

THE
NATIONAL
Ballet
OF CANADA

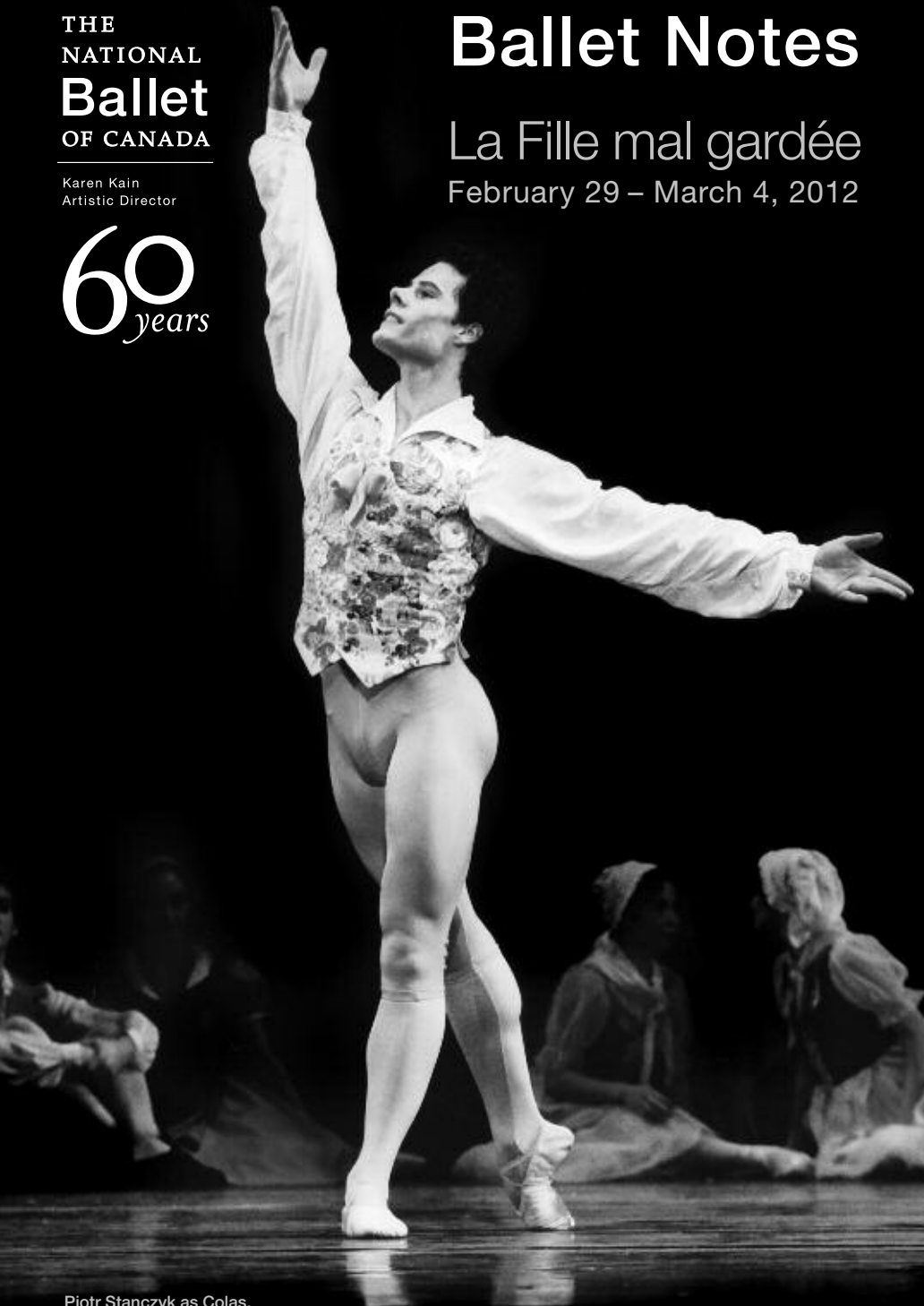
Karen Kain
Artistic Director

60
years

Ballet Notes

La Fille mal gardée

February 29 – March 4, 2012



Piotr Stanczyk as Colas.

Photo by Andrew Oxenham.

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Karen Kain
Artistic Director

60
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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 Korvalina*,
Heather Ogden, Sonia Rodriguez, Piotr Stanczyk,
Jillian Vanstone, Xiao Nan Yu*, Bridgett Zehr*

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

Keiichi Hirano, Tanya Howard*, Stephanie Hutchison,
Etienne Lavigne, Patrick Lavoie, Elena Lobsanova,
McGee Maddox, Stacey Shiori Minagawa,
Tina Pereira, Jonathan Renna, Rebekah Rimsay,
Robert Stephen, Brett van Sickle

Jordana Daumec, Naoya Ebe, Chelsy Meiss,
Alejandra Perez-Gomez, Jenna Savella

Danyla Bezerra, Ryan Booth, Skylar Campbell, Adji Cissoko,
Shaila D'Onofrio, Krista Dowson, Nadine Drouin, Jackson Dwyer,
Giorgio Galli, Selene Guerrero-Trujillo, Emma Hawes,
Juri Hiraoka, Kathryn Hosier, Rui Huang, Lise-Marie Jourdain,
James Leja, Alexandra MacDonald, Elizabeth Marrable,
Ji Min Hong, Shino Mori, Tiffany Mosher, Andreea Olteanu*,
Brendan Saye, Christopher Stalzer, Joseph Steinauer,
Dylan Tedaldi, Nan Wang, Aarik Wells, Sarah Elena Wolff

RBC Apprentice Programme / YOU dance: James Applewhite,
Jack Bertinshaw, Esabelle Chen, Daniel Cooke,
Francesco Gabriele Frola, Larissa Khotchenkova,
Miyoko Koyasu, Lisa Lanteri, Nayara Lopes, Asiel Rivero.

Lorna Geddes
Pointe Shoe Manager /
Assistant Ballet Mistress

Joysanne Sidimus
Guest Balanchine
Répétiteur

Ernest Abugov
Jeff Morris
Stage Managers

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

*Guest Artist
*Maternity Leave

Orchestra

Violins

Benjamin Bowman
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
Beverly Spotton
Lary 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
Robert Weymouth

Trombones

David Archer, Principal
Robert Ferguson
David Pell, Bass Trombone

Tuba

Sasha Johnson, Principal

Harp

Lucie Parent, Principal

Timpany

Michael Perry, Principal

Percussion

Mark Mazur, Acting
Principal
Kristofer Maddigan

**Orchestra Personnel
Manager and Music
Administrator**
Jean Rech

**Assistant Orchestra
Personnel Manager**
Raymond Tizzard

Librarian

Lucie Parent

Extra Players

Jennie Baccante, Acting
Assistant Concertmaster
Anne Armstrong, Violin
Pamela Hinman, Violin
Renee London, Violin
Hiroko Kagawa, Violin
Sonia Vizante, Violin
Valerie Kuinka, Acting
Assistant Principal Viola
Josh Greenlaw, Viola
Nicholaos Papadakis,
Viola
Orly Bitov, Cello
Mary Stein, Cello
Kevin O'Donnell, Flute,
Piccolo
Aiko Oda, Clarinet
Diane Doig, Horn
Beverly Johnston,
Percussion

• On Leave of Absence



The 2011/12 season is presented by **CITV** **THE GLOBE AND MAIL** 

Wednesday, February 29 at 7:30 pm
Thursday, March 1 at 2:00 pm & 7:30 pm
Friday March 2 at 7:30 pm
Saturday March 3 at 2:00 pm & 7:30 pm
Sunday March 4 at 2:00 pm

La Fille mal gardée

Choreography: **Sir Frederick Ashton**

Staged by: **Christopher Carr and Grant Coyle**

Music: **Ferdinand Hérold**, arranged by **John Lanchbery** from the 1828 version

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Set and Costume Design: **Sir Osbert Lancaster**

Lighting Design: **Thomas Saunders**

Répétiteurs: **Mandy-Jane Richardson and Peter Ottmann**

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

(Feb 29, Mar 1 mat, Mar 2, Mar 3 mat, Mar 4)

David LaMarche, Guest Conductor (Mar 1 eve, Mar 3 eve)

La Fille mal gardée is a gift from THE VOLUNTEER COMMITTEE, THE NATIONAL BALLET OF CANADA.

The National Ballet of Canada dedicates the performances of *La Fille mal gardée* to the memory of Alexander Grant, Artistic Director of The National Ballet of Canada 1976 to 1983. A celebrated dancer, ballet master and director, Mr. Grant was a member of The Royal Ballet for 30 years and created more than 20 roles in the works of Sir Frederick Ashton. He died in London, England on September 30, 2011 at the age of 86.





Piotr Stanczyk as Colas.
Photo by Andrew Oxenham.

Widow Simone

Matjash Mrozewski (Feb 29, Mar 1 eve,
2, 3 eve, 4)
Kevin D. Bowles* (Mar 1 mat, 3 mat)

Lise

Sonia Rodriguez (Feb 29, Mar 2, 4)
Tina Pereira* (Mar 1 mat, 3 mat)
Jillian Vanstone* (Mar 1 eve, 3 eve)

Colas

Piotr Stanczyk (Feb 29, Mar 2, 4)
Keiichi Hirano (Mar 1 mat, 3 mat)
Naoya Ebe* (Mar 1 eve, 3 eve)

Thomas

Kevin D. Bowles (Feb 29, Mar 1 eve,
2, 3 eve, 4)
McGee Maddox (Mar 1 mat, 3 mat)

Alain

Robert Stephen* (Feb 29, Mar 2, 4)
Skylar Campbell* (Mar 1 mat, 3 mat)
Christopher Stalzer* (Mar 1 eve, 3 eve)

Village Notary

Brendan Saye (Feb 29, Mar 1 eve, 3 mat, 4)
Ryan Booth (Mar 1 mat, 2, 3 eve)

Notary's Clerk & Cockerel

Christopher Stalzer (Feb 29, Mar 2, 4)
Robert Stephen (Mar 1 mat, 3 mat)
Skylar Campbell (Mar 1 eve, 3 eve)

Hens

Artists of the Ballet

Lise's Friends

Stacey Shiori Minagawa, Jordana Daumec,
Jenna Savella, Lise-Marie Jourdain,
Tiffany Mosher, Alejandra Perez-Gomez,
Stephanie Hutchison or Chelsy Meiss,
Juri Hiraoka

Colas' Friends

Patrick Lavoie, Brett van Sickle,
McGee Maddox or Aarik Wells,
Jonathan Renna,
Ryan Booth or Brendan Saye, Nan Wang

Villagers and Grooms

Artists of the Ballet

* Debut

All casting is subject to change.

Running Time

Act 1 – 1 hour

Intermission – 20 minutes

Act II – 35 minutes

The performance will run approximately 2 hours

A Note on the Ballet

La Fille mal gardée is one of the oldest and most beloved of the narrative ballets. Hailed as a comic masterpiece, it tells the story of Lise, a village girl, who falls in love with and hopes to marry a handsome young farmer, Colas. Her mother, however, has other ideas.

La Fille mal gardée premiered in 1789 but it is Sir Frederick Ashton's 1960 version for The Royal Ballet that is considered the greatest adaptation of this charming ballet. Sir Frederick himself set his work on the National Ballet in 1976. The ballet premiered on November 17, 1976 as part of the National Ballet's 25th anniversary season and featured Karen Kain as Lise, Frank Augustyn as Colas, Jacques Gorrissen as Widow Simone and David Roxander as Alain. The production was later filmed by Norman Campbell for CBC TV.



Sir Frederick Ashton with Michael Some, David Scott and Alexander Grant in rehearsal.
Photo by Barry Gray.



Karen Kain as Lise and Jacques Gorrissen as Widow Simone in 1976.

Photo by Andrew Oxenham.



Karen Kain and Frank Augustyn as Lise and Colas in 1976.

Photo by Barry Gray.

Synopsis

Act I, Scene 1: The Farmacyard

The dawn of a busy day on the farm is heralded by a cockerel and his feathered attendant hens. Lise, the only daughter of the Widow Simone, enters looking for her lover, Colas, a young farmer. Disappointed at not seeing him, Lise leaves a ribbon tied in a lovers' knot through a ring in the wall of the barn as a token of her devotion. Finding it, Colas binds it to his staff, thrilled at the thought that his love is near.

The lovers soon meet but are interrupted by Widow Simone who has a more ambitious marriage plan in mind for her daughter. Colas hides in the loft. Simone sets Lise the task of churning butter to keep her out of trouble. Colas soon joins her and they share the work, until it is forgotten as they declare their love in a playful and frolicking dance.

The farm girls summon Lise to play but they are soon interrupted by Lise's suspicious and ever-watchful mother, who catches hold of Lise and chastises her. Just then Thomas, the pompous and wealthy proprietor of a vineyard, arrives with his simpleton son, Alain. Simone, aware that they mean for Alain to marry Lise, sends her daughter home to make herself presentable for the visitors.

Thomas asks for Lise's hand for his son, and when Lise returns, dressed in her pretty pink party dress, Alain, coy and clumsy, shows off his paces. She is amused and a little shocked by his antics but definitely not interested; her thoughts are with the handsome Colas. The party soon sets off for the harvest and a picnic.

Act I, Scene 2: The Cornfield

It is harvest time and after working in the fields, the harvesters, led by Colas, relax

in a joyful dance. Lise and Alain attempt to dance but Colas intervenes and the young girl makes it clear where her preference lies. One of the harvesters plays the flute to general merriment. Alain is soon mocked by all for his clumsy attempts at flute-playing and dancing, and is rescued from the horseplay by his indignant father. The field is then left clear for the triumphant Colas, who dances with Lise.

Simone joins in the merriment, dancing a rollicking clog dance with four of Lise's friends. All the harvesters then join in a traditional Maypole Dance. Suddenly they are interrupted by a storm and everyone runs for shelter.

Act II: The Interior of the Farmhouse

Widow Simone and Lise, soaked by the storm, return to the farmhouse. They sit down to spin wool; work, thinks Simone, should keep Lise out of mischief. But Simone is overcome by sleep and Lise, who has seen Colas at the gate, tries to take the key to the front door from her.

Simone wakes and, in order to remain watchful, plays the tambourine for Lise to dance. The taps soon grow more feeble; she begins to nod and falls fast asleep again. Lise runs to the door and has a romantic encounter with Colas through the window. The knocking of the harvesters, coming for their pay, separates the lovers and awakens Simone. Simone tells her daughter to get on with her chores as she leaves to go to church.

Lise, thinking she is alone, dreams of the delights of marriage and children. Colas cannot resist the moment and comes out from hiding under the bales of hay brought in by the harvesters. Lise is bashful at having been discovered but once again they declare

their love, exchanging scarves as a token. As Simone reappears, Lise hustles Colas into her bedroom. When the ever-suspicious mother sees the changed scarf, she suspects that the lovers have been meeting and sends Lise into the bedroom, locking the door.

Alain and his father arrive with a notary and his clerk to complete the marriage contract. When it is signed, Simone hands Alain the

bedroom door key. After a few moments of embarrassed indecision, he opens the door and, to everyone's surprise, Colas and Lise emerge. The lovers fall on their knees to ask Simone for forgiveness and a blessing.

Despite the fury of Thomas and Alain, Simone finally gives in to the lovers amidst general rejoicing, while Alain is left sad and confused by the chaos and his loss of Lise.

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. 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, Bolshoi Ballet, The 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 for the Arts officially opened, a tribute to Ms. Kain's ongoing contributions to the cultural life of her country and

in 2011, Ms. Kain was honoured by the International Society for the Performing Arts with the Distinguished Artist Award.

Sir Frederick Ashton Choreographer

Sir Frederick Ashton created a distinct style of classical ballet imbued with a wonderful sense of musicality and intertwining of steps. Active until his death in 1988 at the age of 83, he created a vast repertoire of ballets which are performed around the world. Sir Frederick was born in Ecuador in 1905 and was raised in Peru. After moving to England at the age of 18, he began studying with the great dancer and choreographer Léonide Massine and with dancer/teacher Marie Rambert at the Rambert Dance Company. It was Ms. Rambert who discovered Sir Frederick's talent for choreography and helped him earn his first commission in 1926, *A Tragedy of Fashion*. Sir Frederick created hundreds of works, the best-loved being *Daphnis and Chloë*, *The Two Pigeons*, *Birthday Offering*, *La Fille mal gardée*, *A Month in the Country* and *Monotones I and II*. Toward the end of his life, Ashton embarked

on a number of projects, including revivals of his older works, some thought to be lost, these included *Romeo and Juliet* in 1985 for English National Ballet and *Capriole Suite* for Sadler's Wells Royal Ballet in 1987. Sir Frederick also revived two of his full-evening ballets, *Cinderella* (1987) and *Ondine* (1988) for The Royal Ballet and contributed to Natalia Makarova's production of *Swan Lake* (1988) for English National Ballet. Sir Frederick was knighted by Queen Elizabeth II in 1962. In 1970, he was made a Companion of Honour and received the Order of Merit in 1977. He was also made a member of the Legion d'Honneur by the French government, a Commander of the Danish Order of Dannebrog and was awarded the Swedish Carina Ari Gold Medal. Sir Frederick Ashton died in 1988.

Christopher Carr **Staging**

The son of a Yorkshire coal miner, Christopher Carr trained in Barnsley, UK and then at The Royal Ballet School. In 1967, he joined The Royal Ballet Touring Company and in 1970 transferred to The Royal Ballet. He was promoted to Soloist in 1975 and later to Senior Soloist. In September 1983, he became Assistant Ballet Master and in 1984, Répétiteur to The Royal Ballet. In 1988 he was appointed Ballet Master to the company, and in 2001 was appointed Rehearsal Director. He has taught, staged and rehearsed the majority of The Royal Ballet's extensive repertoire. He has taught and staged many of these works for leading ballet companies around the world. In 2007, he elected to become Guest Principal Ballet Master and continues to spend several months a year with The Royal Ballet along with his international commitments.

Grant Coyle **Staging**

Grant Coyle was born in Australia where he attended The Australian Ballet School. He danced with companies in both Australia and Germany before moving to London in 1976, where he trained at the Institute of Choreology in London. After graduating in 1978, he worked as a dance notator with The Scottish Ballet and subsequently Sadler's Wells Royal Ballet, and in 1987 he was invited to join The Royal Ballet as their Principal Dance Notator/Répétiteur. He has worked with many choreographers including George Balanchine, Sir Kenneth MacMillan, Sir Frederick Ashton, Peter Darrell and extensively with David Bintley, reproducing his ballets in the UK and abroad.

John Lanchbery **Musical Arrangement**

Born in London, John Lanchbery joined the musical staff of the Sadler's Wells Theatre Ballet in 1951 and from 1959 to 1972, was the principal conductor of The Royal Ballet. He briefly held the post of Music Director with The Australian Ballet and from 1977 to 1981, he was the Music Director of American Ballet Theatre. Though he composed scores for a multitude of ballets, Mr. Lanchbery is best known for his musical arrangements for such ballets as Sir Kenneth MacMillan's *Mayerling* (1978), Sir Frederick Ashton's *La Fille mal gardée* (1960) and *A Month In The Country* (1976), Rudolf Nureyev's *Don Quixote* (1966), Ronald Hynd's *The Merry Widow* (1976), Natalia Makarova's *La Bayadère* (1980) and Roland Petit's *Le Chat Botte* (1985). He also had a close relationship with Stanton Welch, having arranged the music for his *Madame Butterfly*, *Cinderella*, *Dracula* and *The Snow Maiden*. Mr. Lanchbery died at the age of 80 in 2003.

Sir Osbert Lancaster **Set and Costume Designer**

The late English artist Osbert Lancaster was a man of many talents, painter, writer, cartoonist, theatre designer and humorist. Born in London, England on August 4, 1908, Mr. Lancaster created a wide range of designs for the theatre, opera and ballet. In 1939, he began creating cartoons for the London paper The Daily Express and, until his death in 1986, his adventures of the Littlehampton family were seen on the front page of that paper from time to time. Choreographer John Cranko invited Lancaster to design *Pineapple Poll* in 1951. The following year, he designed Cranko's *Bonne Bouch* for Sadler's Wells. For The Royal Ballet, he designed *Ninette de Valois' Coppélia* and for London Festival Ballet, Harald Lander's *Napoli Dances* in 1954. For the theatre, Mr. Lancaster's designs included *Hotel Paradiso*, *Zuleika*, *Candide* and *All's Well That Ends Well*; and for opera, *Don Pasquale*, *The Rake's Progress*, *Falstaff* and *Peter Grimes*. In 1960, Mr. Lancaster created the designs for his best-known ballet, Sir Frederick Ashton's *La Fille mal gardée*.

Thomas Saunders **Lighting Designer**

After college, Thomas Saunders began lighting for CBC TV, as well as CTV and ABC, where he worked on many dramas, musicals and specials. In the late 1960s, Mr. Saunders began lighting regional theatre productions, first in Canada and later in the USA with the combined position of Technical Director/Lighting Designer to June Havoc's Repertory Theatre in New Orleans where he spent three years. Mr. Saunders joined The National Ballet of Canada in 1972 as an audio technician during a European tour of Roland Petit's *Kraanerg*. In

1973, Mr. Saunders became Resident Lighting Director and lit a number of the company's ballets under Artistic Directors Celia Franca, David Haber and Alexander Grant. Mr. Saunders left the National Ballet in 1978 and began to work with ICM Artist's Touring Office in New York City and the Brooklyn Academy of Music. Mr. Saunders has also designed galas for Rudolf Nureyev in London, and Igor Moiseyev at Radio City Music Hall in New York City and has worked with the Central Ballet of China in Beijing.

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 is in his sixth 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 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, 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. In celebration of the National Ballet's 60th anniversary season, Mr. Briskin will lead The National Ballet of Canada Orchestra in its debut concert performance at Koerner Hall on April 3, 2012 performing works from the company's rich musical history.

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 USA 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 Joffrey Ballet, The Dutch National Ballet, Ballet British Columbia, San Francisco Ballet, New York City Ballet, Houston Ballet, Rome Opera Ballet and Paul Taylor Company. The

orchestras he has directed include the Houston Symphony, Lyric Opera Orchestra of Chicago, The Pacific Symphony, National Arts Centre Orchestra of Canada, Tokyo Philharmonic, Hong Kong Philharmonic, Moscow Radio Orchestra, Tivoli Festival Orchestra, and Orchestre Lamoreux 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 program. He is currently in his 12th year on the conducting staff of American Ballet Theatre and is Music Director of The José Limón 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 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.

Shelby-Jai Flick

Assistant Stage Manager

Shelby-Jai Flick serves as Stage Manager for the National Ballet's YOU dance programme, based in Toronto and touring throughout Ontario, as well as Assistant Stage Manager for the company. In addition to her work in dance, Ms. Flick has a varied theatre background, most recently stage managing Sometimes Y Theatre's production of *Ditch*. Selected theatre credits include *The Two Gentlemen of Verona*, *A Funny Thing Happened on the Way to the Forum*, *Julius Caesar*, *The Importance of Being Earnest* (Stratford Festival), *Mimi (or a Poisoner's Comedy)*, *Courageous*, *If We Were Birds* (Tarragon Theatre), *Rosencrantz and Guildenstern are Dead* (Touchmark Theatre), *Glorious!* (Victoria Playhouse Petrolia) and *Shirley Valentine*, *Old Love*, *A Bench in the Sun* (Port Stanley Festival Theatre), as well as work with The Wrecking Ball in Toronto, a collective of acclaimed Canadian and international theatre artists.

The National Ballet of Canada Orchestra

The National Ballet of Canada is privileged to have its own full Orchestra with over 60 members. The Orchestra has performed in each of the National Ballet's seasons and is led by Music Director and Principal Conductor David Briskin. The company's first Music Director was George Crum who, along with Founder Celia Franca, was a pioneer of the company. Mr. Crum held the position from the company's inception in 1951 to 1984, when he was appointed Music Director Emeritus. The Orchestra was led by Ermanno Florio from 1985 to 1990. Ormsby Wilkins was Music Director and Principal Conductor from 1990 to 2006. The National Ballet of Canada Orchestra has toured extensively with the company through Canada, the US and Europe. Over the years, the orchestra has received much acclaim from audiences and critics alike and has recorded two CDs of Michael Torke's compositions for *The Contract (The Pied Piper)* and *An Italian Straw Hat*.

For more information, visit national.ballet.ca