

The National Ballet of Canada

with Members of Berkeley Symphony Orchestra

Thursday through Sunday, September 30 – October 3, 2004
Zellerbach Hall

Celia Franca, CC, *founder*

George Crum, *music director emeritus*

JAMES KUDELKA
Artistic Director

KEVIN GARLAND
Executive Director

ORMSBY WILKINS
Music Director & Principal Conductor

KAREN KAIN
Artistic Associate

MAGDALENA POPA
Principal Ballet Mistress

ALEKSANDAR ANTONIJEVIC, VICTORIA BERTRAM, RYAN BOORNE,
GUILLAUME CÔTÉ, JENNIFER FOURNIER, CHAN HON GOH, GRETA HODGKINSON,
MARTINE LAMY, SONIA RODRIGUEZ,
TOMAS SCHRAMEK*, HAZAROS SURMEYAN*, XIAO NAN YU

Stephanie Hutchison, Nehemiah Kish, Richard Landry, Patrick Lavoie,
Stacey Shiori Minagawa, Heather Ogden, Rebekah Rimsay, Burnise Silvius, Piotr Stanczyk

Jean-Sébastien Colau, Julie Hay, Keiichi Hirano, Tanya Howard, Etienne Lavigne,
Lisa Robinson, Je-an Salas, Avinoam Silverman, Jillian Vanstone

Laura Bolton, Kevin Bowles, Jordana Daumec, Krista Dowson, Tanya Evidente, Léonie Gagné, Alexandra Golden,
Joshua Grant, Juri Hiraoka, Tamara Jones, Lise-Marie Jourdain, Nathaniel Kozlow, James Leja, Sophie Letendre,
Tiffany Mosher, Daisuke Ohno, Andreea Olteanu, Alejandra Perez-Gomez, Louisa Rachedi, Erin Richardson,
Kanakano Sakamoto, Leslie Schroeter, Dong Hyun Seo, Adam Toth, Edward Tracz, Joseph Welbes, Aarik Wells

Royal Bank Apprentice Programme: Dallas Blagg, Elena Lobsanova, Jacob Niedzwiecki,
Jenna Savella, Robert Stephen, Nan Wang

Assistant to the Artistic Director
PETER OTTMANN

Ballet Mistresses
LORNA GEDDES
MANDY-JAYNE RICHARDSON

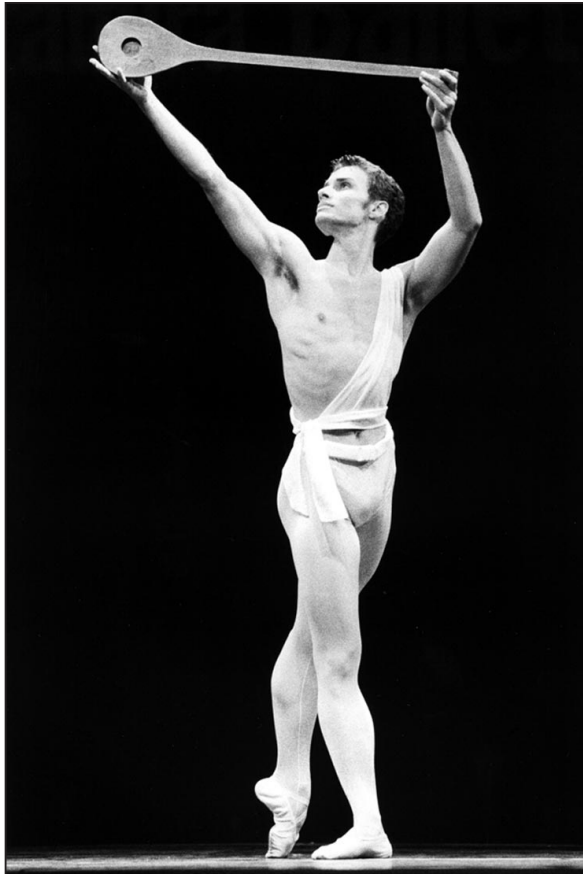
Guest Repetiteurs
JOYSANNE SIDIMUS
LINDSAY FISCHER

Stage Managers
ERNEST ABUGOV
JEFF MORRIS

**Guest Artist-in-Residence*

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the Consulate of Canada, Trade Office San Francisco Silicon Valley.*

*Cal Performances thanks the William and Flora Hewlett Foundation,
The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.*



Peter Slipcevič

Aleksandar Antonijevic in Apollo

Ormsby Wilkins, *conductor*

Apollo

Choreography by George Balanchine

Staged by Ib Andersen

Music by Igor Stravinsky (*Apollon Musagète*)

(by arrangement with Boosey & Hawkes Inc., publisher and copyright owner)

Lighting Design by Robert Thomson

*Apollo is a gift from The Volunteer Committee,
The National Ballet of Canada.*

The performance of Apollo, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust™ and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

<i>Apollo</i>	Guillaume Côté (Sept. 30, Oct. 2) Aleksandar Antonijevic (Oct. 1, 3)
<i>Terpsichore</i>	Jennifer Fournier (Sept. 30, Oct. 2) Greta Hodgkinson (Oct. 1, 3)
<i>Polyhymnia</i>	Rebekah Rimsay (Sept. 30, Oct. 2) Stacey Shiori Minagawa (Oct. 1, 3)
<i>Calliope</i>	Heather Ogden (Sept. 30, Oct. 2) Sonia Rodriguez (Oct. 1, 3)
<i>Leto, Mother of Apollo</i>	Julie Hay
<i>Hand Maidens</i>	Lisa Robinson or Alexandra Golden, Tanya Howard or Stephanie Hutchison

A note on the ballet:

The ballet depicts Apollo, the young god of music, who is visited and instructed by three Muses, who were also the children of Zeus and therefore his half-sisters: Calliope, Muse of Poetry, whose symbol is a tablet; Polyhymnia, Muse of Mime, whose symbol is the mask that represents the power of gesture; and Terpsichore, Muse of Dance and Song, whose symbol is a lyre.

Apollo had its premiere on June 12, 1928, by Diaghilev's Ballets Russes at the Théâtre Sarah-Bernhardt in Paris. It was premiered by New York City Ballet on November 15, 1951, at City Center of Music and Drama in New York. The National Ballet of Canada first performed *Apollo* as part of an "All Stravinsky" program on February 18, 1999.

INTERMISSION

Chacony

World Premiere

Choreography by James Kudelka

Music by Henry Purcell (Chacony in G minor for Strings), edited by Benjamin Britten

Costume Design by Marjory Fielding and Christopher Read

Lighting Design by Christopher Dennis

Guillaume Côté (Sept. 30, Oct. 3)

Nehemiah Kish (Oct. 1)

Patrick Lavoie (Oct. 2)

PAUSE

there, below

Choreography by James Kudelka

Music by Ralph Vaughan Williams (*Fantasia on a Theme by Thomas Tallis*)

(by arrangement with G. Schirmer Inc., agents in the United States

for J. Curwen & Sons, publisher and copyright owner)

Costume Design by Claudia Lynch

Lighting Design by Howell Binkley

there, below is made possible by a generous gift from The Harbinger Foundation.

For C.A.P.

Couple One

Tanya Howard and Nehemiah Kish (Sept. 30, Oct. 3)

Heather Ogden and Guillaume Côté (Oct. 1)

Stephanie Hutchison and Jean-Sébastien Colau (Oct. 2)

Couple Two

Alejandra Perez-Gomez and Jean-Sébastien Colau (Sept. 30)

Lise-Marie Jourdain and Joseph Welbes (Oct. 1, 3)

Lisa Robinson and Avinoam Silverman (Oct. 2)

Couple Three

Sophie Letendre and Richard Landry (Sept. 30, Oct. 1, 2)

Stephanie Hutchison and Ryan Boorne (Oct. 3)

Couple Four

Martine Lamy and Piotr Stanczyk (Sept. 30, Oct. 3)

Rebekah Rimsay and Piotr Stanczyk (Oct. 1, 2)

Couple Five

Jennifer Fournier and Ryan Boorne (Sept. 30, Oct. 2)

Julie Hay and Patrick Lavoie (Oct. 1, 3)

A note on the ballet:

James Kudelka created *there, below* in 1989 for BalletMet in Columbus, Ohio. The ballet was an instant success for the company and has been enthusiastically received wherever it has been performed. *there, below* is also in the repertoires of Houston Ballet, Ballet British Columbia, and Les Grands Ballets Canadiens.

INTERMISSION

The Four Seasons

Choreography by James Kudelka

Music by Antonio Vivaldi (*The Four Seasons*)

Costume Design by Trac Costume (Carmen Alie and Denis Lavoie)

Lighting Design by David Finn

Projections and Scenic Effects by Chris Wise

Fujiko Imajishi, *violin soloist**The Four Seasons is a gift from The Volunteer Committee,**The National Ballet of Canada*

A Man Aleksandar Antonijevic (Sept. 30, Oct. 2)
Ryan Boorne (Oct. 1, 3)

Spring Stacey Shiori Minagawa (Sept. 30, Oct. 2)
Jillian Vanstone (Oct. 1, 3)

Tanya Evidente and Je-an Salas
(Sept. 30, Oct. 2)

Lise-Marie Jourdain and Laura Bolton
(Oct. 1, 3)

Erin Richardson, Léonie Gagné, Tanya Howard or Andreea Olteanu, Tiffany Mosher,
Alexandra Golden or Sophie Letendre

James Leja, Keiichi Hirano, Jean-Sébastien Colau or Dong Hyun Seo, Daisuke Ohno

Summer Greta Hodgkinson (Sept. 30, Oct. 2)
Heather Ogden (Oct. 1, 3)

Alejandra Perez-Gomez and Lisa Robinson
(Sept. 30, Oct. 2)

Andreea Olteanu and Tanya Howard
(Oct. 1)

Andreea Olteanu and Laura Bolton
(Oct. 3)

Tiffany Mosher, Stephanie Hutchison or Alejandra Perez-Gomez,
Julie Hay or Alexandra Golden

James Leja, Jean-Sébastien Colau or Dong Hyun Seo, Daisuke Ohno,
Nehemiah Kish or Joseph Welbes, Avinoam Silverman or Adam Toth

Autumn Martine Lamy (Sept. 30, Oct. 2)
Jennifer Fournier (Oct. 1, 3)

Stephanie Hutchison and Julie Hay
(Sept. 30, Oct. 2)
Alejandra Perez-Gomez and Alexandra Golden
(Oct. 1)
Alejandra Perez-Gomez and Lisa Robinson
(Oct. 3)

Kevin Bowles and Patrick Lavoie
(Sept. 30, Oct. 2)
Avinoam Silverman and Etienne Lavigne
(Oct. 1, 3)

James Leja, Keiichi Hirano, Jean-Sébastien Colau or Dong Hyun Seo, Daisuke Ohno,
Nehemiah Kish or Joseph Welbes, Avinoam Silverman or Adam Toth, Tomas Schramek,
Hazaros Surmeyan

Winter Victoria Bertram

Piotr Stanczyk (Sept. 30, Oct. 2)
Richard Landry (Oct. 1, 3)

Lorna Geddes
Tomas Schramek
Hazaros Surmeyan
and Ensemble

A note on the ballet:

Created for The National Ballet of Canada, *The Four Seasons* received its world premiere on February 12, 1997, at Toronto's Hummingbird Centre. Set to one of the world's most beloved and well-known scores, it is an abstract ballet that explores the cycle of life. At the center of the ballet is the role of "a man for all seasons," a character the audience follows through the youthful promise of spring, the passion of summer, the mellow warmth of autumn, the chill of winter, and ultimately to death.



Company members in The Four Seasons

The National Ballet of Canada, a company with more than 55 dancers and its own symphony orchestra, is Canada's premier dance company and ranks as one of the world's top international dance ensembles. Founded in 1951 by English dancer Celia Franca, the company was established as a classical troupe and is still the only Canadian company to present a full range of traditional full-length classics. The company not only presents the classical repertoire, but also embraces contemporary works and encourages the creation of new ballets and the development of work by Canadian choreographers.

At home in Toronto, Canada, the National Ballet performs annual fall, winter, and spring seasons, plus holiday performances of *The Nutcracker* at the Hummingbird Centre.

In 1996, the National Ballet entered a new era with the appointment of internationally renowned choreographer James Kudelka as artistic director.

For more information on the company, please visit www.national.ballet.ca.

Berkeley Symphony Orchestra (BSO) is currently celebrating the 25-year leadership of Maestro Kent Nagano. The Orchestra reflects the daring and the diversity that exemplify the Berkeley community, with programming that combines premieres by emerging and established contemporary composers with classic works seen through a 21st-century lens. The BSO has presented American and world premieres at a pace few orchestras could approach.

The BSO's season consists of four subscription programs and a pension fund concert: a multi-chorus Choral Festival that brings together talented youth and adult choruses onstage with the BSO (all concerts take place in Zellerbach Hall). The informal and free *Under Construction* concert of new works by local composers is a unique outreach to the community. The BSO has received numerous ASCAP Awards for adventurous programming of contemporary music, most recently for its 2002–03 season. The Orchestra also is an active community participant through its music education program. Annually, nearly

1,500 Berkeley elementary school students experience an extensive residency featuring concerts and classroom visits. This program was recently a winner of Bank of America's Award for Excellence in Music Education, a national award sponsored by the American Symphony Orchestra League.

The BSO's new CD, *The Butterfly Tree*, features a musical rendition of the two years Julia Butterfly Hill spent on a tiny platform 180 feet up in a redwood tree that was slated to be felled. The story is narrated by Hill and sung by folk music legend Joan Baez. Also on the CD is a setting of *The Animal-Singers of Bremen*, narrated by noted Bay Area actress Joy Carlin.

For more information on the Orchestra's current season, please visit www.berkeleysymphony.com or call 510.841.2800.

Ormsby Wilkins (*music director and principal conductor*), a native of Sydney, Australia, joined The National Ballet of Canada as its music director and principal conductor in September 1990.

After taking his music studies at the conservatories of Sydney and Melbourne, he joined the Australian Ballet and became resident conductor in 1982. Moving to Europe in 1983, Wilkins was appointed conductor with England's Sadler's Wells Royal Ballet (now called the Birmingham Royal Ballet). With Sadler's Wells, he toured North and South America, Eastern Europe, Israel, and Southeast Asia. Other ballet companies he has worked with include the Opéra Ballet de Lyons, the Royal Swedish Ballet, and Alberta Ballet.

Wilkins has conducted many orchestras around the world, both in association with ballet and in concert. They include The Philharmonia and Royal Philharmonic orchestras of London, The Royal Opera House Orchestra, Winnipeg Symphony, Calgary Philharmonic, Edmonton Symphony, Hong Kong Philharmonic, Tokyo Philharmonic, Melbourne Symphony, and National Arts Centre Orchestra.

Since joining the National Ballet, Wilkins has received much critical acclaim for his conducting of the National Ballet Orchestra. He has particularly been singled out for his sensitive yet vibrant interpretations of the classical ballets. Wilkins has conducted world premieres of numerous ballets by the company, including

many by James Kudelka (*The Miraculous Mandarin*, *The Actress*, *The Nutcracker*, *The Four Seasons*, *Swan Lake*, *A Disembodied Voice*, *The Firebird*, *The Contract*, and *The Pied Piper*).

In 2000, Wilkins made his debut with American Ballet Theatre, where he has continued to appear regularly. He will be returning to New York for ABT's 2004–05 season at City Center and The Met.

George Balanchine (*choreographer*) was born in St. Petersburg, Russia, on January 22, 1904. He began his dance studies at the Imperial Ballet School in 1913, and joined the Maryinsky Ballet as a member of the *corps de ballet* at the age of 17. Although he staged one work for the Maryinsky Ballet, called *Enigmas*, most of his energies during this period were concentrated on choreographic experiments outside the company. In the summer of 1924, Balanchine along with Tamara Geva, Alexandra Danilova, and Nicholas Efimoff, left the newly formed Soviet Union for a tour of Western Europe. Later that year, all four dancers were invited by Sergei Diaghilev to join his Ballets Russes in Paris.

Diaghilev had his eye on Balanchine as a choreographer, and after watching him stage a new version of Stravinsky's *Le Chant De Rossignol* in 1925, he hired Balanchine as ballet master. Shortly after this, Balanchine suffered a knee injury that limited his dancing and correspondingly bolstered his commitment to full-time choreography. Balanchine served as ballet master with the Ballets Russes until the company was dissolved following the death of Diaghilev in 1929.

In 1928, he created his best-known work of this period, *Apollon Musagète*, today simply titled *Apollo*. He spent the next few years working on a variety of projects that took him all over Europe: choreographing for the Royal Danish Ballet; making a movie with Lydia Lopokova in England; staging dance extravaganzas for Britain's popular Cochran Musical Theatre Revues; and working with De Basil's Ballets Russes de Monte Carlo. Returning to Paris, Balanchine formed his own company, Les Ballets, in 1933. It was during this period that he met the American dance connoisseur Lincoln Kirstein, which led to his move to the United States. It was Kirstein's dream to establish an

American school of ballet equivalent to the European schools, as well as an American ballet company.

The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in early 1934. Balanchine's first ballet in the United States was *Serenade*, choreographed that same year. His growing reputation for daring and innovative choreography through his subsequent companies American Ballet and American Ballet Caravan, as well as his extensive work in musical theater and film, led to the creation of New York City Ballet in 1948. Until his death on April 30, 1983, at the age of 79, Balanchine served as artistic director for New York City Ballet. He choreographed more than 175 productions in the company's repertoire.

Balanchine is still regarded as the foremost contemporary choreographer in the world of ballet. Under the direction of Peter Martins, New York City Ballet and its official school, the School of American Ballet, remain dedicated to the preservation of Balanchine's ideals.

James Kudelka (*choreographer*) was appointed artistic director of The National Ballet of Canada in June 1996. Kudelka is one of North America's foremost dance artists, universally respected for the quality and depth of his work. As a choreographer, he has the rare ability to combine classical tradition with modern movement. This allows him to serve dance companies from Toronto Dance Theatre to San Francisco Ballet, from The National Ballet of Canada to Les Ballets Jazz de Montreal, from Montreal Danse to American Ballet Theatre, from Les Grands Ballets Canadiens to solo artists such as Margie Gillis and Peggy Baker. A remarkably prolific choreographer, he has created over 70 ballets.

Born in Newmarket, Ontario, Kudelka trained as a classical dancer at the National Ballet School in Toronto and graduated in 1972 to join The National Ballet of Canada. While a soloist with the National Ballet, he became increasingly absorbed in the creation of dance, developing his ideas from workshop performance to presentation in the company's regular

season. He joined Les Grands Ballets Canadiens in Montreal in 1981 as a principal dancer and was the company's resident choreographer from 1984 to 1990. During this time, between Les Grands Ballets Canadiens and other commissions, he created numerous ballets, his work steadily maturing in intelligence and depth of perception.

From September 1992 until May 1996, Kudelka was The National Ballet of Canada's artist-in-residence. This relationship with the National Ballet enabled him to create and develop repertoire for a single organization on a long-term basis, while allowing him to create new works for other companies.

Kudelka terms himself "a conscientious observer" who creates dances that are meditations on the classic themes of love, sex, and death. Major works for The National Ballet of Canada include: *Cinderella* (2004); his first full-length original ballet *The Contract (The Pied Piper)* (2002); *The Firebird* (2000), a co-production between The National Ballet of Canada, American Ballet Theatre, and Houston Ballet; *A Disembodied Voice* (1999); *Swan Lake* (1999); *The Four Seasons* (1997); *The Nutcracker* (1995); *Spring Awakening* (1994); *The Actress* (1994); *The Miraculous Mandarin* (1993); and *Pastorale* (1990). His work for other companies includes: *In Paradisum* (1983) and *Désir* (1991) for Les Grands Ballets Canadiens; *The Heart of the Matter* (1986) for Joffrey Ballet; *Fifteen Heterosexual Duets* (1991) for Toronto Dance Theatre; *Cruel World* (1994) and *Sin and Tonic* (2002) for American Ballet Theatre; *Terra Firma* (1995) and *Some Women and Men* (1998) for San Francisco Ballet; *Le Baiser de la fête* (1996) for Birmingham Royal Ballet; *The Book of Alleged Dances* for Australian Ballet (1999); and *Gazebo Dances* for BalletMet (2003). These dances are evidence of his extraordinary development as a choreographer as well as the record of a profound artistic sensibility at work.

North American Representation

Columbia Artists Management LLC

Jean-Jacques Cesbron, *executive vice president*

Berkeley Symphony Orchestra

Ormsby Wilkins, *guest conductor*

Violin I

Katherine Kyme
Ellen Gronningen
Eugene Chukhlov
Virginia Baker
Larisa Kopylovsky
Yasushi Ogura
Candace Sanderson
Emanuela Nikiforova
Deborah Spangler
Tamara Voyles

Violin II

Carla Picchi
David Cheng
Heghine Boloyan
Alice Kennelly
Josepha Fath
Daryl Schilling
Lili Ching Byers

Viola

Patricia Whaley
Stephanie Railsback
Darien Cande
Patrick Kroboth
Katy Juneau
Zamil Sadiq

Cello

Carol Rice
Nancy Bien Souza
Wanda Warkentin
Nick Dargahi
Farley Pearce
Dina Weinschelbaum

Bass

Michel Taddei
Alice Olsen
Karen Horner-Kilgallen
Jon Keigwin

Organ/Harpsichord

Janis Neilson