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**Ballet**  
OF CANADA

Karen Kain  
Artistic Director

2015/16 Season

*Kain* 10  
Celebrating 10 Years as Artistic Director

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# The Winter's Tale

North American Premiere! November 14 – 22

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Hannah Fischer and Piotr Stanczyk. Photo by Karolina Kuras.  
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**Ballet**  
OF CANADA

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Artistic Director

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Jennie Baccante  
Sheldon Grabke  
Nancy Kershaw  
Sonia Klimasko-Leheniuk  
Yakov Lerner  
Jayne Maddison  
Aya Miyagawa  
Wendy Rogers  
Paul Zevenhuizen

## Violin 2

Dominique Laplante, *Principal Second Violin*  
Csaba Koczó, *Acting Assistant Principal 2nd Violin*  
Anne Armstrong +  
Bethany Bergman +  
Xiao Grabke  
Hiroko Kagawa +  
Rene London +  
Ron Mah  
Filip Tomov  
Joanna Zabrowarna

## Violas

Angela Rudden, *Principal*  
Joshua Greenlaw, *Assistant Principal*  
Valerie Kuinka  
Johann Lotter  
Rory McLeod +  
Nicholaos Papadakis +  
Beverley Spotton  
Larry Toman \*

## Cellos

Maurizio Baccante, *Principal*  
Orly Bitov +  
Olga Laktionova  
Andrew McIntosh +  
Marianne Pack  
Elaine Thompson  
Jill Vitols +  
Paul Widner

## Basses

Hans. J.F. Preuss, *Principal*  
Robert Speer, *Acting Assistant Principal*  
Paul Langley  
Robert Wolanski +

## Flutes

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

## Oboes

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

## Clarinets

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

## Bassoons

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

## Horns

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

## 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*

## Percussion

Kristofer Maddigan, *Acting Principal*  
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Beverley Johnson +  
Tim Francom +  
Mark Mazur  
Andrew Rasmus +

## Keyboards

Edward Connell, *Celeste*  
Andrei Streliaev, *Piano*

## Orchestra Personnel Manager and Music Administrator

Raymond Tizzard

## Librarian

Lucie Parent

\*On Leave of Absence

+Additional Musician



# The Winter's Tale

A Ballet in a Prologue and Three Acts  
November 14–22, 2015

**Conductor:** David Briskin, Music Director and Principal Conductor (Nov 14, 18, 19 mat, 20, 21 eve, 22)

**Guest Conductor:** Tom Seligman (Nov 15, 19 eve, 21 mat)

Saturday, November 14 at 7:30 pm  
Sunday, November 15 at 2:00 pm  
Wednesday, November 18 at 7:30 pm  
Thursday, November 19 at 2:00 pm and 7:30 pm

Friday, November 20 at 7:30 pm  
Saturday, November 21 at 2:00 pm and 7:30 pm  
Sunday, November 22 at 2:00 pm

Choreography: **Christopher Wheeldon**

Staged by: **Jacquelin Barrett and Anna Délicia Trévien from the Benesh Movement Notation Score**

Music: **Joby Talbot**

Set & Costume Design: **Bob Crowley**

Lighting Design: **Natasha Katz**

Projection Design: **Daniel Brodie**

Silk Effects Design: **Basil Twist**

Costume Consultant: **Lynette Mauro**

Répétiteurs: **Mandy-Jayne Richardson, Lindsay Fischer and Peter Ottmann**

Premiere: The Royal Ballet, Covent Garden, London, UK, April 10, 2014

The National Ballet of Canada Premiere: November 14, 2015

A co-production of The National Ballet of Canada and The Royal Ballet (UK).

Generously supported by The Monument Trust.

Lead philanthropic support for *The Winter's Tale* is provided by **The Catherine and Maxwell Meighen Foundation, Richard M. Ivey, C.C., an anonymous friend of the National Ballet and The Producers' Circle.**

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The National Ballet of Canada Programme

Editors: Julia Drake and Belinda Bale

Design: Kyle Greenwood

Advertising and Printing: Minvish Media

## Cast

### Leontes, King of Sicilia

Piotr Stanczyk (Nov 14, 18, 20, 22)  
Evan McKie (Nov 15, 19 eve, 21 mat)  
McGee Maddox (Nov 19 mat, 21 eve)

### Hermione, Queen of Sicilia

Hannah Fischer (Nov 14, 18, 20, 22)  
Jurgita Dronina (Nov 15, 19 eve, 21 mat)  
Heather Ogden (Nov 19 mat, 21 eve)

### Perdita, Princess of Sicilia

Jillian Vanstone (Nov 14, 18, 20, 22)  
Elena Lobsanova (Nov 15, 19 eve, 21 mat)  
Rui Huang (Nov 19 mat, 21 eve)

### Mamillius, Prince of Sicilia

Simon Adamson-de Luca\* (Nov 14, 15, 18, 19 eve, 20, 21 mat, 22)  
Antony Tcherny\* (Nov 19 mat, 21 eve)

### Paulina, Head of Queen Hermione's Household

Xiao Nan Yu (Nov 14, 18, 20, 22)  
Svetlana Lunkina (Nov 15, 19 eve, 21 mat)  
Tanya Howard (Nov 19 mat, 21 eve)

### Antigonus, Head of King Leontes' Household

Jonathan Renna

### Polixenes, King of Bohemia

Harrison James (Nov 14, 18, 20, 22)  
Brendan Saye (Nov 15, 19 eve, 21 mat)  
Félix Paquet (Nov 19 mat, 21 eve)

### Florizel, Prince of Bohemia

Naoya Ebe (Nov 14, 18, 20, 22)  
Francesco Gabriele Frola (Nov 15, 19 eve, 21 mat)  
Skylar Campbell (Nov 19 mat, 21 eve)

### Steward, Head of King Polixenes' Household

Giorgio Galli or Brent Parolin

### Father Shepherd

Etienne Lavigne

### Brother Clown, Shepherd's Son

Dylan Tedaldi or Robert Stephen

### Young Shepherdess

Jordana Daumec or Meghan Pugh

### Ladies, Lords, Maidens, Shepherds, Shepherdesses

Artists of the Ballet\*

### Onstage Banda

Leslie J. Allt, *Bansuri*  
Richard Moore, *Dulcimer*  
Branko Džinović, *Accordion*  
Kristofer Maddigan, *Percussion*  
Mark Mazur, *Percussion*

\*Professional Ballet Program Students of Canada's National Ballet School appear by kind permission of Artistic Director, Mavis Staines, C.M.

+Includes additional dancer Jones Henry.

All casting subject to change.

## A Note on the Ballet

Created by the team behind the phenomenally successful *Alice's Adventures in Wonderland*, *The Winter's Tale* is choreographed by Christopher Wheeldon with an original score by Joby Talbot and features set and costume designs by Bob Crowley with lighting by Natasha Katz. A co-production with The Royal Ballet, *The Winter's Tale* premiered at the Royal Opera House in London on April 10, 2014 to rave reviews.

*The Winter's Tale*, Shakespeare's late romance, combines elements of fairy-tale, comedy, tragedy and fantasy, all of which the ballet embraces with the same inventive staging, astute characterization and precise emotional register for which Mr. Wheeldon is so admired.

The story follows the destruction of a marriage through consuming jealousy, the abandonment of a child and a seemingly hopeless love, but through remorse and regret, the ending is one of forgiveness and reconciliation. Mr. Wheeldon has created a rich and moving work that is a deeply touching meditation on love, jealousy, the nature of family and the mysteries of art itself.



# Synopsis

Running Time	
Prologue and Act I	47m
Intermission	25m
Act II	35m
Intermission	25m
Act III	23m
Total (approx)	2h 44m

## Prologue

Two kings separated as children are reunited in adulthood. One king, Leontes of Sicilia, marries Hermione, giving her a beautiful emerald. They have a son, Mamillius, and are blissfully happy. The other king, Polixenes of Bohemia, visits the court of Leontes. He is delighted to be reunited with his old friend and stays for nine months. By the time of his departure, Hermione is about to give birth to her second child.

## Act I

### The court of Sicilia

It is the day of Polixenes' departure. The Bohemian court say goodbye to their Sicilian friends. At Hermione's request, Polixenes agrees to stay on another week. In a flash of jealousy, Leontes becomes convinced that his wife has been unfaithful and is carrying Polixenes' child. Jealousy turns to rage and he attacks Polixenes, who flees back to Bohemia. Leontes publicly accuses Hermione of adultery and treason, then has her arrested. This so distresses Mamillius that he falls seriously ill. In prison, Hermione has given birth to a daughter. The head of her household, Paulina, brings the newborn to Leontes, hoping to convince him that the baby is his daughter. Instead, Leontes violently rejects the child, then orders Paulina's husband Antigonus to abandon the baby in a remote place. Antigonus sets sail into a brewing storm with the baby and some treasure, including the emerald once given to Hermione by Leontes. Hermione is brought to trial and pleads her innocence. Leontes, now quite mad, refuses to believe her. Dazed and feverish, Mamillius enters the courtroom and, upon witnessing the unfolding tragedy, he collapses and dies from distress. Seeing the death of her child, Hermione too collapses dead and is taken away. Only now does Leontes realize the disastrous consequences of his terrible mistake.

### The shores of Bohemia

Battling the storm, Antigonus struggles ashore to abandon the baby princess. As he leaves, he is pursued and killed by a wild bear. His ship, waiting at sea, is smashed to pieces on the rocks. As day breaks, a shepherd and his son, Clown, discover the baby girl and the treasure.

## Act II

### A hillside in Bohemia. Sixteen years later.

Perdita, the abandoned daughter of King Leontes and Queen Hermione, has been raised by the shepherd who found her. She dances beneath the great tree with her love, Prince Florizel, the son of Polixenes, whom the other villagers know only as a shepherd boy. The villagers arrive for the annual springtime festival. King Polixenes, who has heard that his son has been cavorting with a shepherdess, sends his steward to spy on the young prince. When the steward confirms his suspicions, Polixenes is enraged, and demands to see for himself. At the festival, Perdita is to be

crowned May Queen. In honour of the occasion, Father Shepherd presents her with the emerald necklace he found with her on the beach. Polixenes and his steward arrive in disguise, keen to see what Florizel is up to. On witnessing Florizel's engagement to a mere shepherdess, Polixenes reveals himself. He is furious with Florizel, and condemns Perdita and her family to death. They all flee by boat to Sicilia, pursued by Polixenes.

## Act III

### A clifftop in Sicilia

King Leontes mourns by the clifftop graves of his wife and son, watched over by Paulina. Perdita and Florizel's ship approaches Sicilia.

### The palace in Sicilia

Perdita and Florizel appeal to Leontes to allow their union, and to intercede with the enraged Polixenes on their behalf. Leontes is taken with the likeness of Florizel to Polixenes. He agrees to help the young couple, who remind him of his lost children. Polixenes arrives and Leontes tries to reason with him, but he violently handles Perdita, revealing the emerald. The long lost Princess of Sicilia is miraculously alive and the two kings are reunited. The palace celebrates the wedding of Florizel and Perdita. As the festivities die down, Leontes is led by Paulina to see a new statue of Hermione. Deeply remorseful, he kneels at its base. Suddenly, the statue comes to life – it is Hermione, who is alive and has been kept in hiding by Paulina for 16 years. She embraces Leontes, and the family is reunited.



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# The Winter's Tale: A Tale of Two Kingdoms

By Mark Monahan

Between rehearsals for the London premiere of *The Winter's Tale*, Mark Monahan talked to Christopher Wheeldon about the creation of his second full-length narrative ballet.

Mark Monahan

**It could be argued that taking the framework of a Shakespeare play but ditching the words – as choreographers inevitably must – is a little like buying a 1945 Mouton-Rothschild, tipping the contents down the sink, and keeping the bottle. What, then, is the irresistible lure of Shakespeare for creators of dance?**

Christopher Wheeldon

[laughs] Well, he wrote good stories! Of course, the beauty of the language is what draws people to want to stage them and read them, but he also wrote terrific plot lines – that's why I chose *The Winter's Tale*. There are some really strong characters in there, and the situations are operatic in scale. Operatic situations and emotions, and good physical characters, lend themselves very well to story ballet.

**And yet, amid the panoply of past Shakespeare adaptations, no choreographer, to my knowledge, has ever attempted *The Winter's Tale*. Is that correct?**

I think so. Although it wouldn't have mattered to me if someone had adapted it before, just out of interest I went online and looked at various sources, and no – no one wants to do the bear, I think...

**So how are you tackling Shakespeare's most famous stage direction – 'Exit pursued by a bear' – referring to the hapless, about-to-be-eaten Antigonus?**

I can't give that away!

**But why do you really think no one has previously attempted to turn this play into dance?**

It's often called a 'problem play', and, although I could be shooting myself in the foot by saying this, it's actually easier to watch the story unfold than have to explain it.

Of course, I've worked a lot on the synopsis of the actual show, and have thinned out the secondary characters and some of the side plots. Also, this was one of Shakespeare's last plays, and according to Nick Hytner [Director of the National Theatre], who's been a fantastic help in pointing me in the right directions, the writing is fairly jumbled.

Nick believes that Shakespeare had got a little bit lazy by the time he wrote *The Winter's Tale*; it's not as well constructed as many of his other plays, which makes it quite complex to read.

But Nick told me: don't worry about that, don't get caught up in the minutiae of trying to understand every word.

**That sounds like good advice.**

Absolutely – but then, when you're making a ballet, you can never get too caught up in the text. You look for clues and for poetic moments that will translate well physically.

You have to boil it down to story and characters.

**A particularly vital question when adapting *The Winter's Tale* in any form is: comic or serious? The play is essentially three acts of high drama, and then two infinitely lighter acts, which can prove a jolt for audiences. How have you approached this?**

There are a lot of characters in *The Winter's Tale*, and you have to choose whose story you're telling – in my case, it's that of Leontes [King of Sicilia]. It's impossible to avoid the tragic circumstances of Act I, and a further challenge of doing this story in dance is that in the play, Shakespeare solves a lot of problems by having things happen offstage – but you can't do that in a ballet, unless you want to rely heavily on your programme notes.

That said, this is a ballet where I think it's better if people watch the ballet having read their programme, or at least have some idea of the story.

**And how does your production progress after the dramatic first act?**

Well, we've done the whole thing in three acts. Act II offers us a great opportunity for dance, more of a 'pure dance' act, and [composer] Joby [Talbot]

and I have invented our own kind of folk music and movement language. I think part of the poetry of this story is the contrasting worlds, and that's where dramatic stagings often fall a bit flat. But our Act II is the moment for the Corps de Ballet to soar. It's light and open and beautiful, and we need that. We need to breathe after the opening tragedy.

**So, your Act I takes place in Sicilia, and Act II in Bohemia?**

That's right – and then it's back to Sicilia for Act III. The challenge is obviously balancing the tragedy and the comedy in the first two acts, and then bringing them together in harmony in the last one, where the two worlds of Sicilia and Bohemia collide.

**Your breakthrough piece back in 2001 was *Polyphonia*, and it was with that sort of abstraction that you made your name. But *The Winter's Tale* is your second full-evening narrative ballet at Covent Garden in only three years, following *Alice's Adventures in Wonderland* in 2011. You're clearly getting a taste for it.**





Yes. Yes I am, though narrative sets its own challenges, and a story can at times feel restricting, because with the abstract world you get to go wherever your imagination takes you. Also, I work very much in the spur of the moment – I'm not a big planner.

**I remember you saying previously that you prefer to create your steps in the studio, with dancers.**

I do. I like working with the dancers. Obviously, something like *The Winter's Tale* has taken a great deal of planning, but there's been flexibility within that. Joby writes for the dramatic moments that we've pinpointed in our structure, but then I often veer off and move things around. It can be terrifying at times, because I don't go into the room with everything planned out, and so when things aren't flowing freely, it can send me into a bit of a tailspin.

**Similarly, what's surely harder for you here than for choreographers adapting an established classic – but also, perhaps, potentially even more rewarding – is that the score is being built from scratch as you go along.**



Harrison James is sponsored through *Dancers First* by Lucy White.

Top: Piotr Stanczyk and Hannah Fischer. Bottom: Jacquelin Barrett, Christopher Wheeldon and Harrison James. Right: Jurgita Dronina and Evan McKie. Photos by Aaron Vincent Elkaim.

Yes, it's brand new. No one's done it before, no one's ever choreographed to this music – it's our creation. And I do feel like the whole production belongs to us: Joby and Bob [Crowley] and I, and Natasha [Katz] as well.

**They were your composer/designer/lighting team on *Alice*, weren't they?**

Yes – we are very much a team.

**And where did the idea for this show first come from?**

It actually came from a conversation I had with Nick [Hytner] around the time of *Alice* – I was saying I'd love to tackle Shakespeare, and he asked if I'd ever thought of *The Winter's Tale*. I'd already seen it live once, and remember being bored out of my mind – it wasn't a particularly vibrant production. But I went back and read it, and saw several better versions both live and recorded, and, after submerging myself in the story for a bit, I thought, yes, why not give it a whirl?

**Finally, the body of work you've created over the past dozen years is not only very large, but also remarkably varied. Is there nevertheless something that you would say links all your pieces, from those shorter abstract ones to *The Winter's Tale*?**

There are some artists who approach their work from a very personal standpoint, meaning that they don't really care what anyone else thinks. It's about what they need to express, and I don't think I'm like that. I think a lot about the

audience – I love to make work for other people to look at. I approach each work thinking: ok, this is the company I'm going to make it for, this is the kind of audience that's going to be seeing it. What do I think would work for them?

Mark Monahan is the Dance Critic for The Daily Telegraph (London).





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photo: Jiuguang Wang

# Selected Biographies



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

Artistic Director Karen Kain has led The National Ballet of Canada with great success for the past ten years. Her many accomplishments include returning the company to the international stage, commissioning exciting new work and forming partnerships with leading ballet companies such as The Royal Ballet. Long recognized as one of the most gifted classical dancers of her era, noted for her compelling characterizations and versatility as a performer, she 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 in 1969. 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 Frank Augustyn, received a special prize for Best Pas de Deux. Subsequently, she embarked on a remarkable international career performing 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 developed a close creative partnership with Rudolf Nureyev and often performed with him. Ms. Kain retired from dancing following a farewell tour in 1997 and took up the position of Artist-in-Residence with the company (later expanded to that of Artistic Associate). She became Artistic Director in 2005.



**Barry Hughson**  
Executive Director

Barry Hughson has served the performing arts field for 23 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. 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, as well as raising more than \$60 million dollars in contributed revenue. As an arts advocate, consultant and educator, Mr. Hughson has had teaching and speaking engagements in the US, Europe and South America. He is the Vice Chair of Dance/USA, North America's largest service organization for professional dance. He is a founding member of Dance/USA's National Leadership Council for Dance and has served as a mentor to emerging arts executives through the Institute for Leadership Training. In January 2015, in partnership with Dance/USA, Mr. Hughson spearheaded the first ever meeting of North American and European dance leaders, bringing together 22 administrators from nine countries for two days of meetings at the Royal Opera House Covent Garden in London. In Canada, Mr. Hughson is a member of the Board of Directors of the Canadian Dance Assembly and serves on the Steering Committee for the Canadian Arts Summit. 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.



**David Briskin**  
Music Director and  
Principal Conductor

One of the most highly respected conductors at work today, an insightful interpreter of works from not just the ballet canon, but the operatic, symphonic and choral traditions as well, David Briskin is widely recognized as one of contemporary ballet's most accomplished conductors. 2015-16 marks his tenth season as Music Director and Principal Conductor of The National Ballet of Canada. Previously Mr. Briskin served for seven years as Conductor with American Ballet Theatre leading performances with the company at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. He worked as a seasonal conductor with New York City Ballet conducting more than 35 different ballets over two years and as Conductor of The Juilliard School's Dance Division for 12 years. As a guest conductor Mr. Briskin appears seasonally at the Royal Opera House, Covent Garden, most recently conducting Christopher Wheeldon's *Alice's Adventures in Wonderland* as well as the world premiere and DVD recording of *The Winter's Tale*. Mr. Briskin has also appeared with nearly all of the major North American ballet companies. Equally at home with orchestral and operatic repertoire, Mr. Briskin has conducted the Pittsburgh, Detroit, Baltimore, Cincinnati Pops, Indianapolis, Windsor and Shanghai Symphony Orchestras, among others, as well as for Calgary Opera, Manitoba Opera, Opera Carolina, Lake George Opera and Sarasota Opera.



**Christopher Wheeldon**  
Choreographer

Christopher Wheeldon trained at The Royal Ballet School and joined The Royal Ballet in 1991. He joined New York City Ballet in 1993 and was promoted to Soloist in 1998. He served as NYCB's first-ever Artist in Residence in 2000/01 and was named NYCB's first Resident Choreographer in July 2001. Mr. Wheeldon has created productions for all the world's major ballet companies including: New York City Ballet, The Royal Ballet, American Ballet Theatre, San Francisco Ballet, Pennsylvania Ballet, Dutch National Ballet, Royal Swedish Ballet, Bolshoi Ballet and The National Ballet of Canada. In 2007, Mr. Wheeldon founded Morphoses/The Wheeldon Company and was appointed an Associate Artist for Sadler's Wells Theatre in London. For the Metropolitan Opera he choreographed Dance of the Hours for *La Gioconda* (2006) and Richard Eyre's production of *Carmen* (2012) as well as ballet sequences for the feature film *Center Stage* (2000) and *Sweet Smell of Success* on Broadway (2002). In 2014, Mr. Wheeldon directed and choreographed the musical version of *An American in Paris* which premiered in Paris at the Théâtre du Châtelet. The Broadway production premiered at the Palace Theatre on April 12, 2015 and won Mr. Wheeldon the 2015 Tony Award for Best Choreography and Outer Critics Award for Best Choreography and Direction. His awards also include the Martin E. Segal Award from Lincoln Center, the American Choreography Award, a Dance Magazine Award, London Critic's Circle Award for Best New Ballet for *Polyphonia*. In 2013 and 2015 his productions of *Cinderella* and *The Winter's Tale* won the Prix Benois de la Danse. He is an Olivier Award winner for *Aeternum* and for *The Winter's Tale* and won the 2014 Leonard Massine Prize for Choreography.





**Joby Talbot**  
Composer

Photo by Johan Persson.

Born in 1971, Joby Talbot studied with Brian Elias and earned his Master of Music (Composition) under Simon Bainbridge at the Guildhall School of Music and Drama. Mr. Talbot's diverse catalogue includes a trumpet concerto for Alison Balsom and the Royal Liverpool Philharmonic Orchestra (Desolation Wilderness, 2006); a 60-minute a cappella choral work Path of Miracles for Nigel Short's Tenebrae (2005); an eighth movement of Holst's The Planets for the Philharmonia Orchestra (Worlds Stars Systems Infinity, 2012); arrangements of songs by Detroit rock duo The White Stripes alongside existing works for Wayne McGregor's Chroma (The Royal Ballet, 2006); and the score for Christopher Wheeldon's full-length ballet Alice's Adventures in Wonderland (2011), followed in April 2014 by a second such collaboration, The Winter's Tale, adapted from Shakespeare's play. Further works created with Mr. Wheeldon include Fools Paradise (Morphoses, 2007) and Tide Harmonic (Pacific Northwest Ballet, 2013); and with Mr. McGregor, Genus (Paris Opera Ballet, 2007) and Entity (Random Dance, 2008). Mr. Talbot wrote his 2012 Chamber Symphony for Medhi Walerski's Nederlands Dans Theater work Chamber. Mr. Talbot most recently premiered his first opera, the one-act work Everest, with the Dallas Opera in January 2015 to critical acclaim.



**Jacquelin Barrett**  
Staging

Jacquelin 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. Ms. Barrett was the 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, Ms. Barrett taught at The Royal Ballet School, working mainly with the graduate female class. Since 2009, she has been assisting Christopher Wheeldon and staging his works around the world. Ms. Barrett is the Associate Director on the musical *An American in Paris* which is currently running on Broadway.



**Anna Délicia Trévien**  
Staging

Born in France, Anna Délicia Trévien trained as a dancer and graduated from the Benesh Institute in 2001. From 2001 to 2004, Ms. Trévien worked in Germany as an assistant to choreographer Mario Schröder and then as a choreologist to Uwe Scholz with Leipzig Ballet. She joined The Royal Ballet in 2004 and was promoted to Senior Benesh Notator in 2013. She has worked on all of the classical repertory and notated new creations by Christopher Wheeldon (*Aeternum*, *Alice's Adventures in Wonderland*, *DGV: Danse à grande vitesse*, *Electric Counterpoint* and *The Winter's Tale*), Wayne McGregor (*Limen*), Carlos Acosta (*Don Quixote*, *Carmen*), Will Tuckett (*Seven Deadly Sins*), Alistair Marriott (*Sensorium*), Michael Corder, Jonathan Watkins, Matjash Mrozewski and Peter Quantz. She has remounted productions for companies worldwide including Bolshoi Ballet, Mariinsky Ballet, Tokyo Ballet, The National Ballet of Canada, Staatsballett Berlin, Zürich Ballet and Opera di Roma. Ms. Trévien was made an Associate of Choreology at the Benesh Institute in 2005 and now promotes the many uses of Benesh Movement Notation within professional ballet companies through her website [www.beneshinaction.com](http://www.beneshinaction.com).



**Tom Seligman**  
Guest Conductor

Born in London England, Tom Seligman has conducted numerous productions for The Royal Ballet, including *Don Quixote*, *Chroma*, *Alice's Adventures in Wonderland* and the world premiere of *Machina*. His ROH performance of *The Nutcracker* was relayed live to cinema screens around the world. He has also conducted *Jewels* and *The Nutcracker* for New York City Ballet, performances for English National Ballet, *Coppélia*, *Swan Lake*, *Le Corsaire* and *Romeo and Juliet* for Birmingham Royal Ballet, as well as productions across the UK, Beijing and Singapore. Opera productions include *The Rake's Progress*, *The Beggar's Opera*, *Theodora*, *Semele* and *The Cunning Little Vixen*, and a UK tour of *Le nozze di Figaro*. He has worked extensively with the BBC and London Symphony Choruses, won a prestigious Gramophone Award with the Hallé Choir and Orchestra, and was chorus master for the Lucerne Festival Orchestra and Claudio Abbado at the BBC Proms.



**Bob Crowley**  
Set and Costume Designer

Bob Crowley's recent productions include *An American in Paris* (Paris and Broadway, Tony Award), *The Audience* (West End and Broadway), *Skylight* (Broadway), *Once* (Broadway, Tony Award and West End), *The Glass Menagerie* (American Rep Theatre, US & Broadway), and *Disney's The Little Mermaid* (Netherlands, Russia). His designs for the National Theatre include *The Hard Problem*, *People*, *The Habit of Art*, *The Power of Yes*, *Phèdre*, *Every Good Boy Deserves Favour*, *Gethsemane*, *Fram* (also co-directed), *The History Boys*, (Broadway, Tony Award), *Carousel* (Lincoln Center, Tony Award) and *Mourning Becomes Electra*. For the Royal Shakespeare Company, Mr. Crowley designed *Les Liaisons Dangereuses* (Broadway) and *The Plantagenets* (Laurence Olivier Award). In addition, Mr. Crowley designed *The Capeman*, *Sweet Smell of Success*, *Disney's Aida* (Tony Award), *Tarzan* (which he also directed), *Mary Poppins* (Tony Award), *The Year of Magical Thinking*, *Coast of Utopia* (Tony Award), *The Magic Flute* (English National Opera), *Alice in Wonderland*, *Anastasia and Pavane* (The Royal Ballet) and *Don Carlos* and *La Traviata* (The Royal Opera). His film credits include *Othello*, *Tales from Hollywood*, *Suddenly Last Summer* and *The Crucible* (costumes). Mr. Crowley has received the Royal Designer for Industry Award and the Robert L.B. Tobin Award for Lifetime Achievement in Theatrical Design.



**Natasha Katz**  
Lighting Designer

American lighting designer Natasha Katz has a strong creative relationship with The Royal Ballet Artistic Associate Christopher Wheeldon and has collaborated with him and the company on *Tryst* (2002), *Alice's Adventures in Wonderland* (2011) and *The Winter's Tale* (2014). Ms. Katz's other collaborations with Mr. Wheeldon include *Continuum* (San Francisco Ballet, 2002), *Carnival of the Animals* and *An American in Paris* (New York City Ballet), *Swan Lake* (Pennsylvania Ballet, 2004) and the premiere of *An American in Paris* at Théâtre Châtelet (2014) and on Broadway (2015), for which she won a Tony Award. Ms. Katz's Broadway credits include *Skylight*, *The Glass Menagerie* (Tony Award), *Disney's Aladdin*, *Once* (Tony Award), *Motown*, *Hedda Gabler*, *Coast of Utopia: Salvage* (Tony Award), *A Chorus Line*, *Disney's Aida* (Tony Award), *Sweet Smell of Success*, *Twelfth Night* and *Beauty and the Beast*. In London, she designed *Skylight* (Wyndham's Theatre), *Sister Act* (Palladium), *Buried Child* (National Theatre) and *Cyrano* (The Royal Opera). Ms. Katz has also designed extensively Off-Broadway and for American regional theatres. Her permanent installations include lighting for the audio-visual shows at Niketown London and New York City, The Masquerade Village at the Rio Casino, Las Vegas and Big Bang at the Hayden Planetarium in New York City.



**Daniel Brodie**  
Projection Designer

Daniel Brodie was born in Las Vegas and now lives in Brooklyn. He graduated with a degree in theatre and media design from the Herberger Institute for Design and the Arts at Arizona State University. He designed the projections for Christopher Wheeldon's *The Winter's Tale* (The Royal Ballet and The National Ballet of Canada) and *Cinderella* (Dutch National Ballet and San Francisco Ballet) and has worked regularly with puppeteer Basil Twist, both on *The Winter's Tale* and *Cinderella* and on Mr. Twist's *Behind the Lid*, *Arias with a Twist* and *The Rite of Spring*. Mr. Brodie's Broadway credits have included *Motown the Musical*, *Jekyll & Hyde* and *Disney's Aladdin*. He has also created large-scale video designs for Kanye West, Mariah Carey and for the Bonnaroo Music and Arts Festival. Mr. Brodie's awards include the United States Institute of Theatre Technology's Rising Star Award (2011) and he has worked as a guest lecturer at Yale University and New York University. Mr. Brodie is an Artist-in-Residence at the New York City IFP Media Center.



**Basil Twist**  
Silk Effects Designer

A native of San Francisco, Basil Twist is the sole American to graduate from the École Supérieure Nationale des Arts de la Marionnette in Charleville-Mezieres, France. Highlights of Mr. Twist's work include the multiple award winning *Symphonie Fantastique*, *Petrushka* (commissioned by Lincoln Center), *Dogugaeshi* (The Japan Society), *Behind the Lid* (Silver Whale Gallery) and *Arias with a Twist* (HERE). On Broadway, Mr. Twist created and staged the puppetry in *The Addams Family* and *The Pee-Wee Herman Show*. Mr. Twist made his debut at La Comédie-Française as designer and co-director of *A Streetcar Named Desire*. His work in dance includes Christopher Wheeldon's *Cinderella* for Dutch National Ballet and San Francisco Ballet, Wheeldon's *The Winter's Tale* for The Royal Ballet, *Darkness and Light* for Pilobolus and *Wonderboy* with Joe Goode Dance Company. Mr. Twist has been honoured with an Obie Award, a Drama Desk Award, five UNIMA Awards, two Bessie Awards, a New York Innovative Theatre Award, a Henry Hewes Design Award, a Guggenheim Fellowship, a United States Artists Fellowship and a Doris Duke Performing Artist Award. He is currently Artistic Director of HERE Art Center's Dream Music Puppetry Program, one of the few programs in the country to develop and commission contemporary, adult puppet works.



**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 City. 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*, *An Italian Straw Hat*, Jean-Pierre Perreault's *The Comforts of Solitude*, Matjash Mrozewski's *Monument* and *Wolf's Court*, Aszure Barton's *Watch her* and Jorma Elo's *Pur ti Miro*, as well as works by John Cranke, William Forsythe, George Balanchine, Sir Frederick Ashton, John Neumeier and Jerome Robbins. In addition to his work with the National Ballet, Mr. Morris continues to stage manage for artists such as Peggy Baker, Coleman Lemieux & Compagnie, Dancemakers and Canada's National Ballet School. He has taught and mentored stage managers at The Banff Centre and is an adjunct faculty member at the School of Toronto Dance Theatre, where he teaches Production Elements for Dancers.



**Liliane Stillwell**  
Stage Manager

Liliane Stilwell served as Stage Manager for the Canadian Opera Company for the past 22 years. Some highlights include *Don Quichotte*, *Barber of Seville*, *Lucia di Lammermoor*, *La Cenerentola*, *Otello*, *Marriage of Figaro*, *Götterdämmerung* (complete Ring Cycle), *Macbeth*, *La Bohème*, *Eugene Onegin*, *Madama Butterfly* and was part of the team that took *Oedipus Rex* to the Edinburgh International Festival. She was Production Stage Manager for *Grease* and Stage Manager for *Robin Hood* and *Cinderella* at the Elgin, *Dirty Dancing* at the Royal Alexandra Theatre and *Hairspray* at the Princess of Wales. Other credits include *Tom Jones*, *Speed-The-Plow*, *Romeo and Juliet*, *Midsummer Night's Dream*, *Big River*, *Shear Madness*, *Carousel*, *Me and My Girl*, *Roar of the Greasepaint-Smell of the Crowd*. Liliane was Head Stage Co-ordinator for the Papal visit World Youth Day's Way of the Cross and has stage managed several industrial shows in Canada and the US.



**Michael Lewandowski**  
Assistant Stage Manager

Born in Wroclawek, Poland, Michael Lewandowski studied technical theatre production at York University, Toronto. His work for The National Ballet of Canada includes *The Nutcracker* and the New York tour of *Alice's Adventures in Wonderland*. Theatre work includes the world premiere and UK tour of *'da kink in my hair* (Toronto Fringe Festival & Hackney Empire), *The Pillowman* (Canadian Stage Theatre) and *Drystreak* (Grand Theatre). Past opera credits include *Love Songs* (Queen of Puddings), *War & Peace*, *Death in Venice*, *Carmen*, *La Bohème*, *Elektra*, *Il Trovatore*, *Lady Macbeth of Mtsensk*, *Dialogues des Carmélites*, *Hansel & Gretel*, *Cinderella*, *La Serva Padrona* & *The Nightingale and Other Short Fables* (Canadian Opera Company). For television, he has been the floor director of Indspire Awards since 2005 (formally National Aboriginal Achievement Awards). Select festival work includes Just for Laughs Festival (Toronto) & Westfest (Ottawa).

#### The National Ballet 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](http://national.ballet.ca)