


THE
NATIONAL
Ballet
OF CANADA

Karen Kain
Artistic Director

Ballet Notes

Don Quixote
March 9 – 13, 2011



Tomas Schramek as Don Quixote.
Photo by Cylla von Tiedemann.

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

Kevin Garland
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

Aleksandar Antonijevic, Guillaume Côté*,
Greta Hodgkinson, Jiří Jelinek,
Zdenek Konvalina, Heather Ogden,
Sonia Rodriguez, Piotr Stanczyk, Xiao Nan Yu,
Bridgett Zehr

Kevin D. Bowles, Lorna Geddes,
Tomas Schramek, Hazaros Surmeyan

Keiichi Hirano, Tanya Howard, Stephanie Hutchison,
Etienne Lavigne, Patrick Lavoie,
Stacey Shiori Minagawa*, Tina Pereira,
Jonathan Renna, Rebekah Rimsay, Jillian Vanstone

Jordana Daumec, Elena Lobsanova, McGee Maddox,
Alejandra Perez-Gomez, Jenna Savella, Robert Stephen,
Brett van Sickle

Danyla Bezerra, Ryan Booth, Adji Cissoko, Chen Cui,
Krista Dowson, Nadine Drouin, Naoya Ebe, Giorgio Galli,
Selene Guerrero-Trujillo, Grace Hanley, Juri Hiraoka,
Kathryn Hosier, Lise-Marie Jourdain, James Leja,
Alexandra MacDonald, Elizabeth Marrable, Chelsy Meiss,
Ji Min Hong, Shino Mori, Tiffany Mosher, Andreea Olteanu,
Marissa Parzei, Brendan Saye, Christopher Stalzer,
Joseph Steinauer, Dylan Tedaldi, Nan Wang, Aarik Wells,
Sarah Elena Wolff

RBC Apprentice Programme / YOU dance: James Applewhite,
Eugenia Brezzi, Skylar Campbell, Esabelle Chen,
Shaïla D'Onofrio, Jackson Dwyer, Francesco Gabriele Frola,
Alexandra Inculet, Natalie Ogonek, Asiel Rivero

Lorna Geddes
Pointe Shoe Manager /
Assistant Ballet Mistress

Joysanne Sidimus
Guest Repetiteur

**Ernest Abugov
Jeff Morris**
Stage Managers

Shelby-Jai Flick
Assistant Stage Manager/
Stage Manager,
YOU dance

*Guest Artist-in-Residence

*Maternity Leave

Orchestra

Violins

• Benjamin Bowman
Concertmaster
Akemi Mercer,
Guest Concertmaster
Lynn Kuo,
Assistant Concertmaster
Dominique Laplante,
Principal Second Violin
James Aylesworth
Jennie Baccante
• Csaba Koczó
• Sheldon Grabke
• Xiao Grabke
• Nancy Kershaw
Sonia Klimasko-Leheniuk
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
Rob Weymouth

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
Kristofer Maddigan
Mark Mazur

Orchestra Personnel Manager and Music Administrator

Jean Verch

Assistant Orchestra Personnel Manager

Raymond Tizzard

Librarian

Lucie Parent

Extra Players

Anne Armstrong, *Violin*
Pamela Hinman, *Violin*
Mark Johnston, *Violin*
Renée London, *Violin*
Sonia Vizante, *Violin*
Phoebe Tsang, *Violin*
Josh Greenlaw, *Viola*
Nicholaos Papadakis,
Viola
Jill Vitols, *Cello*
Tom Hazlitt, *Bass*
Colleen Cook, *Clarinet*
Janet Anderson, *Horn*
Christine Passmore, *Horn*

• On Leave of Absence



The 2010/11 season is presented by **CTV** **THE GLOBE AND MAIL** 

Wednesday, March 9 at 7:30 pm

Thursday, March 10 at 2:00 pm and 7:30 pm

Friday, March 11 at 7:30 pm

Saturday, March 12 at 2:00 pm and 7:30 pm

Sunday, March 13 at 2:00 pm

Conductors: **David Briskin**, Music Director and Principal Conductor (March 9, 11, 12 eve, 13)
David LaMarche, Guest Conductor (March 10, 12 mat)



The National Ballet of Canada dedicates the opening performance of *Don Quixote* on March 9, 2011 to the memory of Lois Smith, Canada's first prima ballerina. Ms. Smith was a founding dancer of The National Ballet of Canada and danced with the company from its inception until 1969. She died on January 22 at the age of 81. She is greatly missed. To view an online tribute to Lois Smith visit national.ballet/loissmith.

Don Quixote

Restaged by: **Lindsay Fischer** and **Evelina Krasnova**, after **Nicolas Beriozoff**, **Marius Petipa** and **Alexander Gorsky**

Music: **Ludwig Minkus**, orchestrated and adapted by **John Lanchbery**

Set and Costume Design: **Desmond Heeley**

Lighting Design: **Robert Thomson**

Répétiteurs: **Peter Ottmann**, **Magdalena Popa** and **Rex Harrington**

Premiere: Stuttgart Ballet, Stuttgart, Germany, March 16, 1969

The National Ballet of Canada Premiere: November 10, 1982

Don Quixote is a gift from THE VOLUNTEER COMMITTEE, THE NATIONAL BALLET OF CANADA.

Approximate Running Time

Prologue – 10 minutes

ACT I – 30 minutes

Intermission - 20 minutes

ACT II - 40 minutes

Intermission – 20 minutes

ACT III – 21 minutes

The performance will run approximately 2 hours and 21 minutes.

Don Quixote	Hazaros Surmeyan (Mar 9, 10 mat, 11, 12 mat) Tomas Schramek (Mar 10 eve, 12 eve, 13)
Sancho Panza	Robert Stephen (Mar 9, 11, 12 eve, 13) Christopher Stalzer (Mar 10, 12 mat)
Kitri	Greta Hodgkinson (Mar 9, 12 eve) Heather Ogden* (Mar 10 mat) Sonia Rodriguez (Mar 10 eve, 12 mat) Bridgett Zehr* (Mar 11, 13)
Basilio, The Barber	Guillaume Côté* (Mar 9, 12 eve) McGee Maddox* (Mar 10 mat) Piotr Stanczyk (Mar 10 eve, 12 mat) Zdenek Konvalina* (Mar 11, 13)
Gamache, a wealthy Nobleman	Kevin D. Bowles (Mar 9, 11, 12 eve, 13) James Leja (Mar 10, 12 mat)
Lorenzo, Kitri's Father	Tomas Schramek (Mar 9, 10 mat, 11, 12 mat) Hazaros Surmeyan (Mar 10 eve, 12 eve, 13)
Kitri's Mother	Lorna Geddes (Mar 9, 11, 12 eve, 13) Lisa Robinson+ (Mar 10, 12 mat)
Anita and Rosita, Kitri's friends	Tina Pereira and Jillian Vanstone (Mar 9, 11, 12 eve, 13) Jordana Daumec and Jenna Savella (Mar 10, 12 mat)
Mercedes, a Street Dancer	Xiao Nan Yu (Mar 9, 12 eve) Tanya Howard* (Mar 10 mat) Stephanie Hutchison (Mar 10 eve, 12 mat) Rebekah Rimsay (Mar 11, 13)
Espada, a Toreador	Aleksandar Antonijevic* (Mar 9, 12 eve) Keiichi Hirano* (Mar 10 mat) Patrick Lavoie* (Mar 10 eve, 12 mat) Etienne Lavigne* (Mar 11, 13)

Prologue: **Don Quixote's Study**

Don Quixote's Servants Elizabeth Marrable or Shaila D'Onofrio,
Joseph Steinauer or Skylar Campbell

Act I:

A Marketplace on Fiesta Day

Matadors	Etienne Lavigne or Giorgio Galli, Patrick Lavoie or Giorgio Galli, Keiichi Hirano or Naoya Ebe, Jonathan Renna or Ryan Booth, Brett van Sickle, Brendan Saye or Nan Wang
Matadors' Friends	Chelsy Meiss, Lise-Marie Jourdain, Sarah Elena Wolff, Jordana Daumec or Tiffany Mosher, Jenna Savella or Selene Guerrero-Trujillo, Andreea Olteanu or Alexandra MacDonald
Townswomen	Danyla Bezerra, Marissa Parzei or Chen Cui, Shino Mori or Shaila D'Onofrio, Jiri Hiraoka or Kathryn Hosier, Ji Min Hong, Elizabeth Marrable or Grace Hanley, Nadine Drouin, Krista Dowson or Adji Cissoko
Fishermen	Ryan Booth or James Applewhite, Aarik Wells, Giorgio Galli or Jackson Dwyer, Nan Wang or Asiel Rivero, Joseph Steinauer or Brendan Saye, Naoya Ebe or Francesco Gabriele Frola, Christopher Stalzer or Robert Stephen, Dylan Tedaldi or Skylar Campbell

Act II:

Scene 1: The Countryside

Gypsy Chief	Aarik Wells (Mar 9, 10 eve, 11) Kevin D. Bowles (Mar 10 mat, 12 mat) James Leja (Mar 12 eve, 13)
Gypsy Woman	Stephanie Hutchison (Mar 9, 11, 13) Tiffany Mosher (Mar 10 mat, 12 mat) Tanya Howard (Mar 10 eve, 12 eve)
Gypsy Man	Patrick Lavoie (Mar 9, 10 mat, 11, 13) Keiichi Hirano (Mar 10 eve, 12)
Gypsies	Artists of the Ballet

Scene 2: Don Quixote's Dream

Queen Dryad	Elena Lobsanova (Mar 9, 10 eve, 11, 12 eve) Tina Pereira (Mar 10 mat, 12 mat, 13)
Attendant Dryads	Chelsy Meiss and Alexandra MacDonald (Mar 9, 10 eve, 12 eve) Chelsy Meiss and Selene Guerrero-Trujillo (Mar 10 mat, 12 mat) Tiffany Mosher and Tanya Howard (Mar 11, 13)

Cupidons	Tina Pereira and Jillian Vanstone (Mar 9, 11, 12 eve) Jordana Daumec and Jenna Savella (Mar 10, 12 mat, 13)
Dryads	Artists of the Ballet
Scene 3: A Tavern	
Innkeeper	Aarik Wells or Nan Wang
Castanet Woman	Tanya Howard (Mar 9, 12 eve) Stephanie Hutchison (Mar 10 mat, 11, 13) Rebekah Rimsay (Mar 10 eve, 12 mat)
Ladies of the Tavern	Jordana Daumec or Krista Dowson, Alejandra Perez-Gomez or Chelsy Meiss, Jenna Savella or Sarah Elena Wolff, Lise-Marie Jourdain or Elena Lobsanova
Customers	Etienne Lavigne or Brett van Sickle, Patrick Lavoie or Aarik Wells, Jonathan Renna or McGee Maddox, Keiichi Hirano or Brendan Saye

Act III: The Courtyard at Gamache's Palace

Wedding Guests Artists of the Ballet

* Debut

* Guest Artist

All casting is subject to change.

Historical Note

The ballet *Don Quixote* is based on the celebrated epic novel by Miguel de Cervantes. The ballet deals with the adventures of Don Quixote and his faithful servant, Sancho Panza, as well as the romance between the young lovers Kitri and Basilio. Though some choreographers have made Don Quixote's plight a sad one, The National Ballet of Canada's production takes him on a poignant and inspiring journey, filled with jovial dancing, great comedy and merry-making.

The first known use of the story's theme for ballet was in the 1750s by the choreographer Jean Georges Noverre in Vienna. Though

many versions have since been created, the ballet we know today is a direct descendant of Marius Petipa's classical production, first produced at the Bolshoi Theatre in Moscow on December 14, 1869.

Petipa's original choreography is now virtually lost, however Petipa supervised a new production of *Don Quixote* choreographed by Alexander Gorsky in 1900. The National Ballet production of *Don Quixote* follows in the tradition of Gorsky and was staged for the company by Nicolas Beriozoff, receiving its premiere on November 12, 1982. The restaging by Lindsay Fischer and Evelina

Krasinova in 2011, while respecting the traditions handed down by previous generations, returned to the plot in Cervantes' novel. Choreographic adaptations to the group dances and mise en scene were made to take advantage of the evolution of Corps de Ballet work and authenticity in movement, as seen in the expanded Gypsy and Spanish dances.

Western audiences are most familiar with the grand pas de deux performed by Kitri and Basilio in the final act of *Don Quixote*. Not part

of the original Petipa versions, the grand pas de deux was first performed in Gorsky's production and is today danced around the world as a virtuoso divertissement. It is without doubt a duet of great technical bravura that celebrates the professionalism and brilliance of the classical school.

Visit national.ballet.ca for in-depth information, as well as photo and video galleries of all our productions and behind the scenes stories from our dancers.

Synopsis

Prologue

Once upon a time, when the age of chivalry had almost vanished from this earth, except in books, one remaining representative of the Knights Errant believes fervently in the knightly values of defending the innocent, destroying the wicked and dedicating one's life to worshipful service of a pure and pious lady. This idealistic Spanish knight, old, shabby and somewhat adleptated, is Don Quixote and the object of his adoration from afar is the beautiful Dulcinea, real to Don Quixote but imaginary to everyone else. Inspired by a vision of his lady, Don Quixote deputizes the rascally thieving bumpkin, Sancho Panza, as his squire and the two set off on their ancient steeds to seek adventures and, of course, Dulcinea.

Act I

It is a feast day in the village and the beautiful and feisty Kitri, the innkeeper's daughter, is flirting with her true love, the town barber, Basilio. Meanwhile, her socially ambitious parents are plotting to wed her to a rich but foolish fop, Gamache, and impatiently coach him in proper proposal etiquette. In turn, Gamache produces a detailed prenuptial contract.

Kitri, eager to avoid Gamache's gauche and presumptuous advances and ridiculous contract, makes one excuse after another to avoid signing. The delay is protracted by the arrival of the bullfighters, the matador Espada, and his latest conquest, Mercedes.

In the midst of the festivities, Don Quixote

and Sancho arrive, seeking Dulcinea. The innkeeper Lorenzo, full of upwardly mobile matchmaking enthusiasm, tries to persuade Don Quixote to wed one of Kitri's friends, Rosita or Anita, but the knight has already convinced himself that Kitri is really Dulcinea and is about to be forced to marry without love. Ever the romantic, Don Quixote helps her escape with her love Basilio.

Intermission

Act II

Kitri and Basilio come upon a deserted gypsy camp and are alarmed by the return of the frightening gypsies. Don Quixote, who believes the gypsy king is a real king, reassures Kitri that these noblemen – the gypsies – will be courteous and respectful. Don Quixote now mistakes the gypsy king's beautiful daughter for Dulcinea and vows to protect her when the king, convinced that the cards foretell disaster, forbids her to marry the man she loves. Don Quixote, persuaded that he has legal powers, performs a marriage ceremony for the gypsy couple. In the fight that ensues, Don Quixote attacks some windmills, believing them to be gypsies.

Injured, Don Quixote falls asleep and dreams that Dulcinea, now a wood nymph who looks exactly like Kitri, dances for him with her attendant nymphs.

In a tawdry tavern on the outskirts of town, Espada and Mercedes are drunkenly celebrating Espada's triumphs in the bull ring. Kitri enters,

expecting to meet Basilio and elope. Hot on her heels are her parents and Gamache, brandishing the marriage contract. When they press her to sign, Basilio threatens to kill himself if he and Kitri are forced to violate their own verbal contract. Kitri pleads with Don Quixote to intercede with her parents to permit a deathbed marriage – after all, Basilio appears to be on the verge of an instantaneous bloody demise. Her father, Lorenzo, consents but as soon as the marriage occurs, Basilio, quite unhurt, leaps to his feet in triumph. Kitri's parents are forced to consent and Gamache not only tears up the contract but also promises to host a huge feast to celebrate the young couple's wedding.

Intermission

Act III

After elaborate festivities and extensive dancing, Don Quixote recounts the adventure for the wedding guests. He has not found Dulcinea but he has saved Kitri. He blesses Kitri and Basilio and for good measure, blesses Mercedes and Espada and indeed all the guests. Don Quixote and Sancho Panza return to La Mancha where they live happily, if not ever after, then at least until Don Quixote's pining for Dulcinea leads them forth on new and equally confusing chivalric adventures.

– Lindsay Fischer and Penelope Reed Doob

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, dancing a wide range of classical and modern roles with such companies as Roland Petit's Ballet de Marseilles, The Bolshoi Ballet, Hamburg Ballet, London Festival Ballet, Paris Opéra Ballet and the Eliot Feld Company. Ms. Kain retired from dance in 1997 after a nationwide farewell tour 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 1997, she 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, Ms. Kain 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. In 2008, the Karen Kain School of the Arts officially opened. The school was named after Ms. Kain for her significant contributions to the arts over her career.

Nicolas Beriozoff Choreographer

Born in Kaunas, Lithuania in 1906, Nicolas Beriozoff began to dance at 14 years of age, in Prague. After dancing professionally in Prague,

Germany and France, he joined the National Ballet in Kaunas. Exposed to the talent of several Diaghilev dancers, he meticulously began to absorb a vast repertoire of works, among them *Swan Lake*, *Giselle*, *Raymonda* and *Don Quixote*. He then went to Paris where he met Michel Fokine, whose ballets he was to learn and later mount around the world. In 1938, a serious knee injury put an end to Mr. Beriozoff's dance career and in 1949, he moved to New York City where he worked with George Balanchine. For many years Mr. Beriozoff travelled, holding the position of Ballet Master at several reputable companies. In 1954, he created a ballet of his own, *Esmerelda*. At age 60, Mr. Beriozoff took on the ambitious task of mounting *Petroushka*, *Schéhérazade* and *Prince Igor* on the Paris Opéra Ballet, which were recorded on film. He continued to mount a large number of the classics in many countries around the world with astounding success. For The National Ballet of Canada, Mr. Beriozoff mounted *Le Spectre de la Rose* in 1980 and his production of *Don Quixote* in 1982. He died in Zurich in 1996.

Lindsay Fischer **Restaging**

A native of New York City, Lindsay Fischer studied at Canada's National Ballet School in Toronto, graduating in 1978. His international dance career took him to Lisbon, Amsterdam and New York City, performing as a Principal Dancer with the Dutch National Ballet and New York City Ballet and as a guest artist with some of the finest ballerinas of the era, such as Margaret Barbieri, Cynthia Gregory and Evelyn Hart. Following his retirement from the stage, Mr. Fischer accepted a position with the artistic staff of Canada's National Ballet School. In 2008, he was appointed Director of the Professional Summer Dance Program at The Banff Centre. Mr. Fischer has created works for Canada's National Ballet School's senior students and has overseen the production of other choreographers' works, including ballets by George Balanchine, James Kudelka, Rudi van Dantzig, Peggy Baker, Christopher House and Toer van Schayk. In addition, he has staged works for, and been a guest ballet master with several companies in Canada and abroad and was a guest répétiteur for the National Ballet from 1999 to 2007, becoming Ballet Master in 2007. Mr. Fischer is currently the Artistic Director of YOU dance, the National Ballet's highly successful programme focused on involving young people in the world of dance and ballet.

Evelina Krasnova **Restaging**

Evelina Krasnova-Ganina began her career as a professional dancer in 1976, after graduating with honours from the Academy of Classical and Character Dance in Voronez, Russia. Her impeccable technique, grace and artistic expression have been recognized on the most prestigious stages around the world in such countries as Russia, Germany, Cuba, Spain, Korea, India and more. In 1993, Ms. Krasnova was awarded a certificate of recognition from the Asociacio de Artistas Latinoamericanos de Toronto for

success in artistic endeavours. Ms. Krasnova attended Canada's National Ballet School as a special student in the Professional Development Program and gained her teaching qualifications with the ISTD. In 1996, she joined the full-time staff at Canada's National Ballet School. Ms. Krasnova is an inspired choreographer with a fresh, innovative vision of musical material and has been praised for her creations of exuberant dance patterns and captivating character interactions.

Desmond Heeley **Set and Costume Designer**

Desmond Heeley's set and costume designs have been seen on the stages of the world's major opera, ballet and theatre companies during an international career that has spanned more than 50 years. He began his career in 1948 with an apprenticeship at the Royal Shakespeare Theatre in Stratford-upon-Avon. In 1952, he embarked on a freelance career in London and came to Canada in 1957 to design *Hamlet* for the Stratford Shakespeare Festival, beginning an association that continues to this day. His 1968 designs for Tom Stoppard's Broadway production of *Rosencrantz and Guildenstern Are Dead* won him two Tony awards. This honour, for both set and costume design in a single production, is unsurpassed. His creations for the National Ballet include the *Sylvia pas de deux*, *Oiseaux Exotiques*, *Don Quixote*, *The Merry Widow*, Erik Bruhn's *Swan Lake* and Sir Peter Wright's *Giselle*. Mr. Heeley's work is in museums and private collections across Canada, the US and UK. A former Professor of Design at the Tisch School of the Arts at New York University, he continues to teach and lecture extensively. He has won numerous awards including the prestigious Irene Sharaff Lifetime Achievement Award in 1994. In 2005, Mr. Heeley received an honorary doctorate from the North Carolina School of the Arts.

Robert Thomson **Lighting Designer**

Robert Thomson is one of Canada's most versatile and active lighting designers. He has received numerous awards over his 30-year career including a Sterling Award and four Dora Mavor Moore Awards. For The National Ballet of Canada, Mr. Thomson served as Resident Lighting Designer for 12 seasons. His lighting designs include *Don Quixote*, *Blue Snake*, *The Taming of the Shrew*, *Romeo and Juliet*, *Manon*, *La Sylphide* and *Paquita*. He also designed James Kudelka's world premieres of *Swan Lake*, *The Miraculous Mandarin* and *Spring Awakening* plus the revivals of *Washington Square* and *Désir*. His many designs for the Stratford Shakespeare Festival include *The Homecoming*, *Dangerous Liaisons*, *Zastrozzi*, *Romeo and Juliet*, *Caesar and Cleopatra*, *Into the Woods* and *King Lear*. For the Shaw Festival, he served as Head of Lighting Design and designed for 24 seasons with credits including *Cavalcade*, *St. Joan* and *Cyrano de Bergerac*. Mr. Thomson designed the Canadian Opera Company's globally acclaimed production of *Bluebeard's Castle* and *Erwartung* directed by Robert Lepage, with recent mountings for Seattle Opera and Opéra de Québec. His more recent projects include *Fernando Krapp Wrote Me This Letter* and *The Cosmonaut's Last Message...* for Canadian Stage; *Krapp's Last Tape/Hughie* for Chicago's Goodman Theatre; *Comedy of Errors* and *Buried Child* for the National Arts Centre; *August: Osage County* for Citadel Theatre; *King Lear* starring Christopher Plummer for Lincoln Center Theater; *Desir* and *The Taming of the Shrew* for American Ballet Theatre at the Metropolitan Opera House.

David Briskin **Music Director and Principal Conductor**

One of the most highly respected and versatile conductors at work today, an insightful interpreter of works from not just the ballet repertoire but the operatic, symphonic and choral traditions

as well, David Briskin enters his fifth season as Music Director and Principal Conductor with The National Ballet of Canada. He brings a rich and varied musical experience to his position with the National Ballet, having 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 around the world. As a guest conductor, Mr. Briskin appears regularly with New York City Ballet and San Francisco Ballet and has also conducted for such companies as Houston Ballet, The Joffrey Ballet and Les Grands Ballets Canadiens de Montréal. He also served as conductor for The Juilliard School's Dance Division for 12 years. In addition, he has conducted symphony orchestras and opera productions throughout North America, Europe and Asia, appearing with, among others, the Pittsburgh, Detroit, Baltimore, Indianapolis and Shanghai symphony orchestras and such opera companies as Calgary, Manitoba, Opera Carolina and Lake George. He also served for six years as the Music Director of the Masterwork Chorus and Orchestra, conducting annual performances of Handel's *Messiah* at Carnegie Hall. In 2008, Mr. Briskin was appointed Director of Orchestral Studies at the University of Toronto Faculty of Music and Conductor of the University of Toronto Symphony Orchestra. Mr. Briskin attended the Indiana University School of Music and received a Bachelor of Music Degree in orchestral conducting from the University of Cincinnati College-Conservatory of Music and a Master's Degree from Queens College, City University of New York.

David LaMarche
Guest Conductor

David LaMarche has been working as a conductor in the dance world for more than 25 years. He served as Music Director for the Dance Theatre of Harlem from 1993 to 1998 and conducted many of the company's premiere performances, both in the US and on tour in Europe, Africa

and South America. In addition to conducting, he composed and arranged several scores for the company's repertoire. As a guest, he has conducted for The Joffrey Ballet, Dutch National Ballet, Ballet British Columbia, San Francisco Ballet, New York City Ballet, Houston Ballet, the Rome Opera Ballet and the Paul Taylor Company. The orchestras he has directed include the Houston Symphony, Lyric Opera Orchestra of Chicago, Pacific Symphony, National Arts Centre Orchestra of Canada, Tokyo Philharmonic, Hong Kong Philharmonic, Moscow Radio Orchestra, Tivoli Festival Orchestra and the Orchestre Lamoureux of Paris. In April of 2007, he was a guest on the faculty of Princeton University, as Music Director for performances with the Princeton Atelier programme. He is currently in his 11th year on the conducting staff of American Ballet Theatre and is Music Director of the Limón Dance Company. Mr. LaMarche is a graduate of Boston University and resides in New York City.

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 travelled 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 Poudriere 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 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 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*.

For more information, visit
national.ballet.ca