



BANFF FESTIVAL OF THE ARTS

THE FESTIVAL BALLET

Brian Macdonald, O.C., Program Head
Brydon Paige, Assistant Program Head
Betty Farrally, O.C., Artistic Advisor
Earl Stafford, Conductor/Music Director

July 13, 14, 15 & 16, 1988
Eric Harvie Theatre, 8:00 p.m.

A CELEBRATION OF YOUNG TALENT
June 4 through August 20, 1988

THE BANFF CENTRE

Paul D. Fleck
President
The Banff Centre

Neil Armstrong
Vice-President, Education
The Banff Centre
Director, School of Fine Arts

presents

THE FESTIVAL BALLET

Orchestral Accompaniment The Festival
Ballet Orchestra
Conductor..... Earl Stafford
Lighting Designer Jane Reisman
Design Coordinator Kim Nielsen
Stage Manager..... Rick Rinder**

Accompanist, Tita Evidente
Accompanist, Elizabeth Paivarinta
Assistant Lighting Designer, Michael Vollhoffer*
Assistant Stage Manager, Elizabeth Barnard*
Assistant Stage Manager, Suzanne Bouchard*
Program Coordinator, Gerard Roxburgh

Special Thanks to Janet Amy

** By permission of Canadian Actor's Equity Association

*Participant of the Theatre Production and
Design Internship Program

The Dance Program

Young professional dancers come from all across Canada to Banff, to share the unique opportunities offered by this 'Professional Program.' An intensive five-week rehearsal period culminates in the four performances in the 1988 Banff Festival of the Arts. The Program is designed for outstanding young dancers who wish to study the repertoire to be performed in the Festival: they work in a company situation with classes and rehearsals, and also have the chance to work in jazz and contemporary dance.

Since the inception of the Professional Program in 1982, the repertoire of ballets mounted has included: *The Four Temperaments* and *Serenade* by George Balanchine; a major revival of *Gaîté 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* and *Breaks* by Brian Macdonald; and new works by Clifford E. Lee Choreography Award recipients Constantin Patsalis, Christopher House, David Earle and, this year, Randy Glynn.

Graduating students from across Canada as well as members of the Alberta Ballet Company and Ballet British Columbia form a large part of this Program. The Apprentice Program is a new addition this year; it enables less experienced dancers to participate with the Professional Program in daily training and performances.

A collection of highly skilled and creative teachers and choreographers help to create the ideal conditions for young dancers to grow and develop their potential. Special guests this year include: Olga Lepeshinskaya, former Bolshoi ballerina; Balanchine-trained dancer and repetiteur Victoria Simon; and choreographer Randy Glynn. Returning faculty this year are: Betty Farrally, co-founder (with Gweneth Lloyd) of the Royal Winnipeg Ballet; Assistant Program Head Brydon Paige, former Artistic Director of the Alberta Ballet Company; and Mr. Brian Macdonald, resident choreographer of Les Grands Ballets Canadiens and Head of the Dance Program.

*These performances of The Festival Ballet
are dedicated to the memory of
the late Robert Joffrey.*

Order of Program

CONCERTO BAROCCO
A BalanchineSM Ballet

LIGNES ET POINTES

INTERMISSION

CAPRICCIOSA
Clifford E. Lee Award

INTERMISSION

JEU DE CARTES

*There will be two fifteen-minute intermissions
during which time beverage service will
be available in the lobby.*

Concerto Barocco (1940)

The performance of *Concerto Barocco*, a **BalanchineSM Ballet**, is presented by arrangement with **The George Balanchine TrustSM** and has been produced in accordance with the **Balanchine StyleSM** and **Balanchine TechniqueSM** Service standards established and provided by the Trust.

Music Johann Sebastian Bach (1685-1750)
Concerto for Two Violins in D Minor (BWV 1043)
Kai Gleusteen and Barry Shiffman, solo violins*
Choreography George Balanchine
Staged by Victoria Simon
Assisted by Marquita Lester

Concerto Barocco is a ballet conceived in Balanchine's purest and most abstract vein, in which dance is seen as arising directly from the musical score, and that in its turn as a realization in sound of lines, rhythms, and relationships of which the choreography is the plastic, moving expression. The choreography is thus not a mere illustration of the music - in this case Bach's *Concerto in D Minor for Two Violins and Orchestra* - but its interpretation by Balanchine into a visible counterpoint which involves us in just the same way as does baroque art, not in the subject treated but in the formal means employed. The essence of this type of ballet is thus the elimination of everything extraneous to the brilliant purity of the choreography itself, of which alone it consists.

*Participants in the violin master class of the summer music program at The Banff Centre.

Cast

July 13 & 15

Anne Dryburgh Leigh-Ann Cohen
Graeme Mears

July 14 & 16

Yseult Lendvai Deborah Washington
James Nelson

Corps

Marie-Eve Labelle (July 13 & 15), Fiona Macdonald,
Suzanne Mckay (July 14 & 16), Audrey Papegaey,
Crystal Pite (July 14 & 16), Jennifer Pratt,
Lesli-Jill Reese, Eleanor Sande, Rachel Vickrey (July 13 & 15)

Lignes et Pointes (1973)

Music Pierre Mercure (1927-1966)
Choreography Brian Macdonald and Brydon Paige

French-Canadian composer Pierre Mercure was a major force in nurturing the performing arts (particularly the dance) in the province of Quebec during the 1950's and early 60's.

In addition to his brilliant career as a composer, Pierre was also an excellent television producer. For a number of years, two series which he produced, *L'heure du concert* and *30 seconds*, provided much of the Canadian public with their first exposure to ballet, opera, and symphony on TV, employing the finest local and international artists available, among them George Balanchine and the New York City Ballet. These series also provided the opportunity for the creation of Ballets Chiriaeff, which was eventually to become Les Grands Ballets Canadiens.

In 1966, Pierre Mercure died tragically in a car accident in France. In 1973, Brian Macdonald, then Artistic Director of Les Grands Ballets Canadiens, decided to present a special evening honouring Mercure's work. It was for this homage to Pierre Mercure that *Lignes et Pointes* (based on a composition of the same title) was created.

This work is quite unusual in that it employs the talents of two choreographers.

Cast

July 13 & 15

Charie Evans
Benard Sauvé

Suzanne McKay
Erick Campos Castorena

July 14 & 16

Leigh-Ann Cohen
Robert Rusell

Anne Dryburgh
Graeme Mears

Understudies:

Marie-Eve Labelle, John Kellner

Capricciosa (Première)

Choreography	Randy Glynn
Music	Dietrich Buxtehude (1637-1707)
	<i>La Capricciosa (BuxWV 250)</i>
	Played by Doreen Oke, harpsichord
	Arranged by Doreen Oke and Randy Glynn
	Sound Engineering by Wendy York
Costume Design	Pasha

Randy Glynn is the 1988 recipient of the Clifford E. Lee Choreography Award. This award was established in 1978 by the Edmonton-based Clifford E. Lee Foundation and The Banff Centre School of Fine Arts to encourage the development of Canadian choreography. Award recipients, selected on an annual juried invitational basis, receive a cash award and use Banff Centre resources to showcase original works premiered as part of the annual Festival Dance presentation.

Mr. Glynn would like to thank the Clifford E. Lee Foundation and The Banff Centre for making the creation of *Capricciosa* possible. Special thanks also goes to Pamela Grundy, Tom Brouillette, Sonia D'Orleans Juste, Coralee McLaren and the twenty-one dancers from The Banff Centre who make up the cast. Thanks also to Doreen Oke and all the faculty and staff of the Dance Department at The Banff Centre.

Cast

(In Order of Appearance)

Charie Evans	Bernard Sauvé	Jay Gower Taylor
Graeme Mears	Deborah Washington	Crystal Pite
Leigh-Ann Cohen	Bobby Thompson	Lesli-Jill Reese
Robert Russell	Paul Bertrand	Rachel Vickrey
Marthe Leonard	Pierre Cloutier	Fiona MacDonald
James Nelson	Martin Vallée	Sarah Barden*
Yseult Lendvai	Christopher Jean-Richard	Audrey Papegaey**

* (July 13 & 15) ** (July 14 & 16)

Jeu de Cartes (1972)

Music	Igor Stravinsky (1882-1971) <i>Jeu de Cartes*</i>
Choreography	Brian Macdonald
Staged by	Annette av Paul
Costumes	Francois Barbeau

Stravinsky's *Card Game*-a ballet in 3 deals'-was given its first production on April 27, 1937 at the Metropolitan Opera House with the composer conducting. Our production was originally choreographed for Les Grands Ballets Canadiens and was premiered at the National Arts Centre in 1972.

The Joker, the wild card in every circumstance, gives human form to the Kings, Queens and Knaves, only to find that everyone wishes to be other than they are. Flirtation, religion, misunderstandings, and even a little masochism emerge as Spades, Hearts, Clubs and Diamonds respond to the Joker.

Cast

July 13 & 15

Joker	Bobby Thompson
K Clubs	Graeme Mears
Q Clubs	Anne Dryburgh
J Clubs	Jay Gower Taylor
K Diamonds	Pierre Cloutier
Q Diamonds	Deborah Washington
J Diamonds	James Nelson
K Spades	Martin Vallée
Q Spades	Eleanor Sande
J Spades	John Kellner
K Hearts	Bernard Sauvé
Q Hearts	Yseult Lendvai
J Hearts	Christopher Jean-Richard
Cards:	Sarah Barden, Meredith Heaney, Christine Kille, Marie-Eve Labelle, Audrey Papegaey, Lesli-Jill Reese, Erick Campos Castorena, Paul Bertrand, Kent Colbourne, Brad Ford, Devanand Janki, Scott McDonald

Cast (continued)

July 14 & 16

Joker	Martin Vallée
K Clubs	John Kellner
Q Clubs	Anne Dryburgh
J Clubs	Erick Campos Castorena
K Diamonds	James Nelson
Q Diamonds	Charie Evans
J Diamonds	Pierre Cloutier
K Spades	Jay Gower Taylor
Q Spades	Fiona Macdonald
J Spades	Bernard Sauvé
K Hearts	Robert Russell
Q Hearts	Leigh-Ann Cohen
J Hearts	Graeme Mears
Cards:	Charice Barton, Kirsten Graham, Karen Grant, Crystal Pite, Jennifer Pratt, Rachel Vickrey, Paul Bertrand, Kent Colbourne, Brad Ford, Devanand Janki, Andrew Barkman

Understudies

Karen Grant, Fiona Macdonald
Suzanne McKay, Eleanor Sande

Pierre Cloutier
Laird Mackintosh, Scott McDonald

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DANCE DEPARTMENT

Performance Class

Sarah Barden	London, ON	
*Andrew Barkman	Steinbach, MB	Manitoba Dance Institute
*Cherice Barton	Edmonton, AB	Alberta Ballet School
*Paul Bertrand	Laval, PQ	Saskatchewan Theatre Ballet
Erick Campos Castorena	Aguascalientes, Mexico	École Supérieure de Danse du Québec
Pierre Cloutier	Belle Feuille, PQ	École Supérieure de Danse du Québec
Leigh-Ann Cohen	Johannesburg, South Africa	Ballet British Columbia
Kent Coulbourne	Toronto ON	
Anne Dryburgh	Ville St. Laurent, PQ	Ballet British Columbia
Charie Evans	Vancouver, BC	Ballet British Columbia
Brad Ford	Toronto, ON	
*Kirsten Graham	Nanaimo, BC	Kirkwood Academy
*Karen Grant	Toronto, ON	
*Meredith Heaney	Belleville, ON	Quinte Dance Centre
*Devanand Janki	Edmonton, AB	Ballet North
Christopher Jean-Richard	Berne, Switzerland	Alberta Ballet Company
John Kellner	Grande Prairie, AB	Ballet British Columbia
*Christine Kille	Calgary, AB	
*Marie-Eve Labelle	Laval, PQ	École Supérieure de Danse du Québec
Yseult Lendvai	Montréal, PQ	Ballet British Columbia
Marthe Leonard	Montréal, PQ	
Fiona Macdonald	Toronto, ON	Anna Wyman Dance Theatre
*Laird Mackintosh	Calgary, AB	École Supérieure de Danse du Québec
Scott McDonald	Calgary, AB	Alberta Ballet Company
Suzanne Mckay	Etobicoke, ON	
Graeme Mears	Victoria, BC	Ballet British Columbia
James Nelson	Cincinnati, Ohio	Cincinnati Ballet
Audrey Papegaey	Montréal, PQ	École Supérieure de Danse du Québec
*Crystal Pite	Victoria, BC	Pacific Dance Centre
Jennifer Pratt	Toronto, ON	
Lesli-Jill Reese	Edmonton, AB	
Robert Russell	Yakima, Washington	Anna Wyman Dance Theatre
Eleanor Sande	Toronto, ON	Calgary City Ballet
Bernard Sauvé	Montréal, PQ	Ballet British Columbia
Jay Gower Taylor	Toronto, ON	Ballet British Columbia
Bobby Thompson	Quebec City, PQ	Les Ballet Jazz de Montréal
Martin Vallée	Outremont, PQ	Calgary City Ballet
Rachel Vickrey	Omaha, Nebraska	Omaha Ballet
Deborah Washington	Oakville, ON	Ballet British Columbia

**Indicates a participant of the Dance Apprentice Program*

THE FESTIVAL BALLET ORCHESTRA

Conducted by Earl Stafford

First Violin

Karen Krout - Concertmaster
Alana Gralen**
Bonnie Louie
Kathryn Corvino
Janice Amsel
Norbert Boehm

Second Violin

Jeffrey Plotnick*
Stephanie Soltice**
Craig Hutchenreuther
Barbara Schneider
David Zweifel

Viola

John Thompson*
Julie Westgate**
Arthur Bachmann
Katerine Grigoriu

Cello

Henry Van der Sloot*
Susan Nadler**
Robert Bardstrom

Bass

Charles Garrett*
Raymond Radkowski**

Flute

Alan Dornian*

Oboe

Jean Landa*

Clarinet

Steve Amsel*
Stan Climie

Bassoon

Stephen Franse*

French Horn

John Ramsay*
William Hopson**

Trumpet

Donald Schultz*
Gordon Wilhelm**

Trombone

James Scott*

Tuba

Arthur Lapp*

Timpani

Tom Miller*

Percussion

Tim Rawlings*

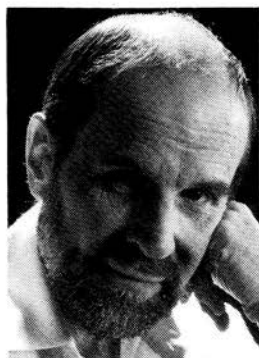
Harpsichord

(*Concerto Barocco*)

Doreen Oke†

*Principal **Assistant Principal

†Summer Staff, The Banff Centre



BRIAN MACDONALD, O.C.

Program Head/Choreographer

Trained as a classical dancer, Brian Macdonald is currently resident choreographer of Les Grands Ballets Canadiens and an internationally active choreographer and director. His association with the Banff Centre goes back to 1960. He is past Artistic Director of the Royal Swedish Ballet, the Harkness Ballet of New York and the Batsheva Company of Batsheva, Israel. Recently, he mounted new productions for the Royal Winnipeg Ballet, the New York City Opera, the Edinburgh Festival, La Scala and the Washington Opera. For the Stratford Festival he has directed *The Mikado*, *The Gondoliers*, *Iolanthe*, and *Pirates of Penzance*. Last year he opened his production of *Cabaret* in Stratford, and *The Mikado* completed an American tour which ended in an extended run on Broadway and garnered two Tony Award nominations. He has directed operas, created ballets, staged musicals and produced galas (including the opening of the Calgary Centre for Performing Arts and the St. Patrick's Day Gala for Prime Minister Mulroney and President Reagan). Mr. Macdonald was awarded the Order of Canada in 1967, the Canada Council Award in 1983, the Dance in Canada Award in 1985, and The Banff Centre School of Fine Arts National Award in 1988.



BRYDON PAIGE

Assistant Program Head/Choreographer

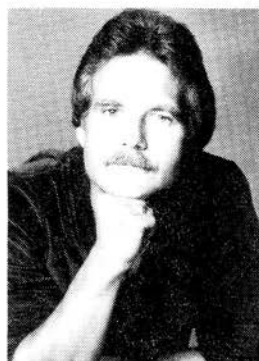
Brydon Paige was a founding member of Ballets Chiriaeff in Montreal in 1952, and was principal character dancer when the company evolved into Les Grands Ballets Canadiens. He later was resident choreographer and Ballet Master. In 1976, he became Artistic Director of the Alberta Ballet Company, where he has choreographed numerous works. In 1985-86 he created the ballet *Cole*, based on the music of Cole Porter, for the Alberta Ballet Company. Paige has also choreographed and appeared in numerous operas and television productions. In 1987 Paige worked with Goh Ballet in Vancouver, and this year choreographed *Snow Maiden* for the Olympic Winter Games as well as staging *Firebird* for the National Ballet of Portugal. He has been involved with the Dance Program at The Banff Centre for seven years. Most recently Paige mounted the choreography for the spectacular production of the opera *Aida* at the Olympic Stadium in Montreal which is due to tour Sydney, Australia, in December 1988 and Tokyo in March 1989.



BETTY FARRALLY, O.C.

Artistic Advisor

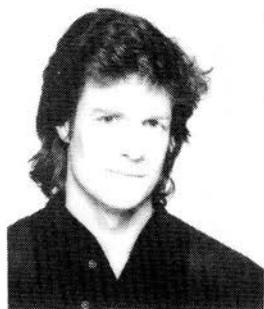
A member of The Banff Centre School of Fine Arts Faculty for more than 30 years, Betty Farrally was co-founder with Gweneth Lloyd of the Royal Winnipeg Ballet in 1938. She remained an RWB director until 1957, when she started the Okanagan branch of the Canadian School of Ballet in Kelowna, where she now lives and teaches. A Fellow of the Royal Academy of Dancing, she has been promoting and teaching the work of the Academy since its introduction to Canada by the late Adeline Genée. She is a member of the Order of Canada. A co-founder of the Canadian School of Ballet, she is Artistic Advisor with the Alberta Ballet Company. At the Dance in Canada Association conference in 1984, she (along with Gweneth Lloyd, Celia Franca and Ludmilla Chiriaeff) received the first Canada Dance Award.



EARL STAFFORD

Conductor/Music Director

Award-winning pianist Earl Stafford is currently in his third season as Conductor and Music Director for the Banff Festival Ballet. He joined the Royal Winnipeg Ballet as principal pianist in 1975, and since that time has performed virtually around the world, receiving critical accolades for his sensitive artistry. He was awarded the Gold Medal for Accompanist at the 1980 International Ballet Competition (Varna, Bulgaria). A native of Thunder Bay, Ontario, he began his piano studies at the age of eight, and made his professional debut as a soloist two years later with the Thunder Bay Symphony. Mr. Stafford has studied at the University of Toronto, with Milton Kaye in New York, at the Paris Conservatory (conductor's course under Franco Ferrara, piano studies with Aldo Ciccolini), and has been a guest conductor with the Tokyo City Philharmonic, Vancouver Symphony, Calgary Philharmonic, Regina Symphony, Thunder Bay Orchestra and the National Arts Centre Orchestra. In January of this year, Mr. Stafford made a recording with the Tokyo City Philharmonic, and recorded *The Big Top* with members of the Winnipeg Symphony Orchestra for future broadcasts on the CBC and various other networks. This coming season, he will be a guest conductor with the Winnipeg Symphony Orchestra, Kitchener-Waterloo Symphony Orchestra, and the Thunder Bay Symphony Orchestra.



RANDY GLYNN

Choreographer, *Capricciosa*

Randy Glynn started his dance career in Ottawa in 1975 where he trained with Elizabeth Langley. The two following years were spent in Halifax, Nova Scotia, where he both managed and danced for the Halifax Dance Co-op Company. In September, 1977, he moved to Toronto and in November of that year first appeared with Toronto's Danny Grossman Dance Company at the Entermedia Theatre in New York City. Randy was a featured dancer for the Grossman Company for the next ten years, touring Canada, the U.S., Mexico, Central and South America, Europe and Israel. In 1985 he set Grossman's *Nobody's Business* for Les Grands Ballets Canadiens and earned his first Ontario Arts Council choreography award for his own *After Godot*. In 1986 he helped stage *Hot House* for the National Ballet of Canada at the Metropolitan Opera House in New York City. In 1987 the Randy Glynn Dance Project had its first season at Harbourfront's Premiere Dance Theatre with *Celtic Night*, *After Godot*, *Trumpet Concerto* and two premieres. *Kyrie*, Glynn's most recent work, was nominated for a Dora Mavor Moore Award in 1987 for outstanding new choreography. In January of this year he sold *Trumpet Concerto* to Footpath Dance Company in Cleveland, and spent March in Ireland teaching *Celtic Night* to the Dublin Contemporary Dance Theatre. He is currently working on a program for his company's 1988-89 season.



VICTORIA SIMON

Staging, *Concerto Barocco*

Staging *Concerto Barocco*, Victoria Simon is one of a handful of Balanchine-trained dancers with the ability to remember and recreate his masterpieces. She began her training at the age of eight in his School of American Ballet, and was a Candy Cane in the original cast of his *Nutcracker*. She was accepted into the New York City Ballet at the age of 18. Since 1965, she has staged 18 of his classics for some 60 companies in the United States, Canada, Europe and Australia. Simon has more recently started to create her own ballets, with *French Suite* (1982) and *Royal Symphony* (1984) entering the repertoire of Ballet Metropolitan in Ohio, as well as *Cascades* (1987) for the Des Moines Ballet. A native New Yorker, she is married to John Wion, principal flutist for the New York City Opera, and has two grown children.

OLGA LEPESHINSKAYA

Master Class Instructor

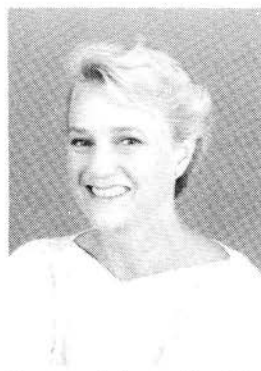
Born in 1911, Olga Lepeshinskaya entered the Bolshoi Ballet School in 1925 and one year later danced as Cupid in *Don Quixote*. In 1932, a year before her graduation, she danced the principal role of Masha in *The Nutcracker*. She created the role of Suok, the Circus Dancer, in *Three Fat Men* in 1935. Her exuberant bouyancy and strong technique, coupled with a winning personality and considerable power of projection, made her ideal for interpreting contemporary roles, one of them being the title role in *Svetlana* in 1939. Among her many important roles are Aurora in *The Sleeping Beauty*, Lise in *La Fille Mal Gardée*, Jeanne in *Flames of Paris*, Kitri in *Don Quixote* and Tao Hao in *The Red Poppy*, plus many, many more. She is the recipient of The People's Art Award of The Soviet Union, the highest honour given for contribution and work in the arts. She has a varied concert repertoire and has danced in Paris, Japan, China, Hungary, Egypt, Syria, Czechoslovakia and Mexico.

ANNETTE av PAUL

Ballet Instructor/Coach

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 retired in 1984, having danced principal roles in all the major classics, and in ballets by George Balanchine, Antony Tudor, Kenneth MacMillan, Glen Tetley, Juri Grigorovitch and Brian Macdonald. At The Banff Centre School of Fine Arts, she first performed in 1964 and has since then returned to mount several ballets created by director and choreographer Brian Macdonald, her husband.

In 1985 Ms. av Paul became the Founding Artistic Director of Ballet British Columbia and worked with the company until 1988. Presently active as a teacher, coach and adjudicator across Canada, she is part of the advisory committee to the Ryerson Dance Department, and a Board Member of the Dance in Canada Association.



MARQUITA WITHAM-LESTER

Ballet Mistress/Instructor



Marquita is a native of Vancouver, and received her early ballet training from Kay Armstrong. At 13 she was chosen by Celia Franca to attend the National Ballet School, studying under teachers such as Betty Oliphant, Nancy Schwenker and Margaret Saul. Upon graduation, Marquita was accepted into the National Ballet of Canada, under the direction of Celia Franca, dancing in such ballets as Balanchine's *Serenade*, John Cranko's *Romeo and Juliet*, Eric Bruhn's *Swan Lake* and *La Sylphide*, and Celia Franca's *Offenbach* and *Nutcracker*. Marquita left the National Ballet Company to co-found

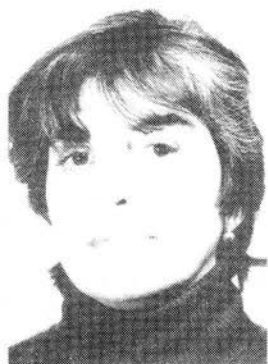
and direct the Lester School of Dance and the Trent Regional Ballet Association in Peterborough, Ontario, 1971-1981. She then returned to the National Ballet School and received her Teacher's Training Degree, with resultant A.I.S.T.D. and L.I.S.T.D. standing. In 1983, Marquita was appointed Ballet Mistress of the Alberta Ballet Company under the direction of Brydon Paige, and from 1985-1988 she was the Artistic Co-ordinator and Assistant to the Mistress. Marquita has been on the faculty of the Dance Program at The Banff Centre for the past 6 years, as well as teaching in the Training Program. She has adjudicated both the Lower and Upper Vancouver Island Dance Festivals, the Provincial Dance Finals for the B.C. Festival of the Arts, and the 3rd Annual Cechetti Classical Ballet Awards. She will be a guest teacher for the Goh Ballet's Summer School and has taught master classes and teaching seminars in British Columbia, Alberta, Saskatchewan, Alaska, Montana and Wyoming. In the summer of 1988 she takes up her new responsibilities as Ballet Mistress of Ballet British Columbia, under the direction of Reid Anderson.

RHODA LEVINE

Acting Instructor



Rhoda Levine has worked as director/choreographer both on and off Broadway, the West End in London and for the CBS and NET Television Networks. Her work has been seen at The Netherlands Opera, the Brussels Opera, and the Scottish Opera, as well as the opera companies in San Francisco, Houston, Dallas and New York City, where she most recently directed the World Premiere of Anthony Davis' *The Life and Times of Malcolm X*. She has also worked at the Festival of 2 Worlds (Spoleto and Charleston), The Jerusalem Festival, The Cabrillo Festival, The Nottingham Festival and The Holland Festival, to name a few. She has been on the Faculty of The Yale School of Drama, The Curtis Institute of Music, The Juilliard School and the University of Maryland. She is the author of eight children's books and has written libretti for Luciano Berio and Stanley Hollingsworth. Along with Philip Glass and George Abbot she was the recipient of The National Institute of Music Theatre Award for her contribution to American Music Theatre.



JANE REISMAN
Lighting Designer

Jane Reisman has designed opera lighting for over fifty productions at the San Diego Opera, June Opera Festival of New Jersey, Tulsa Opera, Sarasota Opera, Lake George Opera, Opera Society of Washington at the Kennedy Center, Mobile Opera, Memphis Opera, OMAC in Caracas, New Orleans Opera, St. Paul Opera, Colorado Opera Festival, Manhattan School of Music, and for the Metropolitan Opera National Company. Her dance lighting includes new productions for The Rome Opera Ballet, American Ballet Theatre, The Banff Festival Ballet, The Royal Winnipeg Ballet, Les Grand Ballets Canadiens, Nederlands Dans Theatre, and The Pennsylvania Ballet. This will be her sixth summer designing for The Banff Festival of the Arts, where she has been of the design faculty since 1982. From 1980 to 1982, Ms. Reisman was Visiting Professor of Lighting Design at Emerson College in Boston. She has also been a guest artist in theatre departments at Kent State University, West Virginia University, The College of Santa Fe, and in the dance department at Bennington College. She has designed theatre and musical theatre on Broadway, off-Broadway and for regional theatres across the United States and Canada. In May of 1987 she travelled to China to design the lighting for *The Fantasticks* for the Central Opera Theatre of Beijing. Ms. Reisman is a member of the League of Professional Theatre Women/NY; United Scenic Artists, Local 829; and the Associated Designers of Canada.



RICK RINDER
Stage Manager

Rick returns to stage manage the Festival Ballet for the eighth time since graduating from The Banff Centre's Theatre Crafts and Design Program in 1979. He has worked with Saskatoon's 25th Street House Theatre, the Toronto Free Theatre, Green Thumb Theatre in Vancouver, and The Banff Centre's Music Theatre Ensemble. Last winter, Rick spent five weeks in Havana, Cuba, working with the Ballet Nacional de Cuba as a stage management consultant. He now makes his home in Calgary where he is the Senior Stage Manager for Theatre Calgary. Rick's proudest moments at The Banff School of Fine Arts include being a founding member of the Half-Way to Christmas Party, which celebrates its twelfth anniversary this summer, and the association he has established with the extraordinary Betty Farrally.

THEATRE ARTS ADMINISTRATION

George Ross	Manager
Richard Green	Assistant Manager
Eadie Russell	Theatre Arts Coordinator
Marguerite Holmes	Administrative Secretary

DANCE PROGRAM

Brian Macdonald, O.C.	Program Head
Brydon Paige	Assistant Program Head
Betty Farrally, O.C.	Artistic Advisor
Earl Stafford	Conductor/Music Director
Randy Glynn	Choreographer
Victoria Simon	Choreographer
Olga Lepeshinskaya	Master Class Instructor
Annette av Paul	Instructor
Marquita Lester	Ballet Mistress/Instructor
Rhoda Levin	Acting Instructor
Tita Evidente	Accompanist
Elizabeth Paivarinta	Accompanist
Rick Rinder	Stage Manager**
Elizabeth Bernard	Assistant Stage Manager*
Suzanne Bouchard	Assistant Stage Manager*
Gerard Roxburgh	Program Coordinator

*** by permission of Canadian Actor's equity*

**participant of the Theatre Production and Design
Internship Program*

THEATRE COMPLEX

Training in Theatre Production and Design: All of the production elements of this performance, from sets and costumes to sound and lights, serve two purposes: first, to provide a professional performing environment for the performers on stage; and second, to provide an intensive hands-on learning experience for young theatre technicians and designers. They learn by working alongside professional staff and designers of the Theatre Complex.

There are two technical theatre programs at The Banff Centre: Introduction to Stagecraft, which gives participants the opportunity to work in various aspects of theatre production throughout the Festival; and the Theatre Production and Design Internship for advanced participants (interns) who specialize in individual areas of theatre production and design, working with professionals in their chosen areas.

*In the listings following, * indicates a
participant of the Theatre Production and Design
Internship Program*

William Pappas
General Manager

Production Office

Ihor Sychylo Production Manager
Brian Low Technical Director
Tomas Montvila Production Stage Manager
Michael Miller Production Manager*
Elizabeth A Barnard Assistant Stage Manager*
Suzanne Bouchard Assistant Stage Manager*

Design

Kim Nielsen Design Coordinator
Michael Vollhoffer Lighting Design Intern*

Carpenters

Hans Kuper Head Carpenter
D. Pops Fukakusa Head Shop Carpenter
Gerald Gerlinsky Carpenter
Wayne Wentzloff Carpenter
Robert Emery Carpenter
Gordon Young Carpenter*

Electricians

Marc Anderson Head Electrician
Bruce Halliday Lighting Technician
Bonnie Beecher Show Electrician*
Devin Jain Electrician*

Sound

Grant Bardsley Head of Sound
James B. Cormack Sound Technician
Mark A. Carmody Sound Technician
Richard Purcell Sound Technician
Wendy York Show Sound Technician*

Properties

Peter Higgins Properties Master
Werner Carston Properties Assistant
Pamela Lampkin Properties Buyer
Michelle Dias Properties Builder
Teresita Doucet Properties Builder*
Michael Guard Properties Builder*
William Rasmussen Properties Builder*

Scene Painting

Myles McCarthy	Head Scenic Artist
Linda Rodriguez	Assistant Scenic Artist
Leslie Furness	Scenic Painter*
Gwyneth Stark	Scenic Painter*

Wigs and Makeup

Richard J. Mucha	Wig Master
Sharon Ryman	Assistant to the Wig Master
Brenda Lee Fogarty	Wigmaker/Makeup Assistant
Catherine Graham	Wigs and Makeup*

Wardrobe

Anne Moore	Head of Wardrobe
Raz Zementis	Wardrobe Manager
Bruce Mallet-Paret	Cutter
Laurie Giles	Cutter
Charlotte Burke	Cutter
Sylvia Crowhurst	First Hand
Jane Cline	First Hand
Nancy Mallott	First Hand
Andrea Jenkins	Dyer
Kimberley Hamin	Assistant Dyer*
Anna J. Campioni	Milliner
Wulf Higgins	Accessories
Catherine King	Accessories*
Carolyn Devins	Boots and Shoes
H. Jane Welsh	Shoe Consultant
Margaret Brook	Wardrobe Mistress
Stephanie Jones	Seamstress
Joanna Johnston	Seamstress
Susan Howse	Seamstress
Jolynn Hebein	Seamstress
Alexia Klysh	Seamstress
Laura Bricker	Seamstress
Paul Beckenridge	Seamstress

Eric Harvie Theatre

Robert Stewart	Head Stage Carpenter
Ian MacKenzie	Show Stage Carpenter*
Wes Jenkins	Stage Carpenter

Stagecraft I

Cherryl Blood	Louis-Phillipe Demers
Amethyst First Rider	Fred Gyapjas
Tracy Major	Joyce McPherson
Sheila Munn	Cherie Oldenburg
Kate Stein	Nadine Valcin
Linda Walcer	

Stagecraft II

Linda Beech	Dennis Garnhuam
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Production Assistants

David Bloxham	Production Assistant
Micheal Hughes	Production Assistant
Terry Wall	Production Assistant

Administration

Jay Simpson	Audience Development
A.A. Sandy England	Audience Development Assistant
Doreen Oke	Program Editor
Kurt Bagnell	Administrative Assistant - Events
Kristin Clarke	Postering/Troubador Coordinator
Kathleen Specht	Administrative Assistant - Production
Lloyd Montour	House Manager
Rick Caulfield	Box Office Attendant
Kate Tavender	Box Office Attendant
Julie Poskitt	Box Office Attendant
Elizabeth Kundert	Administrative Secretary
Cynthia Hughes	Secretary
Dianne Kennedy	Festival Assistant

SPECIAL ACKNOWLEDGEMENTS

Citadel Theatre
Les Grands Ballets Canadiens
JV Productions
Anna Wyman Dance Theatre