

the
national
ballet of
canada
thanks you

2024/25



Community Impact Report

At a Glance

76

Dancers

62

Orchestra Members

106

Performances

191,621

Audience Members

2,865

Community Engagement
Events

93,541

Community Engagement
Attendees

11,122,731

Digital Reach

\$43.3 M

Revenue

\$43.1 M

Expenses

\$0.2 M

Surplus

\$16.7 M

Box Office

\$10.5 M

Donations Raised

\$7.0 M

Government Grants

\$29.5 M

Performance, Education and
Outreach Expenditures

A Season to be Proud of

With your support, The National Ballet of Canada has enjoyed one of the most successful seasons in our history, driven by a powerful sense of community. Robust audience engagement helped us surpass box office goals. But the deeper story lies behind those numbers, about the growing connection our communities feel to the National Ballet and their eagerness to share in the journey ahead. We are so gratified by this sense of belonging, which reflects our highest ambitions for the company. Our 2024/25 season was one we can all truly be proud of.

This report shares many of the highlights, including four world premieres and four acquisitions within the 14 main stage productions we performed. Each strengthened the company's distinctive voice and bold ambition to advance the art form while honouring our classical foundation.

We celebrated our dancers, strengthened connections with our donor family, welcomed new audiences, secured important creative partnerships and added exceptional new leaders to our team with the appointments of Charlotte Geeves as Executive Director and David Dawson as Resident Choreographer.

While the financial environment for cultural institutions remains challenging, through prudent management, strong audience attendance and generous philanthropic support, the National Ballet achieved our goals with a modest surplus of \$207,000. With this foundation, we are well-prepared to invest boldly in the artistic excellence that defines our future.

None of this would be possible without you, our donors, audience and government granters, whose passion and commitment sustain us. We hope you see yourselves reflected in these pages not as witnesses to the company's success, but as its inspiration and driving force.



Hope Muir
Joan and Jerry Lozinski
Artistic Director



Amanda Ram
Interim Executive Director
and Chief Financial Officer



Raghunath Davloor
Chair, Board of Directors

Photos by Ted Belton and Karolina Kuras.

Welcome Charlotte Geeves

“ I believe that dance has a transformative power – one that transcends language, culture and barriers with the unique ability to bring people together for a truly shared experience. It’s an extraordinary privilege to join The National Ballet of Canada and, with Hope, to be leading the company through its next stage of ambitious development.”

Charlotte Geeves
Executive Director



The National Ballet of Canada is delighted to welcome new Executive Director Charlotte Geeves, who joined the company in September 2025, following a year-long international search. A widely respected arts leader, Charlotte is recognized for her strategic vision, commitment to the cultural sector and collaborative spirit. Most recently, she led Bristol Old Vic in the UK as Executive Director and Joint CEO for six years and brings a wealth of senior management experience from across the performing arts world, including Chief Executive of the Henley Festival and senior positions at Sadler’s Wells Theatre. Her unique ability to balance artistic, educational and commercial priorities make her an ideal partner for Artistic Director Hope Muir.

The entire organization shares heartfelt appreciation for Chief Financial Officer Amanda Ram, who has served with distinction as Interim Executive Director from July 2025 to September 2026.

In close partnership with Hope, Amanda skillfully led the company through a period marked by both challenges and exceptional achievements – culminating in one of the most successful seasons in the company’s history. Amanda returned to her role as CFO following the leadership transition.

Charlotte Geeves. Photo by Ted Belton.



David Dawson Appointed Resident Choreographer



Artistic Director Hope Muir appointed renowned creator David Dawson as Resident Choreographer following the North American premiere of *The Four Seasons* in March 2025. David is the fifth in the company’s history to hold this role and joins the distinguished company of Grant Strate, Constantin Patsalas, John Alleyne and James Kudelka. Associate Artist with Dutch National Ballet since 2015 and Resident Choreographer before that, David has created more than 40 works for major companies worldwide, always amplifying the versatility and individuality of dancers. David’s first collaboration with the National Ballet was the Canadian and New York City debut of *Anima Animus* in 2023. He will create a new full-length work for the National Ballet’s 75th anniversary in 2026/27.

“ I am deeply proud, grateful and honoured to be part of this incredible company. Through the stagings of *Anima Animus* and *The Four Seasons*, we have built a very strong artistic relationship and this felt like a natural next step. Hope’s faith in my vision of dance continues to support and inspire my creativity.”

David Dawson
Resident Choreographer

Christopher Gerty and Genevieve Penn Nabity in *The Four Seasons*. David Dawson. Photos by Karolina Kuras.



Guillaume Côté Bids Adieu

Guillaume Côté’s contribution to The National Ballet of Canada as a premier dancer and choreographer is immeasurable and he continues to champion Canadian talent internationally, as a leading artist of his time. His unforgettable performances across the classical and contemporary repertoires, from the elegance of Prince Siegfried to the devastation of Vaslav Nijinsky, set a new bar for excellence and will light the way forward for generations of dancers.

In June, Guillaume bid adieu to the National Ballet after an extraordinary 26-year career in a celebratory farewell programme.

An all-Canadian evening of dance, it showcased new voices while paying tribute to Guillaume’s artistry and legacy as one of the company’s first Choreographic Associates. Adieu featured Guillaume’s new creation *Grand Mirage* alongside a restaging of his thrilling *Boléro*. World premieres by two exciting Canadian talents – *Reverence* by Choreographic Associate Ethan Colangelo and *King’s Fall* by Jennifer Archibald – added to the celebration. This memorable evening also brought together the many colleagues, collaborators and donors who have shared in Guillaume’s journey with the company as he marked this significant moment in his career.

Guillaume Côté’s Final Curtain Call. Guillaume Côté and Hannah Galway in *Grand Mirage*. Photos by Karolina Kuras. Guillaume Côté. Photo by Christopher Wahl.

Coming Together to Support Touring in London and Paris

When the dancers of the National Ballet toured to London and Paris in October 2024, they were cheered on by 40 donors who contributed to the costs of the tour and participated in a wide-ranging cultural programme.

We were delighted that the Honourable Ralph Goodale, Canadian High Commissioner to the United Kingdom, actively participated in events and the opening night festivities at Sadler’s Wells Theatre. His wife, Pamela Kendel-Goodale, was our Honourary Tour Patron and she graced many events as well as personally led a tour of the art collection at Canada House. Our visit to London was made more memorable due to the incredible contributions and support of Nancy Miller, Chair, UK Friends of The National Ballet of Canada and fellow Board Member Kathleen Crook. We were delighted to meet many of our UK Friends supporters and share in the success of the company.

In Paris, we were also fortunate to have the support of Stéphane Dion, the Canadian Ambassador to France and Monaco. The Canadian Embassy provided invaluable support in promoting our performances at the Théâtre des Champs-Élysées and welcomed our patrons to the Official Residence.

We are deeply appreciative of the support we receive when we tour abroad from our Canadian donors, UK Friends of The National Ballet of Canada and diplomatic partners.

The Music Circle

The Music Circle celebrated its 10th anniversary in 2025, a milestone of giving from a dedicated group of donors. We are grateful for these passionate individuals who focus their philanthropy on preserving the company’s rich tradition of live music.

Amanda Ram, Ralph Goodale, Pamela Kendel-Goodale and Hope Muir at Canada House in London. Photo by Karolina Kuras. Nancy Miller, Ralph Goodale, Heather Ogden, Pamela Kendel-Goodale and Ben Rudisin. Sandra Pitblado, Gretchen Ross, Donald Ross, Jim Pitblado and David Briskin. Photos by Diana Reitberger.



the national ballet of canada champions dancers

The dancers of The National Ballet of Canada excelled in a season of exceptional classical and contemporary demands, supported by world-class coaches, the dedicated care of our Dancer Wellness Programme and the generosity of our donor family. Among the artistic guests were Répétiteurs Amanda McKerrow and John Gardner for *The Leaves Are Fading*, Evelyn Hart as Guest Principal Coach for *Giselle*, returning artist Sofiane Sylve (now Artist-in-Residence) and Greta Hodgkinson as Apprentice Programme Director. Six new company members and seven RBC Apprentices enriched the roster, with six dancers earning promotions. From the classical heights of *Swan Lake* to the athleticism of *The Four Seasons*, the 2024/25 season showed the impact of a collective commitment to our dancers.

With Your Support

- Hope Muir welcomed First Soloist Shaakir Muhammad and Corps de Ballet member Erica Lall, while four dancers – Ayami Goto, Hamish Lowe, Keira Sanford and Pravda Tranfield – joined the Corps de Ballet from the RBC Apprentice Programme
- Six dancers received promotions for the 2025/26 season: Larkin Miller to Principal Dancer; Peng-Fei Jiang to First Soloist; and Monika Haczkiwicz, Isabella Kinch, Erica Lall and David Preciado to Second Soloist
- Principal Dancer Christopher Gerty won the 2024 *Dancers First Award* for his debuts in the title role of Onegin and as Espada in *Don Quixote*, in the 2023/24 season and Corps de Ballet members Nio Hirano and Oliver Yonick were recognized with the Patron Award of Merit by the Patrons' Council Committee
- Donors to *Dancers First*, *Esprit de Corps*, Dancer Wellness and Relevé Circle supported dancers throughout the roster, facilitating their artistic growth and wellbeing



Tirion Law and Sipheshile November in *Giselle*.

Photo by Karolina Kuras.

the national ballet of canada celebrates the classics

Our classical productions thrive thanks to donors who cherish their timeless power, including the visionary members of The Producers' Circle, Music Circle, Production Underwriters and Production Supporters. Their generosity brought four full-length classical works to the stage in 2024/25, three from the legacy repertoire. With *Giselle*, *The Nutcracker*, *Swan Lake* and *Anna Karenina* in a single season, the dancers enjoyed significant opportunity for debuts and artistic growth while the Orchestra shone in iconic 19th-century scores and a cinematic 20th-century soundscape. A highlight was the first presentation of Karen Kain's *Swan Lake* since the world premiere, with Principal Dancer Heather Ogden giving a final, celebratory performance of one of her signature roles, Odette/Odile.

With Your Support

- Leading choreographer Christian Spuck collaborated with the company for the first time on the North American premiere of *Anna Karenina*, featuring a richly textured score
- Returning to her Toronto roots, Jessica Xuan, Principal Dancer with Dutch National Ballet, debuted as a guest artist with the National Ballet as Odette/Odile
- Multiple dancers debuted in major classical roles, notably in *Giselle*, with Principal Dancer Tirion Law debuting as Giselle and both Principal Dancer Siphesihle November and Second Soloist Peng-Fei Jiang debuting as Albrecht
- All four full-length classical productions sold out, reflecting the enduring commitment of audiences and donors to these foundational works



Heather Ogden in *Swan Lake*.
Photo by Karolina Kuras.

the national ballet of canada expands the repertoire

The National Ballet of Canada pursued bold creative territory in 2024/25, developing key creative partnerships with emerging and renowned creators. Four world premieres and four acquisitions – including three North American premieres – introduced exciting new movement vocabularies from around the globe. We also celebrated homegrown talent in *Adieu*, an all-Canadian programme honouring Principal Dancer Guillaume Côté. Each production gave the dancers invaluable access to new roles and modes of working, opportunities made possible by the many donors who fuel Hope Muir’s ambition for a singular and progressive repertoire.

With Your Support

- Sol León and Paul Lightfoot made their choreographic debut with the National Ballet with the North American premiere of *Silent Screen*
- The company partnered a second time each with Marco Goecke on the world premiere of *Morpheus’ Dream* and with David Dawson on the North American premiere of *The Four Seasons*
- *Adieu* featured three Canadian world premieres: *Grand Mirage* by Guillaume Côté, *Reverence* by Choreographic Associate Ethan Colangelo and *King’s Fall* by Jennifer Archibald
- The classical repertoire grew with the additions of Christian Spuck’s *Anna Karenina* and Sir Frederick Ashton’s *Rhapsody*, acquired for the Ashton Worldwide Festival



Christopher Gerty and Hannah Galway
in *Silent Screen*. Photo by Karolina Kuras.

the national ballet of canada shines on the world stage

The National Ballet of Canada was on the move in 2024/25, beginning the season with critical acclaim at Sadler's Wells Theatre in London and Théâtre des Champs-Élysées in Paris. International audiences embraced two all-Canadian programmes showcasing the company's unique voice. The company also made its annual appearance at the National Arts Centre in Ottawa and made its debut at Ballet Sun Valley in Idaho. In Toronto, Hope Muir hosted 36 Artistic Directors from 17 countries for Positioning Ballet, an international conference that established the National Ballet as a convener of global dialogue and innovation.

With Your Support

- The company presented *Frontiers: Choreographers of Canada* in London, England, featuring works by Crystal Pite, James Kudelka and Emma Portner
- The company won the UK Critics' Circle National Dance Award for *Angels' Atlas* in the category of Best Classical Choreography
- Paris audiences were captivated by a programme of newly acquired work and pieces created specifically for the company by Crystal Pite, James Kudelka and William Yong
- UK Friends of The National Ballet of Canada championed our visit to London and garnered support from individual and corporate partners. In addition, a dedicated group of our donors from Canada travelled to London and Paris to cheer on the company
- As the featured company at Ballet Sun Valley's 2025 festival, the National Ballet performed two mixed programmes to full houses and warm ovations
- Positioning Ballet was held in Toronto for the first time, bringing leaders from around the world together to discuss pressing issues in the field, with a focus on Equity, Diversity and Inclusion



The National Ballet of Canada on stage at the Théâtre des Champs-Élysées in Paris. Photo by Karolina Kuras.

the national ballet of canada connects communities

Community engagement programmes brought the magic of movement, music and storytelling to communities throughout Canada in 2024/25. Our flagship YOU dance programme, supported by donors and government grants, returned to York University for its annual Residency to engage 1,300 students from 12 schools from the Glenfield-Jane Heights neighbourhoods, with another 20,000 joining via the National Livestream. A standout initiative was Sharing the Stage which took place for the first time within the Four Seasons Centre at an accessible price. In a special joint performance in the Richard Bradshaw Amphitheatre, Nova Dance and the National Ballet brought two dance lineages and audiences together.

With Your Support

- The YOU dance Residency culminated with a performance at the Sandra Faire and Ivan Fecan Theatre at York University, with five community groups performing an exciting programme with the dancers of the RBC Apprentice Programme
- Over 1,100 audience members attended the mainstage Relaxed Performance on March 11, 2025 featuring Acts I and II of *Swan Lake* with accommodations for our Disability and Neurodiverse communities
- Creative Action's Choreographic Workshop returned with the addition of an Emerging Lighting Designer programme and Choreographic Forum panel discussion
- A second collaboration with Citadel + Compagnie facilitated new works by Nyda Kwasowsky, Yui Ugai, The Unknown Floor Force and Carol Anderson
- Sharing the Stage paired excerpts from *Swan Lake* and *King's Fall* with Nova Dance's *Calm Abiding* and *Maskura*, with nearly half of the audience new to the National Ballet



Audience at Share the Magic. Photo by Bruce Zinger.



Prima Circle

(As of June 30, 2025)

The National Ballet of Canada expresses deep gratitude to these dedicated and passionate supporters whose lifetime giving to The National Ballet of Canada and The National Ballet of Canada Endowment Foundation helps us achieve our ambitions.

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Tene Ward, Noah Parets and Keaton Leier in Reverence.
Photo by Karolina Kuras.

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(As of June 30, 2025)

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Artists of the Ballet in Anna Karenina. Photo by Karolina Kuras.

MAD HOT BALLET: New Wave

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MAD HOT BALLET: New Wave.
Photo by George Pimentel.

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Auditor's Letter



Report of the Independent auditor on the Summary Financial Statements

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To the Members of
The National Ballet of Canada

Opinion

The summary financial statements, which comprise the summary statement of financial position as at June 30, 2025, and the summary statements of operations and changes in fund balances for the year then ended, and related notes are derived from the audited financial statements of The National Ballet of Canada for the year ended June 30, 2025.

In our opinion, the accompanying summary financial statements are a fair summary of the audited financial statements, on the basis described in Note 1 to the summary financial statements.

Summary Financial Statements

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements and the auditor's report thereon, therefore, is not a substitute for reading the audited financial statements and the auditor's report thereon. The summary financial statements and the audited financial statements do not reflect the effects of events that occurred subsequent to the date of our report on the audited financial statements.

The Audited Financial Statements and Our Report Thereon

We expressed an unmodified opinion on the audited financial statements in our report dated October 8, 2025.

Management's Responsibility for the Summary Financial Statements

Management is responsible for the preparation of the summary financial statements on the basis described in Note 1 to the summary financial statements.

Auditor's Responsibility

Our responsibility is to express an opinion on whether the summary financial statements are a fair summary of the audited financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, *Engagements to Report on Summary Financial Statements*.

Doane Grant Thornton LLP

Toronto, Canada
January 8, 2026

Chartered Professional Accountants
Licensed Public Accountants

Financial Highlights

Summary Statement of Financial Position

Dollars in thousands / As of June 30

	2025				2024	
	FUND	RESTRICTED FUNDS		TOTAL	TOTAL	
	Operating	Gretchen Ross Production Centre	Walter Carsen Centre			
ASSETS						
Current						
Cash and cash equivalents	\$ 2,818	\$ -	\$ -	\$ 2,818	\$ 1,858	
Accounts receivable	2,335	-	-	2,335	1,646	
Prepaid expenses	680	-	11	691	541	
Inter-fund receivable (payable)	(206)	206	-	-	-	
	5,627	206	11	5,844	4,045	
Investments	-	-	2,237	2,237	2,011	
Long term prepaid expenses	3,405	-	-	3,405	2,983	
Employee future benefit asset	1,982	-	-	1,982	1,869	
Intangible assets	272	-	-	272	317	
Capital assets	432	2,456	757	3,645	3,894	
	\$ 11,718	\$ 2,662	\$ 3,005	\$ 17,385	\$ 15,119	
LIABILITIES						
Current						
Accounts payable and accrued liabilities	\$ 2,463	\$ -	\$ 6	\$ 2,469	\$ 2,705	
Deferred revenue	7,475	-	-	7,475	5,448	
	9,938	-	6	9,944	8,153	
Long term deferred revenue	141	-	-	141	70	
	\$ 10,079	\$ -	\$ 6	\$ 10,085	\$ 8,223	
FUND BALANCES						
Unrestricted funds	\$ 1,639	\$ -	\$ -	\$ 1,639	\$ 1,294	
Externally restricted funds	-	2,662	2,999	5,661	5,602	
	\$ 1,639	\$ 2,662	\$ 2,999	\$ 7,300	\$ 6,896	
	\$ 11,718	\$ 2,662	\$ 3,005	\$ 17,385	\$ 15,119	

Note 1:

The National Ballet of Canada has prepared these summary financial statements to be included as part of the annual report. The summary financial statements are derived from the audited financial statements, prepared in accordance with the Canadian accounting standards for not-for-profit organizations.

The criteria applied by management in preparation of these summary financial statements are as follows:

- a) the information in the summary financial statements is in agreement with the related information in the audited financial statements;
- b) a summary statement of cash flows, and notes to the financial statements have not been presented, as the relevant information can be obtained from the audited statements; and
- c) the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related audited financial statements, including notes thereto.

Audited financial statements are available on The National Ballet of Canada website: national.ballet.ca.

Financial Highlights

Summary Statement of Operations

Dollars in thousands / Year ended June 30

	2025				2024	
	FUND	RESTRICTED FUNDS		TOTAL	TOTAL	
	Operating Fund	Gretchen Ross Production Centre	Walter Carsen Centre			
Revenue						
Box office	\$ 16,667	\$ -	\$ -	\$ 16,667	\$ 14,626	
Touring	852	-	-	852	200	
Fundraising	10,510	-	-	10,510	11,900	
Grants	6,968	-	-	6,968	6,793	
Donations from The National Ballet of Canada, Endowment Foundation	5,987	-	-	5,987	4,534	
Education, outreach, investment and other	2,095	-	264	2,359	1,946	
	43,079	-	264	43,343	39,999	
Expenditures						
Performance, education and outreach	\$ 29,491	\$ -	\$ -	\$ 29,491	\$ 27,786	
Marketing and publicity	4,727	-	-	4,727	4,253	
General administration	3,897	-	8	3,905	4,082	
Fundraising and development	3,708	-	-	3,708	3,056	
Facilities	1,108	107	90	1,305	1,255	
	42,931	107	98	43,136	40,432	
Excess (deficiency) of revenue over expenditures	\$ 148	\$ (107)	\$ 166	\$ 207	\$ (433)	

Summary Statement of Changes in Fund Balances

Dollars in thousands / Year ended June 30

	2025				2024	
	FUND	RESTRICTED FUNDS		TOTAL	TOTAL	
	Operating Fund	Gretchen Ross Production Centre	Walter Carsen Centre			
Fund balances, beginning of year	\$ 1,294	\$ 2,769	\$ 2,833	\$ 6,896	\$ 7,101	
Excess (deficiency) of revenue over expenditures	148	(107)	166	207	(433)	
Pension re-measurements	197	-	-	197	228	
Fund balances, end of year	\$ 1,639	\$ 2,662	\$ 2,999	\$ 7,300	\$ 6,896	

Note:

Gretchen Ross Production Centre Fund

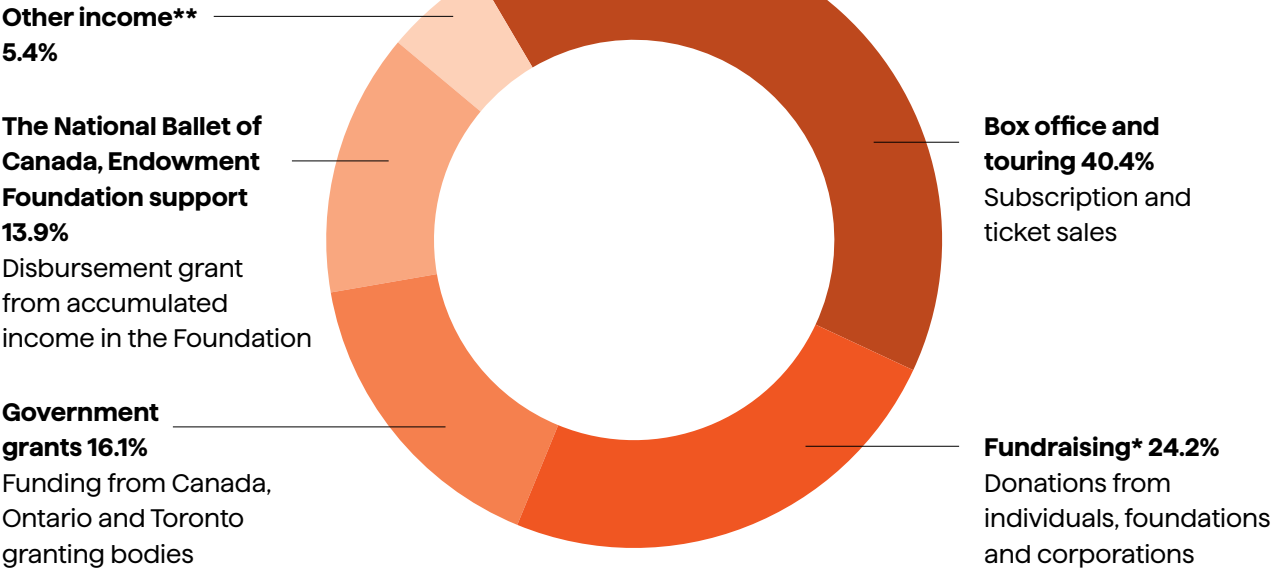
The Gretchen Ross Production Centre is the production and storage facility for the Company's sets, props and theatrical equipment.

Walter Carsen Centre Fund

The Walter Carsen Centre is home to the Company's rehearsal, instructional and administrative functions.

Selected Statistics

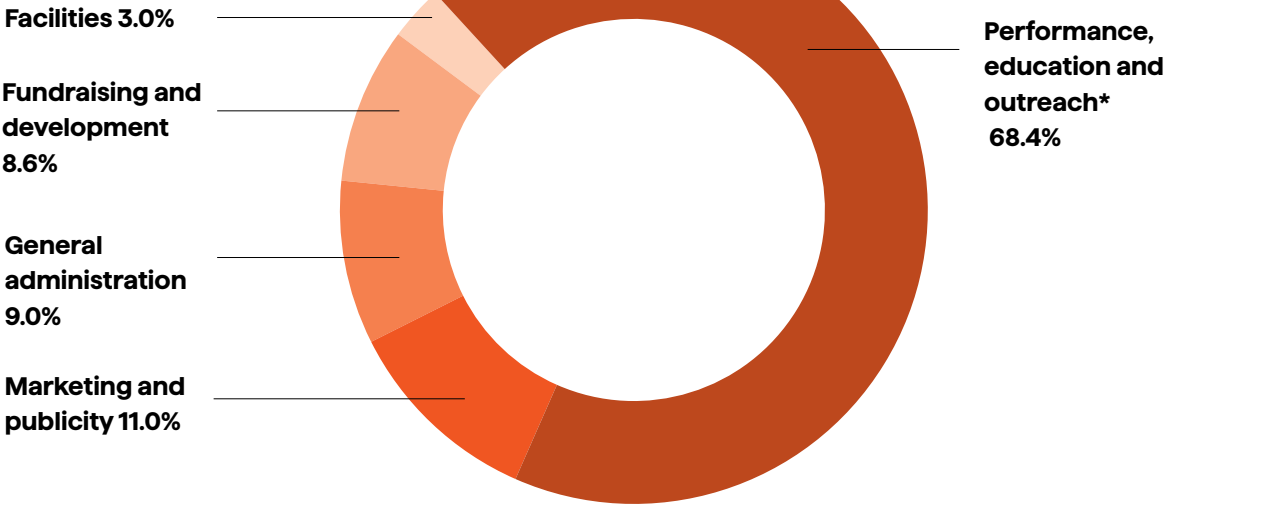
Revenue



* **Fundraising** – Your generous donations are essential to our ability to create and deliver world-class productions and enhanced engagement experiences, and ensure that ballet remains an integral part of Canada’s rich cultural landscape

** **Other income** – Includes education and community engagement, In Studio classes, rental of sets and costumes, events, investment income and miscellaneous

Expenditures



* **Performance and outreach** – Includes dancer and musician compensation, theatre rental, sets, costumes, props, lighting and electrical for performances, touring and community engagement activities

Endowment Foundation

25 Years of Incredible Impact

When Jim Pitblado became Chair of The National Ballet of Canada’s Board of Directors in 1994, he recognized an urgent need for a supplemental, sustainable and stable revenue stream. He took decisive action by championing the creation of an Endowment Foundation to provide dedicated financial support for the company. Our leaders can better plan and pursue bold artistic goals, today, tomorrow and thereafter, with the financial security made possible by the foresight and generosity of donors, foundations and government incentive matching programmes.

Since its first Board meeting on May 15, 2000, the Endowment Foundation has grown to a value of \$121 million and granted over \$43 million to the National Ballet. This success owes much to David Macdonald’s visionary leadership and exceptional business acumen as Chair of the Endowment Foundation Board for over 20 years.



“ For those of us who love the National Ballet, we are proud to contribute to a robust Endowment that will provide support for the company for the near and far future, ensuring that artists and audiences to come can benefit from this art form as much as we have.”

Jim Pitblado, C.M.
Founding Chair, The National Ballet of Canada, Endowment Foundation

“ We are all grateful to the exceptional donors who have advanced the National Ballet through their generosity and strengthened the art form. Your endowed gifts ensure the company’s continued growth and long-term sustainability.”

David Macdonald, Chair, The National Ballet of Canada, Endowment Foundation

David Macdonald and Jim Pitblado.
Photo by Bruce Zinger.

Financial Highlights

Dollars in millions / Year ended June 30

	2025	2024	2023	2022	2021
Endowment Fund	\$ 73.3	\$ 70.3	\$ 62.0	\$ 52.0	\$ 55.4
Expendable Fund	44.7	40.7	36.0	31.0	38.8
Spend Down Fund	-	-	-	-	1.0
General Fund	3.4	4.1	3.2	3.1	3.1
Total Funds	\$ 121.4	\$ 115.1	\$ 101.2	\$ 86.1	\$ 98.3
Donation to The National Ballet of Canada	\$ 5.9	\$ 4.5	\$ 3.8	\$ 4.7	\$ 2.7
Disbursement as a % of National Ballet Annual Operating Costs	13.9%	11.3%	9.8%	12.9%	12.4%

2024/25 Endowment Foundation Support

How the Endowment Donation to The National Ballet of Canada was Directed



Farewells

The National Ballet of Canada proudly celebrates Principal Dancer Jurgita Dronina and First Soloist Chelsy Meiss who retired from the company in 2024/25.

Principal Dancer Jurgita Dronina

Internationally renowned artist Jurgita Dronina gave her final performance as Principal Dancer with The National Ballet of Canada on November 24, 2024 performing the title role in *Giselle*. In her 10 years with the company, she excelled in nearly every leading classical role, including Princess Aurora, Odette/Odile and Juliet. She also collaborated widely in contemporary works, with choreographers such as David Dawson, Crystal Pite and Wayne McGregor. Today, Jurgita is Artistic Director of the Lithuanian National Ballet.



First Soloist Chelsy Meiss

First Soloist Chelsy Meiss closed an outstanding 16-year chapter with The National Ballet of Canada after *The Nutcracker* in 2024 following her celebratory performance as Myrtha, Queen of the Wilis in *Giselle*, a favourite role. Chelsy’s versatility and infectious energy illuminated a rich repertoire of classical and contemporary roles, from Juliet in *Romeo and Juliet* to the female lead in *Paz de la Jolla* and – as the first woman in history – the tap-dancing Mad Hatter in Christopher Wheeldon’s *Alice’s Adventures in Wonderland*.



Jurgita Dronina. Chelsy Meiss.
Photos by Karolina Kuras.

In Memoriam

The National Ballet of Canada cherishes the donors and friends whose generosity and passion have enriched our art form. With sadness and heartfelt appreciation, we remember those from our extended family whom we lost in 2024/25.

Richard Dodds

We remember Richard Dodds, a devoted patron of the performing arts, a subscriber for 37 years and donor for 34. He played a pivotal role in the formative years of the Patrons’ Council, serving on the original advisory group that established it in 1983. Richard was a generous and constant presence at myriad events and fostered a culture of engagement that sustains the National Ballet to this day.



William R.B. Herridge

Bill Herridge’s love for the National Ballet spanned five decades and saw him serve on the Board of Directors (1970 – 1973, 1985 – 1994) and the Honourary Board. Bill was a proud member of the Celia Franca Society and rarely missed a Saturday matinee from his beloved Box P. His legacy of generosity will continue to inspire all who share his love for dance and music.



Ann Hogarth

Generous, warm-hearted and a true balletomane, Ann Hogarth joined the Patrons’ Council in 1990 and served on the Patrons’ Council Committee from 2005 to 2023. A member of the Celia Franca Society, she also established the Ann McCullagh Hogarth Fund within the Endowment Foundation, providing critical support to the company’s highest priority needs, including her beloved dancers.



James Urban Joseph, O.C.

For over 20 years, Urban Joseph was a stylish attendee at National Ballet performances and galas as well as on international tours. Urban was devoted to mentorship and philanthropic activities throughout his career, including championing emerging artists. Urban and Lucille Joseph played an integral role in supporting the National Ballet’s Choreographic Workshop for seven iterations plus two more under the Creative Action banner.



Contact

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Former Principal Dancer Xiao Nan Yu and
Oliver Yonick in *Silent Screen*. Front Cover:
Koto Ishihara and Spencer Hack in
Anna Karenina. Photos by Karolina Kuras.

