

The National Ballet of Canada

Winter 2015

Performance

The Man in Black

With Chroma & Allegro Brillante
& Carousel (A Dance)

McGee Maddox.

Photo by Aleksandar Antonijevic.



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First Soloist Naoya Ebe.

Photo by Aleksandar Antonijevic.

The National Ballet of Canada

Winter 2015

Performance

■ **National Ballet Editors:** Julia Drake and Belinda Bale

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World Premiere of *Le Petit Prince*



Dylan Tedaldi in
Le Petit Prince.
Photo by Karolina Kuras.
Creative design by
Dylan Tedaldi.

The 2015 16 Season

by Artistic Director
Karen Kain



North American Premiere of *The Winter's Tale*

The arrival of a brand new full-length work into a ballet company's repertoire is always occasion for excitement and this year The National Ballet of Canada is welcoming two, *The Winter's Tale* and *Le Petit Prince*.

The world premiere of Guillaume Côté's *Le Petit Prince* is the first full-length ballet by a Canadian creative team commissioned by the company in 10 years. After his many successful short works, it gives me and the entire company an enormous sense of pride to see Guillaume bring this touching, transformative work to fruition.

Lauren Cuthbertson
of The Royal Ballet in
The Winter's Tale.
Photo by Johan Persson.



Guillaume Côté and Elena Lobsanova in *Romeo and Juliet*.
Photo by Bruce Zinger.

Christopher Wheeldon's *The Winter's Tale* is an utterly spellbinding and extraordinary adaptation of the Shakespeare play. After opening in London last year to rave reviews, we will present its North American premiere this November. Working with the same team that created the phenomenal *Alice's Adventures in Wonderland*, Christopher has shaped a ballet of exquisite beauty, emotion and wisdom.

We are bringing back Alexei Ratmansky's gorgeously conceived and brilliantly articulated version of *Romeo and Juliet*, a work that has touched audiences both here at home and wherever we have taken it on tour. Johan Kobborg brings his deep and intimate knowledge of Bournonville technique to his restaging of one of the great Danish master's most famous ballets, *La Sylphide*, and our Winter Mixed Programme

Sonia Rodriguez in
La Sylphide.
Photo by Cylla von Tiedemann.

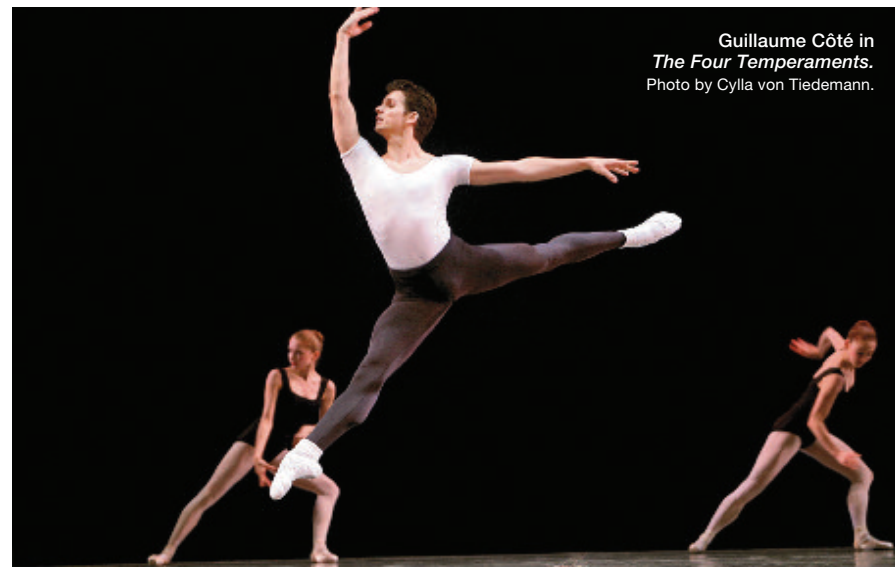


(Top)
Artists of Boston Ballet
in Alexander Ekman's
Cacti.
Photo by Rosalie O'Connor.

(Bottom)
Greta Hodgkinson
in *Giselle*.
Photo by Cylla von Tiedemann.

comprises a stunning grouping of two of George Balanchine's greatest works, *Rubies* and *The Four Temperaments*, along with the Canadian premiere of Alexander Ekman's slyly satirical, innovative and thought-provoking *Cacti*. The season closes with one of the greatest and most moving of all story ballets, *Giselle*. Our always entertaining holiday classic, *The Nutcracker*, marks its 20th Anniversary this year, having delighted over 1 million Torontonians since its premiere in 1995.

The 2015/16 season promises to be one of the richest and most exciting in years. I hope you will join us as a subscriber and experience all the artistry, beauty and surprise that it holds. ■



Guillaume Côté in
The Four Temperaments.
Photo by Cylla von Tiedemann.



Lise-Marie Jourdain in *Rubies*.
Photo by Bruce Zinger.

Subscriptions on sale now
national.ballet.ca

2015/16

Fall Season

North American Premiere
The Winter's Tale
November 14 – 22, 2015

Romeo and Juliet

November 25 – December 5, 2015

Holiday Season

The Nutcracker
20th Anniversary
December 12, 2015 – January 3, 2016

Winter Season

Restaging
La Sylphide
March 2 – 6, 2016

Canadian Premiere
Cacti with Rubies
& *The Four Temperaments*
March 9 – 13, 2016

Summer Season

World Premiere
Le Petit Prince
June 4 – 12, 2016

Giselle

June 15 – 19, 2016



backstage

Access

Donors taking a peak at the dancers in daily class during a backstage tour. Photo by Gary Beechey.

Donors Enjoy Unique Backstage Access

by Caroline Dickie

Have you ever wondered what it takes to present a great ballet performance? In addition to a full roster of dancers, The National Ballet of Canada employs many talented individuals in both artistic and administrative capacities, from dance coaches, choreographers and musicians, to healthcare staff, wig and wardrobe specialists, stage managers and more.

The National Ballet is the largest dance company in Canada and one of the only companies worldwide that can still build and stage its productions completely in-house. Along with a critically acclaimed orchestra, the company has some of the finest production and wardrobe personnel in the industry to create, refurbish and store hundreds of costumes and sets each season. A visit behind the scenes at the National Ballet affords a complete picture of the multifaceted world of ballet, an experience that would not be possible virtually anywhere else.

Joining a donor programme is the most rewarding way to gain access behind the scenes at the National Ballet. All donors receive invitations to special events tailored to their interests, including backstage tours, working rehearsals and opportunities to meet the dancers and staff. So much of

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what happens at the National Ballet is designed to bring joy and meaning to our audiences and we value the opportunity to extend that experience behind the scenes. Providing backstage access for our friends and supporters is one of the best things the company can do, not merely as a gesture of gratitude but to invite donors to see the creative process they support.

"The experience of going backstage can be summed up in a single word: exhilarating," says donor Phillip Roh. He attends numerous behind-the-scenes events as part of his membership in the Friends' Corps, an annual giving programme that contributes roughly \$850,000 to the National Ballet's operating costs each year. Mr. Roh participated in two backstage tours at the Four Seasons Centre for the Performing Arts last year during *Swan Lake* in March 2014 and for *The Nutcracker* in December.

Far from diminishing the magic of live performance, going behind the scenes encourages a deeper appreciation for ballet and the combined skills and talents at work in each show. Some may be surprised to learn, for example, that extensive makeup designs like body tattoos can take nearly two hours to apply or that every dancer's wig has been custom fitted and knotted by hand (there are 75 wigs in

Donors get a glimpse from the stage during a backstage tour at the Four Seasons Centre for the Performing Arts.
Photo by Gary Beechey.



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"The opportunity to get this rare, sneak peak into the creative process for a ballet production is one of the highlights of my year," says Mr. Roh. "The National Ballet of Canada has done an amazing job creating a wide variety of donor engagement experiences."

Friends' Corps members on a backstage tour of the Four Seasons Centre for the Performing Arts.
Photo by Gary Beechey.

Alice's Adventures in Wonderland alone). Many may not be aware that female dancers spend a significant part of the day preparing their pointe shoes? Each pair of pointe shoes is handmade to the dancers' specifications, costs roughly \$85, and may only have a lifespan of one performance or less. The company goes through 2,000 pairs of pointe shoes each year, enough that The Walter Carsen Centre has a special room devoted solely to shoes. These are the windows onto the world of ballet and they serve only to make it more fascinating.

Often, though, the simple fact of *being* backstage is the greatest thrill of all and brings audiences closer to the art form than any amount of acquired information.

"In last year's tour, our group was able to walk right up to the edge of the stage," says Mr. Roh. "I was able to look down into the safety net above the orchestra pit or pretend to be Guillaume Côté and look out into the audience. To have the viewpoint of a dancer was simply breathtaking." ■



With a donation of \$150 or \$13 a month you can join us behind the scenes!

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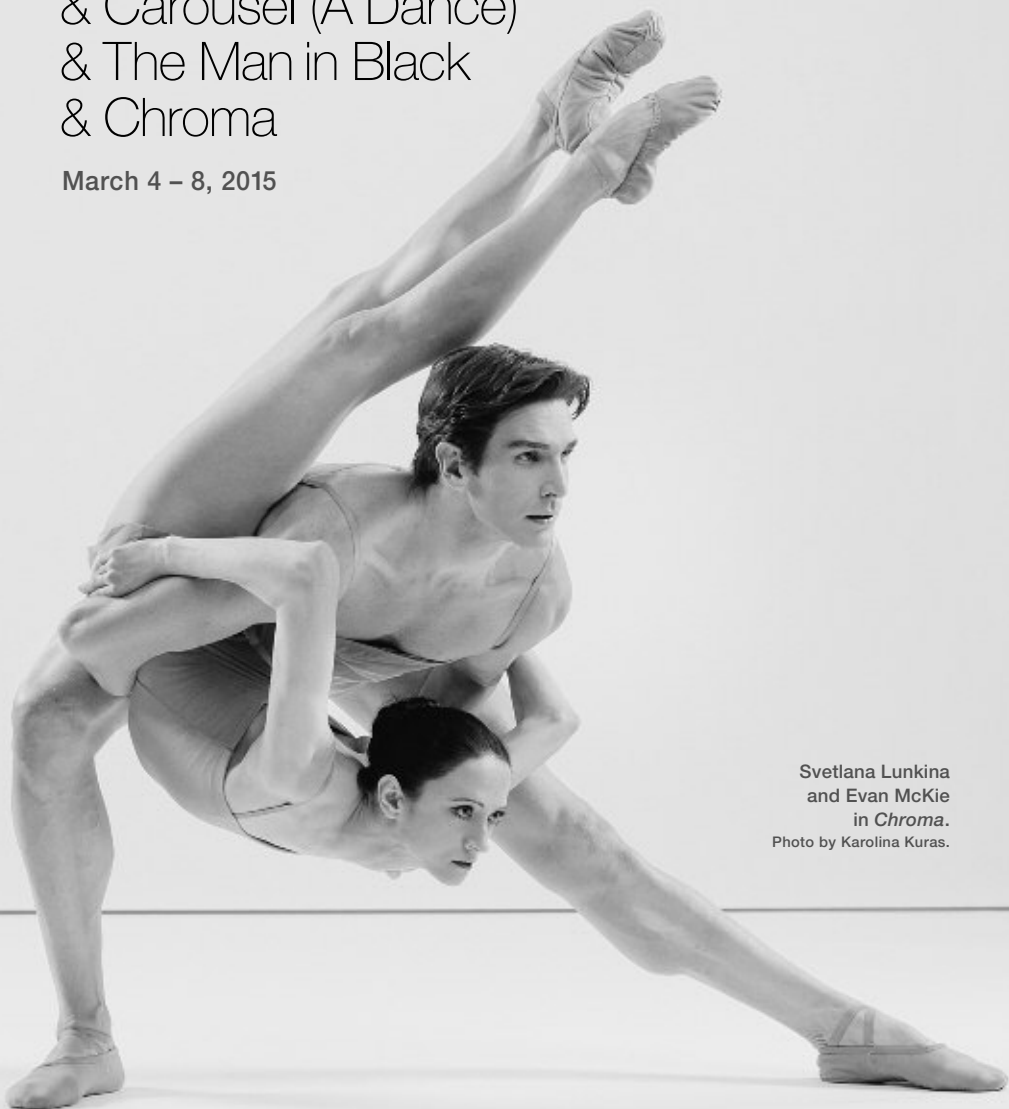
THE
NATIONAL
Ballet
OF CANADA

Karen Kain
Artistic Director

Ballet Notes

Allegro Brillante
& Carousel (A Dance)
& The Man in Black
& Chroma

March 4 – 8, 2015



Svetlana Lunkina
and Evan McKie
in *Chroma*.
Photo by Karolina Kuras.

THE NATIONAL Ballet OF CANADA

Karen Kain
Artistic Director

Celia Franca, C.C., Founder

George Crum, Music Director Emeritus

Karen Kain, C.C. Artistic Director
Barry Hughson Executive Director

David Briskin Music Director and Principal Conductor
Rex Harrington, O.C. Artist-in-Residence

Magdalena Popa Principal Artistic Coach
Lindsay Fischer Artistic Director, YOU dance / Ballet Master

Peter Ottmann Senior Ballet Master
Mandy-Jayne Richardson Senior Ballet Mistress

Guillaume Côté, Greta Hodgkinson, Svetlana Lunkina, McGee Maddox, Evan McKie, Heather Ogden*, Sonia Rodriguez, Piotr Stanczyk, Jillian Vanstone, Xiao Nan Yu

Lorna Geddes, Alejandra Perez-Gomez, Rebekah Rimsay, Tomas Schramek, Hazaros Surmeyan

Naoya Ebe, Keiichi Hirano, Tanya Howard, Stephanie Hutchison, Etienne Lavigne, Patrick Lavoie, Elena Lobsanova, Tina Pereira, Jonathan Renna, Robert Stephen

Skylar Campbell, Jordana Daumec, Alexandra MacDonald, Chelsy Meiss, Tiffany Mosher, Jenna Savella, Brendan Saye, Christopher Stalzer, Dylan Tedaldi

Jack Bertinshaw, Trygve Cumpston, Shaila D'Onofrio, Jackson Dwyer, Rhianon Fairless, Hannah Fischer, Francesco Gabriele Frola, Giorgio Galli, Selene Guerrero-Trujillo, Emma Hawes, Juri Hiraoka, Kathryn Hosier, Rui Huang, Harrison James, Lise-Marie Jourdain, Larissa Khotchenkova, Miyoko Koyasu, James Leja, Elizabeth Marable, Shino Mori, Jaclyn Oakley, Andreea Olteanu, Félix Paquet, Brent Parolin, Meghan Pugh, Asiel Rivero, Ben Rudisin, Kota Sato, Nan Wang, Ethan Watts, Sarah Elena Wolf

RBC Apprentice Programme / YOU dance:

Nicole Blain, Patrick Foster, Giorgio Garrett, Christopher Gerty, Spencer Hack, Soo Ah Kang, Elenora Morris, Clare Peterson, Calley Skalik, Andrew Tomlinson

Robert Binet
Guillaume Côté Choreographic Associates
Lorna Geddes Pointe Shoe Manager / Assistant Ballet Mistress

Ernest Abugov
Jeff Morris Stage Managers
Joysanne Sidimus Guest Balanchine Répétiteur

Peter Sherk Stage Manager, YOU dance
Tiffany Fraser Assistant Stage Manager

* Maternity leave

Orchestra

Violin 1
Aaron Schwebel, *Concertmaster*
Lynn Kuo, *Assistant Concertmaster*
Pamela Attariwala*
Jennie Baccante*
Mary-Elizabeth Brown*
Sheldon Grabke*
Nancy Kershaw*
Sarah Hyojin Kim*
Sonia Klimasko-Leheniuk
Boris Kupesic*
Yakov Lerner*
Renee London*
Jayne Maddison*
Cordelia Pav*
Wendy Rogers
Paul Zevenhuizen*
Urszula Zielinski-Brock*

Violin 2
Dominique Laplante, *Principal Second Violin*
James Aylesworth, *Acting Assistant Principal 2nd Violin*
Csaba Koczó*
Corey Gemmell*
Xiao Grabke
Ron Mah
Rebecca McLeod*
Aya Miyagawa*
Louise Pauls*
Filip Tomov*
Sonia Vizante*
Rebekah Wolkstein*
Joanna Zabrowarna*

Violas
Angela Rudden, *Principal*
Joshua Greenlaw, *Assistant Principal**
Valerie Kuinka, *Acting Assistant Principal*
Jonathan Craig*
Ivan Ivanovich*
Shannon Knights*
Johann Lotter
Nicholas Papadakis*
Beverly Spotton*
Larry Toman*

Cellos
Maurizio Baccante, *Principal**
Marianne Pack, *Acting Principal**
Orly Bitov*
Olga Laktionova
Elspeth Poole*
Elaine Thompson*
Andrew McIntosh
Mary Stein*
Jill Vitols*
Paul Widner*

Basses
Hans J.F. Preuss, *Principal*
Brian Baty*
Paul Langley*
Gregory Sheldon*
Robert Speer*
Cary Takagaki*
Robert Wolanski*

Flutes
Leslie J. Alt, *Principal*
Shelley Brown*, *Piccolo*
Kevin O'Donnell, *Piccolo**
Maria Pelletier

Oboes
Mark Rogers*, *Principal*
Clare Scholtz, *Acting Principal**
Karen Rotenberg, *English Horn*
Melissa Scott*
Lesley Young, *English Horn**

Clarinets
Max Christie, *Principal*
Gary Kidd, *Bass Clarinet*
Emily Marlow

Saxophones
Robert Carli*
Wallace Halladay*

Bassoons
Stephen Mosher, *Principal*
William Cannaway, *Contra-Bassoon**
Gerald Robinson
Elizabeth Gowen, *Contra-Bassoon**

Horns
Gary Pattison*, *Principal*
Scott Wevers, *Acting Principal*
Vincent Barbee*
Derek Conrod
Diane Doig*
Christine Passmore*

Trumpets
Richard Sandals, *Principal*
Mark Dharmaratnam
Robert Weymouth

Trombones
David Archer, *Principal*
Robert Ferguson
Dave Pell, *Bass Trombone*

Tuba
Sasha Johnson, *Principal*

Harp
Lucie Parent, *Principal*

Tympani
Michael Perry*, *Principal*
Timothy Borton, *Acting Principal**

Percussion
Kristofer Maddigan, *Acting Principal*
John Brownell*
Timothy Francom*
Mark Mazur
Richard Moore*

Keyboards
Edward Connell

Orchestra Personnel Manager and Music Administrator
Raymond Tizzard

Librarian
Lucie Parent

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* Additional Musician



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Wednesday, March 4 at 7:30 pm
Thursday, March 5 at 2:00 pm and 7:30 pm
Friday, March 6 at 7:30 pm

Saturday, March 7 at 2:00 pm and 7:30 pm
Sunday, March 8 at 2:00 pm

Conductor: David Briskin, Music Director and Principal Conductor

Allegro Brillante

Choreography: George Balanchine

Staged by: Lindsay Fischer

Music: Pyotr Ilyich Tchaikovsky, *Piano Concerto No. 3, Op. 75 (1892)*

Piano Soloist: Andrei Streliaev

Costume Design: Karinska

Costume Consultant: Holly Hynes

Original Lighting Design: Jean Rosenthal

World Premiere: New York City Ballet, City Center of Music and Drama, March 1, 1956

The National Ballet of Canada Premiere: March 4, 2015

Xiao Nan Yu and McGee Maddox (March 4, 5 eve, 7 mat, 8)

Elena Lobsanova and Francesco Gabriele Frola (March 5 mat, 6, 7 eve)

Jordana Daumec or Miyoko Koyasu, Jenna Savella or Rui Huang, Jaclyn Oakley or Chelsy Meiss, Selene Guerrero-Trujillo or Meghan Pugh

Naoya Ebe or Christopher Stalzer, Skylar Campbell or Jack Bertinshaw, Ben Rudisin or Dylan Tedaldi, Trygve Cumpston or Robert Stephen

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

A Note on Allegro Brillante

It is rare that a choreographer can fully express a career's worth of knowledge in a single ballet but that's precisely what George Balanchine achieved with *Allegro Brillante*. In his own words, he described the ballet as, "everything I know about classical ballet in thirteen minutes."

A joyous and uplifting expression of movement, the ballet is set to Tchaikovsky's *Piano Concerto No. 3*, an unfinished symphony converted into a concert piece and published as a single movement after the composer's death in 1893.

Unofficially lauded as the father of American ballet, Balanchine co-founded New

York City Ballet in 1948. Known for his incredible musicality, he studied piano at the Conservatory in St. Petersburg where Tchaikovsky also had attended. Balanchine saw dance as another way of expressing music and worked extensively with composers like Igor Stravinsky, Claude Debussy and Erik Satie during his time with the *Ballets Russes*. In *Allegro Brillante* the music moves at an electric pace forcing dancers extensions and gestures to be executed with strength and precision. Similar to Tchaikovsky's shortened symphony, this ballet has the bones of a full-length production, condensed into just a taste.

Carousel (A Dance)

Choreography: **Christopher Wheeldon**

Staged by: **Jacquelin Barrett and Jason Fowler**

Music: **Richard Rodgers**, arranged and orchestrated by William David Brohn*

Costume Design: **Holly Hynes**

Lighting Design: **Mark Stanley**

Répétiteurs: **Lindsay Fischer and Mandy-Jayne Richardson**

**Carousel Waltz* and *If I Loved You* from *Carousel*, 1945

Inspired by Rodgers and Hammerstein's *CAROUSEL*

Music by **Richard Rodgers**. Book & Lyrics by Oscar Hammerstein II.

Used by Special Arrangement with The Rodgers and Hammerstein: an Imagem Company, www.rnh.com.

World Premiere: New York City Ballet, New York State Theater, Lincoln Center, November 26, 2002

The National Ballet of Canada Premiere: March 4, 2015

Jillian Vanstone and Harrison James (March 4, 5 eve, 7 mat, 8)

Hannah Fischer and Ethan Watts (March 5, 6, 7 eve)

Rui Huang and Jack Bertinshaw, Chelsy Meiss and Keiichi Hirano (March 4, 5 eve, 7 mat, 8)

Alexandra MacDonald and Giorgio Galli, Kathryn Hosier and Patrick Lavoie (March 5, 6, 7 eve)

Meghan Pugh or Selene Guerrero-Trujillo, Andreea Olteanu, Miyoko Koyasu or Soo Ah Kang, Elenora Morris, Tiffany Mosher, Elizabeth Marrable or Jaclyn Oakley, Rhiannon Fairless, Lise-Marie Jourdain, Nicole Blain, Shino Mori, Calley Skalnik, Clare Peterson

Francesco Gabriele Frola or Spencer Hack, Kota Sato, Jackson Dwyer, Giorgio Galli or Ben Rudisin, Félix Paquet, Nan Wang, Brent Parolin, James Leja

A Note on *Carousel (A Dance)*

Theatre and ballet collide in Christopher Wheeldon's 16-minute spectacle, *Carousel (A Dance)*. Inspired by Richard Rodgers and Oscar Hammerstein's 1945 musical *Carousel*, the short ballet is but a mere whisper of the troubled love story set around a carousel in Maine. Adapted from *Liliom*, a play by Ferenc Molnár, Time Magazine named *Carousel* the best musical of the 20th century.

The relationship between ballets and musicals is not a new one. In 1936, George

Balanchine adapted *On Your Toes* into *Slaughter on Tenth Avenue* while Jerome Robbins' ballet *Fancy Free* inspired the musical *On the Town*.

Very much a dance, *Carousel (A Dance)* hints at the musical's storyline, showcasing just a few of the most memorable songs including *Carousel Waltz* and *If I Loved You*. Using the bodies of the company to create the physical structure of the carousel, the curtain opens with a circle of dancers that move faster and faster as the music and

tension of the story builds. When the lovers finally meet, the audience is treated to a breathtaking pas de deux, which expresses

the beauty and innocence of young love through delicate partnering, lifts and a show stopping kiss.

The Man in Black

Choreography: **James Kudelka, O.C.**

Music performed by: **Johnny Cash****

Costume Design: **Jim Searle and Chris Tyrell** for Hoax Couture

Lighting Design: **Trad A Burns**

Répétiteur: **Peter Ottmann**

** *In My Life* (John Lennon/Paul McCartney) Sony ATV Tunes LLC (ASCAP).

Four Strong Winds (Ian Tyson) © 1963 Warner Bros. Inc. All Rights Reserved.

Sam Hall (Arranged by John R. Cash) Song of Cash, Inc.

If You Could Read My Mind (Gordon Lightfoot) © Copyright 1969 Early Morning Music, Canada.

Hurt (Trent Reznor) Leaving Hope Music/TVT Music, Inc. (ASCAP). Administered by Leaving Hope Music, Inc.

Further On (Up The Road) (Bruce Springsteen) © 2002 Bruce Springsteen (ASCAP).

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The Man in Black is generously supported by Gail Hutchison.

World Premiere: BalletMet Columbus, Ohio, April 23, 2010

The National Ballet of Canada Premiere: Southern Alberta Jubilee Auditorium, Calgary, September 15, 2011

For Jim, further on up the road

James Leja, Rebekah Rimsay, Piotr Stanczyk, Robert Stephen

(March 4, 5 eve, 7 eve, 8)

Stephanie Hutchison, Patrick Lavoie, McGee Maddox, Jonathan Renna

(March 5 mat, 6, 7 mat)

A Note on *The Man in Black*

Six covers by the late, great country music icon Johnny Cash make up the soundtrack of *The Man in Black* by James Kudelka. The ballet premiered at BalletMet Columbus in Ohio in 2010 where audiences were quickly drawn in by Cash's haunting bass-baritone voice. Decked in cowboy boots, four dancers unfold a narrative laden with joy, sorrow and redemption.

Johnny Cash broke into the music scene

in the '50s, first as a gospel singer and later as a country music mega star. A unique mix of blues, rockabilly, folk and rock and roll formed what would become his unmistakable sound. Over his lifetime, Cash established a large repertoire of influential friends including musical icons Elvis Presley, Neil Young, Ray Charles and Bob Dylan as well as a few US Presidents – most notably Jimmy Carter. But fame didn't come easy to Cash and he spent

years struggling with alcoholism and addiction. He earned himself the nickname “Man in Black” by the way he always dressed in head-to-toe black as a silent protest against poverty and suffering he saw in the world around him.

Choreographer and former Artistic Director of The National Ballet of Canada James Kudelka creates an original ballet set to Cash’s later works, a series of somber covers

including *In My Life, If You Could Read My Mind* and *Hurt* by Trent Reznor of Nine Inch Nails. Playing off popular American country western dances, Kudelka’s choreography casts one female and three male dancers as a unit that is in constant movement across the stage. Line dancing, fistfights and a slow motion tug of war play out with grace while a series of elegantly sculptural poses visually delight.

Chroma

Choreography: **Wayne McGregor**

Staged by: **Antoine Vereecken**

Music: **Joby Talbot and Jack White, The White Stripes**

Set Design: **John Pawson**

Costume Design: **Moritz Junge**

Lighting Design: **Lucy Carter**

Répétiteurs: **Rex Harrington and Peter Ottmann**

World Premiere: The Royal Ballet, Royal Opera House, Covent Garden, London, November 17, 2006

The National Ballet of Canada Premiere: November 24, 2010

Aluminum[†]

Cloudpark^{††}

The Hardest Button to Button[†]

Blue Orchid[†]

‘...a yellow disc rising from the sea...’^{††}

Transit of Venus^{††}

Hovercraft^{††}

[†]Music composed by Jack White. Published by Peppermint Stripe Music/EMI Music Publishing Limited. New arrangement by Joby Talbot and orchestration by Christopher Austin. By arrangement with Novello & Company Limited on behalf of EMI Music Publishing Limited.

^{††}Music composed and Arranged by Joby Talbot. Published by Chester Music Limited. By arrangement with Chester Music Limited.

Giorgio Galli, Greta Hodgkinson, Tanya Howard, Svetlana Lunkina, McGee Maddox, Evan McKie, Félix Paquet, Robert Stephen, Dylan Tedaldi, Xiao Nan Yu
(March 4, 5 eve, 6, 7 eve)

Skylar Campbell, Naoya Ebe, Francesco Gabriele Frola, Rui Huang, Elena Lobsanova, Chelsy Meiss, Brent Parolin, Jonathan Renna, Jenna Savella, Dylan Tedaldi
(March 5 mat, 7 mat, 8)

A Note on *Chroma*

Wayne McGregor is no ordinary choreographer. He combines dance with film, visual art, science and technology and is known for having a strong visual vocabulary. Aside from his numerous ballets, he has choreographed actors in films like *Harry Potter and the Goblet of Fire* as well as music videos for Radiohead and Atoms For Peace.

Created for The Royal Ballet in 2006, *Chroma* received a number of accolades including the Critics’ Circle National Dance Award for Best Choreography, Laurence Olivier Award for Best New Dance Production and South Bank Show Award for Dance – and for good reason. To begin with McGregor enlisted some of the UK’s top talent to bring his vision to life. *Chroma*, the Greek word for colour, is a ballet seemingly without any pigment. British architect John Pawson dismantles the stage into a chillingly minimalized, light-reflective cube that forces

dancers to enter and exit through a square cutout in the middle. Stripped of any frills or indications of sex or identity, dancers wear identical, skin-toned costumes with expressionless faces as they contort and undulate their bodies across the stage with incredible speed and agility.

British composer Joby Talbot fills the background with a delirious soundtrack. No stranger to the stage, Talbot’s resumé includes full-length narrative scores for *Alice’s Adventures in Wonderland* and *The Winter’s Tale*. For *Chroma*, he combines orchestral and pop music to create a feverish sound. Drawing from American rock duo The White Stripes, dancers muscle their way through quick yet incredible extensions to the frenzied beat of songs like *The Hardest Button to Button* and *Blue Orchid*. *Chroma* is a celebration of the incredible athleticism and preciseness required to move like music.

Notes on all ballets by Simone Olivero.

Running Time

Allegro Brillante	16 minutes
Pause	3 minutes
Carousel (A Dance)	16 minutes
Pause	3 minutes
The Man in Black	22 minutes
Intermission	25 minutes
Chroma	25 mintes

The performance will run approximately 1 hour and 50 minutes.

Selected Biographies

Karen Kain, C.C.

Artistic Director

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 advocates for the arts. Born in Hamilton, Ontario, Ms. Kain received her training at Canada's National Ballet School in Toronto, joining The National Ballet of Canada in 1969. She was quickly promoted to Principal Dancer with the company after her sensational debut as the Swan Queen in *Swan Lake*. In 1971, 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 Marseilles, 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 later expanded to that of Artistic Associate. In 2004, she restaged Rudolf Nureyev's landmark version of *The Sleeping Beauty* for the company and the following year was named Artistic Director. 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, the first Canadian recipient of the Cartier Lifetime Achievement Award and was 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. In 2007, she was presented with the Barbara Hamilton Memorial Award for demonstrating excellence and professionalism in the performing arts. In 2008, the Karen Kain School for the Arts officially opened, a tribute to Ms. Kain's ongoing contributions to the cultural life of her country, and in 2011, Ms. Kain was honoured by the International Society for the Performing Arts with the Distinguished Artist Award.

Barry Hughson

Executive Director

Barry Hughson has served the performing arts field for 22 years as a professional arts executive. In 2014, he joined The National Ballet of Canada as Executive Director. Mr. Hughson was previously Executive Director of Boston Ballet, the fourth largest ballet company in the USA. Under Mr. Hughson's leadership, Boston Ballet achieved several key milestones, including the retirement of its long term debt, completing a multi-million dollar renovation of the Ballet's headquarters and international tours to Canada, Spain, Finland, and the UK. Over his five year tenure, the organization raised more than \$60 million dollars in contributed revenue through annual fund contributions and special funding initiatives. In addition, total earned revenue, including ticket sales and school tuition, increased by more than 20% over the same period. As an arts advocate, consultant and educator, Mr. Hughson has had teaching and speaking engagements in the USA, Europe and South America. He serves on the Board of Trustees of Dance/USA, and chairs the Manager's Council for the largest member dance companies. He is a founding member of Dance/USA's National Leadership Council for Dance, and serves as a mentor to emerging arts executives through the Institute for Leadership Training. Mr. Hughson began his career as a dancer with The Washington (DC) Ballet,

where he performed classical and contemporary repertoire at the Kennedy Center and on tour throughout the world. In 1990, he was the only American male dancer awarded a prize at the New York International Ballet Competition and has held a decade-long affiliation with the nationally recognized Baltimore School for the Arts.

George Balanchine

Choreographer, *Allegro Brillante*

George Balanchine was born in St. Petersburg, Russia in 1904. He joined Mariinsky Ballet as a member of the Corps de Ballet at the age of 17. In 1924, Mr. Balanchine was invited by Serge Diaghilev to join Ballets Russes in Paris and was hired as Ballet Master in 1925, holding this position until the company was dissolved in 1929. Mr. Balanchine formed his own company, Les Ballets 33, in 1933 in Paris and shortly thereafter met the American dance connoisseur Lincoln Kirstein, which led him to move to the US. In collaboration with Mr. Kirstein, Mr. Balanchine formed the School of American Ballet and American Ballet, which later became the resident ballet company at the Metropolitan Opera in New York City. Mr. Balanchine was choreographer for the Ballet Russe de Monte Carlo from 1944 to 1946, and in 1946, he formed Ballet Society, which later became New York City Ballet. He held the position of Artistic Director with New York City Ballet until his death in 1983.

A major artistic figure of the 20th-century, Mr. Balanchine revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined and even inverted the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence on the growth of dance in the US. Although at first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, his ballets are now performed by all the major classical ballet companies throughout the world.

Lindsay Fischer

Stager, *Allegro Brillante*

Born in New York City, Lindsay Fisher came to Toronto in 1974 to study at Canada's National Ballet School. After graduating in 1978, he went to Europe, joining the Companhia Nacional de Bailado in Lisbon and then the Dutch National Ballet where he was a Principal Dancer. In 1987, he returned to North America to join New York City Ballet as a Principal Dancer. He performed as a guest artist with some of the most eminent ballerinas of the era, including Margaret Barbieri, Cynthia Gregory and Evelyn Hart.

After retiring from the stage, Mr. Fischer joined Canada's National Ballet School where, in addition to teaching, he developed a structure to guide the school's graduates through the transition from school and graduation to professional employment.

This led to the creation of the Post-Secondary and the Dancer Career Planning Programmes at the school, both of which Mr. Fischer managed until 2007. In 2008, Mr. Fischer was appointed Director of the Professional Summer Dance Program at The Banff Centre in Alberta.

Mr. Fischer has created works for Canada's National Ballet School students and has overseen the production of works by such notable choreographers as George Balanchine, Rudi van Dantzig, James Kudelka, Peggy Baker, Christopher House and Toer van Schayk. As well, he has staged works for and been a guest ballet master with companies in Canada and abroad. He was a guest répétiteur for The National Ballet of Canada from 1997 to 2007 and was appointed Ballet Master with the company in 2007. In 2011, he restaged *Don Quixote* for the National Ballet. Mr. Fischer is currently the Artistic Director of YOU dance, the National Ballet's outreach programme focused on introducing young people to the world of dance and ballet.

Andrei Streliaev

Piano Soloist, *Allegro Brillante*

An active recitalist and collaborative artist, Andrei Streliaev is a graduate of both the Latvian Academy of Music and the University of Toronto majoring in piano, organ and harpsichord performance. Mr. Streliaev has been on staff at The National Ballet of Canada since 2010, and

during this time has performed piano solos in several productions including *Other Dances*, *Nijinsky* and *A Month in the Country*. Besides his work at the National Ballet, Mr. Streliaev serves as organist at St. Jude's Anglican Church in Oakville and an accompanist for the Tafelmusik Chamber Choir and the Faculty of Music at the University of Toronto. He also enjoys working on silent film music and regularly accompanies silent movies both in Canada and in Europe.

Karinska **Costume Designer,** ***Allegro Brillante***

Barbara Karinska was born in Russia in 1886. As a young woman she ran a Moscow embroidery shop before leaving the country after the October Revolution. Before settling in America in 1938, Ms. Karinska worked in Paris, making costumes from the sketches of artists such as Christian Berard, André Derain, Salvador Dali, Marc Chagall and Cecil Beaton.

After arriving in New York City, Ms. Karinska designed many of the tutus and conventional romantic ballet dresses for New York City Ballet. As the company's most respected costume designer, she created the costumes for several of George Balanchine's works, including *Divertimento No. 15*, *Symphony in C*, *Bourée Fantasque*, *Serenade*, *La Valse*, *Star and Stripes*, *The Nutcracker*, *A Midsummer Night's Dream*, *Liebeslieder Walzer*, *Bugaku* and *Jewels*. Ms. Karinska also designed and executed costumes for theatre, opera and cinema.

In 1962, she was given the Capezio Award in recognition of her contribution to dance. Ms. Karinska died in New York City in 1983.

Christopher Wheeldon **Choreographer, *Carousel (A Dance)***

Internationally acclaimed choreographer Christopher Wheeldon has received many awards for his work including the Martin E. Segal Award, the American Choreography Award, London Critics' Circle Award and two Olivier Awards. Mr. Wheeldon studied at The Royal Ballet School and joined The Royal Ballet in 1991, winning the Gold Medal at the Prix de Lausanne the same year. In 1993, he joined New York City Ballet and began his choreographic career with New York City Ballet in 1997 when he created *Slavonic Dances* for the company's annual showcase. In 2000, he retired from dance to concentrate on choreography and served as New York City Ballet's first Artist-in-Residence, creating two ballets, *Polyphonia* and *Variations Sérieuses*.

In 2001, Mr. Wheeldon was named New York City Ballet's first Resident Choreographer and from 2007 to 2010, he was Artistic Director and Co-Founder of Morphoses/The Wheeldon Company.

He has choreographed such works as *Morphoses*, *After the Rain*, *An American in Paris* and *The Nightingale and the Rose*. In 2010, his new version of *The Sleeping Beauty* had its premiere with The Royal Danish Ballet. His

full-length ballet *Alice's Adventures in Wonderland* was created as a co-production of The National Ballet of Canada and The Royal Ballet and premiered at the Royal Opera House in 2011. His production of *Cinderella* (San Francisco Ballet and Dutch National Ballet) won the 2013 Benois De La Danse. In 2014, Mr. Wheeldon created a full-length version of *The Winter's Tale*, a co-production between The Royal Ballet and The National Ballet of Canada and directed and choreographed a musical version of *An American in Paris* which premiered in Paris at the Théâtre du Châtelet and is Broadway bound in March 2015.

Jacquelin Barrett **Stager, *Carousel (A Dance)***

Ms. Barrett trained at The Royal Ballet School, joined London Festival Ballet (now English National Ballet) and, over a period of eight years, danced soloist and principal roles in the company's repertory. She was Ballet Mistress for Central School of Ballet, Northern Ballet Theatre and English National Ballet. She is in demand as a guest teacher for many international professional companies and schools. From 1997 to 2008, she taught at The Royal Ballet School, working mainly with the graduate female class. Since 2009, Ms. Barrett has been assisting Christopher Wheeldon and staging his works.

Jason Fowler
Stager, *Carousel (A Dance)*
Jason Fowler was born in Dallas and began his ballet

training at the age of eight and continued his training at the Dallas Ballet Center and Dallas Ballet Academy. In 1993, Mr. Fowler entered the School of American Ballet, the official school for New York City Ballet. He was invited to join the company in 1996. In addition to numerous Corps de Ballet roles with NYCB, Mr. Fowler performed soloist and principal parts in Bigonzetti's *Vespro*, Balanchine's *Divertimento No. 15*, *Scotch Symphony*, *Agon*, *Symphony in C*, *The Four Temperaments*, *La Valse* and *Chaconne* and Christopher Wheeldon's *Polyphonia*. In 2000, Mr. Fowler appeared in the movie *Center Stage* dancing in ballet sequences choreographed by Mr. Wheeldon. Mr. Fowler has choreographed numerous works for Dallas Ballet Company including *Volley*, *Messenger's Divertissements*, *Homage à la Russe* and *Carnival*.

Holly Hynes **Costume Consultant,** ***Allegro Brillante*** **Costume Designer,** ***Carousel (A Dance)***

Holly Hynes has designed over 200 ballets in her long career as a costume designer. In North America, her theatrical designs have been seen on Broadway as well as in works for such major ballet companies as American Ballet Theatre, San Francisco Ballet, New York City Ballet, Houston Ballet, The Joffrey Ballet, The Suzanne Farrell Ballet, Pennsylvania Ballet, Alberta Ballet, Richmond Ballet, Les Grands Ballet Canadiens de Montréal, Boston Ballet,

Kansas City Ballet, Pacific Northwest Ballet, Boris Eifmann Company and Miami City Ballet. Abroad, her designs have been acclaimed at such companies as Paris Opéra Ballet, The Royal Ballet, Ballet Flanders, Teatro alla Scala, The Kirov Ballet, The Royal Danish Ballet, The National Ballet of Bulgaria, The Stanislasky Music Theatre in Moscow, The Norske Ballet, The Australian Ballet and the Bolshoi Ballet. In 2007, she made her Metropolitan Opera debut as a designer on the revival of the opera *La Gioconda*. In addition to her design work, Ms. Hynes serves as a consultant with authority to teach costume reproductions of various established designs within The Jerome Robbins Foundation and Rights Trust, George Balanchine Trust and for Peter Martins, serving many companies internationally. For 21 years she was Director of Costumes for New York City Ballet. Ms. Hynes' previous designs for The National Ballet of Canada include George Balanchine's *Don Quixote*, Jorma Elo's *Pur ti Miro* and the revival of Christopher Wheeldon's *Polyphonia*.

Mark Stanley
Lighting Designer,
Carousel (A Dance)
Mark Stanley, Resident Lighting Designer for New York City Ballet, has designed over 200 premieres for their repertoire including Paul McCortney's *Ocean's Kingdom*. He has worked with choreographers around the world including Peter Martins,

Susan Stroman, Christopher Wheeldon, Alexei Ratmansky, Kevin O'Day, Justin Peck, William Forsythe, Susan Marshall and Christopher d'Amboise, among others.

His designs are in the repertoire of The Royal Danish Ballet, The Royal Ballet, Paris Opéra Ballet, Dutch National Ballet, San Francisco Ballet, Kevin O'Day Ballet Nationaltheater Mannheim, Teatro alla Scala, Mariinsky Ballet, Norwegian National Opera & Ballet, Boston Ballet, Stuttgart Ballet, Miami City Ballet, Pilobolus Dance Theatre, Alvin Ailey Dance Theater, The Joffrey Ballet and other ballet companies in North American and Europe.

Mr. Stanley previously served as Resident Designer for the New York City Opera. His theatre work has been performed work at the Kennedy Center, Long Wharf Theater, Goodspeed Opera House, Ordway Music Theater, Paper Mill Playhouse, Maurice Sendak's Night Kitchen children's theatre and off-Broadway. His designs for George Balanchine's *The Nutcracker* and Peter Martins' *Romeo and Juliet* have been seen on *Live from Lincoln Center* and *Great Performances*.

Mr. Stanley heads the Lighting Design Program at Boston University is on the Board of the Hemlsey Lighting Programs.

James Kudelka, O.C. **Choreographer, *The Man in Black***

James Kudelka is widely acknowledged as one of North America's most innovative

choreographers. His mastery of both classical ballet and modern, contemporary dance has earned him commissions from companies – some 25 in all – as stylistically diverse as American Ballet Theatre, Chicago's Hubbard Street Dance and Les Ballets Jazz de Montréal.

Even as a student at Canada's National Ballet School, Mr. Kudelka demonstrated a choreographic interest in exploring innovative approaches. While adept in the classical ballet vocabulary, he infuses it with a contemporary sensibility acquired from his intense interest in modern movement idioms.

Mr. Kudelka's work covers an impressive range, from virtuoso pas de deux, through large-scale and always arresting adaptations of such classics as *Swan Lake*, *The Nutcracker* and *Cinderella*, to boldly innovative creative collaborations with dancers, designers and musicians.

Mr. Kudelka has never been afraid to tackle psychologically challenging subject matter in his story ballets – he views dance as a primary medium of artistic discourse – and through his gift for movement metaphor infuses poetic, emotional meaning into his many non-narrative works.

After nine distinguished years as Artistic Director of The National Ballet of Canada (1996 to 2005), Mr. Kudelka continues to undertake collaborative projects that engage and challenge him as a choreographer.

HOAX Couture - Chris Tyrell and Jim Searle Costume Designers, *The Man in Black*

Hoax Couture was founded in 1985 by Chris Tyrell and Jim Searle. Without formal fashion training, the Hoax duo began by selling t-shirts and within a year their first fashion collection was available exclusively through Holt Renfrew. Hoax Couture has collaborated with James Kudelka on several projects, including *The Man in Black* for The National Ballet of Canada and BalletMet Columbus, *From the House of Mirth*, AllOneWord at the Enwave Theatre and *Living Dances* at the Fleck Theatre for Coleman Lemieux and Compagnie (CLC). Also for CLC they designed *Hymn to the Universe*, which premiered in 2011 at Place Des Arts in Montréal featuring the legendary Sun Ra Arkestra. In 2010, they partnered with CLC on a project for Luminato and in 2009, they also collaborated in the creation of *Breaking Ground* in Regent Park. In 2008, they designed *The Ruins Proclaim the Building was Beautiful* by James Kudelka for San Francisco Ballet's 75th anniversary.

They currently run a bespoke tailoring, costume design and fashion design business in Toronto. In addition to their fashion and costume design business, the designers founded Dare To Wear Love – an annual charitable fashion event that has raised over \$500,000 to date in support of the Stephen Lewis Foundation to help to turn the tide of the HIV and AIDS pandemic in Africa.

Trad A Burns Lighting Designer, *The Man in Black*

Trad A Burns' career has spanned theatre, dance and amusement parks, as well as architectural and retail lighting. Designing over 500 productions during the last two decades, his varied work has been seen around the world. Designs include works for New York Theatre Workshop, The Public Theatre, La Mama ETC, HERE, Classic Stage Company, North Shore Music Theatre, Cleveland Play House, Cleveland Public Theatre, Indiana Repertory Theatre, Cedar Point, Valleyfair, Knott's Berry Farm, Kings Island, Walt Disney World, Disneyland, Disneyland Japan, Disney Sea, Disney Cruise Lines, Carnival Cruise Lines, Universal Studios Florida and Japan, Woodstock Ice Productions and The Family of Charles M. Schulz.

He has had the privilege of designing world premieres for such notable choreographers as Val Caniparoli, James Kudelka, Trey McIntyre, Edward Liang, Donald Byrd, Donald McKayle, Kirk Peterson, Bart Cook, Septime Webre, Victoria Morgan, Adam Hougland, Jessica Lang, Devon Carney, Viktor Kabanjaev, Darrell Grand Moultrie, Missy Lay Zimmer and Andrew Hubbard, Viktor Plotnikov, Mauricio Wainroit, Luca Veggetti and Sarah Slipper. His dance lighting design has also been seen at American Ballet Theatre, The Joffrey Ballet, The National Ballet of Canada, Hubbard Street, Kansas City Ballet, Atlanta Ballet, Houston Ballet,

Cincinnati Ballet, Tulsa Ballet, Pittsburgh Ballet Theatre, Spectrum Dance, Ballet Met Columbus, Ballet BC, Verb Ballets and Inlet Dance Theatre.

Wayne McGregor Choreographer, *Chroma*

Wayne McGregor is a multi award-winning British choreographer, renowned for his physically testing choreography and ground-breaking collaborations across dance, film, music, visual art, technology and science. He is the Artistic Director of Wayne McGregor | Random Dance, Resident Company at Sadler's Wells Theatre in London, for whom he has made over thirty works including *Entity*, *Amu*, *Nemesis* and *Ataxia*. He is Resident Choreographer of The Royal Ballet, where his works include *Limen*, *Infra*, *Chroma* and *Qualia* and the UK Government's first Youth Dance Champion.

Mr. McGregor is also a frequent creator of new work for Paris Opéra Ballet, Nederlands Dans Theatre, San Francisco Ballet and Stuttgart Ballet. Other work includes movement director for theatre and film including, *Harry Potter and the Goblet of Fire*. Mr. McGregor made his directorial debut at The Royal Opera in 2009 with a Baroque double bill of *Dido and Aeneas* and *Acis and Galatea* – combining both The Royal Opera and The Royal Ballet companies.

Antoine Vereecken Stager, *Chroma*

Antoine Vereecken was born in Gent, Belgium. He began

dancing aged 16 and trained at the Royal Ballet School of Antwerp. Between 1993 and 1997 he performed and toured with Les Ballets C. de la B. under the direction of Alain Platel. In 1997, Mr. Vereecken joined Malaika Kusumi's Renaissance de la Danse in Frankfurt, Germany and later joined the Kibbutz Contemporary Dance Company, Israel under the direction of Rami Be'er. From 2001-2003, Mr. Vereecken performed with the Richard Alston Dance Company, London and during that time restaged Richard Alston's *Red Run* at the London Contemporary Dance School. After a series of choreographic projects including Maresa von Stockert's Tilted Co. and Dance Nomad, Vereecken joined Wayne McGregor | Random Dance in 2004 until 2011. Assistant work includes: *Harry Potter and the Goblet of Fire* for Warner Brothers, *Dido and Aeneas* at Teatro all Scala and Gareth Pugh's *Lexus Design Disrupted* at New York Fashion Week, as well as re-staging several of Mr. McGregor's works. As a teacher, Vereecken has taught for London Contemporary Dance School, Richard Alston Dance Company, Royal Ballet School of Antwerp, Central School of Ballet, English National Ballet School, D.A.N.C.E and Wayne McGregor | Random Dance, among others.

Joby Talbot Composer, *Chroma*

English composer Joby Talbot made his The Royal Ballet debut in 2006, creating the

score for The Royal Ballet's Resident Choreographer Wayne McGregor's *Chroma*. Mr. Talbot has since written two full-length ballet scores for the company, in collaboration with The Royal Ballet's Artistic Associate Christopher Wheeldon: *Alice's Adventures in Wonderland* (2011), The Royal Ballet's first full-length commission for more than 20 years, and *The Winter's Tale* (2014) both in co-production with The National Ballet of Canada.

Mr. Talbot was born in Wimbledon in 1971 and studied under Brian Elias at Royal Holloway and Bedford New College and with Simon Bainbridge at the Guildhall School of Music and Drama. Works include the trumpet concerto *Desolation Wilderness* (2006), first performed by Alison Balsom and the Royal Liverpool Philharmonic Orchestra; the choral piece *Path of Miracles* (2005), written for Tenebrae; and the madrigal *The Wishing Tree* (2002), commissioned by The King's Singers. Other work includes *Worlds*, *Stars*, *Systems*, *Infinity*, first performed by the Philharmonia Orchestra under Esa-Pekka Salonen at Royal Festival Hall in 2012 and *Meniscus* for Beijing's National Centre for the Performing Arts 2013 World Environment Day celebrations.

Mr. Talbot has also worked extensively in film and television, major credits including *The Hitchhiker's Guide to the Galaxy* (2005), *Son of Rambow* (2007), *Franklyn* (2008) and *The League of Gentlemen* (BBC2 series, 1999 to 2002).

Mr. Talbot has written widely

for dance, collaborations including Mr. Wheeldon's *Fool's Paradise* (Morphoses, 2007), Mr. McGregor's *Entropy* (Wayne McGregor | Random Dance, 2008) and *Genus* (Paris Opéra Ballet, 2007) and *Chamber Symphony* for Medhi Walerski's *Chamber* (Residentie Orkest/Nederlands Dans Theater and Norwegian Opera and Ballet, 2012).

John Pawson

Set Designer, *Chroma*

John Pawson was born in 1949 in Halifax, Yorkshire. He spent many years in Japan before returning to England to enrol at the Architecture Association in London, leaving to establish his own practice in 1981.

From the outset, Mr. Pawson's work has focused on finding solutions to fundamental problems of space, proportion, light and materials, rather than on developing a set of stylistic mannerisms. These themes are also explored in his book *Minimum* which was first published in 1996 and examines the notion of simplicity in art, architecture and design across a variety of historical and cultural contexts.

Mr. Pawson's commissions span a wide range of scales and building typologies, ranging from private homes to Calvin Klein's flagship store in New York City, airport lounges for Cathay Pacific in Hong Kong, a condominium for Ian Schrager on New York City's Gramercy Park and the interiors of a 50-metre yacht and 19-metre sloop.

Over the years, his office has accrued extensive

experience of the particular challenges of working within environments of historic, landscape and ecological significance. Recent examples include the Royal Institute of British Architects prize-winning Sackler Crossing, a walkway over the lake at London's Royal Botanic Gardens, Kew, and the Cistercian monastery of Our Lady of Nový Dvůr in the Czech Republic, which was awarded the Frate Sole International Prize for Sacred Architecture in 2008.

In 2010, the Design Museum in London mounted a major exhibition of the work of the John Pawson office titled *Plain Space*.

Moritz Junge

Costume Designer, *Chroma*

Moritz Junge was born in Germany and studied at the Hochschule der Künste Berlin and at the Slade School of Fine Art in London.

Mr. Junge's costume designs include Wayne McGregor's *Live Fire Exercise*, *Limen*, *Infra* and *Chroma* (The Royal Ballet); *F.A.R.* and *Dyad* (Wayne McGregor | Random Dance); *L'Anatomie de la Sensation* (Paris Opéra Ballet); *Outlier* (New York City Ballet); *Dyad 1929* (The Australian Ballet); *The Trojans* and *Aida* (The Royal Opera); *The Messiah* (English National Opera); *The Kitchen*, *Dido*, *Queen of Carthage* and *The Hour We Knew Nothing of Each Other* (National Theatre); *All About My Mother* (The Old Vic); *Judgment Day* (Almeida Theatre); *La Cenerentola* (Glyndebourne Festival Opera/Deutsche Oper Berlin); *Ottone in villa* (Kiel); *Rigoletto*

(Hanover); *Die Zauberflöte* (Lucerne); costumes and co-set designs for *The Tempest* (The Royal Opera) and *Adriana Lecouvreur*, *The Bartered Bride* and *Un ballo in maschera* (Theater Freiburg).

Mr. Junge was the winner of the Linbury Prize for Stage Design in 2001 and designed the costumes for the opening ceremony of the London 2012 Paralympic Games.

Lucy Carter

Lighting Design, *Chroma*

Lucy Carter won the UK Knight of Illumination Award for Dance in 2008 for *Chroma*. Her other works with Wayne McGregor include *Carbon Life*, *Live Fire Exercise*, *Limen*, *Infra* and *Qualia* (The Royal Ballet); *Dido and Aeneas* and *Acis and Galatea* (The Royal Opera/The Royal Ballet); *Dyad 1909* (The Australian Ballet); *Kirikou and Karaba*; *Genus* (Paris Opéra Ballet); *Skindex* and *Renature* (Netherlands Dans Theater); *Dyad 1929*, *Entropy*, *Amu*, *Digito1*, *AtaXia* and *Nemesis* (Wayne McGregor | Random Dance); *2 Human* (English National Ballet); *Yantra* and *Nautilus* (Stuttgart Ballet); and *Outlier* (New York City Ballet).

Ms. Carter's other dance work includes *Incantations* (The Joffrey Ballet), and *Still Life* (Scottish Ballet), both choreographed by Val Caniparoli; *The Two of Us*, *Silence of the Soul* and *5 2 10* (Walker Dance Park Music), *Reflection* (Ballet Rambert), all by Fin Walker; *Classic Cut*, *Exit no Exit*, *Faultline* and *Just Add Water* (Shobana Jeyasingh Dance); *Snow White in Black*

(Phoenix Dance Theatre); *When Once is Never Enough*, *Faun* and *As You Are* (Coiscéim).

Her opera credits include *The Adventures of Mr. Broucek* (Opera North/Scottish Opera), *Maria Stuarda* (Opera North), *Parthenogenesis* (Linbury Studio Theatre), *Imeneo* (Opera Ireland) and in 2013, *Lohengrin* (Welsh National Opera).

David Briskin

Music Director and Principal Conductor

One of the foremost ballet conductors at work today, David Briskin is renowned for the scope of his repertoire and the depth and beauty of his interpretations. Whether in the classical or contemporary idiom, from works steeped in tradition to cutting edge modern compositions, Mr. Briskin brings a sure hand and a sensitive understanding to the dramatic and choreographic life of the music he conducts. Before joining The National Ballet of Canada in 2006, Mr. Briskin served as conductor with American Ballet Theatre in New York City for seven years, directing performances at the Metropolitan Opera House, City Center and numerous ballet and opera houses around the world. In demand as a guest conductor, Mr. Briskin has worked with such companies as New York City Ballet, San Francisco Ballet, The Joffrey Ballet, Houston Ballet, Les Grands Ballets and Alberta Ballet. He appears regularly at Covent Garden in London with The Royal Ballet, most

recently conducting the world premiere of Christopher Wheeldon's *The Winter's Tale* (a co-production with The National Ballet of Canada) featuring an original score by Joby Talbot. For three seasons, Mr. Briskin served as Music Director of Pittsburgh Ballet Theatre and was Conductor for The Juilliard School's Dance Division from 1993 to 2005. Mr. Briskin's versatility has also seen him conduct symphony and opera productions throughout the Americas, Europe and Asia, with such orchestras as the Pittsburgh, Detroit, Baltimore, Indianapolis and Windsor Symphony Orchestras, the Shanghai Symphony Orchestra and the National Symphony Orchestra of Costa Rica, and with such opera companies as Calgary Opera, Manitoba Opera, Opera Carolina, Lake George Opera and Sarasota Opera.

Ernest Abugov

Stage Manager

Ernest (Ernie) Abugov will retire at the end of this coming June, having served as Stage Manager of The National Ballet of Canada since 1973. He has worked with every Artistic Director in the company's history from Celia Franca to Karen Kain and has traveled with the company around the world touring to Israel, Asia, Europe, Mexico and throughout North America. Mr. Abugov has worked with many of the world's most renowned choreographers who have created original works for the National Ballet including Alexei Ratmansky, John Neumeier, William

Forsythe and Glen Tetley. Mr. Abugov was born in Montréal, Québec. Before beginning his long association with the National Ballet, he worked with Les Feux Follets, The Charlottetown Festival, La Poudrière Theatre and The Studio Lab Theatre. He worked at Expo '67 in Montréal, stage managing over 4,000 puppet shows. Mr. Abugov also toured with Harry Belafonte. In what little spare time that he has, Mr. Abugov guest-lectures to theatre students.

Jeff Morris

Stage Manager

Born in Toronto, Jeff Morris studied technical theatre production and administration at Ryerson's Theatre School. After leaving Ryerson, he became Production Stage Manager for Toronto Dance Theatre (1990 – 1995). With Toronto Dance Theatre he toured extensively, stage managing the company's debuts in Berlin, Warsaw, Beijing, Tokyo, and at the Joyce Theater, New York. He was Production Stage Manager for *Dancers For Life* (AIDS Committee of Toronto, 1991 – 1997), Stage Manager for Theatre Passe-Muraille (*Never Swim Alone*, *Metamorphosis of a Shadow*) and for the Fringe Festival of Independent Dance Artists. Mr. Morris joined The National Ballet of Canada in 1995 and has since stage-managed a wide range of the company's unique classical and contemporary repertoire, including the world premieres of James Kudelka's *The Four Seasons*, *Cinderella*, and

An Italian Straw Hat, Jean-Pierre Perreault's *The Comforts of Solitude*, Crystal Pite's *Emergence*, and Alexei Ratmanský's *Romeo and Juliet*. Company premieres include John Neumeier's *Nijinsky* and Christopher Wheeldon's *Alice's Adventures in Wonderland*.

The National Ballet of Canada Orchestra

The National Ballet of Canada is privileged to have its own full Orchestra with over 60 members. The Orchestra has performed in each of the National Ballet's seasons and is led by Music Director and Principal Conductor David Briskin. The company's first Music Director was George Crum who, along with Founder Celia Franca, was a pioneer of the company. Mr. Crum held the position from the company's inception

in 1951 to 1984, when he was appointed Music Director Emeritus. The Orchestra was led by Ermanno Florio from 1985 to 1990. Ormsby Wilkins was Music Director and Principal Conductor from 1990 to 2006. The National Ballet of Canada Orchestra has toured extensively with the company through Canada, the US and Europe. Over the years, the Orchestra has received much acclaim from audiences and critics alike and has recorded two CDs of Michael Torke's compositions for *The Contract (The Pied Piper)* and *An Italian Straw Hat*. The Orchestra made their concert debut at Koerner Hall on April 3, 2012, in celebration of the company's 60th anniversary.

For more information, visit national.ballet.ca

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Greta Hodgkinson
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Photo by
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I love to connect with donors behind the scenes, during rehearsals, workshops, backstage tours and special events, where I can show them firsthand the lasting impact of their generosity. None of the achievements from our recent past – international touring, building new productions, fostering Canadian choreographic talent – would be possible without them. Donors are vital members of The National Ballet of Canada's family and our doors are open to them.

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programmes is the best way to deepen your involvement with the National Ballet, learn more about the art form and meet other passionate individuals who support the company's artistic and financial goals. Our complement of programmes reflects the diversity of our audiences and accommodates a range of interests and commitment levels. And all donors receive opportunities to engage with the company offstage to witness their gifts in action. We truly believe there is something for everyone.



(Opposite page) Jillian Vanstone backstage at *Alice's Adventures in Wonderland*.
Photo by Taylor Jewell.

(Above) Xiao Nan Yu backstage at *Alice's Adventures in Wonderland*.
Photo by Sian Richards.

(Right) Jonathan Renna backstage at *Alice's Adventures in Wonderland*.
Photo by Sian Richards.



Our fabulous Winter Season is the result of commitment and vision from many talented individuals, including our donors and corporate partners. It has been a joy to share the excitement of staging these four incredible short ballets with so many of our donors and friends.

I would like to take this opportunity to extend special appreciation to John and Claudine Bailey, whose longstanding support for the National Ballet includes sponsorship of The Erik Bruhn Prize. Thanks to John and Claudine, some of the brightest young talent in the world will compete in Toronto again this March and for that we are sincerely grateful.

This winter, I invite you to join us behind the scenes by becoming a donor to The

National Ballet of Canada. With your support, our company will continue to shape the art of ballet for generations of audiences.

If you are already a donor, thank you so much for your continued support.

— Diana Reitberger, CFRE
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The National Ballet of Canada is extremely grateful to the following donors for their generous gifts that provide leadership and capital funding to support the company's priorities.

(February 1, 2014 – January 31, 2015)

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The following individuals and foundations have made extraordinary contributions towards our productions during the 2014/15 and future seasons.

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Alice's New York Premiere

Principal Dancers
Guillaume Côté and
Jillian Vanstone
with Rosamond
Ivey and Richard
Ivey at the opening
night of *Alice's
Adventures in
Wonderland* in
New York City,
September 2014.
Photo by Aleksandar
Antonićević.

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The generosity of YOU dance donors supports the free workshops and performances that introduce young students to ballet, helping to encourage imagination, movement and an appreciation for the arts.

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(Top to bottom)
Wardrobe Supervisor Marjory Fielding.
Resident Cutter Ruth Bartel.
Wardrobe Coordinator Barb de Kat.
Photos by Dylan Tedaldi.

Inside the National Ballet's Wardrobe Department

From cowboy boots and blue jeans to monochromatic tunics and tutus, the costumes in our Winter Mixed Programme are as diverse as the choreography. With four ballets onstage in one evening, our wardrobe team will be working hard to ensure that every stitch and sequin is in place, remaining onsite at the Four Seasons Centre for the Performing Arts throughout the run to fit, repair, organize and store each costume as needed. Members of the team will also be present in the wings to oversee quick changes, watch the costumes in action and address any immediate issues.

The National Ballet of Canada is renowned for its exquisite costumes, has one of the most accomplished wardrobe teams in the world and is among very few companies worldwide that can still build a production completely in-house. Every production revival demands repairs and refitting, often for hundreds of costumes, shoes and accessories. We are so proud of the talented individuals who work their magic behind the scenes to help us shine on stage.

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Lucille and Urban Joseph

On creativity and unlocking potential

Lucille Joseph.
 Photo by V. Tony Hauser.



A longstanding tradition, The National Ballet of Canada's Choreographic Workshop returned this winter to give young artists the chance to develop their choreographic talents. Over the years, the Choreographic Workshop has nurtured the early works of James Kudelka, Matjash Mrozewski, Guillaume Côté and other acclaimed choreographers. The National Ballet of Canada thanks Lucille and Urban Joseph for their generous support of this important event.

How did your passion for ballet begin?

I fell in love with ballet very early, at about the age of four, when I first attended *The Nutcracker* at Toronto's O'Keefe Centre. After that, I went every year, to the point where my mother had finally had enough and simply dropped me off at the door with a friend and picked us up afterwards!

What inspires you to give to the Choreographic Workshop?

I have always been an arts lover, and Urban is one of Canada's top human resources experts and practitioners. When we discovered this workshop, it satisfied Urban's interest in unlocking potential by giving people transformative opportunities and my interest in supporting the future of ballet. Most of the choreographers are also company dancers, a very disciplined profession that requires precise execution of someone else's choreography (though there is room for emotional and musical interpretation). Once they step into the role of the choreographer, they have the opposite experience; they have the opportunity to answer the inner question, "What do I have to say?"

Why is cultural philanthropy important to you?

I think it's very easy for those of us who are not artists to believe, as we go about our daily lives, that we are only physical and intellectual creatures. The arts are a living reminder that we are much more than that. Human beings have the ability to create, to express beauty and to be moved deeply in ways that transcend our everyday existence. Supporting the arts is supporting that greater appreciation of life's possibilities.

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At the core of our support is the RBC Emerging Artists Project. More than just financial support, this program offers mentorship, programming, exposure to new and diverse audiences and more. We are proud to note that 42 of the 60 dancers in the current company are RBC Apprentice Programme graduates and six of the 2014 Apprentices have been invited to join the company in 2014/2015.



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Celia Franca, founder
of The National Ballet
of Canada, ca. 1960.
Photo by Janine.

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The Celia Franca Society

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Guillaume Côté

Principal Dancer

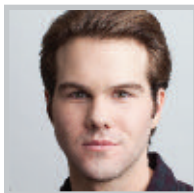
Born: Lac-Saint-Jean, Québec

Trained: Canada's National Ballet School

Joined National Ballet: 1999

Promoted to Principal Dancer: 2004

Sponsored by Emmanuelle Gattuso and Allan Slaight



McGee Maddox

Principal Dancer

Born: Spartanburg, South Carolina

Trained: Houston Ballet's

Ben Stevenson Academy

Joined National Ballet: 2009

Promoted to Principal

Dancer: 2014



Sonia Rodriguez

Principal Dancer

Born: Toronto, Ontario

Trained: Princess Grace Academy (Monaco)

Joined National Ballet: 1990

Promoted to Principal Dancer: 2000

Sponsored by Ira Gluskin & Maxine Granovsky Gluskin in celebration of her 25th Anniversary year



Greta Hodgkinson

Principal Dancer

Born: Providence, Rhode Island

Trained: Canada's National Ballet School

Joined National Ballet: 1990

Promoted to Principal Dancer: 1996



Evan McKie

Principal Dancer

Born: Toronto, Ontario

Trained: Canada's National Ballet School, Kirov Academy

and John Cranko School Ballet

Stuttgart Ballet: 2001 – 2014

Joined as Principal Dancer: 2014



Piotr Stanczyk

Principal Dancer

Born: Poznan, Poland

Trained: State Ballet School (Poland), Canada's National Ballet School

Joined National Ballet: 1998

Promoted to Principal Dancer: 2008



Svetlana Lunkina

Principal Dancer

Born: Moscow, Russia

Trained: Moscow

Choreographic Academy

Bolshoi Ballet: 1997 – 2013

Joined as Principal Dancer: 2014



Heather Ogden

Principal Dancer

Born: Toronto, Ontario

Trained: The Richmond

Academy of Dance

Joined National Ballet: 1998

Promoted to Principal Dancer: 2005



Jillian Vanstone

Principal Dancer

Born: Nanaimo, British Columbia

Trained: Kirkwood Academy (Nanaimo), Canada's National Ballet School

Joined National Ballet: 1999

Promoted to Principal Dancer: 2011



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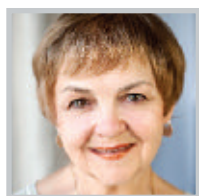


Dancer Biographies



Xiao Nan Yu

Principal Dancer
Born: Dalian, China
Trained: Shen Yang School of Dance, Beijing Dance Academy, Canada's National Ballet School
Joined National Ballet: 1996
Promoted to Principal Dancer: 2001



Lorna Geddes

Principal Character Artist
Born: Waterloo, Ontario
Trained: With Betty Oliphant, founder of Canada's National Ballet School
Joined National Ballet: 1959
Assistant Ballet Mistress: Since 1984
Principal Character Artist: Since 2005



Alejandra Perez-Gomez

Principal Character Artist
Born: Toronto, Ontario
Trained: École supérieure de ballet contemporain de Montréal, Princess Grace Academy (Monaco), San Francisco Ballet School
Joined National Ballet: 1998
Promoted to Principal Character Artist: 2013



Rebekah Rimsay

Principal Character Artist
Born: Fort Collins, Colorado
Trained: Gail Innes Dance School (Newfoundland), Canada's National Ballet School
Joined National Ballet: 1990
Promoted to Principal Character Artist: 2012



Tomas Schramek

Principal Character Artist
Born: Bratislava, Czechoslovakia
Trained: Slovak National Theatre School, SLUK
Joined National Ballet: 1969
Principal Dancer: 1973-1990
Principal Character Artist: Since 1990



Hazaros Surmeyan

Principal Character Artist
Born: Skopje, Yugoslavia
Trained: National Ballet School of Macedonia
Joined National Ballet: 1966
Principal Dancer: 1966-1985
Principal Character Artist: Since 1986



Naoya Ebe

First Soloist
Born: Tokyo, Japan
Trained: Canada's National Ballet School
Joined National Ballet: 2007
Promoted to First Soloist: 2012

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Keiichi Hirano

First Soloist
Born: Osaka, Japan
Trained: Setsuko Hirano Ballet School (Japan)
Joined National Ballet: 1999
Promoted to First Soloist: 2006

Sponsored by Patricia Younger



Tanya Howard

First Soloist
Born: Uitenhage, South Africa
Trained: The National School of the Arts (South Africa), Canada's National Ballet School
Joined National Ballet: 1998
Promoted to First Soloist: 2007

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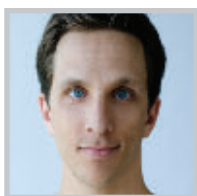
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Dancer Biographies



Stephanie Hutchison

First Soloist
 Born: Kitchener, Ontario
 Trained: Canada's National Ballet School
 Joined National Ballet: 1997
 Promoted to First Soloist: 2003



Etienne Lavigne

First Soloist
 Born: Montréal, Québec
 Trained: École supérieure de ballet contemporain de Montréal, San Francisco Ballet School
 Joined National Ballet: 1997
 Promoted to First Soloist: 2007



Patrick Lavoie

First Soloist
 Born: Montréal, Québec
 Trained: École supérieure de ballet contemporain de Montréal, San Francisco Ballet School
 Joined National Ballet: 1997
 Promoted to First Soloist: 2003



Elena Lobsanova

First Soloist
 Born: Moscow, Russia
 Trained: Canada's National Ballet School
 Joined National Ballet: 2004
 Promoted to First Soloist: 2011

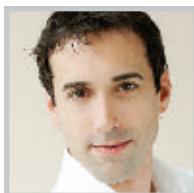
Sponsored by Sandra Faire & Ivan Fecan



Tina Pereira

First Soloist
 Born: Port of Spain, Trinidad
 Trained: Canada's National Ballet School
 Joined National Ballet: 2002-2004
 Re-joined: 2006
 Promoted to First Soloist: 2009

Sponsored by The Honourable Margaret Norrie McCain, C.C.



Jonathan Renna

First Soloist
 Born: Ottawa, Ontario
 Trained: Canada's National Ballet School
 Joined National Ballet: 1997-2000
 Re-joined: 2007
 Promoted to First Soloist: 2009



Robert Stephen

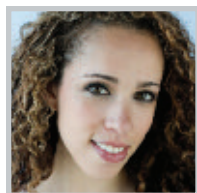
First Soloist
 Born: Burlington, Ontario
 Trained: Canada's National Ballet School
 Joined National Ballet: 2004
 Promoted to First Soloist: 2011

Sponsored by Mr. Thor Eaton & The Honourable Nicole Eaton, Senator



Skylar Campbell

Second Soloist
 Born: Laguna Beach, California
 Trained: V & T Dance Academy in Orange County
 Joined National Ballet: 2011
 Promoted to Second Soloist: 2013



Jordana Daumec

Second Soloist
 Born: New York City, New York
 Trained: Canada's National Ballet School
 Joined National Ballet: 2004
 Promoted to Second Soloist: 2010



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Dancer Biographies



Alexandra MacDonald
Second Soloist
Born: Calgary, Alberta
Trained: International School of Ballet, Boston Ballet's Trainee Programme
Joined National Ballet: 2007
Promoted to Second Soloist: 2012



Jenna Savella
Second Soloist
Born: Vancouver, British Columbia
Trained: DanceWest (Surrey), Canada's National Ballet School
Joined National Ballet: 2005
Promoted to Second Soloist: 2009

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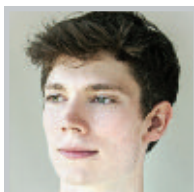


Dylan Tedaldi
Second Soloist
Born: Boston, Massachusetts
Trained: Boston Ballet School, School of The Hamburg Ballet
Joined National Ballet: 2010
Promoted to Second Soloist: 2013



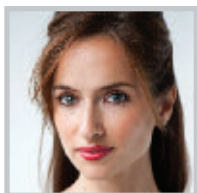
Chelsy Meiss
Second Soloist
Born: Melbourne, Australia
Trained: Karen Curlis School of Dance in Australia and The Australian Ballet School
Joined National Ballet: 2008
Promoted to Second Soloist: 2011

Sponsored by Diana St. B. Weatherall

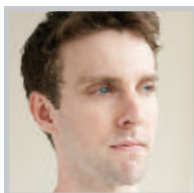


Brendan Saye
Second Soloist
Born: Vancouver, British Columbia
Trained: Canada's National Ballet School
Joined National Ballet: 2009
Promoted to Second Soloist: 2013

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Tiffany Mosher
Second Soloist
Born: Halifax, Nova Scotia
Trained: Scotia Dance Studios and Canada's National Ballet School
Joined National Ballet: 2000
Promoted to Second Soloist: 2013



Christopher Stalzer
Second Soloist
Born: Atlanta, Georgia
Trained: Rotaru International Ballet School
Joined National Ballet: 2007
Promoted to Second Soloist: 2012

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Artistic Director,
YOU dance/Ballet Master
Lindsay Fischer
Senior Ballet Master
Peter Ottmann
Senior Ballet Mistress
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Jones Henry
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Manon
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Anthony Dowell
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Antoine Vereecken
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Jacquelin Barrett
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Katita Waldo
Piano Concerto #1
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Health and Wellness Programme;
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Principal Pianist
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Andrei Streliaev
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& Marketing Operations
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 Senior Officer, Patrons' Council
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 Deanna Underwood
 Officer, Major Gifts
 Marielle Bryck
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 Caroline Dickie

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 Laurie Nemetz
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 Taylor LaFontaine
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 Junior Coordinator, Special
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 Administration
 Michael Bushara

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 Associate Director of Production
 Yvette Drumgold
 Assistant to the Production
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 Alex Naylor
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 Ernest Abugov
 Jeff Morris
 Stage Manager, YOU dance
 Peter Sherk
 Assistant Stage Manager
 Tiffany Fraser
 Lighting Coordinator
 Jeff Logue
 Master Carpenter
 John Alexander
 Head Electrician
 Stephen O'Connor
 Property Master
 Michael Ellenton
 Assistant Carpenter
 Paul McNamara
 Assistant Carpenter/Flyman
 Geoff Kay
 Assistant Electricians
 Ron Goveatt
 Chris Brooks

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 Construction Supervisor
 Peter Newman
 Assistant Carpenter
 Sandy Middleton

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 John Miracle
 Resident Scenic Artist
 Kelly Palmer
 Assistant Scenic Artist
 Mark Reid

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