

# Banff Festival of the Arts



## THE FESTIVAL BALLET

JULY 11, 12, 13, 14, 1990  
Eric Harvie Theatre, 8:00 p.m.

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**THE BANFF CENTRE**

**Paul D. Fleck**  
*President*  
The Banff Centre

**Neil Armstrong, C.M.**  
*Vice President, Education*  
The Banff Centre  
Director, The Banff Centre for the Arts

*presents*

**THE FESTIVAL BALLET**

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## THE DANCE PROGRAM

The Professional Program is designed for young professional dancers and senior students. During an intensive six week period, a company atmosphere is established. The Apprentice Program, a component of the Professional Program, enables less experienced dancers to participate in full professional training. Morning class is taught by an internationally renowned teacher. Past sessions have included Mme Laura Alonso from the Cuban Ballet, Mme Olga Lepeshinskaya from the Bolshoi Theatre, Ms. Gloria Govrin of the New York City Ballet and Mme Olga Evreinoff from the Kirov Vaganova School. The remainder of the day is devoted to rehearsals that culminate in four performances in the Eric Harvie Theatre. The Festival Ballet Orchestra which accompanies the program is under the direction of Earl Stafford, of the Royal Winnipeg Ballet, and Conductor Marlin Wolfe.

Training and experience in twentieth-century repertory is considered paramount in the professional program. Since its inception in 1982, the repertory of programs mounted has included: "The Four Temperaments", "Serenade", "Concerto Barocco" and "Agon" by George Balanchine; a major revival of "Gaité Parisienne" in co-production with the Royal Winnipeg Ballet; "Facade", "Les Patineurs" and "Les Rendezvous" by Sir Frederick Ashton; "Pineapple Poll" by John Cranko; "Aimez-vous Bach?", "Hangman's Reel" and "Breaks" by Brian Macdonald; and new works by Clifford E. Lee Choreography Award recipients Constantin Patsalis, Christopher House, David Earle, Randy Glynn, Mark Godden and this year's recipient, Howard Richard.

A collection of highly skilled and experienced teachers and choreographers help to create the ideal conditions for young dancers to grow and develop their potential. Special guests this year include the Balanchine-trained teacher and répétiteur Victoria Simon, and Patricia Neary who teaches and stages Balanchine's ballets throughout the world. Coaches and teachers include Annette av Paul who was principal dancer with the Royal Swedish Ballet and Les Grands Ballets Canadiens for over twenty years, and Susan Toumine, teacher and ballet mistress with L'École Supérieure de Danse du Québec.

Many dancers from this course have gone directly into professional ranks, as they are seen by artistic directors who are invited from across Canada to the Festival Ballet performances.

- B. M.

*These performances of the Festival Ballet are dedicated to the memory of the late Betty Farrally, O.C.*

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— THE —  
— FESTIVAL BALLET —

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BREAKS

INTERMISSION

...AND THERE YOU ARE,  
ALL ALONE TOGETHER

INTERMISSION

VALSE D'OCCASION

POLONAISE

SLEEPING BEAUTY EXCERPTS

SERENADE  
A Balanchine<sup>SM</sup> Ballet

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

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## BETTY FARRALLY MEMORIAL ENDOWMENT FUND

In honour of Betty Farrally, one of Canada's great dance pioneers, The Banff Centre has set up a Memorial Endowment Scholarship Fund to be awarded annually to an outstanding artist in the summer dance program. Betty Farrally died in Kelowna on April 9, 1989 at the age of 73. She participated in activities at The Banff Centre for 39 years. A dancer, teacher and coach, Farrally had been an integral part of the Centre's dance program since the late 1940s when she and Gweneth Lloyd re-started the ballet division. The two had come from England in 1938 to start a small ballet school which later became the Royal Winnipeg Ballet. Along with Gweneth Lloyd, she received a Diplôme d'Honneur of the Canadian Conference of the Arts. Ever active, Farrally remained co-head of the Centre's ballet division until 1981, and was artistic advisor for her last few years. She was also artistic advisor for the Alberta Ballet. A co-founder of the of the Canadian School of Ballet, Farrally started the Okanagan branch in 1957 in Kelowna, where she lived and taught. A member of the Order of Canada and a Fellow of the Royal Academy of Dancing, she received the first Canada Dance Award (along with Lloyd, Celia Franca and Ludmilla Chiriaeff) in 1984.

*Donations may be made to the  
Betty Farrally Memorial Endowment Scholarship Fund c/o:*  
**The Banff Centre,  
Development Office  
Box 1020, Banff, Alberta  
T0L 0C0 (403) 762-6151**

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## THE FESTIVAL BALLET 1990

**The Festival Ballet Orchestra** - Orchestral Accompaniment  
**Earl Stafford** - Music Director/Conductor (July 11 & 13)  
**Marlin Wolfe** - Conductor (July 12 & 14)  
**Peter McKinnon** - Lighting Designer  
**Pierre Lavoie** - Stage Manager  
**Madeline Brian** - Costume Co-ordinator

## DANCE PROGRAM FACULTY

**Brian Macdonald, O.C.** - Program Head/Choreographer  
**Annette av Paul** - Ballet Mistress and Pedagogue  
**Susan Toumine** - Associate Ballet Mistress and Pedagogue  
**Victoria Simon** - Ballet Mistress and Pedagogue  
**Patricia Neary** - Guest Pedagogue  
**Howard Richard** - Choreographer  
**Rhoda Levine** - Drama Coach  
**Austra Gulens** - Assistant Ballet Mistress  
**Tita Evidente** - Accompanist  
**Lucie Lareau\*** - Assistant Stage Manager  
**Amanda Holmes\*\*** - Assistant Stage Manager  
**Margaret S. Tucker\*** - Assistant Lighting Designer  
**Paul Guitard** - Shoe Co-ordinator  
**Wanda Ariano** - Program Co-ordinator

*\*Indicates a Resident in Training in the Theatre Production,  
Design and Stage Management Programs*

*\*\*Indicates a Participant of the Theatre Complex Stagecraft Program.*

*Special thanks to Janet Amy*

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## BREAKS (1987)

Music - Duo in B Flat Major, No. 2 for Violin and Viola  
by W.A. Mozart, with Variations by Harry Freedman

Choreography - Brian Macdonald  
Staged by - Annette av Paul  
Lighting Design - Peter McKinnon  
Original Lighting Design - Jane Reisman

### Dancers

Nathalie Huot (11,13), Isabelle Itri (12 & 14)  
Jean Jacques Pillet  
Robert Rubinger

Barbara Moore (11,13 & 14), Tanya Evidente (12)  
Jean-François Allie  
Erick Campos

Pauline Stringer (11,13 & 14), Katherine Merlo (12)  
Jean Grand-Maître  
Graham Rudd

Pascale De Kerckhove  
Dennis Lepsi (11,13 & 14), Bruno Silva (12)  
Paul Guitard

### Musicians

Sue Jane Bryant, *viola*  
Steven Bryant, *violin*  
Evan Verchomin, *viola*  
Robert Penner, *violin*

"Having been fascinated by the order and symmetry of baroque music most of my life, and equally drawn to the fragmentations and dichotomies of new music, I have often sought to combine them to discover, in that marriage the values of both. Harry Freedman's interpolations, written in 1987, were included in the fabric of Mozart's 'Duo for Violin and Viola' composed in 1783. This allows for new and old music and movements to interact.

'Breaks' is a continuation of ideas first explored in 'Stages' and 'Findings' for Les Grands Ballets Canadiens and 'Steps' for the Royal Winnipeg Ballet."

--B.M.

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**INTERMISSION**

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# ...AND THERE YOU ARE, ALL ALONE TOGETHER

(Première)

Music - **Cantus in Memory of Benjamin Britten**  
**De Profundis** by Arvo Part

Choreography - **Howard Richard**  
Assisted by - **Austra Gulens**  
Lighting Design - **Peter McKinnon**  
Costume Design - **Madeline Brian**

**Howard Richard** is the 1990 recipient of the Clifford E. Lee Choreography Award. This was established in 1978 by the Edmonton-based Clifford E. Lee Foundation and The Banff Centre for the 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 premiered as part of the annual Festival Ballet presentation.

"I would like to thank the dancers and Assistant Ballet Mistress Austra Gulens for their energy and hard work. The faculty and staff also provided invaluable knowledge and support.

My gratitude to the Clifford E. Lee Foundation for making this a memorable experience."

*Howard Richard*

## **Dancers**

*(in order of appearance)*

Isabelle Itri  
Dennis Lepsi  
William Marrie  
Martin Vallee  
Allegra Lillard

Danielle Beaudet (11,12), Carine Sabourin (13,14)  
Tanya Evidente, Nathalie Hout, Katherine Merlo, Tanys Obonsawin  
Gaston Saravanja, Bruno Silva (11,12), Jacques Bourgouin (13,14)

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**INTERMISSION**

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## This year marks the 150<sup>th</sup> anniversary

of Peter Ilyitch Tchaikovsky's birth. He was born in Russia on May 7, 1840, and he once wrote that his whole life was spent "regretting the past and hoping for the future, never being satisfied with the present." Such feelings of melancholy and dissatisfaction imbued much of his music, particularly in his later years, when the disasters of his personal life seemed to find expression in musical works of emotional anguish and drama. However, many of his lasting successes were in a more joyful vein including 'Romeo & Juliet' (1869), the '1812 Overture' (1880), the three ballets 'Swan Lake' (1877), 'Sleeping Beauty' (1890) and 'The Nutcracker' (1890), the operas 'Eugene Onegin' (1877) and 'Queen of Spades', and the six symphonies.

## VALE D'OCCASION

Music - Peter Ilyitch Tchaikovsky - *Waltz from Eugene Onegin*  
Choreography - Brian Macdonald

### Dancers

Nathalie Huot & Martin Vallee (11,13 &14)  
Carine Sabourin & Jean-Jacques Pillet (12)

## POLONAISE

Music - Peter Ilyitch Tchaikovsky  
*Polonaise from Sleeping Beauty*  
Decor - Scenic Drop Designed by Laslo Funtek

### Dancers

Julia Aplin, Sarah Brewer, Mary-Ellen Johnson

Jacques Bourgouin, Timothy Hawryluk, Max Robinson  
Pascale de Kerckhove, Catriona Ferguson, Christine Kille, Allison McCreary,  
Maureen Rode, Kirby Sakurai

Jean-François Allie, Jean Grand-Maître, Paul Guitard, Michael Higgins,  
Graham Rudd, Gaston Saravanja

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# SLEEPING BEAUTY EXCERPTS (1890)

Music - **Peter Ilyitch Tchaikovsky**  
Choreography - **Marius Petipa**  
Staged by - **Annette av Paul**

## BLUEBIRD PAS DE DEUX

### **Princess Florine**

Tanya Evidente (11 & 14)

Isabelle Itri (12)

Carine Sabourin (13)

### **Bluebird**

Jean-Jacques Pillet (11 & 14)

Martin Vallee (12)

Bruno Silva (13)

## GRAND PAS DE DEUX

### **Princess Aurora**

Katherine Merlo (11 & 13)

Allegra Lillard (12 & 14)

### **Prince Desire**

Erick Campos (11 & 13)

William Marrie (12 & 14)

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# SERENADE (1934)

The performance of "Serenade", a Balanchine<sup>SM</sup> Ballet, is presented by arrangement with The George Balanchine Trust<sup>SM</sup> and Balanchine Technique<sup>SM</sup> 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 - Susan Toumine  
Lighting design - Peter McKinnon  
Costumes after designs by - Karinska

## Dancers

July 11 & 13

Riyoko Fujimoto, Allegra Lillard, Tanyss Obonsawin,  
Jean-François Allie, Erick Campos

July 12 & 14

Tanya Evidente, Nathalie Huot, Barbara Moore  
Dennis Lepsi, William Marrie

Danielle Beaudet, Isabelle Itri, Carine Sabourin, Kirby Sakurai

Julia Aplin, Sarah Brewer, Amanda Daft, Pascale de Kerckhove  
Catriona Ferguson, Annie Hamelin, Mary-Ellen Johnson, Christine Kille  
Allison McCreary, Katherine Merlo, Maureen Rode  
Pauline Stringer, Heather Telford

Jean Grand-Maître, Michael Higgins, Graham Rudd, Gaston Saravanja

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## Set to Tchaikovsky's "Serenade for Strings",

this was the first ballet created by Balanchine in North 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 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."

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## DANCE PROGRAM PARTICIPANTS

- Jean-François Allie - Drummondville, QC  
Julia Aplin\* - Waterloo, ON - *University of Waterloo*  
Danielle Beaudet - Montreal, QC  
Jacques Bourgouin - Winnipeg, MB - *Royal Winnipeg Ballet School*  
Sarah Brewer\* - Vancouver, BC  
Ruben Erick Campos - Aguascalientes, Mexico - *Calgary City Ballet*  
Amanda Daft\*\* - Vancouver, BC - *Flora Pigeau Dance Academy/Vancouver Music Academy*  
Pascale de Kerckhove\* - Montreal, QC - *L'École Supérieure de Danse du Québec*  
Tanya Evidente - Toronto, ON - *The National Ballet School*  
Catriona Ferguson\* - Toronto, ON  
Riyoko Fujimoto - Tokyo, Japan - *Tokyo City Ballet*  
Jean Grand-Maitre - Ottawa, ON  
Paul Guitard - Montreal, QC - *Le Jeune Ballet du Québec*  
Annie Hamelin\*\* - Cap de la Madeleine, P.Q.  
Timothy Hawryluk\* - Edmonton, AB - *Ballet North*  
Michael Higgins\* - Sydney, Australia - *Sydney Festival Ballet*  
Nathalie Huot - Montreal, QC - *Le Jeune Ballet du Québec*  
Isabelle Itri - Montreal, QC - *L'École Supérieure de Danse du Québec*  
Mary-Ellen Johnson - Toronto, ON  
Christine Kille - Calgary, AB - *Alberta Ballet*  
Dennis Lepsi - Toronto, ON - *Alberta Ballet*  
Allegra Lillard - Atlanta, Georgia - *The Atlanta Ballet*  
William Marrie - Montreal, QC  
Alison McCreary - Kingston, ON - *Alberta Ballet*  
Katherine Merlo - Montreal, QC - *Le Jeune Ballet du Québec*  
Barbara Moore - Calgary, AB - *Alberta Ballet*  
Tanyss Obonsawin - Ottawa, ON  
Jean-Jacques Pillet - Bordeaux, France  
Max Robinson\* - Portland, Oregon - *Northwest Dance Theatre*  
Maureen Rode\* - Vancouver, BC  
Robert Rubinger - Halifax, NS  
Graham Rudd - Vancouver, BC - *The National Ballet School*  
Carine Sabourin - Montreal, QC - *L'École Supérieure de Danse du Québec*  
Kirby Sakurai\* - Montreal, QC - *L'École Supérieure de Danse du Québec*  
Gaston Saravanja\* - Yellowknife, NWT - *L'École Supérieure de Danse du Québec*  
Bruno Silva - Lima, Peru - *Ballet North*  
Pauline Stringer\* - Edmonton, AB - *Ballet North*  
Heather Telford\*\* - Vancouver, BC - *Arts Umbrella Youth Dance Company*  
Martin Vallee - Montreal, QC - *Alberta Ballet*

\*Indicates a Participant of the Dance Apprentice Program

\*\*Indicates a Participant of the Dance Training Program

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## FESTIVAL BALLET ORCHESTRA

### First Violin

Steven Bryant (*concertmaster*)

Karen Krout

Norbert Boehm

Kathy Corvino

Bonnie Louie

Sheldon Nadler

Robert Penner

### Second Violin

Jeffrey Plotnick

Stephanie Soltice

Elaine Henshell

Craig Hutchenreuther

Mary Osoko

David Zweifel

### Viola

Sue Jane Bryant

Evan Verchomin

Arthur Bachmann

### Cello

Charles Bernard

Collin Ryan

Susan Nadler

### Bass

Charles Garrett

Sheila Garrett

### Flute

Philippa Fullerton

### Oboe

Jean Landa

### Bassoon

Stephen Franse

### Horn

Kurt Kellan

William Hopson

### Trumpet

Alvin Lowry

### Trombone

James Scott

### Timpani

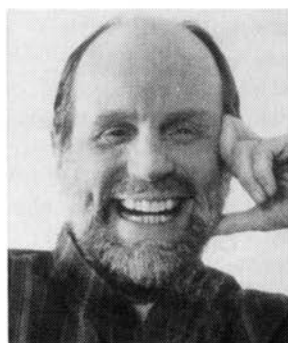
Tom Miller

### Piano

Janice Waite

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## THE 1990 FESTIVAL BALLET FACULTY



**BRIAN MACDONALD, O.C.**  
*Program Head/Choreographer*



**ANNETTE AV PAUL**  
*Ballet Mistress and Pedagogue*



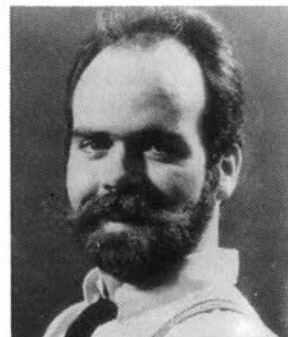
**PATRICIA NEARY**  
*Guest Pedagogue*



**HOWARD RICHARD**  
*Choreographer*



**MARLIN WOLFE**  
*Conductor*



**PETER MCKINNON**  
*Lighting Designer*

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## THE 1990 FESTIVAL BALLET FACULTY



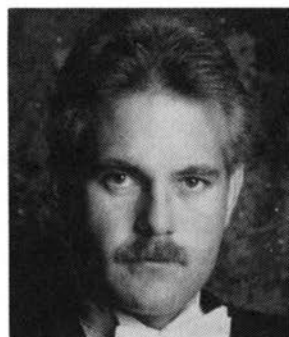
**SUSAN TOUMINE**  
*Associate Ballet Mistress  
and Pedagogue*



**VICTORIA SIMON**  
*Ballet Mistress and Pedagogue*



**RHODA LEVINE**  
*Drama Coach*



**EARL STAFFORD**  
*Music Director and Conductor*



**MADELINE BRIAN**  
*Costume Co-ordinator*



**PIERRE LAVOIE**  
*Stage Manager*



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## BRIAN MACDONALD, O.C.

*Program Head/Choreographer*

Brian Macdonald was an original member of the National Ballet of Canada, and is currently resident choreographer of Les Grands Ballets Canadiens and Associate Director of the Stratford Festival. His association with The Banff Centre goes back to 1960. He is past Artistic Director of the Royal Swedish Ballet, the Harkness Ballet of New York and Batsheva Company of Israel.

He has choreographed ballets, directed operas and staged musicals internationally for over thirty years. Since 1987, he has mounted new productions for the Royal Winnipeg Ballet, the New York City Opera, the Edinburgh Festival, Kennedy Center in Washington, La Scala, the Sydney Opera House, the Edmonton and Manitoba operas and the Stratford Festival.

He was awarded the Order of Canada in 1967, the Canada Council Molson Award in 1983 and The Banff Centre National Arts Award in 1988.

## ANNETTE AV PAUL

*Ballet Mistress and Pedagogue*

Former Principal Ballerina with the Royal Swedish Ballet, The Harkness Ballet of New York, the Royal Winnipeg Ballet and Les Grands Ballets Canadiens, Annette av Paul retired from the stage in 1984, having danced principal roles in all the major classics and in ballets by George Balanchine, Anthony Tudor, Kenneth MacMillan, Glen Tetley, Yuri Grigorovitch and Brian Macdonald. In 1986, Ms. av Paul became the founding Artistic Director of Ballet British Columbia and worked with the company until 1988. Active as teacher, coach and adjudicator across Canada, she has recently worked for The National Ballet of Canada, George Brown College in Toronto and L'École Supérieure de Danse du Québec. She is also responsible for the dance program at L'École Pierre Laporte. At The Banff Centre for the Arts, she first performed in 1964 and has since returned many times to dance, teach and to mount ballets, several created by director and choreographer Brian Macdonald, her husband. Annette av Paul has been president of the Dance in Canada Association since 1988.

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## SUSAN TOUMINE

*Associate Ballet Mistress and Pedagogue*

Susan Toumine, British born, has been living in Montreal since 1969. Susan trained at the Classical Ballet School of Ottawa and the Royal Winnipeg Ballet School, as well as in New York, London and Cannes, France. During her professional career, she danced for NESTA Toumine in Ottawa, Rosella Hightower in France, Anton Dolin, Alexandria Danilova, and as soloist with Les Grands Ballets Canadiens. Susan was an instructor for five years and Ballet Mistress for three years with Les Ballets Jazz in Montreal. She is now a classical teacher with L'École Supérieure de Danse du Québec. Susan recently adjudicated at Dance Manitoba in Winnipeg, and has been a guest teacher for the Dance Program at The Banff Centre for the past seven years.

## VICTORIA SIMON

*Ballet Mistress and Pedagogue*

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 eighteen and since 1965, she has staged eighteen of his classics for some sixty companies in the United States, Canada, Europe and Australia. Ms. Simon has more recently started to create her own ballets including "French Suite" (1982) and "Royal Symphony" (1984) which entered the repertoire of Ballet Metropolitan in Ohio. She also created "Cascades" (1987) for the Des Moines Ballet and "Romance" (1988) for the Nashville Ballet.

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## PATRICIA NEARY

### *Guest Pedagogue*

Patricia Neary, born in Miami, Florida, began her professional career at the age of fourteen with The National Ballet of Canada where she performed for four years. Joining the New York City Ballet at the age of seventeen, she became a well-known dancer garnering many principal roles.

Choreographers who created or revived ballets specifically for her were George Balanchine, Jerome Robbins, John Taras, Anthony Tudor and Merce Cunningham.

Chosen by Mr. Balanchine, Ms. Neary became Ballerina of The Geneva Ballet for one year. He had earlier recognized her teaching and directorial abilities; and pursuant to his recommendation, she became Assistant Ballet Director of The Berlin Ballet. During her three-year tenure, she attracted the interest of John Cranko and performed in Germany, Russia and the U.S. as a guest artist with the Stuttgart Ballet.

Upon becoming Director of The Geneva Ballet in 1973, Ms. Neary began choreographing ballets and operas. After five years, The Zurich Ballet asked her to become Director, where she remained for seven years before assuming the Directorship of The La Scala Ballet of Milan, Italy.

Staging ballets at almost every major company in the world, Patricia Neary is recognized for her inspirational teaching, unlimited energy and love of dance and dancers. Her husband is actor and model, Bob Rudd.

## HOWARD RICHARD

### *Choreographer*

Howard Richard is the winner of the 1990 Clifford E. Lee Choreography Award. Richard trained with the L'École de Danse Eddy Toussaint and was a member of the company from 1974-77. During this period, he took part in numerous Canadian and American tours as demi-soloist. In 1978, he became director of the school. In 1980, Richard joined the Pointepienou Dance Company which in 1983 commissioned his first professional choreographic work, "Cast Dance to an Indigo Night". A year later, Richard formed his own company, Howard Richard Danse, and devoted himself to choreography. Richard has choreographed over 20 pieces for the company, including six major works. He has also choreographed pieces commissioned by the Pittsburg Playhouse Dance Theatre and for the Festival des Arts in 1988. In 1985, his "La Femme aux Talons Hauts" became part of the repertoire of Les Ballets Jazz de Montréal. During their 1989/90 season, Richard was a guest choreographer at Calgary City Ballet, where he had been commissioned to create two new works.

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## RHODA LEVINE

### *Drama Coach*

Rhoda Levine has worked as director/choreographer both on and off Broadway, the West End in London and for the CBS and NET Television Networks. Her work has been seen at the Netherlands Opera, the Brussels Opera, and the Scottish Opera as well as at opera companies in San Francisco, Houston, Dallas and New York City, where she most recently directed the World Première of Anthony Davis's "The Life and Times of Malcolm X". She has also worked at the Festival of 2 Worlds (Spoleto and Charleston), The Jerusalem Festival, The Cabrillo Festival, The Nottingham Festival and The Holland Festival, to name a few. Rhoda has been on the faculty of The Yale School of Drama, The Curtis Institute of Music, The Juilliard School and the University of Maryland. She is the author of eight children's books and has written libretti for Luciano Berio and Stanley Hollingsworth. Along with Philip Glass and George Abbott, she was the recipient of the National Institute of Music Theatre Award for her contribution to American music theatre.

## EARL STAFFORD

### *Music Director and Conductor*

Award-winning pianist Earl Stafford is currently in his sixth season as Conductor and Music Director for The Banff Festival Ballet. He joined the Royal Winnipeg Ballet as principal pianist in 1975, and since that time has virtually performed around the world, receiving critical accolades for his sensitive artistry. Stafford was awarded the Gold Medal for Accompanist at the 1980 International Ballet Competition in Varna, Bulgaria. A native of Thunder Bay, Ontario, he began his piano studies at the age of eight and made his professional soloist debut two years later with the Thunder Bay Symphony. Stafford has studied at the University of Toronto with Milton Kaye in New York and the Paris Conservatory (conductor's course under Franco Ferrara and piano studies with Aldo Ciccolini). He has also been a guest conductor with the Tokyo City Philharmonic, Vancouver Symphony, Calgary Philharmonic, Regina Symphony, Thunder Bay Orchestra and the National Arts Centre Orchestra.

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## MARLIN WOLFE

### *Conductor*

Canadian-born Marlin Wolfe received his musical training at the Royal Academy of Music in London, England. He is known and admired by musicians and audiences alike for his warm, sensitive interpretations of a broad range of orchestral repertoire.

Recent conducting appearances have included performances with the Royal Winnipeg Ballet on their annual tour of Western Canada, the Calgary Philharmonic, the CBC Vancouver Orchestra (which was recorded for broadcast) and the Canadian Chamber Orchestra.

From 1984-87, Wolfe was Music Director and Conductor of the Vancouver Youth Symphony Orchestra. He conducted them on their highly acclaimed tour of Russia and Scandinavia in 1987. He founded the Edmonton Chamber Players in 1978 and was their Music Director and Principal Conductor for five years. He has also conducted the Edmonton Symphony and Alberta Pops Orchestras. His CBC recordings have been broadcast on both national and regional programs.

## PETER MCKINNON

### *Lighting Designer*

Mr. McKinnon is pleased to return to The Banff Centre for the third time to light the dance programs. He has lit shows from London to Los Angeles; from Charlottetown to Victoria; and from Leaf Rapids Community Hall to the Kingston Prison for Women. Recently, he designed the lighting for "Sullivan and Gilbert" in Toronto and Washington, D.C., "Saint Carmen of the Main" at the Guelph Spring Festival, and "Trouble in Tahiti" in Toronto. He has just returned from Stratford-upon-Avon where he was invited to lecture on "Designing Shakespeare Today". Mr. McKinnon, who spent six years heading the Stagecraft programme at The Banff Centre, is currently the head of the Production and Design Programme at York University's Theatre Department, and is the President of Associated Designers of Canada.

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## MADÉLINE BRIAN

*Costume Co-ordinator*

Madeline has displayed her talents in various areas of the arts field for the past 16 years. She majored in textiles at the Alberta College of Art and later received her diploma in design. Her design credits include recent work with the New Century Stage Players of Calgary. For the past year, Madeline has been the resident designer at the Calgary City Ballet where she designed costumes for Howard Richard's "After the Fall" and "Mr. Jimmy Christopher".

## PIERRE LAVOIE

*Stage Manager*

Pierre Lavoie studied literature before turning to radio and television broadcasting. After a radio journalism stint in Ottawa, he was Apprentice Stage Manager in 1982 for The Banff Centre dance program. He has not left the dance world since and has worked with a roster of dance companies in Toronto and has written dance reviews. From 1986 to the spring of 1990, he was Production Stage Manager for Les Grands Ballets Canadiens. Pierre is also Lighting Director and Stage Manager for Montreal solo artist Margie Gillis.

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## **THEATRE ARTS ADMINISTRATION**

**George Ross** - Manager  
**Richard Green** - Assistant Manager  
**Eadie Russell** - Theatre Arts Co-ordinator  
**Marguerite Holmes** - Administrative Secretary

## **THEATRE COMPLEX**

### **Administration**

**William Pappas** - General Manager  
**Lorena McCallum** - Administrative Secretary  
**Dianne Pallagi** - Festival Assistant

### **Production Staff**

**Ihor Sychylo** - Production Manager  
**John Avery** - Technical Director  
**Jeff Henderson\*** - Technical Director Intern  
**Tomas Montvila** - Production Stage Manager  
**Kathleen Specht** - Administrative Assistant/Production  
**Cynthia Hughes** - Production Secretary

### **Scenic Carpenters**

**Hans Kuper** - Head Carpenter  
**Gerry Gerlinsky** - Head Shop Carpenter

### **Stage Carpenters**

**Bob Stewart** - Head Stage Carpenter  
**Mac Keith** - Stage Carpenter  
**Darrel Shaw\*** - Stage Carpentry Intern

### **Electricians**

**Marc Anderson** - Head of Electrics  
**Tom Heemskerk** - Electrics Technician  
**Scott Henderson\*** - Head Show Electrician  
**David Rowan\*** - Electrics Intern

### **Properties**

**Werner Karsten** - Properties Master  
**Michelle Dias** - Properties Assistant  
**Shellie Goldsack\*** - Properties Intern  
**Kathie Penner\*** - Properties Intern

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## Scenic Paint

Linda Rodrigues - Head Scenic Artist  
Christine Branyik\* - Scenic Paint Intern  
David Rayfield\* - Scenic Paint Intern

## Sound

Grant Bardsley - Head Sound  
Lorie Broadhead\* - Sound Intern

## Wigs and Make-up

Sharon Ryman - Wig Mistress  
Brenda Boutet - Make-up Assistant  
David Jones\* - Wig/Make-up Intern

## Wardrobe

Anne Moore - Head of Wardrobe  
Karen Crogie - Wardrobe Manager  
Jane Ng - Tailor  
Brenda Clark - Cutter  
Avril Stevenson - Cutter  
Sharon McCormack - Junior Cutter  
Josee Comeau - First Hand  
Christine Greusard - First Hand  
Stella Tobun - First Hand  
Donna Butt - Seamstress  
Fredmike Comrie - Seamster  
Annie Lafontaine - Seamstress  
Laura Magagnin - Seamstress  
Dorothy Marczinko - Seamstress  
Helene Tessier - Seamstress  
Anna Campioni - Milliner  
Amanda Stapells\* - Millinery Intern  
Francois Rollin - Accessorist  
Lisa World - Boots and Shoes  
Andrea Jenkins - Dyer - *Aurora Dyeworks*  
Lyn Kristmanson\* - Dye Intern  
Paul Guitard - Ballet Shoes  
Glenna Owen\* - Wardrobe Management Intern  
Suzanne Johnston - Wardrobe Mistress



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## **Stagecraft I & II**

Erika Beatty - Stagecraft I  
Sylvain Bedard - Stagecraft I  
Holly Broadbent - Stagecraft I  
Angela David - Stagecraft I  
Anton Di Giusti - Stagecraft I  
Randy Desrochers - Stagecraft I  
Alain Freud - Stagecraft I  
Ian Henderson - Stagecraft I  
Amanda Holmes - Stagecraft I  
Yvette LeClair - Stagecraft I  
Patti Marshall - Stagecraft I  
Ian Rye - Stagecraft I  
Celine Scheede - Stagecraft II  
Warren Whitlow - Stagecraft I  
Ian Wilson - Stagecraft I  
Ian Yovdoshuk - Stagecraft I

*\*Indicates an Resident in Training in the  
Theatre Production, Design and Stage Management Programs*

## **Front of House**

Peter Holzinger - House Manager

## **Ushers**

Carol Ross  
Elizabeth Kundert  
Sherry Vallancourt  
Luc Perreault  
Diana Schlotzer  
Ann Luise Lemieux  
Daniel Paradis  
Greg Perry  
Heather Richards  
Robert Gorden  
Kathleen Specht  
Debble Winter  
Garry Snelgrove

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