent performances include Hanna Glawari in *Die Lustige Witwe*, Abigail Williams in *The Crucible*, and Contessa Almaviva in *Le nozze de Figaro* with the UBC Opera Ensemble.



Alan Macdonald

ROACH

Originally from Halifax, Nova Scotia, Alan Macdonald received his Bachelor of Music from Mount Allison University and is currently pursuing studies at the University of British Columbia. This past season Alan

performed the roles of Father Christmas in Dean Burry's *Mummer's Masque*, Thomas Putnam in *The Crucible* and Danilo in *Die Lustige Witwe*. Alan was also a participant of Vancouver Opera's Pre-Professional Internship Program and Young Artist Coaching Intensive for the 2011-2012 season.



Ashley Mercer

DR. CRAVEN

Ashley Mercer is a postgraduate student at the Trinity Laban Conservatoire of Music and Dance where he is a TCM Trust Scholar and studies with David Thomas. Born and raised just outside London, England, he completed a Master's degree in Physics and worked as a computer programmer before coming back to singing. Recent roles have included Dr. Craven *The Secret Garden* and Mr. Kofner *The Consul* for Trinity Laban; Maestro Spinelloccio *Gianni Schicchi* for Fulham Opera; and Captain Corcoran *HMS Pinafore* for the New London Opera Group.



Michael Marino

COLIN CRAVEN

Tenor Michael Marino is currently an Emerging Artist with Calgary Opera and thrilled to be returning to The Banff Centre to perform the role of Colin Craven in Stephen McNeff's *The Secret Garden*. Mr. Marino last appeared with the Festival in 2009 as Davey Palmer in Jonathan Dove's *Siren Song* and as the Mosquito/Schoolteacher in Janacek's *Cunning Little Vixen*. Recent performances include Lurcanio (*Ariodante*), Tamino (*The Magic Flute*), Tashtego (*Moby Dick*) and Gherardo (*Gianni Schicchi*) with Calgary Opera.



Chloe Morgan

BETTY BUTTERWORTH

Chloe Morgan graduated from Trinity college of Music, London, where she studied jazz and classical voice. Since graduating Chloe has become a very successful choral singer, working with groups including the Moneteverdi choir and the Academy of Ancient music. She also works as a session

musician, singing for films including *Harry Potter* and the *Lord of the Rings*. Future works include *Papagena* for Wexford Festival Opera, and a tour of the USA with Eric Whitacre.



Scott Shpeley
DICKON SOWERBY

Scott Shpeley is an actor, singer, and musician based in Calgary, Alberta. Credits include Edgar in *Nevermore* (Catalyst Theatre), Anthony Hope in *Sweeney Todd* (Vertigo Theatre), Tony/P'tit Richard in *Peril in Paris* (Lunchbox Theatre). Scott has a Bachelor of Fine Arts in Acting from the University of Alberta. Thanks to Kelly Robinson, the Opera As Theatre program and everyone at The Banff Centre for this incredible opportunity.



Dennis Shuman
GARDENER

Dennis Shuman, originally from Rockmart, GA, is pleased to return to The Banff Centre, having previously participated in 2009. Mr. Shuman will graduate in December with a BA in Voice and minor in Film Studies from the University of Minnesota-Duluth. Favorite past roles include Rinuccio (*Gianni Schicchi*), Little Bat (*Susannah*), Ferrando (*Così fan tutte*) and 3 operas as a member of the Atlanta Opera Chorus. He would like to thank the faculty and staff of the Centre and the wonderful colleagues he's come to know over this summer for their support and guidance.

DON GIOVANNI SINGERS



Tonatiuh Abrego
DON OTTAVIO

A native of Ottawa Ontario, Tenor Tonatiuh Abrego (24) studied under the guidance of Stefano Algieri at McGill University and also studied with Mezzo-Soprano Susan Blyth-Schofield beforehand. Recently, Tonatiuh performed the roles of Tanzmeister and Scaramuccio with Opera Nuovas *Ariadne auf Naxos* (June 2012). In March 2012, Tonatiuh debuted the Eastern Canadian premier of Astor Piazzolla's *Maria de Buenos Aires* at the Museum of Civilization singing the lead role of Cantor. He was selected to be one of the 2012 laureates for the 'Jeunes Ambassadeurs Lyriques du Canada' and in December will perform Count Almaviva in *Il Barbiere di sviglia* with Capital City Opera.



Sheldon Baxter
MASETTO

Sheldon Baxter, baritone, is a current undergrad student in the BMUS Opera Program at the University of British Columbia and studying in the vocal studio of Peter Barcza. Originally from Bassano, Alberta, Sheldon was an accomplished figure skater before deciding to focus primarily on music. He has studied in the vocal studios of Norman Bailey, Kristine Ciesinski and Shelly Fullerton and recent performances include The Hunter in *Rusalka*, Bogdanovitch in *Die Lustige Witwe* and Male Singer in *The Inventor*.



Jordan Collalto

LEPORELLO

Bass-baritone Jordan Collalto is a fourth year undergraduate at UBC. Before attending university, he performed with the Calgary Opera Chorus, and performed Count Ceprano in Calgary's 2007 production of *Rigoletto*. Recent roles include Reverend Hale in *The Crucible*, Figaro in *Le nozze di Figaro*, Colline in *La Bohème*, Masetto in *Don Giovanni*, and Superintendent Budd in *Albert Herring*. This fall he will perform Don Alfonso in *Così fan tutte*, and highlights from *Carmen* as Escamillo.



Christopher Grundy

DON GIOVANNI

Baritone Christopher Grundy studies at Indiana University, where his roles include Aleko (*Aleko*), Smirnov (*The Bear*), Dr. Gachet (*Vincent*), and Alfieri (*View from the Bridge*). This fall he will perform Count Danilo (*The Merry Widow*). His recent concerts include Britten's *War Requiem* and Mahler's *Kindertotenlieder*. He holds a BA from Yale University where he was

assistant conductor of the Yale Russian Chorus and Yale Glee Club. Christopher has logged 2,000 hours as a commercial helicopter pilot and flight instructor.



Yekaterina Gruzglina

ZERLINA

Soprano Katya Gruzglina, born in Lugansk, Ukraine, is a graduate of Juilliard where she received her BM. Her recent performances include *The Spirit in Dido & Aeneas* and *Serpeta in La Finta Giardiniera*. Katya was also seen in master classes with Emma Kirkby and Daniel Ferro as well as John Cage's *Litany For the Whale* in Juilliard's Focus Festival. Katya will be continuing her studies at Rice University in Texas, where she will perform Celia in John Musto's *Volpone*.



Morgan Marie Harrington

DONNA ELVIRA

From California, award-winning soprano Morgan Marie Harrington has performed with IU Opera Theater, Quantum Opera Theater, Sonoma City Opera, Pocket Theatre, and Cinnabar Opera Theater (*Barbarina*/

Mozart's *Le Nozze di Figaro*). Most recently, Harrington participated in Yefim Maizel's Opera Academy of California's 2011 Summer Program (Elettra/Mozart's *Idomeneo*). Harrington has a Bachelor of Music in Vocal Performance (High Distinction) from Indiana University Jacobs School of Music (teacher: Professor Carol Vaness). Harrington currently studies with Sheri Greenawald.



Philip Kalmanovitch
DON GIOVANNI

An alumnus of the prestigious Atelier lyrique de l'Opéra de Montréal, Ottawa-born Canadian baritone Philip Kalmanovitch is becoming known across North America as a dynamic and exciting young singer. The 2012-13 season sees him debut with the Orchestre Symphonique de Montréal as Polydorus in Berlioz's *L'enfance du Christ*, return to the Opéra de Montréal to sing the role of Motor Cop in Heggie's *Dead Man Walking*, and play Guglielmo in Jeunesses Musicale's touring production of *Così fan tutte*. Philip is a recipient of a Canada Council for the Arts grant, the IVAI Silverman Prize, the Galaxie Music Rising Star Award, and is a laureate of Jeunes Ambassadeurs Lyriques.



Stephanie Hradsky
ZERLINA

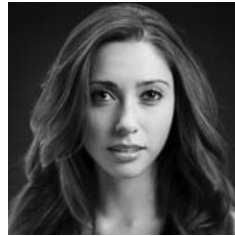
Soprano Stephanie Hradsky, from Canmore, Alberta, is currently pursuing her Master's degree in voice and opera from McGill University. Stephanie Hradsky received her Bachelor of Music in Voice Performance from the University of Michigan, where she worked with Stephen West, Martin Katz, Jerry Blackstone, and Joshua Major. Taking advantage of an array of performance opportunities, Stephanie began her performance career in Michigan in musical theatre productions of *The Rocky Horror Show*, *The Full Monty*, and *Kiss of the Spiderwoman*, as well as straight theatre productions. Opera productions have included *Don Giovanni* (Zerlina), *Le Nozze di Figaro* (Barbarina), *The Magic Flute* (Papagena), and *A Midsummer Night's Dream* (Peaseblossom).



Mingjie Lei
DON OTTAVIO

Tenor Mingjie Lei is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of Joan Patendaude-Yarnell. Previous credits include *Dido and Aeneas* (Aeneas) with

Central Conservatory of Music and *Rent* (Roger) with Peking University in Beijing, *Lucia di Lammermoor* (Arturo) and *The Ghosts of Versailles* (Leon) with the opera theatre of Manhattan School of Music, he also sang as Uriel in *Die Schopfung* at MSM conducted by Kent Tritle.



Lara Secord-Haid

DONNA ELVIRA

Soprano Lara Secord-Haid is native to Winnipeg, Canada. While studying at New England Conservatory she performed the roles of Daria Garbinatti in *Viva la Mamma* (Donizetti), Celie in *Signor Deluso* (Thomas Pasatieri), Mme Silberklag in *The Impresario* (Mozart). Lara's most recent projects have included an evening of Russian song, "Aria" by John Cage in the New York Focus Festival and the role of Giulia in Rossini's *La Scala di Seta*. In 2011 Lara was a fellow at the International Meistersinger Academy in Neumarkt, Germany. Lara is currently pursuing a Master's of Music at Juilliard studying with Edith Wiens.



Meredith Mecum

DONNA ANNA

Soprano Meredith Mecum's performances include Mimi *La Boheme*, Contessa *Le Nozze di Figaro* and Donna Anna *Don Giovanni* with New York Lyric Opera, Berta *Il Barbiere di Siviglia* with Opera New Jersey, Donna Anna (cover) at Ash Lawn Opera, Rosalinde *Die Fledermaus* with Martina Arroyo's Prelude to Performance, and Rose Segal *Later the Same Evening* at Manhattan School of Music. Awards include a 2012 Solti Foundation Grant, Second Place in the New York Lyric Opera Competition, Second Place in the first annual Ades Vocal Competition at Manhattan School of Music, and an Encouragement Award from the Gerda Lissner Foundation Competition.



Lida Szkwarek

DONNA ANNA

Soprano Lida Szkwarek is very excited to be debuting at The Banff Centre as Donna Anna in Mozart's *Don Giovanni*. Recently finishing her Master's at the University of Western Ontario, Lida will be joining Calgary

Opera's Emerging Artist Program this fall. Past performances include the roles of Sour Angelica, Rusalka, Juliette, Countess Almaviva, and Donna Elvira. Ms. Szkwarek placed 3rd in this year's International Czech and Slovak Voice Competition in Montreal. She is also a recipient of the 2012 Manitoba Art's Council's Professional Development Grant



Brian Wehrle

MASETTO

Bass Brian Wehrle has established an international career, having been a member of Opera Lyra Ottawa's Opera Studio and Virginia Opera's Spectrum Resident Artist Program. He was an Apprentice Artist at both Chautauqua Opera and Central City Opera in Colorado, where he was Zuniga in *Carmen*. In June 2012 he sang the title role in *Don Pasquale* at the Green Mountain Opera Festival in Vermont. Future engagements include Dr. Grenvil in *La traviata* at Opera Lyra Ottawa in 2013.



Constandinos Tsourakis

LEPORELLO

Award-Winning Baritone Constandinos Tsourakis is a native of Astoria, NY. Credits include *Le Nozze Di Figaro* (Bartolo), *Knickerbocker Holiday* (Corlear), *L'enfant et les sortilèges* (L'horloge comtoise), *Falstaff* (Pistola), *Gianni Schicchi* (Betto, Simone), *Così fan Tutte* (Don Alfonso), *Amahl And The Night Visitors* (Balthazaar), and *Oklahoma!* (Jud), in addition to scenes from *Carmen* (Don Cairo), *Mosé in Egitto* (Mose), *Die Entführung aus dem Serail* (Osmin), *Die Zauberflöte* (Sarastro), *Don Pasquale* (Don Pasquale) and soloist in Haydn's *Nelsonmesse* and Handel's *Messiah*.

THE BANFF CENTRE THEATRE ARTS DEPARTMENT

Kelly Robinson, director of Theatre Arts

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Robina Cook, production administrator
Héloïse Veillette, program coordinator
David Cseke, patron & artist services coordinator
Jane MacDonald, front of house assistant
Michael Kleinberg-Bassel, theatre arts administration*

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Constance Brill, administrative assistant
Allanah Bellai, operations coordinator
Monica Meneghetti, summer festival
accommodations coordinator

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Albert Tam, production management*
Robert Rombough, technical director
Murray Palmer, summer festival technical director
Eugenio Saenz Flores, technical direction*
Lisa Russell, summer festival production
stage manager¹
Catherine Rouleau, production
stage management*
Catherine Wilson, production buyer
Carolyn Walton, production technician

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Darrell Shaw, assistant head of lighting
Kalyna Conrad, lighting technician
Jason Schwarz, lighting technician
Thomas Giroux, lighting technician*
Scott Harke, lighting technician*
Kelsey Miller, lighting technician *
Alexander Wanuch, lighting technician*

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John Moxin, stage carpenter
Marcus Sirman, stage carpenter
Harrison Bye, stage carpenter*
Tansy Chau, stage carpenter*
Cameron McKenzie*
Alex Pauls, stage carpenter*
Brett Roach, stage carpenter*

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Charles Culver, assistant head of sound
David Simard, sound technician
Peter Kwong, sound technician*
Jackson Wraight, sound technician*

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Ken Ainscow, scenic metalworker
Jake Gow, scenic carpenter*
Zachary Klooster, scenic carpenter*

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Carolyn Choo, props builder
Jenna Purnell, props builder*
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SCENIC PAINT DEPARTMENT

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Laurie Simons, scenic artist
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Judith Darough, cutter
Kathleen Morley, junior cutter
Morgan Mackintosh, first hand
Wendy Eakins, stitcher
Mihoko Maeno-McGrath, stitcher
Shona Humphrey, wardrobe maintenance
Tammy Anderson-Barry, wardrobe maintenance
Kathryn Neuman, wardrobe maintenance
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Adrienne Ceaser, costume shop*
David Webb, costume shop*
Christy Zaporozan, costume shop*
Shanae McGladrey, wardrobe maintenance*

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Stephanie Revoy, millinery*
Ena Tabuchi, millinery*

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Karen Beames, head of boots & shoes
Grace Kessel, boots & shoes*

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Carol Chambers, head of wigs & make-up
Michael Devanney, wigs & make-up
Lloyd Bell, wigs & make-up
Jen Fisher, wigs & make-up*
Elizabeth Girard, wigs & make-up*

† Indicates a member of Canadian Actors' Equity Association

* Indicates a Work Study Participant

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Barry Shiffman, artistic director of summer music programs & BISQC
Mark Wold, director of operations
Chris Anderson, manager of operations
Stuart Bremner, summer stage manager and production assistant
Julie Fournier, stage manager and production assistant
Simon Gamache, program manager
Robert Haist, piano technician
Christine Han, program coordinator
June Hills, program coordinator
Dave Miller, production manager
Nicole Payie, summer program assistant
Albert Picknell, head piano technician
Lisa Ramsey, program manager/BISQC
David Wadley, orchestra manager

AUDIO PROGRAM

Theresa Leonard, director/executive producer
Graham Lessard, senior recording engineer
Joe Fingerote, senior audio broadcast producer
Chris Segnitz, studio manager
Henry Ng, production coordinator

THANK YOU NOTES

Graham Forst
St George's Church in the Pines
Reverend George Belcher
Vancouver Opera
The Citadel Theatre



INDIGENOUS DANCE SPIRIT

Friday, August 24, 7:30 p.m.

Saturday, August 25, 7:30 p.m.

MARGARET GREENHAM THEATRE

Adult \$20 | Senior/Student/Youth \$15 | Child \$10

♥ Arts Lover Passholders Event

This double bill performance will include *They Shoot Buffalo Don't They*, a new work by choreographer Troy Emery Twigg (Blackfoot, Alberta) as well as Indigenous dancers from Canada, Mongolia, Samoa and Mexico who will premiere a new work by choreographer Taane Mete (Māori, New Zealand). Mete's work fuses contemporary dance with Māori principles to create evocative dance works that explore themes of beauty, tragedy, truth, and courage.

#festivalbanff

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The Banff Centre
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