

THE  
NATIONAL  
**Ballet**  
OF CANADA

Karen Kain  
Artistic Director

# Ballet Notes

**Romeo and Juliet**  
March 11-22, 2009

Aleksandar Antonijevic and Sonia Rodriguez  
Photo by Cylla von Tiedemann.



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NATIONAL  
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THE  
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**Ballet**  
OF CANADA

Karen Kain  
Artistic Director

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**Karen Kain, C.C.**  
Artistic Director

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**David Briskin**  
Music Director and  
Principal Conductor

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**Magdalena Popa**  
Principal Artistic Coach

**Lindsay Fischer**  
Artistic Director,  
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Nehemiah Kish, Zdenek Konvalina,  
Heather Ogden, Sonia Rodriguez,  
Piotr Stanczyk, Xiao Nan Yu

Victoria Bertram, Kevin D. Bowles,  
Lorna Geddes, Tomas Schramek,  
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Stephanie Hutchison, Richard Landry,  
Etienne Lavigne, Patrick Lavoie,  
Stacey Shiori Minagawa, Rebekah Rimsay\*,  
Jillian Vanstone, Bridgett Zehr

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

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

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Shino Mori, Ian Parsons, Brendan Saye, Julia Sedwick,  
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Senior Ballet Master

**Mandy-Jayne  
Richardson**  
Senior Ballet Mistress

**Lorna Geddes**  
Pointe Shoe Manager/  
Assistant Ballet Mistress

**Tomas Schramek**  
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Guest Répétiteur

**Ernest Abugov  
Jeff Morris**  
Stage Managers

**Janelle Rainville**  
Stage Manager,  
YOU dance

**Lani Martel**  
Assistant Stage Manager

\*Guest Artist-in-Residence  
\*On maternity leave

## Orchestra

### Violins

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

### Violas

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

### Cellos

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

### Basses

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

### Flutes

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

### Oboes

Mark Rogers, Principal  
Karen Rotenberg  
Lesley Young,  
English Horn

### Clarinets

Max Christie, Principal  
Emily Marlow  
Gary Kidd, Bass Clarinet

### Bassoons

Stephen Mosher, Principal  
Jerry Robinson  
Elizabeth Gowen,  
Contra Bassoon

### Horns

Gary Pattison, Principal  
Vincent Barbee  
Derek Conrod  
Scott Wevers

### Trumpets

Richard Sandals, Principal  
• Mark Dharamratnam  
Raymond Tizzard

### Trombones

David Archer, Principal  
Robert Ferguson  
David Pell,  
Bass Trombone

### Tuba

Sasha Johnson

### Harp

• Lucie Parent, Principal

### Timpany

Michael Perry, Principal

### Percussion

Robert Comber, Principal  
Mark Mazur

### Keyboards

Janis Neilson

### Orchestra Personnel Manager and Music Administrator

Jean Verch

### Assistant Orchestra Personnel Manager

Raymond Tizzard

### Library Assistant

Lucie Parent

### Extra Players

Anne Armstrong, Violin  
Sandra Baron, Violin  
Floortje Gerritsen, Violin  
Elizabeth Johnston, Violin  
Mia King, Violin  
Renée London, Violin  
Sonia Vizante, Violin  
Rebekah Wolkstein,  
Violin

Nicholaos Papadakis,  
Violin

Jill Vitols, Cello  
Kevin O'Donnell,  
Flute/Piccolo

Rob Cari, Tenor  
Saxophone

Janet Anderson, Horn  
Michele Gagnon, Horn  
Brendan Cassins,  
Trumpet

James Gardiner, Trumpet  
Richard Moore,

Percussion  
Lori Gemmell, Harp

Jennie Baccante,  
Mandolin

Maurizio Baccante,  
Mandolin  
Valerie Kuinka, Mandolin  
Johann Lotter, Mandolin

• On Leave of Absence



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

Wednesday March 11 at 7:30 pm  
Thursday March 12 at 2:00 pm and 7:30 pm  
Friday March 13 at 7:30 pm  
Saturday March 14 at 2:00 pm and 7:30 pm  
Sunday March 15 at 2:00 pm

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

## Romeo and Juliet

*A ballet in three acts after William Shakespeare*

Choreography: **John Cranko**  
Originally Staged by: **Reid Anderson**  
Reproduced from Benesh Notation by: **Jane Bourne** (1993)  
Copyright: **Dieter Graefe**  
Music: **Sergei Prokofiev**  
Set and Costume Design: **Susan Benson**  
Assistant to Ms. Benson: **Marjory Fielding**  
Lighting Design: **Robert Thomson**  
Fight Coach: **John Stead**

Conductors: **David Briskin**, Music Director and Principal Conductor  
(March 11, 12 eve, 13, 14 eve, 15, 20, 21 eve, 22)  
**Judith Yan**, Assistant Conductor (March 12 mat, 14 mat, 19, 21 mat)

Premiere: Stuttgart Ballet, December 2, 1962 – Stuttgart, Germany  
The National Ballet of Canada Premiere: April 14, 1964 – Place des Arts, Montréal, Canada

This production entered the repertoire of The National Ballet of Canada on February 8, 1995 and was totally underwritten by Walter Carsen, O.C.

## The House of Capulet

### Lord Capulet

**Tomas Schramek** (March 11, 12 mat, 13, 14 eve, 15, 20, 21 eve, 22)  
**Etienne Lavigne** (March 12 eve, 14 mat, 19, 21 mat)

### Lady Capulet

**Stephanie Hutchison** (March 11, 14 eve, 19, 21 mat)  
**Joanna Ivey\*** (March 12 mat, 20, 22)  
**Alejandra Perez-Gomez** (March 12 eve, 13, 14 mat, 15, 21 eve)

### Juliet

**Greta Hodgkinson** (March 11, 14 eve)  
**Xiao Nan Yu** (March 12 mat, 20, 22)  
**Sonia Rodriguez** (March 12 eve, 14 mat)  
**Chan Hon Goh** (March 13, 15, 21 eve)  
**Heather Ogden** (March 19, 21 mat)

## **Tybalt**

Etienne Lavigne (March 11, 12 mat, 13, 14 eve, 15, 20, 21 eve, 22)

Jonathan Renna (March 12 eve, 14 mat)

Kevin D. Bowles (March 19, 21 mat)

## **Count Paris**

Brett van Sickle (March 11, 13, 15, 21 eve)

Aarik Wells (March 12 mat, 20, 22)

Nan Wang (March 12 eve, 14 mat)

Patrick Lavoie (March 14 eve, 19, 21 mat)

## **Juliet's Nurse**

Victoria Bertram (March 11, 12 mat, 13, 14 eve, 15, 20, 21 eve, 22)

Lorna Geddes (March 12 eve, 14 mat, 19, 21 mat)

## **The House of Montague**

### **Lord Montague**

Joseph Welbes (March 11, 12 eve, 14, 19, 21)

Avinoam Silverman (March 12 mat, 13, 15, 20, 22)

### **Lady Montague**

Alexandra Golden (March 11, 14 eve, 19, 21 mat)

Lise-Marie Jourdain (March 12 mat, 20, 22)

Sophie Letendre\* (March 12 eve, 13, 14 mat, 15, 21 eve)

### **Romeo**

Jason Reilly\* (March 11, 14 eve)

Patrick Lavoie (March 12 mat)

Zdenek Konvalina<sup>+</sup> (March 12 eve, 14 mat)

Aleksandar Antonijevic (March 13, 15, 21 eve)

Guillaume Côté (March 19, 21 mat)

Nehemiah Kish (March 20, 22)

### **Mercutio**

Piotr Stanczyk (March 11, 12 eve, 14, 19, 21 mat)

Keiichi Hirano (March 12 mat, 13, 15, 21 eve)

Richard Landry (March 20, 22)

### **Benvolio**

Keiichi Hirano (March 11, 14 eve, 20, 22)

James Leja (March 12 mat, 13, 15, 21 eve)

Richard Landry (March 12 eve, 14 mat, 19, 21 mat)

### **Duke of Verona**

Hazaros Surmeyan

### **Rosalind**

Lise-Marie Jourdain (March 11, 14 eve, 19, 21 mat)

Alexandra Golden (March 12, 14 mat, 20, 22)

Krista Dowson (March 13, 15, 21 eve)

### **Gypsies**

Alejandra Perez-Gomez or Krista Dowson or Stephanie Hutchison,

Tiffany Mosher or Jordana Daumec or Lise-Marie Jourdain,

Stacey Shiori Minagawa or Andreea Olteanu or Tina Pereira

### **Carnival Dance**

Nan Wang or Brett van Sickle or Aarik Wells

with

Tina Pereira or Marissa Parzei,

Klara Houdet or Andreea Olteanu or Jordana Daumec,

Christopher Stalzer or Robert Stephen,

Wei Chen or Martin Lindinger

### **Friar Laurence**

Kevin D. Bowles (March 11, 12 mat, 13, 14 eve, 15, 20, 21 eve, 22)

Tomas Schramek (March 12 eve, 14 mat, 19, 21 mat)

### **Bridesmaids**

Jillian Vanstone or Marissa Parzei or Tina Pereira, Marissa Parzei or

Stacey Shiori Minagawa or Klara Houdet, Andreea Olteanu or Jillian Vanstone or

Jordana Daumec, Selene Guerrero-Trujillo, Chelsy Meiss or Tiffany Mosher,

Jenna Savella or Alejandra Perez-Gomez, Alexandra Golden or Alexandra MacDonald,

Juri Hiraoka or Krista Dowson

### **Nobles and Citizens of Verona**

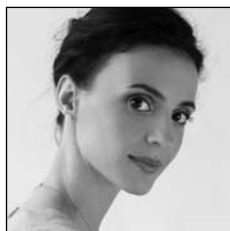
Artists of the Ballet

\* Guest Artist

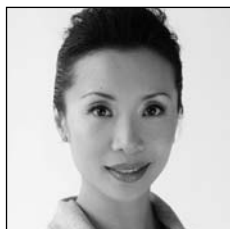
+ Debut

All casting is subject to change.

## Juliets



**Greta Hodgkinson**



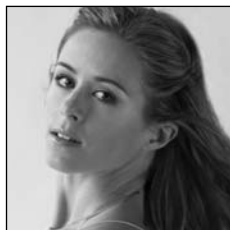
**Xiao Nan Yu**



**Sonia Rodriguez**



**Chan Hon Goh**



**Heather Ogden**

## Romeos



**Jason Reilly**



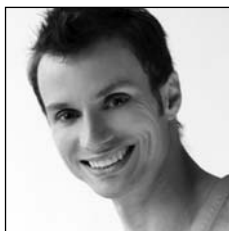
**Patrick Lavoie**



**Nehemiah Kish**



**Zdenek Konvalina**



**Aleksandar Antonijevic**



**Guillaume Côté**

Photos by Sian Richards  
and die arge lola,  
kai loges + andreas langen.

# Synopsis

*Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood make civil hands unclean...*

## Act I

### Scene 1: A Street in Verona, Italy

The scene is set in the early Renaissance, about 1400. Romeo, son of Lord Montague, is infatuated with Rosalind and flirts with her in the courtyard. The city begins to awaken and the townspeople open the market for trade.

But all is not peaceful. The city's two most powerful families, the Capulets and the Montagues, are feuding bitterly. Playful teasing soon turns into a brawl as members of the opposing families draw swords and begin to fight. Romeo joins his friends, Mercutio and Benvolio, and the three become involved in the brawl. The riot is quelled by the arrival of the Duke of Verona, who decrees the death penalty if either family disturbs the peace again.

### Scene 2: The Capulet's Garden

Juliet, the young daughter of Lord Capulet, plays with her Nurse. Her mother joins them, bringing Juliet the dress she is to wear that evening to her first ball. Excited, Juliet dances about with her dress, but stops suddenly when she realizes that her carefree childhood is coming to an end.

### Scene 3: The Foyer of the Capulet's Palace

Elegant guests arrive at the ball. Although not invited, Romeo, Mercutio and Benvolio boldly make their way into the foyer, cloaked and masked as revellers.

### Scene 4: The Capulet's Ballroom

Juliet shyly arrives at the ball and is introduced to Count Paris, to whom she is betrothed. While Juliet is dancing with Paris, she and Romeo see one another for the first time and fall in love. They steal a few moments together away from the guests until Tybalt, Juliet's cousin, recognizes Romeo and challenges him to a duel. Lord Capulet stops the disturbance.

### Scene 5: Juliet's Balcony

Later the same night Romeo hides in the Capulet's garden and overhears Juliet professing her love for him. Romeo reveals himself to Juliet and the young lovers swear their eternal devotion.

## Act II

### Scene 1: A Street in Verona

Verona is celebrating a festive holiday. Juliet's Nurse finds her way through the crowd in search of Romeo to give him a note from her mistress. Juliet has agreed to meet Romeo secretly in Friar Laurence's cell where they can be married.

### Scene 2: Friar Laurence's Cell

Friar Laurence marries the young lovers, hoping that this will end the feud between their two families.

### Scene 3: A Street in Verona

The festivities are interrupted by Tybalt, who is intent upon resuming his quarrel with Romeo. Romeo, however, is aware that Juliet's relatives are now his own, so he avoids a duel with Tybalt. Mercutio, appalled at his friend's apparent lack of spirit, accepts



Tybalt's challenge on Romeo's behalf. In attempting to stop the fight, Romeo inadvertently causes Mercutio's death. Shocked out of his peaceful resolution, Romeo kills Tybalt, avenging his friend. Lady Capulet witnesses the death, and grieves passionately over her dead nephew.

### Act III

#### Scene 1: Juliet's Bedroom

Romeo, banished from Verona for killing Tybalt, has remained for his wedding night with Juliet. At dawn, he is forced to leave. Juliet's parents enter with Paris and inform her that she is to marry Paris the next day. In desperation Juliet hurries away to seek advice from Friar Laurence.

#### Scene 2: Friar Laurence's Cell

Reluctantly, Friar Laurence gives Juliet a vial containing a sleeping potion that will induce a death-like coma. He will send a message to Romeo, telling him what has happened, and he will return to rescue her from the family vault.

#### Scene 3: Juliet's Bedroom

Filled with fear and doubts, Juliet forces herself to drink the potion and falls unconscious on the bed. In the morning Juliet's bridesmaids arrive to present her with flowers. Lady Capulet and the Nurse are unable to wake Juliet and presume she is dead.

#### Scene 4: The Capulet Vault

Juliet is laid to rest in the Capulet Vault. Romeo has heard of Juliet's death, but has not received Friar Laurence's explanatory letter. He hurries to her tomb and finds Paris there. In desperation Romeo kills Paris.

Believing Juliet to be dead, Romeo takes his own life. Juliet, recovering from the potion, is horrified to find Romeo dead beside her. Unable to live without him, she joins him in death.

*...never was a story of more woe  
Than this of Juliet and her Romeo*

Artists of the Ballet.





Sonia Rodriguez as Juliet and  
Aleksandar Antonijevic as Romeo.

# Romeo and Juliet

## William Shakespeare's Play

John Cranko's ballet, *Romeo and Juliet*, is one of the happiest marriages of literature and dance. Behind every movement, gesture, duet and interlude, the poetry of William Shakespeare is whispered throughout the ballet.

This timeless tale of star-crossed love, however, did not originate with Shakespeare. The story has its roots in folklore and a version of it dates back as early as the 3rd century AD, in the tale of *Ephesiaca* by Xenophon of Ephesus. In this story, Anthia is separated from her husband and is rescued from robbers by Perilaus. To avoid marrying Perilaus, she obtains from a physician a sleeping potion that she believes to be a mortal poison. But Anthia awakens in the tomb and is carried off by tomb-robbers to further adventures. Some believe the story of *Romeo and Juliet* to be based on real people and events. In the 13th century there were families named Montecchi and Capelletti that belonged to different political factions and the Montecchi did live in Verona.

In the 17th century, commercial playwrights like Shakespeare were expected to churn out plays for the multitude of theatre-goers in Elizabethan London in great quantities. To accommodate the high demand for his work, originality was secondary to production, and it was common for many playwrights to re-work existing plays, borrowing from and improving on their stories. Shakespeare's production of the play was first performed in the 1590s under the title of *The Tragical Historie of Romeus and Juliet*.

Shakespeare made a number of alterations to the stories. His play's action takes place during a few days rather than a few weeks. He also invented the character of Mercutio and the sword-fight between Tybalt and Romeo. Shakespeare's Juliet is also much younger than those found in previous versions of the story. His Juliet is nearly 14, on the brink of womanhood but still a child and experiencing first love. One should keep in mind that in Shakespeare's day, marriage at 14 was not uncommon. Shakespeare thus made *Romeo and Juliet* his own, and of all known versions, his has become the most well known and universally acknowledged as a great work of literature.

## John Cranko's Ballet

John Cranko, the creator of such masterful story ballets as *Onegin* and *The Taming of the Shrew*, staged his production of *Romeo and Juliet* for The National Ballet of Canada in the spring of 1964.

Cranko was working in England with the Sadler's Wells Ballet when Russia's Bolshoi Ballet made its first visit to London in 1956. Cranko witnessed both the technical skills and great artistry of the Russian dancers, as well as their renowned production of *Romeo and Juliet* at Covent Garden. It was this production that inspired Cranko to create his own version of the ballet.

Cranko first staged William Shakespeare's play as a ballet in 1958 for the ballet company of La Scala, Milan. The premiere of this production took place on July 26, 1958, at the open-air amphitheatre Teatro Verde on the island of San Giorgio in Venice, Italy. The

sets for the production were by Nicola Benois, son of the Ballets Russes designer Alexandre Benois. There Cranko cast a very young, unknown ballerina, the 21-year-old Carla Fracci, in the role of Juliet.

On December 2, 1962, Cranko staged a new version of the ballet for his own company, the Stuttgart Ballet. This production featured sets and costumes by a young German designer, Jürgen Rose, marking the beginning of many future collaborations between choreographer and

designer. For his Juliet, Cranko cast the young Marcia Haydée, who was soon to be hailed as one of the world's leading dramatic ballerinas.

In 1964, Cranko travelled to Toronto to mount *Romeo and Juliet* on The National Ballet of Canada. He was an old friend and colleague of the company's founding Artistic Director, Celia Franca. The Canadian premiere of the National Ballet's production of Cranko's *Romeo and Juliet* took place at Montréal's Place des Arts on April 14, 1964,



Keiichi Hirano as Mercutio with Artists of the Ballet.

with guest artists from the Stuttgart Ballet, Marcia Haydée and Ray Barra, in the title roles and with Celia Franca as Lady Capulet. Commenting on that opening night in Montréal, Sydney Johnson wrote in the *Montréal Star*: “As far as I am concerned, last night was the greatest night in the 13-year history of The National Ballet of Canada.”

The company then took *Romeo and Juliet* home to Toronto to mark the National Ballet’s debut at the O’Keefe Centre (now the Sony Centre for the Performing Arts). It was the first large-scale 20th-century ballet as well as the most lavish to enter the company’s repertoire and was deliberately chosen to suit the large stage of the O’Keefe Centre. The first Toronto performance, on April 21, 1964, starred Galina Samsova and Earl Kraul in the leading roles. So successful was this production that it was filmed for television by Norman Campbell in 1965 starring 19-year-old Veronica Tennant as Juliet and Earl Kraul as Romeo. The production won the Prix René Barthelemy at the International Television Festival in Monte Carlo in 1966.

Throughout the late 1960s and early 1970s, the National Ballet garnered international praise for its performances of *Romeo and Juliet*, touring the production to Expo ‘70 in Osaka, Japan, to Washington, D.C., Mexico City and throughout Canada. However in 1973, a fire in the National Ballet’s wardrobe department destroyed all of the sets and costumes for *Romeo and Juliet* and the ballet, which had become a signature piece for the company, left the repertoire.

In 1976, as part of the National Ballet’s 25th anniversary celebrations, *Romeo and Juliet* was revived. It was first performed at the Olympic Arts Festival in Montréal in July of 1976, and later performed in Toronto that

November. For a special performance on November 14, 1976 many former National Ballet dancers came out of retirement to appear in the performance: Lilian Jarvis danced the role of Juliet, Hazaros Surmeyan danced Romeo, Yves Cousineau played Tybalt and Celia Franca appeared as Lady Capulet.

*Romeo and Juliet* was re-designed to spectacular effect by Susan Benson in 1995 and it is this production that the company dances today.

### **Sergei Prokofiev’s Music**

*“I have taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody or no emotion in this work of mine, I shall feel very sorry; but I am sure that they will sooner or later.”*

— Sergei Prokofiev on *Romeo and Juliet*

Today Sergei Prokofiev’s score for *Romeo and Juliet* is considered to be the quintessential rendering of William Shakespeare’s timeless tale and one of the most popular of all ballet compositions. However, Prokofiev’s original composition of *Romeo and Juliet* was heavily criticized and it was many years before it was finally accepted and performed by a ballet company.

In 1934, the Russian-born Prokofiev was commissioned by The Kirov Theatre in Leningrad to write a score, possibly based on Shakespeare’s *Romeo and Juliet*, to be choreographed by Rostislav Zacharov. The Communist regime demanded that the end of Shakespeare’s play be changed and that the ballet be given a happy ending, to which Prokofiev took offence. The score was written specifically as narrative dance-drama and was meticulously matched to the scenario by



Prokofiev and the Kirov's stage director, Sergey Radlov. It was to be a lavish, spectacular production and Prokofiev's first full-length ballet.

Though Prokofiev's score was completed on September 8, 1935, problems soon led to the Kirov Theatre backing out of the project. The ballet was then to be staged by Moscow's Bolshoi Theatre. However, the Bolshoi found the music unsuitable for dance and rejected it. The dancers, used to the tuneful dance rhythms of Tchaikovsky, had difficulty with Prokofiev's unconventional rhythms and orchestration.

The first performance of *Romeo and Juliet* to Prokofiev's music took place in Brno, Czechoslovakia, on December 30, 1938, with choreography by the little-known Vania Psota. Two years later, The Kirov Ballet, following numerous discussions with Prokofiev and alterations in the score, premiered *Romeo and Juliet* to choreography by Leonid Lavrovsky. The score was considered radical by many Russian musicians, who feared the worst upon the ballet's premiere. The time was nonetheless right, and the ballet proved a resounding success and was later staged in Moscow by the Bolshoi Ballet in 1946.

Few composers have created full-length ballet scores, particularly in the 20th century. As such, Prokofiev follows in the tradition of such well-known ballet composers as Tchaikovsky. “Prokofiev carried on where Tchaikovsky left off. He developed and elaborated the principles of symphonism in ballet music,” wrote choreographer Lavrovsky. The score for *Romeo and Juliet* is both dramatic and symphonic, not unlike Tchaikovsky’s scores for *Swan Lake* and *The Sleeping Beauty*. But, whereas Tchaikovsky gave musical selections dance names — *pas de deux*, *pas de cinq*, *Russian dance* — and interspersed his work with entertaining dance divertissements, Prokofiev linked his composition of 53 sections with the dramatic rather than the dance elements, naming his musical selections after the characters and situations they depicted. So *Romeo and Juliet*’s plot and music are closely intertwined; its dances are not simply entertainment but an integral part of the drama.

As in Adolphe Adam’s score for *Giselle*, musical leitmotifs, portraits of the characters, are also prevalent in *Romeo and Juliet*, though in a less structured fashion and with greater variance and levels of depth. These leitmotifs include seven distinct themes for Juliet that outline various aspects of her developing personality and that incorporate slow tempi, strings and woodwinds. From the moment Prokofiev introduces her, Juliet is a girl brimming with youthful play but overshadowed by a foreboding doom. Prokofiev carefully creates atmosphere in his composition, from the lively, robust street scenes of Verona, to the lush, romantic love duets. The music for the first meeting of Romeo and Juliet is a madrigal, a love poem with a cantabile theme for violins and violas.

Suddenly, Prokofiev has turned a young, playful girl into a woman in love. Later, in the balcony scene, their love is furthered in a lyrical adagio and bonded in a marriage scene that combines both the calm of their reason and their foreboding tragedy. It culminates in the bedroom scene, which also becomes their farewell.

— Sharon Vanderlinde

Aleksandar Antonijević as Romeo and Sonia Rodriguez as Juliet.



Piotr Stanczyk as Mercutio.





# Selected Biographies

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

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

company. Ms. Kain has received numerous accolades and awards throughout her career. She is a Companion of the Order of Canada, the first Canadian recipient of the Cartier Lifetime Achievement Award and was named an Officer of the Order of Arts and Letters by the government of France. In 2002, she was honoured with a Governor General's Award for Lifetime Artistic Achievement and from 2004 to 2008 was Chair of the Canada Council for the Arts. In 2007, she received the Barbara Hamilton Memorial Award for demonstrating excellence and professionalism in the performing arts.

**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 Opera 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**  
**Original Staging**

Born in New Westminster, British Columbia, Reid Anderson, received a full scholarship to study at The Royal Ballet School in London. One year later he joined Germany's Stuttgart Ballet at the invitation of director John Cranko. Throughout his 17-year dance career with Stuttgart, Mr. Anderson performed in a

wide range of classical and contemporary works, danced with many of the world's leading ballerinas and worked with some of the foremost choreographers of the 20th century. After retiring from the stage, Mr. Anderson was Artistic Director of Ballet British Columbia from 1987 to 1989. In 1989, he was appointed Artistic Director of The National Ballet of Canada. In 1996, Mr. Anderson returned to the Stuttgart Ballet as Artistic Director, and continued to encourage the development of new ballets and young talent. He has also staged the works of John Cranko around the world since 1984. In 2006, Mr. Anderson was awarded the German Dance Prize in appreciation of his significant contribution to the development of classical dance in Germany.

### **Jane Bourne** **Choreologist**

Born and educated in Lincoln, England, Jane Bourne studied dance notation at the Benesh Institute of Choreology. Following her graduation, she spent some time with The Royal Ballet's educational touring group,

Ballet for All. In 1974, Ms. Bourne joined the Stuttgart Ballet and worked with choreographers Kenneth MacMillan, John Neumeier, Glen Tetley, William Forsythe, Lar Lubovitch, Jiří Kylián and Uwe Scholz. Ms. Bourne has assisted Reid Anderson with productions for various companies including the Royal Swedish and Royal Danish Ballets, Paris Opera Ballet, La Scala, Australian Ballet, Teatro Municipal in Chile, Komische Oper in Berlin and Birmingham Royal Ballet. In 1984, she first worked with The National Ballet of Canada as Assistant to Reid Anderson on the production of *Onegin*. She returned in 1992 to assist with the company premiere of *The Taming of the Shrew*.

### **Sergei Prokofiev** **Composer**

Sergei Sergeyevich Prokofiev was born in 1891 in the Ukraine. By age 10 he had begun composing. Like his contemporary, Igor Stravinsky, Prokofiev proved a key figure in the legitimization of ballet music in the 20th century. Prokofiev found a creative environment in the Ballets Russes where he composed multiple ballet scores. The death of Serge

Diaghilev in 1929 put an end to the Ballets Russes and Prokofiev returned to the Soviet Union in 1932. There, he composed many works including *Romeo and Juliet* for The Kirov Ballet and *Cinderella* for The Bolshoi Ballet. Prokofiev never saw his last ballet composition, *The Stone Flower*, performed. He died on March 5, 1953, while making revisions to the score. The Bolshoi Ballet premiered *The Stone Flower* in February of 1954.

### **Susan Benson, R.C.A.** **Set and Costume Designer**

Susan Benson began her career in the costume departments of BBC television and the Royal Shakespeare Company in England. Since immigrating to Canada, she has designed for a variety of performing arts companies including the Vancouver Playhouse, the National Arts Centre, Canadian Opera Company, San Francisco Opera and New York City Opera. A costume designer for the Stratford Festival since 1974, Ms. Benson made her debut with The National Ballet of Canada in 1984 with *L'Île Inconnue*. She went on to

design the company's production of John Cranko's *The Taming of the Shrew* in 1992 and *Romeo and Juliet* in 1995. Ms. Benson has received multiple awards including seven Dora Mavor Moore Awards, a Jessie Richardson Theatre Award, an Al Jones Memorial Guthrie Award and an Academy of Cable Ace Award. She was elected to the Royal Canadian Academy and her work has represented English Canadian theatre at the Prague Quadrennial.

**Marjorie Fielding**  
**Wardrobe Supervisor and Assistant to Ms. Benson**

Marjorie Fielding has been the Wardrobe Supervisor of The National Ballet of Canada since 1995. Prior to this position, she acted as Design Assistant on the National Ballet's productions of John Cranko's *The Taming of the Shrew* and *Romeo and Juliet*. Marjorie Fielding is known internationally for her costume painting and dyeing and she has been working in

textiles for over 25 years. Ms. Fielding founded chrome yellow inc., a company specializing in dyeing and painting for theatre, film and figure skating. Ms. Fielding has worked for most of the major performing arts organizations in Toronto. She began painting for theatre with the Toronto production of *Cats* in the 1980s and has since painted costumes for productions by Live Entertainment and Mirvish Productions such as *The Lion King*, *Mamma Mia!* and

Keiichi Hirano as Benvolio, Piotr Stanczyk as Mercutio and Guillaume Côté as Romeo.





*Hairspray*. Ms. Fielding has been involved in many Canadian Opera Company productions including *The Golden Ass* (1999) and *The Ring Cycle* (2006).

**Robert Thomson**  
**Lighting Designer**

Robert Thomson has designed for theatre, opera and dance and has won four Dora Mavor Moore Awards and had six nominations for the coveted prize. For The National Ballet of Canada, Mr. Thomson served as Resident Lighting Designer for 12 seasons. He created lighting designs for many of the company's productions

including *Don Quixote*, *Paquita*, *The Taming of the Shrew*, *La Sylphide*, *Symphonic Variations*, *Apollo*, *Romeo and Juliet* and *Manon*. He has also worked with choreographer James Kudelka designing the lighting for the world premieres of *Swan Lake*, *The Miraculous Mandarin* and *Spring Awakening* as well as the revivals of *Washington Square* and *Désir*.

**John Stead**  
**Fight Coach**

Mr. Stead is a master instructor with the Academy of Dramatic Combat and a senior member of The Society

of Canadian Fight Directors. He has over 400 professional production credits as a Fight Director, including 18 seasons as Resident Fight Director with the Stratford Shakespeare Festival of Canada. He has worked across Canada and the US with numerous companies including the Shaw Festival, Soupepper Theatre, CanStage, The National Ballet of Canada, Mirvish Productions, Manitoba Theatre Centre, the National Arts Centre, the Guthrie Theatre in Minneapolis, Chicago Shakespeare Theatre, the Los Angeles Ahmanson Theatre and the

Lincoln Centre on Broadway. He has stunt performed on numerous productions and stunt coordinated the action sequences for more than 100 film and television productions. As a Director, Mr. Stead has worked on several television series including *The Adventures Of Sinbad*, *Earth: Final Conflict*, *Tracker*, *Mutant X* and *The Dresden Files*. He has also directed the feature films *Good Morning Tomorrow*, *Troubled Waters* and *Cyborg Soldier*. Mr. Stead has taught at the universities of Toronto, Waterloo and Saskatchewan as well as at Wilfred Laurier University. He is a past recipient of the Derek F. Mitchell Artistic Director's Award.

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

A conductor renowned for the versatility of his repertoire and the depth of his musical interpretations, David Briskin joined The National Ballet of Canada as Music Director and Principal Conductor in 2006. Prior to his appointment with The National Ballet of Canada, Mr. Briskin served as Conductor with American Ballet Theatre for seven

years, leading performances at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. Since 2006, Mr. Briskin has been a regular guest conductor with New York City Ballet. He recently appeared with San Francisco Ballet for their New Works Festival, celebrating the company's 75th anniversary and will join the company again this season. In addition, Mr. Briskin will be joining Houston Ballet to conduct Stanton Welch's new full-length ballet *Marie* in New Orleans. Mr. Briskin has also conducted for The Joffrey Ballet of Chicago and Les Grands Ballets Canadiens de Montréal, among others. For 12 years he served as Conductor of The Juilliard School's Dance Division. Equally at home on the concert stage and in the opera house, Mr. Briskin has conducted symphony orchestras and opera productions throughout Europe, Asia and North America and served for six years as the Music Director of the Masterwork Chorus and Orchestra, conducting annual performances of Handels's *Messiah* at Carnegie Hall. In July 2008,

he was appointed Director of Orchestral Studies at the University of Toronto Faculty of Music and Conductor of the University of Toronto Symphony Orchestra.

**Judith Yan**  
**Assistant Conductor**

A native of Toronto, Judith Yan joined The National Ballet of Canada as Assistant Conductor in 2007. As Staff Conductor of the San Francisco Opera, Ms. Yan served as assistant to Donald Runnicles and as Cover/Rehearsal Conductor on 12 productions. For the company, she conducted three productions, one of which was included in the San Francisco Chronicle's Top Ten Performances of 2005. Prior to her position at the SFO, Ms. Yan was Conductor-in-Residence at the Canadian Opera Company. Appointed by the late Richard Bradshaw, she worked on numerous productions, recordings and concerts. Ms. Yan made her German conducting debut with Mozart's *Idomeneo* in 2005, and her Italian conducting debut with Mozart's *Le Nozze di Figaro* in 2007. She recently returned to Italy to conduct *La Bohème*.

## Jason Reilly

### Guest Artist

Jason Reilly was born in Toronto and trained at Canada's National Ballet School. He graduated in 1997 and became a member of the Stuttgart Ballet's Corps de Ballet. He was promoted to Demi-Soloist in 2001, to Soloist in 2002 and to Principal Dancer in 2003. With the Stuttgart Ballet, Mr.

Reilly has danced numerous major roles in full-length ballets by significant choreographers. His roles in John Cranko's productions include Prince Siegfried in *Swan Lake*, the title roles in *Onegin* and *Romeo and Juliet* and Petruchio in *The Taming of the Shrew*. He also performed the title role in *Othello*, Armand in *The Lady of the Camellias* and Stanley

Kowalski in *A Streetcar Named Desire*, all choreographed by John Neumeier. In addition, Mr. Reilly has danced Prince Desiré and Carabosse in *The Sleeping Beauty*, choreographed by Marcia Haydée after Marius Petipa and the role of Albrecht in Reid Anderson's and Valentina Savina's production of *Giselle*. His wide-ranging

Nehemiah Kish as Romeo and Xiao Nan Yu as Juliet.





repertoire also includes a vast number of neoclassical and modern works of John Cranko, George Balanchine, Maurice Béjart, Jerome Robbins, Glen Tetley, Itzik Galili, Jiří Kylián, Hans van Manen and William Forsythe. Many roles have been created for him by contemporary choreographers, among them Mauro Bigonzetti, Wayne McGregor, Kevin O'Day, Marco Goecke and Christian Spuck. In 2006, Mr. Reilly received the German Dance Prize "Future", which is awarded each year by the German Association for Dance Education and the German Association for the Promotion of the Art of Dance.

### **Ernest Abugov** **Stage Manager**

Ernest (Ernie) Abugov has served as Stage Manager of The National Ballet of Canada since 1973, working with every Artistic Director in the company's history from Celia Franca to Karen Kain. He has traveled with the company all over the world touring to Israel, Asia, Europe, Mexico and throughout North America. Mr. Abugov has worked with many of the world's most renowned choreographers who have created original works for the National Ballet including John Neumeier, William Forsythe and Glen Tetley. Mr. Abugov was born in Montréal, Québec.

Before beginning his long association with the National Ballet, he worked with Les Feux Follets, The Charlottetown Festival, La 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 57 seasons and is led by Music Director and Principal Conductor David Briskin. The company's first Music Director was George Crum who, along with Founder Celia Franca, was a pioneer

of the company. Mr. Crum held the position from the company's inception in 1951 to 1984, when he was appointed Music Director Emeritus. The orchestra was led by Ermanno Florio from 1985 to 1990 and Ormsby Wilkins from 1990 to 2006. The National Ballet Orchestra has toured extensively with the company through Canada, the United States and Europe. Over the years, the orchestra has received

much acclaim from audiences and critics alike and has recorded two CDs of Michael Torke's compositions for *The Contract (The Pied Piper)* and *An Italian Straw Hat*.

**For more information,  
visit [national.ballet.ca](http://national.ballet.ca)**

Chan Hon Goh as Juliet.



Heather Ogden as Juliet and Guillaume Côté as Romeo.  
Photos by Joseph Ciancio, Sian Richards and Cylla von Tiedemann.

