

BALANCHINE!
JULY 24, 25, 26, 27, & 28, 2001

ARTS 360° OF CREATIVITY
BANFF FESTIVAL 2001



THE BANFF CENTRE

THE BANFF ARTS FESTIVAL PRESENTS

BALANCHINE!

PROGRAMS

Tuesday, July 24 and Thursday, July 26

Margaret Greenham Theatre

BALANCHINE, BALLET MASTER

Donizetti Variations

The Four Temperaments – Third Theme

Agon – Pas de Deux

Tchaikovsky – Pas de Deux

INTERMISSION

Concerto Barocco

Stars and Stripes – 3rd Movement (Men's Regiment)

Theme and Variations – Finale



Wednesday, July 25 and Friday, July 27

Margaret Greenham Theatre

BALANCHINE IN CANADA

Serenade – 1st Movement

Tchaikovsky – Pas de Deux

Who Cares?

INTERMISSION

The Four Temperaments – Phlegmatic

Symphony in C (Bizet) – 2nd Movement

Stars and Stripes – 3rd Movement (Men's Regiment)

Theme and Variations – Finale

Saturday, July 28

Eric Harvie Theatre

CELEBRATING BALANCHINE!

Donizetti Variations

Agon – Pas de Deux

Tchaikovsky – Pas de Deux

Serenade – 1st Movement

INTERMISSION

Concerto Barocco

Stars and Stripes – 3rd Movement (Men's Regiment)

Who Cares?

Theme and Variations – Finale



The performances of: *Donizetti Variations, The Four Temperaments – Third Theme, Agon – Pas de Deux, Tchaikovsky – Pas de Deux, Serenade – 1st Movement, Concerto Barocco, Stars and Stripes – 3rd Movement (Men's Regiment), Who Cares?, Theme and Variations – Finale, The Four Temperaments – Phlegmatic, Symphony in C (Bizet) – 2nd Movement* 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.



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 offered to artists at The Banff Centre.



THE BANFF CENTRE

THE BANFF CENTRE GRATEFULLY ACKNOWLEDGES THE SUPPORT OF:



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GETTY DAILY



AIR CANADA
The official airline of The Banff Centre



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 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 five performances in Banff Centre theatres.

Training and experience in twentieth-century repertoire is considered paramount in the Professional Program. Since its inception in 1982, repertoire 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*, *Time Out of Mind*, 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, Gioconda Barbuto, Joe Laughlin, Shawn Hounsell, Bengt Jörgen, Allen Kaeja, and Wen Wei Wang.

A collection of highly skilled teachers and choreographers help create the ideal conditions for young dancers to grow and develop their potential. Our special guest this year is Margaret Mercier-Wolf, principal teacher at the Royal Danish Ballet School. 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.

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/
PROGRAM DIRECTOR, DANCE TRAINING/PEDAGOGUE

Victoria Simon
BALLET MISTRESS FOR THE GEORGE BALANCHINE TRUST

Susan Toumine
BALLET MISTRESS/PEDAGOGUE

David LaHay
BALLET MASTER/PEDAGOGUE

Margaret Mercier-Wolf
GUEST TEACHER, MASTERCLASS

Violette Verdy
GUEST PEDAGOGUE

Vincent Warren
CURATOR, LA BIBLIOTHÈQUE DE LA DANSE AT L' ÉCOLE SUPÉRIEURE
DE DANSE DU QUÉBEC

Tita Evidente
SENIOR ACCOMPANIST

Harry Frehner
LIGHTING DESIGNER

Laura South and Martin Kinnane
ASSISTANT LIGHTING DESIGNERS*

Jade Bokyoung Kim
COSTUME CO-ORDINATION

Susan McNair Reid**
STAGE MANAGER

Fiona Deacon
ASSISTANT STAGE MANAGER*

Tim Wisener
ASSISTANT STAGE MANAGER*

Tamara Ross
PROGRAM CO-ORDINATOR/SHOE CO-ORDINATOR

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

** Appears courtesy of Canadian Actors' Equity Association

Special thanks to Balanchine experts Violette Verdy and Vincent Warren

Balanchine, Ballet Master

Tuesday July 24 and Thursday July 26

PLEASE SEE INSERT FOR LIST OF DANCERS

Donizetti Variations

1960

Music: Gaetano Donizetti

This is a dance ballet, pure and simple, set to some pleasant music by Donizetti. It was originally produced as part of *Salute to Italy*, a dance program at The New York City Ballet honoring the 100th Anniversary of the Italian state. The music is from a little-performed opera by Donizetti, *Don Sebastian*. The ballet features a central pas de deux for a ballerina and her partner – entrée, adagio, two variations and coda, plus variations and ensembles for the corps of six girls and three boys.

The Four Temperaments – Third Theme

1946

Music: Paul Hindemith, *Theme and Variations for Piano and Strings*

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 composed of the four temperaments: melancholic, sanguinic, phlegmatic, and choleric; each in turn being related to the four elements of earth, water, fire, and air.

Agon – Pas de Deux

1957

Music: Igor Stravinsky

The *Agon* pieces were all modeled after examples in a French dance manual of the mid-seventeenth century. *Agon* (The Contest) is not a mythical subject piece to complete a trilogy with *Apollo* and *Orpheus*, in fact, it has no musical or choreographic subject beyond the new interpretation of the venerable dances which are its pretext. It was even conceived without provision for scenery and was independent, at least in Stravinsky's mind, of décor, period, and style.

Tchaikovsky – Pas de Deux

1969

Music: Peter Ilyich Tchaikovsky

When Tchaikovsky composed his ballet *Swan Lake*, some of the music did not fit in with the plans of Petipa, his choreographer, and was discarded. When it was discovered in the Bolshoi Theatre archives by the Tchaikovsky Foundation, Balanchine was naturally interested to see what it was like. Upon receiving the score, Balanchine decided at once that the pieces would form an accompaniment to a pas de deux for two of his leading dancers. As such, it is a display piece, based on the music and the maximum gifts of virtuoso performers.

Costumes for *Tchaikovsky – Pas de Deux* courtesy of the National Ballet of Canada

INTERMISSION

Concerto Barocco

1941

Music: Johann Sebastian Bach, *Concerto for Two Violins in D Minor (BWV 1043)*

Musicians: Anita Dusevic, Deborah White, Jenny Yoon, Janusz Rothbard

Concerto Barocco is a ballet conceived in Balanchine's purest and most abstract vein. Dance is seen as arising directly from the musical score, and that, in its turn, is a realization in sound of contrapuntal lines, rhythms, and relationships. The choreography is thus not a mere illustration of the music – in this case Bach's *Concerto for Two Violins in D Minor* – but its interpretation by

Balanchine into a visible counterpoint, which involves us in just the same way as does baroque art, not in the subject treated but in the formal means employed. The essence of this type of ballet is thus the elimination of everything extraneous to the brilliant purity of the choreography itself, of which alone it consists.

Stars and Stripes – 3rd Movement (Men’s Regiment)

1958

Music: John Philip Sousa, adapted and orchestrated by Hershy Kay

Ever since coming to the United States, Balanchine liked watching parades and listening to Sousa’s marches. For many years in the back of his mind was the hope that one day he might find an opportunity to do a ballet using Sousa’s music. Balanchine and orchestrator Hershy Kay went over all the pieces they might use and planned their arrangement together. They dedicated the ballet to the memory of Fiorello H. La Guardia, the late New York City mayor who had epitomized America to so many people for so many years. The ballet is a kind of balletic parade.

Costumes for *Stars and Stripes* courtesy of MILWAUKEE BALLET

Theme and Variations – Finale

1946

Music: Peter Ilyich Tchaikovsky, *Suite No. 3 in G*

Tchaikovsky wrote four orchestral suites. They were not composed for dancing, yet to listen to them is to think immediately of dancing. *Theme and Variations* is arranged to the final movement of the *Suite No. 3 in G*. This is a dance ballet; like *Ballet Imperial*, it evokes that great period in classical dancing when Russian ballet flourished with the aid of Tchaikovsky’s music.

Costumes for *Theme and Variations* were kindly made available by the Boston Ballet

All works were choreographed by George Balanchine, and staged by Victoria Simon, assisted by Annette av Paul, Susan Toumine, and David LaHay.

Balanchine in Canada

Wednesday July 25 and Friday July 27

PLEASE SEE INSERT FOR LIST OF DANCERS

Serenade – 1st Movement

1934

Music: Peter Ilyitch Tchaikovsky, *Serenade in C Major for String Orchestra*

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 Ballet Russes de Monte Carlo, 1940; the Paris Opera Ballet, 1947; and for the New York City Ballet, 1948. It has gone into repertoires of many companies in Europe, the United States, Canada, and Australia, and has been danced many times in Banff.

“...many people think there is a concealed story in the ballet. There is not. There are, simply, dancers in motion to a beautiful piece of music. The only story is the music's story, a serenade, a dance, if you like, in the light of the moon.”

Tchaikovsky – Pas de Deux

1969

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Costumes for *Tchaikovsky – Pas de Deux* courtesy of the National Ballet of Canada

Who Cares?

1970

Music: George Gershwin, orchestrated by Hershy Kay

This ballet is a set of dances to songs by George Gershwin that Balanchine had always liked. Gershwin gave Balanchine a book of his songs, arranged in the way he used to do them in concerts. One day at the piano, Balanchine played one through and thought, "Beautiful, I'll make a pas de deux." Then he played another and thought, "A Variation!" And then another and another and there was no end to how beautiful they were, and so he had a new ballet. No story, just the songs.

INTERMISSION

The Four Temperaments – Phlegmatic

1946

Music: Paul Hindemith, *Theme and Variations for Piano and Strings*

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Symphony In C (Bizet) – 2nd Movement

1948

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

PRESENTED WITH THE KIND PERMISSION OF JOHN TARAS

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

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

Costumes for *Symphony In C* courtesy of the National Ballet of Canada

Stars and Stripes – 3rd Movement (Men's Regiment)

1958

Music: John Philip Sousa, adapted and orchestrated by Hershy Kay

Ever since coming to the United States, Balanchine liked watching parades and listening to Sousa's marches. For many years in the back of his mind was the hope that one day he might find an opportunity to do a ballet using Sousa's music. Balanchine and orchestrator Hershy Kay went over all the pieces they might use and planned their arrangement together. They dedicated the ballet to the memory of Fiorello H. La Guardia, the late New York City mayor who had epitomized America to so many people for so many years. The ballet is a kind of balletic parade.

Costumes for *Stars and Stripes* courtesy of MILWAUKEE BALLET

Theme and Variations – Finale

1946

Music: Peter Ilyich Tchaikovsky, *Suite No. 3 in G*

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BANFF FESTIVAL 2001
ARTS 360°

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STILL TO COME AT THE BANFF ARTS FESTIVAL

MUSIC & SOUND SUMMER CONCERTS

Mostly Baroque Sundays

July 29, August 5
3 pm, St. George's-in-the-Pines

Music for a Summer Afternoon

August 1, 8
4:30 pm Rolston Recital Hall

Live from the Studios

July 10 and 31
8 pm, Telus Studio, Jeanne & Peter
Lougheed Building

Keyboard Concerts

August 2, 3, 4, 8, 9, 10
8 pm, Rolston Recital Hall

COMPUTER VOICES/ SPEAKING MACHINES

Explore the future of the human voice in
the wake of new technologies at this inter-
active exhibition.
to July 29

THE ODYSSEY

July 19 – August 5

A family show in the great outdoors
A play by John Murrell, based on the epic
adventure story by Homer.

YOUNG DANCERS IN PERFORMANCE

Celebrate young talent in their company
debut.
August 9–11

BONES: AN ABORIGINAL DANCE OPERA

The journey of life...*BONES* weaves tradi-
tional and contemporary Aboriginal dance
and song into a unique artistic experience.
WORLD PREMIERE
August 8, 10, 12

Programming and artists subject to change.

THE BANFF CENTRE GRATEFULLY
ACKNOWLEDGES THE SUPPORT OF:



THE BANFF CENTRE

Celebrating Balanchine!

Saturday July 28

PLEASE SEE INSERT FOR LIST OF DANCERS

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Theme and Variations – Finale

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Festival Ballet Performance Class

Brianne Bland	Vancouver, British Columbia	Washington Ballet
Paul-Anthony Chambers	Toronto, Ontario	Ballet Jörgen
Jean-Sébastien Couture	Montréal, Quebec	Les Grand Ballets Canadiens
Danielle Davidson	Pembroke, Ontario	Le Jeune Ballet du Québec
Louis-Phillippe Dionne	Montréal, Quebec	Oregon Ballet Theatre
Michael Doerner	Sierra Vista, Arizona	San Jose Ballet
Rokaya Duval	Winnipeg, Manitoba	Royal Winnipeg Ballet
Gunnlaugur Egilsson	Reykjavik, Iceland	Grand Theatre de Geneve
Michael Flynn	Winnipeg, Manitoba	Ballet British Columbia
Brianna Giles	Vancouver, British Columbia	Goh Ballet Academy
Leslie John	Waterloo, Ontario	National Ballet School
Dan King	Toronto, Ontario	Ballet Schindowski
Jessica Kippan	Kelowna, British Columbia	Canadian School of Ballet
Matthew Kwasnicki	Toronto, Ontario	Toronto Dance Theatre
James Leja	Lachine, Quebec	Quinte Ballet School
Stephanie Leonard	Calgary, Alberta	Alberta Ballet
Josée Lessard-Harvey	Jonquiere, Quebec	Royal Winnipeg Ballet
Chelsey Lindsay	Winnipeg, Manitoba	Royal Winnipeg Ballet
Courtney Frances Lutz	Toronto, Ontario	National Ballet of Canada
Kelley McKinlay	Fort Saskatchewan, Alberta	Dance Alberta
Melissa Mosey	Oakville, Ontario	Ballet Jörgen
Kristine Owen	Calgary, Alberta	Alberta Ballet
Blair Puente	Toronto, Ontario	National Ballet of Canada
Craig Sanok	Montréal, Quebec	Les Grand Ballets Canadiens
Shana Troy	Pointe-Claire, Quebec	Les Grand Ballets Canadiens
Emily Tye	Belleville, Ontario	Quinte Ballet School
Chengxin Wei	Vancouver, British Columbia	Lorita Leung Dance Company
Aarik Wells	Piccadilly, New Brunswick	Quinte Ballet School

The participants of Theatre Arts' work study programs gratefully acknowledge Alberta Theatre Projects, Theatre Calgary, Alberta Ballet, Theatre Junction, One Yellow Rabbit, and Calgary Opera for their generous donations of tickets to various productions throughout the year. Attending performances is an important part of a performing arts practitioner's education.

A majority of Festival artists and production staff receive scholarship assistance from The Banff Centre Annual Fund. The following have received assistance from endowments or annually supported scholarships, established both to support dancers and honour particular individuals.

Brianne Bland *Robert and Patricia Wan Endowment Scholarships*
Jean-Sébastien Couture *Prudential Steel Ltd. Scholarship*
Dan King *The Henry N.R. Jackman Foundation Scholarship*
Jessica Kippan *Ken and Marie Madsen Endowment Scholarships*
Stephanie Leonard *The Alvin and Mona Libin Foundation Scholarship*
Chelsey Lindsay *GO-AEC Charitable Foundation Scholarship*
James Leja *Marjorie and Neil Armstrong Endowment Scholarship*
Courtney Frances Lutz *The Rebecca and Harley Hotchkiss Scholarship*
Kelley McKinlay *Alberta Foundation for the Arts Scholarship*
Kristine Owen *Alberta Foundation for the Arts Scholarship*
Blair Puente *Banff School of Advanced Management*

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.

ENCOURAGE EXCELLENCE IN THE ARTS, MAKE A GIFT TO THE BANFF CENTRE

Many of the artists involved in this performance rely on scholarship support. The Centre takes its responsibility for providing such assistance to heart. This year, The Banff Centre will provide more than \$2.3 million in scholarships (and almost \$14 million in total program support) for deserving artists.

You can help. By donating to a Banff Centre arts scholarship fund, you will help bring outstanding education within the grasp of deserving artists and have a direct, positive influence on the cultural life of communities in Canada and abroad.

For more information contact:

Sarah Hayes, Director of Development, The Banff Centre
Box 1020, 107 Tunnel Mountain Drive, Banff, Alberta T0L 0C0
sarah_hayes@banffcentre.ca / Phone 1.800.422.2633

The Banff Centre is a registered charity in Canada (11921 4955 R0001) and the United States (98-0078729).

BALANCHINE,
A PERSONAL NOTE FROM BRIAN MACDONALD

Some years ago I had occasion to spend several days working with Tony Walton, the stage and film designer, at his studio home in Sag Harbour on Long Island, an old fisherman's port with the special charm of history in its streets. When I was shown to the guest room I was told, "By the way, you might want to know you can almost see Balanchine's grave from here. That small graveyard over there, it's where he chose to be buried." Not Venice, I thought, not Monte Carlo? Just after sun-up the next morning, I went with considerable curiosity to see what I knew would be a sacred place. Would there be a large black sarcophagus such as Lifar's in the Russian cemetery outside Paris? Or a draped ceramic prayer rug as Muslim Nureyev had chosen for himself in the same cemetery. Would there be candles around it? An inscription in Russian? Flowers? Some other form of tribute? Worshippers? Perhaps it would be inscribed with his original name, Balanchivadze, in the cyrillic alphabet. There were no gates or guides and I was struck by the serenity of the space and the crisp morning air. His gravestone was easily found. It was small, of a rose tinged stone and simply inscribed George Balanchine. Below that was his title "Ballet Master." Coloured bouquets, burned out candles, and several small bottles of vodka bore witness to his heritage and gifts given and received. I was quite alone and could stand and marvel that morning at the modesty of the man who had said:

*What I have, really, is that I see better
than anybody else – and I hear better.*

Maybe that's a blessing.

God said to me "That's all you're going to have.

It's not your business to think."

I said, "Fine."

A great school, a great company, hundreds of classes taught, steps invented and arranged, music made clear, music commissioned, a multitude of wonderful ballets, generations of dancers inspired and encouraged and presented to the world, a life that spanned almost all of the twentieth century, a simple grave. Some have put him in the company of other great prolific artists of his time, Picasso and Stravinsky. What about Shakespeare, Voltaire, and Bach, I thought, or his beloved Tchaikovsky? Sun broke through the privacy of that quiet morning, a bright warm sun that flooded the cemetery. – B.M.

George Balanchine

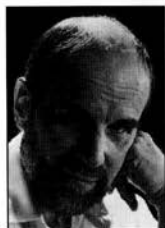
1904 – 1983



Born in Russia, Balanchine came to America in 1933, where he founded the New York City Ballet. The son of a composer, Balanchine's depth of musical knowledge allowed him to communicate with ease and clarity to composers and dancers alike. This ability, together with his penetrating choreographic vision, assured his success. During his lifetime, he created a remarkable 425 works. The legacy of George Balanchine is of such breadth and depth that it can truly be described as unique.

Biographies

FACULTY/STAFF



Brian Macdonald, O.C. PROGRAM DIRECTOR

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 National Award in 1988. His Ballet *Aimez-vous Bach?*, in the repertoire of many companies, was recently revived by l'École Supérieure de Danse du Québec in Montréal; it originated in Banff in 1960, the beginning of Brian Macdonald's association with the dance program here.



Annette av Paul ASSOCIATE PROGRAM DIRECTOR/
PROGRAM 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. Since 1984 she has been a teacher and coach for the summer Dance Program at The Banff Centre, subsequently becoming its associate program director and director of Dance Training. In 1985, she also became the founding artistic director of Ballet British Columbia and worked with the company for three seasons. She is frequently 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, the National Ballet School, The Royal Swedish Ballet and its school, the Göthenburg Ballet in Sweden, Dance Alberta in Edmonton, and Les Ballets Jazz de Montréal. She also served as president of the Dance in Canada Association from 1987 to 1989. In 1999, Annette av Paul was asked to do a year long evaluation of l'École Supérieure de Danse du Québec in Montréal by the school's board and its artistic director Didiér Chirpaz, and continued working with them for the 2000/2001 school year as teacher and pedagogical consultant.



Victoria Simon BALLET MISTRESS FOR THE GEORGE
BALANCHINE TRUST

Victoria Simon was one of the first dancers selected by George Balanchine to restage his ballets. 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 study of ballet in New York City at the School of American Ballet and was a candy-cane in Balanchine's original production of *The Nutcracker*. At age 17, she became an apprentice with the New York City Ballet and a few months later, two days after her 18th birthday, she was invited to join the company. Ms. Simon went on to become a soloist before taking on the challenging role as Balanchine's representative around the world. In 1981, she began to choreograph her own ballets and created works for Ballet Met, Nashville Ballet, Des Moines Ballet, Charleston Ballet Theatre, and a workshop at the American Ballet. 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.



Harry Frehner LIGHTING DESIGNER

Harry Frehner's past productions at Banff include Festival Dance (1992–2000), *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 Theatre, 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.



David LaHay BALLET MASTER/PEDAGOGUE

David danced professionally with Les Grands Ballets Canadiens (1973–1987) where he was principal dancer for nine years. He was also guest artist with the Royal Swedish Ballet, Alberta Ballet, and the Cuban International Dance Festival. He has been assistant ballet master for Les Grands Ballets Canadiens and ballet master for Ottawa Ballet and Alberta Ballet, as well as guest ballet master for the Göthenburg Ballet in Sweden. David has been guest teacher for such companies as Les Ballets Jazz de Montréal and The Hartford Ballet, and for such schools as l'École Supérieure de Danse du Québec and The Chautauqua Summer Dance School. David has been a faculty member for the Dance Training Program at The Banff Centre since 1993. He was choreographer for the Canadian Heritage Festival from 1989–1991, and he also holds a BA from Trent University, and an Honours BFA in Dance from York University. David presently resides in Montréal where he is a teacher with l'École Supérieure de Danse du Québec.



Susan Toumine BALLET MISTRESS/PEDAGOGUE

British born Susan Toumine has been living in Montréal 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, and Alexandra Danilova, and as a soloist with Les Grands Ballets Canadiens. She taught ballet at l'École Supérieure de Danse du Québec for 16 years, and has been ballet mistress for Les Ballets Jazz de Montréal, 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., and a teacher for the Canadian College for Performing Arts, Arts Umbrella, Ballet British Columbia's Mentor Program, Pacific Dance Centre and The Canadian School of Ballet (*The Nutcracker*).



Margaret Mercier-Wolf MASTERCLASS PEDAGOGUE

Margaret Mercier-Wolf was born in Montréal and began her early training at the Royal Ballet School, London, England. In 1954 she became a company member of The Royal Ballet, Covent Garden, and was there for four years. During this time she came under the influence of Sir Frederick Ashton, Lubov Tchernicheva, Serge Grigoriev, the young Kenneth MacMillan, and John Cranko. She returned to Canada in 1958 to become a principal dancer of Les Grands Ballets Canadiens. While under their employment she performed Lise in *La Fille Mal Gardée*, among others. During the next ten years she performed with The Joffrey Ballet and The Harkness Ballet until her retirement from performing in 1969. She started her teaching career in 1965 with The Harkness Ballet and continued with an appointment in 1975 at the Stadsteater in Malmö, Sweden. She was appointed company teacher at The Royal Danish Ballet in 1981, a post she held until 1987, when she was made principal teacher. As a freelance teacher, Ms. Mercier has been engaged by the National Ballets of Finland, Norway, Sweden, and Canada; The Royal Ballet School, London, England, and Les Grands Ballets Canadiens. In August 1998, she returned to the Royal Danish Ballet School, as principal teacher. In August 2000, she joined the staff of the Swedish Ballet School in Malmö as well as continuing with her freelance teaching and coaching.



Violette Verdy GUEST PEDAGOGUE

Born in Brittany, France, Violette Verdy started her ballet training in Paris in 1942, first with Carlotta Zambelli, then with Rousane Sarkissian and Victor Gsovsky. In 1955, she accepted the London Festival Ballet's invitation to join them for a London season and an American tour. After dancing the full-length *Cinderella* and *Romeo and Juliet* as guest ballerina with Milan's La Scala, she was asked to join the American Ballet Theatre in 1957 where she created the title role in Birgit Culberg's *Miss Julie*. In 1958, George Balanchine and Lincoln Kirstein invited Miss Verdy to join the New York City Ballet where she danced more than 25 principal roles in a performance career that extended through 1976. Balanchine created roles for her in such ballets as *Liebeslieder Waltzer*, *Episodes*, *Jewels*, *Tchaikovsky – Pas de Deux*, *Glinka*, *Sonatine*, *La Source*, *Pideinella*, and the second act pas de deux in *A Midsummer Night's Dream*. She has performed numerous engagements as a guest ballerina with most of the major American companies and was a frequent guest at the Metropolitan Opera New York City and on tour. Since 1950, she has been featured frequently on French, British, Canadian and American television, she is also the author of the illustrated adaptation of Gautier's *Giselle* or *The Willis*, (McGraw Hill, 1970), and *Of Swans, Sugar Plums and Satin Slippers* (Scholastic, 1991). A recipient of numerous awards and honors, she was presented with the prestigious Dance Magazine Award (1968); Doctor of Humane Letters (Skidmore College 1971); Doctor of Arts (Goucher College in 1987, and The Boston Conservatory in 1997) and Chevalier de l'Ordre des Arts et Lettres, bestowed upon her by the French Government 1971. Her homeland of Brittany, France, gave her special recognition in

1992 when it named its new theatre in her honor. Edward Villella and the Miami City Ballet asked her to coach her original Balanchine roles for the Violette Verdy Festival. In 1977, she became the first woman appointed artistic director of the Paris Opera Ballet, a capacity she served in until 1980. That year she was invited by E. Virginia Williams, founder of the Boston Ballet, to join her as the company's co-artistic director. She remained with the Boston Ballet until 1984, eventually serving as the sole artistic director. In 1984, she returned to New York City Ballet as teaching associate. She has taught at 23 different institutions in seven countries. Since August of 1996, she has been a full-time professor of ballet at Indiana University in Bloomington, Indiana.



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 playing in various festivals, leading accompanist workshops for dance pianists, and teaching music to dancers.



Susan McNair Reid STAGE MANAGER**

This summer marks Susan's sixth at The Banff Centre, having previously been stage manager for the Dance Training Program. When not in Banff, she is a stage manager in Calgary where she primarily works with Theatre Calgary and Calgary Opera. Some favorite credits include: *Lifelines* (The Banff Centre); *Holiday, A Christmas Carol*, and *Memoir* (Theatre Calgary); *Mozart's Magic Fantasy* (Calgary Opera); and as assistant stage manager for *Carmen*, and *The Barber of Seville* (Calgary Opera).



Jade Bokyung Kim COSTUME CO-ORDINATOR

Jade is excited to be back at The Banff Centre. She enjoyed working on *The Hobbit* last summer as a junior cutter in the Wardrobe Department. After 10 years as a fashion designer in Seoul, Korea, Jade came to Canada and studied theatre arts, completing the theatre costume program at Red Deer College. This past spring, Jade designed costumes for Prime Stock Theatre Company's production of *Drumheller*. As well, she was head of wardrobe at Red Deer College and a teaching assistant for a wardrobe management class. This program is Jade's first experience co-ordinating costumes for dance.



Susan McNair Reid, Tamara Ross, Fiona Deacon, Laura South,
Tim Wisener, Martin Kinnane, Jade Bokyoung Kim

Tamara Ross PROGRAM CO-ORDINATOR/SHOE CO-ORDINATOR

Tamara returns to her hometown of Banff for her fourth summer with the Dance Program after taking a summer off to attend the University of British Columbia in the education program. After growing up in Banff and at The Banff Centre, she attended UBC and acquired her Bachelor of Commerce degree. Soon after she was elated to join Ballet British Columbia as company manager and spent five years there. Armed with her newest degree, Tamara now teaches Business Education to Grade 8-12 students in Vancouver.

Fiona Deacon ASSISTANT STAGE MANAGER*

Fiona is a recent graduate of the Theatre Production and Management Program at the University of Victoria. She is happy to be returning to Banff with the Professional Dance Program after spending last summer as assistant stage manager with Dance Training. While in Victoria, Fiona was stage manager for *Two Planks and a Passion* at the Phoenix Theatre, and was an apprentice stage manager for *Patience* at the Belfry Theatre. She is excited about her upcoming work with the Arena Theatre in Melbourne, Australia.

Timothy Wisener ASSISTANT STAGE MANAGER*

This is Timothy's fourth summer at The Banff Centre and his second as assistant stage manager for the Festival Dance Program. Since training at Red Deer College he has spent two years as the stage manager and technical director for Ballet Jørgen Canada in Toronto. He is excited to be returning home to Calgary for the upcoming ski season.

Laura South ASSISTANT LIGHTING DESIGNER*

Currently an undergraduate at the University of Victoria, Laura is glad to be working at The Banff Centre. Past lighting designs include *Ruddigore* for the Victoria Gilbert and Sullivan Society, *Barefoot in the Park* for Langham Court Theatre, as well as various productions with U-Vic's Student Alternative Theatre Company. In other capacities, she has worked at the Belfry Theatre, The Victoria Fringe, The Uno Festival of Solo Performance, and for a number of shows at U-Vic.

Martin Kinnane ASSISTANT LIGHTING DESIGNER*

Martin's lighting design credits include over 50 productions in Sydney, Australia. Highlights include Shakespeare's *Romeo and Juliet* in the Studio Theatre, Sydney Opera House; *A Streetcar Named Desire* and *Blinded By The Sun* for the Ensemble Theatre in the Playhouse Theatre, Sydney Opera House; and *Baby X* for Mardi Gras 2000 at the Belvoir St. Theatre. Soon Martin will be lighting designer for all of the City Of Sydney events for New Year's Eve 2001.



THE CLIFFORD E. LEE CHOREOGRAPHY AWARD

The Clifford E. Lee Foundation is an Alberta-based private foundation that for 28 years has been supporting social and artistic development in Alberta. The Clifford E. Lee Choreography Award is given annually to an emerging Canadian choreographer. In 1999, The Clifford E. Lee Foundation celebrated over 20 years of support for the Award with a generous gift to The Banff Centre's endowment fund, ensuring that the Award will be in existence for years to come. One of the most comprehensive 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 28 professional dancers and 12 apprentices at The Banff Centre, full production support, four performances at the Banff Arts Festival, and a cash prize of \$5,000.

In 2001, due to this year's special focus on the Balanchine Celebration, this award will not be granted. In 2002, two separate Lee Awards will be presented.



The Banff Centre is a non-degree-granting post-secondary institution and receives an operating grant from **Alberta Learning**.

Arts training programs at The Banff Centre are made possible by a contribution from the Department of Canadian Heritage and Human Resources Development Canada through the National Arts Training Contribution Program.



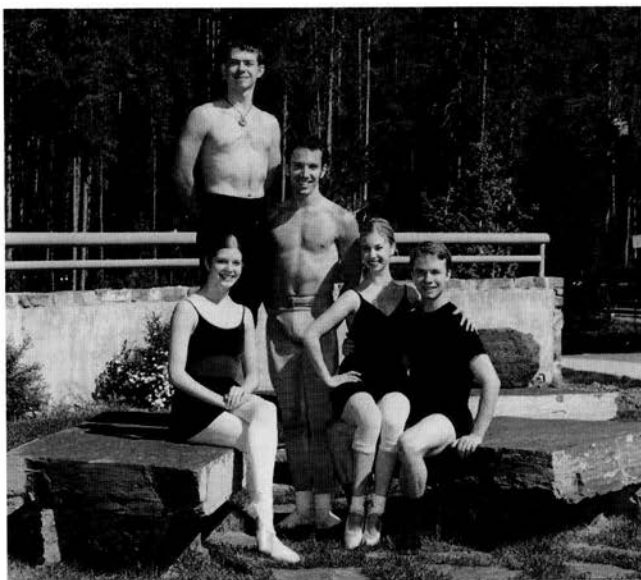
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Leslie John, Michael Flynn, Craig Sanok, Brianna Giles, Louis-Philippe Dionne

THE DANCERS

Brianne Bland

Brianne was born in Vancouver and trained at the Goh Ballet Academy. Brianne has spent the past four years dancing with the Washington Ballet in such roles as Sugar Plum Fairy in *The Nutcracker* and Juliet in *Romeo and Juliet*. In 1997, Brianne won the YTV Youth Achievement Award for Dance and was a finalist at the Adeline Gene Awards in London. She is also a Solo Seal Recipient from the Royal Academy of Dancing. This is Brianne's fifth summer in Banff.

Paul-Anthony Chambers**

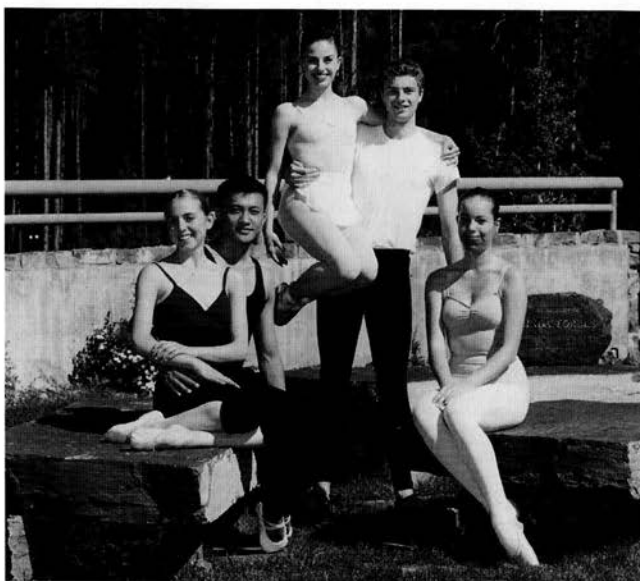
Paul-Anthony was born in Kitchener, Ontario, trained at the Royal Winnipeg Ballet School and now calls Toronto home. Paul has danced with the Cleveland San Jose Ballet, Alberta Ballet, Ballet Jörgen, and Banff's Festival Dance. Paul received the Prince Edward Award from the Royal Winnipeg Ballet School.

Jean-Sébastien Couture

Born in Montréal, Jean-Sébastien studied for six years under Maureen MacDonald before joining and graduating from l'École Supérieure de Danse du Québec. For two years Jean-Sébastien performed with Le Jeune Ballet du Québec, and has performed in Les Grands Ballets Canadiens production of *The Nutcracker*.

Danielle Davidson*

Danielle was born in Pembroke, Ontario, but resides in Montréal. She began jazz/modern dance at age 14 and joined l'École Supérieure de Danse du Québec, where she studied ballet (neo-classical and contemporary) for five years. Danielle has performed with Le Jeune Ballet du Québec for three years. She received first prize in the classical ballet category in the Festival International du Danse Encore 2000 in Québec.



Danielle Davidson, Chengxin Wei, Kristine Owen, Aarik Wells, Emily Tye

Louis-Philippe Dionne

Louis-Philippe was born in Montréal and graduated from l'École Supérieure de Danse du Québec. He has performed in *The Nutcracker* and *Coppelia* with Les Grands Ballets Canadiens and spent a season with Richmond Ballet, Ballet Contemporain, Banff Festival Dance, and will be joining Oregon Ballet Theatre for the coming season.

Michael Doerner

An American originally hailing from Sierra Vista, Arizona, Michael has trained and developed his skills while attending several different dance schools in North America including the School of American Ballet and The National Ballet School in Toronto. Michael started his professional dance career as a member of Ballet Eddy Toussaint de Montréal. In 1991, he became a member of the National Ballet of Canada and spent nine years there before joining Alberta Ballet. Michael will be joining San Jose Ballet for the coming season.

Rokaya Duval

Rokaya was born in Victoria, BC, and began her training in the summer of 1993 with the Royal Winnipeg Ballet School's Professional Division. During the 2000/2001 season, she was a member of the RWB's Aspirant Program and performed with the Company in *The Nutcracker*. Rokaya has received the Dr. Alice Cheatlic, Arnold Spohr, and the CN Scholarships. This August, Rokaya will be representing dance for Manitoba in the Canada Games in London, Ontario.

Gunnlaugur Egilsson

Gunny comes to us from Reykjavik, Iceland. He trained at The National Ballet School in Toronto, the Swedish Ballet School, and the Iceland Ballet School. Gunny has performed with Les Jeunes Ballets de L'Europe, the Royal Swedish Ballet, and *The Nutcracker* with The National Ballet of Canada. He has received scholarships in Sweden, Iceland, and Denmark.



Josée Lessard-Harvey, Chelsey Lindsay, Kelley McKinlay,
Stephanie Leonard, Jean-Sébastien Couture

Michael Flynn**

Born in Regina, but living in Winnipeg, Michael trained at The Royal Winnipeg Ballet School for seven years and received the Arnold Spohr Scholarship. Professionally, Michael has been an Apprentice with Alberta Ballet, danced three years with Ruth Cansfield Dance in Winnipeg, and just completed his second season with the popular children's television program *The Toy Castle* playing Papa Mouse.

Brianna Lynn Giles

Brianna was born in Vancouver and trained with the Goh Ballet Academy. She has attended summer schools through The National Ballet School, The Banff Centre, The Royal Winnipeg Ballet, and The American Ballet Theatre. Brianna has performed throughout Japan and China with the Goh Ballet and throughout the United Kingdom and Germany with the London Studio Centre's *Images of Dance*.

Leslie John

Leslie was born in Waterloo, Ontario, and lives in Toronto where she is participating in the Intensive Dance Program at The National Ballet School. Leslie has trained at the National Ballet School, the Royal Winnipeg Ballet School, and the John Cranko Ballet School in Stuttgart, Germany. During her training, Leslie has performed with the Royal Winnipeg Ballet in *Swan Lake*, The National Ballet on tour throughout Canada and Europe, and La Belle Danse Baroque company in Toronto.

Dan King

Dan grew up in Belleville, Ontario where he has been training at the Quinte Ballet School. Dan was an apprentice last year for Banff's Professional Program and just finished a year as an apprentice for The National Ballet of Canada. Dan will be heading to Germany to dance with Ballet Schindowski for the coming season.



Blair Puente(on ground), Gunnlaugur Egilsson, James Leja,
Courtney Frances Lutz, Rokaya Duval

Jessica Kippan*

This is Jessica's fourth summer in the Banff dance program. She was born, and resides in Kelowna, BC, where she trains at the Canadian School of Ballet. Jessica received scholarships in both 1998 and 1999 to attend the Dance Training Program here at The Banff Centre, including the prestigious Betty Farrally Memorial Scholarship.

Matthew Kwasnicki

Matthew Kwasnicki grew up in rural Saskatchewan before attending the National Ballet School in Toronto. He has worked with such noted choreographers as Rudi van Dantzig, John Neumeier, James Kudelka, and Christopher House. He is currently a member of Toronto Dance Theatre. He was awarded The City of Toronto Scholarship for Ballet in 1997 and 1998 and the Christopher Ondaatje Scholarship upon his graduation in June of 1999.

James Leja*

James was born in Montréal but attends the Quinte Ballet School in Belleville, Ontario training under Brian and David Scott. James is making his professional debut with Banff Festival Dance as an apprentice and will return to Quinte Ballet School for his graduating year 2001/2002.

Stephanie Leonard

Stephanie was born and lives in Calgary where she has just completed a year as a trainee and apprentice with Alberta Ballet. Stephanie trained for two years at the Royal Winnipeg Ballet School and four years at the Alberta Ballet School where she received scholarships in both places. Stephanie recently accompanied Alberta Ballet on their Atlantic Canada and International Tours.

Josée Lessard-Harvey

Josée was born in Jonquiere, Québec, but resides in Winnipeg where she spent three years training at, and graduating from, the Royal Winnipeg Ballet School's Professional Division. Josée plans to join the Royal Winnipeg Ballet in their Aspirant Program for the coming season. Josée received the Canadian National Award of Excellence in May of 2000.

Chelsey Lindsay

Chelsey was born in Calgary, but has been living in Winnipeg since the age of fifteen when she joined the Royal Winnipeg Ballet School, and graduated with distinction. Chelsey will be returning to Winnipeg next year to work alongside the Royal Winnipeg Ballet in the Aspirant Program.

Courtney Frances Lutz**

Courtney was born in Terrace, BC, but has since relocated to Toronto. She studied at the Goh Ballet Academy in Vancouver and toured China and Japan with them in 1998 and 1999. Courtney spent last season in Tier I of the National Ballet's Apprenticeship Program and will be returning next season having been promoted to Tier II. Courtney has received many scholarships and was a semi-finalist in the Varna International Ballet Competition in 2000.

Kelley McKinlay

Kelley was born and currently lives in Fort Saskatchewan. Kelley spent 15 years training at Dance Alberta and is back in Banff for his fourth summer. Kelley has just spent six months on a national tour with Dance Arts Vancouver in *Ice: Beyond Cool*. Kelley also spent six months with Dance Alberta's performing company. Kelley received a standing of Highly Commended in the Royal Academy of Dance advanced examination.

Melissa Mosey

Melissa was born in St.Catharines, Ontario, but resides in Oakville. She is a graduate of the Dance Program at George Brown College. Currently Melissa is doing freelance work in Toronto after having spent two years dancing with Ballet Jörgen and two years with Alberta Ballet.

Kristine Owen

Kristine was born in Edmonton, but resides in Calgary where she has been an apprentice with Alberta Ballet, dancing works by Mikko Nissinen and Christopher Wheeldon. Kristine trained locally at the Edmonton Dance Centre and spent summers at The National Ballet and Royal Winnipeg Ballet Schools. Kristine has received numerous scholarships from The Alberta Foundation for the Arts.

Blair Puente**

Blair was born in Toronto where he is currently a corps de ballet member with The National Ballet of Canada. Blair trained at The National Ballet School and the Harid Conservatory before joining The National Ballet as an apprentice in 1998.

Craig Sanok

Craig is originally from Rhode Island, but has been living in Montréal, where he has been dancing with Les Grands Ballets Canadiens. Craig trained at the Shirley Rock School of the Pennsylvania Ballet and the Haird Conservatory and has danced with the Sarasota Ballet of Florida, the Minnesota Dance Theatre, and The Pittsburgh Ballet Theatre.



Brianne Bland (on ground), Jessica Kippan, Dan King, Melissa Mosey, Paul-Anthony Chambers, Shana Troy

Shana Troy

Shana was born in Montréal, but moved to Edmonton and began her dancing career at age four at the Edmonton School of Dance before joining and graduating from l'École Supérieure de Danse du Québec. Shana has performed with Le Jeune Ballet du Québec, *The Nutcracker* with Les Grands Ballets Canadiens, and in some music videos. Shana received the prestigious Lieutenant Governor Award in 2000.

Emily Tye*

Emily was born in Toronto, but currently lives in Belleville, Ontario. Emily is about to complete her sixth, and final year, at The Quinte Ballet School under the direction of David and Brian Scott. Emily spent the previous two summers in the Dance Training Program at the Banff Centre and is overjoyed to be a member of the Professional Program this summer.

Chengxin Wei

Chengxin was born in China, where he trained at the Beijing Dance Academy and was a principal dancer with the Guangdong Provincial Dance Theatre in Guangzhou. Since arriving in Vancouver last year, Chengxin has trained and graduated from The Arts Umbrella Graduate Program and has been a dancer and choreographer with the Lorita Leung Chinese Dance Company. Chengxin has performed throughout the United States, South Korea, Macao, Indonesia, Taiwan, and Hong Kong.

Aarik J.C. Wells*

Aarik was born in Saint John, New Brunswick, but is living and studying in Belleville, Ontario, at the Quinte Ballet School. Aarik only began his ballet training in 1998 and has been studying with the Quinte Ballet School since 1999.

* member of the Apprenticeship Program

** Appears courtesy of Canadian Actors' Equity Association

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Lisa Calaezzi, stitcher
Sue Clark, first hand
Teresa Cooper, costume assistant
Heidi Couling, wardrobe
maintenance supervisor
Kim Crossley, cutter
Jennifer Darbellay, milliner
Judith Darough, cutter
Jamie Donais, stitcher
Chris Duffelen, dyer
Janice Fletcher, wardrobe*
Raúl Gámez, wardrobe*
Donna Heer, stitcher
Jade Kim, costume co-ordinator
Laura Magagnin, first hand
Deneen McArthur, wardrobe*
Sharon McCready, costume
co-ordinator
Elaine Nixon, stitcher
Sara Oakden, stitcher
Gina Schellenberg, wardrobe*
KaeLeah Windrim, stitcher
Francois Rollin, boots & shoes

WIGS & MAKEUP

Laura Lee Osborne, head of wigs
and makeup
Jean Stankov, wigs/makeup*

THEATRE CRAFT PARTICIPANTS

Maria Alexakis, theatre craft II
Greg Anderson, theatre craft I
Kim Crichton-Struthers, theatre
craft I
Hélène Eusanio, theatre craft I
Louis Fredette, theatre craft I
Holly Jones, theatre craft II
Warren Humeny, theatre craft I
Joanne Madeley, theatre craft I
Jeannie McWhinnie, theatre craft II
Tina Meister, theatre craft I
Scott Paterson, theatre craft I
Shannon Phipps, theatre craft I
Danica Rutter, theatre craft II
Jill Tarswell, theatre craft I

* indicates work study position



THE BANFF CENTRE