

2003

BANFF SUMMER ARTS FESTIVAL

ERIC HARVIE THEATRE

JULY 16, 17, 18, 19

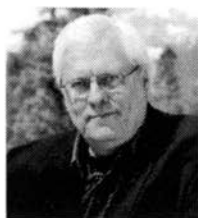


Festival Dance



THE BANFF CENTRE

Welcome to the Banff Summer Arts Festival



The Banff Centre is about many things – about creativity, inspiration, and exploration – about the exhilaration of youth and the treasures of maturity – but, most of all, The Banff Centre is about communication, about the sharing of ideas and emotions. We communicate our individual and collective experiences of the world – through humour and through gravity, through tradition and through innovation – but, always, with energy and with pure love for this vital act of human communication.

What rich and rare commodities do we have to communicate this year?

- *Filumena*, a brave new opera of the Canadian West.
- Plus a sumptuous banquet of other music – from Baroque to pop, from post-modern to pre-Mozart.
- *The Paradise Institute*, an internationally acclaimed cinematic installation; and *Reading History Backwards*, an examination of the truth and the myth of Filumena Lassandro, our opera's leading lady.
- An elegant and lively Festival Dance program: two remarkable revivals, as well as a world premiere; and Young Dancers In Performance, a sneak preview of tomorrow's celebrities.
- Hair- and consciousness-raising visits to the visions and technologies of the future, courtesy of The Banff New Media Institute.
- *Forbidden Shakespeare*, a scintillating anthology of the Bard's work and the bounty of music it has inspired.
- Conversations with Cultural Journalists – about what the world has to say, how it speaks, and how we listen.
- A truly rare window into the melding of indigenous heritage and contemporary practice by today's innovative Aboriginal artists.
- Plus Artwalks, book launches, Banff Mountain Film Festival screenings, delightful opportunities to sneak a peek backstage at creativity in progress –
- More beauty, adventure, personalities, and ideas than it seems possible to pack into a mere four weeks ...

When The Banff Centre communicates, it COMMUNICATES. We are thrilled to communicate with you, and to have you communicate with us. We don't believe in one-sided communication. We have exciting messages to send, and we know that you will be excited to receive them, and to respond.

The Summer Arts Festival 2003 at The Banff Centre has your name all over it.

John Murrell, OC, AOE
Co-ordinating Producer, Festival 2003
Artistic Director/Executive Producer, Theatre Arts

THE BANFF SUMMER ARTS FESTIVAL PRESENTS

Festival Dance

July 16, 17, 18, and 19, 2003

8 pm, Eric Harvie Theatre

Pas de Dix

George Balanchine

≈ INTERMISSION ≈

Breaks

Brian Macdonald, CC

≈ INTERMISSION ≈

Maelstrom

Andrew Giday

A special thanks to Anna McCowan-Johnson and Don Johnson
for their generous support.



THE BANFF CENTRE

Message from the Program Director Annette av Paul

We have been dancing at The Banff Centre since 1947. 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 fiancé, brought me to Banff to participate as a dancer, and later as a teacher and associate director. Over the years, the program has grown and developed under such leaders as Arnold Spohr, and, since 1982, Brian Macdonald, who created the Professional Dance Program to go side by side with the established program for young dancers. Through these programs, I have seen dancers accomplish what they never believed possible.

Each year, dancers in the Professional Dance Program have been learning ballets by the great Russian-American choreographer George Balanchine. This year, they will take *Pas de Dix* into their repertoire; a ballet they may later dance in a professional company in Canada or abroad. The 2003 Clifford E. Lee Choreography Award recipient Andrew Giday, a former dance training program participant, will set his challenging, dynamic, and powerful *Maelstrom* (to music by Bang On A Can) on the dancers. Being part of the choreographic process is a fantastic learning experience, and the dancer, who is the choreographer's clay, can contribute immensely to the creation of new work. The process of re-staging *Breaks*, originally created in 1987 by Brian Macdonald, CC, gives dancers the rare opportunity to work directly with a master in his field.

As well as performance opportunities and daily classes – conducted by a collection of highly skilled teachers and choreographers who create ideal professional conditions for our young dancers to reach their potential – we invite guest artists to the program. Special guests this year have included Diane van Schoor, principal teacher at the Royal Ballet School in London; Victoria Simon, Ballet Mistress for the George Balanchine Trust; and Vincent Warren, former principal dancer with Les Grands Ballets Canadiens and now a curator and professor of Dance History. Our program is dynamic and demanding, and artistic directors from prestigious dance companies across Canada come to Banff to observe the dancers, in class and in performance, and to audition them for places in their professional companies. We support our dancers by teaching them how to prepare a resumé and by coaching them on correct audition practices.

With our dance department's own rich history at The Banff Centre, I look forward, with my fine team, to continuing the traditions already established, while introducing new ideas based on the needs of today's wonderfully talented dancers and the demands placed upon them by burgeoning professional companies.

Annette av Paul
Director, Summer Dance Programs

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 and which culminates in four performances of Festival Dance. Morning class is taught by an internationally renowned teacher. Past instructors have included Ms. Margaret Mercier-Wolf of the Royal Danish Ballet School, 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 for the Festival performances in the Eric Harvie Theatre.

Training and experience in twentieth-century repertoire is considered paramount in the Professional program. Brian Macdonald created this program in 1982 and since then, the repertoire mounted has included: *Allegro Brillante*, *The Four Temperaments*, *Serenade*, *Concerto Barocco*, *Symphony in C*, and *Agon* by George Balanchine; a major revival of *Gaieté 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*, *The Firebird*, and *Requiem 9/11* by Brian Macdonald. Every year there is also a new work by the recipient of the Clifford E. Lee Choreography Award.

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 new work proposed by each applicant. Applications and nominations are accepted from talented young choreographers on the Canadian dance scene. 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 Hounsel, Bengt Jörgen, Allen Kaeja, Wen Wei Wang, and Benjamin Hatcher.

A unique feature of this award is the opportunity for the recipient to spend six weeks in residence at The Banff Centre, working with dancers from the Professional Dance 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.

Annette av Paul
PROGRAM DIRECTOR

David LaHay
ASSOCIATE ARTISTIC DIRECTOR/BALLET MASTER

Brian Macdonald, CC
CHOREOGRAPHER/ARTISTIC ADVISOR

Andrew Giday
CLIFFORD E. LEE CHOREOGRAPHY AWARD RECIPIENT

Susan Toumine
ASSISTANT TO THE DIRECTORS/BALLET MISTRESS

Victoria Simon
BALLET MISTRESS FOR THE GEORGE BALANCHINE TRUST

Diane van Schoor
MASTERCLASS PEDAGOGUE

Tita Evidente
SENIOR ACCOMPANIST

Harry Frehner
LIGHTING DESIGNER

Marianne Taylor*
ASSISTANT LIGHTING DESIGNER

Aaron Kelly*
ASSISTANT LIGHTING DESIGNER

Gary Dahms
COSTUME DESIGNER/TUTU MASTER *PAS DE DIX*

Deneen McArthur
COSTUME CO-ORDINATOR *BREAKS*/COSTUME DESIGNER *MAELSTROM*

Shainna Laviolette†
STAGE MANAGER

Lisa Toy*
ASSISTANT STAGE MANAGER

Emma Routledge*
ASSISTANT STAGE MANAGER

Paul Chambers
PROGRAM CO-ORDINATOR

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

† Appearing courtesy of Canadian Actors' Equity Association

These evenings are dedicated
to the memory of the late Linda Stearns,
dancer, teacher, ballet mistress, and artistic director
with whom many of our staff and participants
shared her love of dance.

Pas de Dix

1955

Choreographer George Balanchine
Staged by Victoria Simon
Repetitrice Susan Toumine
Music Excerpts from *Raymonda* by Alexander Glazunov
Lighting Designer Harry Frehner
Costume Designer Gary Dahms

WEDNESDAY, JULY 16 AND FRIDAY, JULY 18

Nicole Caron Kostyantyn Voynov
Rokaya Duval Michael James
Maggie Forgeron Dan King
Mariline Goodhue: July 16 / Carrie Broda: July 18 Scott Maybank
Claire Wardle Matthew Johnson

Variation I

Mariline Goodhue: July 16
Carrie Broda: July 18

Variation II

Rokaya Duval

Variation III

Four Corps Men

Variation IV

Maggie Forgeron and Claire Wardle

Variation V

Kostyantyn Voynov

Variation VI

Nicole Caron

THURSDAY, JULY 17 AND SATURDAY, JULY 19

Amanda Green Alexander Gamayunov
Bonnie Crawford Erik Kearing
Sarah Leroyer Henriques Craig Sanok
Sara Mastroianni Daniel Marshalsay
Serena Sandford James Leja

Variation I

Bonnie Crawford: July 17, 19

Variation II

Serena Sandford: July 17, 19

Variation III

Four Corps Men

Variation IV

Sarah Leroyer Henriques and Sara Mastroianni: July 17,19

Variation V

Alexander Gamayunov: July 17, 19

Variation VI

Amanda Green: July 17, 19

The performances of *Pas de Dix* 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.

Breaks

1987

Choreographer Brian Macdonald

Repetiteur David LaHay

Music Duo in B Flat Major, No. 2 for Violin and Viola

by W.A. Mozart, with variations by Harry Freedman

Lighting Designer Harry Frehner

Costume Co-ordinator Deneen McArthur

Musicians

Daniel Carlson, Violin Josh Greenlaw, Viola

Linling Hsu, Violin Brenton Caldwell, Viola

WEDNESDAY, JULY 16 AND FRIDAY, JULY 18

Rokaya Duval Alexander Gamayunov James Leja

Amanda Green Erik Kearing Scott Maybank

Carrie Broda Amar Dhaliwal David Eck

Nicole Caron Dan King Kostyantyn Voynov

THURSDAY, JULY 17 AND SATURDAY, JULY 19

Bonnie Crawford Scott Maybank Michael James

Mariline Goodhue James Leja Craig Sanok

Rokaya Duval Alexander Gamayunov David Eck

Claire Wardle Matthew Johnson Daniel Marshalsay

Having been fascinated by the order and symmetry of baroque music most of my life, and equally drawn to the fragmentations and dichotomies of new music, I have often in my work sought to combine them to discover, in that marriage, the values of both. Harry Freedman's interpolations, written to be included in the fabric of Mozart's *Duo for Violin and Viola*, composed in 1783, allow for new and old music and movements to interact. The breaks, of course, are with tradition.

Brian Macdonald

Maelstrom

2003

Choreographer Andrew Giday
Repetitrice Susan Toumine

Music from the album *Weather* by Michael Gordon and
from the album *Lost Objects* by Bang On A Can

Lighting Designer Harry Frehner
Costume Designer Deneen McArthur

Scenic Design Collaborators:

Deneen McArthur: 1st movement
Andrew Giday: 1st, 2nd, 3rd movement
Robert Rombough: 1st, 2nd movement
Natalia Tsapko: 2nd movement
Scenic Painting Jennifer Hedge

WEDNESDAY, JULY 16 AND FRIDAY, JULY 18

1st Movement

Maggie Forgeron Craig Sanok Dan King

Bonnie Crawford Sara Mastroianni Amanda Green Alexander Gamayunov
Kostyantyn Voynov Michael James Daniel Marshalsay

2nd Movement

Serena Sandford David Eck

Scott Maybank Matthew Johnson

Rokaya Duval Maggie Forgeron Amanda Green Claire Wardle
Amar Dhaliwal Alexander Gamayunov Craig Sanok Kostyantyn Voynov

3rd Movement

Bonnie Crawford Dan King

Maggie Forgeron James Leja

Sara Mastroianni Daniel Marshalsay

Claire Wardle Craig Sanok

THURSDAY, JULY 17 AND SATURDAY, JULY 19

1st Movement

Nicole Caron David Eck Matthew Johnson

Sarah Leroyer Henriques Mariline Goodhue Serena Sandford
Amar Dhaliwal Erik Kearing Scott Maybank James Leja

2nd Movement

Bonnie Crawford Craig Sanok

Dan King Michael James

Carrie Broda Mariline Goodhue Sara Mastroianni Claire Wardle

Amar Dhaliwal David Eck Matthew Johnson Scott Maybank

3rd Movement

Carrie Broda Amar Dhaliwal

Nicole Caron David Eck

Sarah Leroyer Henriques Matthew Johnson

Serena Sandford Scott Maybank

MAELSTROM

A violent or turbulent situation.

A whirlpool of extraordinary size or violence.

A video game in which you pilot your ship through the
dreaded "maelstrom" asteroid belt.

Thanks to Raymond Soly, Jean-Sebastien Couture, Marie-Eve Lapointe,
Robert Deskins, and Bengt Jörgen for their invaluable help. Thanks as well to the
entire Banff Centre gang for embarking on this journey with me.

Andrew Giday

Performances at The Banff Centre grow out of the learning needs 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.

Arts training programs at The Banff Centre are supported by funding from the Government of Canada through the Department of Canadian Heritage and Human Resources Development through the National Arts Training Contribution Program.



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Heritage

Patrimoine
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The Banff Centre acknowledges the support of:

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CALGARY HERALD

CBC Radio-Canada

Festival Dance 2003

Carrie Broda*	Winnipeg, MB	Royal Winnipeg Ballet
Nicole Caron*	Calgary, AB	Alberta Ballet
Bonnie Crawford	Toronto, ON	Ballet Jörgen Canada
Ámar Dhaliwal*	Winnipeg, MB	Royal Winnipeg Ballet
Rokaya Ann Duval	Winnipeg, MB	Royal Winnipeg Ballet
David Eck*	Winnipeg, MB	Royal Winnipeg Ballet
Maggie Forgeron	St. Catharines, ON	Independent Dancer
Alexander Gamayunov*	Winnipeg, MB	Royal Winnipeg Ballet
Mariline Goodhue	Boucherville, PQ	IDP Graduate Program, The National Ballet School of Canada
Amanda Green	Beaumont, AB	Ballet Met, Columbus, Ohio
Michael James*	Winnipeg, MB	Alberta Ballet
Matthew Johnson*	Winnipeg, MB	Royal Winnipeg Ballet
Erik Kearing	Denver, CO/USA	Colorado Ballet
Dan King	Thornhill, ON	Ballet Jörgen Canada
James Leja*	Belleville, ON	National Ballet of Canada
Sarah Leroyer Henriques	Montreal, PQ	Ballet Ouest de Montréal
Daniel Marshalsay	Calgary, AB	Alberta Ballet School Graduate
Sara Mastroianni	Dollard-des-Ormeaux, PQ	Ballet Ouest de Montréal
Scott Maybank	Edmonton, AB	IDP Graduate Program, The National Ballet School of Canada
Serena Sandford	Sherwood Park, AB	National Ballet of Canada
Craig Sanok	Toronto, ON	Ballet Jörgen Canada
Kostyantyn Voynov	Moncton, NB	Atlantic Ballet Theatre
Claire Wardle	New Westminster, BC	Les Grands Ballets Canadiens de Montréal

* Appears courtesy of Canadian Actors' Equity Association

The following scholarships, generously established by friends of The Banff Centre for participants in the Dance program, were received by the dancers listed below:

- The Marshall M. Williams Scholarship: Bonnie Crawford
- The Ken and Marie Madsen Endowment Scholarship: Nicole Caron
- The Joseph F. Smith Memorial Scholarship: Dan King
- The Susan Glass Scholarship: Alexander Gamayunov
- The Ronald P. Mathison Scholarship: James Leja
- The Betty MacAulay Scholarship: Craig Sanok
- The Cavell Energy Corporation Scholarship: Daniel Marshalsay
- The Lenora P. Masters Scholarship: Mariline Goodhue
- The Anjulin Scholarship: Amanda Green
- The Consolidated Properties Ltd. Scholarship: Rokaya Duval
- The Margaret and Robert Fraleigh Scholarship: Scott Maybank
- The Richard and Mary Shaw Scholarship: Serena Sandford

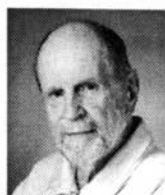
Biographies

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, subsequently becoming the Director for both Festival Dance and Dance Training. 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 a 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 Canada in Toronto. She frequently works with Quinte Ballet School, of which she is also an Honorary Patron. 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.



BRIAN MACDONALD, CC
CHOREOGRAPHER/
ARTISTIC ADVISOR

Trained in Montreal, and 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 de Montréal. 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. Brian 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 directed *Madame Butterfly* for Opéra 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 the L'École Supérieure de Danse du Québec in Montréal; it originated in Banff in 1960. In 2001 he was awarded the inaugural Walter Carsen prize for excellence in the performing arts and was honoured to become a Companion of the Order of Canada. Last year he choreographed a major new work, *Requiem 9/11* to Verdi's famous score.



DAVID LAHAY
ASSOCIATE ARTISTIC
DIRECTOR/BALLET MASTER

David LaHay danced professionally with Les Grands Ballets Canadiens (1973–1987) where he was principal dancer for nine of those years. He was also a guest artist with the Royal Swedish Ballet, Alberta Ballet and the Cuban International Dance Festival. He has been the 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 a guest teacher for such companies as Les Ballets Jazz de Montréal and The Hartford Ballet, and for such schools as The Chautauqua Summer Dance School and l'École Supérieure de Danse du Québec. 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 is currently the Artistic Director of Ballet Kelowna.



SUSAN TOUMINE
ASSISTANT TO THE DIRECTORS/
BALLET MISTRESS

British born Susan Toumine has been living in Montreal since 1969. She trained at the Classical Ballet School in Ottawa and the Royal Winnipeg Ballet School, as well as in New York, London, and Cannes. During her professional career, she danced for Nesta Toumine in Ottawa, Rosella Hightower in France, Anton Dolin, and Alexandra Danilova, and as a soloist with Les Grands Ballets Canadiens. She taught ballet at l'École Supérieure de Danse du Québec for 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 where, along with other responsibilities, she has been Ballet Mistress for Victoria Simon for 17 years. Susan has taught as

a Visiting Associate Professor at the University of Iowa, USA, and 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

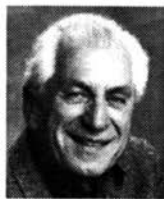
Victoria Simon was one of the first dancers selected by George Balanchine to restage his ballets. Now, as Ballet Mistress for The George Balanchine Trust, she has staged over 25 of the master's ballets for more than 80 companies on every continent in the world. Her love for the ballets and her respect 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 School of American Ballet. She is also in great demand as a teacher of the Balanchine style and technique.



ANDREW GIDAY
CHOREOGRAPHER/CLIFFORD
E. LEE CHOREOGRAPHY
AWARD RECIPIENT

Andrew Giday, a native of Montreal, received his training at l'École Supérieure de Danse du Québec and the National Ballet School of Canada. Andrew has danced with Toronto Dance Theatre, William Douglas Danse, Ballet British Columbia, and has recently returned to Les Grands Ballets Canadiens de Montréal where he danced from 1986–1994.

He has danced works by many of the great choreographers including Hans van Manen, Neils Christie, Christopher House, and James Kudelka's *In Paradisium* and *Rite of Spring*, in which he performed the role of the Chosen One. In 1992 he choreographed *Contrast Sketches* for Les Grands Ballets Canadiens de Montréal's choreographic workshop and *Snakes And Ladders* (1993). He has since created *Mind Games* (1993) for Les Jeunes Ballets du Québec, *Unseen Unspoken* (1997), *Blue* (1999), and *When Pigs Fly* (2000) for Ballet Jörgen Canada. In 2001, his dance commission *Blue* was performed at Ballet Builders Showcase in New York City.



HARRY FREEDMAN, OC
COMPOSER OF *BREAKS*

Harry Freedman trained as a visual artist but during his teens he developed an interest in jazz which soon spread to classical music. After four years in the RCAF during the war, he came to Toronto to study oboe with Perry Bauman and composition with John Weinzweig at the Royal Conservatory of Music. The following year he joined the Toronto Symphony Orchestra as its English horn player, a post he held for 24 years until he resigned in 1970 to devote his full time to composing. Freedman is one of Canada's most frequently performed composers. His output consists of some 175 compositions, including three symphonies, nine ballets, two hour-long stage works, as well as various works for orchestra, choir, chamber groups, and much incidental music for stage, TV, and film. He is a founding member of the Canadian League of Composers (president, 1975–78) and of the Guild of Canadian Film Composers. In 1967, he was chosen to represent Canada at the second Festival of Music of the Americas and Spain in Madrid, where his First Symphony was performed. In 1970 he won the Etrog (now called the Genie) for best music in a feature film at the Canadian Film Awards. And in 1984 he was appointed an Officer of the Order of Canada. Freedman remains one of a handful of composers who earn their livelihoods solely from their music. His wide experience in all musical fields has enabled him to write in many different idioms, all of which have contributed to and are recognizable in his musical style.



DIANE VAN SCHOOR
MASTERCLASS PEDAGOGUE

Diane van Schoor studied with Jennifer Louw before entering the University of Cape Town Ballet School under the directorship of Dulcie Howes. In 1973 she entered the C.A.P.A.B. Ballet Company under the directorship of David Poole and performed a wide international repertoire culminating her career with solo and principal roles. She then founded the School of Classical Ballet in 1978 training all levels through to professional and establishing a full-time teacher training program. She was appointed an Examiner of the I.S.T.D. London in 1983 and Artistic Director of the Cecchetti Society of Southern Africa 1995–2000. Diane has traveled extensively as an international master teacher, speaker and examiner and her work has taken her through South Africa, Namibia, Zimbabwe, Canada, USA, Australia, and Europe. She has taught at the National Ballet School of Canada, The Paris Opera Ballet School, The Royal Ballet School London, The Royal Winnipeg School of Ballet, and both the Schools of Cleveland and San Jose Ballet. Companies include the Royal Winnipeg Ballet, the Cleveland San Jose Ballet, and the Royal Ballet in London. Diane is currently on the artistic staff of the Royal Ballet Upper School in Covent Garden, London, and a guest teacher with the company.



HARRY FREHNER
LIGHTING DESIGNER

Since last year, Harry Frehner has worked on several exciting projects including *Requiem 9/11* in Ottawa, a new version of *Salome* for Arizona Opera, the premiere of *Filumena* with Calgary Opera, and *Velvet* for Decidedly Jazz Danceworks. He recently worked at the Shaw Festival, lighting their musical *On The Twentieth Century*. Harry's past productions in Banff include Festival Dance (1992–2003), *BONES*, *Jackie O*, *Sticks & Stones*, *Wozzeck*, *School For Scandal*, *White Rose*, *El Cimarrón*, and *Così Fan Tutte*.

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*). His works from previous years' Festival Dance (*Petites danses pour mammifères*, *Theft*, *l'Étiquette*, *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!



TITA EVIDENTE
SENIOR ACCOMPANIST

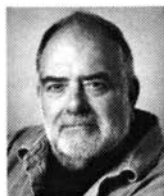
Tita Evidente was born in the Philippines and came to Canada in 1975. The list of dance artists that she has worked with reads like a who's who of the dance world: Alicia Alonso, Erik Bruhn, Robert Cohan, Susan Linke, Violette Verdy, Arthur Mitchell, Pearl Lang, David Howard, to mention a few. Her knowledge 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.



DENEEN MCARTHUR
COSTUME CO-ORDINATOR
BREAKS/COSTUME DESIGNER
MAELSTROM

Deneen McArthur returns to The Banff Centre for her fourth season. Banff Centre costume design credits include *Shakespeare At The Opera*, 2002, and costume design assistant for *Filumena*, 2002. She is

Resident Costume Designer for Theatre Junction in Calgary, designing 15 plays over the last three years. She is recipient of The Betty Mitchell Award for Costume Design for her work on *The Misanthrope*, 2001, was nominated for *Much Ado About Nothing*, 2002 and for her design of *Playboy Of The Western World*, 2003. This is her first foray into the world of dance. Deneen has recently established Tactile Gallery, a fibre and art-to-wear gallery in Calgary, in an effort to promote textile as an art medium. She is very inspired by her involvement with *Maelstrom* and Andrew Giday's vision.



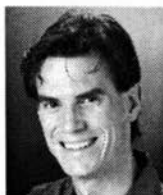
GARY DAHMS
COSTUME DESIGNER/
TUTU MASTER
PAS DE DIX

Although born in Canada, Gary Dahms received his design and art training in Europe and in England, where he subsequently made his home and based his career in both Costume Design and Costume Creation. His costume designs have been seen in all the major theatres and opera houses in the United Kingdom including West End theatres, the National Theatre, Royal Shakespeare Theatre, Scottish Opera, The Royal Ballet, London's Festival Ballet, as well as Glyndebourne Opera and the Royal Opera House Covent Garden. He has worked with various companies in the USA, including San Francisco Opera and Houston Grand Opera, and internationally with the Stuttgart Ballet, Germany, The Australian Opera in Sydney, and in Japan with the Shiki Company in Tokyo. His film and television credits include work with Stanley Kubrick on *Barry Lyndon*, Ken Russell's *The Rainbow*, and the London Television series of Agatha Christie's *Poirot*. For several successful seasons in the 1970s he was Head of Costume and Costume Designer at the Citadel Theatre in Edmonton, and was for several years Head of Costume at The Banff Centre, where in the mid-1990s he introduced the Theatre Arts Master Class Program. Recently, Mr. Dahms designed costumes for Ballet Jørgen Canada's productions of *The Nutcracker*, *Romeo & Juliet*, and *Coppelia*, which is a co-production with Hong Kong Ballet. In 2002 he was honored for his work in Japanese Theatre by the Ministry of Culture in Tokyo during their "Year of Great Theatre Artists" series of seminars. Currently he enjoys a freelance association with The Banff Centre, Citadel Theatre, and Red Deer College, where he lectures and designs.



SHAINNA LAVIOLETTE
STAGE MANAGER

Shainna Laviolette is happy to be back at The Banff Centre for her third season. Previous stage management credits include *Whale Riding Weather*, *The Government Inspector*, *Witness For The Prosecution*, and *Walking On Water* (Great Canadian Theatre Company), two seasons with *Capital Quiz* (National Capital Commission) and *Miinigoowezwin ... The Gift* (The Banff Centre). Assistant stage management credits include *Cinderella* (Opera Lyra Ottawa), *BONES: An Aboriginal Dance Opera* (The Banff Centre), *The Faraway Nearby*, and *A Guide To Mourning* (Great Canadian Theatre Company).



PAUL CHAMBERS
PROGRAM CO-ORDINATOR

This is Paul Chambers' first summer as Program Co-ordinator for Dance, although he has previously been a participant in Festival Dance. Last summer Paul danced the lead roles in Balanchine's *Allegro Brillante*, and in Lee Award winner Benjamin Hatcher's *Covenant*. Paul is a leading dancer with Ballet Jørgen Canada during the winter season, but hopes to find an excuse for returning to Banff every summer.

BEYOND THE STAGE

Take a peek beyond the stage! This summer we offer special behind-the-scenes sessions that give audiences a glimpse into the process of putting together our Summer Arts Festival.

TUESDAY TALKS

July 22, 29, August 5

Join us each Tuesday evening at 5 pm for an inside look at some of our Festival highlights. Each Tuesday offers a different topic. Call the Box Office for more detailed information on these engaging demonstrations, tours, and talks. Admission is free.

Tuesday July 22 **Keyboards and More OR The Sounds of Music: Let's Talk Audio**
5 pm, Music & Sound Building

Tuesday July 29 **Aboriginal Arts: The Process Behind the Production**
5 pm, Rice Studio, Jeanne and Peter Lougheed Building

Tuesday August 5 **Filumena: The Making of a New Canadian Opera**
5 pm, Eric Harvie Theatre

PRE-SHOW CHATS

July 16, 17, 18, 19, 25, August 6, 8, 9, 10

These informative talks will get you even more in the mood for the performance you are about to see. Chats take place in the Eric Harvie Theatre Lobby, 45 minutes prior to selected performances. Admission is free with a ticket to the performance.

Festival Dance - July 16, 17, 18, 19 at 7:15 pm

Orchestra Concert - July 25 at 7:15 pm

Filumena - August 6 & 8 at 7:15 pm / August 10 at 1:15 pm

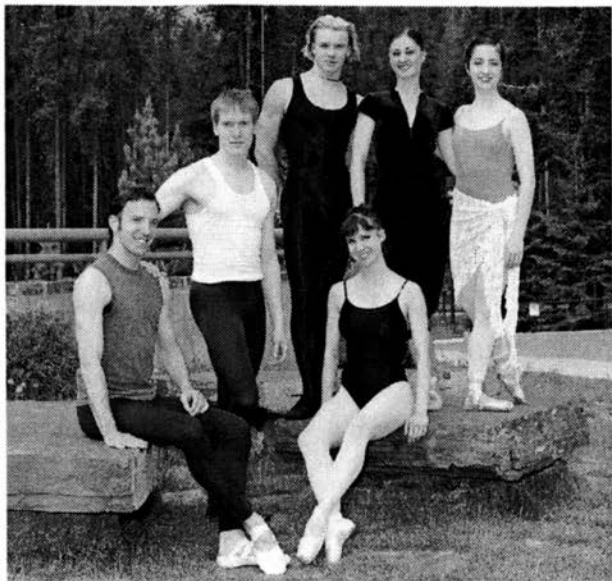
Orchestra Concert - August 9 at 7:15 pm



THE BANFF CENTRE

The **Art**
of staying
informed.





STANDING: Scott Maybank, Kostyantyn Voynov, Amanda Green, Maggie Forgeron
SITTING: Craig Sanok, Helene Robitaille

The Dancers

CARRIE BRODA* Carrie received her training from the Royal Winnipeg Ballet School Professional Division and was accepted into the company in 1998. She has danced many soloist roles with the RWB in such ballets as *Sleeping Beauty*, *The Nutcracker*, and *Swan Lake*. This is Carrie's second summer in Banff's Festival Dance.

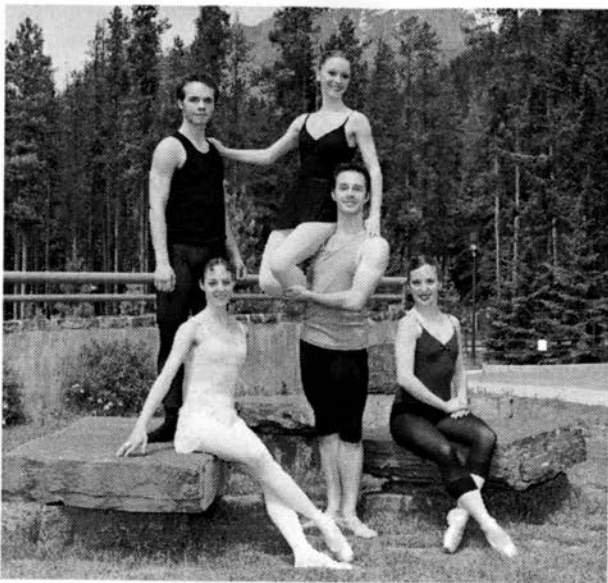
NICOLE CARON* Nicole returns to the Dance Program at The Banff Centre for her fifth summer. She trained at the Richmond Academy of Dance and has attended summer schools at the Royal Winnipeg Ballet School, the National Ballet School of Canada, and American Ballet Theatre. In 2001 Nicole danced in the semi finals of the Prix de Lausanne competition in Switzerland. Last summer she danced the lead role in Balanchine's *Allegro Brillante* with Banff's Festival Dance. Nicole dances with Alberta Ballet during the regular season.

BONNIE CRAWFORD Bonnie grew up in Summerland, BC, and trained at the Richmond Academy of Dance. She continued her training with the Pittsburgh Ballet Theatre School, the National Ballet School of Canada, and spent three summers in the Dance Training program at The Banff Centre. As an apprentice in Banff's Festival

Dance 2002, Bonnie was chosen to dance the lead in Lee Award winner Benjamin Hatcher's *Covenant*. Bonnie recently finished her first season with Ballet Jørgen Canada where she danced the Snow Queen and the Sugar Plum Fairy in *The Nutcracker*.

AMAR DHALIWAL* Born in Edmonton, Alberta, Amar trained at both The Banff Centre in the Dance Training Program and at the Royal Winnipeg Ballet School, from which he just graduated. He performed with the RWB as a student in *Swan Lake* and *Anna Karenina*. Amar will officially join the company as an apprentice this fall. This is Amar's first season with Banff's Festival Dance.

ROKAYA DUVAL Born in Victoria, BC, Rokaya moved to Winnipeg to train at the Royal Winnipeg Ballet School. As a student she danced with the company in its entire full-length classical repertoire. She received the Arnold Spohr, Canadian Pacific, and Dr. Alice Cheattie Scholarships. Rokaya is also a budding choreographer, having created pieces on her fellow students as part of the RWB School's First Steps Choreographic Workshop. In 2001, Rokaya was featured in the pas de deux from Balanchine's *Agon* as part of The Banff Centre's Balanchine Celebration.



STANDING: Daniel Marshalsay, Claire Wardle sitting on shoulder of Matthew Johnson
SITTING: Mariline Goodhue, Sara Mastroianni

DAVID ECK* David was born in Santa Barbara, California, and studied four years at the Houston Ballet School. He also attended summer schools at San Francisco Ballet and Dance Aspen. He danced with Houston Ballet on numerous occasions, and as a guest artist with Ballet Allegro and Ballet Hawaii. David joined the Royal Winnipeg Ballet as a member of the corps in 2001. This is David's second summer with Banff's Festival Dance. Last year he danced the lead role in *Covenant*, by Lee Award choreographer Benjamin Hatcher.

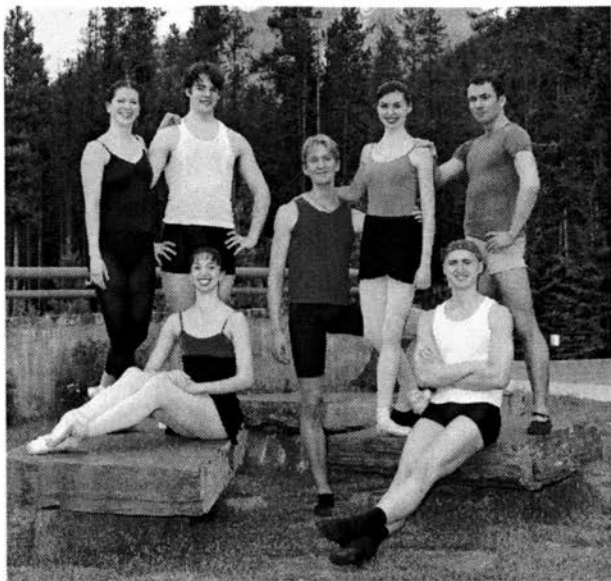
MAGGIE FORGERON Born in St. Catharines, ON, Maggie trained at the National Ballet School in Toronto for eight years before joining the National Ballet of Canada as an apprentice in 2001. She received the Peter Dwyer Award while attending the National Ballet School and a Personal Award of Achievement upon her graduation. Next season she is planning to dance independently in Canada and across Europe. This is Maggie's second summer in Banff's Festival Dance.

ALEXANDER GAMAYUNOV* Alexander is returning to Banff's Festival Dance for his second time. Alex was born in Kiev, Ukraine, and studied at the National Ballet of the Ukraine. Upon graduation he was accepted into the company and stayed for eight

years, reaching principal dancer status. He earned a Masters Degree in teaching and choreography from Ukraine's National University of Culture and Art in 1999. He joined the Royal Winnipeg Ballet in 2001 and has performed many leading roles including Prince Seigfreid in *Swan Lake*. Last summer, Alexander was selected to have one of the principal roles in Brian Macdonald's *Requiem 9/11* created on him.

MARILINE GOODHUE Mariline trained at l'École Supérieure de Danse du Québec before heading to the National Ballet School in Toronto. Upon graduation she worked with the Intensive Dance Program at the National Ballet of Canada. Mariline danced with Les Grands Ballets Canadiens de Montréal in 2001 and Ballet National de Marseille in 2002. This is Mariline's first summer with Banff's Festival Dance.

AMANDA GREEN Amanda was born in Toefield, AB. She trained at the Royal Winnipeg Ballet School and the Harid Conservatory in Florida. She received many scholarships and awards as a student, including the Royal Bank, Arnold Spohr, the Prince Edward, and the Rudolf Nureyev Awards. This is Amanda's first summer with Banff's Festival Dance. In the fall she will be joining Ballet Met in Ohio.



STANDING: Bonnie Crawford, James Leja, David Eck, Serena Sandford, Michael James
SITTING: Rokaya Duval, Alexander Gamayunov

MICHAEL JAMES* Michael studied dance at the Royal Winnipeg Ballet School. In 2002 he was a senior finalist in the America Grand Prix competition. He spent last season dancing with Ballet British Columbia and will join the ranks of Alberta Ballet next season. He has been part of Banff's Festival Dance for two summers. Last year he danced the lead in Brian Macdonald's *Requiem 9/11*.

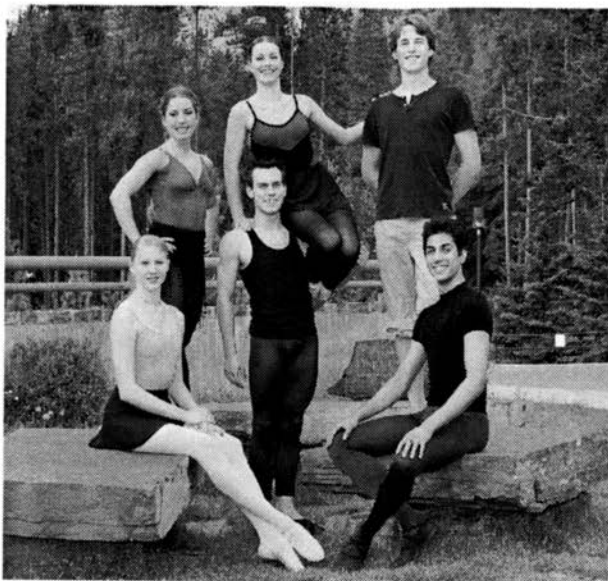
MATTHEW JOHNSON* Matthew started his training at the Alberta Ballet School in Edmonton, AB. He has attended numerous summer schools and the dance department of Mount Loly University in Perth, Australia. He started at the Royal Winnipeg Ballet School in 1993 and was invited to join the company in 1996 as an apprentice. He was promoted to the corps de ballet for the 1997/1998 season. This is Matthew's second summer with Banff's Festival Dance.

ERIK KEARING Erik was born in Cape Cod, Mass. and trained at the Royal Swedish Ballet School, where he was awarded the Carina Ari Scholarship, and at the School of American Ballet. He has made his home in Denver, Colorado since 2001, when he joined Colorado Ballet. This is Erik's first summer with Banff's Festival Dance.

DAN KING Dan trained at the Quinte Ballet School in Belleville, Ontario. He apprenticed for the National Ballet of Canada and has danced with Ballet Schindowski in Germany, Ballet Ireland, and most recently Ballet Jörgen Canada. Dan was an apprentice with Banff's Festival Dance in 1999 and company member in 2001. Dan demonstrated his versatility that summer by dancing the lead in Balanchine's *Donizetti Variations*, *Stars And Stripes*, and Tchaikowsky's *Pas de Deux*.

JAMES LEJA* Born in Montreal, James trained at the Quinte Ballet School from 1998-2002. He apprenticed with the National Ballet of Canada last season and has been promoted to the corps de ballet for next season. James has danced with Banff's Festival Dance for the past three summers.

SARAH LEROYER HENRIQUES Sarah was born in Prince Rupert, BC, and trained at L'École Supérieure de Danse du Québec and Conservatoire de Danse de Montréal. She has danced and toured to Costa Rica with Ballet Ouest de Montréal. She also works with Ballet Contemporain, touring schools and promoting dance to young audiences. This is Sarah's first summer in Banff's Festival Dance.



STANDING: Sarah Leroyer Henriques, Nicole Caron sitting on shoulder of Dan King, Erik Kearing
SITTING: Carrie Broda, Amar Dhaliwal

DANIEL MARSHALSAY Daniel was born in Calgary and trained at the Alberta Ballet School of Dance. He also attended summer programs at the National Ballet School and The Royal Winnipeg Ballet School. He performed with Banff's Festival Dance in 2002 as an apprentice, and in 2003 as a full company member.

SARA MASTROIANNI Sara trained at the Conservatoire de Danse de Montréal and Ballet Ouest de Montréal. In 2001 she won a silver medal at Festival de Danse Encore in Trois-Rivières. She dances with Ballet Ouest de Montréal as a soloist. This is Sara's first summer with Banff's Festival Dance.

SCOTT MAYBANK Scott trained with Dance Alberta, the Royal Winnipeg Ballet School, and the National Ballet School IDP program. He has received the Rene Highway Scholarship and an Alberta Foundation of the Arts Scholarship. In 1999 Scott attended the Dance Training program at The Banff Centre and in 2002 he performed with Banff's Festival Dance.

SERENA SANDFORD Serena was born in Sherwood Park, Alberta, and is a graduate of the Royal Winnipeg Ballet School. While in Winnipeg she received the Royal Bank Scholarship and Governor General's Award. Next season Serena will be joining the National Ballet of Canada as an apprentice. This is Serena's second year with Banff's Festival Dance.

CRAIG SANOK Craig trained at the Shirley Rock School of the Pennsylvania Ballet and the Harid Conservatory in Florida. He has performed throughout Canada and the USA with Sarasota Ballet of Florida, Pittsburgh Ballet Theatre, Les Grands Ballets Canadiens, Fort Worth Dallas Ballet, and Ballet Jörgen Canada. He received the Jeannot B. Cerrone Award for Excellence in dance performance. In 2001, Craig danced the lead in Balanchine's *Who Cares?* as part of The Banff Centre's Balanchine Celebration.

KOSTYANTYN VOYNOV Kostyantyn was born in Kiev, Ukraine, and trained at the Kiev National Choreographic School. For the 2001/2002 season he danced with the National Opera of Ukraine. Last season he joined Atlantic Ballet Theatre of Canada in Moncton, NB. This is Kostyantyn's first summer with Banff's Festival Dance.

CLAIRE WARDLE Born in Mission, BC, Claire trained at the Richmond Academy of Dance, and participated in programs at the Royal Winnipeg Ballet School and The Banff Centre. She has completed her advanced Royal Academy of Dance examinations. Next season Claire will be joining Les Grands Ballets Canadiens de Montréal. This is Claire's first summer with Banff's Festival Dance.

* appears courtesy of Canadian Actors' Equity Association



FROM LEFT TO RIGHT: Daniel Carlson, Josh Greenlaw, Linling Hsu, Brenton Caldwell

The Musicians

BRENTON CALDWELL viola

Violist Brenton Caldwell is a student of Jeffrey Irvine at the Cleveland Institute of Music. Other major instructors include Susan Dubois and Karen Tuttle. Brenton has participated in festivals such as Tanglewood, ENCORE, and the International Holland Music Sessions. While at Tanglewood, Brenton's quartet was featured on the NPR show *From The Top*. A recipient of numerous awards, Brenton most recently received second place in the string division of the Ohio Federation of Music Clubs' Student Audition Awards and an invitation to appear in a master class at the 30th International Viola Congress in Seattle.

DANIEL CARLSON violin

Daniel Carlson received his bachelor's and master's degrees of music from The Juilliard School. His major teachers include Joel Smirnoff, Dorothy Delay, Donald Weilerstein and Masao Kawasaki. Daniel has performed as soloist with the Phoenix Symphony, the Chicago String Ensemble, Mesa Symphony Orchestra, and the Sun Cities Orchestra. As a chamber musician he has performed in Carnegie's Weill Recital Hall, Lincoln Center's Alice Tully Hall, the 92nd St. 'Y', and Morse Hall. Daniel has participated in

Kneisel Hall, Tanglewood, and Marlboro Music Festivals, where he has collaborated with artists such as Mitsuko Uchida, Richard Goode, David Soyer, Isadore Cohen, and Samuel Rhodes.

JOSH GREENLAW viola

Josh holds a bachelor's degree from the University of Manitoba, and also studied at Eastman and UBC with teachers Camilla Wicks, David Stewart, and Gerald Stanick. He is currently a member of the Vancouver Symphony and has played with ensembles such as the CBC Vancouver Orchestra, the Pacific Baroque Orchestra, and the Vancouver New Music Ensemble. Josh would like to thank the Canada Council for its support in his artistic development.

LINLING HSU violin

Linling Hsu began playing the violin at the age of five. She recently completed her bachelor of music at Rice University (Houston, Texas) where she studied with Kathleen Winkler. Other principal teachers include William Kennedy and Sharon Rogers. She has most recently collaborated with Anton Kuerti, Angela Cheng, Hugh Fraser, Mike Murley, and D'Arcy Phillip Gray. While classically trained, Linling has also proven herself to be a

versatile player with accomplishments as a soloist, ensemble player, and improviser. Music has given Linling the opportunity to participate in music festivals all over the world including Music Academy of the West (Santa Barbara, California), Interharmony International Music Festival (Geneva, Switzerland), Soesterberg International

Music Festival (Holland), Hvar International Music Festival (Croatia), and The Banff Centre. Linling has participated in master classes with Jon Kimura Parker, Norman Fischer, Roland and Almita Vamos, Dora Schwarzberg, Lorand Fenyves, Erika Raum, and Patrick Gallois.

Theatre Arts

John Murrell, artistic director/executive producer

ADMINISTRATION

Kurt Bagnell, manager, front of house & presentations
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 Craig Day, arts administration assistant*
 Myra Ferguson, director of administration
 Adele Gigantes, administrative assistant*
 Tim Kirker, assistant front of house manager
 Ian McRoberts, junior office assistant*
 Casey Prescott, program co-ordinator
 George Ross, director of operations

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John Avery, director of production
 Robbin Cheesman, assistant technical director*

Robina Cook, assistant to the director of production*

Rachel Fancy, production stage manager

Brent Jones, production technician
 Brenna Paul, props/wardrobe buyer
 Kelly Reay, production assistant
 Robert Rombough, technical director
 Meghan Smith, production stage management assistant*

Natalia Tsapko, assistant technical director*

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David Ingraham, head electrician
 Robin Attas, electrician**
 Marianne Basurto, follow spot
 Kerri Bowser, follow spot
 Kristopher Ladd, electrician
 Drazen Mandic, electrician**
 Daniel McIlmoyl, electrician*
 Darrell Shaw, electrician
 Amy West, electrician*

SOUND

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 Branden Charlton, audio technician*
 Eleanor Creelman, audio technician
 Chris Delong, audio technician*
 Karen Goddard, audio technician
 Katherine Leathers, audio technician**
 Kameron Sherman, audio technician*

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Jesse Carroll, head stage carpenter
 Tyrell Doig, stage carpenter*
 Tom Heemskerck, stage carpenter
 Victor Kong, stage carpenter**
 Liz Nutting, stage carpenter*
 Scott Paterson, stage carpenter
 Jesse Williams, stage carpenter**

SCENIC PAINT

Jennifer Hedge, head scenic artist
 Laura Hill, scenic artist

SCENIC CARPENTRY

Scott Freeman, head scenic carpenter
 Matthew Gilbutowicz, scenic carpenter*
 Robert Klein, scenic carpenter*
 Bruce McComb, scenic carpenter
 Becky Solly, scenic carpenter**

PROPERTIES

Michelle Dias, head of props
 Denise Clarke, props builder
 Dave Miller, props builder
 Daniel Pelletier, props builder*
 Robin West, props builder**
 Ivan Siemens, props builder

WIGS AND MAKE-UP

Carol Chambers, head of wigs and make-up
 Amanda Coutts, wigs and make-up artist*
 Sharon Toohey, wigs and make-up artist*
 Julie Veres, wigs and make-up artist**

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Patsy Thomas, head of wardrobe
 Nancy Allen, stitcher
 Dana Barrington, 1st hand*
 Nancy Bowe, dance training costume coordinator
 Rhonda Coates, cutter
 Heidi Couling, wardrobe maintenance technician
 Gary Dahms, cutter
 Judith Darough, cutter
 Sandra DeJong, wardrobe technician*
 Chris Duffelen, dyer
 Tara Findlay, junior cutter*
 Walter Foster, boots & shoes
 Cherie Hoyles, wardrobe management*
 Mary-Catherine Lounsbury, stitcher
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 Monica Podvezko, stitcher
 Jennifer Russell, stitcher
 Gina Schellenberg, wardrobe manager
 Karen Swiderski, milliner
 Adejoke Taiwo, stitcher
 Sharon Templeman, stitcher
 Hazel Whitehead, wardrobe technician**
 Brenda Zachanowich, wardrobe technician**

* indicates work study position

** indicates theatre craft position

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July 11 - August 10, 2003 www.banffcentre.ca

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July 11

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and George Bures Miller
To July 20

ARTWALKS

July 11, 18, 25, August 1, 8

FORBIDDEN SHAKESPEARE

July 12, 13

MUSIC MASTERS

July 12

MOSTLY BAROQUE SUNDAYS

July 13, 20, 27, August 3

MUSIC AT NOON

July 14, 15, 16, 17, 24, 31,
August 4, 6, 7

CULTURAL JOURNALISM CONVERSATIONS

July 14, 21, 28

CANMORE MONDAYS

July 14, 21, 28

ABORIGINAL ARTS VIDEO SCREENINGS

July 15, 22, 29

MUSIC FROM THE MASTER CLASSES

July 15, 17, 18, 19

FESTIVAL DANCE

July 16, 17, 18, 19

INSIDE THE BANFF NEW MEDIA INSTITUTE

July 16, 23, 30, August 8, 9

IN PHILLIPS'S FOOTSTEPS

July 19, 26

BANFF MOUNTAIN FILM FESTIVAL SUMMER SCREENINGS

July 22, August 5

PIANO & VOICE IN CONCERT

July 23, 24, 26, 30, 31

YOUNG DANCERS IN PERFORMANCE

July 31, August 1, 2

ORCHESTRA CONCERTS

July 25, August 1 & 9

ABORIGINAL ARTS STUDIO PRESENTATION

August 1, 2, 3

KEYBOARD CONCERTS

August 2, 5, 7, 8

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by John Estacio
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August 6, 8, 10

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