



Banff  
**B Festival**  
of the Arts

**THE FESTIVAL BALLET**

July 8, 9, 10, 11, 1992  
Eric Harvie Theatre, 8:00 p.m.

## MAKING IT HAPPEN . . .

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Most of the events you are seeing at the Banff Festival of the Arts could not have been staged without scholarships for the artists and production interns. Scholarships play an essential role in the professional development of artists at The Banff Centre. Thanks to the generous support of individual and corporate donors, and funding from the Province of Alberta, The Banff Centre is able to offer more than three million dollars a year in scholarships and other forms of financial assistance. Your contributions are welcome. For more information, contact:

Gordon McDiarmid  
Vice President, Development  
The Banff Centre  
Box 1020, Banff, Alberta T0L 0C0  
(403) 762-6154

Income tax receipts will be issued for all contributions over \$10.

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# THE BANFF CENTRE

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

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The Banff Centre

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

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

*presents*

# THE FESTIVAL BALLET

ENRICHING OUR NATION



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

## BETTY FARRALLY MEMORIAL ENDOWMENT FUND

In honour of Betty Farrally, one of Canada's great dance pioneers, The Banff Centre set up the 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 created 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 the *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 its artistic advisor for her last few years. She was also artistic advisor for the 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  
TOL 0C0 (403) 762-6151

## THE DANCE PROGRAM

The Banff Centre's Professional Dance 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*, *Symphony in C*, and *Agon* by George Balanchine; a major revival of *Gaité 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 Award recipients Constantin Patsalas, Christopher House, David Earl, Randy Glynn, Mark Godden, Howard Richard, and Edward Hillyer.

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 Violette Verdy, former principal ballerina and presently Teaching Associate with the New York City Ballet. 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'Ecole 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.

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# THE FESTIVAL BALLET

A DANCER PREPARES

*THE FOUR TEMPERAMENTS*

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INTERMISSION

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*WATERWHEEL*

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PAUSE

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Excerpts from  
*TALES FROM THE VAUDEVILLE STAGE*

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INTERMISSION

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*SEQUOIA*

TRIBUTE

*There will be two 15-minute intermissions during which time  
beverage service will be available in the lobby.*

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## THE FESTIVAL BALLET 1992

The Festival Ballet Orchestra  
Earl Stafford - Music Director/ Conductor  
Harry Frehner - Lighting Designer  
Michelle Latta - Dance Costume Design Coordinator  
Pierre Lavoie - Stage Manager

## THE DANCE PROGRAM FACULTY

Brian Macdonald, O.C. - Program Director/Choreographer  
Annette av Paul - Assistant Program Director and Pédagogue  
Violette Verdy - Guest Pédagogue  
Victoria Simon - Master Class Instructor  
Susan Toumine - Associate Ballet Mistress and Pédagogue  
Austra Gulens - Ballet Mistress  
Lola MacLaughlin - Choreographer, Recipient of the 1992 Clifford  
E. Lee Award  
Judith Marcuse - Choreographer  
Mark Godden - Choreographer  
Amy Brogan - Assistant to Mark Godden  
Tita Evidente - Accompanist  
Mary McDonald - Accompanist  
Rhoda Levine - Drama Coach  
Tim Whyte\* - Stage Management Resident  
Christian Gagnon\* - Stage Management Resident  
Efterpi Soropos\* - Assistant Lighting Designer  
Paul Guitard - Program Coordinator

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

Our Special Thanks to Janet Amy

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## A DANCER PREPARES

The Company  
with TITA EVIDENTE

### THE FOUR TEMPERAMENTS

(1946)

Music - Paul Hindemith

Choreography - George Balanchine

Staged by - Victoria Simon

Assisted by - Annette av Paul

**Balanchine** commissioned the music of *The Four Temperaments* from Paul Hindemith (1895 - 1963) for his own pleasure, without any particular intention of making balletic use of it. Hindemith responded with a species of concerto for piano and strings, which he called *Theme and Variations*, (a work representing the Four Temperaments).

Balanchine created *The Four Temperaments* as a ballet which became a key work in his choreographic development. Hindemith's score is made up of four variations on a theme that corresponds to the different moods suggested by the classical Greek theory of medicine. This theory states that human personality is compounded of the four temperaments, defined as: melancholic, sanguinic, phlegmatic, and choleric, each in turn being related to the four elements of earth, water, fire and air.

#### Pianist

Bernadene Blaha

#### CAST

##### First Theme

Andrea Burridge, Kirk Hansen (8, 10)

Cindy Marie Small, Banko Panov (9, 11)

##### Second Theme

Kimberley Klimek, Robert Rubinger (8, 10)

Sarah Murphy-Dyson, Robert E. Russell (9, 11)



### **Third Theme**

Cindy Marie Small, Walter Wittich (8, 10)

Heather Telford, Richard Dagenais (9, 11)

### **Melancholic**

Wen Wei Wang, Amanda Daft, Laura Helsel (8, 10)

Eric Midgley, Tanya Dobler, Andrée Parent (9, 11)

Cassie Brunet, Stéphanie Guimond, Andrea Hutchison, Cheryl Quiacos

### **Sanguinic**

Andrée Parent, Robert E. Russell (8, 10)

Isabelle Itri, René Daveluy (9, 11)

Tanya Dobler (8, 10), Amanda Daft (9, 11)

Heather Barton, Tracy Dickson, Michelle MacDougall

### **Phlegmatic**

Richard Dagenais (8,10)

Stéphanie Dalphond, Sarah Murphy-Dyson, Bernadett Seles, Heather Telford (8, 10)

Alejandro Álvarez (9,11)

Andrea Burr ridge, Kimberley Klimek, Bernadett Seles, Pauline Stringer (9, 11)

### **Choleric**

Pauline Stringer (8,10)

Stéphanie Dalphond (9,11)

**Bernadene Blaha**, Canadian pianist, graduated from the Juilliard School and is a former participant of The Banff Centre's summer and winter programs.

**Paul Hindemith - *Theme and Variations*** (The Four Temperaments) used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schotts Soehne, publisher and copyright owner.

The performance of *The Four Temperaments*, a **Balanchine® Ballet**, is presented by arrangement with the **George Balanchine Trust™** and has been produced in accordance with the **Balanchine Style®** and **Balanchine Technique®** Service standards established and provided by the Trust.

## INTERMISSION

### **WATERWHEEL**

(PREMIERE)

Music - *Escalay* (Nubian meaning: Waterwheel), by Hamza el Din

Choreography - Lola MacLaughlin

Assisted by - Austra Gulens

Lighting Designer - Harry Frehner

Costume Coordinator - Michelle Latta

Lola MacLaughlin is the 1992 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 for the Arts to encourage the development of Canadian choreography. Award recipients, selected annually on a 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.

The music for this piece was written by a composer from Nubia in the Sudan, from the Aswan High Dam area. He was in New York when the dam was finished and, on his return, found his people and village had been moved to an altogether different place. He saw that his people were lost. He felt he was on the waterwheel, the oldest surviving machine in their land.

Everyone who sits behind the oxen which help the waterwheel go round will express himself according to his age. If it is a child, he will sing a children's song. If it is a woman or a man, they will sing a song of love. If it is an older man, he will sing a religious song. Hamza el Din wrote this music as the song of the older man. The dance has been made as a song of men and women but, because of el Din's music, perhaps it is still a religious song.

## CAST

Tanya Dobler, Laura Helsel, Isabelle Itri, Sarah Murphy-Dyson, Andrée Parent, Cindy Marie Small, Pauline Stringer, Heather Telford, René Daveluy, Kevin Hogan, Ran Keren, Eric Midgley, Banko Panov, Robert Rubinger, Robert E. Russell (8, 10), Mark Knoess (9, 11), Walter Wittich (8, 10), Kirk Hansen (9, 11)

PAUSE

**EXCERPTS FROM**  
**TALES OF THE VAUDEVILLE STAGE**  
(WORK IN PROGRESS)

Choreography - Judith Marcuse  
Music - Mickey Hart, Ennio Morricone, John Zorn, Geoffrey  
Oryema and Jack Body  
Lighting - Harry Frehner  
Costume Coordinator - Michelle Latta

*"A sidelong glance at scenes of public and private life"*

**Presenter**

Cassie Brunet

**PIGS IN SPACE**

Music: Mickey Hart

Kirk Hansen, René Daveluy, Ran Keren, Eric Midgley,  
Banko Panov, Cheryl Quiacos, Robert Rubinger, Robert E. Russell,  
Johnny Wright

**TRANCE DANCE**

Music: Ennio Morricone

\* arranged by John Zorn

Wen Wei Wang  
Laura Helsel, Walter Wittich

**COLD CASH**

Music: Traditional song from Uganda

\*performed by Geoffrey Oryema

René Daveluy, Wen Wei Wang

## **BEAUTY MYTH**

Music: John Zorn

Kimberley Klimek, Wen Wei Wang

## **PERPETUUM MOBILE**

Music: Mickey Hart

Tracy Dickson, Kirk Hansen, Laurence Hertz, Laura Helsel, Isabelle Itri, Ran Keren, Kimberley Klimek, David Lucas, Banko Panov, Cheryl Quiacos, Robert Rubinger, Robert E. Russell, Johnny Wright

## **PILLOW TALK**

Music: Traditional song from Indonesia

\* Collage by Jack Body

Isabelle Itri, Alejandro Álvarez

*Note: Wen Wei Wang's costume courtesy of Leone of Vancouver.*

## INTERMISSION

## **SEQUOIA**

Music - Joan Tower\*

Choreography - Mark Godden

Assistant to the Choreographer - Amy Brogan

Sets and Costumes - Paul Daigle

*Sequoia* is dedicated to the memory of Henny Jurriens. Henny, former artistic director of the Royal Winnipeg Ballet and his wife, Judy, were killed in a car accident April 9, 1989. It was his dream to inspire young choreographers in Canada; and through his

encouragement and guidance, I was offered the opportunity to choreograph this work for the Festival Ballet in 1989.

My gratitude and special thanks to the Clifford E. Lee Foundation. And a very special thank you to Austra Gulens.

*Mark Godden*

## CAST

July 8, 10

**Isabelle Itri and Kirk Hansen**

Stéphanie Dalphond

Cindy Marie Small

Heather Telford

Richard Dagenais

René Daveluy

Walter Wittich or

Robert E. Russell

Amanda Daft

Tracy Dickson

Tanya Dobler

Andrée Parent

Youri de Wilde

David Lucas

Eric Midgley

Robert Rubinger

July 9, 11

**Kimberley Klimek and Walter Wittich**

Stéphanie Guimond

Bernadett Seles

Pauline Stringer

Banko Panov

Robert E. Russell

Johnny Wright

Heather Barton

Andrea Hutchison

Sarah Murphy-Dyson

Cheryl Quiacos

Kevin Hogan

Ran Keren

Mark Knoess

Robert Rubinger

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## TRIBUTE

*Dr. Paul Fleck*

1934 - 1992

## FESTIVAL BALLET PERFORMANCE CLASS

Alejandro Álvarez	Hato Rey, Puerto Rico	Hartford Ballet
*Heather Barton	Prince George, BC	Ecole Supérieure de danse du Québec
Cassie Brunet	Ottawa, ON	Ontario Ballet Theatre
Andrea R. Burridge	Toronto, ON	Ecole Supérieure de danse du Québec
*Amanda Daft	Vancouver, BC	Vancouver Goh Ballet
Richard Dagenais	Montréal, PQ	Royal Winnipeg Ballet
*Stéphanie Dalphond	Montréal, PQ	Les Grands Ballets Canadiens
René Daveluy	Montréal, PQ	Ecole Supérieure de danse du Québec
Youri de Wilde	Beloeil, PQ	Ecole Supérieure de danse du Québec
*Tracy Dickson	North Delta, BC	West Coast Ballet Institute
Tanya Dobler	Edmonton, AB	Ecole Supérieure de danse du Québec
Stéphanie Guimond	Montréal, PQ	Ecole Supérieure de danse du Québec
Kirk W. Hansen	Ottawa, ON	Ballet British Columbia
*Laurence Hertz	Toronto, ON	Toronto Dance Theatre School
Laura C. Helsel	Vancouver, BC	Ontario Ballet Theatre
Kevin Hogan	Montréal, PQ	Ballet North
Andrea Hutchison	Montréal, PQ	The North Carolina School of the Arts
Isabelle Itri	Granby, PQ	Le Jeune Ballet du Québec
Ran Keren	Tel Aviv, Israel	Susan Quinn & Company
*Kimberley Klimek	Ottawa, ON	University of Missouri/ Kansas City Conservatory of Music
*Mark Knoess	Calgary, AB	Ballet North
David J. Lucas	Chorley, England	Royal Winnipeg Ballet
Michelle MacDougall	Edmonton, AB	Ballet North
P. Eric Midgley	Ottawa, ON	Ballet Florida
Sarah Murphy-Dyson	Victoria, BC	Vancouver Goh Ballet
Banko Panov	Sofia, Bulgaria	Les Ballets Jazz de Montréal
Andrée Parent	Hull, PQ	Les Grands Ballets Canadiens
*Cheryl L. Quiacos	Toronto, ON	Conservatory of Dance & Music
Robert Rubinger	Halifax, NS	Les Ballets Jazz de Montréal
Robert E. Russell	Yamika, WA	Hartford Ballet
Bernadett Seles	Senta, Yugoslavia	Royal Winnipeg Ballet
Cindy Marie Small	Saskatoon, SK	Royal Winnipeg Ballet

Pauline Stringer	Edmonton, AB	Broadway Dance Centre
Heather Telford	Vancouver, BC	Ecole Supérieure de danse du Québec
Lesley Telford	Vancouver, BC	Les Grands Ballet Canadiens
Wen Wei Wang	Beijing, China	The Judith Marcuse Company
Walter Wittich	Munich, Germany	The Judith Marcuse Company
Johnny Wright	Vancouver, BC	School of The Hartford Ballet

\* Indicates a participant in the Dance Apprenticeship program.

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## FESTIVAL BALLET ORCHESTRA

### FIRST VIOLINS

Stephen Bryant-Concertmaster  
 Karen Krout  
 Kathryn Corvino  
 Alana Gralen  
 Bonnie Louie  
 Alla Magid  
 Sheldon Nadler  
 Robert Penner

### 2ND VIOLINS

Stephanie Soltice  
 Laurie Syer  
 Judith Bessel  
 Craig Hutchenreuther  
 Kathy Lapp  
 Richard Van de Geer

### VIOLAS

John Thompson  
 Sue Jane Bryant  
 Arthur Bachmann  
 Faye Huggins

### CELLI

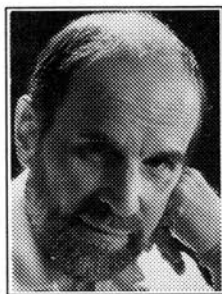
Amanda Forsyth  
 Thomas Megee  
 Karen Youngguist  
 Tom Mirhady

### BASS

Charles Garrett  
 Sheila Garrett

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## BIOGRAPHICAL NOTES



**Brian Macdonald O.C.**  
*Program Director/Choreographer*

Brian Macdonald is currently resident choreographer with Les Grands Ballets Canadiens and associate director of the Stratford Festival. His association with The Banff Centre dates back to 1960. As well, Macdonald has been artistic director of the Royal Swedish Ballet, the Harkness Ballet of New York, and the Batsheva Company of Israel. He has directed a series of Gilbert and Sullivan productions for the Stratford Festival, all of which became television specials. Since 1987, he has mounted new productions for the Royal Winnipeg Ballet, the New York City Opera, the Edinburgh Festival, the Kennedy Center in Washington, La Scala, the Sydney Opera House, Les Ballets Jazz, and the Edmonton and Manitoba operas. For the Broadway run of *The Mikado*, he received Tony Award nominations both as director and choreographer. Macdonald was awarded the Order of Canada in 1967, the Canada Council Molson Award in 1983, and The Banff Centre for the Arts National Award in 1988. He recently directed *H.M.S. Pinafore* for the Stratford Festival.



**Annette av Paul**  
*Assistant Program Director*

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 left the stage in 1984. At the time, she had danced principal roles in all of the major classics and in ballets created or produced by George Balanchine, Antony Tudor, Kenneth MacMillan, Glen Tetley, Juri Grigorovitch, Brian Macdonald, Rudolf Nureyev and Erik Bruhn. She first per-



formed at The Banff Centre in 1964, returning thereafter to mount ballets by director/choreographer Brian Macdonald, her husband. She has been a member of the Dance faculty at The Banff Centre since 1985 and became assistant program director in 1991. She is the founding artistic director of Ballet British Columbia. Currently active as teacher, coach, and adjudicator in Canada and abroad, she is also the artistic and pedagogical consultant for the dance program at Ecole Pierre-Laporte in Montréal. As well, she has served as president of Dance in Canada Association.



**Violette Verdy**  
*Guest Pédagogue*

Violette Verdy, formerly principal ballerina with and presently Teaching Associate with the New York City Ballet Company, has been a performer, teacher, choreographer, coach, director, author-lecturer, and writer for the last 50 years.



**Victoria Simon**  
*Ballet Mistress/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 became a soloist in 1963. Since 1965, she has staged 20 of his classics for about 80 companies in the United States, Canada, Europe, and Australia. Simon has more recently started to create her own ballets and has choreographed several works for companies in the United States. She is married to flautist John Wion and has two sons.



**Susan Toumine**

*Associate Ballet Mistress and Pédagogue*

British born Susan Toumine has been living in Montreal since 1969. She trained at the Classical Ballet School in 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 de Montréal. She is now a classical teacher with l'Ecole Supérieure de danse du Québec. Toumine has adjudicated for Dance Manitoba in Winnipeg and the Surrey Festival of Dance and has been a member of the Dance faculty at The Banff Centre for the past nine years.



**Earl Stafford**

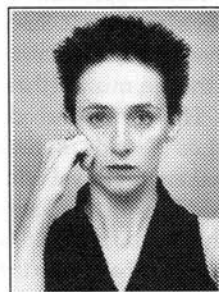
*Music Director and Conductor*

Award-winning pianist Earl Stafford is currently in his eighth season as music director and conductor for The Banff Centre of the Arts. He joined the Royal Winnipeg Ballet as principal pianist in 1975. In 1980, he was awarded the gold medal for accompanist at the International Ballet Competition in Varna, Bulgaria. A native of Thunder Bay, Ontario, he began his piano studies at the age of eight and began his professional debut as a soloist two years later with the Thunder Bay Symphony. Stafford has studied at the University of Toronto, with Milton Kaye in New York, and at the Paris Conservatory, taking a conductor's course under Franco Ferrara and piano studies with Aldo Ciccolini. He has been a guest conductor with the Tokyo City Philharmonic, the Vancouver Symphony, the Calgary Philharmonic, the Regina Symphony, the Winnipeg Symphony, the Thunder Bay Symphony and the National Arts Centre Orchestra.



**Bernadene Blaha**  
*Pianist*

A top prize winner in prestigious competitions throughout the world, Bernadene Blaha's engagements have included performances with all the major Canadian orchestras, the Houston Symphony and the opening orchestra concert at the XXIX International Chopin Festival in Marianske Lazne, Czechoslovakia. In recent seasons, she has appeared in recital at Carnegie Recital Hall and the Lincoln Center Library, Washington's Phillips Collection and made a UK solo debut in London. A regular guest on both CBC radio networks, she has recorded for WQXR radio in New York City. Bernadene's first recording, for Koch label, is a sonata album with cellist Shauna Rolston.



**Lola MacLaughlin**  
*Choreographer*

Lola MacLaughlin is an urban west coast choreographer and dancer. Her arresting and original performances combine the geometry of German expressionism with the humour of the commedia dell'arte. Among her latest achievements are the premiere of *Civilization and the Great Rivers of History* at Canada Place; *Cadence*, a commissioned ensemble work for the Judith Marcuse Company; and *Smudge*, a duet for dancer and bass clarinetist created in collaboration with composer David MacIntyre. *Smudge* was presented at INDE '90 in Toronto and at the New Music America Festival in Montreal. In 1990, she created *Everyman*, a commissioned work for Grant MacEwan College. In 1991, MacLaughlin returned to Montreal to present three works at the Festival International de Nouvelle Danse. She graduated from dance studies at Simon Fraser University in 1980. She continued training at the Merce Cunningham School in New York and with various modern dance teachers in New York, Toronto, and Vancouver. In 1987, she went to Germany to study expressionist art, architecture, and

performance. She has created more than 40 original works in her 12 year career as a choreographer. Many of her early works were performed by EDAM (Experimental Dance and Music), a Vancouver collective which she co-founded. Since 1989, she has been the artistic director of her own company, Lola MacLaughlin Dance.



**Judith Marcuse**  
*Choreographer*

After first training in Montreal and at the Royal Ballet School in England, Judith Marcuse started her professional career as a dancer in 1965 working with Les Grands Ballets Canadiens. For the next 15 years, she worked with a variety of leading international classical and modern companies in Europe and the United States. Marcuse choreographed her first dance work for Israel Television in 1972. Since then, she has developed a diverse career, choreographing and directing dance, theatre, musical theatre, film, and operatic works. Her credits include work for Ballet Rambert, Les Grands Ballets Canadiens, Toronto's Dancemakers, the Royal Winnipeg Ballet, Nederlands Dance Theatre, the Shaw and Stratford festivals and the National Ballet of Canada. She is one of the few artists to have won the two leading Canadian awards in choreography: the Jean A. Chalmers Award (1976) and the Clifford E. Lee Award (1979). Recently, her ballet *Madrugada* was nominated for a 1990 Dora Mavor Moore award for Outstanding New Choreography. The Judith Marcuse Company, founded in 1980, has toured extensively in Canada, Asia, and Europe with a repertoire composed of works from a wide range of choreographers from Canada and abroad. Marcuse lives in West Vancouver with her husband and their daughter.



**Mark Godden**  
*Choreographer*

In 1990, Mark Godden was appointed resident choreographer of the Royal Winnipeg Ballet (RWB). He is the second to hold such a position in the 53-year history of the company, the first being Brian Macdonald who was company choreographer from 1964 to 1970. Godden was born in Dallas, Texas, and studied acting at Carnegie-Mellon University. He went on to study dance with Hugh Nini at the Denton School of Ballet in Texas. In 1981, he entered the Royal Winnipeg Ballet School Professional Division, under the direction of David Moroni. Upon graduating in 1984, he joined the RWB. As one of that company's leading soloists, Godden has distinguished himself in leading roles in Hans van Manen's *Adagio Hammerklavier* and *Piano Variations III*, Rudi van Dantzig's *Four Last Songs*, Jiri Kylian's *Nuages*, and Peter Martin's *Valse Triste*. His choreography has also brought him great distinction. His *Forms and Distinction* was performed at the biannual Canada Dance Festival in Ottawa in 1988. In 1989, he was the recipient of the Clifford E. Lee Choreography Award and, during his residency at The Banff Centre, premiered his work *Sequoia*. In 1990, his choreography for *Myth* won top honours at the 14th International Ballet Competition in Varna, Bulgaria. At the 1991 2nd International Ballet Competition in Helsinki, Godden shared second prize for new choreography for his pas de deux *La Princesse et le Soldat*. After staging *Sequoia* with the RWB, Godden premiered two other works for the company: *Symphony #1* (1990) and most recently *Angel in the Architecture* (1992). Godden has also created several works for the company's workshop, *Fast Forward*, one of which, *Rapsodie Espagnole*, was included in the repertoire of Ballet British Columbia.



**Rhoda Levine**  
*Drama Coach*

Rhoda Levine has worked as director/choreographer both on and off Broadway, in 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 Janáček's *The House of the Dead* and *The Soldaten*. She has also worked at the Festival of two Worlds (Spoleto and Charleston) and, among others, the Jerusalem, Cabrillo, Nottingham and Holland festivals. Levine 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.



**Austra Gulens**  
*Ballet Mistress*

Born of Latvian descent, Austra Gulens is happy to be spending her fourth summer with the Dance program at The Banff Centre. She has worked as ballet mistress for Ballet Jorgen, Ontario Ballet Theatre, Xing Ballet, and INDE '90 with Yuri Ng. As well, she has taught at the Ryerson Theatre School and several other schools in the Toronto area. She is a member of Canadian Actor's Equity. Her performance credits include a soloist role in the National Arts Centre production of *In the Land of Spirits*, the Canadian Opera Company production of *La Rondine*, the Banff Festival Ballet, Ballet Jorgen, and Xing Ballet. She trained primarily at the George Brown School of Dance and at l'Ecole Supérieure de

Danse du Québec, and with such teachers as Luc Amyot and Nadia Potts.



**Harry Frehner**  
*Lighting Designer*

Harry Frehner is pleased to return this year to design the lighting for the Festival Ballet. His past productions for The Banff Centre have been *Così fan tutte* and *Guacamayo's Old Song and Dance*. Frehner has continued his long relationship with the Stratford Festival, lighting this year's *Romeo and Juliet*. In Alberta, he has been associated with Calgary Opera (*The Flying Dutchman*), Theatre Calgary (*A Midsummer Night's Dream*, *Les Liaisons Dangereuses*), Alberta Theatre Projects (PlayRites '91, *Shirley Valentine*, and *The Rez Sisters*) and The Citadel (*Jacob and the Dinosaur*). He has worked with many other companies across Canada, including the Canadian Opera Company, the Canadian Stage Company, Manitoba Theatre Centre, and Toronto's Elgin Theatre where he designed the lighting for *The Wizard of Oz*.



**Pierre Lavoie**  
*Stage Manager*

Pierre Lavoie studied literature, radio and television broadcasting before trying his hand at theatre. He apprenticed in ballet stage management at The Banff Centre in 1982 and was hooked. He then pursued a successful career in dance stage management in Toronto, working for many modern dance companies. From 1986 to 1990, he was production stage manager at Les Grands Ballets Canadiens. Pierre now works mainly with Margie Gillis in Montreal. This year, in addition to designing the lights for her full-length work *Margaret of Roseland*, he doubled his challenge by making a debut stage appearance as Pierre-o in the same production. He is proud to return to Banff for a third consecutive summer.



**Michelle Latta**  
**Costume Coordinator**

Michelle Latta, formerly a member of the Royal Winnipeg Ballet's wardrobe department, has worked on several Banff Centre Dance Training productions and returns for a second season as the costume design coordinator. She is currently designing costumes 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 home town of 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, 1990 and 1991 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*. Most recently, she designed the set for *Burn This*.



# CREDITS

## THEATRE/LITERARY ARTS

George Ross, Manager  
Myra Fergusson, Assistant Manager  
Eadie Russell, Coordinator  
Rose Shakotko, Program Coordinator  
Sharon Lindo, Administrative Secretary

## THEATRE COMPLEX ADMINISTRATION

William Pappas, General Manager  
Tomas Montvila, Program Coordinator  
Sharon Lund, Administrative Secretary  
Sharon Dyck, Administrative Clerk  
Dianne Pallagi, Festival Assistant

## PRODUCTION STAFF

Jacqueline Dawson, Production Manager  
John Avery, Technical Director  
Curtis Jensen\*, Technical Director Resident  
Tomas Montvila, Production Stage Manager  
Tamara Ross, Festival Assistant

## SCENIC CARPENTERS

Hans Kuper, Construction Coordinator  
Clare Prosser, Scenic Carpenter  
Greg Kenny, Scenic Carpenter  
Richard Tremblay\*, Scenic Carpentry Resident

## STAGE CARPENTERS

Marc Anderson, Head Stage Carpenter  
Ian Wilson\*, Stage Carpenter Resident

## ELECTRICIANS

David Ingraham, Head of Electrics  
David Rowan, Electrics Technician  
Craig Smith\*, Electrics Resident  
Robert Sondergaard\*, Electrics Resident

## PROPERTIES

Wulf, Head of Properties  
Michelle Dias, Assistant  
Marilyn Lindsay, Buyer  
Louise Fournier\*, Resident  
Jean Medland\*, Resident  
Zhao Yi\*, Resident

## SCENIC PAINT

Jennifer Hedge, Scenic Painter

## SOUND

Lyle Fish, Sound Technician  
Jamie George, Sound Technician

## PRODUCTION ASSISTANTS

Frank Guadagno  
Hal Harley  
Mike Hessler

## WIGS AND MAKE-UP

Martha Gleeson, Mistress  
Dawn Rivard, Assistant  
Traceee Gallagher\*, Assistant

## WARDROBE

Anne Moore, Head of Wardrobe  
Karen Crogie, Wardrobe Manager  
Marylou Robertson, Mistress  
Kathleen Lynch, Dyer  
Anna Campioni, Milliner/ Accessorist  
Kevin Harrison\*, Millinery Resident  
Mariko Heidelk\*, Millinery Resident  
Fredmike Comrie, Boots and Shoes  
Jane Ng, Tailor  
Marilyn Lindsay, Wardrobe Buyer  
Paul Guitard, Shoe Coordinator

## CUTTERS

Kim Crossley, Jane Ng, Frances Sweeney, Stephanie Woods

## FIRSTHANDS

Elizabeth Copeman, Mary Galbraith, Nancy Malott

#### SEAMSTRESSES

Roslyn Brown, Quynh Chestnut, Dawn Climie, Carolyn Devins, Sandra Hum,  
Shona Humphrey, Arlene Innes, Gail Johns, Thyrsa Richardson\*, Pauline See,  
Patsy Thomas, Jessie Toynbee, Lois Van Koughnet, Lisa Wright

#### STAGECRAFT I

Colin Cooper, Emily Parke, Frank Buikema, Jeff Guner, Heather Moore,  
Roberta Osbourne, Jeremy Price, Andrew Smith

#### STAGECRAFT II

William Monkman, Design  
David Osawabine, Stage Management  
Denise Bolduc, Sound

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

#### FRONT OF HOUSE

Janet Anderson, House Manager

#### USHERS

Lynn Barnabe, Nancy Beaton, Connie Brill, Beatrice Lefevre, Kevin Farnell,  
Sonja Haenni, Elizabeth Kundert-Cameron, Steve Laverdiere, Patrick Lawless,  
Christiane Leblond, Dianne Pallagi, Carol Ross, Tamara Ross, Denise Sequin,  
Nita Varma, Anne Wilson

#### BOX OFFICE

Georgina Guadagno, Box Office Supervisor  
Lorena Dmytriev, Nita Varma, Maria Gouthro, Attendants

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

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