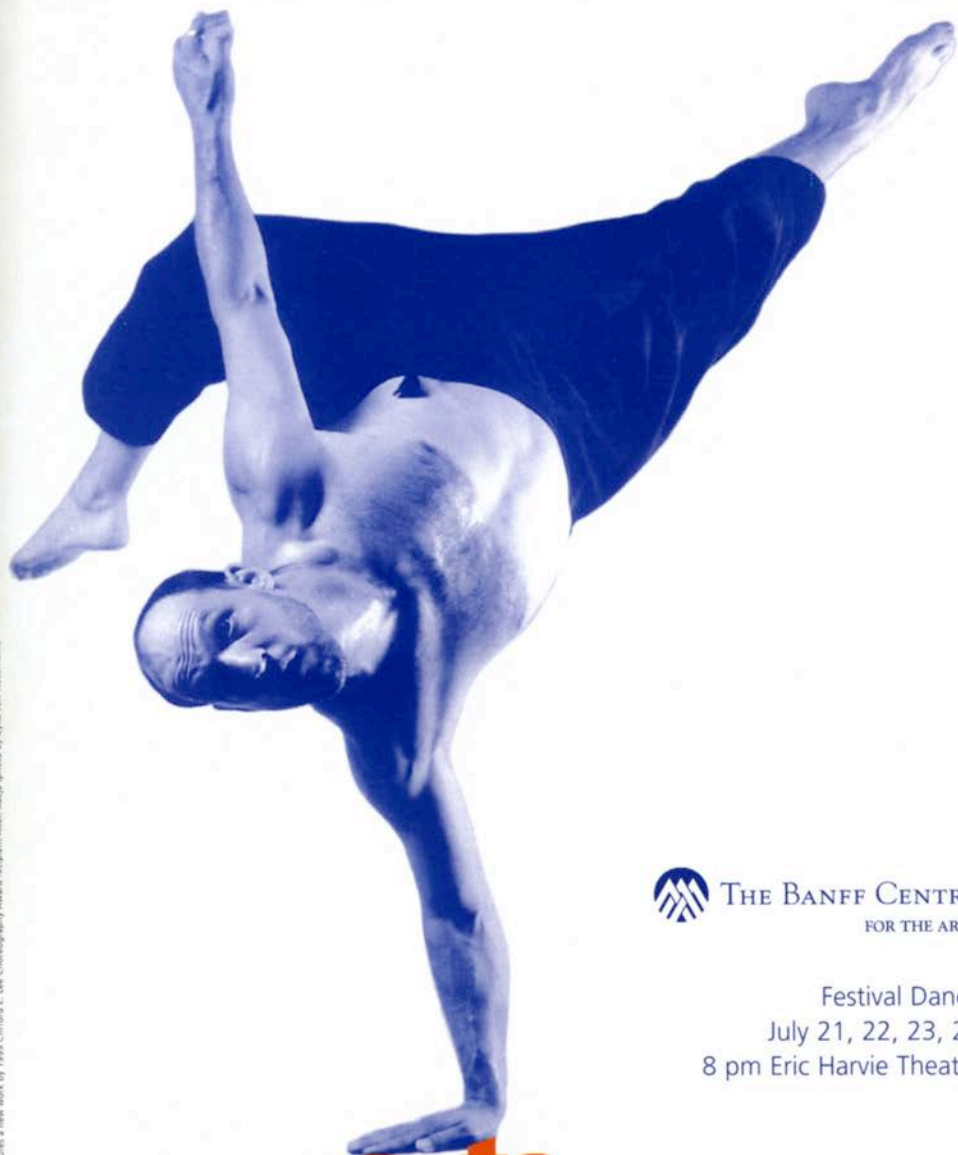


July, 1999

dance



THE BANFF CENTRE
FOR THE ARTS

Festival Dance
July 21, 22, 23, 24
8 pm Eric Harvie Theatre

BANFF **arts** FESTIVAL

Festival Dance features a new work by 1999 Clifford L. Lee Choreography Award recipient Allen Kaep (photo by Cyla von Tesemann)

THE BANFF ARTS FESTIVAL PRESENTS

Festival Dance



PROGRAM

The Four Temperaments

INTERMISSION

Excavating ascent

INTERMISSION

Canto Indio

PAUSE

Time Out of Mind

ERIC HARVIE THEATRE
JULY 21, 22, 23, 24, 1999

THANKS TO OUR SPONSORS



The Alberta
Foundation
for the Arts



CALGARY HERALD

Clifford E. Lee Foundation

The Dance Program

The Banff Centre for the Arts' 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 and Ms. Violette Verdy 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.

Training and experience in twentieth-century repertoire is considered paramount in the Professional program. Since its inception in 1982, the repertoire mounted has included: *The Four Temperaments*, *Serenade*, *Concerto Barocco*, *Symphony in C*, and *Agon* by George Balanchine; a major revival of *Gaiete 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 *The Firebird* by Brian Macdonald. Also included have been new works by Clifford E. Lee Choreography Award recipients including Christopher House, David Earle, Randy Glynn, Mark Godden, Howard Richard, Edward Hillyer, Crystal Pite, Lola McLaughlin, Giocanda Barbuto, Joe Laughlin and Shawn Hounsell.

A collection of highly skilled teachers and choreographers help create the ideal conditions for young dancers to grow and develop their potential. Special guests this year include Victoria Simon, Balanchine trained teacher and repetiteur; and Michael Byars, former soloist with 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, who, after a career with Les Grands Ballets Canadiens, has been teacher and ballet mistress with L'École Supérieure de Danse du Québec and the University of Iowa. The choreographers in attendance are program head Brian Macdonald and the 1999 Clifford E. Lee Choreography Award recipient Allen Kaeja.

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



Brian Macdonald, OC
PROGRAM DIRECTOR

Annette av Paul
ASSOCIATE PROGRAM DIRECTOR/DIRECTOR, DANCE
TRAINING/PEDAGOGUE

Allen Kaeja
CHOREOGRAPHER/RECIPIENT OF THE 1999 CLIFFORD E. LEE
CHOREOGRAPHY AWARD

Michael Byars
GUEST TEACHER, MASTERCLASS

Victoria Simon
GUEST BALLET PEDAGOGUE

Susan Toumine
BALLET MISTRESS/PEDAGOGUE

Sarah Brewer
ASSISTANT BALLET MISTRESS

Tita Evidente
SENIOR ACCOMPANIST

Tamara Ross
PROGRAM COORDINATOR/FOOTWEAR COORDINATOR

Harry Frehner
LIGHTING DESIGNER

Andrew Riter
ASSISTANT LIGHTING DESIGNER*

Tasha Dyck
COSTUME COORDINATOR

Jeff Morris
STAGE MANAGER

Janelle Rainville
ASSISTANT STAGE MANAGER*

Martin Kenny
ASSISTANT STAGE MANAGER*

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

All performances grow out of the learning experiences and professional development opportunities for artists enrolled in our programs. Public presentations are a fundamental part of the educational experience of artists in programs at The Banff Centre for the Arts.

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The Four Temperaments

(1946)

CHOREOGRAPHY George Balanchine

MUSIC Paul Hindemith, *Theme and Four Variations for Piano and Strings*

STAGED BY Victoria Simon

ASSISTED BY Susan Toumine

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* and which represented 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 that correspond to the different moods suggested by the classical Greek theory of medicine. This theory states that human personality is compounded of the four temperaments: melancholic, sanguinic, phlegmatic, and choleric; each in turn being related to the four elements of earth, water, fire and air.

DANCERS

FIRST THEME

Heather Myers, Michael Binzer (21, 23)

Catherine Friesen, Felix Lavoie (22, 24)

SECOND THEME

Alisia Pobega, Darren Anderson (21, 23)

Adrienne Serr, Keir Knight (22, 24)

THIRD THEME

Tara Butler, Jones Henry (21, 23)

Caroline Sicard, Jonathan Renna (22, 24)



MELANCHOLIC

Akira Eya, Marisa Pauloni, Laetitia Clement (21, 23)
Louis-Philippe Dionne, Juanita Menard, Brianne Bland (22, 24)
Linnae Bellay (21, 23), Audree Couture-Martel, Catherine Friesen (21, 23),
Mijanoue Lalonde, Heather Myers (22, 24), Alisia Pobega (22, 24)

SANGUINIC

Brianne Bland, Pedro Kroeh (21, 23)
Sarah Murphy-Dyson, Johnny Wright (22, 24)
Juanita Menard (21, 23), Marisa Pauloni (22, 24)
Jessica Earley, Emma Lister, Sabrina Matthews

PHLEGMATIC

Jonathan Renna (21, 23)
Travis Birch (22, 24)
Jennifer Nichols (21, 23), Linnae Bellay (22, 24)
Sveta Grozovski, Mijanoue Lalonde (22, 24), Adrienne Serr (21, 23),
Emma Wilkinson

CHOLERIC

Sarah Murphy-Dyson (21, 23)
Jennifer Nichols (22, 24)

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.



Excavating ascent

WORLD PREMIERE

*The moment between struggle and decision is the conflict
of duality present in every breath.*

CHOREOGRAPHY

Allen Kaeja, 1999 Clifford E. Lee Choreography Award Recipient

COMPOSER

Fredrik Högberg

MUSICIANS

Anna Jirstrand, flute; Roger Noren, clarinet; Jeanette Bjurling, soprano;
Carina Strandberg, mezzo soprano; Fredrik Högberg, piano;
Anders Lundström, tenor; Dag Schantz, basso

SET & COSTUME CONCEPT

Allen Kaeja

LIGHTING DESIGN

Harry Frehner

SET DESIGN

Robert Rombough

COSTUME DESIGN

Tasha Dyck

ASSISTANT TO THE CHOREOGRAPHER

Sarah Brewer

Movement created with dancers Darren Anderson, Tara Butler,
Nicholas Gede-Lange, Jones Henry, Felix Lavoie, Sabrina Matthews,
Sarah Murphy-Dyson, Jennifer Nichols, Acacia Schachte, Caroline Sicard,
Emma Wilkinson, Johnny Wright



DANCERS

JULY 21 & 23

Darren Anderson, Tara Butler, Nicholas Gede-Lange,
Jones Henry, Felix Lavoie, Sabrina Matthews, Sarah Murphy-Dyson,
Heather Myers, Jennifer Nichols, Acacia Schachte, Caroline Sicard,
Emma Wilkinson, Johnny Wright

JULY 22 & 24

Darren Anderson, Linnae Bellay, Michael Binzer, Travis Birch,
Steven Bretzlaff, Laetitia Clement, Akira Eya, Nicholas Gede-Lange,
Emma Lister, Juanita Menard, Heather Myers, Marisa Pauloni,
Alisia Pobega

Excavating ascent was created through the process of structured innovations. The dance was set into choreography through parameters that were tightly woven and defined in texture, dynamic, quality and purpose.

A special thanks to the dancers for their energy, commitment and creative spirits. My inspiration was constantly revitalized in their presence.

Excavating ascent is based upon the following musical pieces by Fredrik Högberg: *Subtrain Eroticism* (1995), *The Solution Chorus* (1996), *Flight of the Dragonfly* (1993), *Cloud Balloon* (1994), *Tidensnöar från Trädet* (1994), *Invita* (1996)

The pieces are exclusively re-composed by the request of Allen Kaeja. All pieces published by Gehrman's Publishing House, Stockholm.

Thank you to: Brian Macdonald, Annette av Paul, Karen, Aniya, Mika, Jeff, Janelle, Martin, Tim, Tamara, Harry, Tasha, Greg, Robert, Sarah, Fredrik and all the incredible staff and crew that has supported this production.

— ALLEN KAEJA



Canto Indio

(1966)

CHOREOGRAPHY

Brian Macdonald, OC

MUSIC

Carlos Chavez, *Symphony #2 "Sinfonia India"*

STAGING ASSISTED BY

Annette av Paul

LIGHTING DESIGN

Harry Frehner

Canto Indio was choreographed at the request of Mrs. Rebekah Harkness, and was premiered in Cannes by the Harkness Ballet in 1966.

DANCERS

JULY 21

Laetitia Clement, Louis-Philippe Dionne

JULY 22

Brianne Bland, Akira Eya

JULY 23

Crystal Costa, Christopher Gray

JULY 24

Brianne Bland, Akira Eya



Time Out of Mind

(1963)

CHOREOGRAPHY

Brian Macdonald, OC

MUSIC

Paul Creston, *Two Choric Dances & Invocation* and *Dance for Orchestra, Op. 58*

STAGING ASSISTED BY

Annette av Paul

LIGHTING DESIGN

Harry Frehner

SET DESIGN

Harry Frehner, based on an original design by Sherry Grauer

This piece was commissioned by Rebekah Harkness for the Joffrey Ballet in 1962. Much of the movement grew out of my teachings at The Banff Centre that summer. It has been danced by Les Grands Ballets Canadiens, The National Ballet of Holland, The Alvin Ailey Ballet, The Cuban Ballet, The Ballet of the Zurich Opera, La Scala, The Harkness Ballet and Ballet British Columbia. It premiered at the Maryinsky Theatre in Leningrad in October of 1963. – B.M.

DANCERS

Sarah Murphy-Dyson, Johnny Wright (21, 23)

Tara Butler, Jonathan Renna (22, 24)

JULY 21 & 23

Mijanoue Lalonde, Michael Binzer, Caroline Sicard, Jones Henry

Catherine Friesen, Keir Knight, Brianne Bland, Darren Anderson

Heather Myers, Travis Birch, Juanita Menard, Dan King

JULY 22

Alisia Pobega, Nicholas Gede-Lange, Sabrina Matthews, Darren Anderson

Sveta Grozovski, Keir Knight, Marisa Pauloni, Matthew Sly

Laetitia Clement, Louis-Philippe Dionne, Emma Lister, Pedro Kroeh

JULY 24

Alisia Pobega, Nicholas Gede-Lange, Sabrina Matthews, Jones Henry,

Sveta Grozovski, Keir Knight, Marisa Pauloni, Matthew Sly

Laetitia Clement, Louis-Philippe Dionne, Juanita Menard, Dan King

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FESTIVAL BALLET PERFORMANCE CLASS

Darren Anderson	Edmonton, AB	Royal Winnipeg Ballet School
Linnae Bellay*	Calgary, AB	Alberta Ballet Aspirant Program
Michael Binzer	Calgary, AB	Royal Winnipeg Ballet School
Travis Birch	Kitchener, ON	Alberta Ballet
Brianne Bland	Vancouver, BC	Washington Ballet
Steven Bretzlaff	Red Lake, ON	L'École Supérieure de Danse du Québec
Tara Butler	S.Pickering, ON	Ballet Jörgen
Laetitia Clement	Montreal, PQ	Ballet Contemporains de Montréal
Audree Couture-Martel	St-Lambert, PQ	L'École Supérieure de Danse du Québec
Louis-Philippe Dionne	Montreal, PQ	L'École Supérieure de Danse du Québec
Jessica Earley*	Beaconsfield, PQ	Ballet Ouest de Montréal
Akira Eya	Winnipeg, MB	Royal Winnipeg Ballet School
Catherine Friesen*	Ottawa, ON	L'École Supérieure de Danse du Québec
Nicholas Gede-Lange	Toronto, ON	National Ballet School
Sveta Grozovski	Haifa, Israel,	National Ballet of Canada
Jones Henry	Burlington, ON	Royal Winnipeg Ballet School
Dan King*	Cobourg, ON	Quinte Ballet School
Keir Knight	Calgary, AB	La La La Human Steps
Pedro Kroeh	Longueuil, PQ	L'École Supérieure de Danse du Québec
Mijanoue Lalonde	Montreal, PQ	Ballet Ouest de Montréal
Felix Lavoie	Montreal, PQ	Ballet Ouest de Montréal
Emma Lister*	London, ON	Royal Winnipeg Ballet School
Sabrina Matthews	Toronto, ON	Alberta Ballet
Juanita Menard	Ste-Rose, Laval, PQ	L'École Supérieure de Danse du Québec
Sarah Murphy-Dyson	Vancouver, BC	Royal Winnipeg Ballet
Heather Myers,	Calgary, AB,	Alberta Ballet
Jennifer Nichols,*	Vancouver, BC	Ballet British Columbia Mentor Program
Marisa Pauloni	Laval, PQ	L'École Supérieure de Danse du Québec
Alisia Pobega	Montreal, PQ	L'École Supérieure de Danse du Québec
Thaddeus Potvin,*	Detroit, MI	Royal Winnipeg Ballet School
Jonathan Renna	Ottawa, ON	National Ballet of Canada
Acacia Schachte*	Vancouver, BC	Ballet British Columbia
Adrienne Serr	Thornhill, ON	National Ballet of Canada
Caroline Sicard	Hull, PQ	Desrosiers Dance Theatre
Matthew Sly*	Sooke, BC	L'École Supérieure de Danse du Québec
Emma Wilkinson	Montreal, PQ	L'École Supérieure de Danse du Québec
Johnny Wright	Vancouver, BC	Royal Winnipeg Ballet

*Indicates a participant in the Dance Apprenticeship program



The Clifford E. Lee Choreography Award

The Clifford E. Lee Award is given annually to an emerging Canadian choreographer. Originally established in 1978, the Clifford E. Lee Foundation celebrated over 20 years of support for the award at The Banff Centre with an added \$100,000 gift to the endowment in 1999. This generosity guarantees that the Clifford E. Lee Choreography Award will be granted in perpetuity. For years to come, Canadian choreographers, dancers and audiences will benefit from this extraordinary opportunity to create new work.

The 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 27 professional dancers and 10 apprentices 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 Toronto choreographer Allen Kaeja.

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 Banff 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 37 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 Alberta Ballet. Recipients include Mark Godden, Bengt Jørgen, Giocanda Barbuto, Michael Downing, Joe Laughlin, Crystal Pite, Shawn Hounsell and Gaétan Gingras.



THANK YOU TO ALL OF OUR DONORS

Through their generosity and dedication, donors enable many aspects of The Banff Centre experience: they provide financial assistance to artists who could not otherwise afford opportunities for professional development and growth; they allow The Banff Centre to create innovative programs and maintain world-class facilities. Some donors have chosen to demonstrate their support by establishing a named scholarship. Supported by either annual donations or endowments, these scholarships recognize the important contribution of individuals, families, companies and foundations.

Members of the 1999 Professional Dance program have been matched with the following named scholarships:

- Darren Anderson, *C.P. Hotels Scholarship*
- Dan King, *The Eaton Scholarship*
- Mijanoue Lalonde, *Husky Oil Ltd. Scholarship*
- Laetitia Clement, *Michael and Sonja Koerner Scholarship*
- Allen Kaeja, *The Clifford E. Lee Choreography Award*
- Juanita Menard, *Ken and Marie Madsen Scholarship*
- Johnny Wright, *Ken and Marie Madsen Scholarship*
- Akira Eya, *Barbara and John E. Poole Scholarship*
- Acacia Schachte, *Mary Margaret Rae Memorial Scholarship*
- Jonathan Renna, *Andrew David Shapiro Memorial Scholarship*
- Keir Knight, *Ruth and Wes Van Dusen Scholarship*
- Tara Butler, *The Marshall M. Williams Scholarship*
- Sabrina Matthews, *Nufarm Scholarship*
- Sarah Murphy-Dyson, *Doug and Linda Black Scholarship*

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Biographies

FACULTY/STAFF

Brian Macdonald, OC PROGRAM DIRECTOR & CHOREOGRAPHER



An original member of the National Ballet of Canada, Brian Macdonald's association with The Banff Centre dates back to 1960. He has been artistic director of the Royal Swedish Ballet, the Harkness Ballet of New York, the Batsheva Company of Israel and Les Grands Ballets Canadiens. Internationally well-known as a choreographer and director of ballet, opera and musical theatre, 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 Centre in Washington, La Scala, the Sydney Opera House, Les Ballets Jazz de Montréal, the Edmonton and Manitoba Operas, the Canadian Opera Company and most recently a new *Petrushka* for the Gothenburg Ballet in Sweden. He recently directed *Madama Butterfly* for Opera de Québec, *Tosca* for the National Arts Centre and narrated *Peter and the Wolf* with the NAC Orchestra. For the Broadway run of *The Mikado*, he received Tony award nominations both as director and as choreographer. Mr. Macdonald was awarded the Order of Canada in 1967, the Canada Council Molson Award in 1983, the Canada Dance Award and The Banff Centre for the Arts National Award in 1988.

Annette av Paul ASSOCIATE PROGRAM DIRECTOR/DIRECTOR, DANCE TRAINING/ PEDAGOGUE



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 that time, she had danced principal roles in all the major classics and in ballets by George Balanchine, Juri Grigorovitch, Brian Macdonald, Kenneth MacMillan, Rudolph Nureyev, Glen Tetley and Anthony Tudor. She first performed at The Banff Centre in 1964, returning since to remount several ballets created by director and choreographer Brian Macdonald, her husband. In 1985, she became the founding artistic director of Ballet British Columbia and worked with the company for three seasons. She is active as a teacher, coach, and adjudicator, both across Canada and abroad. She was consultant to the dance program at l'École Pierre Laporte from 1989 to 1993, and has since been guest teacher with the Royal Winnipeg Ballet, the National Ballet of Canada and its school, The Royal Swedish Ballet and its school, the Gothenburg Ballet, also in Sweden, Dance Alberta in Edmonton, Les Ballets Jazz de Montréal and l'École Supérieure de Danse du Québec. She served as president of the Dance in Canada Association from 1987 to 1989.

Victoria Simon GUEST PEDAGOGUE



Victoria Simon was one of the first dancers selected by George Balanchine to re-stage his ballets. In 1965, recognizing her talent for learning roles quickly, Mr. Balanchine asked her to stage *The Nutcracker* in Cologne, Germany. Now, as ballet mistress for the George Balanchine Trust, she has staged over 25 of the master's ballets for more than 80 companies on every continent in the world. Her love for the ballets and her respect for the choreography are evident in her stagings. With her eye for detail and her emphasis on musicality, she is one of the most sought after and respected re-creators of George Balanchine's masterpieces. Ms. Simon 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. Ms. Simon has more recently started to create her own ballets and has choreographed several works for companies in the United States. She is also in great demand as a teacher of the Balanchine style and technique. She is married to flutist John Wion and has two sons.

Michael Byars MASTERCLASS PEDAGOGUE



Michael Byars joined the New York City Ballet in 1983 after eight years at the School of American Ballet. He danced leading roles in ballets by George Balanchine, Jerome Robbins and Peter Martins across the U.S., Europe and Asia and was promoted to soloist in 1989. Mr. Byars has been a guest teacher with the School of American Ballet and Canada's Royal Winnipeg Ballet and has taught for the Festival Dance and the Training Program since 1995. In 1996 Mr. Byars graduated from Fordham University with a B.A. in Labour Relations and Economic Policy and left New York City Ballet in 1997 to attend New York University School of Law.

Susan Toumine BALLET PEDAGOGUE/REPETITEUR



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. During her professional career, she danced for Nesta Toumine in Ottawa, Rosella Hightower in France, Anton Dolin, and Alexandra Danilova, and as a soloist with Les Grands Ballets Canadiens. She taught ballet at l'École Supérieure de Danse du Québec for sixteen years. She has been ballet mistress for Les Ballets Jazz de Montreal, Le Jeune Ballet du Québec, Ottawa Ballet, and Nice Ballet Theatre (France). She is now a freelance teacher and adjudicator in Europe and North America and has been on The Banff Centre faculty since 1984. Susan spent last year as a visiting associate professor at the University of Iowa, U.S.A.

Allen Kaeja 1999 CLIFFORD E. LEE CHOREOGRAPHIC AWARD RECIPIENT



Allen Kaeja entered the field of dance in 1981 after nine years of wrestling and Judo. He was the recipient of the prestigious 1997 Bonnie Bird Choreographic Award (England) and 1996 K. M. Hunter Award (Canada), and was a member of T.I.D.E. and the Randy Glynn Dance Project. His choreographies includes *Courtyard* (1997), *Old Country Trilogy* (1995), and *Lost Innocence* (1992). Allen received commissions to create *Brutal Calm* (1999) and *Zummel* (1996) for NorrDans, Sweden and *Permafrost* (1998) for Transitions Dance Company, England. His works have toured in 15 countries around the world. Allen is co-artistic director/founder of the internationally renowned ffIDA – fringe Festival of Independent Dance Artists, of Kaeja d'Dance, with life partner Karen and is co-curator of the CanAsian Dance Festival. He has choreographed for four films, including *Witnessed* (1997) and *Sarah* (1999) which he co-directed with Mark Adam. Allen and Karen are faculty at the National Ballet School and the School of the Toronto Dance Theatre teaching contact improvisation and will have their first book published this fall on their approach to dance education in the public school system. He has been invited to premiere his newest dance *Resistance* as the first production in the Harbourfront Centre Dance Season, Toronto in 2000; L'Agora de la Danse, Montreal; Reston Theatre, Virginia; and The DancePlace, Washington DC. Allen is proud of his two daughters Aniya and Mika who continually inspire his creative process.

Fredrik Högberg COMPOSER



Award-winning Swedish composer Fredrik Högberg studied with professor Jan Sandström (*The Motorbike Concerto*) at the Piteå School of Music, University of Luleå. Musically raised in the post-modern era, he combines, in an un-compromised way, rhythmic elements from rock and pop with intimate gestures from the neoclassic and romantic eras. He lets primary meet avant garde, always in a colourful way, and often with a warm sense of irresistible humour. His works include full orchestra, concertos, chamber music and intermedia pieces. Högberg collaborates with some of the worlds great musicians such as Christian Lindberg, Martin Fröst, Håkan Hardenberger and Anders Paulsson. He has received awards not only for his music, but also for his pedagogic methods for teaching composing to children.

Harry Frehner LIGHTING DESIGNER



Harry Frehner's past productions at Banff include Festival Dance (1992-1997), *Jackie O*, *Sticks & Stones*, *Wozzeck*, *School for Scandal*, *White Rose*, *El Cimarrón* and *Così Fan Tutte*. Mr. Frehner has a long relationship with the Stratford Festival, lighting over 35 productions. In Alberta he has been associated with Calgary Opera, Edmonton Opera, the Citadel, Alberta Theatre Projects, Theatre Calgary and Decidedly Jazz Danceworks. He has worked with many other companies across Canada, including Pacific Opera Victoria, Vancouver Opera, Manitoba Theatre Centre, Young People's Theatre, Canadian Opera Company and the Neptune Theatre (*Les Misérables*). He collaborated with Lola McLaughlin (1992 Clifford E. Lee Choreography Award recipient) on *angelus Novus/Shifting Ground*. His work from previous years' Festival Dance (*Petites danses pour mammifères*, *Theft*, *l'Etiquette*, and *Quest*) have appeared in the repertoire of Alberta Ballet, the Royal Winnipeg Ballet and Ballet British Columbia. The 1996 Festival Dance production of *God's Children* was adapted for television and shown on BRAVO.

Tasha Dyck COSTUME COORDINATOR



Tasha has worked on Cabarets, Aboriginal Dance, *The St. Nicholas Hotel* and the Dance Training Program at The Banff Centre. This last April she designed the costumes and set for her MFA thesis show *Electra*. Presently she is an instructor and Head of Wardrobe at Red Deer College. Next up she will design *Goodnight Desdemona (Good Morning Juliet)* for Red Deer College.

Tita Evidente SENIOR ACCOMPANIST



Tita Evidente was born in the Philippines and came to Canada in 1975. The list of dance artists that she has worked with reads like a who's who of the dance world: Alicia Alonso, Erik Bruhn, Robert Cohan, Susan Linke, Violette Verdy, Arthur Mitchell, Pearl Lang, David Howard, to mention a few. Her knowledge in both classical ballet and modern dance allows her to be versatile in both disciplines. She has played for the Royal Danish Ballet, the Dance Theatre of Harlem, the Martha Graham Company, and the Alvin Ailey Company, among others. She currently plays for the National Ballet of Canada and Toronto Dance Theatre. Tita received a 1999 Canada Council Travel Grant to go to Im Puls Tanz in Vienna as part of the Canada-Austria collaboration to bring Canadian Artists to Vienna. She spends

a good part of her year in Europe leading accompanist workshops for dance pianists, teaching music to dancers and playing in various festivals. Tita is producing classical dance music (ballet) and modern dance music on her company label NOAB (Notes on a Barre) this fall.

Sarah Li Sunday Brewer ASSISTANT BALLET MISTRESS



Trained in B.C., Sarah's first professional job was as an apprentice with the Munich Ballet in 1986. She has also been teaching for the past 17 years and enjoys guest teaching, choreographing and adjudicating throughout Canada. Faculty at Main Dance Place, Spiral Dance Co. and sessional faculty at Simon Fraser University in Vancouver, Sarah also maintains a successful independent performing career. She has danced with the Northwest Florida Ballet, Kinesis Dance, and Banff Festival Ballet and now makes Vancouver her home. This is Sarah's fifth summer in Banff.

David LaHay BALLET MASTER



After nine years as a principal dancer with Les Grands Ballet Canadiens, David moved on to work with the company as assistant ballet master. Since then he has been ballet master for Ottawa Ballet, Alberta Ballet and most recently was guest ballet master with the Gothenburg Opera Ballet in Sweden. David has also been a guest teacher for companies such as Les Ballets Jazz, Hartford Ballet and at schools such as the Chautauqua Summer Dance School, l'École Supérieur de Danse du Québec and the training program at Banff. He was choreographer for the Canadian Heritage Festival from 1989-1991 and holds a B.A. from Trent University and an honours B.F.A. from York University.

Robert Rombough SET DESIGNER, *EXCAVATING ASCENT*

Robert began his practical theatre apprenticeship in 1972 at the Shaw Festival located only 10 miles from his home in St. Catharines. Over the past 28 seasons his appreciation for the part that scenic design plays in the theatrical narrative tradition has been expanded through the diverse programming of the theatre companies he has been associated with. Collaborating with Allen Kaeja on *Excavating ascent* is his first foray into design for dance performance and it has been a gratifying and liberating experience.

Tamara Ross PROGRAM COORDINATOR & SHOE COORDINATOR

Tamara returns to her hometown of Banff for her third summer with the Dance program. After growing up in Banff and at The Banff Centre, Tamara attended the University of British Columbia and acquired her Bachelor of Commerce degree. With the help of a Canada Council Grant, Tamara became assistant company manager with the Royal Winnipeg Ballet for one season. Upon returning to Vancouver, she was happy to join Ballet British Columbia as company manager, now completing her fifth season there. Tamara is returning to UBC in the fall to complete a Bachelor of Education Degree.

Jeff Morris STAGE MANAGER

Born in Toronto, Jeff studied Technical Theatre Production and Administration at the Ryerson Theatre School. As a stage manager and production manager he has worked with a diverse range of companies and artists in music, dance and theatre including Arraymusic, Da Da Kamera, Dancemakers and Peggy Baker. From 1990 to 1995 Jeff was Production Stage Manager for Toronto Dance Theatre, stage managing the company's debuts in Warsaw, Berlin, Tokyo and New York, with works by Christopher House, David Earle and Patricia Beatty, as well as the world premiere of James Kudelka's *Fifteen Heterosexual Duets*. In 1995 Jeff joined the National Ballet of Canada, where he has been stage manager for repertoire including *Giselle* (Wright), *Don Quixote* (Beriosoff), *Onegin*, *Romeo and Juliet*, *Taming of the Shrew* (Cranko), and *Theme and Variations* (Balanchine), and the world premieres of *The Four Seasons* (Kudelka) and *the weight of absence* (Dumais). He returns to The Banff Centre after stage managing for the Dance Training program in 1994/95.

Martin Kenny ASSISTANT STAGE MANAGER (WORK STUDY)

A native of Montreal and a graduate of Concordia University, Martin has most recently stage managed *WHITE NOISE JUMP* with Parallel Exit at the 1st Fringe Festival in New York City and with Vertical Dance at last summer's Banff Arts Festival. Other stage management work includes *Naomi's Road* (in association with Green Thumb), *Minibugs and Microchips*, *Mella Mella* (in association with Carousel Players) for Young Peoples Theatre, and *Art and Bonjour Monsieur de Lafontaine* for Théâtre Français de Toronto. He has been a production manager/technical director for Concordia University (studio theatre), The Montreal Fringe, Autumn Leaf Performance, and Upper Canada Playhouse, as well as an assistant to the production manager at Young Peoples Theatre.

Janelle Rainville ASSISTANT STAGE MANAGER (WORK STUDY)

Born and raised in Waterloo, Ontario, Janelle has stage managed numerous plays at the Fringe Festival of Toronto and the Toronto Summerworks Festival as well as being the assistant stage manager at last summer's FIDA '98 (Fringe Festival of Independent Dance Artists). Janelle has performed as a dancer with the Black Walnut Ballet Company and in works by Darcy Callison, Bill Coleman and Allen Kaeja and has attained a B.A. in Drama Studies and History and a B.Ed from York University's bilingual campus, Glendon College. Janelle is currently working on her B.F.A. in Dance and Theatre Production at York University, is the resident stage manager for York University's Dance Department, and is the stage manager/general manager for Kaeja d'Dance in Toronto.

Andrew M. Riter ASSISTANT LIGHTING DESIGNER

Having worked mostly as an electrician and stage hand for a number of companies, Andrew has spent time designing the lighting for several shows in a variety of venues around British Columbia. Most recently he designed the lighting for Vancouver Theatre Sports League's productions *Full Metal Improv* and *See B.C.* As well as Theatre North West's production of *One Flew Over the Cuckoo's Nest*. A more challenging venue was a tent in Vanier Park where Andrew designed the lighting for three seasons of *Bard on the Beach*.

DANCERS



Photo Don Lee

Tara Butler, Sarah Murphy-Dyson,
Johnny Wright, Keir Knight, Brianne Bland

Darren Anderson

Darren was born in Edmonton and began his training at Dance Alberta, formerly the Alberta Ballet School. He is a recent graduate of the Royal Winnipeg Ballet School and while there performed *Swan Lake*, *Romeo and Juliet*, *The Nutcracker*, *Giselle* and *Sleeping Beauty*. Darren has danced with Ballet Memphis as the Jester in *Cinderella* and with Denton Ballet Academy in Texas with Mark Godden's *La Princesse et le Soldat*. He has received the Dr. Arnold Spohr Scholarship, the Dr. Francis Winspear Scholarship, the Edmonton Arts Council Grant and Alberta Foundation for the Arts study grants.

Linnae Bellay*

Born in Swift Current, Saskatchewan, Linnae started dancing at the age of seven training in ballet, tap and jazz. She attended the Royal Winnipeg Ballet Summer School in 1991 and 1992 and the Banff Centre Dance Training program in 1994. Linnae trained at Shelly's dance company before dancing with Dance Alberta Performing Company. She spent last season in the Alberta Ballet Aspirant program and has received two scholarships from the Alberta Ballet School. Linnae has performed in *Family Scenes*, *Mon Coyo* and *La Sylphide* from the Royal Winnipeg Ballet repertoire.

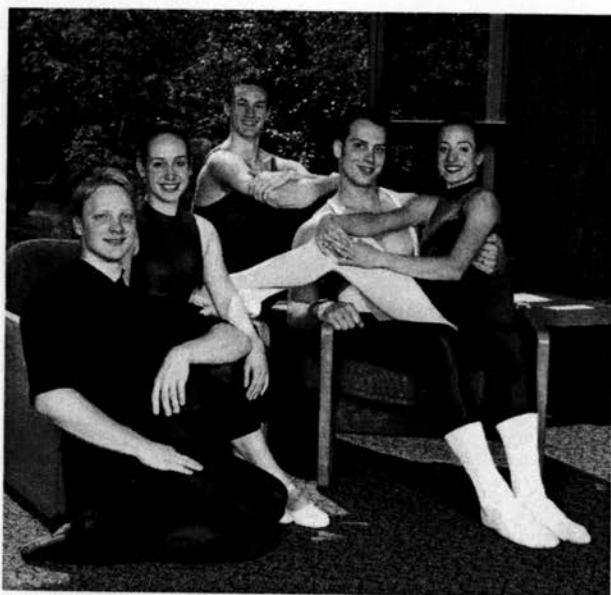


Photo Don Lee

Nicholas Gede-Lange, Jessica Earley, Matthew Sly,
Steven Bretzlaff, Marisa Pauloni

Michael Binzer

Born in Calgary, Michael (at age 10) attended that city's International School of Ballet. In 1997 he headed to Winnipeg to attend the Royal Winnipeg Ballet School where he graduated in 1999. He received the Alberta Foundation for the Arts Scholarship three times and the Arnold Spohr Scholarship from the RWB School. This is his first summer in the Professional program in Banff – Festival Dance will be his first mainstage performance.

Travis Birch

Born in Kitchener, Ontario, Travis is moving to Calgary this season to join Alberta Ballet as an apprentice. He trained for eight years with the National Ballet School and spent one year as an apprentice with the National Ballet of Canada, a year with Celebrity Cruises, and a season with Ontario Ballet Theatre.

Brianne Bland

Born in Vancouver, Brianne currently resides in Washington, D.C. where she will be returning for her third year with the Washington Ballet. She trained for 15 years with the Vancouver Goh Ballet Academy and received the YTV Achievement Award (presented by Frank Augustyn) in 1997. She was a finalist at the Adeline Genee Awards in London, England in 1997, and was awarded the Royal Academy of Dance Solo Seal in 1996.



Photo Don Lee

Alisia Pobega, Travis Birch, Acacia Schachte,
Mijanoue Lalonde, Louis-Philippe Dionne

Steven Bretzlaff

Born in Red Lake, Ontario, Steven currently resides in Montreal. He trained at the Quinte Ballet School in Belleville, Ontario for three years (two of those were on scholarship) before attending and graduating from l'École Supérieure de Danse du Québec. Steven was a principal dancer in the film *Ladies Room* with director Gabriella Christiani and performed in Les Grands Ballets Canadiens *The Nutcracker*.

Tara Butler

A native of Pickering, Ontario, Tara received her training at the National Ballet School in Toronto. Upon graduation she apprenticed with the National Ballet of Canada in the 1992/93 season. Following that Tara spent two seasons with Alberta Ballet and will now be starting her fifth season with Ballet Jörgen. This is her fourth summer with the Professional Dance program at Banff.

Laetitia Clement

Born in France, Laetitia now lives in Montreal and attended L'École Supérieure de Danse du Québec where she received the Prix de Merite. With Les Grands Ballets Canadiens, Laetitia performed in *Carmina Burana*, *The Four Temperaments*, and *The Nutcracker*. She has also performed with the National Ballet of Maryland and Ballets contemporains de Montréal.

Audree Couture-Martel

Born in Sherbrooke, Quebec Audree attended l'École Supérieure de Danse du Québec receiving her Diplome d'études secondaires en Danse classique in 1996 and her Diplome d'études collegiales in 1999. Audree has performed in *The Nutcracker* with Les Grands Ballets Canadiens and was the recipient of the Prix d'excellence in 1998 and the Prix de Performance in 1997 from l'École Supérieure de Danse du Québec. She has also been on tour to France twice with Les Jeunes Ballet du Québec.

Louis-Philippe Dionne

Louis-Philippe was born in Montreal and received his training there at l'École Supérieure de Danse du Québec. Louis-Philippe has also trained in short courses in Lyon and Cannes in France. His performance experience includes *The Nutcracker* and *Coppelia* with Les Grand Ballets Canadiens, *The Nutcracker* for Ballet Ouest de Montréal as well as performances in Angers, Sable, Lyon, Annecy and Marseille in France.

Jessica Earley*

Born in Montreal, Jessica joins The Banff Centre Apprenticeship program after spending two summers in the Dance Training program. Jessica has also trained at l'École Supérieure de Danse du Québec, Ballet Ouest de Montréal and the Conservatoire de Danse de Montréal under Daniel Sellier. Jessica has performed with Ballet Ouest de Montréal in *The Nutcracker*, *Giselle*, *Sleeping Beauty* and *Coppelia*. In 1998 Jessica received a Banff Centre for the Arts Dance Training Scholarship.

Akira Eya

From Hyougo, Japan, Akira trained at the Akamathu Ballet School before coming to Canada to train at the Royal Winnipeg Ballet School. In 1996, Akira was a semifinalist at the Prix de Lausanne, third prize in the All Japan Ballet Competition and second prize in the Kôbe Ballet Competition.

Catherine Friesen*

Born in Ottawa, Catherine has trained at l'École Supérieure de Danse du Québec, the National Ballet School in Toronto and Dance Educators in Ottawa. She has performed with Ottawa Ballet, Les Jeunes Ballet du Quebec's tour of France and with Les Grands Ballets Canadiens in their Western Canada and Quebec tour of *Coppelia* and *The Nutcracker*.

Nicholas Gede-Lange

Born in Hamilton, Ontario, Nicholas trained at the Hamilton Ballet School for six years. In 1997 he was accepted into the National Ballet School where he trained during his final year of high school and, after graduating, in the Intensive Dance Program. Nicholas has performed several times with the



Photo Don Lee

Adrienne Serr, Audree Couture-Martel, Michael Binzer,
Jonathan Renna, Pedro Kroeh, Jennifer Nichols

National Ballet of Canada and has recently performed in the Canadian Opera Company's world premiere of *The Golden Ass*. In May, Nicholas was invited to perform with the National Ballet School on their first overseas tour to Paris.

Sveta Grozovski

Born in Moscow, Sveta now resides in Haifa, Israel. Her training at the Bolshoi School, Haifa Studios, Bat-Dor in Tel-Aviv and the National Ballet School in Toronto led her to an apprentice position with the National Ballet of Canada. Sveta received a scholarship from the American Cultural Fund and placed fourth in the ballet competition in Israel in 1998.

Jones Henry

Born in Burlington, Ontario, Jones moved with his family to Yellowknife, NWT when he was five. At the age of 18 he went to Edmonton to attend the University of Alberta. From there he moved to Winnipeg to attend the Royal Winnipeg Ballet School where he received the Prince Edward Award in 1996. Jones spent a year at RWB performing and as an Aspirant before coming to Banff, and he is looking forward to the additional performing experience that Banff will give him.



Photo Don Lee

Emma Wilkinson, Darren Anderson, Linnae Bellay, Felix Lavoie,
Sveta Grozovski, Caroline Sicard

Dan King*

Dan was born in Coburg, Ontario and now lives in Belleville, Ontario where he has attended the Quinte Ballet School since 1992. The apprentice program in Banff will be his first professional performing experience.

Keir Knight

Born in Calgary, Keir began his training there at the International School of Ballet, trained for two years at the National Ballet School, two years at the Pacific Northwest Ballet School, and has just graduated from the Royal Winnipeg Ballet School. He came to Banff directly from dancing on the *Salt* tour with La La La Human Steps – he has been working there with Édouard Lock since February 1999. Keir has received many Alberta Culture grants and was granted the Founders' Award Scholarship at the Royal Winnipeg Ballet School.

Pedro Kroeh

Born in Montreal, Pedro has been training for nine years at l'École Supérieure de Danse du Québec. Pedro was part of Les Grand Ballets Canadiens tour of *Coppelia*, performing throughout Western Canada and Quebec. Pedro has also spent many seasons performing in Les Grands Ballets Canadiens production of *The Nutcracker*. In 1998 he danced Abraxas by Olivier Periguy as part of an AIDS fundraiser in Paris.

Mijanoue Lalonde

Born in Montreal, Mijanoue attended l'École Supérieure de Danse du Québec. She has performed with companies and festivals in Montreal including Les Grands Ballet Canadiens, l'Opera de Montréal, the Fringe Festival, Le Jeune Ballet du Quebec, and Ballet Ouest, and in Toronto with Ontario Ballet Theatre.

Felix Lavoie

Born in Beijing, China, Felix now calls Montreal home. Felix trained for six years at l'École Supérieure de Danse du Québec and spent a summer at The Banff Centre in 1992, the School of American Ballet in 1997 and the Centre de Danse Rosella Hightower in Cannes, France. Professionally he has performed with Les Grands Ballets Canadiens, Roland Petit's Le Ballet National de Marseille and Ballet Ouest de Montréal.

Emma Lister*

Born in London, Ontario, Emma has spent two years training with the National Ballet School and six years with the Royal Winnipeg Ballet School. While in the Aspirant Program at the RWB, Emma performed in many company activities including *The Nutcracker*, *Swan Lake*, *Romeo and Juliet*, 'Ballet in the Park' and the company's choreographic workshop, 'Fast Forward'.

Sabrina Matthews

Born in Toronto, Sabrina spent eight years at the National Ballet School and in 1995 received the Peter Dywer Award for excellence in Dance. Sabrina now calls Calgary her home, and is about to embark on her fifth season with Alberta Ballet.

Juanita Menard

Juanita was born in Laval, Quebec and trained for eight years at l'École Supérieure de Danse du Québec where she recently received a scholarship to participate in a tour of France. Juanita has performed with Les Grands Ballets Canadiens in their productions of *The Nutcracker* and *Coppelia* and with Le Jeune Ballet de Quebec.

Sarah Murphy-Dyson

A native of Victoria, BC, Sarah trained at the Pacific Dance Centre, the Goh Ballet Academy, the National Ballet School and four consecutive summers in Banff with Festival Ballet. After her training she danced professionally with Alberta Ballet and, shortly after marrying fellow dancer Johnny Wright in 1996, moved with him to Winnipeg to join the Royal Winnipeg Ballet. Before coming to Banff this summer, Sarah was the adjudicator for Junior Ballet at the BC Arts Festival. She is now entering her third season with the Royal Winnipeg Ballet.

Heather Myers

Born in Calgary, Heather spent two years training at the National Ballet School and three years at the Royal Winnipeg Ballet School where she received the Juanita Y. Alexander Scholarship for Artistic Excellence. Heather has performed *The Nutcracker* and *Rubies* with Alberta Ballet and Jean Paul Commelin's *Raymonda Pas de deux*.

Jennifer Nichols*

Jennifer was born in Collingwood, Ontario and is most recently a graduate of the Ballet British Columbia Mentor Program. Earlier Jennifer received her training at the Quinte Ballet School in Belleville, Ontario and has also trained at l'École Supérieure de Danse du Québec.

Marisa Pauloni

From Montreal, Marisa trained at l'École Supérieure de Danse du Québec and the Centre International de Danse in France. Marisa has worked with Jeune Ballet International and Festival des Arts de Saint-Saveur, and has performed with the Volkstheatre Rostock in Germany, the National Ballet of Maryland and Les Grands Ballets Canadiens. Marisa has received the Prix de Merit Supérieure, AFAA bursary awarded by the French Consulate in Montreal, a scholarship at Rosella Hightower and numerous scholarships from Maison des Arts de Laval.

Alisia Pobega

Born in Hamilton and now living in Montreal, Alisia completed her classical formation at l'École Supérieure de Danse du Québec. In the spring of 1997 Alisia appeared in a documentary about Vivaldi entitled *Le Violon Magique*. For the 1997/98 season she was an apprentice with Les Grands Ballets Canadiens and performed in *Les Sylphides*, *The Nutcracker* and *Carmina Burana*. Alisia has also performed in the Festival des Arts de St-Saveur, in New York with Complexions Inc. and at the National Ballet of Maryland. She has also appeared in choreographic workshops with both Les Grands Ballets Canadiens and Les Ballets Jazz de Montréal.

Thaddeus Potvin*

Born in Mt. Clemens, Michigan and currently living in Detroit, Thaddeus trained at Bevs Dance in Michigan and spent four years at the Royal Winnipeg Ballet School. While at the RWB School he danced *Sleeping Beauty*, *Giselle* and *Don Quixote* with the company.

Jonathan Renna

Jonathan started dancing at the Kanata Ballet School in Ottawa, Ontario before heading to the National Ballet School in 1991. While at the school, Jonathan was awarded an exchange program between the National Ballet School and the Hamburg school where he spent three weeks training under John Neumier and other teachers in Germany. Before graduation from the National Ballet School,



Photo Don Lee

Akira Eya, Juanita Menard, Catherine Friesen,
Sabrina Matthews, Thaddeus Potvin

Jonathan received an apprenticeship position with the National Ballet of Canada and a year later he was given a Corps de Ballet contract. He will enter his second season in the corps upon completion of the program in Banff.

Acacia Schachte*

Born in Santa Barbara, California but raised in Vancouver, Acacia trained for seven years at Arts Umbrella. Acacia spent the summer of 1998 in the Dance Training program at Banff and at the end of the program received a scholarship to return in the Apprentice program. Last season Acacia spent the year with Ballet British Columbia's Mentor Program and subsequently has been offered a contract in the company starting this August.

Adrienne Serr

Born and living in Toronto, Adrienne attended the National Ballet School from 1988 to 1993. Her studies continued in Russia with the Vaganova Academy in St. Petersburg and the Kirov Academy, and with Bella Kovarsky and Lindsay Fischer. Adrienne's performance credits include the Kirov Ballet's *The Nutcracker* USA Tour in 1994 and a principal position with Ontario Ballet Theatre's *The Nutcracker*. She is currently an apprentice with the National Ballet of Canada.



Photo Don Lee

Heather Myers, Jones Henry, Laetitia Clement,
Dan King, Emma Lister

Caroline Sicard

Her third summer in Banff, Caroline was born in Hull, Quebec and trained at l'École Supérieure de Danse du Québec and the National Ballet School. Her professional career has seen her dance with Les Grands Ballets Canadiens and Desrosiers Dance Theatre. In 1992 Caroline received a scholarship to attend The Banff Centre Dance Training program.

Matthew Sly*

Born in Sooke, BC Matthew spent one year at the National Ballet School and three years at l'École Supérieure de Danse du Québec. Matthew has performed *The Nutcracker* with Ballet Ouest de Montréal and with the Albany Berkshire Ballet, and has toured through both France and Quebec with Jeune Ballet du Quebec. Matthew has received partial scholarships to attend the schools of Royal Winnipeg Ballet, National Ballet and l'École Supérieure de Danse du Québec.

Emma Wilkinson*

Emma was born in Bromley, Kent, UK but resides now in Montreal. She has trained at the Royal Winnipeg Ballet School, The Banff Centre Dance Training program, the Edmonton Dance Centre and l'École Supérieure de Danse du Québec. Emma received various grant and scholarship awards from the province of Alberta and has performed in Les Grand Ballets Canadiens production of *The Nutcracker* and with Jeune Ballet de Québec on their tour of France and Switzerland.

Johnny Wright

Originally from Vancouver, Johnny began his dance training in 1990 at the School of the Hartford Ballet. Beginning in 1992 he spent three consecutive summers furthering his training with Banff Festival Dance. During those years he danced with Judith Marcuse Dance Company and Alberta Ballet, returning to Banff again in 1996. He and fellow dancer Sarah Murphy-Dyson married in 1996 prior to departing Alberta Ballet to join the Royal Winnipeg Ballet where, upon completing his second season, he was promoted to second soloist. This is Johnny's fifth year dancing with the Banff Festival Dance.

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