

BANFF

arts

FESTIVAL

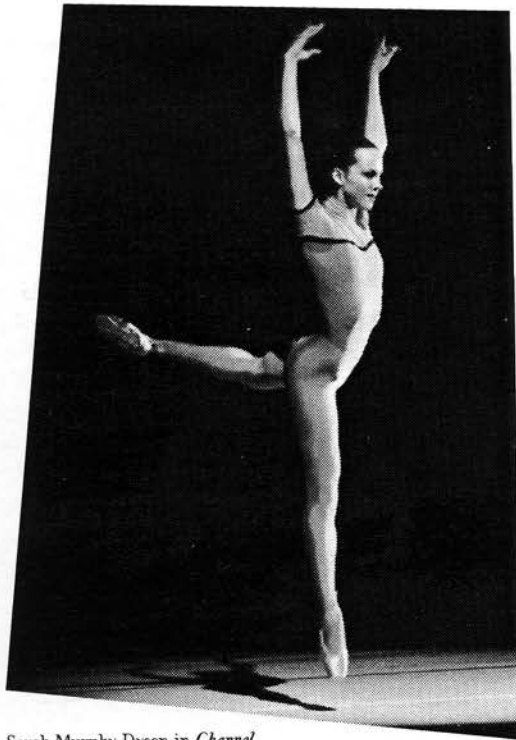
Theatre

Arts

JUNE 13 - AUGUST 16, 1997



The Banff Centre
for the Arts



Sarah Murphy Dyson in *Channel*

Photo by Don Lee

Festival Dance

Eric Harvie Theatre
August 8, 10, 13, 15

Brian Macdonald, OC

Annette av Paul

Michael Byars

Victoria Simon

Susan Toumine

Sarah Brewer

Shawn Hounsell

Myriam Naisy

Marquita Witham-Lester

Tita Evidente

Tamara Ross

Kathryn McKinnon

Harry Frehner

*Francois Roupinian

Denise Barrett

Roxanne Prokop

*Keat Maddison

*Naomi Wiebe

Program Director

Associate Program Director/Pedagogue

Master Guest Pedagogue

Guest Ballet Pedagogue

Ballet Pedagogue

Ballet Mistress

Choreographer/Recipient of the 1997
Clifford E. Lee Choreography Award

Choreographer (France/Canada/Banff Project)

Associate Artistic Director, Ballet British Columbia

Senior Accompanist

Program Coordinator

Footwear Coordinator

Lighting Designer

Assistant Lighting Designer

Costume Designer

Stage Manager

Assistant Stage Manager

Assistant Stage Manager

A majority of festival artists receive scholarship assistance from The Banff Centre Annual Fund. The following have received funds from endowments or scholarships established both to support dancers and honour particular individuals.

Brianne Bland	<i>Lenora P. Masters Scholarship</i>
Marq Frerichs	<i>McCowan-Johnson Scholarship</i>
Simone Orlando	<i>Ken and Marie Madsen Scholarship</i>
Nicholas Peel	<i>Sir Mark Turner Memorial Scholarship Endowment</i>
Malcolm Low	<i>Banff School of Advanced Management Scholarship</i>

* Work study in Theatre Production, Design and Stage Management Programs

PROGRAM

Creaturehood

Intermission

Petites danses pour mammifères (Short Dances for Mammals)

Intermission

Tavern Scene from Carmina Burana

Pause

Serenade

Creaturehood

Choreography by

Shawn Hounsell

1997 Clifford E. Lee Choreography Award recipient

Music by Maurice Ravel,

Concerto for Piano and Orchestra in G major

Répétiteur: Sarah Brewer

Lighting Design by Harry Frehner

Costume Design by Denise Barrett

“We are all of us Gods couched in creaturehood.”

Like Ravel’s music, a beguiling interplay of thematic moments and nearly imperceptible silences, I am fascinated by the bits of definition hidden within a quote such as this, which I collected in a notebook somewhere along the way. What I found of the two in each other, the similarities between the music and the thought, was an unmistakable perceptive thread – the same spontaneous nature as that in which our own realities are created. Perhaps the interconnection of our patterns of thought and the patterns of our lives reveals a space somewhere between which we occupy as human creatures. Out of the structure of existing then is the movement toward our own humanity, the ineffable quality of being alive. Funny how quickly we define our worlds by what is perceived to be real, by the intricate and divine ways we involve ourselves in our own affairs...funny too how then we ultimately find in life what we most see in it.....

Dancers

Malcolm Low and Ackerley Cairns
Christian Vezina and Simone Orlando
with

August 8 & 15

Sharon Booth and Nicholas Peel
Anne Marie Crisanto and Gordon Crowder
Carrie Broda and Daniel Alvarez
Alison Dewar and Eric Beauchesne

August 10 & 13

Caroline Sicard and Matthew Huet
Alexis Maragozis and Jonathan Renna
Brianna Bland and Richard Gulliver
Kathryn McKinnon and Jason Olineck – August 10
Tori Johns and Jason Olineck – August 13

Intermission

Petites danses pour mammifères

(Short Dances for Mammals)

Choreography by

Myriam Naisy

Music by Arcangelo Corelli, *Sonata for violin, viola & harpsichord, Op.5*

Répétiteur: Marquita Witham-Lester

Lighting Design by Harry Frehner

Costume Design by Denise Barrett

Sound Design by Brian Coghlan

Ms. Naisy would like to thank Jonathan Goad, Joel Harris, Laurie Levier and Kathryn Osterberg for their vocal contribution.

"The True path is not so much a rope stretched up high in the sky but rather at ground level. It seems as if it was meant to trip rather than be walked upon."

Franz Kafka

"I hear them laugh as I rattle
I see them dance as I succumb
I never thought so much fun could be had around a tomb."

Francis Cabrel

"When I listen to Corelli's sonatas which have both a deep and metallic sound, they call to mind a dialogue with a life that is both past and future, both of the mind and of nature. Thus I have imagined a mammal, a plantigrade, which could be you or a bear. You would have tripped or fallen into a trap; or you would have been caught in your own trap; caught and all your weight dragged until your body is finally released and your soul, free as a bubble of light, would dance its 'White Joy,' lighting up a part of our lead grey sky."

"Lorsque j'écoute les sonates de Corelli à la fois graves et métalliques, elles m'évoquent un dialogue avec une vie ancienne et future, entre le passé et l'avenir, l'esprit et la nature. Aussi, j'ai imaginé un mammifère, un plantigrade, vous par exemple ou bien un ours. Vous auriez trébuché, vous seriez tombé dans un piège, ou vous vous seriez laissé prendre à votre propre piège, capturé et traîné de tout votre poids, jusqu'à ce que votre corps finalement lâche prise et l'âme, libre, telle une bulle de lumière se mette à danser sa "Joie blanche" et illumine une parcelle de notre ciel de plomb."

Myriam Naisy



Photo by Don Lee

Ballet British Columbia Front row (left to right): Lauri Stallings, Marquita Lester, Andrew Giday, Gail Skrele, Isabelle Itri. Back row (left to right): Myriam Naisy, Andrea Hodge, Todd Woffinden, Kerry Lynn Turner, Miroslaw Zydowicz, Wen Wei Wang, John Ottmann

Dancers

Miroslaw Zydowicz

Isabelle Itri

Wen Wei Wang

Andrew Giday

John Ottmann

Kerry Lynn Turner

Andrea Hodge

Lauri Stallings

Gail Skrele

Todd Woffinden

Intermission

Tavern scene from *Carmina Burana*

Choreography by

Fernand Nault

Music and Text by Carl Orff, *Carmina Burana*

Staged by Susan Toumine

Lighting Design by Harry Frehner

Costume Design by Francois Barbeau

Carmina Burana, or Songs of Bueren, are based on the thirteenth-century manuscripts found in the Bavarian monastery of Benedikbeuern in 1847. Its authors were probably troubadors, monks, and errant students. From this collection, numbering around two hundred songs, Carl Orff has chosen 25. The section performed for the Festival Ballet is called *In the Tavern*, one of four central parts which evoke human sentiments. Described as a scenic cantata by its composer, this work was first presented at the Frankfurt Opera in 1937. Fernand Nault created this ballet for Les Grands Ballets Canadiens in 1966.

Dancers

ESTUANS

Jonathan Renna – August 8 & 15

Gordon Crowder – August 10 & 13

OLIM (ROASTED SWAN)

SWAN

Eric Beauchesne – August 8 & 15

Jonathan Renna – August 10 & 13

MONKS

Matthew Huet and Jason Olineck – August 8 & 15

Nicholas Peel and Jason Olineck – August 10 & 13

EGO

Malcolm Low – August 8 & 15

Christian Vezina – August 10 & 13

IN TABERNA

August 8 & 15

Jonathan Renna, Malcolm Low, Nicholas Peel, Marq Frerichs

August 10 & 13

Gordon Crowder, Christian Vezina, Matthew Huet, Eric Beauchesne

With thanks to Kelly Yurasek, Eric Beaudoin and the Sally Borden Fitness Centre for their assistance.

Pause

Serenade

Choreography by

George Balanchine

Music by Peter Ilyitch Tchaikovsky, *Serenade in C major for String Orchestra*

Staged by Victoria Simon

Assisted by Susan Toumine and Annette av Paul

Lighting Design by Harry Frehner

Costumes after Karinska

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

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

Premiere: March 1, 1935,

American Ballet, Adelphi Theatre, New York

New York City Ballet Premiere: October 18, 1948,

City Centre of Music and Drama, New York

Dancers

August 8

Jessica Edgley Megan Emmett Simone Orlando

Marq Frerichs Nicholas Peel

August 10

Anne Marie Crisanto Alison Dewar Jessica Edgley

Marq Frerichs Matthew Huet

August 13

Alison Dewar Jessica Edgley Simone Orlando

Marq Frerichs Nicholas Peel

August 15

Anne Marie Crisanto Megan Emmett Simone Orlando

Matthew Huet Jonathan Renna

August 8 & 15

Brianne Bland, Laetitia Clement, Alexis Maragozis, Traci Stevenson

August 10 & 13

Susan Cook, Tori Johns, Allison Jones, Caroline Sicard

CORPS

Brianne Bland – August 10 & 13

Rebecca Blaney – August 10 & 13

Sharon Booth, Carrie Broda – August 8, 10, 13 & 15

Ackerley Cairns – August 8 & 15

Laetitia Clement – August 10 & 13

Susan Cook – August 8 & 15

Anne Marie Crisanto – August 8 & 13

Alison Dewar – August 8 & 15

Megan Emmett – August 10 & 13

Heidi Anne Harder – August 10

Tori Johns – August 8 & 15

Allison Jones – August 8 & 15

Kathryn Luttmann – August 8, 10, 13 & 15

Alexis Maragozis – August 10 & 13

Kelly Montgomery – August 10

Kathryn Mckinnon, Jennifer Pangman – August 8, 10, 13 & 15

Robyn Roebuck – August 8, 13 & 15

Caroline Sicard – August 8 & 15

Traci Stevenson – August 10 & 13

Allyson Webste – August 10 & 15

Daniel Alvarez – August 10 & 13

Gordon Crowder, Richard Gulliver, Jason Olineck – August 8, 10,
13 & 15

Christian Vezina – August 8 & 15



Festival Dance, 1997 Seated on floor (left to right): Alexis Maragozis, Brianne Bland, Traci Stevenson, kathryn Luttmann, Laetitia Clement, Allison Jones. Seated in chairs (left to right): Roxanne Prokop, Sarah Brewer, Shawn Hounsell, Victoria Simon, Annette av Paul, Susan Toumine, Tamara Ross, Naomi Wiebe. Standing (left to right): Keat Maddison, Tita Evidente, Tori Johns, Matthew Huet, Megan Emmett, Nicholas Peel, Caroline Sicard, Susan Cook, Robyn Roebuck, Jason Olineck, Jennifer Pangman, Jessica Edgley, Ackerley Cairns, Jonathan Renna (holding) Kathryn McKinnon, Gordon Crowder, Marq Frerichs, Malcolm Low. Seated on table (left to right): Simone Orlando, Alison Dewar, Sharon Booth, Carrie Broda, Anne Marie Crisanto. Standing on table (left to right): Daniel Alvarez, Eric Beauchesne, Richard Gulliver, Christian Vezina.

The Clifford E. Lee Choreography Award

The Clifford E. Lee Choreography Award is one of the most complete and prestigious choreography awards in the dance world. It consists of six weeks of rehearsal for the creation of a new work with a company of 24 professional dancers at the Banff Centre for the Arts, full production support, four performances at the Banff Arts Festival and a cash prize of \$5,000. This year the foundation, in association with the Banff Centre for the Arts, has presented the award to Saskatchewan born Shawn Hounsell, now a resident of Montreal.

The Clifford E. Lee Foundation is an Alberta-based private foundation that for 28 years has been supporting social and artistic development in Alberta. "Lila Lee [President of the Foundation] is the model benefactor" states Brian Macdonald, Program Director of Festival Dance at the Centre. "She was inspired by the possibilities and the award has now evolved to be one of the most prestigious and resource-rich dance awards in North America. Because of the very high cost of a craft that's very hard to learn, the chance to work for six weeks with as many as 24 dancers is a tremendous opportunity for a young choreographer."

Many of the Lee Award ballets have gone on to be produced by such companies as the Royal Winnipeg Ballet, Toronto Dance Theatre and the Alberta Ballet Company. Recent recipients include Gioconda Barbuto, Michael Downing, Joe Laughlin and Crystal Pite.

The France/Canada/Banff Fund

This year the France/Canada/Banff Fund is providing the financial support for Ballet British Columbia to join the Festival Dance program with a new work by French choreographer Myriam Naisy. Myriam Naisy is the former artistic director and resident choreographer at the Tanz Theatre in Zürich and her choreography is now in the repertoire of the Ballet du Nord in France, Ballet National de Nancy, the Béjart Ballet Lausanne and the Ballet Jazz of Montreal.

Ballet British Columbia, under the artistic direction of John Alleyne, is rapidly gaining attention as the cradle of invention for classical ballet in North America. Naisy's piece will enter the Ballet BC repertoire in time for their 1997/98 season's performances and tour.

The France/Canada/Banff Fund – established by the French Ambassador, the Canadian Minister of Foreign Affairs and International Trade, and the Director, Banff Centre for the Arts – supports the professional development of French and Canadian artists through the production and dissemination of new artistic expression.