




Banff  
B Festival  
of the Arts



THE FESTIVAL BALLET

July 10, 11, 12, 13 1991  
Eric Harvie Theatre, 8:00 p.m.



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# THE BANFF CENTRE

**Paul D. Fleck**  
President, The Banff Centre  
Director, Centre for the Arts

**Michael Century**  
Director of Program Development  
Centre for the Arts

**Garth Henderson**  
Director of Operations  
Centre for the Arts

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PRESENTS

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# THE FESTIVAL BALLET

ENRICHING OUR NATION



Full scholarships for all residents of the Dance Apprenticeship program have been provided by Amoco Canada.

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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 revived 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 *diplome 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 Alberta Ballet. A co-founder 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, Farrally 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 DANCE PROGRAM

The Professional program is designed for young professional dancers and senior students for whom, 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 session instructors have included Mme Laura Alonso of the Cuban Ballet, Mme Olga Lepeshinskaya of the Bolshoi Theatre, Ms. Gloria Govrin of the New York City Ballet, and Mme Olga Evreinoff of 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.

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

A collection of highly skilled teachers and choreographers help to create the ideal conditions for young dancers to grow and develop their potential. Special guests this year include Victoria Simon, Balanchine-trained teacher and répétiteur, and John Taras, distinguished choreographer, répétiteur, and close associate of George Balanchine. Coaches and teachers include Annette av Paul, who was principal dancer with the Royal Swedish Ballet and Les Grands Ballets Canadiens for over 20 years, and Susan Toumine, teacher and ballet mistress with L'École Supérieure de Danse du Québec.

Because the Festival Ballet is seen by artistic directors from across Canada, many dancers from this program have gone directly into professional ranks.

- B.M.

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These performances of the Festival Ballet are  
dedicated to the memory of Dame Margot Fonteyn.

# THE FESTIVAL BALLET

DE PROFUNDIS

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INTERMISSION

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FIREBIRD

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INTERMISSION

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SYMPHONY IN C

There will two 20-minute intermissions during which  
time beverage service will be available in the lobby.

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## THE FESTIVAL BALLET 1991

The Festival Ballet Orchestra - Orchestral Accompaniment

Earl Stafford - Music Director/Conductor

Claude Girard - Set Designer

Louise Guinand - Lighting Designer

Pierre Lavoie - Stage Manager

## DANCE PROGRAM FACULTY

Brian Macdonald, O.C. - Program Head/Choreographer

Annette av Paul - Assistant Program Head and Pédagogue

John Taras - Guest Pédagogue

Victoria Simon - Master Class Instructor

Susan Toumine - Associate Ballet Mistress and Pédagogue

Edward Hillyer - Choreographer

Rhoda Levine - Drama Coach

Austra Gulens - Assistant Ballet Mistress

Tita Evidente - Accompanist

Mary McDonald - Accompanist

\* Amanda Holmes - Assistant Stage Manager

\*\* Jan Dique - Assistant Stage Manager

\* Ian Arnold - Assistant Lighting Designer

Marquerite Patrick - Shoe Coordinator

\*\*\* Gerard Roxburgh - Program Coordinator

\* *Indicates a resident in training in the Theatre Production, Design, and Stage Management programs*

\*\* *Indicates a resident in training in the Theatre Complex Stagecraft program.*

\*\*\* *Member, Canadian Actors' Equity Association*

SPECIAL THANKS TO JANET AMY

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# DE PROFUNDIS

(Premiere)

Created in memory of  
Vladimir Jelinek (1923 - 1989)

*"To thy happy children of the future  
those of the past send greetings." \**

\* *Alma Mater* - University of Illinois, Champaign, Illinois

Music - **Dvorak, *Symphony No. 7 - 1st and 3rd Movements***

Choreography - **Edward Hillyer**

Assisted by - **Austra Gulens**

Lighting Design - **Louise Guinand**

Lighting Design Resident - **Ian Arnold**

Costume Coordinator - **Michelle Latta**

Set Design - **Edward Hillyer**

**Edward Hillyer** is the 1991 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 facilities to showcase original works premiered as part of the annual Festival Ballet presentation.

## DANCERS

(July 10, 12 & 13)

Jean-François Allie	Louis-Martin Charest	Kirk Hansen
Michael Hodges	Dennis Lepsi	Boyd Lau
Alison McCreary	Barbara Moore	Crystal Pite
Robert Russell	Marie-Claude Sabourin	Matthew Shilling
Richard Shulze	Tonia Stefiuk	Heather Telford

(July 11)

Louis-Martin Charest	Richard Degenais	John Grady
Kirk Hansen	Michael Hodges	Ran Keren
Dennis Lepsi	Allegra Lillard	Alison McCreary
Pascale Nadeau	Gwyneth Obrecht	Robert Russell
Marie-Claude Sabourin	Richard Shulze	Tonia Stefiuk

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## INTERMISSION

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# FIREBIRD

Music - **Igor Stravinsky**  
Choreography - **Brian Macdonald, O.C.**  
Staged By - **Annette av Paul**  
Set Design - **Claude Girard**  
Lighting Design - **Louise Guinand**  
Lighting Design Resident - **Ian Arnold**  
Costumes by special arrangement with  
**the Norwegian National Ballet, Designer Mr. Yngve Gamlin.**  
Costume Design Coordinator - **Michelle Latta**

A young Tzar finds himself in a mysterious enchanted forest, where he encounters and is dazzled by a supernatural firebird.

He captures her but she pleads to be released and, in return for her freedom, gives him a feather of flame to protect him. She then shows him an egg that contains the soul of Kostchei, a sorcerer and her nemesis.

Bats fly through the forest looking for mischief. They are soon followed by a group of young princesses who find golden apples on a golden tree and dance joyously. The Tzar chooses the most beautiful among them and, sending the others away, keeps her for himself.

The bats find them and the young couple awaken in the night to a more frightening forest. Monsters and trolls appear from every direction announcing the arrival of the evil Kostchei and his companion, a lascivious snake. The Tzar uses the magic feather to call the firebird, but she is quickly captured.

An orgy follows with trolls tormenting the lovers and princesses. At the height of the action, the firebird suddenly reappears. She hypnotizes the snake and all the monsters, banishes them, and brings peace to the forest.

She blesses the lovers and flies away.

The lovers awaken. Is it all a dream? But Kostchei is real and the firebird reappears for the last time to tell the Tzar to crack open the egg that contains Kostchei's soul and break the evil spell.

The dawn brings a royal wedding.



## FIREBIRD

Allegra Lillard (10 & 12)  
Barbara Moore (11 & 13)

## PRINCE

Michael Hodges (10 & 12)  
Richard Dagenais (11 & 13)

## PRINCESS

Crystal Pite (10 & 12)  
Kerrie Souster (11 & 13)

## REFLECTIONS

(10 & 12)

Katarzyna Kwasniewska, Riyoko Shimizu

(11)

Pauline Stringer, Pascale Nadeau

(10, 11, 12 & 13)

Pauline Stringer, Katarzyna Kwasniewska

## KOSTCHEI

Jan Zdandwicz (10 & 12)  
Robert Russell (11 & 13)

## SNAKE

Pascale Nadeau (10 & 12)  
Katarzyna Kwasniewska (11)  
Pauline Stringer (13)

## BATS

(10 & 12)

Cindy Windsor, Louis-Martin Charest

(11 & 13)

Martha Rivas, Dennis Lepsi

## PRINCESSES

Isabelle St. Denis, Marie-Claude Sabourin,  
Stephanie Hutchison, Sarah Murphy-Dyson (10, 11 & 13),  
Amanda Daft, Gwyneth Obrecht,  
Alison McCreary, Anne Plamondon,  
Kathleen-Malee Smith (12)

*(Unless otherwise stated, dancers perform the 10, 11, 12 & 13)*

## TROLLS AND MONSTERS

(10, 11, 12 & 13)

Michelle Abeydeera, Jean-François Allie, Annette Gingrich,  
John Grady, Kirk Hansen, Ran Keren, Boyd Lau, Gou Ping Lu,  
Matthew Shilling, Richard Shulze, Kendra Snauffer,  
Krzysztof Starczewski, Tonia Stefiuk, Heather Telford

## WEDDING GUESTS

(10, 11, 12 & 13)

Full Company And

\* Julie Anderton, \* Peter Beharry, \* Aya Belsheim,  
\* Megan Blades, \* Nicholas Cass-Beggs, \* Paul Kravec,  
\* Keat Maddison, \* Kerrie Moriarty, \* Kristen Quinn,  
\* Leticia Pang, \* Fiona Smith, \* Alexandra Robinson

\* *Indicates a resident in the Dance Training program*

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## BACKGROUND

The full-length score of Stravinsky's *Firebird* is rarely heard today, the shorter suite he made from it being more popular with orchestras and conductors. But it was the complete ballet, commissioned in 1910 by Serge Diaghilev, that announced the latent genius of the unknown Russian who was to play such an important part in twentieth-century music. *Petrushka*, *Sacre de Printemps*, and *Les Noces* soon followed and the lure of his music for choreographers has remained constant. Fokine, Balachine, Cranko, Taras, and Bejart have all choreographed for this extraordinary music.

This version was made at the Royal Swedish Ballet in 1966 where it remained in the repertory until 1978. It was subsequently danced by the Harkness Ballet in the United States and by the Norwegian Ballet in Oslo.

- B.M.

INTERMISSION

**SYMPHONY IN C**

(1948)

**Music - Georges Bizet, *Symphony No. 1 in C Major***

**Choreographer - George Balanchine**

**Staged by - Victoria Simon and John Taras**

**Assisted by - Susan Toumine**

**Lighting Design - Louise Guinand**

**Lighting Design Resident - Ian Arnold**

**Costumes after designs by - Karinska**

**Costume Design Coordination - Michelle Latta**

**FIRST MOVEMENT: ALLEGRO VIVO**

(10 & 12)

**RIYOKO SHIMIZU, ROBERT RUSSELL**

(11 & 13)

**ALLEGRA LILLARD, MICHAEL HODGES**

(10 & 12)

**Pascale Nadeau, Dennis Lepsi,  
Stephanie Hutchison, Ran Keren**

(11 & 13)

**Kendra Snauffer, Kirk Hansen,  
Marie-Claude Sabourin, Matthew Shilling**

**Katarzyna Kwasniewska, Kendra Snauffer (10 & 12),  
Annette Gingrich (11 & 13), Michelle Abeydeera,  
Marie-Claude Sabourin (10 & 12), Crystal Pite (11 & 13),  
Heather Telford, Pauline Stringer,  
Alison McCreary, Sarah Murphy-Dyson  
(Unless otherwise stated, dancers perform the 10, 11, 12 & 13)**

## SECOND MOVEMENT: ADAGIO

(10 & 12)

ALLEGRA LILLARD, JAN ZDANDWICZ

(11 & 13)

STEPHANIE HUTCHISON, JAN ZDANDWICZ

(10 & 12)

Kerrie Souster, Gwyneth Obrecht,  
Richard Shulze, John Grady

(11 & 13)

Martha Rivas, Isabelle St. Denis,  
Dennis Lepsi, Ran Keren

Isabelle St. Denis (10 & 12), Gwyneth Obrecht (11 & 13)

(10, 11, 12 & 13)

Cindy Winsor, Kathleen-Malle Smith, Amanda Daft,  
Anne Plamondon, Tonia Stefiuk

## THIRD MOVEMENT: ALLEGRO VIVACE

(10 & 12)

MARTHA RIVAS, KRZYSZTOF STARCZEWSKI

(11 & 13)

KERRY SOUSTER, LOUIS-MARTIN CHAREST

(10 & 12)

Katarzyna Kwasniewska, Matthew Shilling,  
Crystal Pite, Kirk Hansen

(11 & 13)

Heather Telford, John Grady,  
Pauline Stringer, Richard Dagenais

(10, 11, 12 & 13)

Michelle Abeydeera, Marie-Claude Sabourin, Pascale Nadeau,  
Kendra Snauffer, Sarah Murphy-Dyson, Annette Gingrich

## FOURTH MOVEMENT: ALLEGRO VIVACE

(10 & 12)

BARBARA MOORE, GUO PING LU

(11 & 13)

RIYOKO SHIMIZU, ROBERT RUSSELL

(10 & 12)

Tonia Stefiuk, Louis-Martin Charest,  
Cindy Winsor, Boyd Lau

(11 & 13)

Barbara Moore, Kryzysztof Starczewski,  
Crystal Pite, Guo Ping Lu

(10, 11, 12 & 13)

Amanda Daft, Gwyneth Obrecht, Anne Plamondon,  
Kathleen-Malee Smith, Kerrie Souster, Isabelle St. Denis,  
AND

\* Marie-Anne Archambault, \* Ava Belsheim, \* Annabelle Gauthier,

\* Angelica Hardy, \* Sara Peters, \* Cheryl Quiacos,

\* Alexandra Robinson, \* Isabelle Tremblay

*\* Indicates a resident in the Dance Training program*

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## BACKGROUND

This symphony, by the composer of Carmen, was rediscovered in 1935 and had been originally entered in the Prix de Rome competition. When Balanchine was invited to the Paris Grand Opera in 1947, he invented this work for his debut, where it had an immediate success under the title of *Le Palais de Cristal*.

Its New York premiere took place during Ballet Society's first season at the City Center. Since that time, it has been in the repertory of the New York City Ballet and has been staged for many other companies in the United States, Europe, and Canada.

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## 1991 FESTIVAL BALLET PERFORMANCE CLASS

- Michelle Abeydeera - London, England - Ontario Ballet Theatre  
Jean-François Allie - Drummondville, QC - Ottawa Ballet  
Louis-Martin Charest - Montréal, QC - Ottawa Ballet  
\* Amanda Daft - North Delta, BC - Flora Pigeau Dance Academy/  
Vancouver Music Academy  
Richard Dagenais - Montréal, QC - Royal Winnipeg Ballet  
Annette Gingrich - Cambridge, ON - Royal Winnipeg Ballet  
John Grady - San Jose, CA - Ballet British Columbia  
Kirk Hansen - Buffalo, NY - Ballet British Columbia  
Michael Hodges - Plymouth, England - Ballet British Columbia  
Stephanie Lynn Hutchison - Stouffville, ON - Ottawa Ballet  
Katarzyna Kwasniewska - Warsaw, Poland - Ottawa Ballet  
Ran Keren - Tel Aviv, Israel  
\* Boyd Lau - Vancouver, BC - Goh Ballet  
Dennis Lepsi - Toronto, ON - Alberta Ballet  
Allegra Lillard - Jacksboro, TX - Ballet British Columbia  
Guo Ping Lu - Shanghai, China - Ottawa Ballet  
Alison McCreary - Kingston, ON - Alberta Ballet  
Barbara Moore - Calgary, AB - Alberta Ballet  
\* Sarah Murphy-Dyson - Victoria, BC - Pacific Dance Centre  
Pascale Nadeau - Abidjan, Ivory Coast - Ottawa Ballet  
Gwyneth Obrecht - Wakefield, QC - Ballet British Columbia  
Crystal Pite - Victoria, BC - Ballet British Columbia  
\* Anne Plamondon - Charlesbourg, QC - École Supérieure de Danse du Québec  
Martha Rivas - Mexico City, Mexico - Alberta Ballet  
Robert E. Russell - Hartford, CT - Hartford Ballet  
Marie-Claude Sabourin - Lasalle, QC - Ottawa Ballet  
Richard Schulze - Calgary, AB - Alberta Ballet  
Matthew Shilling - Sydney, Australia - Les Grands Ballets Canadiens  
Riyoko Shimizu - Edmonton, AB - Ballet North  
\* Kathleen-Malee Smith - Christchurch, NZ - Académie de Danse  
Classique, Monte Carlo  
Kendra Snauffer - Kingwood, TX - Atlanta Ballet  
Kerrie Souster - Sherwood Park, AB - Royal Winnipeg Ballet  
Krysztof Starczewski - Calgary, AB - Alberta Ballet  
Isabelle St-Denis - Laval, QC - École Supérieure de Danse du Québec  
\* Tonia Stefiuk - Vancouver, BC - Goh Ballet  
Pauline Stringer - Edmonton, AB - Ballet North  
\* Heather Telford - Vancouver, BC  
Cindy Winsor - Kitchener, ON - Royal Winnipeg Ballet  
Jan Zdandwicz - Warsaw, Poland - Dortmund Stadt Theatre, Germany

\* Indicates a participant in the Dance Apprenticeship program

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# FESTIVAL BALLET ORCHESTRA

## FIRST VIOLIN

Steven Bryant (concertmaster)

Diane New

Kathy Corvino

Sheldon Nadler

Bonnie Louie

Alana Gralen

Norbert Boehm

Robert Penner

## SECOND VIOLIN

Jeffrey Plotnick

Stephanie Soltice

Alla Magid

David Zweifel

Elaine Henshell

Craig Hutchenreuther

Mary Osoko

## VIOLAS

John Thompson

Sue Jane Bryant

Evon Verchomin

Arthur Bachmann

Carl Boychuk

Faye Huggins

## CELLI

Charles Bernard

Collin Ryan

Karen Youngquist

Laura Schlessinger

## BASS

Charles Garrett

Sheila Garrett

Graeme Mudd

## FLUTE

Philippa Fullerton

Shelley Younge

Lauren Eselson

Timothy Janz

## OBOE

Jean Landa  
David Sussman  
Don Hyder

## CLARINET

Charles Hudleson  
Jocelyn Colquhoun  
Paul Dornian  
Stan Climie

## BASSOON

Stephen Franse  
Michael Hope  
John Feldberg

## HORNS

David Hoyt  
William Hopson  
Laurie Matiation  
Kurt Kellan

## TRUMPET

Alvin Lowry  
Howard Engstrom  
Donald Schultz

## TROMBONE

James Scott, Kathryn MacIntosh  
Christopher Taylor

## TUBA

Michael Eastep

## HARP

Julia Shaw

## TIMPANI

Thomas Miller

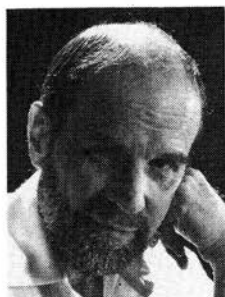
## PERCUSSION

Brian Jones, Tim Rawlings

## KEYBOARD

Janice Waite





**BRIAN MACDONALD, O.C.**  
Program Head/Staging *Firebird*

Brian Macdonald was an original member of the National Ballet of Canada, and has had a long association with the Royal Winnipeg Ballet and Les Grands Ballets Canadiens. His association with The Banff Centre goes back to 1960. He is former artistic director of the Royal Swedish Ballet, the Harkness Ballet of New York, and the Batsheva Company of Israel.

He has choreographed ballets, directed operas, and staged musicals internationally for over 30 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.

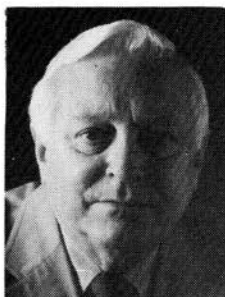
He was awarded the Order of Canada in 1967, the Canada Council Molson Award in 1983, and The Banff Centre National Arts Award in 1988.



**ANNETTE AV PAUL**  
Assistant Program Director/Staging  
*Firebird*

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, Antony Tudor, Kenneth MacMillan, Glen Tetley, Juri Grigorovitch, and Brian Macdonald. In 1986, av Paul became the founding artistic director of Ballet British Columbia and worked with that company until 1988. Active as a teacher, coach, and adjudicator across Canada and abroad, she has recently worked for the Norwegian National Ballet, the Stratford Festival, the National Ballet of Canada, George Brown College, and L'École Supérieure de Danse du Québec. She is responsible for the dance program at L'École Pierre Laporte. At The Banff Centre, she first performed in 1964 and has since returned many

times to dance, teach, and to mount ballets, several created by her husband, the director and choreographer Brian Macdonald. She is the former president of the Dance in Canada Association.



**JOHN TARAS**  
Staging *Symphony in C*

John Taras, a native of New York City, began his ballet studies under Michel Fokine, continuing later at the School of American Ballet. His first professional engagement was with the opera company Opera on Tour for which Fokine arranged the dances. In 1941, he joined Catherine Littlefield's Philadelphia Ballet and later joined the Lincoln Kirstein-George Balanchine American Ballet Caravan Tour of South America. Taras' first ballet *Graziana* was choreographed in his final years with Ballet Theatre. In 1959, Taras was invited by George Balanchine to stage *La Sonnambula* in New York City. He remained associated with the New York City Ballet as choreographer and ballet master until 1984. In 1985, Taras was named Officer in the Order of Arts and Letters by the French Minister of Culture. In 1989, he received the International Dance Festival Merit Award in Chicago. In collaboration with Richard Buckle, he wrote a biography of George Balanchine, published by Random House in 1988. In January of this year, Taras produced the first Balanchine ballet performed by the Bolshoi Ballet in Moscow to commemorate the centennial celebration of Sergei Prokofiev.



**VICTORIA SIMON**  
Ballet Mistress and Pédagogue

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 18 and since 1965, she has staged 20 of his classics for some 70 companies in the United States, Canada,

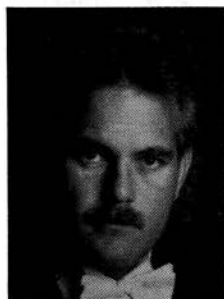
Europe, and Australia. Simon has more recently started to choreograph her own ballets including *French Suite* (1982) and *Royal Symphony* (1984) for Ballet Metropolitan in Ohio. She also created *Cascades* (1987) for the Des Moines Ballet, and *Romance* (1988) and *Fête Champêtre* (1990) for the Nashville Ballet.



### SUSAN TOUMINE

Associate Ballet Mistress and Pedagogue

British born Susan Toumine, has been living in Montréal since 1969. She 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. Toumine was an instructor for five years and ballet mistress for three years with Les Ballets Jazz in Montréal. She is now a classical teacher with L'École Supérieure de Danse du Québec. Toumine has adjudicated for Dance Manitoba in Winnipeg, and has been a member of the Dance program faculty at The Banff Centre for the past eight years.

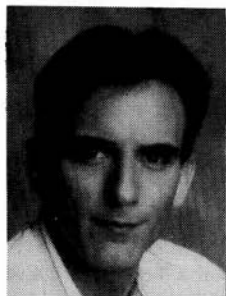


### EARL STAFFORD

Music Director and Conductor

Award-winning pianist, Earl Stafford is currently in his seventh 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 performed around the world, receiving critical accolades everywhere. 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 in New York and at the University of Toronto with Milton Kaye. As well, he has studied conducting with Franco Ferrara and

piano with Aldo Ciccolini at the Paris Conservatory. He has also been a guest conductor with the Tokyo City Philharmonic, the Vancouver Symphony, the Calgary Philharmonic, the Regina Symphony, the Thunder Bay Orchestra, the National Arts Centre Orchestra, the Hungarian State Opera Orchestra, the National Orchestra of Peru, and Orchestra London. Stafford is a regular guest conductor of the Winnipeg Symphony Orchestra.



## EDWARD HILLYER Choreographer

Born in Oakland, California, Edward Hillyer started his training at the San Francisco Ballet School and continued his professional dance training at the National Academy of Arts in Champaign, Illinois. Past performances include Brian Macdonald's *Jeu de Cartes* (Joker) and *Findings*, Balanchine's *Agon*, *The Four Temperaments*, and *Themes and Variations*, Petipa's "Grand Pas De Deux" from *Don Quixote*, and David Lichine's *Graduation Hall*. Hillyer's past choreographic achievements include *Pour Brad*, a solo work set to music by Kern and Harbach, and *Walk Away*, an ensemble piece for seven dancers set to the music of Bartók. Subsequent works were commissioned by Les Grands Ballets Canadiens and include *Showdown*, and *Reach of Children*. Hillyer has worked as a guest artist with the Lar Lubovitch Dance Company and John Neumier's Hamburg Ballet. He has choreographed for the 1987 production of *Don Giovanni* for L'Opéra De Montréal and the 1991 *Don Des Etoiles*. Other works include *Descente De Croix* and *Slow Down Old World* for the Toronto-based Ballet Jorgen.

Hillyer is the recipient of the 1991 Clifford E. Lee Choreography Award. The premiere of his newest work takes place during this year's Banff Festival.



## 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, and Dallas. In New York City, she directed the world premiere of Anthony Davis' *The Life and Times of Malcolm X*, and most recently the American premiere of Janacek's *The House of the Dead*. She has also worked at the Festival of Two Worlds (Spoleto and Charleston), the Jerusalem Festival, the Cabrillo Festival, the Nottingham Festival, and the Holland Festival, to name a few. Levine has been on the faculty of the Yale School of Drama, the Curtis Institute of Music, the Julliard 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.



## AUSTRA GULENS

### Assistant Ballet Mistress

Born of Latvian decent, Austra Gulens is happy to be participating in her second summer as assistant ballet mistress for the Dance program at The Banff Centre. She has worked as ballet mistress for Ballet Jorgen, Ontario Ballet Theatre, and Xing Ballet. As well, she has taught at the Ryerson Theatre School. She is a member of Canadian Actors' Equity. Her performance credits include a soloist role in the National Arts Centre production of *In the Land of Spirits*, *La Rondine* with the Canadian Opera Company, the Banff Festival Ballet, Ballet Jorgen, and Xing Ballet. She trained primarily at the George Brown School of Dance and at L'École Supérieure de Danse du Québec, and with such teachers as Luc Arnyot and Nadia Potts. She

extends her thanks to the faculty of dance at The Banff Centre for their support and encouragement.



**CLAUDE GIRARD**  
Set Designer

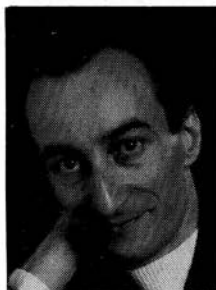
After graduation from the Écoles des Beaux Arts of Québec City and the Academy of Venice, Italy, Claude Girard created his first concept for Les Grands Ballets Canadiens in 1967. Since then, he has worked for many major dance companies. At The Banff Centre, Girard has designed sets and costumes for the productions *Findings*, *Double Quartet*, *Étapes*, with Brian Macdonald, and *Gaite Parisienne*, with Lorne Massine. He has also designed sets, costumes, and lighting for more than 15 opera houses which include L'Opéra de Montréal, the Kentucky Opera, the Opera of Philadelphia, the Tulsa Opera, the Opera of Detroit, the Seattle Opera, the Portland Opera, the Quebec City Opera, Opéra de Nancy, France, and Opéra de Liege, Belgium. During the 1990/91 season, he completed the ballet *Dawns and Dusks* for Opera Di Roma, *Madame Butterfly* for the Opera of Philadelphia, and *Gianni Schicchi* and *I Pagliacci* for L'Opéra de Montréal.



**LOUISE GUINAND**  
Lighting Designer

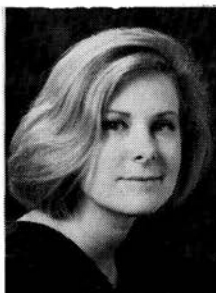
Having designed lighting for over 150 professional productions across Canada and the United States, Louise Guinand has been nominated for five Dora Mavor Moore awards. She graduated from the National Theatre School in 1980 and is a member of the Associated Designers of Canada. In the past year, Guinand has designed for *Never The Sinner* at the Citadel Theatre, *A Woman In Mind*, and *Fire at the Grand Theatre*, *A Christmas Carol* with the Young People's Theatre, *A Streetcar Named Desire* with the Vancouver Playhouse, *Richard III* at the New York Shakespeare Festival, *Julius Caesar* at the Stratford Festival, and *The Legend Of The Avro Arrow* with the National Arts Centre and the Canadian Stage Company. Guinand previously designed

the lighting for the 1989 Banff Centre production *The Plough and the Stars*.



**PIERRE LAVOIE**  
Stage Manager

Pierre Lavoie studied literature before turning to radio and television broadcasting. After working in radio journalism in Ottawa, he was apprentice stage manager in 1982 for The Banff Centre Dance program. Since then, he has worked with many 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. He is currently lighting director and stage manager for Montréal solo artist Margie Gillis. Lavoie's next project is to write a book on dance stage management.



**MICHELLE LATTA**  
Costume Design Coordinator

Michelle Latta, formerly a member of the Royal Winnipeg Ballet's wardrobe department, has worked on several Banff Centre's Dance Training productions. She is currently costuming for dance groups in Saskatchewan. She received a bachelor's degree in interior design from the University of Manitoba and has completed certificate courses in tailoring and apparel design.

In her native Regina, Latta has been the head of wardrobe for the Globe Theatre since the fall of 1988. Also at the Globe, she has designed sets and costumes for the 1989/90 school tour, as well as costumes for the Main Stage productions of *The Black Bonspiel of Willie MacCrimmon*, *Toronto Mississippi*, *Bordertown Cafe*, and *Winnie The Pooh*.

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## THEATRE ARTS ADMINISTRATION

George Ross - Manager  
Myra Ferguson - Assistant Manager  
Eadie Russell - Theatre Arts Coordinator  
Marguerite Holmes - Administrative Secretary

## THEATRE COMPLEX

### ADMINISTRATION

William Pappas - General Manager  
Thomas Montvila - Program Coordinator  
Becky Allan - Administrative Secretary  
Sharon Dyck - Administrative Clerk  
Dianne Pallagi - Festival Assistant

### PRODUCTION STAFF

Jacque Dawson - Production Manager  
John Avery - Technical Director  
\* Jeff Henderson - Technical Director Resident  
Tomas Montvila - Production Stage Manager  
Barbara Bates - Festival Assistant

### SCENIC CARPENTERS

Hans Kuper - Construction Coordinator  
Clare Prosser - Scenic Carpenter  
Greg Kenny - Scenic Carpenter  
Darrell Cooksey - Scenic Carpenter  
\* Derek Capitaine - Scenic Carpenter Resident  
\* Brian Hills - Scenic Carpenter Resident

### STAGE CARPENTERS

Tom Heemskerk - Head Stage Carpenter  
\* Ian Wilson - Stage Carpentry Resident

### ELECTRICIANS

Marc Anderson - Head of Electrics  
David Rowan - Lighting Technician  
\* Ian Rye - Electrics Resident  
\* Jessica Squires - Electrics Resident

### PROPERTIES

Peter Higgins - Properties Master  
Jim Meers - Properties Builder  
\* David Botten - Properties Resident  
\* Kevin Harrison - Properties Resident



**SCENIC PAINT**

**Jennifer Hedge - Head Scenic Artist**

**SOUND**

**Grant Bardsley - Head of Sound**

**PRODUCTION ASSISTANTS**

**Carla Dyck**

**Hal Harley**

**WIGS AND MAKE UP**

**Jenny Barnett - Wig Mistress**

**Brenda Boutet - Wigs and Makeup Assistant**

**WARDROBE**

**Anne Moore - Head of Wardrobe**

**Karen Crogie - Wardrobe Manager**

**Michelle Latta - Dance Costume Design Coordinator**

**Mary Lou Robertson - Wardrobe Mistress**

**\* Christine Greusard - Wardrobe Mistress Resident**

**Lynn Kristmanson - Dyer**

**\* Kathleen Lynch - Dyer Resident**

**Andrea Jenkins - Accessorist**

**Anna Campioni - Milliner**

**\* Patricia Walton - Millinery Resident**

**Fredmike Comrie - Boots & Shoes Person**

**Marguerite Patrick - Ballet Shoe Person**

**Sharon McCormick - Tailor**

**Mary Galbraith - Cutter**

**Frances Sweeney - Cutter**

**Denise Barrett - First Hand**

**Josee Comeau - First Hand**

**Nancy Malott - First Hand**

**Marke DeCoste - Seamster**

**Carolyn Devins - Seamstress**

**Lindsay Jacobs - Seamstress**

**Gail Johns - Seamstress**

**Jessie Anne Toynbee - Seamstress**

**Lois Van Koughnet - Seamstress**

**Marilyn Lindsay - Buyer**

**STAGECRAFT I & II**

**Janice Dique - Stagecraft II**

**Denise Bolduc - Stagecraft I**

**Elizabeth Burning - Stagecraft I**

**Claudio Cacciatti - Stagecraft I**

**Elisa Filippetto - Stagecraft I**

**Angela Froese - Stagecraft I**

Janet Gregor - Stagecraft I  
Andrew Moro - Stagecraft I  
Naomi Narvey - Stagecraft I  
Nobuyuki Ito - Stagecraft I  
Cathy Ott - Stagecraft I  
Robert Sondergaard - Stagecraft I  
Richard Tremblay - Stagecraft I

*\* Indicates a resident in training in the Theatre Production, Design, and Stage Management programs.*

**FRONT OF HOUSE**

**Peter Holzinger - House Manager**

**USHERS**

**Carol Ross, Ann Luise Lemieux  
Luc Perreault, Yves Morin  
Ange Zhang, Shelley Alexander  
Maria Boni, Clare White  
Kathie Penner, Michelle Beleyne, Joanne Boreham  
Jill Durie, Heather Richards, Dallis Wright**

**BOX OFFICE**

**Georgina Guadagno - Box Office Supervisor  
Kevin Hehir, Jo McCroy, Nita Varma - Attendants**

*House programs are produced by The Banff Centre  
Communications Department*

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## **SPECIAL ACKNOWLEDGEMENTS**

**Alberta Theatre Projects  
Angelo Luzio Limited  
Calgary Centre For Performing Arts  
National Ballet of Canada  
Red Deer College  
Theatre Calgary  
University of Calgary, Drama Department**

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## UPCOMING CONCERTS

Thursday, July 11

### JAZZ SESSION

Musicians of the jazz workshop perform in a club atmosphere.

Donald Cameron Hall, 9:00 pm., Free.

Friday, July 12

### RECITAL

By resident and visiting artists, including Carol Wincenc, flute, Richard Killmer, oboe, Michele Zukovsky, clarinet, Froydis Ree Wekre, horn, and Stephen Maxym, bassoon.

Margaret Greenham Theatre, 8:00 pm., \$6.

Saturday, July 13

### JAZZ CONCERT

Featuring Rufus Reid, bass, Ted Dunbar, guitar, Keith Copeland, drums, Don Thompson, piano, Hugh Fraser, trombone, and Mark Ledford, vocals.

Margaret Greenham Theatre, 8:00 pm., \$6.

Sunday, July 14

### WHAT GOES ON HERE?

An eclectic evening of performance and conversation with resident and visiting artists. An inside look at the programs, what they do, and how they do it, hosted by Paul Fleck, President of The Banff Centre and Director of the Centre for the Arts. First of two Sunday night presentations.

Margaret Greenham Theatre, 8:00 pm., \$6.

Monday, July 15

### MUSIC FOR A SUMMER AFTERNOON

Featuring soloists and ensembles from the summer master classes.

Max Bell Auditorium, 4:30 pm., Free.

### COSI FAN TUTTE

August 1,2,3,8,9,10

by Wolfgang Amadeus Mozart

The third and final of Mozart's Italian comedies begins when a heated discussion about fidelity propels two military officers and their fiancées into an awkward turn of events. With the help of an aging professor and an irrev-

erent maid, the hapless quartet become ensnared in their own deception and, under the spotlight of Mozart's incandescent score, examine the nature of love, commitment, and fidelity. This new production will be performed in Italian by two casts.

Eric Harvie Theatre, 8:00 pm

Tickets: \$16 & \$14., Reserved Seating.

### THREE SISTERS

August 6-11 & 13-18

By Chekhov

Rich with humour and the political irony of the pre-revolution era, the play is an exploration of exiles in time and place. At the turn of the century, in a provincial Russian town, three sisters yearn to live in Moscow once more, the city where spring comes early and all may find work and happiness.

August 11, 2:00 pm; August 10, 17, 18, 2:00 pm & 8:00 pm

All other performances at 8:00 pm.

Tickets: \$14., Reserved Seating.