

2002

THE BANFF CENTRE PRESENTS

THE BANFF ARTS FESTIVAL

JULY 12 TO AUGUST 4

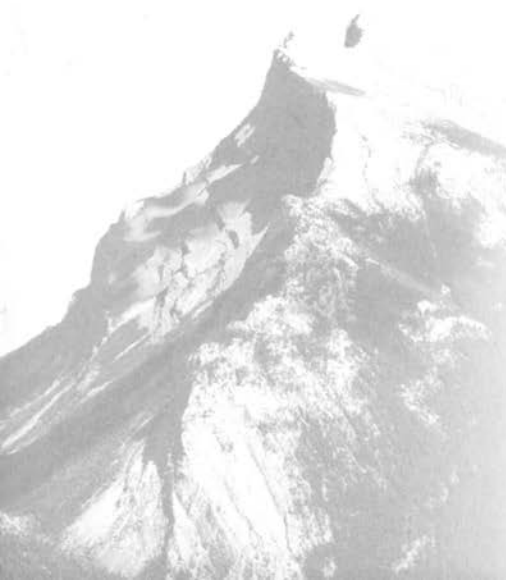


**FALL IN
LOVE
WITH THE
ARTS**

FESTIVAL DANCE
July 24, 25, 26, 27
Eric Harvie Theatre



THE BANFF CENTRE



THE BANFF CENTRE is Canada's only learning centre dedicated to the arts, leadership development, and mountain culture. We serve the needs of accomplished artists, business and community leaders, and members of the global mountain community through year-round programs designed to enrich professional practice beyond the realm of traditional education. Each year approximately 2,500 artists come to the Centre from all over the world to engage in the rigorous investigation of their respective disciplines. The Banff Arts Festival is our opportunity to showcase the important work that happens at The Banff Centre year-round.

The cover is an adaptation of original artwork we believe was created by Stan Perrott, a summer resident at The Banff Centre from 1936 to 1938, and in 1940. The original version was used as The Banff Centre's promotional image during the 1940s. Vangool Design + Typography adapted the artwork.

WELCOME TO THE BANFF CENTRE



Welcome to The Banff Centre – Canada's only learning centre dedicated to the arts, leadership development, and mountain culture. Our unique mountain setting and multidisciplinary environment foster a commitment to personal growth and lifelong learning from artists, thinkers, and leaders.

The Banff Centre is a place where possibilities abound – where ideas are explored, collaborations are born, discoveries occur, the status quo is challenged, skills are developed, and where personal and artistic renewal takes place.

Each year, approximately 2,500 artists from around the world come to Banff to advance their careers through professional development programs in all disciplines.

Our main areas of focus:

- Professional development and training of artists and practitioners of arts-related production or technology

disciplines. Programs include creative residencies, seminars, workshops, master classes, internships, and work study opportunities.

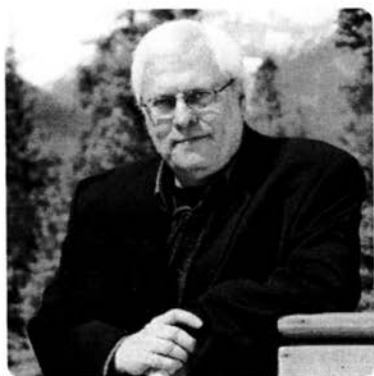
- Professional production and performance are used as vehicles for training. Annual highlights include the Banff Arts Festival, the fall/winter Music & Sound concert series, and ongoing exhibitions in the Walter Phillips Gallery (studio tours / studio open houses).
- Research as it applies to culture and technology, new creativity, curatorial practices, and artistic practice.
- E-learning and the integration of other methods of off-site program delivery.

From our flagship programs in Theatre and Music, Visual Arts, and Writing, for which this institution has been known since the beginning; to newer programs in the Banff New Media Institute, in Audio, and in Aboriginal Arts, our goal remains the same – to enrich professional practice in all disciplines beyond the realm of traditional education.

The performance you are about to see tonight showcases our Dance Performance program. I hope you enjoy it and visit The Banff Centre again soon.

JOANNE MORROW
Senior Vice President, Programming
The Banff Centre

WELCOME TO THE BANFF ARTS FESTIVAL



Whether you are giving or receiving, the arts have the power to stir, console, and transform the human spirit. And this transformative nature of creativity is seen most keenly in the work of young, aspiring artists, because they are themselves being transformed, even as their work touches and transforms an audience. When you see a young artist stretched to the ultimate extent of his or her perceptions and abilities, you are witnessing the thrill of creative discovery in the very moment when it occurs. I always feel extremely lucky to be there in that moment, to have an "insider's view" of the flashpoint of creativity. This is the view which you will have of today's performance.

The young artists, arts technicians, production and administrative personnel whose work you will see at The Banff

Centre have been guided by some of the supreme masters of mature artistry. Here is another unique aspect of our reality: at the Centre, the depth of experience meets the enthusiasm of youth, head-on. Years of rigorous reflection and discipline come face-to-face with fresh new dreams, with fresh new personalities, to create an atmosphere in which virtually anything seems possible, any dream can be realized – every journey, even the most arduous, is worth taking.

I welcome you to this dream, to this journey. It seems to me we are all lucky to be a part of it. Let us see what there is to discover.

JOHN MURRELL
Co-ordinating Producer, Festival 2002
Artistic Director/ Executive Producer,
Theatre Arts

WELCOME TO TONIGHT'S PERFORMANCE



We have been dancing at The Banff Centre since 1937. As early as 1964, I was fortunate enough to be touched by the founders of this dance program, Gweneth Lloyd and Betty Farrally, who also founded the Royal Winnipeg Ballet. Brian Macdonald, my then fiancée, brought me here to participate as a dancer, and later as teacher and associate director. I have seen this program grow and develop, under artistic director Arnold Spohr, and, since 1982, under Brian, who introduced the professional dance program to go side-by-side with the already established training program for young dancers. I have seen dancers accomplish what they never believed possible!

Each year the dancers have learned ballets by George Balanchine, the great Russian-American choreographer. This year they will learn *Allegro Brillante*, a ballet that, at some point in their careers, they may dance with a professional ballet company in Canada or abroad.

The 2002 Clifford E. Lee Choreography Award recipient is Benjamin Hatcher, who was himself once a member of the dance training program. His dynamic and powerful *Covenant*, set to music by Vangelis, is a terrific challenge for the dancers. The dancer is the choreographer's clay, and being part of the choreographic process is a fantastic learning experience for the dancers who can contribute immensely to the entire creative process.

Brian Macdonald's *Requiem 9/11 Project*, set to the music of Verdi, born out of the terrible event in New York last September, is emerging as a flowing and compassionate work. The principal roles have been created on four dancers from the Royal Winnipeg Ballet, together with our professional program, and the ballet is being presented here in Banff as a work-in-progress. *Requiem 9/11* gives our dancers the rare opportunity to work directly with a master in his field, and to watch and learn from mature professional dance artists.

Our program is full and dynamic. Artistic directors from professional dance companies across the country come here to see and audition the dancers, in class and in performances. Beside regular classes and rehearsals, we help dancers prepare resumés, and teach them how to audition. This summer, Vincent Warren, former principal dancer with Les Grands Ballets Canadiens, now a curator and professor in Dance History, delivered two lectures on ballet through the ages, including a history of Canadian dance.

A collection of highly skilled teachers and choreographers help create the ideal conditions for young dancers to develop their potential. Special guests this year include Margaret Mercier-Wolf, principal teacher at the Royal Danish Ballet School, and Victoria Simon, Ballet Mistress for the George Balanchine Trust. With our dance department's own rich history at The Banff Centre, I look forward, with my fine team, to carrying on the tradition already established and, simultaneously, to introduce new ideas based on the needs of today's wonderfully talented dancers and of the dance profession.

ANNETTE AV PAUL
Director, Summer Dance Programs

ANNETTE AV PAUL	Program Director
DAVID LAHAY	Associate Program Director/Ballet Master
SUSAN TOUMINE	Assistant To The Directors/Ballet Mistress
BRIAN MACDONALD C.C.	Choreographer/Artistic Advisor
BENJAMIN HATCHER	2002 Clifford E. Lee Choreography Award Recipient
VICTORIA SIMON	Ballet Mistress For The George Balanchine Trust
JANICE GIBSON	Ballet Mistress For <i>Requiem 9/11</i>
MARGARET MERCIER-WOLF	Masterclass Pedagogue
TITA EVIDENTE	Senior Accompanist
HARRY FREHNER	Lighting Designer
GAVIN MCDONALD*	Assistant Lighting Designer
ASTRID JANSON	Designer <i>Requiem 9/11</i>
JOANNE LAMBERTON	Assistant Costume Designer <i>Requiem 9/11</i>
JADE BOKYUNG KIM	Wardrobe Co-ordinator/Costume Designer, <i>Covenant</i>
IVAN SIEMANS*	Scenic Co-ordinator, <i>Covenant</i>
GERARD ROXBURGH**	Stage Manager
STEFANIE FIEDLER*	Assistant Stage Manager
EMMA ROUTLEDGE*	Assistant Stage Manager
TAMARA ROSS	Program/Footwear Co-ordinator

* Work Study in Theatre Production, Design, and Stage Management Program
 ** Appearing courtesy of Canadian Actors' Equity Association



SPECIAL THANKS TO:

~ The Rimrock Resort Hotel, for rehearsal dance floors

THE BANFF CENTRE PRESENTS **FESTIVAL DANCE**

8 PM, ERIC HARVIE THEATRE

ALLEGRO BRILLANTE

George Balanchine

~ INTERMISSION ~

REQUIEM 9/11 PROJECT

Brian Macdonald, C.C.

~ INTERMISSION ~

COVENANT

Benjamin Hatcher

"The desires of the heart are crooked as corkscrews
Not to be born is the best for man
The second best is a formal order
The dance's pattern: dance while you can."

— W.H. AUDEN

ALLEGRO BRILLANTE

(1956)

Choreographer: George Balanchine
Staged by: Victoria Simon
Music: *3rd Piano Concerto, op. 75 in E flat* by Pyotr Ilyich Tchaikovsky
Lighting Designer: Harry Frehner
Costume Designer: Barbara Karinska

Wednesday, July 24 and Saturday, July 27

Leonie Gagne & Blair Puente

Bonnie Crawford (Wednesday) & David Eck
Serena Sandford (Saturday)

Chelsey Lindsay & Michael James
Courtney Richardson & Scott Maybank
Michelle Sterchi & Joseph Welbes

Thursday, July 25 and Friday, July 26

Nicole Caron & Paul Chambers

Patricia Abril & Scott Andrew
Maggie Forgeron & Tyrel James
Stephanie Fucile & James Leja
Katharine Garrett & Kelley McKinlay



The performances of *Allegro Brillante*, a Balanchine® Ballet, are presented by arrangement with the George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

Costumes for *Allegro Brillante* supplied by Alberta Ballet.

This project is undertaken with the support of the Department of Foreign Affairs and International Trade.



Department of Foreign Affairs
and International Trade

Ministère des Affaires étrangères
et du Commerce international

REQUIEM 9/11 PROJECT

(2002)

Choreographer:	Brian Macdonald, C.C.
Music:	<i>Messa da Requiem</i> by Giuseppe Verdi
Lighting Designer:	Harry Frehner
Costume & Set Designer:	Astrid Janson
Assistant Costume Designer:	Joanne Lamberton
Textile Artist:	Karen Krupa
Production Manager:	Dave Feheley
Producer/Great World Artists Ltd.:	John Cripton

Wednesday, July 24 and Saturday, July 28

Tara Birtwhistle & Alexander Gamayunov

Sarah Murphy-Dyson & Johnny Wright

Christopher Gray

Angela Agudo, Marilou Bautista, Nicole Caron, Laura Cousineau, Bonnie Crawford, Emily Knight, Courtney Frances Lutz, Serena Sandford

David Eck, James Gnam, Michael James, Tyrel Larson, Daniel Marshalsay, John Sorensen-Jolink, Joseph Welbes

Thursday, July 25 and Friday, July 26

Leonie Gagne & Michael James

Courtney Richardson & Kelley McKinlay

Christopher Gray

Angela Agudo, Marilou Bautista, Nicole Caron, Laura Cousineau, Emily Knight, Courtney Frances Lutz, Serena Sandford, Michelle Sterchi

Scott Andrew, James Gnam, Scott Maybank, Everett Kunitz, James Leja, Daniel Marshalsay, John Sorensen-Jolink

A NOTE FROM THE CHOREOGRAPHER

My initial reaction to the September 11th horrors was to turn to music. The destruction and misery, pathos and heroism, the shock and the seeming futility of all that is good and humane in this world were suddenly as though outlined in lightning. I thought of Verdi and the *Requiem* and, in the chaos of the news, the idea quickly gathered force. As the world was unified in horror, I felt that we could also be unified by the experience of great, redemptive music.

Continuing to reflect on this tragic event, I realized that the horror was larger than just the events of September 11th. It seemed to connect all the great tragedies that we have witnessed over the centuries, the culmination of all of man's inhumanity to man.

Verdi's *Requiem* is a compelling affirmation of human aspiration. The work is riveting, particularly the *Dies Irae*, which is almost an indictment. It is more than a Requiem, a "resting in peace." As in the last movement, the *Libera Me*, Verdi has the chorus cry out to liberate man from God's wrath in a choral passage that is more than just a prayer, it is a plea: "Deliver me, O Lord, from everlasting death on that dreadful day."

John Cripton of Great World Artists has joined me as producer to make the concept of *Requiem 9/11* become reality. At The Banff Centre, we are presenting dance excerpts from *Requiem 9/11* which will be performed in its entirety at the National Arts Centre in Ottawa on September 5 and 7, 2002. Here in Banff, I have had the privilege of developing the choreography with dancers in the Dance Performance program and four soloists from the Royal Winnipeg Ballet. In August, I shall set the work on the full company of the Royal Winnipeg Ballet. In Ottawa, the full production will include the chorus of Opera Lyra Ottawa and four vocal soloists – Barbara Livingston, John MacMaster, Kathleen Flynn, and Gary Relyea. Mario Bernardi is Musical Director. Astrid Janson and Harry Frehner, who have participated in the creation of the work you see here, will oversee the full design of set, costumes, lighting, and projections for the complete production. Everyone involved has made this work a gift from the soul, always remembering the sorrow which inspired it.

– Brian Macdonald, C.C.



SPECIAL THANKS FOR SUPPORT FROM:

Canada (presenting sponsor)

Kypros Christodoulides

Guy Clarkson

John Cripton (Producer)

Aubrey Fernandez

Peter Goin

Woodrow MacPhail

Dana Osborne

Linda Sword (Associate Producer)

C

COVENANT

(2002)

“ This day is of a meeting of the manner to be borne
And like a ship you come safely to the shore of love eternal.”

– JON ANDERSON

Choreographer:	Benjamin Hatcher
Music:	<i>Heaven and Hell</i> by Vangelis
Lighting Designer:	Harry Frehner
Costume Designer:	Jade Bokyoung Kim
Scenic Design Collaborators:	Katia Breton, Benjamin Hatcher, Jennifer Hedge, Ivan Siemens,

Wednesday, July 24 and Saturday, July 28

Courtney Frances Lutz & Paul Anthony Chambers

David Eck

Laura Cousineau, Bonnie Crawford, Maggie Forgeron, Leonie Gagne,
Katherine Garrett, Chelsey Lindsay

James Gnam, Christopher Gray, John Sorensen-Jolink,

Scott Maybank, Kelley McKinlay, James Leja

Thursday, July 25 and Friday, July 26

Bonnie Crawford & David Eck

John Sorensen-Jolink

Patricia Abril, Marilou Bautista, Nicole Caron, Stephanie Fucile, Courtney Richardson,
Serena Sandford

Scott Andrew, Michael James, Tyrel Larson, Daniel Marshalsay, Blair Puente, Joseph Welbes

~

Above all we are spiritual beings. Whether we choose to tap into this source or not is entirely up to the individual. To do so does not mean that life becomes any easier but rather gives us the framework necessary to understand its purpose and gain insight into its suffering and difficulties.

Life is not only about what we achieve, but, more importantly, it is about our motivation behind all our choices and achievements. For the individuals onstage, the end of their process is forthcoming, the reward is near, it is no longer just an ideal...they have grasped and upheld their Covenant.

This work is about spiritual striving and struggle and its promise of true and enduring happiness.

I dedicate this work to my parents who instilled in me a spiritual education.

– Benjamin Hatcher

Thanks to the whole Banff Centre Theatre Arts team

Special thanks and love to my dear wife Katia, and my children Dillon and Talia

THE DANCE PROGRAM

The Banff Centre's Dance Performance 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 Performance 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. Brian Macdonald created the program in 1982 and, since then, the repertoire mounted has included *The Four Temperaments*, *Serenade*, *Concerto Barocco*, *Symphony in C*, and *Agon* by George Balanchine; a major revival of *Gaité Parisienne* in co-production with the Royal Winnipeg Ballet; *Façade*, *Les Patineurs*, and *Les Rendezvous* by Sir Frederick Ashton; *Pineapple Poll* by John Cranko; *Aimez-vous Bach?*, *Hangman's Reel*, *Breaks*, *Time Out of Mind*, and *The Firebird* by Brian Macdonald, C.C.

THE CLIFFORD E. LEE CHOREOGRAPHY AWARD

This prestigious award, presented under the auspices of The Banff Centre, was established in 1978 by the Clifford E. Lee Foundation, to encourage the development of Canadian choreographers. The award is bestowed on the basis both of works previously created and performed, and to recognize the potential of a new work proposed by each applicant. Applications are accepted from new luminaries on the Canadian dance scene, as well as from more established choreographers. Past recipients include Judith Marcuse, Christopher House, David Earle, Randy Glynn, Mark Godden, Howard Richard, Edward Hillyer, Crystal Pite, Lola McLaughlin, Giocanda Barbuto, Joe Laughlin, Shawn Hounsell, Bengt Jørgen, Allen Kaeja, and Wen Wei Wang.

A unique feature of the award is the opportunity for the recipient to spend six weeks in residence at The Banff Centre, working with dancers from Banff's Dance Performance program. The recipient of the award will have the use of production and staging facilities at the Centre, and the resulting new work is presented as part of the Banff Arts Festival. Professional dance companies across Canada are approached about the possibility of including this new work in their repertoire.

FESTIVAL DANCE PERFORMANCE PROGRAM

Maria Patricia Abril*	Winnipeg, MB	Royal Winnipeg Ballet School
Angela Agudo*	Toronto, ON	Ballet Jörgen Canada
Scott Andrew	Whitby, ON	Royal Winnipeg Ballet
Marilou Bautista*	Winnipeg, MB	Royal Winnipeg Ballet School
Nicole Caron**	Vancouver, BC	Alberta Ballet
Paul-Anthony Chambers**	Toronto, ON	Ballet Jörgen Canada
Laura Cousineau	Montréal, PQ	Ballet West
Bonnie Crawford*	Summerland, BC	National Ballet School
David Eck**	Winnipeg, MB	Royal Winnipeg Ballet
Maggie Forgeron* **	Toronto, ON	National Ballet of Canada
Stephanie Fucile**	Calgary, AB	Alberta Ballet
Leonie Gagne**	Montréal, PQ	National Ballet School
Katharine Garrett*	St. Albert, AB	Pittsburgh Ballet Theatre
James Gnam	Victoria, BC	Freelance Dancer
Christopher Gray	Vancouver, BC	Goh Ballet Academy
Michael James*	Winnipeg, MB	Royal Winnipeg Ballet School
Emily Knight*	Calgary, AB	Alberta Ballet
Everett Kunitz	Edmonton, AB	Görlitzer Ballett, Germany
Tyrel Larson*	Edmonton, AB	National Ballet School
James Leja	Belleville, ON	National Ballet of Canada
Chelsey Lindsay**	Winnipeg, MB	Royal Winnipeg Ballet
Courtney Frances Lutz**	West Vancouver, BC	National Ballet of Canada
Daniel Marshalsay*	Calgary, AB	School of Alberta Ballet
Scott Maybank*	Winnipeg, MB	Royal Winnipeg Ballet School
Kelley McKinlay	Fort Saskatchewan, AB	Alberta Ballet
Blair Puente**	Toronto, ON	National Ballet of Canada
Courtney Richardson**	Brighton, MI	National Ballet of Canada
Serena Sandford	Sherwood Park, AB	Royal Winnipeg Ballet School
John Sorensen-Jolink*	New York, NY	NYU's Tisch School of the Arts
Michelle Sterchi	Langley, BC	Goh Ballet Academy
Joseph Welbes**	Woodlands, TX	National Ballet of Canada

* Indicates a participant in the Dance Apprenticeship Program

** Appears courtesy of Canadian Actors' Equity Association

The following artists have received assistance from endowments or annually supported scholarships, established both to support dancers and honour particular individuals. We thank them all for their generosity and dedication!

Marilou Bautista – The Rebecca and Harley Hotchkiss Scholarship

Nicole Caron – Michael & Sonja Koerner Scholarship

Katharine Garrett – Donald & Barbara Ashley Scholarship

Christopher Gray – Alan Hooper Memorial Scholarship

Michael James – Weyerhaeuser Canada Scholarships

James Leja – N. Murray Edwards Scholarship

Daniel Marshalsay – Elizabeth and Robert Jennings Scholarship

Kelley McKinlay – Community Opportunities Foundation of Alberta Scholarships

BIOGRAPHIES – FACULTY AND STAFF



Annette av Paul
Program Director/
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. In 1985, Annette was 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 Gothenburg Ballet in Sweden, Les Ballets Jazz de Montréal, and Ballet Jörgen in Toronto. 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 and continued working with them until 2001 as teacher and pedagogical consultant. In 2002, she was appointed director of summer dance programs at The Banff Centre.



Brian Macdonald, C.C.
Choreographer/
Artistic Advisor

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 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 Canada Council Molson Award in 1983, the Canada Dance Award and The Banff Centre National Arts 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. Last year he was awarded the Walter Carsen prize for excellence in the performing arts, and was honoured to become a Companion of the Order of Canada.



David LaHay
Associate Program
Director/Ballet Master

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 Gothenburg 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 holds a BA from Trent University and an Honours BFA in Dance from York University. David has recently been a teacher with L'École Supérieure de Danse du Québec in Montréal. In 2002, David was appointed associate director of summer dance programs at The Banff Centre.



Susan Toumine
Assistant to the Directors/
Ballet Mistress

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 sixteen 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 has taught 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*).



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.



Benjamin Hatcher
Choreographer/
2002 Clifford E. Lee
Choreography Award
Recipient

Choreographer, dancer, and teacher, Benjamin Hatcher danced for fourteen years with Les Grands Ballets Canadiens de Montréal, and more recently with the Fondation Jean-Pierre Perreault. He has created over twenty works of his own and is frequently in demand as choreographer and guest teacher, for students as well as professionals. His works have been presented by Le Jeune Ballet du Québec, Ballet Jörgen Canada, Ballet Divertimento, Les Grands Ballets Canadiens de Montréal, and Les Ballets Jazz de Montréal. In the summer of 1998, Hatcher was awarded First Prize in the choreography competition of the Festival des arts de Saint-Sauveur for his piece *De l'argile de l'amour, je t'ai façonné*. He returned the following year as an artist in residence and created a new work, *Taslim*, to high critical acclaim in its August 1999 premiere. In June 2001, he created the duet *Set Your Heart At Rest* for the AIDS Benefit *D'amour et de Danse* for dancers Andrea Boardman and Sylvain Lafortune. Hatcher is also a member of Côté Cour, Côté Jardin, devoted to the art of storytelling for younger audiences. Hatcher will be creating a new work in 2003 for Ballet Jörgen Canada's 15th anniversary season.



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, and 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.



Harry Frehner
Lighting Designer

Harry Frehner's past productions at Banff include Festival Dance (1992–2001), *Bones*, *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*, *Quest*, *Creaturehood*, and *Snow*) 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.



Janice Gibson
Ballet Mistress For
Requiem 9/11 Project

Born in Victoria, Janice started dancing at the age of 4 and remained in Victoria except for the two years that she spent at The National Ballet School. In 1990 Janice attended the Royal Winnipeg Ballet School, moved to the company as an apprentice and, during that time, attended the summer program here in Banff performing *Capriciosa* and *Agon*. In 1995 Janice became a part of the corps de ballet of the RWB, and in 1998, was asked to become choreographer's assistant for Mark Godden's *Dracula*. One year later, she assisted André Lewis in setting Rudi van Dantzig's *Romeo and Juliet* on The National Ballet of Marseille in France. Janice retired from the company in 2000 to become part of the artistic staff and again assisted Mr. Lewis in Florence, Italy at Teatro del Maggio Musicale Fiorentino. On occasion Janice works with the Royal Winnipeg Ballet School teaching class and performs character roles with the Royal Winnipeg Ballet. Janice has worked as a dancer and an assistant with Mark Godden, Rudi van Dantzig, Galina Yordanova, Nina Menon, Maurizio Wainrot, Bengt Jörgen, and now Brian Macdonald. Janice finds it an honour to be able to work with Mr. Macdonald and is privileged to be involved with such a momentous project.



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 playing for 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.



Jade Bokyung Kim
Costume Co-ordinator/
Costume Designer
Covenant

Jade Bokyung Kim returns to The Banff Centre for her 3rd summer and her 2nd as wardrobe co-ordinator for the Festival Dance Program. After 10 years as a fashion designer in Seoul, Korea, and one year in Paris, France, Jade came to Canada to study Theatre Arts. Jade acquired her diploma in the Costume Cutting and Construction Program at Red Deer College. After graduation, Jade became a teacher's assistant for the wardrobe management class and was also Head of Wardrobe at the college. Last year Jade spent the winter season with Alberta Theatre Projects in Calgary and then went east to work in the wardrobe at The Stratford Festival Company's 50th Anniversary productions of *Romeo and Juliet* and *Henry VI*. Jade is excited to have had the opportunity to design the *Covenant* costumes for Mr. Hatcher.



Astrid Janson
Designer
Requiem 9/11 Project

Astrid's work has been seen on many Canadian stages including the Stratford and Shaw Festivals, Tarragon, CanStage, and The National Ballet. Her recent credits include *The Rape Of Lucretia*, a Canadian Opera Company/Opera Centre in Amsterdam co-production, *The Seagull* for The Stratford Festival, and *Anything That Moves* for the Tarragon/Nightwood Theatres. Her most recent work was her design for *Adventures Of A Black Girl In Search Of God* for Obsidian/Nightwood Theatre. She is a winner of many prominent awards including nine Dora Mavor Moore Awards,

the Toronto Drama Bench Award for Distinguished Contribution to Canadian Theatre (1980), a Canada Council "A" Grant for Senior Artists (1991), and the Silver Ticket Award for a Lifetime Achievement in the Theatre (2001). In June 2002, Astrid was awarded a Dora Mavor Moore Award for Outstanding Design for *La Ronde* produced by Toronto's Souleppper Theatre in 2001.



Joanne Lamberton
Design Assistant
Requiem 9/11 Project

As a resident of Toronto, and in the past, Vancouver, Joanne has been involved in costume design and construction for film, dance, and theatre. For over 25 years she has maintained an interest in textiles, millinery, and period clothing. Her last projects include work with The Stratford Festival, Souleppper, and Obsidian Theatre's 2002 season.



Gerard Roxburgh*
Stage Manager

Gerard has an extensive background in stage, production, and administrative management for theatre, dance, music, and special event projects. Stage management credits include productions with Theatre Calgary, Alberta Theatre Projects, Quest Theatre, Manitoba Theatre for Young People (MTYP), Globe Theatre, and nine seasons with Canada's Royal Winnipeg Ballet. He was lead stage manager for the opening and closing ceremonies for the Canada Summer Games (Brandon '97) and the Pan-American Games (Winnipeg '99). Gerard was General Manager of MTYP for two seasons and spent last summer in Edmonton, as performance stage manager for the opening and closing ceremonies at the IAAF World Championships in Athletics. Gerard is pleased to be back in Banff for his sixth summer where the mountains bring peace to the people.



Tamara Ross
Program Coordinator
Shoe Coordinator

Tamara returns to her hometown of Banff for her fifth summer with the Dance program. After growing up in Banff and at The Banff Centre, Tamara 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. Tamara returned to UBC in 2000 to acquire a Bachelor of Education and now teaches Business Education to Grade 8-12 students in Vancouver. It is a joy for Tamara to be able to spend the summers involved with the arts at The Banff Centre.



Stefanie Fiedler**
Assistant Stage Manager

Stefanie grew up in West Germany, and after finishing high school and seven years of dance training, she traveled to India, Israel, Scotland, and other places to study the local dances and cultures. In Germany, she started her studies in drama, music, and cultural management at the University of Hildesheim, which she is going to finish next year. She also holds a certificate as a teacher for dance improvisation and physical theatre. Last month, in Berlin, she worked with Sasha Waltz' dance company. Banff marks her fourth time this year in Canada and she is enjoying her work with Festival Dance.



Emma Routledge**
Assistant Stage Manager

Raised in Duncan, BC, Emma now calls Victoria home. She is finishing off her BFA in Theatre at the University of Victoria and plans to explore Toronto this August to see what she can find. Emma has a wide range of interests in theatre which include writing, scenic painting, directing, dancing, and clowning. Banff has been an intense and highly valuable experience for her and she plans to continue studies in directing with Brian Richmond this winter, and to live creatively as much as possible.



Gavin McDonald*
Assistant Lighting Designer

This is Gavin's first year at Banff. He graduated from York University's BFA program in Theatre Technical Production and Design and works as a freelance lighting and set designer for theatre and dance. He is also the technical director and resident designer for York University's Department of Dance. Credits include lighting design for *Henry V*, *Amos Takes Hogtown* (Squeezebox Productions), *The Mystery Of Edwin Drood*, *Music Man*, *Barefoot In The Park*, *Wait Until Dark*, *No Sex Please, We're British*, *On Golden Pond*, (Theatre Unlimited), *The Merry Widow*, *Hello Dolly!* (Clarkson Music Theatre), and *Dance Innovations 2001 & 2002*, *York Dances: A Few of Us*, (York University Department of Dance). He has also designed both the set and lighting for *The Secret Garden*, (Brampton Music Theatre). Next up is *A Midsummer Night's Dream* for Allegoria Productions in August, and *Singin' In The Rain* for Theatre Unlimited in October.

* Appears courtesy of Canadian Actor's Equity Association

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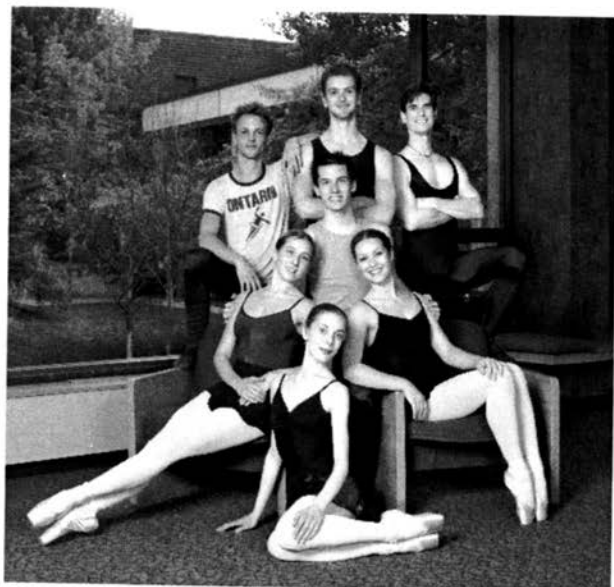
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Toshimi Sembo *Calgary*

David Tavender, QC *Calgary*

DANCE PROGRAM PARTICIPANTS



BACK: James Gnam, Blair Puente, Paul-Anthony Chambers MIDDLE: Laura Cousineau, Scott Andrew, Nicole Caron ON FLOOR: Stephanie Fucile

Maria Patricia Abril*

Patricia trained at the Royal Winnipeg Ballet School Professional Division and graduated in 2000. She has just completed the two year Aspirant Program with the Royal Winnipeg Ballet and while there, performed in *Nutcracker*, *Sleeping Beauty*, and *Giselle*. Patricia also performed with the Vienna Strauss Orchestra in *Salute To Vienna*.

Angela Agudo*

Angela trained in Buenos Aires at the Teatro Colon and the Association Artye Cultura and more recently in Canada at the Quinte Ballet School. She has danced as a corps member at Ballet Del Mercosur in Argentina and as an apprentice with Ballet Jörger Canada. Angela has received the gold medal three times with the Asociacion Latinoamericana de la Danza and received a full scholarship to the Quinte Ballet School.

Scott Andrew

Scott recently graduated with distinction from the Royal Winnipeg Ballet School and spent summers with both The National Ballet and l'École Supérieure de Danse du Québec summer schools. Scott went with the Royal Winnipeg Ballet as part of their Asia tour and will be returning to the company as an apprentice for the upcoming season. Scott has received the Arnold Spohr, Chrysler of Canada, and Endowment scholarships.

Marilou Bautista*

Marilou trained at the Royal Winnipeg Ballet School in her home town, and is currently a part of the Aspirant Program with the company. She has toured and performed with the Royal Winnipeg Ballet in *Giselle*, *Nutcracker*, and *Sleeping Beauty*. Recently Marilou performed as a guest artist in the *Vienna Waltz* with the Vienna Strauss Orchestra.

Nicole Caron**

Nicole trained at the Richmond Academy of Dance and attended summer programs at the Royal Winnipeg Ballet School, National Ballet School, and American Ballet Theatre. Nicole is here this year in Festival Dance as a company member after having graduated through the dance training and the apprenticeship programs at The Banff Centre. Nicole begins next season as a company member with Alberta Ballet.

Paul-Anthony Chambers**

Paul trained at the Royal Winnipeg Ballet School and has since performed with the Cleveland Ballet, San Jose Ballet, Santa Fe Festival Ballet, Alberta Ballet over the past seven years, and is beginning his third season with Ballet Jörger Canada. It was with Ballet Jörger Canada's production of *Coppelia* that Paul originated the role of Nathanel. This is Paul's third summer in Banff with the Festival Dance program.



BACK: Michelle Sterchi,
Everett Kunitz, Serena Sandford
FRONT: Courtney Frances Lutz,
Christopher Gray, Kelley McKinlay

Laura Aimée Cousineau

Laura trained at the School of Dance in Ottawa, The National Ballet (TTP) School, the Goh Ballet Training Company, L'École Supérieure de Danse du Québec and the Conservatoire de Danse de Montréal. She has performed with Ballet Contemporains de Montréal, Ballet Ouest in Montréal and Costa Rica Ballet, and was assistant choreographer and dancer for *The Great Gatsby* premiere at Grand Central Station in New York.

Bonnie Crawford*

Bonnie trained at the Richmond Academy of Dance, Pittsburgh Ballet Theatre School and is presently in the IDP program at The National Ballet School. With Pittsburgh Ballet she performed *The Nutcracker* and *Giselle*. This is Bonnie's fourth summer with The Banff Centre having spent three years in the Dance Training Program and now as an apprentice in the Festival Dance Program. In 1999, Bonnie was chosen from the Banff Training Program to dance Balanchine's *The Four Temperaments* with the Dance Performance company.

David Eck**

David began dancing at the age of 10 at the Goleta Valley Community Centre. After attending many different summer dance programs across the USA, he began studying ballet at the age of 16 at Maria Vegh's Ballet Centre for three years before being asked to study at the Houston Ballet Academy. He has performed with the Houston Ballet Company many times and has danced as a guest with Ballet Allegro and Ballet Hawaii. David joined the Royal Winnipeg Ballet as a member of the corps de ballet in the 2001/2002 season.

Maggie Forgeron* **

Maggie graduated in June of 2001 from The National Ballet School after 8 years of study. Last season she was a Tier I Apprentice with The National Ballet and will return this coming season as a Tier II Apprentice. Maggie received the Peter Dwyer Award, a special graduation achievement award.

Stephanie Fucile**

Stephanie is a Royal Winnipeg Ballet School Professional Division graduate, performing with the company in *The Nutcracker* in 2000. She spent last season with Alberta Ballet and will return there for the coming season.

Leonie Gagne **

Leonie is a graduate of l'École Supérieure de Danse du Québec and also trained at the Conservatoire de Danse de Montréal with Daniel Seillier and is currently in the Intensive Dance Program with Lindsay Fischer. Leonie has danced with Ballet Ouest in Montréal and Costa Rica Ballet and has appeared in film *Degas And The Dancers*, and in television as the ballet double in Fox's *Save The Last Dance*.

Katharine Garrett *

Katherine trained at the Edmonton Dance Centre, the Virginia School for the Arts and the Pittsburgh Ballet Theatre where she danced *Giselle*, *Volontaires*, *Rite Of Spring*, *Nutcracker*, and *Serenade*. She has completed her RAD Advanced and has received Alberta Culture Grants.



BACK: Scott Maybank, Maggie Forgeron, Tyrel Larson FRONT: Bonnie Crawford, Michael James, Katherine Garrett

James Gnam

James trained at the Pacific Dance Centre, both the Professional and Intensive Dance programs at The National Ballet School, and this is his second summer in Banff. He danced for 3 seasons with Les Grands Ballets Canadiens and performed in *Carmina Burana*, *Theme And Variations*, *Giselle*, *Chez La Duchess*, *Pilar Of Fire*, *Jardin aux Lilacs*, *Before Nightfall*, *The Green Table*, and the Prince in *Nutcracker*.

Christopher Gray

This is Christopher's third summer at The Banff Centre having spent a summer in the Dance Training program and a summer in the Professional program. He also trained for 14 years at the Goh Ballet Academy in Vancouver and Danzmode doing four years of modern and jazz dance. Chris toured to China and Japan with the Goh Ballet and recently received the Solo Seal Award (RAD).

Michael James*

Michael is a graduate of the Royal Winnipeg Ballet School having spent four years there. In May of 2002, Michael competed in the Youth America Grand Prix in New York City and became one of six finalists in the senior category.

Emily Knight*

Emily has trained at the schools of the Royal Winnipeg Ballet, The National Ballet, the San Francisco Ballet and the Alberta Ballet. Emily spent last season dancing with Alberta Ballet. She received the Juanita Y. Alexander Award for Artistic Excellence and a number of Alberta Foundation for the Arts Grants.

Everett Kunitz

Everett trained at the Royal Winnipeg Ballet School and while there performed with the company in *Giselle* and *Nutcracker*. He is currently dancing with the Görlitzer Ballet in Görlitz, Germany. This is Everett's first summer in The Banff Centre Dance Performance program after spending three summers in the Dance Training program.

Tyrel Larson*

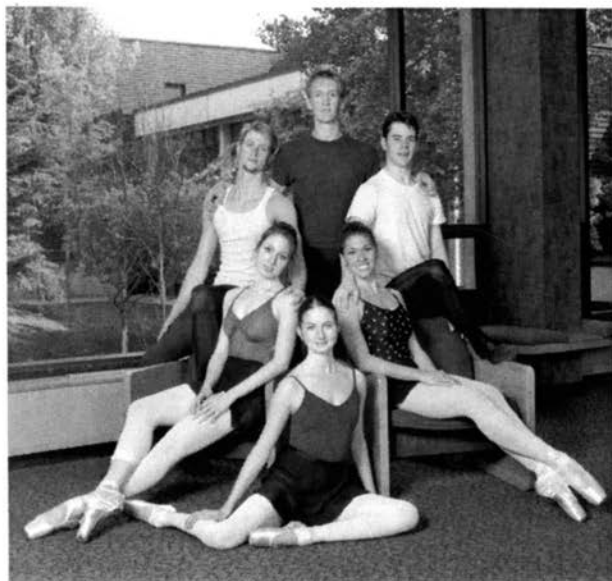
Tyrel started dancing at age 6 and trained at the Sandra Gray School of Dancing and The National Ballet School for two years, then spent last season in the IDP program at The National Ballet School. Tyrel's performances include *The Nutcracker* with The National Ballet.

James Leja

James trained at the Quinte Ballet School in Belleville, Ontario over the past four years also receiving scholarships during each year and has spent two summers at The Banff Centre. Next season, James will be joining The National Ballet as an apprentice.

Chelsey Lindsay **

Chelsey graduated in 2001 with distinction from the Royal Winnipeg Ballet School and spent last season alongside the company as an Aspirant. She performed with the Royal Winnipeg Ballet in *Giselle*, *Nutcracker* and *Sleeping Beauty*, and will be spending this coming season with the Royal Winnipeg Ballet as an apprentice. This is Courtney's second summer in Banff's Performance program.



BACK: Joseph Welbes, David Eck, James Leja FRONT: Leonie Gagne, Chelsey Lindsay, Courtney Richardson

Courtney Frances Lutz**

Courtney trained at the Goh Ballet Academy in Vancouver, spent last summer here at The Banff Centre and spent the past two years as an apprentice with The National Ballet of Canada. She is a SoloSeal (RAD) recipient, a finalist in the Adeline Genee Awards in London, England, and a semi-finalist at the Varna International Ballet Competition. She will be spending next season as a freelance artist.

Daniel Marshalsay*

Dan trained at the School of Alberta Ballet being awarded full scholarship each of the four years and has participated in summer sessions at The National Ballet School and the Royal Winnipeg Ballet School. He has performed in Alberta Ballet's *Nutcracker* and The National Ballet's *Romeo and Juliet*.

Scott Maybank *

Scott trained at the Royal Winnipeg Ballet School for two years, Dance Alberta for a year and this is his second summer at The Banff Centre. He has performed with the Royal Winnipeg Ballet in *Sleeping Beauty*, and received honorable achievement for choreography in First Steps 2002, Winnipeg's Choreographic Workshop.

Kelley McKinlay

Kelley has trained since the age of three at Dance Alberta in Edmonton and has participated in both the dance training and the professional dance program here in Banff for a total of 5 years. Kelley danced with Judith Marcuse in the DanceArts performances of *Ice: Beyond Cool* and performed in

The Nutcracker with Les Grand Ballets Canadiens. Kelley will be joining Alberta Ballet this coming season.

Blair Puente**

Blair trained at The National Ballet School, the Harid Conservatory and for two summers at The Banff Centre, before joining The National Ballet as an apprentice in 1998. Blair is currently a corps de ballet member with The National Ballet of Canada.

Courtney Richardson**

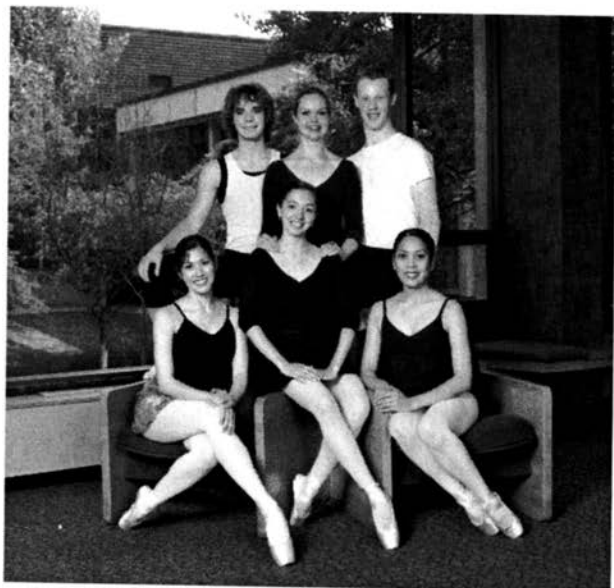
Courtney trained at the Milligan Ballet School before joining and spending four years at The National Ballet School. She has now been a company member with The National Ballet of Canada spending one year as an apprentice and one year in the corps de ballet. She has received both the Peter Dwyer Scholarship and Erik Bruhn Award.

Serena Sandford

Serena began dancing in Sherwood Park and at The Edmonton School of Ballet until the age of fifteen when she moved to Winnipeg to train at the Royal Winnipeg Ballet School where she graduated with distinction. The school awarded her a full scholarship for her graduating year.

John Sorensen-Jolink*

John trained at the Jefferson High School of the Performing and Visual Arts, Jacob's Pillow Dance Festival, Oregon Ballet Theatre, and The Banff Centre's Dance Training program. He has danced the last four years with the Jefferson Dancers, and will be attending New York University's Tisch School of the Arts in the fall.



BACK: Dan Marshalsay, Emily Knight, John Sorensen-Jolink
FRONT: Angela Agudo, Maria Patricia Abri, Marilou Bautista

Michelle Sterchi

Michell trained at the Goh Ballet Academy studying with Suki Schoer, Margie Gillis, Lazaro Carreno, Chan Hon Goh, Che Chun, Peggy Baker, and Karen Kain. She has received scholarships from the BC Arts Council, the Vancouver Foundation, and the Goh Ballet Society.

Joseph Welbes**

Joseph trained at the Houston Ballet Academy, the School of American Ballet, and San Francisco Ballet, all on scholarships. Joseph will be returning to The National Ballet of Canada for his second season.

GUEST ARTISTS FROM CANADA'S ROYAL WINNIPEG BALLET

Tara Birtwhistle**

Tara Birtwhistle was born in Vancouver, British Columbia, and grew up in Sherwood Park, Alberta, later moving to Red Deer, Alberta. In 1986, she trained with the Royal Winnipeg Ballet Professional Division and that same year joined the Royal Winnipeg Ballet Company as a corps member. In 1995 she was promoted to soloist. Fond of the RWB's varied repertoire, her favourite roles include Lucy in Mark Godden's *Dracula*; the female lead in *Stoolgame*; Arabian in *Nutcracker*; Lilac Fairy in *The Sleeping Beauty*; Tall Swans in *Swan Lake*; and Mark Godden's *La Princesse et le Soldat*, *Miroirs* and *The Rite Of Spring*. Tara and

RWB second soloist, Paul De Strooper, travelled to Ottawa to perform for Adrienne Clarkson, when she became the newly appointed Governor General. She was named in *Maclean's* December 2000 issue as one of "100 young Canadians to watch" in the new millennium. A few months later, Tara made an astonishing debut as Juliet in Rudi van Dantzig's *Romeo and Juliet*. Tara was promoted to principal dancer for the RWB's 2000/2001 season.

Alexander Gamayunov**

Alexander Gamayunov began dancing in 1982, taking ballroom dancing lessons until 1985. He then started training with The National Ballet School of Ukraine in Kyiv in 1985, and was with the Kyiv Ballet Company until 1993 as a Principal Dancer. He holds a Masters Degree in teaching and choreography, which he received from Ukraine's National University of Culture and Art in 1999. Alexander joined the Royal Winnipeg Ballet in 2001 and during his first season with the company he performed the role of Édouard in *Giselle* and Prince Charmant in *The Sleeping Beauty*. He finished the season performing lead roles in Mark Godden's *Miroirs* and Mauricio Wainrot's *Carmina Burana*.



LEFT TO RIGHT: Alexander Gamayunov,
Tara Birtwhistle, Johnny Wright,
Sarah Murphy-Dyson

Sarah Murphy-Dyson**

Sarah Murphy-Dyson, a native of Victoria, British Columbia, trained at The National Ballet School and Pacific Dance Centre before joining the Vancouver Goh Ballet in 1991. She went on to dance with the Banff Festival Ballet where she met her husband, fellow dancer Johnny Wright, and then joined Alberta Ballet in 1994. In her two years there, she performed many soloist roles including the Sugar Plum Fairy in Ali Pourfarrakh's *Nutcracker* and the principal role in John Butler's *Carmina Burana*. Ms. Murphy-Dyson joined the Royal Winnipeg Ballet's corps de ballet in July 1997 and was promoted to 2nd soloist for the 2000/2001 season and performed a variety of lead roles including the Sugarplum Fairy in Galina Yordanova/Nina Menon's *Nutcracker*, the Second Violin in Balanchine's *Concerto Barocco* and Kate in David Nixon's *Butterfly*. She also danced leading roles in Mark Godden's *As Above, So Below* and Nina Menon's *The Gitagovinda*. As soloist for the 2001/2002 season, she performed the lead role of Queen of the Willis in Peter Wright's *Giselle*, Lilac Fairy in *The Sleeping Beauty*, and lead roles in both *Miroirs* and *Carmina Burana*.

Johnny Wright**

Born in White Rock, British Columbia, Johnny began his training in 1990 at the School of the Hartford Ballet, continuing his training at The Banff Centre throughout the past ten years. His role as principal in Shaun Hounsell's *Creaturehood* led him to Banff for his sixth summer, to assist Mr. Hounsell and set *Creaturehood* for the company. He and fellow dancer Sarah Murphy-Dyson married in 1996, prior to departing Alberta Ballet to join the Royal Winnipeg Ballet. His strengths as a principal in contemporary works are evident in creating roles in Nina Menon's *La Soif*, and Krishna in *The Gitagovinda*, and most recently in Mark Godden's *As Above, So Below* which includes the yet to be premiered *Moonlight Sonata* duet with former RWB Principal Dancer, Lisette Salgado. Mr. Wright has worked with a diverse group of choreographers, including Brian Macdonald, Serge Bennathan, Bengt Jörgen, Mark Godden, Joe Laughlin, Crystal Pite, Shaun Hounsell, David Nixon, Allen Kaeja, and Judith Marcuse.

* denotes a member of the Apprentice program.

** appears courtesy of Canadian Actor's Equity Association

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Scott Paterson, stage carpenter*

Neil Tamboline, stage carpenter

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Scott Freeman, scenic carpenter

Bruce McComb, scenic carpenter*

Mike Palmieri, scenic carpenter*

SCENIC PAINT

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Kim Stewart, scenic artist

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Kama Ringwood, props builder*

Amanda White, props builder*

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Daniel Wolcott, wigs and make-up artist*

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Nancy Allen, stitcher

Dana Barrington, wardrobe management*

Lisa Calaiuzzi, stitcher

Sue Clark, 1st hand

Heidi Couling, wardrobe maintenance technician

Amanda Coutts, wardrobe technician*

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Gary Dahms, cutter

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Jamie Donais, 1st hand

Chris Duffelen, dyer

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Mitchell MacKay, milliner

Sharon McCready, dance training costume coordinator

Sara Oakden, stitcher

Lyne Paquette, wardrobe technician*

Francois Rollin, boots & shoes

Gina Schellenberg, dance training costume assistant

Katri Tahvanainen, wardrobe technician*

Tammy Anderson-Barry, stitcher

Monica Podvezko, stitcher

Sharon Templeman, stitcher

KaeLeah Windrim, stitcher

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* Indicates work study position

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Pamela M. Gigg Scholarship
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BOX OFFICE AND AUDIENCE INFORMATION

BOX OFFICE INFORMATION

The Banff Centre Box Office is the Bow Valley's source for event information! We handle the ticketing for all Banff Centre events as well as any events across Canada sold by Ticketmaster.*

The Box Office is located in the lobby of the Eric Harvie Theatre, in the Theatre Complex, and is open from 10 am to 5 pm, Monday to Saturday, and prior to performances. If there is a performance on a Sunday or holiday, the box office will open at least 3 hours prior to performance time. The Box Office at the performance venue will open 1 hour prior to show time.

If you are unable to visit us during these hours, other options are:

PHONE US

at **762-6301** or **1-800-413-8368** to book your tickets by credit card. We will either mail your tickets to you or have them ready for you at the Box Office on the night of the event. If you cannot call during business hours, our touch tone information line is open 24 hours a day so leave us a message and we will call you back.

E-MAIL US

at **box_office@banffcentre.ca** with your ticket request and we will contact you for payment. Be sure to include the event, the number of tickets you would like, and a phone number where you can be reached.

AUDIENCE INFORMATION

LATECOMERS may not be seated until a suitable break in the performance.

PLEASE SWITCH OFF all cell phones, pagers, and beeping watches before the performances begins.

CAMERAS, recording devices, food and beverages are not allowed in the auditorium. Please check these things with the House Manager prior to entering the hall.

E-MAIL UPDATES

For most up-to-date event and program information, sign up for our monthly E-event updates at **www.banffcentre.ca/events**

ORDER ON-LINE

For 24-hour access to tickets, order your tickets on-line at **www.ticketmaster.ca**

The Box Office accepts Visa, MasterCard, American Express, Enroute, Diners Club, Interact, and cash. Service charges may apply.

PARKING

There is a two-level covered parkade under the Music building, beside the Theatre Complex. Parking is free.

DRESS CODE

There is no dress code.

All programming and artists subject to change.

*Please note that Ticketmaster sales must be done in person but feel free to call for information on concert announcements, prices, and availability.

BOX OFFICE

403-762-6301 or **1-800-413-8368**

box_office@banffcentre.ca

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PATRONS WITH DISABILITIES should advise the Box Office when they purchase tickets so we can book suitable seating and advise you of best entrances into the building.

There is **NO SMOKING** within Banff Centre buildings. Occasionally there may be smoking on stage as part of a production.

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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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 ARTS FESTIVAL ACKNOWLEDGES THE SUPPORT OF:



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