

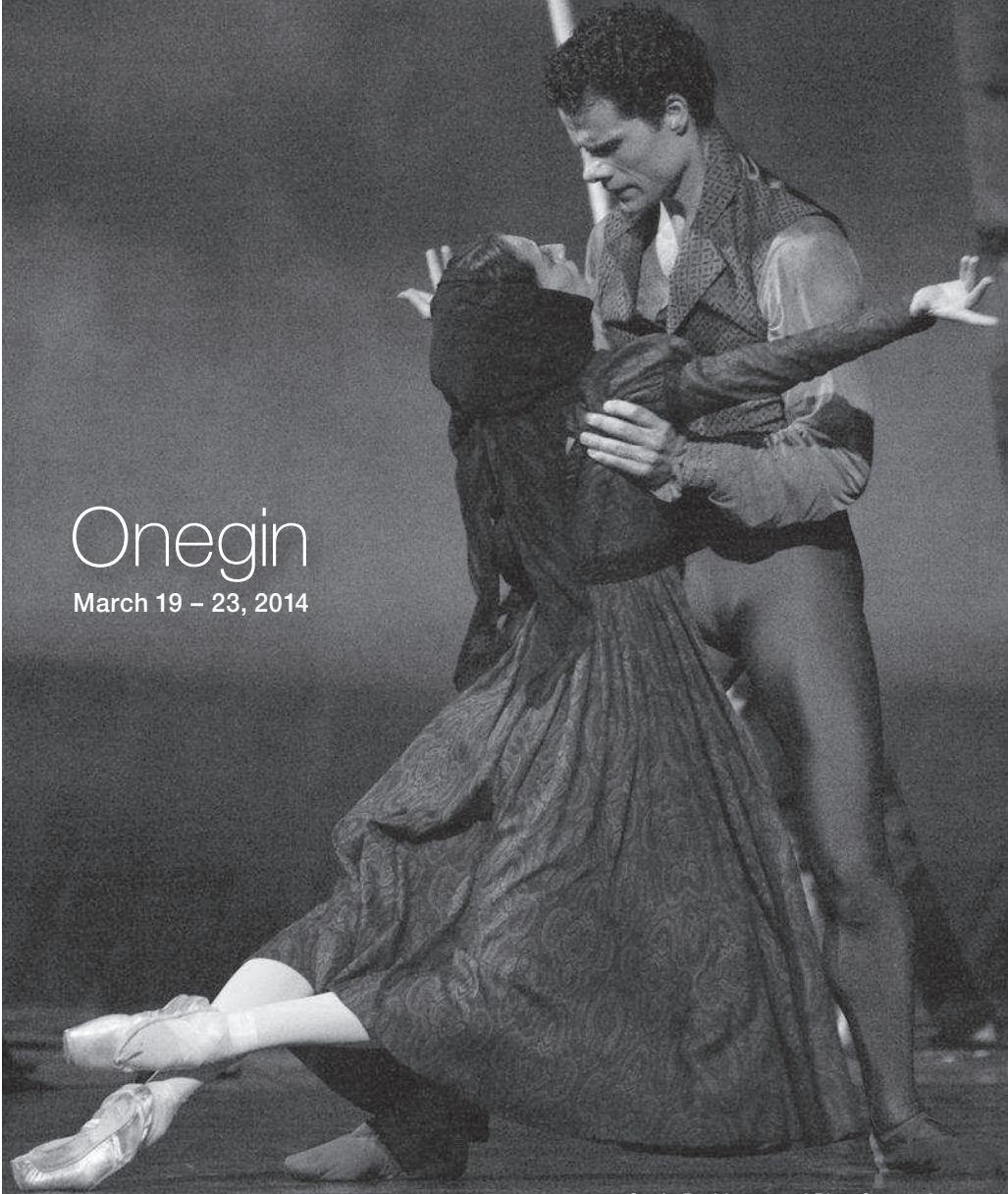
THE
NATIONAL
Ballet
OF CANADA

Karen Kain
Artistic Director

Ballet Notes

Onegin

March 19 – 23, 2014



Sonia Rodriguez and Piotr Stanczyk.

Photo by Bruce Zinger.

THE NATIONAL Ballet OF CANADA

Karen Kain
Artistic Director

Celia Franca, C.C., Founder

George Crum, Music Director Emeritus

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

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

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

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

Aleksandar Antonijevic, Guillaume Côté, Matthew Golding*, Greta Hodgkinson, Evan McKie*, Svetlana Lunkina*, Heather Ogden, Sonia Rodriguez, Piotr Stanczyk, Jillian Vanstone, Xiao Nan Yu

Kevin D. Bowles, Lorna Geddes, Alejandra Perez-Gomez, Rebekah Rimsay, Tomas Schramek, Hazaros Surmeyan

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

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

James Applewhite, Jack Bertinshaw, Trygve Cumpston, Shaila D'Onofrio, Krista Dowson, Nadine Drouin, Jackson Dwyer, Hannah Fischer, Francesco Gabriele Frola, Giorgio Galli, Selene Guerrero-Trujillo, Emma Hawes, Juri Hiraoka, Ji Min Hong, Kathryn Hosier, Rui Huang, Harrison James, Lise-Marie Jourdain*, Larissa Khotchenkova, Miyoko Koyasu, James Leja, Elizabeth Marrable, Shino Mori, Jaclyn Oakley, Andreea Olteanu, Asiel Rivero, Joseph Steinauer, Nan Wang, Aarik Wells, Sarah Elena Wolff

RBC Apprentice Programme / YOU dance:
Rhannon Fairless, Liana Macera, Elenora Morris, Felix Paquet, Meghan Pugh, Ben Rudisin, Kota Sato, Martin ten Kortenaar, Mimi Tompkins, Ethan Watts

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

Ernest Abugov
Jeff Morris Stage Managers
Joysanne Sidimus Guest Balanchine Répétiteur

Peter Sherk
Stage Manager, YOU dance

* Principal Guest Artist

+ Guest Artist

* Maternity leave

Orchestra

Violin 1
Jeremy Mastrangelo, *Guest Concertmaster*
Lynn Kuo, *Assistant Concertmaster*
James Aylesworth
Jennie Baccante
Bethany Bergman*
Sheldon Grabke
Nancy Kershaw
Sonia Klimasko-Leheniuk
Yakov Lerner
Jayne Maddison
Wendy Rogers
Paul Zevenhuizen

Violin 2
Dominique Laplante, *Principal Second Violin*
Aaron Schwebel, *Assistant Principal*
Xiao Grabke
Hiroko Kagawa*
Csaba Koczó
Rene London*
Ron Mah
Aya Miyagawa
Filip Tomov
Joanna Zabrowarna

Violas
Angela Rudden, *Principal*
Josh Greenlaw
Assistant Principal *
Beverley Spotton, *Acting Assistant Principal*
Carolyn Blackwell*
Ivan Ivanovich*
Valerie Kuinka
Johann Lotter
Larry Toman

Cellos
Maurizio Baccante, *Principal*
Marianne Pack
Peter Cosby*
Mary-Katherine Finch*
Olga Laktionova*
Elaine Thompson
Andrew McIntosh
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*
Colleen Cook*
Gary Kidd, *Bass Clarinet*
Emily Marlow *

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

Horns
Gary Pattison, *Principal*
Vincent Barbee*
Derek Conrod
Diane Doig*
Christine Passmore*
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
Tim Francom, *Principal*
Kristofer Maddigan
Mark Mazur

**Orchestra Personnel
Manager and Music
Administrator**
Raymond Tizzard

Librarian
Lucie Parent

**Assistant to the Music
Director**
Jean Verch

* On Leave of Absence

+ Additional Musician



TORONTO
MUSICIANS
ASSOCIATION
1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025



Wednesday, March 19 at 7:30 pm
Thursday, March 20 at 2:00 pm and 7:30 pm
Friday, March 21 at 7:30 pm
Saturday, March 22 at 2:00 pm and 7:30 pm
Sunday March 23 at 2:00 pm

Conductor: **David LaMarche**, Guest Conductor

Onegin

Choreography: **John Cranko**

Staged by: **Reid Anderson**

Based on the poem by **Alexander Pushkin**

Copyright: **Dieter Graefe**

Music: **Pyotr Ilyich Tchaikovsky**

Arrangement and Orchestration: **Kurt-Heinz Stolze**

Set and Costume Design: **Santo Loquasto**

Lighting Design: **James F. Ingalls**

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

World Premiere: Stuttgart Ballet, Stuttgart, Germany: April 13, 1965

The National Ballet of Canada Premiere: June 14, 1984

This production entered the repertoire on June 19, 2010.

Onegin is generously supported by an anonymous friend of the National Ballet.



The Cast

Eugene Onegin

McGee Maddox (Mar 19, 20 eve, 22 mat)
Aleksandar Antonijevic (Mar 20 mat, 22 eve)
Guillaume Côté (Mar 21, 23)

Lensky, his friend

Evan McKie* (Mar 19, 20 eve, 22 mat)
Piotr Stanczyk (Mar 20 mat, 22 eve)
Naoya Ebe* (Mar 21, 23)

Madame Larina, a widow

Alejandra Perez-Gomez (Mar 19, 20 eve,
22 mat)
Rebekah Rimsay (Mar 20 mat, 21, 22 eve, 23)

Tatiana, her daughter

Xiao Nan Yu (Mar 19, 20 eve, 22 mat)
Sonia Rodriguez (Mar 20 mat, 22 eve)
Greta Hodgkinson (Mar 21, 23)

Olga, another daughter

Elena Lobsanova* (Mar 19, 20 eve, 22 mat)
Jillian Vanstone (Mar 20 mat, 21, 22 eve, 23)

Nurse to Tatiana and Olga

Lorna Geddes

Prince Gremin, friend to the Larina family

Patrick Lavoie (Mar 19, 20 eve, 22 mat)
Jonathan Renna (Mar 20 mat, 22 eve)
Etienne Lavigne (Mar 21, 23)

Relatives, countryfolk, members of St. Petersburg nobility

Artists of the Ballet

* Debut

† Principal Guest Artist

All casting is subject to change.

Evan McKie's appearance as Principal Guest Artist is made possible by a generous donation from The Frank Gerstein Charitable Foundation.



Synopsis

Act I

Scene 1: Madame Larina's Garden

Madame Larina, Olga and the nurse are finishing the party dresses and gossiping about Tatiana's upcoming birthday festivities. Madame Larina speculates on the future and reminisces about her own lost beauty and youth.

Lensky, a young poet engaged to Olga, arrives with a friend from St. Petersburg. He introduces Olegin, who, bored with the city, has come to see if the country can offer him any distraction. Tatiana, full of youthful and romantic fantasies, falls in love with the elegant stranger, so different from the country people she knows. Olegin, on the other hand, sees in Tatiana only a naive country girl who reads too many romantic novels.

Scene 2: Tatiana's Bedroom

Tatiana, her imagination aflame with impetuous first love, dreams of Olegin and writes him a passionate love letter, which she gives to her nurse to deliver.

Intermission

Act II

Scene 1: Tatiana's Birthday

The provincial gentry have come to celebrate Tatiana's birthday. They gossip about Lensky's infatuation with Olga and whisper prophecies of a dawning romance between Tatiana and the newcomer. Olegin finds the company boring. Stifling his yawns, he finds it difficult to be civil to them; furthermore he is irritated by Tatiana's letter which he regards merely as an outburst of adolescent love. In a quiet moment, he seeks out Tatiana and, telling her that he cannot love her, tears up the letter. Tatiana's distress, instead of awakening pity, merely increases his irritation.

Prince Gremin, a distant relation, appears. He is in love with Tatiana and Madame Larina hopes for a brilliant match but Tatiana, troubled with her own heart, hardly notices her kindly, older relation.

Olegin, in his boredom, decides to provoke Lensky by flirting with Olga who light-heartedly joins in his teasing. But Lensky takes the matter with passionate seriousness. He challenges Olegin to a duel.

Scene 2: The Duel

Tatiana and Olga try to reason with Lensky but his high romantic ideals are shattered by the betrayal of his friend and the fickleness of his beloved; he insists that the duel take place. Olegin kills his friend and for the first time his cold heart is moved by the horror of his deed. Tatiana realizes that her love was an illusion and that Olegin is self-centred and empty.



Aleksandar Antonijevic and Sonia Rodriguez.
Photo by Bruce Zinger.

Intermission

Act III

Scene 1: St. Petersburg

Onegin, having travelled the world for many years in an attempt to escape his own futility, returns to St. Petersburg where he is received at a ball in the palace of Prince Gremin. Gremin has recently married and Onegin is astonished to recognize in the stately and elegant young princess, Tatiana, the uninteresting little country girl whom he once turned away. The enormity of his mistake and loss engulfs him. His life now seems even more aimless and empty.

Scene 2: Tatiana's Nursery

Tatiana reads a letter from Onegin, which reveals his love for her. Suddenly he stands before her, impatient to know her answer. Tatiana sorrowfully tells him that although she still feels her passionate girlhood love for him, she is now a woman and she could never find happiness with him or have respect for him. She orders him to leave her forever.

Running Time

Act I	40 minutes
Intermission	20 minutes
ACT II	30 minutes
Intermission	20 minutes
ACT III	30 minutes

The performance will run approximately 2 hours and 20 minutes.

Tatiana's Letter

"I write to you – no more confession
is needed, nothing's left to tell.
I know it's now in your discretion
with scorn to make my world a hell.

But, if you've kept some faint impression
of pity for my wretched state,
you'll never leave me to my fate.
At first I thought it out of season
to speak; believe me: of my shame
you'd not so much as know the name,
if I'd possessed the slightest reason
to hope that even once a week
I might have seen you, heard you speak
on visits to us, and in greeting
I might have said a word, and then
thought, day and night, and thought again
about one thing, till our next meeting.
But you're not sociable, they say:

you find the country godforsaken;
though we... don't shine in anyway,
our joy in you is warmly taken.

Why did you visit us, but why?
Lost in our backwoods habitation
I'd not have known you, therefore I
would have been spared this laceration.
In time, who knows, the agitation
of inexperience would have passed,
I would have found a friend, another,
and in the role of virtuous mother
and faithful wife I'd have been cast.

Another!... No, another never
in all the world could take my heart!
Decreed in highest court forever...
heaven's will – for you I'm set apart;
and my whole life has been directed

and pledged to you, and firmly planned;
I know, Godsent one, I'm protected
until the grave by your strong hand:
you'd made appearance in my dreaming;
unseen, already you were dear,
my soul had heard your voice ring clear,
stirred at your gaze, so strange, so gleaming,
long, long ago...no, that could be
no dream. You'd scarce arrived, I reckoned
to know you, swooned, and in a second
all in a blaze, I said: it's he!

You know, it's true, how I attended,
drank in your words when all was still –
helping the poor, or while I mended
with balm of prayer my torn and rended
spirit that anguish had made ill.
At this midnight of my condition,
was it not you, dear apparition,
who in the dark came flashing through
and, on my bed-head gently leaning,
with love and comfort in your meaning,
spoke words of hope? But who are you:
the guardian angel of tradition,
or some vile agent of perdition
sent to seduce? Resolve my doubt.

Oh, this could all be false and vain,
a sham that trustful souls work out;
fate could be something else again...

So let it be! For you to keep
I trust my fate to your direction,
henceforth in front of you I weep,
I weep, and pray for your protection...
Imagine it: quite on my own
I've no one here who comprehends me,
and now a swooning mind attends me,
dumb I must perish, and alone.
My heart awaits you: you can turn it
to life and hope with just a glance –
or else disturb my mournful trance
with censure – I've done all to earn it!

I close. I dread to read this page...
for shame and fear my wits are sliding...
and yet your honour is my gauge,
and in it boldly I'm confiding

Excerpt from *Eugene Onegin* by
Alexandre Pushkin, translated by Charles
Johnston (Penguin Books, England)



Jillian Vanstone. Photo by Sian Richards.

Historical Note

John Cranko was one of the 20th-century's greatest narrative choreographers. Cranko's output was prodigious and he has left the ballet world with a rich repertoire of story ballets. *Onegin* was originally created by Cranko in 1965 for Stuttgart Ballet, the company of which he was Artistic Director. A dazzling and powerful dance-drama, *Onegin* has become one of the most important and sought-after full-length ballets. The ballet is based on the narrative poem *Eugene Onegin* by Alexander Pushkin and on Tchaikovsky's opera of the same name. It is a tale of unrequited love in the tragic meeting of an innocent young girl with a cynical aristocrat.

During the 1964/65 Stuttgart Ballet season, Cranko concentrated all his efforts on the creation of *Onegin*, his third full-length ballet. It was first performed by Stuttgart Ballet on April 13, 1965 at the Württembergische Staatstheater with Marcia Haydée as Tatiana, Ray Barra as Onegin, Egon Madsen as Lensky and Ana Cardus as Olga. Cranko later produced a revised version of *Onegin* for Stuttgart Ballet in 1967 and it is this revised version that we see today.



Frank Augustyn and Sabina Allmann in the 1984 National Ballet premiere. Photo by Andrew Oxenham.

Onegin was staged for the National Ballet in 1984 by Reid Anderson. Anderson was Artistic Director of the company from 1989 to 1996 and is now Artistic Director of Stuttgart Ballet. *Onegin* was first performed by the National Ballet at Toronto's O'Keefe Centre (now the Sony Centre) on June 14, 1984 with Sabina Allemann as Tatiana and Frank Augustyn as Onegin. The production was later filmed by CBC TV and Primedia and was directed by Norman Campbell. The film garnered international praise and received the Silver Medal in the Performance Arts category at the Houston International Film Festival.

Selected Biographies

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

Artistic Director

Long recognized as one of the most gifted classical dancers of her era, noted for her compelling characterizations and versatility as a performer, Artistic Director Karen Kain is one of Canada's most renowned and committed advocates for the arts. Born in Hamilton, Ontario, Ms. Kain received her training at Canada's National Ballet School in Toronto, joining

The National Ballet of Canada in 1969. She was quickly promoted to Principal Dancer with the company after her sensational debut as the Swan Queen in *Swan Lake*. In 1971, Ms. Kain was awarded the Silver Medal in the Women's Category at the prestigious International Ballet Competition in Moscow and, along with her frequent partner at the time, Frank Augustyn, received a special prize for Best Pas de Deux. Subsequently, she embarked

on a remarkable international career during which she performed many of ballet's greatest roles with such companies as Paris Opéra Ballet, Roland Petit's Le Ballet de Marseilles, the Bolshoi Ballet, London Festival Ballet and Vienna State Opera Ballet. Throughout her career she also developed a close creative partnership with Rudolf Nureyev and often performed with him. A favourite of some of the world's most prominent choreographers, she premiered

many new and important works during her time as a dancer. Ms. Kain retired from dancing following a farewell tour in 1997 and took up the position of Artist-in-Residence with the National Ballet, a role that was later expanded to that of Artistic Associate. In 2004, she restaged Rudolf Nureyev's landmark version of *The Sleeping Beauty* for the company and the following year was named Artistic Director. Ms. Kain has received many Canadian and international awards throughout her career, testifying to her accomplishments both as an artist and an advocate for the arts. She is a Companion of the Order of Canada, the first Canadian recipient of the Cartier Lifetime Achievement Award and was named an Officer of the Order of Arts and Letters by the Government of France. In 1997, Ms. Kain was honoured with a Governor General's National Arts Centre Award and received a Governor General's Award for Lifetime Artistic Achievement in 2002. From 2004 to 2008, she was Chair of the Canada Council for the Arts. In 2007, she was presented with the Barbara Hamilton Memorial Award for demonstrating excellence and professionalism in the performing arts. In 2008, the Karen Kain School for the Arts officially opened, a tribute to Ms. Kain's ongoing contributions to the cultural life of her country, and in 2011, Ms. Kain was honoured by the International Society for the Performing Arts with the Distinguished Artist Award.

John Cranko Choreographer

Born in South Africa, John Cranko moved to London in 1946 to join Sadler's Wells Ballet. Within four years,

he was named Resident Choreographer and during this time, he created some of his finest early ballets. Through the 1950s, Mr. Cranko created works for both the Covent Garden and Sadler's Wells branches of The Royal Ballet, notably *Antigone*, *Bonne Bouche* and *The Lady and the Fool*. In 1957, Mr. Cranko choreographed his first full length ballet, *The Prince of the Pagodas*. Shortly thereafter, he created *La Belle Hélène* for the Paris Opéra Ballet and *Romeo and Juliet* for La Scala. In 1960, he went to Stuttgart to restage *Prince of the Pagodas* and was asked to assume the directorship of Stuttgart Ballet in 1961. There he created the full-length ballets *Onegin*, *Carmen* and *The Taming of the Shrew*, while continuing to create short works and restage classics. Mr. Cranko died tragically on an airplane bringing his company home from New York in 1973.

Reid Anderson Staging

Artistic Director of Stuttgart Ballet since 1996, Reid Anderson has had a long and distinguished career in the world of dance as a dancer, teacher, coach, producer and Artistic Director. Born in New Westminster, British Columbia, Mr. Anderson received his dance training in Canada and at The Royal Ballet School in London, England. At the invitation of the choreographer and Director John Cranko, he joined Germany's Stuttgart Ballet in 1969. Throughout his 17-year career with Stuttgart Ballet, Mr. Anderson danced leading roles in a wide range of classical and contemporary productions and worked with some of the leading

choreographers of the 20th century including, among others, John Cranko, Kenneth MacMillan, Glen Tetley, John Neumeier, Jiří Kylián and William Forsythe. Mr. Anderson retired from the stage in 1986 and became the Artistic Director of Ballet British Columbia in 1987, a position he held until 1989. From 1989 to 1996, he was Artistic Director of The National Ballet of Canada before returning to Stuttgart Ballet as Artistic Director in September 1996. Since then, he has reshaped the company and its repertoire considerably, resulting in sold-out houses and increased international touring. In addition to his duties as Artistic Director at Stuttgart Ballet, Mr. Anderson has staged the works of John Cranko around the world since 1984.

Kurt-Heinz Stolze Arrangement and Orchestration

Kurt-Heinz Stolze was born in Germany in 1926. He received his musical training at the Conservatory in Hamburg where he studied piano, organ, conducting and composition. Upon graduating, he became Rehearsal Coach at the opera in Hamburg and later at the Royal Swedish Opera in Stockholm. From 1959, he was Kapellmeister at the Württemberg State Theatre in Stuttgart. Mr. Stolze both composed and arranged music for ballet. Working in close collaboration with John Cranko, he arranged the Tchaikovsky music for *Onegin* and the Scarlatti for *The Taming of the Shrew*. Mr. Stolze also orchestrated Stuttgart Ballet's productions of *Les Sylphides* and *Kyrie Eleisas* and conducted the orchestra for Stuttgart Ballet on numerous occasions. In

1963, he composed original music for Mr. Cranko's *Wir Reisen Nach Jerusalem*. Mr. Stolze died in Stuttgart in 1970 at the age of 39.

Santo Loquasto
Set and Costume Designer

Santo Loquasto is a designer for dance, theatre and film. He has collaborated with choreographers Jerome Robbins, Mikhail Baryshnikov, Kenneth MacMillan, Agnes de Mille, James Kudelka and Mark Morris. Twyla Tharp's *Push Comes to Shove* marked the beginning of a long-term relationship with American Ballet Theatre. As designer for the Paul Taylor Dance Company, he has designed a total of 49 pieces. Mr. Loquasto received his first Tony in 1977 for costume designs for *The Cherry Orchard*. In 1989, he won both the Tony and Drama Desk Awards for his set design of the New York Shakespeare Festival's *Café Crown* and, in 1990, he again won both awards for his costume design for *Grand Hotel*. For his other work in theatre, he has received an Obie, the Joseph Maharam Award, both Outer Critics Circle and Drama Desks Awards and a total of 17 Tony nominations. For film, Mr. Loquasto has received Academy Award nominations for production design for Woody Allen's *Bullets Over Broadway* and *Radio Days* and for costume design for Allen's *Zelig*. Other film credits include *Desperately Seeking Susan*, *Big* and, most recently, *Blue Jasmine*.

James F. Ingalls
Lighting Designer

James F. Ingalls made his National Ballet of Canada debut with *Onegin* in 2009. His other work in Toronto includes *Tristan und Isolde*, *The Magic Flute* and *Rigoletto*

for Canadian Opera Company and *The House of Martin Guerre* for Canadian Stage Company. Mr. Ingalls' other work in ballet includes Twyla Tharp's *Waiting at the Station* and Alexi Ratmansky's *Don Quixote* for Pacific Northwest Ballet; *Three New Works*, *Giselle* and *Coppélia* for Het Nationale Ballet; *Giselle* for Den Norske Ballett; *Celts*, *The Four Seasons* and *Resurrection* for Boston Ballet; and Helgi Tomasson's *Don Quixote* and *The Nutcracker* as well as ten new pieces for the New Works Festival celebrating San Francisco Ballet's 75th season. For Mark Morris, his designs include *Romeo and Juliet*, *On Motifs of Shakespeare*, *Mozart Dances*, *Dido and Aeneas*, *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*. He designed the original White Oak Dance Project tour with Mikhail Baryshnikov; *Radiant Dawn* and *To Make Crops Grow* for Paul Taylor Dance Company; *Bitter Suite* and *counter/part* for Hubbard Street Dance; and *Fluid Canvas* and *Split Sides* for Merce Cunningham Dance Company. His work in opera includes the world premieres of John Adams' *Nixon in China*, *The Death of Klinghoffer* and *Dr. Atomic* and Kaija Saariaho's *L'Amour de Loin* and *Adriana Mater*, all directed by Peter Sellars. He often collaborates with Melanie Rios Glazer and the Wooden Floor dancers in Santa Ana, California.

David Briskin
Music Director and Principal Conductor

One of the foremost ballet conductors at work today, David Briskin is renowned for the scope of his repertoire and the depth and beauty of his interpretations. Whether in the classical or contemporary

idiom, from works steeped in tradition to cutting edge modern compositions, Mr. Briskin brings a sure hand and a sensitive understanding to the dramatic and choreographic life of the music he conducts. Before joining The National Ballet of Canada in 2006, Mr. Briskin served as conductor with American Ballet Theatre in New York City for seven years, directing performances at the Metropolitan Opera House, City Center and numerous ballet and opera houses around the world. In demand as a guest conductor, Mr. Briskin has worked most recently with such companies as New York City Ballet and San Francisco Ballet. He recently made his debut at Covent Garden in London conducting The Royal Ballet and returns to conduct the world premiere of Christopher Wheeldon's *The Winter's Tale* (a co-production with The National Ballet of Canada) featuring an original score by Joby Talbot in April 2014. He has appeared with The Joffrey Ballet of Chicago, Houston Ballet, Les Grands Ballets and Alberta Ballet, among others. For three seasons, Mr. Briskin served as Music Director of Pittsburgh Ballet Theatre and was Conductor for The Juilliard School's Dance Division from 1993 to 2005. In 2008, Mr. Briskin was appointed Assistant Professor and Director of Orchestral Studies at the University of Toronto Faculty of Music. Mr. Briskin's versatility has also seen him conduct symphony and opera productions throughout the Americas, Europe and Asia, with such orchestras as the Pittsburgh, Detroit, Baltimore, Indianapolis and Windsor Symphony Orchestras, the Shanghai Symphony Orchestra and the National Symphony Orchestra of Costa Rica, and

with such opera companies as Calgary Opera, Manitoba Opera, Opera Carolina, Lake George Opera and Sarasota Opera. In addition, he served for six years as Music Director of the Masterwork Chorus and Orchestra in New York.

David LaMarche
Guest Conductor

David LaMarche has been working as a conductor in the dance field for over twenty years. He served as Music Director for the Dance Theatre of Harlem from 1993 to 1998 and conducted many of the company's premieres. In addition, he composed and arranged several scores for the repertoire. As a guest, he has conducted for New York City Ballet, San Francisco Ballet, The National Ballet of Canada, Houston Ballet, Joffrey Ballet, The Paul Taylor Dance Company, L'Opera di Roma, Het National Ballet, Les Grands Ballets, Ballet British Columbia and Ballet West.

The orchestras he has directed include the Houston Symphony, the Lyric Opera Orchestra of Chicago, the Pacific Symphony, St. Luke's Orchestra, the National Arts Center Orchestra of Canada, the Tokyo Philharmonic, the Hong Kong Philharmonic, the Moscow Radio Orchestra, the Tivoli Festival Orchestra, and the Orchestre Lamoureux of Paris. He is currently in his fourteenth year on the 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 traveled with the company all over the world touring to Israel, Asia, Europe, Mexico and throughout North America. Mr. Abugov has worked with many of the world's most renowned choreographers who have created original works for the National Ballet including Alexei Ratmansky, John Neumeier, William Forsythe and Glen Tetley. Mr. Abugov was born in Montréal, Québec. Before beginning his long association with the National Ballet, he worked with Les Feux Follets, The Charlottetown Festival, La Poudrière Theatre and The Studio Lab Theatre. He worked at Expo '67 in Montréal, stage managing over 4000 puppet shows. Mr. Abugov also toured with Harry Belafonte. In what little spare time that he has, Mr. Abugov guest-lectures to theatre students.

Jeff Morris
Stage Manager

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

contemporary repertoire, including the world premieres of James Kudelka's *The Four Seasons*, *Cinderella*, and *An Italian Straw Hat*, Jean-Pierre Perreault's *The Comforts of Solitude*, Crystal Pite's *Emergence*, and Alexei Ratmansky's *Romeo and Juliet*. Company premieres include John Neumeier's *Nijinsky* and Christopher Wheeldon's *Alice's Adventures in Wonderland*.

The National Ballet of Canada Orchestra

The National Ballet of Canada is privileged to have its own full orchestra with over 60 members. The orchestra has performed in each of the National Ballet's seasons and is led by Music Director and Principal Conductor David Briskin. The company's first Music Director was George Crum who, along with Founder Celia Franca, was a pioneer of the company. Mr. Crum held the position from the company's inception in 1951 to 1984, when he was appointed Music Director Emeritus. The orchestra was led by Ermanno Florio from 1985 to 1990. Ormsby Wilkins was Music Director and Principal Conductor from 1990 to 2006. The National Ballet of Canada Orchestra has toured extensively with the company through Canada, the US and Europe. Over the years, the orchestra has received much acclaim from audiences and critics alike and has recorded two CDs of Michael Torke's compositions for *The Contract (The Pied Piper)* and *An Italian Straw Hat*. The orchestra made their concert debut at Koerner Hall on April 3, 2012, in celebration of the company's 60th anniversary.

For more information, visit national.ballet.ca

Onegin

is presented by **CHANEL**



Aleksandar Antonijevic in *Onegin*.

Photo by Sian Richards.