

2021/22 Season: Return to the Stage!

Swan Lake Makes Long Anticipated World Premiere

Crystal Pite's Angels' Atlas Returns

Three World Premieres, One Company Premiere

Outdoor Residency at Harbourfront Centre

June 22, 2021... **Karen Kain**, Artistic Director of The National Ballet of Canada, today announced the 2021/22 season, marking the company's 70th anniversary and return to the stage after more than 20 months. It will also be the final season programmed by Ms. Kain before she steps down as Artistic Director on June 30, 2021, as previously announced. Ms. Kain will continue her relationship with the company as Artistic Director Emerita.

"The pandemic has been devastating for individuals, economies and industries worldwide, not least of all the performing arts, which thrives on in-person gatherings. But it is my deep and sincere belief that the arts can help to assuage the grief and loneliness of this time, and that dance in particular has the power to connect us once more. I have programmed the 2021/22 season from this place of hope and conviction," said Ms. Kain. *"Although this is the last season I will program, it feels like a new beginning, one that will see us welcome a new Artistic Director to continue our path forward."*

The 2021/22 season will open with *Sharing the Stage*, a residency at Harbourfront Centre from August 9 – 29. The programme includes performances by the National Ballet, presentations of works-in-process from guest companies as well as an outdoor studio with open rehearsals, free dance classes and panel discussions. The National Ballet will present four socially distanced outdoor performances on the Concert Stage, August 25 – 28, featuring highlights from the Spotlight Series and a world premiere by **Vanesa Garcia-Ribala Montoya**. More details will follow.

In November, the company returns to the Four Seasons Centre with **Crystal Pite's Angels' Atlas**, a work that seems to stop time with its beauty and one that expresses so much about human connection and the ephemerality of life. The ballet fittingly captures the loss, longing and collective strength of the past year. *Angels' Atlas* will be performed with **George Balanchine's Serenade** in a moving and timely mixed programme.

The National Ballet is committed to sharing the holiday magic of **James Kudelka's The Nutcracker** as we do every December and will announce a performance schedule at a later date once more details are known about required protocols. One of the most lavish and complex productions in the repertoire, *The Nutcracker* features 233 performers onstage for every show, including 98 students who usually begin rehearsals in September.

In March, the company will present world premieres by Choreographic Associate **Alysa Pires** and newly appointed Principal Dancer **Siphesihle November**, the company premiere of **Christopher Wheeldon's** beautiful *After the Rain* and **Sir Kenneth MacMillan's** colourful and energetic *Elite Syncopations*. The Winter Season also features two dramatic full-length story ballets: **John Neumeier's A Streetcar Named Desire** and **Rudolf Nureyev's The Sleeping Beauty**.

The 2021/22 season will conclude in June with the long-anticipated world premiere of Ms. Kain's new staging of *Swan Lake*, originally scheduled for her 50th anniversary with the National Ballet last year. *Swan Lake* features sets and costumes by renowned designer **Gabriela Týlešová**, lighting by Toronto designer **Bonnie Beecher** and projection designs by **Sean Nieuwenhuis**. Additional choreography will be created by **Christopher Stowell** and **Robert Binet**.

Due to the pandemic, 2021 was the first year, since the opening of the National Arts Centre in Ottawa in 1969, that the National Ballet was forced to cancel its annual visit to our nation's capital. The company looks forward to its return to the NAC in 2022 and details will be announced at a later date.

Safe Return to the Theatre

Subscriptions for the 2021/22 are now on sale. The return to live performances will be in strict adherence to Ontario Public Health guidelines.

[More on the Safe Return to the Theatre >](#)

The National Ballet of Canada's 2021/22 Season

Outdoor Residency, Harbourfront Centre

Sharing the Stage

August 9 – 29, 2021

Details to be announced at a later date.

Four Seasons for the Performing Arts Fall Season

Angels' Atlas & Serenade

November 11 – November 21, 2021

Holiday Season

The Nutcracker

Performance schedule to be announced at a later date.

Winter Season

A Streetcar Named Desire, A Ballet by John Neumeier

March 2 – March 6, 2022

The Sleeping Beauty

March 11 – March 20, 2022

Elite Syncopations

& New Work by Alysa Pires World Premiere
& New Work by Siphesihle November World Premiere
& *After the Rain* Company Premiere
March 23 – March 27, 2022

Summer Season

***Swan Lake* World Premiere**
Directed and Staged by **Karen Kain**
June 10 – June 26, 2022

[Watch 2021/22 Trailer >](#)

[2021/22 Season Information >](#)

[2021/22 Season Media Kit >](#)

[2021/22 Season Brochure >](#)

Venue: Four Seasons Centre for the Performing Arts, 145 Queen Street West, Toronto

Education and Community Engagement

Each season, The National Ballet of Canada reaches over **100,000** students and community members through its educational and community engagement programming.

YOU dance, the company's flagship community engagement programme, has reached more than **300,000** students in the Greater Toronto Area and across Canada since its creation in 2007. Due to the pandemic, the National Ballet switched to online programming in 2020/21, reaching over **7,100** students with free virtual visits and workshops. A record breaking **25,400** students across Canada tuned into watch the interactive YOU dance livestream on May 27, 2021. In 2021/22, the company will continue to inspire a love of dance and movement virtually with plans to return to in-person educational programming as soon as safety protocols from Ontario Public Health allow.

[More About Education and Community Engagement >](#)

Equity, Diversity and Inclusion

The National Ballet recognizes the historical and present inequities of our artform. Through thoughtful and meaningful action, the company strives for greater diversity, equity and inclusion in work amongst our artists, volunteers, staff, partners, audiences and community. The company recently launched new webpages outlining commitments and work to date.

[More About Our Commitment to EDI >](#)

– 30 –



Online Image Gallery:

Media are invited to download photos of The National Ballet of Canada's 2021/22 Season at <https://national.ballet.ca/Media-Room/Image-Gallery/>

Username: Media Password: NBCImages

Please note that the Username and Password are case sensitive. This site is for media use only.

BMO Financial Group Presents the 2021/22 Season.

Angels' Atlas is commissioned by The National Ballet of Canada and is a co-production of The National Ballet of Canada and Ballett Zürich.

BMO Financial Group presents *Angels' Atlas & Serenade*.

Philanthropic support for *Angels' Atlas* is generously provided by An Anonymous Donor, Rosamond Ivey, Ira Gluskin & Maxine Granovsky Gluskin, The Producers' Circle, The Volunteer Committee of The National Ballet of Canada and The Gail Hutchison Fund.

The performance of *Serenade*, a **Balanchine® Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced by arrangement with the **Balanchine Style®** and **Balanchine Technique®**. Service standards established and provided by the Trust.

The Nutcracker is made possible by generous financial support from production underwriters Sandra Pitblado & Jim Pitblado, C.M., Lawrence & Ann Heisey and an anonymous friend of the National Ballet.

A Streetcar Named Desire is made possible by the generous support of The Catherine and Maxwell Meighen Foundation and The Producers' Circle.

The Sleeping Beauty is made possible by generous contributions from Margaret Fleck & Jim Fleck, C.C., The Catherine and Maxwell Meighen Foundation, Sandra Pitblado & Jim Pitblado, C.M., Gretchen Ross and Nancy Pencer & Michael Benjamin.

New Work by Alysa Pires & New Work by Siphesihle November are supported by The Producers' Circle.

Swan Lake is produced and commissioned by The National Ballet of Canada.

Tricon presents *Swan Lake*.

Lead philanthropic support for *Swan Lake* is provided by The Walter Carsen New Creations Fund, with generous underwriting from Richard M. Ivey, C.C., an anonymous friend of the National Ballet, Susan Scace & Arthur Scace, C.M., Q.C., The Catherine and Maxwell Meighen Foundation, Gail Drummond & Bob Dorrance, Nancy Pencer, Sandra Pitblado & Jim Pitblado, C.M., The Lawrence Schafer Foundation, Gretchen Ross & Donald Ross, O.C., Anne-Marie Canning, Anna McCowan Johnson & Donald K. Johnson, O.C., Tim & Frances Price, The Volunteer Committee of The National Ballet of Canada, Kevin Garland & Roger Garland, C.M. and Aaron & Heather Regent. Additional support provided by The Producers' Circle.

The Producers' Circle: Gail & Mark Appel, John & Claudine Bailey, Inger Bartlett & Marshal Stearns, Laura Dinner & Richard Rooney, Gail Drummond & Bob Dorrance, The Thor E. and Nicole Eaton Family Charitable Foundation, Sandra Faire & Ivan Fecan, Kevin Garland & Roger Garland, C.M., Ira Gluskin & Maxine Granovsky Gluskin, The William & Nona Heaslip Foundation, Anna McCowan Johnson & Donald K. Johnson, O.C., Judy Korthals & Peter Irwin, Mona & Harvey Levenstein, Jerry & Joan Lozinski, The Honourable Margaret Norrie McCain, C.C., Julie Medland, Sandra Pitblado & Jim Pitblado, C.M., The Harry & Lillian Seymour Family Foundation, Gerald Sheff & Shanitha Kachan and The Jack Weinbaum Family Foundation.

The National Ballet also acknowledges support for *Swan Lake* provided by Judi Conacher, Sherry & Edward Drew and Julie Medland.

The National Ballet of Canada's Education and Community Engagement programmes are generously supported by the Anna McCowan Johnson Dance Accessibility Fund at The National Ballet of Canada, Endowment Foundation.

YOU dance is supported by Ballet Club Relevé, J.P. Bickell Foundation, Susanne Boyce and Brendan Mullen, Maxine Goldberg, the Steve and Sally Stavro Foundation, Beth & Brent Wilson, The Woodbridge Company, and One Anonymous Donor.

Choreographic Associate Alysa Pires is supported by Sans Limites.

Siphesihle November is sponsored through *Dancers First* by Jerry & Joan Lozinski.

Sharing the Stage is an initiative of Staging Change which is generously funded by the Metcalf Foundation.

The National Ballet of Canada gratefully acknowledges the ongoing support of the Canada Council for the Arts; the Ontario Arts Council; the City of Toronto through the Economic Development & Culture Department; the Government of Canada – Department of Canadian Heritage, through the Honourable Steven Guilbeault, Minister of Canadian Heritage and Multiculturalism; and the Government of Ontario through The Honourable Lisa MacLeod, Minister of Tourism, Culture and Sport.

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2021/22 Season Overview

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Four Seasons Centre
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Outdoor Residency

August 9 – 29, 2021

Harbourfront Centre

Sharing the Stage

Fall Season

November 11 – 21, 2021

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Angels' Atlas & Serenade

Holiday Season

Performance Dates TBA

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The Nutcracker

Winter Season

March 2 – 6, 2022

Four Seasons Centre
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A Streetcar Named Desire,
A Ballet by John Neumeier

March 11 – 20, 2022

Four Seasons Centre
for the Performing Arts

The Sleeping Beauty

March 23 – 27, 2022

Four Seasons Centre
for the Performing Arts

Elite Syncopations &
New Work by Alysa Pires[†] &
New Work by Siphesihle
November[†] &
After the Rain^{*}

Summer Season

June 10 – 26, 2022

Four Seasons Centre
for the Performing Arts

Swan Lake[†]

[†]World Premiere

^{*}Company Premiere

The National Ballet of Canada

One of the top international ballet companies, The National Ballet of Canada was founded in 1951 by Celia Franca. A company of 70 dancers with its own orchestra, the National Ballet has been led by Artistic Director Karen Kain, one of the greatest ballerinas of her generation, since 2005. Renowned for its diverse repertoire, the company performs traditional full-length classics, embraces contemporary work and encourages the creation of new ballets as well as the development of Canadian choreographers. The company's repertoire includes works by Frederick Ashton, George Balanchine, Aszure Barton, Marie Chouinard, John Cranko, William Forsythe, James Kudelka, Wayne McGregor, Kenneth McMillan, John Neumeier, Rudolf Nureyev, Crystal Pite, Alexei Ratmansky, Christopher Wheeldon and the company's Choreographic Associates Robert Binet, Guillaume Côté and Alysia Pires. The National Ballet tours in Canada, the USA and internationally with appearances in Paris, London, Moscow and St. Petersburg, Hamburg, New York City, Washington, D.C., Los Angeles, and San Francisco.

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Karen Kain

C.C., LL.D., D.Litt., O.Ont.
Artistic Director

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Long recognized as one of the most gifted classical dancers of her era, noted for her compelling characterizations and versatility as a performer, Artistic Director Karen Kain is one of Canada's most renowned and committed arts leaders. Born in Hamilton, Ontario, Ms. Kain received her training at Canada's National Ballet School in Toronto, joining the Corps de Ballet of The National Ballet of Canada in 1969. She was quickly promoted to Principal Dancer in 1971 after her sensational debut as the Swan Queen in *Swan Lake*.

In 1973, Ms. Kain was awarded the Silver Medal in the Women's Category at the prestigious International Ballet Competition in Moscow and, along with her frequent partner at the time, Frank Augustyn, received a special prize for Best Pas de Deux. Subsequently, she embarked on a remarkable international career during which she performed many of ballet's greatest roles with such companies as Paris Opéra Ballet, Roland Petit's Le Ballet de Marseille, the Bolshoi Ballet, London Festival Ballet and Vienna State Opera Ballet. Throughout her career she also developed a close creative partnership with Rudolf Nureyev and often performed with him. A favourite of some of the world's most prominent choreographers, she premiered many new and important works during her time as a dancer.

Ms. Kain retired from dancing following a farewell tour in 1997 and took up the position of Artist-in-Residence with the National Ballet, a role that was expanded in 1999 to that of Artistic Associate. In 2005, Ms. Kain was appointed Artistic Director of the National Ballet. The following year, she restaged Rudolf Nureyev's landmark version of *The Sleeping Beauty* in celebration of the National Ballet's inaugural season at the Four Seasons Centre for the Performing Arts in Toronto.

Ms. Kain has received many Canadian and international awards throughout her career, testifying to her accomplishments both as an artist and an advocate for the arts. She is a Companion of the Order of Canada, was awarded the Order of Ontario, was the first Canadian recipient of the Cartier Lifetime Achievement Award and named an Officer of the Order of Arts and Letters by the Government of France. In 1997, Ms. Kain was honoured with a Governor General's National Arts Centre Award and received a Governor General's Award for Lifetime Artistic Achievement in 2002. From 2004 to 2008, she was Chair of the Canada Council for the Arts and was presented the Barbara Hamilton Memorial Award in 2007 for demonstrating excellence and professionalism in the performing arts. The Karen Kain School for the Arts officially opened in 2008, a tribute to Ms. Kain's ongoing contributions to the cultural life in Canada. In 2011, Ms. Kain was honoured by the International Society for the Performing Arts with the Distinguished Artist Award. Ms. Kain is the first Canadian to be honoured with the prestigious Queen Elizabeth II Coronation Award, the highest honor given by the Royal Academy of Dance.

The 2019/20 season marked Ms. Kain's 50th anniversary with the National Ballet. In June 2021, Ms. Kain steps down as Artistic Director and will be named Artistic Director Emerita.

Barry Hughson

Executive Director

Barry Hughson joined The National Ballet of Canada as Executive Director in 2014. Since that time, the company has accelerated its trajectory of artistic growth, fiscal responsibility, community engagement and international presence, including landmark tours to New York City's Lincoln Center, Washington D.C's Kennedy Center, Théâtre des Champs Elysées in Paris and the Mariinsky and Stanislavsky Theatres in Russia.

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Mr. Hughson began his career as a dancer with The Washington Ballet, where he performed classical and contemporary repertoire at the Kennedy Center and on tour throughout the world. For the last 25 years, he has served as an executive leader at Connecticut's Warner Theatre, Complexions Contemporary Ballet in New York City, New Jersey's American Repertory Ballet, Atlanta Ballet, Boston Ballet and The National Ballet of Canada.

Mr. Hughson is deeply engaged with the international arts community and has had consulting, teaching and speaking engagements in the US, Europe, South America and Asia. He has served on a variety of industry boards, including Dance/USA, North America's largest service organization for professional dance, where he has completed two terms as a Trustee and Vice Chair. In partnership with Dance/USA and The Royal Ballet, Mr. Hughson spearheaded the first ever meeting of North American and European executive dance leadership, bringing together 22 administrators from nine countries in 2015. In 2018, he joined North American colleagues in The Equity Project, a three-year initiative to address racial diversity in the ballet field. Mr. Hughson also serves as a mentor to emerging arts leaders through Dance/USA's Institute for Leadership Training.

In Canada, Mr. Hughson is Vice-Chair of the National Council for the Canadian Dance Assembly and served on the Steering Committee for the Canadian Arts Summit from 2014 to 2017. Currently, he participates on the Coordinating Committee for Respectful Workplaces in the Arts, a nationwide initiative to create safe, inclusive, respectful workplaces for Canadian artists, free from all forms of harassment, including sexual harassment, discrimination, bullying and violence.

David Briskin

Music Director and Principal Conductor

Widely recognized as one of contemporary ballet's most accomplished conductors, noted both for the range of his repertoire and the insightfulness of his musical interpretation, 2021 marks David Briskin's 15th year as Music Director and Principal Conductor.

Prior to moving to Canada, Mr. Briskin lived and worked for 23 years as a conductor in New York City, working in opera, ballet and in concert. He conducted for seven years with American Ballet Theatre at the Metropolitan Opera House, New York City Center and in major opera houses throughout the world and was a seasonal conductor for New York City Ballet. In addition, he has worked with nearly all the major North American ballet companies.

Highly in demand internationally as a guest conductor, Mr. Briskin has appeared regularly with The Royal Ballet, Covent Garden, The Royal Swedish Ballet and The Royal Danish Ballet. In 2018, he conducted three world premieres as part of San Francisco Ballet's Unbound Festival. Mr. Briskin conducted the Canadian premiere of Joby Talbot's *Everest* with Calgary Opera, for which he was nominated The Betty Mitchell Award for Outstanding Musical Direction, and in 2019, returned to New York's City Center with Houston Ballet. This season, he will appear with The Royal Danish Ballet conducting *Romeo and Juliet* and *La Sylphide*, both in Copenhagen and on tour throughout Denmark. He will also make his first appearance with the Fort Worth Symphony Orchestra.

Mr. Briskin has appeared with orchestras and opera companies throughout Europe, Asia and North America including the Pittsburgh, Detroit, Baltimore, Cincinnati Pops, Indianapolis, Windsor and Shanghai Symphony Orchestras, as well as Calgary Opera, Manitoba Opera, Opera Carolina, Lake George Opera and Sarasota Opera.

Over the years Mr. Briskin has been extremely active in arts education. In 2008, he was appointed Assistant Professor at the University of Toronto, Faculty of Music where he taught conducting and served as Director of Orchestral Activities and Conductor of the University of Toronto Symphony Orchestra until 2015.

Mr. Briskin has served on juries for the Ontario Arts Council, the Women's Musical Club of Toronto and Sir Ernest MacMillan Memorial Foundation. He has been a strong advocate for musical life in Toronto speaking publicly on behalf of the National Ballet, Luminato Festival and the University of Toronto, among others.

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Angels' Atlas

Choreography: Crystal Pite

Original Music: Owen Belton

Additional Music: Pyotr Ilyich Tchaikovsky, *Liturgy of St. John Chrysostom*, Opus 41, No. 6: *Cherubic Hymn*

Performed by Valery Polyansky and the USSR Ministry of Culture Chamber Choir. Courtesy of Firma Melodia Music Ltd.

Morten Lauridsen, *O Magnum Mysterium*

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Performed by Polyphony conducted by Stephen Layton. Courtesy of Hyperion Records Ltd, London

Reflective Light Backdrop Concept: Jay Gower Taylor

Reflective Light Backdrop Design: Jay Gower Taylor and Tom Visser

Lighting Design: Tom Visser

Costume Design: Nancy Bryant

Assistant to the Choreographer: Spencer Dickhaus

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Premiere: The National Ballet of Canada, Four Seasons Centre for the Performing Arts, Toronto, February 29, 2020

Produced and commissioned by The National Ballet of Canada.

A co-production of The National Ballet of Canada and Ballett Zürich.

Philanthropic support for *Angels' Atlas* is generously provided by An Anonymous Donor, Rosamond Ivey, Ira Gluskin & Maxine Granovsky Gluskin, The Producers' Circle, The Volunteer Committee of The National Ballet of Canada and The Gail Hutchison Fund.

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Performance Dates:

November 11 – 21, 2021

Four Seasons Centre for the Performing Arts

Canadian Choreographer Crystal Pite created *Angels' Atlas* for The National Ballet of Canada in March 2020 to rapturous reviews. The Dora Award-winning ballet unfolds against a morphing wall of light that carries the illusion of depth and a sense of the natural world. Here, the dancing body becomes a sign of humanity's impermanence and – equally – its vitality within a vast, unknowable world. Set to original music by Owen Belton and choral pieces by Pyotr Ilyich Tchaikovsky and Morten Lauridsen, *Angels' Atlas* is a profound new work from one of the world's leading contemporary choreographers.

Quotes

“Human yearning is evoked powerfully onstage... Crystal Pite has a gift for bringing out the very best in dancers.” [Toronto Star](#)

“A glimpse into the infinite... *Angels' Atlas* explores the human condition to rapturous choral music and ingenious lighting design.” [The Globe and Mail](#)

“Pite has created another masterpiece.” [Ludwig van Toronto](#)

“*Angels' Atlas* ventures higher, into the celestial realm, to make us question the limits of knowledge and our own fleeting existence.” [Fjord Review](#)

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BMO Financial Group presents

Serenade

Choreography: George Balanchine
Staged by: Joysanne Sidimus
Music: Pyotr Ilyich Tchaikovsky, *Serenade for Strings*, Op. 48
Costume Design: Barbara Karinska
Lighting Design: Ronald Bates

Premiere: Adelphi Theater, New York City, March 1, 1935
The National of Canada Ballet Premiere: North Texas State University, Denton, TX,
October 17, 1962

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The performance of *Serenade*, a **Balanchine® Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced by arrangement with the **Balanchine Style®** and **Balanchine Technique®**. Service standards established and provided by the Trust.

Performance Dates:
November 11 – 21, 2021
Four Seasons Centre for the Performing Arts

Among the many great works created by Russian-born choreographer George Balanchine, *Serenade* is considered by many to be his masterpiece. *Serenade* was created in 1935 for students at the newly formed School of American Ballet. It has since become the signature piece of New York City Ballet, the company Balanchine founded and directed until his death in 1983.

A powerful, haunting work, filled with images of lyric meditation, *Serenade* emphasizes in melodic visual terms Tchaikovsky's ravishing *Serenade in C Major for String Orchestra*. Balanchine always insisted that *Serenade* has no plot, yet audiences often find themselves giving subjective interpretation to various incidents within the performance. The enigmatic subtext, with its hints of melancholy drama, only serves to enrich what is already a pure dance of magisterial beauty.

Quotes

"One of the masterpieces of 20th century ballet" [Toronto Star](#)

"Can still take your breath away." [National Post](#)

"From start to finish everything was perfection." [The Canadian Press](#)

A Streetcar Named Desire

A Ballet by John Neumeier

Choreography, Costume, Set and Lighting Design: John Neumeier

*Music: Act I: Sergei Prokofiev, *Visions Fugitives*, Op. 22

Act II: Alfred Schnittke, Symphony No. 1

By arrangement With G. Schirmer, INC. publisher and copyright owner

Piano Soloist: TBC

Lighting Reconstruction: Ralf Merkel

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*Specific artistic choices of the Choreographer led to the exclusion of live orchestral music in this and all previous productions of *A Streetcar Named Desire*.

Premiere: Stuttgart Ballet, Stuttgart, Germany, December 3, 1983

The National Ballet of Canada Premiere: Four Seasons Centre for the Performing Arts, Toronto, June 3, 2017

A Streetcar Named Desire is made possible by the generous support of The Catherine and Maxwell Meighen Foundation and The Producers' Circle.

The Producers' Circle: Gail & Mark Appel, John & Claudine Bailey, Inger Bartlett & Marshal Stearns, Susanne Boyce & Brendan Mullen, Gail Drummond & Bob Dorrance, The Thor E. and Nicole Eaton Charitable Foundation, Sandra Faire & Ivan Fecan, Kevin Garland & Roger Garland, C.M., Emmanuelle Gattuso, C.M. and Allan Slaight, C.M., The William & Nona Heaslip Foundation, Rosamond Ivey, Hal Jackman Foundation, Anna McCowan Johnson & Donald K. Johnson, O.C., Judy Korthals & Peter Irwin, Judith & Robert Lawrie, Mona & Harvey Levenstein, Jerry & Joan Lozinski, The Honourable Margaret Norrie McCain, C.C., Julie Medland, Sandra Pitblado & Jim Pitblado, C.M., Lynda & Jonas Prince, Susan Scace & Arthur Scace, C.M., Q.C., Gerald Sheff & Shanitha Kachan, Sandra Simpson and Noreen Taylor, C.M. & David Staines, C.M., O.Ont.

Performance Dates:

March 2 – 6, 2022

Four Seasons Centre for the Performing Arts

Tennessee Williams' literary masterpiece *A Streetcar Named Desire* is adapted for dance by choreographer John Neumeier. Created for Stuttgart Ballet in 1983, Mr. Neumeier's version is less concerned with simply retelling the narrative of the original than with using the famous story of Blanche DuBois as a way of exploring themes of memory, madness and desire. The ballet begins where the play ends and is experienced through the consciousness of Blanche.

Set to music by Sergei Prokofiev and Alfred Schnittke, Mr. Neumeier's *A Streetcar Named Desire* is a unique and compelling interpretation of one of the seminal works of 20th century drama.

Quotes

“★★★★/4 Inspired... splendidly intense and expressive... extravagant psychodrama”
Toronto Star

“Neumeier's work is full of atmosphere, pathos and affecting choreography”
[The Globe and Mail](#)

“*A Streetcar Named Desire* is exciting, provocative and raw. It will take your breath away.” [BroadwayWorld.com](#)

“John Neumeier’s *A Streetcar Named Desire* reminds us what a dramatic storyteller the great choreographer truly is.” [Ballet Review](#)

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The National Ballet
of Canada
470 Queens Quay West
Toronto, Ontario
Canada M5V 3K4

Administration
416 345 9686

Fax
416 345 8323

Website
national.ballet.ca

Charitable
Business Number
11905 1449 RR0001

The Sleeping Beauty

Produced, Originally Staged and with Additional Choreography: Rudolf Nureyev after Marius Petipa
Staged by: Karen Kain, C.C., LL.D., D.Litt., O. Ont. and the Artistic Staff of The National Ballet of Canada
Music: Pyotr Ilyich Tchaikovsky
Set and Costume Design: Nicholas Georgiadis
Lighting Design: David Hersey

On Stage
Four Seasons Centre
for the Performing Arts

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Premiere: Teatro alla Scala, Teatro alla Scala Opera House, Milan, Italy, September 22, 1966
The National Ballet of Canada Premiere: National Arts Centre, Ottawa, September 1, 1972

The Sleeping Beauty is made possible by generous contributions from Margaret Fleck & Jim Fleck, C.C., The Catherine and Maxwell Meighen Foundation, Sandra Pitblado & Jim Pitblado, C.M., Gretchen Ross and Nancy Pencer & Michael Benjamin.

Performance Dates:
March 11 – 20, 2022
Four Seasons Centre for the Performing Arts

Of all the full-length works in the repertoire, perhaps none embodies the exuberance, grace and technical virtuosity of classical ballet as *The Sleeping Beauty*. Since its premiere in St. Petersburg in 1890, with a score by Tchaikovsky and choreography by Marius Petipa, the ballet has continued to cast a spell over generations of audiences, dancers and choreographers with its strong narrative appeal and showstopping spectacle.

While many choreographers have adapted the ballet to their own purposes and visions over the decades, the version set on The National Ballet of Canada in 1972 by Rudolf Nureyev stands out as being one of the most technically exciting and richly entertaining. Originally created for Teatro alla Scala in 1966, Nureyev and *The Sleeping Beauty* helped put the then still young National Ballet on the international ballet map, changing the fortunes and face of the company forever. Staged by Karen Kain in 2006, *The Sleeping Beauty* is one of the National Ballet's most treasured works and holds a singular place in the company's history.

Quotes

"I have seen many 'Sleeping Beauties,' but never a finer one than this moving and beautiful production... This is a company of strength at every level."
[The Washington Post](#)

"This *Sleeping Beauty* is a grand jewel in the National Ballet of Canada's repertoire. Not only does it feature a treasure trove of classical riches it once again proves why this company is among the best in the world." [National Post](#)

"★★★★/4 With such dancing this *Beauty* never slumbers." [Toronto Star](#)

"Dazzling... the National Ballet glitters in this gem of a production." [The Globe and Mail](#)

Elite Syncopations

Choreography: Sir Kenneth MacMillan

Music: Scott Joplin, Scott Hayden, Paul Pratt, Joseph F. Lamb, Max Morath, Donald Ashwander and Robert Hampton

Sunflower Slow Drag is arranged by D.S. de Lisle, edited by Gunther Schuler;

Elite Syncopations and *Stop-Time Rag* are arranged by George Sponhaltz;

The Cascades is arranged by E.J. stark, edited by Gunther Schuler;

Ragtime Nightingale, *Bethena*, *Friday Night* and *Cataract Rag* are arranged by Robert Docker

The Golden Hours is used by arrangement with Hollis Music Inc.

Costume Design: Ian Spurling

Lighting Design: William Bundy

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By arrangement with the Royal Opera House, Covent Garden
Reproduced from the Benesh Notation Score by Monica Parker

Premiere: The Royal Ballet, Covent Garden, London, UK, October 7, 1974
The National Ballet of Canada Premiere: Toronto, November 10, 1978

Performance Dates:

March 23 – 27, 2022

Four Seasons Centre for the Performing Arts

Since its company premiere in 1978, Sir Kenneth MacMillan's *Elite Syncopations* has become one of the most enduringly popular works in The National Ballet of Canada's repertoire. This exuberant and humorous ballet conjures up, with effervescent wit and comic irreverence, a bygone world of social dances and jaunty, exhibitionist virtuosity. The choreography is flirtatious with an air of spontaneity and carries the influence of social dances of the 1920s. Featuring brilliant costumes of hand-painted body tights by Ian Spurling, *Elite Syncopations* is set to the music of Scott Joplin and other composers of the ragtime era.

Quotes

"*Elite Syncopations* [is] playful and lighthearted ...an unabashed crowd pleaser."
[Toronto Star](#)

"MacMillan's whimsical, witty work comes to sparkling life, music and motion strike and perfect balance... it's hard to imagine that this piece of work has ever been danced any better any place in the world." [Toronto Sun](#)

"a delightfully lighthearted jaunt through ragtime tunes that transports the viewer to the social dances of a bygone era." [Danceview Times](#)

World Premiere

New Work by Alysa Pires

Choreography: Alysa Pires

Music: TBC

Set Design: TBC

Costume Design: TBC

Lighting Design: TBC

Premiere: The National Ballet of Canada, Four Seasons Centre for the Performing Arts, Toronto, March 23, 2022

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Choreographic Associate Alysa Pires is supported by Sans Limites.

New Work by Alysa Pires is supported by The Producers' Circle.

The Producers' Circle: Gail & Mark Appel, John & Claudine Bailey, Inger Bartlett & Marshal Stearns, Laura Dinner & Richard Rooney, Gail Drummond & Bob Dorrance, The Thor E. and Nicole Eaton Family Charitable Foundation, Sandra Faire & Ivan Fecan, Kevin Garland & Roger Garland, C.M., Ira Gluskin & Maxine Granovsky Gluskin, The William & Nona Heaslip Foundation, Anna McCowan Johnson & Donald K. Johnson, O.C., Judy Korthals & Peter Irwin, Mona & Harvey Levenstein, Jerry & Joan Lozinski, The Honourable Margaret Norrie McCain, C.C., Julie Medland, Sandra Pitblado & Jim Pitblado, C.M., The Harry & Lillian Seymour Family Foundation, Gerald Sheff & Shanitha Kachan and The Jack Weinbaum Family Foundation.

Performance Dates:

March 23 – 27, 2022

Four Seasons Centre for the Performing Arts

Choreographic Associate Alysa Pires creates dynamic, emotionally complex works combining classical with contemporary elements. Her work for The National Ballet of Canada includes *The Other Side*, which she created for The International Competition for The Erik Bruhn Prize in 2019, and her acclaimed piece *In Between*, which premiered with the Choreographic Workshop in 2018 and was remounted for the MAD HOT BALLET gala performance later that year. She also created two innovative dance films for the 2020/21 virtual season, a solo adaptation of *In Between* and a new piece for Principal Dancer Piotr Stanczyk, *in a state of vanishing*. Pires' new work for the 2021/22 season promises more of her eclectic movement vocabulary and shines a light on Canadian choreographic talent.

Quotes

"The real discovery of the evening was Alysa Pires... *In Between*... a polished, cohesive and energetic ballet in which relationships and tensions are created by the unfolding action." [The Globe and Mail](#)

"Choreographer Alysa Pires and company never relinquish the solid choreographic framework they have built... Brilliant." [Now Toronto](#)

World Premiere

New Work by Siphesihle November

Choreography: Siphesihle November

Music: TBC

Set Design: TBC

Costume Design: TBC

Lighting Design: TBC

Premiere: The National Ballet of Canada, Four Seasons Centre for the Performing Arts, Toronto, March 23, 2022

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Siphesihle November is sponsored through *Dancers First* by Jerry & Joan Lozinski.

New Work by Siphesihle November is supported by The Producers' Circle.

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Performance Dates:

March 23 – 27, 2022

Four Seasons Centre for the Performing Arts

Principal Dancer Siphesihle November makes his choreographic debut for the company's main stage. A striking dancer acclaimed for his technical virtuosity, November has thrilled audiences both onstage as well as online, frequently sharing his own choreography on his social media platforms. He recently created a short work, *A Moment*, for the RBC Apprentices as part of YOU dance, the company's signature education and community engagement programme. November's new work is a milestone in an exciting career that has seen him lauded as a bright light in dance today.

Quotes

"25 to Watch: Siphesihle November... His buoyant jump and clean lines were honed at Canada's National Ballet School, but he possesses a charisma that comes from his early years dancing to kwaito" [Dance Magazine](#)

Company Premiere

After the Rain

Choreography: Christopher Wheeldon

Music: Arvo Pärt, *Tabula Rasa* (1977) (First movement - "Ludus") and *Spiegel im Spiegel* (1978)

Costumes: Holly Hynes

Lighting: Mark Stanley

Premiere: New York State Theater, New York, NY, January 22, 2005

The National Ballet of Canada Premiere: Four Seasons Centre for the Performing Arts, Toronto, March 23, 2022

Performance Dates:

March 23 – 27, 2022

Four Seasons Centre for the Performing Arts

Christopher Wheeldon, acclaimed choreographer of *The Winter's Tale* and *Alice's Adventures in Wonderland*, created *After the Rain* for New York City Ballet in 2005. A moving and poetic ballet in two parts, the first section is set to Estonian composer Arvo Pärt's *Tabula Rasa* and features three couples. For the second section, only one couple returns and performs a haunting pas de deux set to Pärt's *Spiegel im Spiegel*. This final pas de deux is often staged alone. The National Ballet will present the full work for this exciting company premiere.

Quotes

"The ballet is only 15 minutes long, but crammed full of invention and emotion."
[The New York Times](#)

"*After the Rain*, is Wheeldon at his most refined. A series of beautifully made dances ensures, taut and spare of line and coolly considered in their geometry." [The Guardian](#)

"Rare is the ballet that resonates so profoundly with audiences that it becomes an instant hit." [Dance Magazine](#)

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World Premiere

Tricon Presents
Swan Lake

Directed and Staged by: Karen Kain, C.C., LL.D., D.Litt., O.Ont.
after Erik Bruhn, Lev Ivanov and Marius Petipa Additional
Choreography and Staging by: Christopher Stowell and Robert Binet
Music: Pyotr Ilyich Tchaikovsky, *Swan Lake*, Opus 20 (1875-76)
Set, Property and Costume Design: Gabriela Týlešová
Lighting Designer: Bonnie Beecher
Projection Designer: Sean Nieuwenhuis
Design Associate, Wardrobe: Marjory Fielding
Design Assistant, Wardrobe: Allie Marshall
Design Associate, Set & Properties: Joshua Quinlan

Premiere: The National Ballet of Canada, Toronto, Four Seasons Centre for the Performing Arts, June 10, 2022

Produced and commissioned by The National Ballet of Canada.

Lead philanthropic support for *Swan Lake* is provided by The Walter Carsen New Creations Fund, with generous underwriting from Richard M. Ivey, C.C., an anonymous friend of the National Ballet, Susan Scace & Arthur Scace, C.M., Q.C. The Catherine and Maxwell Meighen Foundation, Gail Drummond & Bob Dorrance, Nancy Pencer, Sandra Pitblado & Jim Pitblado, C.M., Gretchen Ross & Donald Ross, O.C., Anne-Marie Canning, Anna McCowan Johnson & Donald K. Johnson, O.C., Tim & Frances Price, The Volunteer Committee of The National Ballet of Canada, Kevin Garland & Roger Garland, C.M. and Aaron & Heather Regent. Additional support provided by The Producers' Circle.

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The National Ballet also acknowledges support for *Swan Lake* provided by Judi Conacher, Sherry and Edward Drew and Julie Medland.

Performance Dates:
June 10 – 26, 2022
Four Seasons Centre for the Performing Arts

Set to Tchaikovsky's glittering score, *Swan Lake* is the epitome of classical ballet, beloved the world over for its lyricism, musicality and masterful choreography and for a love story that is both symbolic and intimate. Artistic Director Karen Kain gives renewed emphasis to the emotional core of *Swan Lake* in a new staging inspired by Erik Bruhn's landmark version but in her own bold vision. A gesture of love to a company and artform that has been her home for over 50 years.

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This staging of *Swan Lake* has a lush, fairy tale quality with strong ties to the natural world. The design features sets and costumes by Gabriela Týlešová, lighting by Bonnie Beecher and projection designs by Sean Nieuwenhuis.

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