



BANFF FESTIVAL OF THE ARTS

THE FESTIVAL BALLET

Brian Macdonald, O.C., Program Head
Brydon Paige, Assistant Program Head
Betty Farrally, O.C., Artistic Advisor
Earl Stafford, Conductor/Music Director

July 15, 16, 17 & 18, 1987
Eric Harvie Theatre, 8:00 p.m.

A CELEBRATION OF YOUNG TALENT
June 6 through August 27, 1987

THE BANFF CENTRE

Paul D. Fleck
President
The Banff Centre

Neil Armstrong
Vice-President, Education
The Banff Centre
Director, School of Fine Arts

presents

THE FESTIVAL BALLET

Orchestral Accompaniment Festival Ballet Orchestra
Conductor Earl Stafford
Lighting Designer Jane Reisman
Design Coordinator Claude Girard
Stage Manager Rick Rinder+

Accompanist, Elizabeth Paivarinta
Assistant Lighting Designer, Caroline Babb
Assistant Stage Manager, Tasia Geras*
Program Coordinator, Caroline Hughes

Special Thanks to Janet Amy

+ By permission of Canadian Actors' Equity Association

* Participant of the Theatre Production and
Design Internship Program

The Dance Program

The opportunities offered to the Performance Class of the dance program are unique in Canada; performances are on a professional stage after a five week rehearsal period, with new works created specifically for them, the presence of professional orchestral musicians under the direction of a distinguished Canadian conductor, (this year, Earl Stafford), and works by internationally known choreographers.

The dancers in the "professional" company attend daily classes in ballet and have access to jazz and contemporary dance as well as rehearsals for the Festival Ballet. Graduating students from across Canada as well as members of the Alberta Ballet Company and Ballet British Columbia form part of this program.

Essentially, every effort is made to create ideal conditions for a young dancer: classes by a skilled pedagogue (again we have the particular inspiration of the famous Cuban teacher Madame Laura Alonso); and coaching and career advice by Betty Farrally, co-founder with Gweneth Lloyd of the Royal Winnipeg Ballet, Brydon Paige, Artistic Director of the Alberta Ballet Company, and Brian Macdonald, Resident Choreographer of Les Grands Ballets Canadiens and Associate Director of the Stratford Festival; and of course the special atmosphere of the summer Festival of the Arts at The Banff Centre.

*These performances of the Festival Ballet are dedicated
to the memory of the late Fred Astaire.*

Order of Program

SERENADE A BalanchineSMBallet

Intermission

BREAKS

Intermission

CLOUD GARDEN *Clifford E. Lee Award*

Intermission

GAITE PARISIENNE *Co-production with Canada's Royal Winnipeg Ballet*

*There will be three fifteen minute intermissions
during which time beverage service will
be available in the lobby.*

Serenade (1934)

The performance of *Serenade*, a **BalanchineSM Ballet**, is presented by arrangement with **The George Balanchine TrustSM** and **Balanchine TechniqueSM** Service standards established and provided by the Trust.

Music Peter Ilyitch Tchaikovsky, Serenade in
C Major for String Orchestra
Choreography George Balanchine
Staged by Victoria Simon
Assisted by Annette av Paul, Marquita Lester
Costumes after designs by Karinska

Cast

July 15 & 17

Ainslie Cyopik Anne Dryburgh Karen Martin
Jay Gower Taylor Marc Leclerc

July 16 & 18

Yseult Lendvai Lorna McConnell Deborah Washington
Claude Caron John Ottmann

Russian Corps

Marthe Leonard Barbara Moore
Eleanor Sande Alison Skinner

Corps

Nova Andrews*	Christine Kille
Cherice Barton*	Yseult Lendvai
Eva Cairns	Fiona Macdonald
Ainslie Cyopik	Karen Martin
Anne Dryburgh	Lorna McConnell
Marie-Josée Dubois	Crystal Pite*
Laura Graham+	Anne Scherer*
Catherine Walker	Deborah Washington
Joel Boudreault	Scott McDonald
John Kellner	Bernard Sauvé

* indicates a participant of the Dance Training Program
+ member of the Royal Winnipeg Ballet, by permission
of Canadian Actors' Equity Association

Set to Tchaikovsky's "Serenade for Strings", this was the first ballet created by Balanchine in America. It was originally presented on June 9, 1934 by the students of the School of American Ballet at the estate of Felix M. Warburg in White Plains, New York. Subsequently the work was remounted for the Ballets Russes de Monte Carlo in 1940, the American Ballet Caravan in 1941, the Paris Opera Ballet in 1947 and for the New York City Ballet in 1948. It has since gone into the repertoires of many companies in Europe, the United States, Canada and Australia.

George Balanchine himself has spoken of the beginnings of his ballet: "Soon after my arrival in America, Lincoln Kirstein, Edward M.M. Warburg and I opened the School of American Ballet in New York. As part of the curriculum, I started an evening ballet class in stage technique, to give students some idea of how dancing on stage differs from classwork. *Serenade* evolved from the lessons I gave."

"It seemed to me that the best way to make students aware of stage technique was to give them something new to dance, something they had never seen before. I chose Tchaikovsky's "Serenade" to work with. The class contained, the first night, seventeen girls and no boys. The problem was, how to arrange this odd number of girls so that they would look interesting. I placed them on diagonal lines and decided that the hands should move first to give the girls practice."

"That was how *Serenade* began. The next class contained only nine girls; the third six. I choreographed to the music with the pupils I happened to have at a particular time. Boys began to attend the class and they were worked into the pattern. One day when all of the girls rushed off the floor area we were using as a stage, one of the girls fell and began to cry. I told the pianist to keep on playing and kept this bit in the dance. Another day, one of the girls was late for class, so I left that in too."

"Later, when we staged *Serenade*, everything was revised. The girls who couldn't dance well were left out of the more difficult parts; I elaborated on the small accidental bits I had included in class and made the whole more dramatic, more theatrical, synchronizing it to the music with additional movement, but always using the little things that ordinarily might be overlooked."

"I've gone into a little detail here about *Serenade*, because many people think there is a concealed story in the ballet. There is not. There are, simply, dancers in motion to a beautiful piece of music. The only story is the music's story, a serenade, a dance, if you like, in the light of the moon."

Breaks (Première)

Music Duo in B Flat Major, No. 2 for Violin
and Viola by W.A. Mozart, with
Variations by Harry Freedman
Choreography Brian Macdonald
Assisted by Annette av Paul, Marquita Lester

Cast

Yseult Lendvai	Marc Leclerc	John Ottmann
Deborah Washington	Claude Caron	Scott McDonald
Anne Dryburgh	Joel Boudreault	Bernard Sauvé
Lorna McConnell	Mario Marcil	Jay Gower Taylor

Understudies

Ainslie Cyopik	Paul Reich
John Kellner	Christopher Jean-Richard
Barbara Moore	Gerald Morin
Eleanor Sande	

Musicians

Jean Fortin, viola
Geoff Nuttall, violin
Jutta Puchhammer-Sedillot, viola
Joanne Opgenorth, violin

Second Story

Man	Gerald Morin (July 15, 17)
	John Kellner (July 16, 18)
Woman	Lorna McConnell (July 15, 17)
	Marie-Josée Dubois (July 16, 18)

Third Story

Dead Samurai	John Ottmann (July 15, 17)
	Christopher Jean-Richard (July 16, 18)
Comrade	Martin Vallée (July 15, 17)
	Jay Gower Taylor (July 16, 18)
Cloud Gallants	Joel Boudreault
and	Christopher Jean-Richard (July 15, 17)
Moon Lords	John Kellner
	Paul Reich
	Martin Vallee (July 16, 18)
Ladies of the	Eva Cairns (July 15, 17)
Shadow of the	Marthe Leonard
Willow	Eleanor Sande (July 15, 17)
	Fiona Macdonald (July 16, 18)
	Alison Skinner (July 16, 18)

*+ appearing with the kind permission of
Toronto Dance Theatre*

David Earle is the 1987 recipient of the Clifford E. Lee Choreography Award. This award was established in 1978 by the Edmonton based Clifford E. Lee Foundation and The Banff Centre School of Fine Arts to encourage the development of Canadian choreography. Award recipients, selected on an annual juried invitational basis, receive a cash award and use Banff Centre resources to showcase original works première as part of the annual Festival Dance presentation.

The old poet hides from Death, but Death is everywhere. He is caught but escapes to see another year.

Three stories are told to pass the time in the journey from Spring Blossoms to bare-branched Winter.

The spirit of a young bride returns from the exile of Death to find her husband happy with a new love.

A woman whose lover is much younger, sees that she is losing her beauty. She leaves her sleeping lover in the night.

A young samurai is taken from Life in the full flower of his youth. His comrade mourns his loss.

As the year passes, the poet has an opportunity to choose the moment of his death, and make it a gift.

Gaîté Parisienne (1938)

*A co-production with
Canada's Royal Winnipeg Ballet*

Music Jacques Offenbach
Choreography Leonide Massine
Mounted by Susanna Della Pietra
Staged by Lorca Massine
Assisted by Brydon Paige
Costume and Set Design Claude Girard

Cast

Glove Seller Deborah Washington (July 15, 17)
Svea Eklof (July 16, 18)+
Flower Girl Yseult Lendvai (July 15, 17)
Marthe Leonard (July 16, 18)
Cocodettes Eva Cairns
Ainslie Cyopik
Anne Dryburgh
Marie-Josée Dubois
Anne Scherer*
Alison Skinner
Maids Yseult Lendvai
Marthe Leonard
Lorna McConnell
Barbara Moore
Eleanor Sande

Can Can Lead	Karen Martin (July 15, 17) Laura Graham (July 16, 18)
Can Can Corps	Nova Andrews* Marie-Josée Dubois Yseult Lendvai Marthe Leonard Fiona Macdonald Lorna McConnell Barbara Moore Eleanor Sande Anne Scherer*
Red Lady	Anne Dryburgh (July 15, 17) Ainslie Cyopik (July 16, 18)
La Mondaine	Karen Martin
Peruvian	Claude Caron (July 15, 17) John Kaminski (July 16, 18)+
Baron	Marc Leclerc (July 15, 17) David Peregrine (July 16, 18)+
Ballet Master/Tortoni	Joel Boudreault
Captain	Bernard Sauvé
Duke	Brydon Paige
Billiard Players	Jay Gower Taylor Mario Marcil John Ottmann
Waiters	Devanand Janki* Christopher Jean-Richard Gerald Morin Paul Reich Martin Vallée Dean Vollick*
Soldiers	John Kellner Scott McDonald Gerald Morin Paul Reich
Dandies	Devanand Janki* Christopher Jean-Richard Martin Vallée

+ Members of the Royal Winnipeg Ballet, by permission
of Canadian Actors' Equity Association

* Indicates a participant of the Dance Training Program

Choreographer

Leonide Fedorovich Massine was born in 1896 in Moscow, where he studied at the Imperial Ballet and Theatre schools. At the invitation of Sergei Diaghilev, he came to Paris to perform the leading role in Michael Fokine's ballet, *The Legend of Joseph*. Between 1914 and 1920, Massine danced the principal roles in almost all productions of the Ballets Russes.

He began choreographing in 1915, and during his years with Diaghilev, created such works as *Soleil de Nuit*, *Parade*, *The Three Cornered Hat*, *La Boutique Fantastique*, *Pulcinella*, and *Le Sacre du Printemps*, in collaboration with many great artists and composers, including Picasso, Derain, Gontcharova, Stravinsky, Satie and de Falla.

From 1932 to 1941 Massine was artistic director and choreographer for the Ballets Russes de Monte Carlo. During this period, he was the first choreographer to create symphonic ballets such as *Les Presages* (Tchaikovsky's Fifth Symphony), *Choreartium* (Brahm's Fourth Symphony), *Symphonie Fantastique* (by Berlioz), *Nobilissima Visione* (by Hindemith) and the *Seventh Symphony* (by Beethoven).

From 1941 until his death in 1979, Massine continued to create and dance with most of the major ballet companies in the western world. He dedicated a great deal of his later life to the development and teaching of his theories of choreographic composition.

He is best known to the general public for his participation in such films as *The Gay Parisian* and *The Red Shoes*.

Synopsis of the Ballet

Gaité Parisienne was first produced at Monte Carlo in 1938 by the newly formed Ballets Russes de Monte Carlo, under the directorship of Sergei Denham.

In the words of its creator Leonide Massine, "While I was in Paris, I went to see Conte Étienne de Beaumont, who told me he was interested in the idea of doing a ballet in the style of Winterhalter's paintings to music by Offenbach. He had obtained from Offenbach's nephew, the manuscript

scores of 105 operettas and from these we finally chose enough music to last for about one half hour. We then set about creating the new ballet which we called *Gaîté Parisienne*."

"Having set the scene in Tortoni's, a famous cafe in Paris during the second Empire, I contrived a light-hearted episode in which a quarrel between a baron and an officer over a glove seller involves a visiting Peruvian, making him an absurd but sympathetic character who arrives on the scene with the intention of conquering Paris."

"Carrying two carpet bags full of jewelry, I bounded onto the stage with jerky, staccato movements, which fitted the music, and served to express the naive high-spirits of the ebullient salesman."

"The flower girl was wittily personified by Eugenia Delarova and Nina Tarakanova gave a most subtle performance as the gloves seller, (later to become one of the most remembered roles of Alexandra Danilova), conveying admirably the frivolous mood of the production with its Can-Can and the final Barcarolle, which whirls everyone away, leaving the Peruvian to set off in search of fresh adventure."

The Period

The Paris Opera House had just been built. The new Louvre was enlarged to its present size. A certain Baron, Georges Haussmann was undertaking a major town-planning, opening endless avenues cutting ruthlessly through the old city. Elegant hotels and cafes opened along the wide sidewalks; it was fashionable to be seen and to be part of the joy of living in this elegant city, which was about to open to the world with two Universal Exhibitions in 1899 and 1900. Paris was reaching a million in population.

While the official "Beaux-Arts" style was placed under the direct patronage of Napoleon III, there was a strong undercurrent in the art colony of Paris created by the first impressionists. The paintings of Manet, Monet, Courbet, Degas, Renoir, Lautrec, and others described in vibrant colours, the various themes of this new lifestyle.

In designing this ballet, I decided to dress the whole stage in one colour not so much to reproduce the style, but to try to reach a certain feeling of what was the exuberant *Gaîté Parisienne*.

DANCE DEPARTMENT

Performance Class

Nova Andrews*	Edmonton, AB	Alberta Ballet School
Cherice Barton*	Edmonton, AB	Alberta Ballet School
Joel Boudreault	Chicoutimi, PQ	Alberta Ballet Company
Eva Cairns	Elora, ON	Saskatchewan Theatre Ballet
Claude Caron	Baie Comeau, PQ	Alberta Ballet Company
Ainslie Cyopik	Welland, ON	Ballet British Columbia
Anne Dryburgh	Montreal, PQ	Ballet British Columbia
Marie-Josée Dubois	Montreal, PQ	Ecole Superieure de Danse
Jay Gower Taylor	Vancouver, BC	Ballet British Columbia
Christopher Jean-Richard	Berne, Switzerland	Ecole Superieure de Danse
John Kellner	Grande Prairie, AB	Ontario Ballet Theatre
Marc Leclerc	Quebec City, PQ	Ballet British Columbia
Yseult Lendvai	Montreal, PQ	Ballet British Columbia
Marthe Leonard	Montreal, PQ	Saskatchewan Theatre Ballet
Fiona Macdonald	Toronto, ON	Ontario Ballet Theatre
Mario Marcil	Valleyfield, PQ	Ballet British Columbia
Karen Martin	Oak Ridge, TN	Boston Ballet II
Lorna McConnell	Winnipeg, MB	Ballet British Columbia
Scott McDonald	Edmonton, AB	Saskatchewan Theatre Ballet
Barbara Moore	Calgary, AB	Alberta Ballet Company
Gerald Morin	Chicoutimi, PQ	Saskatchewan Theatre Ballet
John Ottmann	Toronto, ON	Ballet British Columbia
Crystal Pite*	Victoria, BC	---
Paul Reich	Rosemere, PQ	Alberta Ballet Company
Debra Salmon	Edmonton, AB	Alberta Ballet School
Eleanor Sande	Montreal, PQ	---
Bernard Sauvé	Montreal, PQ	Ballet British Columbia
Anne Scherer*	San Bernardino, CA	---
Alison Skinner	Victoria, BC	Alberta Ballet School
Martin Vallée	Montreal, PQ	Alberta Ballet Company
Catherine Walker	Montreal, PQ	Ecole Superieure de Danse
Deborah Washington	Oakville, ON	Ballet British Columbia

** indicates a participant of the Dance Training Program*

BALLET ORCHESTRA

Conducted by Earl Stafford

First Violin

Cenek Vrba, Concertmaster
Karen Krout**
Janice Amsel
Theresa Kraucunas
Alla Magid
Sheldon Nadler
Robert Penner

Viola

John Thompson*
Julie Westgate**
Faye Huggins
Katherine Grigoriu

Flute

Shelley Younge*
Alan Dornian**

Clarinet

Steve Amsel*
Mark Urstein**

Horn

John Ramsay*
William Hopson**

Trombone

James Scott*

Timpani

Tom Miller*

Piano

Elizabeth Paivarinta

Second Violin

Jeffrey Plotnick*
Stephanie Soltice**
Judith Bessel
Craig Hutchenreuther
Barbara Schneider
David Zweifel

Cello

Patrick Binford*
Joan Kent**
Tom Mirhady
Kirk Worthington

Bass

Charles Garrett*
Sheila Garrett**

Oboe

Jean Landa*
David Sussman**

Bassoon

Steve Franse*
John Feldberg**

Trumpet

Donald Schultz*
Gordon Wilhelm**

Percussion

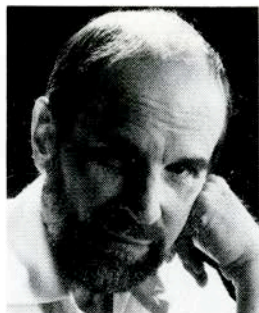
Tim Rawlings*
John Thompson

* Principal

**Assistant Principal

BRIAN MACDONALD, O.C.

Program Head/Choreographer

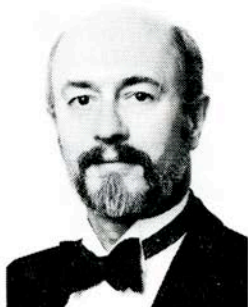


Currently resident choreographer of Les Grands Ballets Canadiens and associate director at the Stratford Festival, Brian Macdonald's association with The Banff Centre goes back to 1960. He is past artistic director of the Royal Swedish Ballet and the Harkness Ballet of New York. He was awarded the Order of Canada in 1967 and the Canada Council Molson Award in 1983. For the Stratford Festival he has directed *The Mikado*, *The Gondoliers*, *Iolanthe* and *Pirates of*

Penzance. Most recently he opened his production of *Cabaret* in Stratford, and *The Mikado* completed an American tour which ended in an extended run on Broadway, and garnered two Tony Award nominations. Last year he mounted new productions for the Royal Winnipeg Ballet, New York City Opera, Edinburgh Festival and La Scala. He has directed operas, created ballets, staged musicals and produced worldwide galas, including the opening of the Calgary Centre for Performing Arts and the St. Patrick's Day Gala for President Reagan and Prime Minister Mulroney.

BRYDON PAIGE

Assistant Program Head



Brydon Paige was a founding member of Ballets Chiriaeff in Montreal in 1952, and was principal character dancer when the company evolved into Les Grands Ballets Canadiens. He later was resident choreographer and ballet master. In 1976 he became artistic director of the Alberta Ballet Company, where he has choreographed numerous works. In 1985-86 he created the ballet *Cole* based on the music of Cole Porter for the Alberta Ballet Company. He has also choreographed and appeared in numerous

operas and television productions. Later this year he will be working with Goh Ballet in Vancouver and then restaging a work for Les Grand Ballets Canadiens' 30th anniversary. In 1988, he will be staging *Cinderella* for the Northwest Pacific Ballet in Portland, Oregon. He has been involved with the dance program at The Banff Centre for several years.

BETTY FARRALLY, O.C.

Artistic Advisor

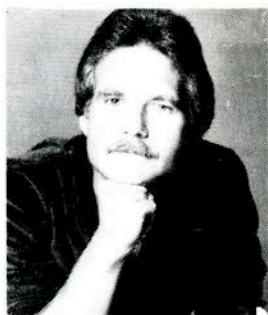


Betty Farrally has been a member of The Banff Centre School of Fine Arts for more than 35 years. A co-founder with Gweneth Lloyd of the Royal Winnipeg Ballet in 1938, she became Artistic Director in 1950 until 1957 when she started the Okanagan branch of the Canadian School of Ballet in Kelowna, where she now lives and teaches. A fellow of the Royal Academy of Dancing, she has been promoting and teaching the work of the Academy since its introduction into Canada by the late Adeline

Genée. She is a member of the Order of Canada. A co-founder of the Canadian School of Ballet, she is artistic advisor with the Alberta Ballet Company and the Goh Ballet. She has just returned from China, where she supervised the tour of Canada's Goh Ballet.

EARL STAFFORD

Music Director/Conductor



Award-winning pianist Earl Stafford is currently in his fourth season as music director and conductor for the Banff Festival Ballet. He joined the Royal Winnipeg Ballet as principal pianist in 1975, and since that time has performed virtually around the world, receiving critical accolades for his sensitive artistry. A native of Thunder Bay, Ontario, he began his piano studies at the age of eight. He made his professional soloist debut two years later, with the Thunder Bay Symphony, and the following

year won all events at the CNE Piano Competition in the 18 and under category. Stafford has studied at the University of Toronto, with Milton Kaye in New York, at the Paris Conservatory, and has been a guest conductor with the Vancouver Symphony, Calgary Philharmonic, Regina Symphony, Winnipeg Symphony, Thunder Bay Symphony and the National Arts Centre Orchestra.

SUSANNA DELLA PIETRA
Staging, "G  t   Parisienne"



Susanna Della Pietra, originally from Switzerland, now lives in Torino, Italy, where she co-directs the Teatro Studio Dance Centre, a professional ballet school. She has extensive experience and training in the teaching of Ballet and Dance, as well as having studied notation, choreology and choreography with Leonide Massine, and music theory at the Royal College of Music in London, England. After her training, she went to Paris to help Massine restage his ballets. While studying notation in New York,

she also attended the Martha Graham School for Contemporary Dance. Her credits include choreographing for *Rondo*, *Scaramouche*, *Le Carmelatane*, as well as staging Humphrey's *Waterstudy*, and the second act of Tchaikovsky's *Swan Lake*.

DAVID EARLE
Choreographer



David Earle acted for 11 years with the Toronto Children's Players before beginning his dance training at the National Ballet School. He danced in New York with the Jose Limon Dance Company and assisted Robert Cohan with the newly-formed London Contemporary Dance Theatre. He co-founded Toronto Dance Theatre and has created more than 30 works for the company. His commissioned works include choreography for the operas *Orpheus and Euridice* (Guelph Spring Festival), and *Dido and Aeneas*

(Stratford Music Festival). He choreographed *Cape Eternity* for the Toronto International Festival, *Sacra Conversazione* for the 1984 Banff Festival of the Arts, and *Realm* for the National Ballet of Canada. This spring the Goh Ballet toured one of his works to China. As a teacher, he has taught extensively in Canada, including the University of Quebec, the School of Les Grands Ballets Canadiens, and at The Banff Centre, as well as at New York University. He has been invited to teach in China and Cuba.

LORCA MASSINE

Staging, "Gaité Parisienne "

Born in New York, Lorca Massine originally studied with his father Leonide Massine, and with Brioux and Gsovsky. His debut as a dancer was in 1960. As an actor he appeared in several Paris plays. Following this period, he formed the European Ballet with his sister and toured with it from 1964-67. Massine was also a soloist and choreographer of the company, Ballet of the 20th Century, from 1968-70, and soloist and choreographer for the New York City Ballet from 1971-73. He is married to former dancer Angele Albrecht.

VICTORIA SIMON

Staging, "Serenade"



Victoria Simon is one of a handful of Balanchine-trained dancers gifted with the ability to remember and recreate his masterpieces. She began her training at the age of eight in his School of American Ballet, and was a candy cane in the original cast of his *Nutcracker*. She was accepted into the New York City Ballet at the age of 18. Since 1965 she has staged 16 of Balanchine's classics for some 40 companies in the United States, Canada, Europe and Australia. Simon has more recently started

to create her own ballets, with *French Suite* (1982) and *Royal Symphony* (1984) entering the repertoire of Ballet Metropolitan in Ohio. A native New Yorker, she is married to flutist John Wion.

LAURA ALONSO

Ballet Instructor



Laura Alonso is returning for her sixth season as the Performance Master Class Teacher. She is head of Specialized Learning and Maitress de Ballet, for Ballet National de Cuba. Ms. Alonso studied dance in Cuba, New York, and the Soviet Union, and she has performed throughout Europe, Canada, China, Asia and Soviet block countries. In the past year, she has taught at the National Ballet of Canada and instructed both the Alberta Ballet Company and Les Grands Ballets Canadiens. For the 1986

Banff Festival Dance performance, Ms. Alonso re-created an exciting Pas de Deux; *The River and The Wood*, originally choreographed by Alberto Mendez.

ANNETTE av PAUL

Instructor



Presently co-Artistic Director, teacher and coach for Ballet British Columbia, and former principal dancer with the Royal Swedish Ballet, Ms. av Paul has also danced with the Harkness Ballet of New York, Ballet Spectacular (with Dame Margot Fonteyn), the Royal Winnipeg Ballet, and most recently with Les Grands Ballets Canadiens, from which she retired in 1984. Annette av Paul began her Canadian career at the Banff Centre School of Fine Arts in 1964, and has since then returned to mount

several ballets created by her husband, director and choreographer Brian Macdonald. In 1986 she coached the principal roles in the late Eric Bruhn's *Swan Lake* at the National Ballet of Canada.

MARQUITA LESTER

Instructor

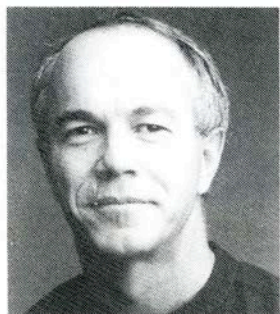


A native of Vancouver, BC, Marquita Lester is a graduate of the National Ballet School and of the National Ballet School's Teacher Training Program. She was awarded one of the first Canada Council Grants for dance. At present, Marquita Lester is the Ballet Mistress for the Alberta Ballet Company. This is her fourth year as the repetiteur for the Performance Class, and as an instructor for the Training Program at The Banff Centre. Most recently, Ms. Lester aided Alexander Grant, staging Sir Frederic Ashton's

ballet *Les Rendezvous* for the Performance Class of The Banff Centre's Dance Program.

CLAUDE GIRARD

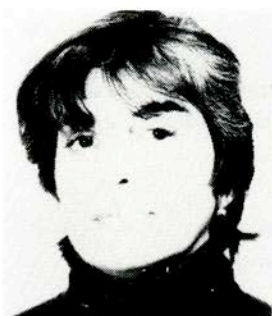
Set and Costume Designer



Claude Girard first made his mark in painting; he studied at the Ecole des Beaux-Arts of Quebec City and at the Academy of Venice in Italy. He was commissioned for his first ballet by Les Grands Ballets Canadiens for Expo '67 and since then has created 17 productions for this company. He has also designed for the National Ballet of Canada, The Banff Centre, Les Ballets Jazz and the Alberta Ballet. He has designed set, costumes and lighting in opera for productions of *Norma*, *La Bohème*, *Suor Angelica*, *Cavalleria*

Rusticana, *Aïda*, and *Romeo and Juliet* for l'Opéra de Montréal. He also worked with Brian Macdonald on *The Merry Widow*, designed for *Madama Butterfly* for the Philadelphia Opera, and *Barber of Seville* for the Kentucky Opera. Girard has had solo shows of his paintings in Canada, the U.S.A., Paris, Barcelona and Basel. He is a member of the Royal Academy of Arts.

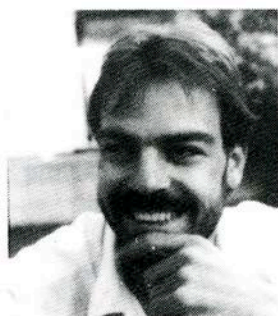
JANE REISMAN
Lighting Designer



After an itinerant spring season lighting a world première of *Rideau Lago* (Choreographer Lois Bewley, Music by Franco Manino) at the Rome Opera Ballet, and lighting a production of *The Fantasticks* in Beijing, China, Jane Reisman returns to the Banff Festival for her fifth season. Dance audiences will remember her 1983, 1985 and 1986 designs for the Festival, which included the world premières of Brian Macdonald's *Findings*, Constantin Patsalas' *Notturmi*, and Christopher House's *Go Yet Turning*

Stay. Other recent credits include *Dusky Sally* at Capital Repertory Theatre in Albany, *Midsummer Night's Dream* for the Walnut Street Theatre in Philadelphia, and a season at Saratoga Opera. A frequent lecturer on stage lighting, she was Visiting Professor of Lighting Design at Emerson College in Boston from 1981-83. She has also taught at Kent State University, West Virginia University and Bennington College.

RICK RINDER
Stage Manager



Rick Rinder, a graduate of the Theatre Crafts and Design program at The Banff Centre, returns to Stage Manage the Festival Ballet for the seventh time in the last eight years. He considers working on Brian Macdonald's *Time Out Of Mind* (1980), *Hangman's Reel* (1984), and David Earle's *Sacra Conversazione* (1984), along with his association with Betty Farrally to be among the highlights of his career in the Dance Department. He has also worked with the 25th Street House Theatre of Saskatoon, Green

Thumb Theatre and the Music Theatre Studio Ensemble at The Banff Centre. In the fall, Rick will return to Theatre Calgary as resident Stage Manager, and he looks forward to going to Cuba early in 1988 to work with Performance Class Instructor, Laura Alonso.

THEATRE ARTS ADMINISTRATION

George Ross	.....	Manager
Richard Green	.....	Assistant Manager
Eadie Russell	.....	Theatre Arts Coordinator
Marguerite Holmes	.....	Administrative Secretary

DANCE PROGRAM

Brian Macdonald, O.C.	.....	Program Head
Brydon Paige	.....	Assistant Program Head
Betty Farrally, O.C.	.....	Artistic Advisor
Earl Stafford	.....	Conductor/Music Director
Susanna Della Pietra	.....	Choreographer
David Earle	.....	Choreographer
Victoria Simon	.....	Choreographer
Laura Alonso	.....	Instructor
Annette av Paul	.....	Instructor
Marquita Lester	.....	Ballet Mistress/Instructor
Elizabeth Paivarinta	.....	Accompanist
Rick Rinder	.....	Stage Manager+
Tasia Geras	.....	Assistant Stage Manager*
Caroline Hughes	.....	Program Coordinator

+ by permission of Canadian Actors' Equity
* participant of the Theatre Production and Design
Internship Program

THEATRE COMPLEX

Training in Theatre Production and Design: All of the production elements of this performance, from sets and costumes to sound and lights, serve two purposes: first, to provide a professional performing environment for the actors on stage; and second, to provide an intensive hands-on learning experience for young theatre technicians and designers. They learn by working alongside professional staff and designers of the Theatre Complex.

There are two technical theatre programs at The Banff Centre: Introduction to Stagecraft, which gives participants the opportunity to work in various aspects of theatre production throughout the Festival; and the Theatre Production and Design Internship for advanced participants (interns) who specialize in individual areas of theatre production and design, working with professionals in their chosen areas.

*In the listings following, * indicates a
participant of the Theatre Production and Design
Internship Program*

General Manager William Pappas

Production Office

Ihor Sychylo Production Manager
James Robert Boudreau Technical Director
Tomas Montvila Production Stage Manager
Gordon Armstrong Technical Director*
Tasia Geras Assistant Stage Manager*

Carpenters

Hans Kuper Head Carpenter
D. Pops Fukakusa Head Shop Carpenter
Gerald Gerlinsky Carpenter
Wayne Wentzloff Carpenter
Gregory Kenny Carpenter*
George A. Vasiliou Carpenter*

Electricians

Christopher Popowich Head Electrician
Adam P. Stewart Electrician
Linda Babins Show Electrician*
A. Arthur Fortin Electrician*

Sound

Grant Bardsley	Head of Sound
James B. Cormack	Sound Technician
Mark A. Carmody	Sound Technician
Richard Purcell	Sound Technician
David Brydon	Show Sound Technician*
Gordon Young	Sound Technician*

Properties

Bryn Finer	Properties Master
Grace Nakatsu	Assistant Head of Properties
Pamela Lampkin	Buyer
Melanie Huston	Builder
Richard Beare	Builder*
Alison Bray	Builder*
Colleen Froom	Builder*
Michael R. Guard	Builder*

Scenic Painting

Myles McCarthy	Head Scenic Artist
Linda Brine	Scenic Artist
Kimberley Hamin	Painter*
Tina Petrovicz	Painter*

Wigs and Make-up

Richard J. Mucha	Wig Master
Sharon Ryman	Assistant to the Wig Master
Brenda Lee Fogarty	Wigmaker/Makeup Assistant
Catherine Graham	Wigs and Makeup*

Wardrobe

Anne Moore	Head of Wardrobe
Daniel Shepard	Wardrobe Manager
Ruth Bartel	Cutter
Brenda Clark	Cutter
Jane Nares	Cutter
Jane Ng	Cutter
Thea Yeatman	Cutter
Kim Crossley	First Hand
Donna Lambert	First Hand
G. Lefebvre-Maunders	First Hand

Caroline O'Brien	First Hand
Denise Payne	First Hand
Andrea Jenkins	Dyer
Isabella Owoc	Assistant Dyer
Penny Penn	Assistant Dyer
Katherine Cresine	Assistant Dyer*
Anna J. Campioni	Milliner
Linden Wade	Accessories
Peter Higgins	Boots and Shoes
H. Jane Welsh	Shoe Consultant
Jo-Ann Mercier	Wardrobe Mistress
Jeanne-Aurelia de Bretan	Seamstress
Jolynn Hebein	Seamstress
Susan Howse	Seamstress
Joanna Johnston	Seamstress
Elinoranne Kartzmark	Seamstress
Lynda Kirby	Seamstress
Barbara Martin	Seamstress
Linda Madden	Seamstress
Joedi Laird	Seamstress*
Nicole Marquis	Seamstress
Vivien Frow	Seamstress

Eric Harvie Theatre

Robert Stewart	Head Stage Carpenter
Rolf Reynolds	Show Stage Carpenter*
Wes Jenkins	Stage Carpenter

Stagecraft I

Cori Bath	Paul Breckenridge
Ralph Christoffersen	Steven Freeland
Jo Honeyman	Stephen Howell
Marcia Kredenster	Ian MacKenzie
Theresa Malek	Jody Racicot
Dix Richards	Dorothy Rutledge
Joanne Soetaert	Leonard Stannard
Rene Tessier	Christine Turnbull

Stagecraft II

Bonnie Beecher	Kathy Behrendt
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Production Assistants

David Bloxham	Production Assistant
Ron A.H. Epp	Production Assistant
Michael Hughes	Production Assistant

Administration

Jay Simpson	Audience Development
A.A. Sandy England	Audience Development Assistant
Kurt Bagnell	Administrative Assistant
Sterling Maclean	Program Coordinator
Lloyd Montour	House Manager
Christine Thel	Box Office Attendant
Maria Gouthro	Box Office Attendant
Nelson Lynch	Box Office Attendant
Joanne Collins	Administrative Secretary
Cynthia Hughes	Secretary
Carol Anne Lynch	Program Editor

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Pacific Northwest Ballet of Seattle

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on Kabuki Theatre

**Please ensure that your watch alarm is turned
off during the performance.
Pagers may be left with the House Manager.**