

THE
NATIONAL
Ballet
OF CANADA

Karen Kain
Artistic Director

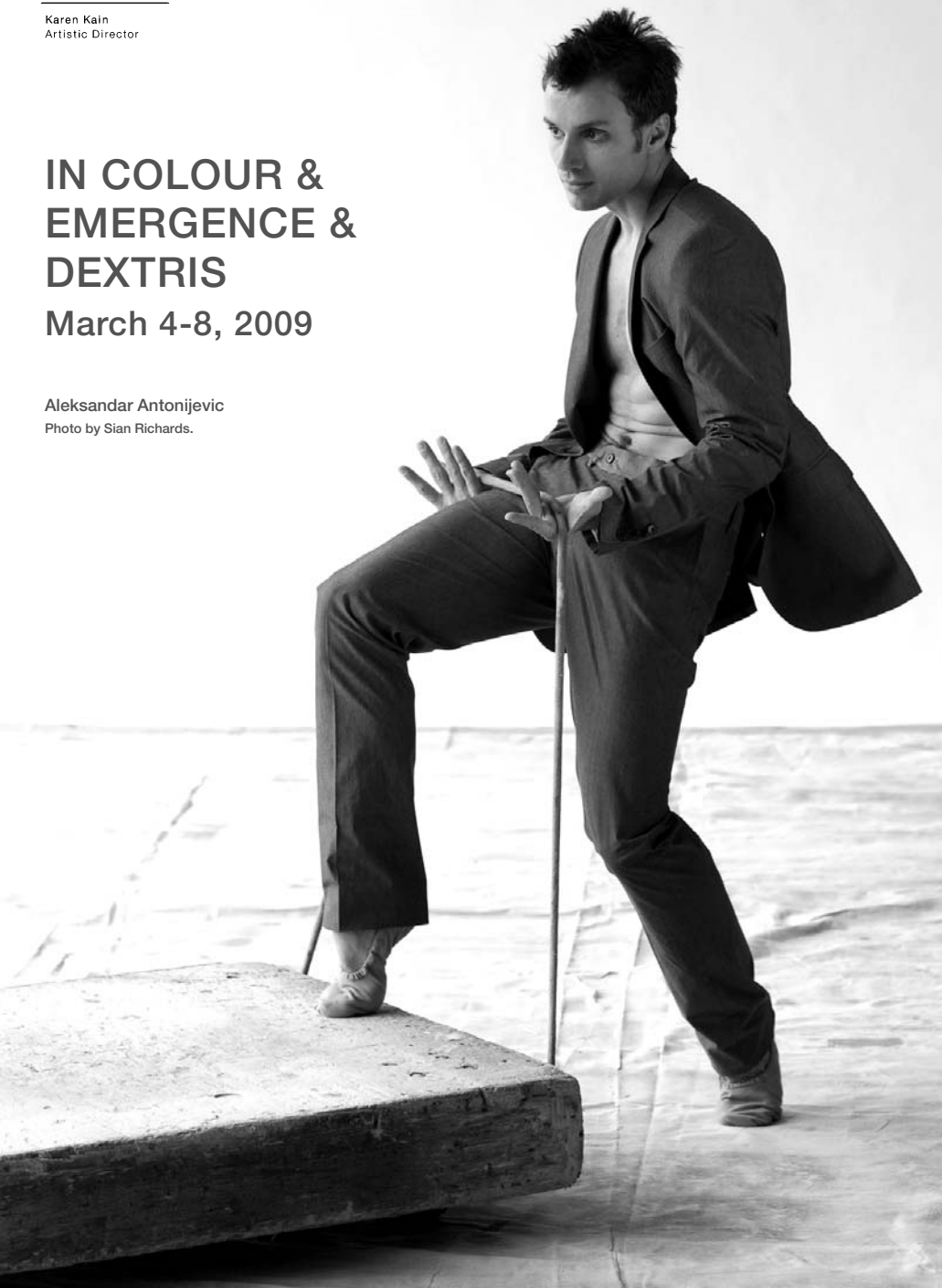
Ballet Notes

**IN COLOUR &
EMERGENCE &
DEXTRIS**

March 4-8, 2009

Aleksandar Antonijevic

Photo by Sian Richards.



THE
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2008/09 Souvenir Book

On Sale Now in the Lobby

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by Canadian photographer
Sian Richards

Alejandra Perez-Gomez
Photo by Sian Richards.

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THE
NATIONAL
Ballet
OF CANADA

Karen Kain
Artistic Director

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Karen Kain, C.C.
Artistic Director

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Music Director and
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Magdalena Popa
Principal Artistic Coach

Lindsay Fischer
Artistic Director,
YOU dance / Ballet Master

Aleksandar Antonijevic, Guillaume Côté,
Chan Hon Goh, Greta Hodgkinson,
Nehemiah Kish, Zdenek Konvalina,
Heather Ogden, Sonia Rodriguez,
Piotr Stanczyk, Xiao Nan Yu

Victoria Bertram, Kevin D. Bowles,
Lorna Geddes, Tomas Schramek,
Hazaros Surneyan*

Christopher Body, Keiichi Hirano, Tanya Howard*,
Stephanie Hutchison, Richard Landry,
Etienne Lavigne, Patrick Lavoie,
Stacey Shiori Minagawa, Rebekah Rimsay*,
Jillian Vanstone, Bridgett Zehr

Alexandra Golden, Tina Pereira, Alejandra Perez-Gomez,
Jonathan Renna, Lisa Robinson*, Avinoam Silverman

Wei Chen, Jordana Daumec, Krista Dowson, Nadine Drouin,
Naoya Ebe, Selene Guerrero-Trujillo, Juri Hiraoka, Klara Houdet,
Tamara Jones, Lise-Marie Jourdain, James Leja, Martin Lindinger,
Elena Lobsanova, Noah Long, Alexandra MacDonald,
Elizabeth Marrable, Catherine Maitland, Antonella Martinelli,
Chelsy Meiss, Tiffany Mosher, Amber Munro, Andreea Olteanu,
Marissa Parzei, Jenna Savella, James Shee, Christopher Stalzer,
Robert Stephen, Brett van Sickle, Nan Wang, Joseph Welbes,
Aarik Wells, Sarah Wolff

RBC Apprentice Programme / YOU dance: Ryan Booth,
Mark Dennis, Sara Garbowski, Nikki Holck, Claire Maurey,
Shino Mori, Ian Parsons, Brendan Saye, Julia Sedwick,
Thomas Snee

Peter Ottmann
Senior Ballet Master

**Mandy-Jayne
Richardson**
Senior Ballet Mistress

Lorna Geddes
Pointe Shoe Manager/
Assistant Ballet Mistress

Tomas Schramek
Assistant Ballet Master

Joysanne Sidimus
Guest Répétiteur

**Ernest Abugov
Jeff Morris**
Stage Managers

Janelle Rainville
Stage Manager,
YOU dance

Lani Martel
Assistant Stage Manager

*Guest Artist-in-Residence
*On maternity leave

Orchestra

Violins

Fujiko Imajishi,
Concertmaster
Lynn Kuo,
Assistant Concertmaster
Dominique Laplante,
Principal Second Violin
James Aylesworth
Jennie Baccante
• Sheldon Grabke
Xiao Grabke
• Nancy Kershaw
Sonia Klimasko-Leheniuk
Csaba Koczó
Yakov Lerner
Jayne Maddison
Ron Mah
Aya Miyagawa
Wendy Rogers
Filip Tomov
Joanna Zabrowarna
Paul Zevenhuizen

Violas

Angela Rudden, *Principal*
Theresa Rudolph Koczó,
Assistant Principal
Valerie Kuinka
Johann Lotter
Beverley Spotton
Larry Toman

Cellos

Maurizio Baccante,
Principal
Olga Laktionova
• Andrew McIntosh
Marianne Pack
Elaine Thompson
Paul Widner

Basses

Hans J.F. Preuss, *Principal*
Paul Langley
Robert Speer
Cary Takagaki

Flutes

Leslie J. Allt, *Principal*
Maria Pelletier
Shelley Brown, *Piccolo*

Oboes

Mark Rogers, *Principal*
Karen Rotenberg
Lesley Young,
English Horn

Clarinets

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

Bassoons

Stephen Mosher, *Principal*
Jerry Robinson
Elizabeth Gowen,
Contra Bassoon

Horns

Gary Pattison, *Principal*
Vincent Barbee
Derek Conrod
Scott Wevers

Trumpets

Richard Sandals, *Principal*
Mark Dharmaratnam
Raymond Tizzard

Trombones

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

Tuba

Sasha Johnson

Harp

Lucie Parent, *Principal*

Timpany

Michael Perry, *Principal*

Percussion

Robert Comber, *Principal*
Mark Mazur

Keyboards

Edward Connell
Mark Harjes

Orchestra Personnel Manager and Music Administrator

Jean Verch

Assistant Orchestra Personnel Manager

Raymond Tizzard

Library Assistant

Lucie Parent

Extra Players

Anne Armstrong, *Violin*
Mia King, *Violin*
Renée London, *Violin*
Sonia Vizante, *Violin*
Nicholaos Papadakis,
Viola
Jill Vitols, *Cello*
Richard Moore,
Percussion

• On Leave of Absence



The 2008/09 season is presented by:  **THE GLOBE AND MAIL** 

Wednesday March 4, 2009 at 7:30 pm

Thursday March 5, 2009 at 7:30 pm

Friday March 6, 2009 at 7:30 pm

Saturday March 7, 2009 at 2:00 pm and 7:30 pm

Sunday March 8, 2009 at 2:00 pm

IN COLOUR

World Premiere

Choreography: **Peter Quanz**

Original Commissioned Score: **Anton Lubchenko**

Set and Costume Design: **Michael Gianfrancesco**

Lighting Design: **Christopher Dennis**

Conductor: **Judith Yan**, Assistant Conductor

For Elena Tchernichova.

IN COLOUR by Peter Quanz is a gift from THE VOLUNTEER COMMITTEE,
THE NATIONAL BALLET OF CANADA.

WHITE

Xiao Nan Yu or Heather Ogden or Stephanie Hutchison, Bridgett Zehr or Elena Lobsanova,
Krista Dowson, Alexandra Golden, Alejandra Perez-Gomez,
Zdenek Konvalina or Aleksandar Antonijevic, Keiichi Hirano or James Shee,
Guillaume Côté or Noah Long, Jonathan Renna or Brett van Sickle, Robert Stephen

RED

Jillian Vanstone (March 4, 7 eve)

Jenna Savella (March 5, 7 mat)

Tina Pereira (March 6, 8)

YELLOW

Keiichi Hirano (March 4, 6, 7 eve)

James Shee (March 5, 7 mat, 8)

PINK AND PURPLE

Bridgett Zehr and Guillaume Côté (March 4, 6, 7 eve)

Elena Lobsanova and Noah Long (March 5, 7 mat, 8)

CHARTREUSE

Krista Dowson, Alexandra Golden, Alejandra Perez-Gomez

BLUE

Zdenek Konvalina (March 4, 6, 7 eve)

Aleksandar Antonijevic (March 5, 7 mat, 8)

GREEN

Xiao Nan Yu (March 4, 7 eve)

Heather Ogden (March 5, 7 mat)

Stephanie Hutchison (March 6, 8)

GREY

Nadine Drouin, Selene Guerrero-Trujillo, Juri Hiraoka or Tamara Jones,
Lise-Marie Jourdain, Alexandra MacDonald, Catherine Maitland, Elizabeth Marrable,
Andreea Olteanu, Marissa Parzei

Wei Chen or Christopher Stalzer, Naoya Ebe, James Leja,
Martin Lindinger or Avinoam Silverman, Jonathan Renna or Brett van Sickle,
Robert Stephen, Nan Wang, Joseph Welbes, Aarik Wells

Intermission

Emergence

World Premiere

Choreography: Crystal Pite

Original Commissioned Score: Owen Belton

Set Design: Jay Gower Taylor

Costume Design: Linda Chow

Lighting Design: Alan Brodie

Assistant to the Choreographer: Hope Muir

Emergence by Crystal Pite is generously supported by Gail Hutchison.

Aleksandar Antonijevic, Kevin D. Bowles, Wei Chen, Guillaume Côté, Jordana Daumec,
Krista Dowson, Naoya Ebe, Alexandra Golden, Juri Hiraoka, Greta Hodgkinson,
Klara Houdet, Stephanie Hutchison, Tamara Jones, Lise-Marie Jourdain, Zdenek Konvalina,
Richard Landry, Etienne Lavigne, Patrick Lavoie, Martin Lindinger, James Leja,
Alexandra MacDonald, Elizabeth Marrable, Antonella Martinelli, Tiffany Mosher,
Heather Ogden, Andreea Olteanu, Marissa Parzei, Alejandra Perez-Gomez, Jonathan Renna,
Jenna Savella, Avinoam Silverman, Christopher Stalzer, Robert Stephen, Brett van Sickle,
Nan Wang, Joseph Welbes, Aarik Wells, Bridgett Zehr

Understudies: Nadine Drouin, Selene Guerrero-Trujillo, Catherine Maitland

Intermission

DEXTRIS

World Premiere

Choreography: **Sabrina Matthews**

Music: **Antonio Vivaldi, *Dixit Dominus, RV 594***

Costume Design: **Caroline O'Brien**

Lighting Design: **Christopher Dennis**

Chorus: **Members of Toronto Mendelssohn Choir – Noel Edison, Artistic Director**

Soloists: **Kathleen Brett, soprano**

Teiya Kasahara, soprano

Marion Newman, contralto

Michael Colvin, tenor

Alain Coulombe, bass

Conductor: **David Briskin, Music Director and Principal Conductor**

Dedicated to **Demetrios Yiokaris**.

DEXTRIS by Sabrina Matthews is a gift from THE VOLUNTEER COMMITTEE,
THE NATIONAL BALLET OF CANADA.

Heather Ogden and Piotr Stanczyk or Bridgett Zehr and Etienne Lavigne, Sonia Rodriguez and Jonathan Renna or Xiao Nan Yu and James Shee, Stacey Shiori Minagawa and Keiichi Hirano or Alejandra Perez-Gomez and Christopher Stalzer, Tina Pereira and Kevin D. Bowles or Jordana Daumec and Martin Lindinger, Jillian Vanstone and James Shee or Jenna Savella and James Leja

Chorus

Sopranos

Susan Brown, Joanne Chapin, Eunsil Choi, Samantha Clarke, Susanna Cummings, Sheila Dietrich, Stacy Ernst, Julia Goss, Merry-Anne Hutton, Larisa Isakharova, Christine Kerr, Marlene L. Lynds, Frances Mills, Catherine Short, Jennifer Taverner, Anne Thorne, Jennifer Ujimoto

Altos

Marlo Alcock, Anna Belikova, Carolyn Campbell, Eun Kyoung Kim, Valery Kondrashov, Valarie Koziol, Jessica Lloyd, Sue Newman, Nellie Scholtes, Carol Small

Tenors

Joseph Hsieh, Ross Inglis, Kimber Jonah, Robert Kinar, Y. Chung Li, Roger Musselman, Mike Sawarna, Steve Szmutki

Basses

John Brandsema, Goody Cabral, Barry Clegg, Tom Gamblin, Miles Hearn, Lawrie McEwan, Daniel Parkinson, Phil Penney, Kevin Sean Pook, Karel Tamchyna, Eric C.H. Tang, Alan Ward

All casting is subject to change.

Innovation

IN COLOUR & EMERGENCE & DEXTRIS

When the 2008/09 season was first announced, Artistic Director Karen Kain's decision to commission three new short ballets from three Canadian choreographers was greeted with enthusiasm. As Kain explains, this unprecedented programme of three world premieres introduces "our audiences to Canadian choreographic talent that is making itself known both nationally and internationally." Appropriately named *Innovation*, these works capture a moment in post-modern ballet history and showcase the homegrown talent of three gifted choreographers – Sabrina Matthews, Peter Quanz and Crystal Pite.

At only 29 years old, Kitchener-born Peter Quanz has the assurance and self-possession of a person twice his age. With *IN COLOUR*, Quanz has created a ballet of epic proportions. His unwavering regard for rigorous technique coupled with an exacting musicality might draw comparison to Balanchine – and Quanz's collaboration with 23 year-old Russian composer Anton Lubchenko is likewise reminiscent of the famed neo-classical choreographer's association with Igor Stravinsky.

Quanz attended a high school for the performing arts in his hometown before heading west and attending Canada's Royal Winnipeg Ballet School. There his childhood ambition to become a choreographer was fuelled by ceaseless curiosity and a timely scholarship that took him to Europe to study the craft of making ballets. Since then Quanz's rise within the ranks of "ones to watch" has been proverbially meteoric. He



Peter Quanz Choreographer, *IN COLOUR*
Photo by V. Tony Hauser.

has choreographed works for companies the world over including The Royal Ballet, American Ballet Theatre Studio Company, The Banff Centre for the Arts, Les Grands Ballets Canadiens de Montréal and Pennsylvania Ballet. Two particular highlights include the critically-acclaimed *Kaleidoscope*, a 2005 commission for American Ballet Theatre set to Camille Saint-Saëns' *Piano Concerto No. 5*, and *Aria Suspended*, a commission for the Kirov Ballet set to Stravinsky's *Symphony in C* that premiered at the Mariinsky Theatre in July 2007.

An avid reader and modern art enthusiast, *IN COLOUR* was inspired by the 1995 book *Chroma: A Book of Colour* by British film director, stage designer, visual artist and writer Derek Jarman. Jarman's collection of essays examines the use of colour from medieval painting through the Renaissance to

the modernists. Jarman also touches upon the meaning of colour in literature, science, philosophy, psychology, religion and alchemy, as well as its implications to the passage of his own life and death from HIV/AIDS where treatment rendered him blind. Jarman's meditations on colour have proved auspicious for Quanz and form the basis for not only the organizational structure of the piece but for Michael Gianfrancesco's evocative costumes and sets as well.

Equally, Quanz derives inspiration from Lubchenko's cinematic score. A graduate of the prestigious Rimsky-Korsakov State Conservatory in Saint Petersburg, Russia where he studied under a student of Dmitri Shostakovich's and was honoured with the highest marks in composition since Sergei Rachmaninov, Lubchenko was introduced to Quanz while the choreographer was working in St. Petersburg. Lubchenko has created an extraordinary, at times almost violent score, which would easily lend itself to Russian cinematographer Sergei Eisenstein's classic film *Battleship Potemkin*.

Known for his intelligent arrangements of the Corps de Ballet, Quanz has created a piece for 27 dancers divided into eight colour sections – WHITE, RED, YELLOW, PINK AND PURPLE, CHARTREUSE, BLUE, GREEN and a chorus of GREY. The opening of the work has a somnambulant quality as dancers mime reading books, allowing the movement to wash over them. In RED, the solo choreographed for a female dancer is technically demanding, full of staccato accents and virtuosic turns. A men's section moves in marshalled, syncopated waves like soldiers advancing towards enemy lines. Partnering is often acrobatic with spectacular lifts requiring multiple male dancers to execute. The choreography – always driven

by Lubchenko's soaring music – keeps the dancers literally on their toes.

Crystal Pite is known as one of the most innovative and exciting choreographers at work in Canada today. Raised in Victoria, Pite danced with Ballet British Columbia for eight years. During this time, she was encouraged to develop her choreographic skills and in 1995, she became the youngest artist to receive the prestigious Clifford E. Lee Choreographic Award. In 1996, Pite joined Ballet Frankfurt under the direction of William Forsythe. She returned to Canada in 2001, and was appointed Resident Choreographer for Les Ballets Jazz de Montréal (BJM DANSE). That same year, Pite formed her own company, Kidd Pivot, based in Vancouver for which she continues to create and perform nationally and internationally. Pite has created works for Ballet Frankfurt, Nederlands Dans Theater 1, Cullberg Ballet, Cedar Lake Contemporary Ballet, Ballet British Columbia, Alberta Ballet, and Louise Lecavalier. She was recently named Associate Choreographer of Nederlands Dans Theater. In 2008, Pite was awarded the inaugural Governor General's Mentorship Award, and mentored by legendary ballerina, filmmaker and 2004 award laureate Veronica Tennant.

In contemplating this commission, Pite was drawn to consider parallels between the social organization of bees and the hierarchical nature of classical ballet companies. Upon further investigation, Pite discovered that, while there are grounds for comparison such as the aspect of competition that pervades the lives of bees and ballet dancers, bee colonies function ostensibly according to egalitarian principles that aspire to common goals and to the maintenance of the status quo. Her interest



Crystal Pite Choreographer, *Emergence*

Photo by Joris-Jan Bos.

piqued, Pite followed this line of investigation through to the methods with which bees communicate and achieve consensus. Further research revealed that natural mechanisms that sought order and structure were at play and these notions were reinforced by her reading of American popular science theorist Steven Johnson's book *Emergence: The Connected Lives of Ants, Brains, Cities and Software*.

Working from structured improvisations, Pite elicited organic movements from the dancers. Johnson's statement that "agents following simple rules could generate amazingly complex structures" became a touchstone for Pite's *Emergence*. She is interested in individual expression and in collective problem solving through movement, often favouring the visual and kinaesthetic appeal of the eccentric over the mundane and the grotesque over the beautiful. Pite rarely works with dancers en pointe and was attracted not only to the dancers' expertise but also to the potential for a creature-like

effect. Sometimes fragmented and gestural, with traces of the popping techniques of hip hop, Pite's choreographic method is a catalyst for change in the dancer's bodies.

Key to Pite's vision is her established collaboration with composer Owen Belton. Also from the west coast, Belton uses both acoustic and electronic instruments, often in combination with computer processing techniques such as granular synthesis, to arrive at atmospheric palettes of sound and tone. The set design by Jay Gower Taylor envelops the stage with an image of urgent accumulation and provides an evocative entry point for the work. Alan Brodie's masterful lighting and Linda Chow's slick, elegant costumes are otherworldly and distinct.

Sabrina Matthews' *DEXTRIS* rounds out this rich triumvirate of important works. A Toronto native and a graduate of Canada's National Ballet School, Matthews was a Soloist with Alberta Ballet under Artistic Directors Mikko Nissinen and Jean Grand-Maitre. An aspiring choreographer since her days with Alberta Ballet, Matthews has since created pieces for some of the most prestigious ballet companies in the world, including multiple works for the renowned Stuttgart Ballet. Matthews has premiered works on three continents in over a dozen cities from Beijing, to New York, to London. She was the 2005 recipient of the Clifford E. Lee Award for Choreography from The Banff Centre for the Arts. Over the past year, Matthews has received commissions from Stuttgart Ballet, Royal Swedish Ballet, Boston Ballet and the UK's Royal Academy of Dance's 2008 Genée International Ballet Competition.

Her third short work for The National Ballet of Canada, *DEXTRIS* is a masterful ode to the magnificent sacred music of composer



Sabrina Matthews Choreographer, *DEXTRIS*
Photo by Clay Stang.

Antonio Vivaldi. Matthews has chosen to match her choreographic moxy with Vivaldi's grand Baroque oratorio *Dixit Dominus*, a large-scale work for five soloists, choir and orchestra divided into nine parts. The score itself has an interesting provenance having been mistakenly attributed to Vivaldi's younger contemporary Baldassarre Galuppi. The manuscript was rediscovered in 2005 at the Sächsische Landesbibliothek in Dresden, where it had gone unnoticed for more than 200 years. Matthews has chosen the second of Vivaldi's three known versions of the psalm and has worked diligently to come to terms with the piece's sheer magnitude. Her choreography makes effective use of cannon sequences and the layering of voices, to find beautiful, sweeping arcs and buoyant partnering. Movements meticulously answer the score – matching men's sections with robust baritone harmonies, duets and trios with more vulnerable solo voices. By turns, playful, celebratory and mournful, the dancers

show off their dexterity in torrid entanglements of limbs and swivelling torsos. The soft-spoken Matthews radiates with energy and moves like a modern dancer, demanding complex sequences that engage the whole body – challenging the dancers to throw themselves off balance momentarily before reclaiming vertical.

Adding to the grandeur of Matthew's choreography, the score is performed live by the Toronto Mendelssohn Choir with 48 choir members and soloists. The choir is arrayed across the stage with the dancers on steel scaffolding especially designed for the piece. Costumes by Caroline O'Brien, a long-time collaborator with the National Ballet, and lighting design by Christopher Dennis, Resident Lighting Designer with the company, complete this visually and aurally stunning work.

Together and separately, these three works create a sense of agency and vision that few mixed programmes – especially those composed of world premieres by young choreographers – can boast. The National Ballet of Canada's *Innovation* programme gives tremendous reason to hope for even greater works from these three immensely talented *Canadian* artists in years to come.

– Bridget Cauthery

Bridget Cauthery is a writer and arts consultant based in Toronto. She completed her doctorate in dance studies at the University of Surrey, United Kingdom in 2007 and lectures part-time in the Department of Dance at York University and in the Theatre Department at Ryerson University. She is currently conducting research towards a book project provisionally titled "Choreographing the North."

Selected Biographies

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

Acknowledged as one of the leading classical ballerinas of her time, Karen Kain is also one of Canada's foremost arts advocates, bringing the same passion and dedication she exemplified as a dancer to her roles as a spokesperson for Canadian culture and as the Artistic Director of The National Ballet of Canada. A native of Hamilton, Ontario, Ms. Kain studied at Canada's National Ballet School, graduating in 1969 when she joined The National Ballet of Canada. After quickly rising to the rank of Principal Dancer, she came to the attention of international audiences when she won the Silver Medal at the Moscow International Ballet Competition in 1973. This led to a highly successful career on stages throughout the world. Ms. Kain retired from dance in 1997 and shortly afterwards assumed the position of Artist-in-Residence with the National Ballet. In 1999, her role was expanded to that of Artistic Associate and in June of 2005, she was appointed Artistic Director of the

company. Ms. Kain has received numerous accolades and awards throughout her career. 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 2002, she was honoured with a Governor General's Award for Lifetime Artistic Achievement and from 2004 to 2008 was Chair of the Canada Council for the Arts. In 2007, she received the Barbara Hamilton Memorial Award for demonstrating excellence and professionalism in the performing arts.

Peter Quanz
Choreographer,
IN COLOUR

Peter Quanz has choreographed for the Kirov Ballet, American Ballet Theatre, The Royal Ballet, American Ballet Theatre Studio Company, The Banff Centre for the Arts, Les Grands Ballet Canadiens de Montréal and Pennsylvania Ballet. He has been invited twice to attend the New York Choreographic Institute, an

affiliate of New York City Ballet. Mr. Quanz also created experimental work for the young choreographers' evenings of Stuttgart Ballet and Canada's Royal Winnipeg Ballet. In 2006, Mr. Quanz was invited to create a new work for the Fire Island Dance Festival using artists from the Martha Graham Dance Company. Mr. Quanz has received the 2005 Clifford E. Lee Choreography Award, Canada's national award for young choreographers, as well as grants from the Canada Council for the Arts, the Chalmers Foundation and the Judy and Henry Jurriens Choreographic Fellowship.

Anton Lubchenko
Composer, IN COLOUR

Anton Lubchenko, a composer, conductor and pianist, is a graduate of the prestigious Rimsky-Korsakov State Conservatory in Saint Petersburg, Russia where he was honoured with the highest marks in composition since Sergei Rachmaninov. He studied composition with Professor Alexander Mnatskanyan. Mr. Lubchenko's repertoire

encompasses compositions for opera and ballet, symphonies, concerti, chamber ensemble scores, solo piano works and film scores. Orchestras and ensembles throughout Russia have been quick to program his repertoire and his works are now being performed internationally. In 2006, his opera *Mowgli*, based on Rudyard Kipling's *The Jungle Book*, premiered at the Vladikavkaz Opera House. He has written two more operas, one based on Gogol's *Nevsky Prospekt* and the other based on tales by E.T.A. Hoffmann. Mr. Lubchenko won the 2002 M. Pletnev Award at the International Scriabin Piano Competition in Moscow and First Prize at the 2000 Gavrilin Piano Competition in Saint Petersburg.

Michael Gianfrancesco
Set and Costume
Designer, IN COLOUR

Michael Gianfrancesco's designs have appeared across Canada. For the Stratford Shakespeare Festival, he has designed productions at the Studio, Avon and Festival Theatres for over seven seasons and collaborated on many shows with past Artistic Director

Richard Monette. Recent productions include the Canadian premiere of *Kaleidoscope* for Les Grands Ballets Canadiens de Montréal, *The Wizard of Oz* at the Lorraine Kimsa Theatre for Young People and The Canadian Stage Company's production of *Little Shop of Horrors*. In 2005, Mr. Gianfrancesco designed *The Midnight Court* for Queen of Puddings Music Theatre, which premiered at Harbourfront Centre and the Linbury Theatre at the Royal Opera House in Covent Garden. He is the recipient of a Tyrone Guthrie Award and the Brian Jackson Award from the Stratford Shakespeare Festival and received the 2008 Virginia and Myrtle Cooper Award in Costume Design from the Ontario Arts Foundation.

Christopher Dennis
Lighting Designer,
IN COLOUR and DEXTRIS

Internationally-acclaimed in the field of ballet for his striking, inventive and emotionally enriching artistry, Christopher Dennis is the Resident Lighting Designer with The National Ballet of Canada. He has created memorable and evocative lighting designs for many of

the company's productions, including James Kudelka's *Cinderella*, Matjash Mrozewski's *A Delicate Battle* and Jean-Pierre Perreault's *The Comforts of Solitude*. Mr. Dennis' lighting designs are in the repertoires of ballet companies around the world, including American Ballet Theatre, San Francisco Ballet, Boston Ballet and West Australia Ballet. In 1998, he was the Lighting Supervisor for the US tour of Mikhail Baryshnikov's *White Oak Dance Project*. In addition to his work in dance, Mr. Dennis has designed lighting for many opera, theatre and film productions and is a member of the Associated Designers of Canada.

Crystal Pite
Choreographer,
Emergence

Vancouver-based choreographer and performer Crystal Pite has created works for Cullberg Ballet, Nederlands Dans Theater 1, Ballett Frankfurt, Les Ballets Jazz de Montréal (Resident Choreographer 2001-04), Cedar Lake Contemporary Ballet, Ballet British Columbia, Alberta Ballet, Ballet Jörgen and several independent dance

artists, most recently Louise Lecavalier. Ms. Pite is a former company member of Ballet British Columbia and Ballett Frankfurt. In 2001, she formed her own company, Kidd Pivot, and continues to create and perform in her own work. Kidd Pivot tours nationally and internationally with productions that include *Fault* (2008), *Lost Action* (2006), *Uncollected Work* (2002) and *Double Story* (2004), created with Richard Siegal. In 2006, Kidd Pivot received the Alcan Performing Arts Award. Crystal Pite is an Associate Dance Artist of Canada's National Arts Centre and Associate Choreographer of Nederlands Dans Theater. She was the recipient of the 2008 Governor General's Mentorship Award.

Owen Belton

Composer, Emergence

Owen Belton graduated from Simon Fraser University in Vancouver with a degree in Fine and Performing Arts with a concentration in music, studying acoustic and computer music composition. In his work, he uses both acoustic and electronic instruments, often in combination

with computer processing techniques such as granular synthesis. He has written music for many dance companies, including BJM DANSE in Montréal, Ballett Frankfurt, Houston Ballet, Stuttgart Ballet and Kidd Pivot. In addition to collaborating with Crystal Pite for the past 11 years he has also scored music for other Canadian choreographers such as Matjash Mrozewski, Lola MacLaughlan and Chick Snipper. As well as writing music for dance and film, Mr. Belton works as a recording engineer for other musicians and composers.

Jay Gower Taylor

Set Designer, Emergence

Jay Gower Taylor started out in theatre as a professional dancer where he enjoyed an international career spanning more than 20 years. Parallel to his dance career, Mr. Taylor developed his skills as a designer and builder. Some of his first opportunities designing for theatre were with Dancemakers, collaborating with Serge Bennathan on *Absences*, *The Invisible Life of Joseph Finch* and the film *Quand les grandmeres s'envolent* for CBC's *Opening Night*. More recently, he designed Mr.

Bennathan's *MANGA* and the play version of *Finch*, Crystal Pite's *Frontier* for Nederlands Dans Theater, *Fault* for Kidd Pivot, and Electric Company Theatre's live-cinematic interpretation of Jean-Paul Sartre's *NO EXIT*.

Linda Chow

Costume Designer, Emergence

Linda Chow graduated from Ryerson's theatre programme in 1982. After settling in Vancouver she worked as a freelance cutter and sewer in theatre, dance and film. Her first collaboration with Crystal Pite was in 2003 for *Uncollected Work*. She has continued her work for Ms. Pite, designing costumes for *Lost Action*, *Arietta*, *Decembering* and *Fault*. She has also worked with choreographers Emily Molnar, Sabrina Matthews and Serge Bennathan.

Alan Brodie

Lighting Designer, Emergence

A resident of Vancouver, Alan Brodie has 20 years of experience creating lighting designs for theatre, opera, musicals and dance. His dance credits include productions with Kidd Pivot, movEnt and The Banff

Centre for the Arts. Toronto productions include *Miss Julie: Freedom Summer*, *Frost/Nixon*, *Little Shop of Horrors*, *Glorious*, *Vigil* and *The Overcoat* for The Canadian Stage Company, *A Christmas Carol* for Souleppper, *The Turn of the Screw* for the Canadian Opera Company and *Blue Planet* for Lorraine Kimsa Theatre for Young People. Recent Shaw Festival credits include *After the Dance*, *A Little Night Music* and *Hotel Pecalillo*. Stratford Shakespeare Festival credits include *Moby Dick*, *Palmer Park* and *Oklahoma*. A graduate of theatre at the University of British Columbia, Mr. Brodie teaches lighting design at the National Theatre School. He is a member of the Associated Designers of Canada.

Sabrina Matthews

Choreographer, DEXTRIS

Sabrina Matthews has created pieces for some of the most prestigious ballet companies in the world, including multiple pieces for the renowned Stuttgart Ballet. This in-demand choreographer has premiered works on three continents, in over a dozen cities from Beijing, to New

York, to London. Ms. Matthews is a Toronto native and a graduate of Canada's National Ballet School. From 1995 to 2005, she was a leading Soloist and aspiring choreographer with Alberta Ballet under Artistic Directors Mikko Nissinen and Jean Grand-Maitre. She has performed on four different continents, including several tours throughout China. Her choreography and dance films have been recognized with several prominent national and international awards. Over the past year, Sabrina Matthews has received commissions from Stuttgart Ballet, Royal Swedish Ballet, Boston Ballet, England's Royal Academy of Dance's 2008 Genée International Ballet Competition and The National Ballet of Canada.

Antonio Vivaldi

Composer, DEXTRIS

One of the most prolific of the Italian Baroque composers, Antonio Vivaldi's catalogue of works includes trio sonatas, operas, sacred choral music and a multitude of concerti for solo instruments and strings that defined a new standard for the form; some of these, such as a quartet of violin

concertos named *The Four Seasons*, became some of his most enduring compositions. *Dixit Dominus RV 594* is one of three settings that Vivaldi made utilizing the Latin text of Psalm 109 and may be his grandest-scaled sacred choral work. Born in 1678 in Venice, Vivaldi studied violin under the tutelage of his father and was ordained as a priest in 1703. Later that year, he was appointed *maestro di violino* at the Ospedale della Pietà, a Venetian girls' orphanage; he maintained a position with the orphanage until 1709 and then returned to continue his work there from 1709 to 1716. Girls received a musical education at such orphanages, while boys learned a trade, and it was during this period that much of his instrumental and sacred choral music was written, performed by his students. Vivaldi died in Vienna in 1741.

Caroline O'Brien

Costume Designer, DEXTRIS

A native of Ireland, Caroline O'Brien nurtured a passion for textiles from an early age. Her designs for dance include collaborations with

numerous national and international choreographers including John Alleyne, Serge Bennathan, Dominique Dumais, James Kudelka, John Neumeier and Yvonne Ng. She has also worked on several productions with Matjash Mrozewski and has collaborated with Peggy Baker for more than 20 years. In addition to creating designs for the stage, Ms. O'Brien is an award-winning sculptor. She is also frequently sought after for original creations in evening attire. Ms. O'Brien is an Assistant Professor in the Theatre School at Ryerson University and a member of the Associated Designers of Canada. She is currently conducting a research project about the classical ballerina titled *Between the Seams: The Making of a Princess*. This world premiere for The National Ballet of Canada is her third collaboration with Sabrina Matthews.

Kathleen Brett

Soprano, DEXTRIS

A regular guest with many of the leading opera companies in the United States, Canada and Europe, Kathleen Brett has appeared with Los Angeles Opera, Dallas

Opera, New York City Opera, San Francisco Opera, Canadian Opera Company, Teatro Municipal in Rio de Janeiro, L'Opera de Monte Carlo, The Royal Opera in Covent Garden and Vlaamse Opera in Belgium. In addition to operatic work, Ms. Brett performs in concert halls all over North America, in a wide repertoire that ranges from works of the Renaissance to contemporary music. She has performed with every major Canadian orchestra and with many in the US including Chicago, Detroit, Philadelphia and Cincinnati. Recent engagements include an all-Gershwin programme with the Boston Pops, a National Arts Centre CBC broadcast of Handel's *Messiah* with Trevor Pinnock and her critically acclaimed portrayal of Birdie Hubbard in Pacific Opera's production of Mark Blitzstein's *Regina*.

Teiya Kasahara

Soprano, DEXTRIS

Canadian coloratura soprano Teiya Kasahara is a member of the Canadian Opera Company Ensemble Studio programme. She is a recent graduate from the University of British Columbia with a Bachelor of Music in opera performance.

Ms. Kasahara's notable engagements include Zerbinetta in Toronto Summer Music Festival's *Adriadne auf Naxos* and Maturina in the COC Ensemble Studio production of Gazzaniga's *Don Giovanni*. Ms. Kasahara has won multiple awards from such organizations as the Vancouver Women's Musical Society and the Metropolitan Opera National Council. With the COC this season, Ms. Kasahara sang the roles the French Actress 1 in *War and Peace*, First Woodsprite in *Rusalka*, and Despina in the Ensemble Studio production of *Così fan tutte*. She also understudied the roles of Dunyasha in *War and Peace*, Zerlina in *Don Giovanni* and Marzelline in *Fidelio* and will understudy the roles of Musetta in *La Bohème* and Tytania in *A Midsummer Night's Dream*.

Marion Newman

Contralto, DEXTRIS

First Nations mezzo-soprano Marion Newman "has a distinctive, dusky voice that suggests drama with every note", says The Toronto Star and is described as "a show stealer" by BBC Music Magazine. In recent years, she has performed the title

role in *Carmen* and Rosina in *Il Barbiere di Siviglia* with Cork's Opera in Ireland in and Margret in *Wozzeck* and Juno in *The Tempest* with Pacific Opera Victoria. She has also performed Cherubino in *Le Nozze di Figaro* and *Cinderella* for Opera Lyra Ottawa. On the concert stage, Ms. Newman has performed with the Victoria Symphony, Vancouver Symphony, Portland Baroque Orchestra, Kingston Symphony, Symphony Nova Scotia, Elora Festival Singers, Talisker Players, Toronto Philharmonia and the Toronto Mendelssohn Choir. Her past recordings include three discs with the Aradia Ensemble for Naxos. She will soon release a new recording with the group.

Michael Colvin
Tenor, DEXTRIS

Hailed in Opera News as having "one of the most beautiful young lyric tenor instruments around", internationally acclaimed Irish-Canadian tenor Michael Colvin has performed on opera and concert stages around the world. A graduate of the University of Toronto Opera Division, Mr. Colvin has also trained with the

Canadian Opera Company's Ensemble Studio, the Britten-Pears School in Aldeburgh, England and The Banff Centre for the Arts. Recently, Mr. Colvin appeared with Minnesota Opera as Belmonte in *Abduction from the Seraglio* and will return to the English National Opera as Bob Boles in *Peter Grimes*. He sang Haydn's *Creation* with the Rochester Philharmonic, *Messiah* with the Winnipeg Symphony, a recital with the Aldeburgh Connection in Toronto and Beethoven's *Symphony No. 9* with the Kingston Symphony and the Calgary Philharmonic.

Alain Coulombe
Bass, DEXTRIS

Acclaimed for his musical and dramatic versatility and unique basso profundo voice, French Canadian bass Alain Coulombe has been praised by critics and audiences alike. Mr. Coulombe has recently performed with the Canadian Opera Company as Count Rostov and Tichon in *War and Peace* and as Il Commendatore in *Don Giovanni*. In addition, he performed Zuniga in Vancouver Opera's production of *Carmen*.

Upcoming performances include Père Laurence in the Pasadena Symphony's production of Berlioz's *Roméo et Juliette*, Pietro in *Simon Boccanegra* with the COC and Raimondo in *Lucia de Lammermoor* with l'Opéra de Montréal. His recording credits include Ravel's *L'Enfant et les Sortilèges* with the Prague Symphony Orchestra for Le Théâtre Sans Fil, Harry Somers' *Serinettes*, *Chura Churam* and *The Death of Enkidu* for Centrediscs, the world premiere of David DiChiera's *Cyrano* for Michigan Opera Theatre and the soundtrack of Rhombus Media's film *Don Giovanni Unmasked* under CBC Records.

Toronto Mendelssohn Choir
Chorus, DEXTRIS

The Toronto Mendelssohn Choir (TMC) is Canada's outstanding large vocal ensemble. Founded in 1894, the choir has maintained an unbroken tradition of live performance, flourishing under the baton of seven choral and symphonic conductors during its 115-year history. Noel Edison has been Artistic Director since 1997. Over the years, the choir has performed in a wide

range of venues, including Carnegie Hall, Washington's Kennedy Center, London's Royal Albert Hall, Salzburg's Mozarteum and Vienna's Wiener Musikverein. At home, the TMC presents its own multi-concert subscription series and appears regularly with the Toronto Symphony Orchestra. The choir's repertoire ranges from Renaissance masterpieces, large-scale classical and romantic works, to world premieres of new compositions commissioned for and by the choir. An important aspect of the TMC's artistic output has been the catalogue of recordings produced since 1926. Most recent recordings include *A Festival of Carols* in 2006 and the Berlioz *Requiem* in 1998. Drawing from a large pool of amateur singers in Toronto and southwestern Ontario, the TMC is composed primarily of volunteers who audition each year. The choir includes the 70-voice Mendelssohn Singers and the 20-voice Elora Festival Singers.

David Briskin
Music Director and
Principal Conductor

A conductor renowned for the versatility of his repertoire

and the depth of his musical interpretations, David Briskin joined The National Ballet of Canada as Music Director and Principal Conductor in 2006. Prior to his appointment with The National Ballet of Canada, Mr. Briskin served as Conductor with American Ballet Theatre for seven years, leading performances at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. Since 2006, Mr. Briskin has been a regular guest conductor with New York City Ballet. He recently appeared with San Francisco Ballet for their New Works Festival, celebrating the company's 75th anniversary and will join the company again this season. In addition, Mr. Briskin will be joining Houston Ballet to conduct Stanton Welch's new full-length ballet *Marie* in New Orleans. Mr. Briskin has also conducted for The Joffrey Ballet of Chicago and Les Grands Ballets Canadiens de Montréal, among others. For 12 years he served as Conductor of The Juilliard School's Dance Division. Equally at home on the concert stage and in the opera house, Mr. Briskin

has conducted symphony orchestras and opera productions throughout Europe, Asia and North America and served for six years as the Music Director of the Masterwork Chorus and Orchestra, conducting annual performances of Handels's *Messiah* at Carnegie Hall. In July 2008, he was appointed Director of Orchestral Studies at the University of Toronto Faculty of Music and Conductor of the University of Toronto Symphony Orchestra.

Judith Yan
Assistant Conductor

A native of Toronto, Judith Yan joined The National Ballet of Canada as Assistant Conductor in 2007. As Staff Conductor of the San Francisco Opera, Ms. Yan served as assistant to Donald Runnicles and as Cover/Rehearsal Conductor on 12 productions. For the company, she conducted three productions, one of which was included in the San Francisco Chronicle's Top Ten Performances of 2005. Prior to her position at the SFO, Ms. Yan was Conductor-in-Residence at the Canadian Opera Company. Appointed by the late Richard Bradshaw,

she worked on numerous productions, recordings and concerts. Ms. Yan made her German conducting debut with Mozart's *Idomeneo* in 2005, and her Italian conducting debut with Mozart's *Le Nozze di Figaro* in 2007. She recently returned to Italy to conduct *La Bohème*.

Ernest Abugov **Stage Manager**

Ernest (Ernie) Abugov has served as Stage Manager of The National Ballet of Canada since 1973, working with every Artistic Director in the company's history from Celia Franca to Karen Kain. He has traveled with the company all over 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 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**

Jeff Morris studied technical theatre production and administration at Ryerson Theatre School. He has worked as Production Stage Manager for Toronto Dance Theatre and with the Fringe Festival of Independent Dance Artists, in addition to a broad range of Toronto's independent dance artists. In 1995, Mr. Morris joined The National Ballet of Canada and has since stage-managed a wide range of the company's classical and contemporary repertoire, including world premieres of James Kudelka's *The Four Seasons*, *Cinderella* and *An Italian Straw Hat*. He is also an adjunct faculty member at the School of Toronto Dance Theatre, where he teaches Production Elements for Dancers.

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 57 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 and Ormsby Wilkins from 1990 to 2006. The National Ballet Orchestra has toured extensively with the company through Canada, the United States 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*.

**For more information,
visit national.ballet.ca**