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## **Ruslan Skyortsoy**

Bolshoi Ballet

## **Cory Stearns**

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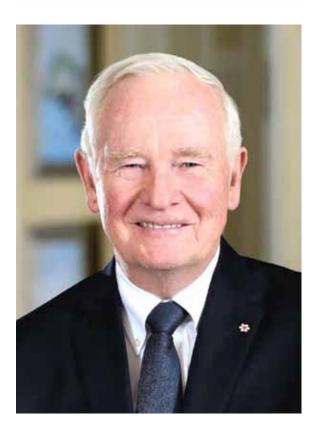
## **Jillian Vanstone**

National Ballet of Canada

## Friedemann Vogel

Stuttgart Ballet





Great ballet is timeless. These words are certainly made true by dancers from around the world who are participating in the Canada All Star Ballet Gala. Their talents and their infectious passion for dance will surely captivate audiences.

This gala will serve as an inspiration to patrons and performers alike, who see, in this company, an outstanding example of sustained creativity and artistic excellence.

I want to congratulate and thank all who have contributed to this gala's success. I wish you a wonderful performance!

David Johnston

February 2017



#### PRIME MINISTER . PREMIER MINISTRE

February 11, 2017

#### Dear Friends:

I am delighted to extend my warmest greetings to everyone attending the Canada All Star Ballet Gala, being held at the Sony Centre for the Performing Arts.

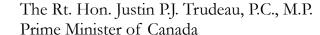


This unique event features a selection of classical ballet masterpieces brought to life by artists from The National Ballet of Canada and seven other elite ballet companies from around the world. A tribute to the French, Danish, Russian, English and American schools of classical dance will be presented in what is sure to be a feast for the eyes.

I would like to commend the organizers of this event for giving members of The Youth Ballet Star Support Program the opportunity to share the spotlight in tonight's gala. I am certain that this evening's performances will delight spectators of all ages.

Please accept my best wishes for a memorable experience.

Sincerely,





**BUCKINGHAM PALACE** 

23rd January, 2017.

Deur Ms Lunkina

The Queen has asked me to thank you for kind letter on the occasion of the Canada All Star Ballrt Gala, which is being held on 11th February at the Sony Centre for the Performing Arts in Toronto.

Her Majesty was interested to learn that the evening will encompass a selection of classical ballet performances and, in return, has asked me to send her best wishes to the participating artists and Gala organisers, together with all those who are present for a successful and memorable event,

Thitysher Sandums

Christopher Sandamas Chief Clerk to The Queen

Ms Svetlana Lunkina.

# ALL STAR Ballet



Dear Friends,

I am delighted that you are joining us at the Canada All Star Ballet Gala, a first of its kind celebration of Classical Ballet Masterpieces, performed by the world's most accomplished artists from Royal Ballet of London, American Ballet Theatre of New York, The National Ballet of Canada, Rome Opera Ballet, The Bolshoi Ballet of Moscow, Stuttgard Ballet, Royal Danish Ballet and San Francisco Ballet.

A sweeping tribute to the French, Danish, Russian, English, and American choreographic styles, this unique Program offers Canada's ballet fans a one-time opportunity to experience the breadth of the Classical repertoire, executed by today's top talent.

Svetlana Lunkina Artistic Director Canada All Star Ballet Gala

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# ABOUT CANADA Ballet / ALL STAR BALLET GALA

e are pleased to introduce a brand new International ballet project — Canada All Star Ballet Gala. Featuring a star-studded cast, this carefully curated program will provide an enlightening overview of classic 19th and 20th century ballet through selections from masterpieces that defined the art form. This Gala will offer Canada's ballet aficionados a rare glimpse into the treasure trove of exquisite choreography that continues have produced notable distinctions to dazzle audiences world-wide.

Ballet, like any art form, elicits a range of responses that reflect individual tastes and preferences. Still, there are universally acknowledged masterpieces. Once ahead of their time, their innovative spirit explored the vast possibilities of dance, opening it up to new expressions and paving the way to new forms that "traditional". These time-tested standard bearers for excellence and master keys to future development.

As an art form, ballet is one of the most refined, complex, and grueling endeavors, exacting the highest set of skills from its performers. Ballet demands that stark individuality,

personal charisma, and charm emanate from the stage; it calls not just for elusive artistry and musicality, but for physical prowess and flawless execution, all working in concert to bring forth a spellbinding, singular, highlights in the history of classic inimitable performance style.

When it comes to classic choreography, world class performances are not all alike, as different traditions in technique and presentation. These variations have allowed for the emergence of signature styles among top to display star dancers' unique ballet schools around the world. That's why we can talk about the French, Danish, Russian, English, American, and in recent decades, Canadian schools and distinctive elements of these of ballet. The latter has created a unique fusion of balletic traditions, melding the European and American cultural legacies into a new and fresh whole.

expanded it beyond the sphere of the The objective of the Gala is to present to the distinguished members of the masterpieces continue to serve as the Canadian and international auadience by stars who, through their immense a showcase of these illustrious styles as performed by top dancers from the world's pantheon of Ballet Theaters — The Paris Opera, The Royal Ballet of London, The Bolshoi Theater, and American Ballet Theater. These are the companies that over centuries have Designed to appeal to ballet aficionados defined and perfected ballet's gold

standard, the standard carried forth today by the soloists and principals of National Ballet of Canada.

Our Gala explores the creative dance, the sequence of which can be seen as chronicle of its evolution set against the backdrop of larger global trends and cultural transformations. The program reflects upon established choreographic narratives, from the original production concept to specific sequences designed performance strengths. The dancers' interpretative skills — crucial to the authentic representation of the vision choreographic masterpieces — will also be underscored.

The Program features opus works by the most visible choreographers who defined and charted new paths in development of dance, performed experience and interpretive gifts helped to sustain and elevate top performance standards.

The Canada All Star Ballet Gala is a gathering of highest artistic caliber. of refined but varied tastes, the Program of concepts and themes familiar only to those with extensive knowledge of the art form, its inner workings, present-day processes and challenges, and unique whose individual skills and repertoire of contemporary dance realm.

with an opportunity to see performers of the National Ballet of Canada alongside accomplished soloists from other elite ballet companies. This comingling will allow viewers a chance to observe first hand and evaluate the extent of the technical and aesthetic merits these ballet schools represent.

We would like to emphasize the importance of this Gala for Canada. It is an unprecedented event where each and every dancer is a world ballet star. Seven of 16 dancers are of the National Ballet of Canada. They will perform Classical Ballet masterpieces rarely seen in Canada.

We hope, from the bottom of our hearts, that you will find this to be a refreshing, exhilarating and memorable evening!

The Gala Organizers

hose who have seen a ballet masterpiece performed on stage will never forget the breathtaking exhilaration it brings on. in the nexus of choreographer's innovative yet timeless vision, the inspired flawlessness of the performer's technique, and the soaring musical score the audience experiences the magic of the production This fusion of artistry that links the on a visceral level.

A ballet masterpiece is recognized overtime for the superiority, originality, and complexity of its creative elements, especially the choreography. But the masterpiece is not complete without the performance, in which the artist hits every note, articulates movement with musical recision, exudes technical virtuosity,

and communicates with accuracy and stark individuality the thrust of the narrative. A masterpiece performance must rise and meet the challenge of the choreographic masterpiece, underscoring its intention with dazzling execution and panache.

choreographer and the performer is the pinnacle of the ballet experience we want you, the audience, to take away from The Canada All Star Ballet Gala. In this special program the perfection of masterpiece choreography will be matched by the to capture the highlights from all performers' pristine technique and imaginative style to create a cascade of standard bearing and unforgettable beauty.

On 11th of February 2017, 16 stars and superstars of classical ballet from eight of the world elite companies will be on display during this special event. Gracing the stage will be dancers from Royal Ballet of London, Bolshoi Theater of Russia, Stuttgart Ballet, National Ballet of Canada, American Ballet Theater, Rome Opera Ballet, Royal Danish Ballet, and San Francisco Ballet. Unique to the Canada All Star Ballet Gala will be the program itself, which allows performers from different classical traditions five of the prevailing choreographic styles — French, Danish, Russian, English, and American.

Here is one opportunity to see the world's greatest ballet stars dance masterpieces rarely seen in Canada. We welcome you all to this spectacular showcase of classical ballet at its most accomplished and refined!

This occasion also provides discerning ballet audience members with a great opportunity to witness a momentous high point in the annals of Canada's Ballet history. For the first time since its formal inception 65 years ago — an event we have just commemorated — ballet of Canada is standing on par with the world's top ballet companies. This stature has been attained through critical transformations, specifically the range and complexity of the repertoire,

the musical support of a superior quality orchestra, the technical merit of the Soloists, and its unusually accomplished corps de ballet who bring another layer of finesse to the stage.

This Gala is a single, spectacular event that will proclaim, loudly and clearly, to ballet fans and critics that ballet of Canada has risen to a new and unprecedented place of prestige among a handful of elite ballet companies in the world. This new chapter and new order is a cause for great celebration.

With this Gala, we celebrate Toronto, the newest member of world's Ballet Capital Cities.

## GALA PROGRAM

CANADA ALL STAR BALLET GALA is dedicated to the masterpieces of the classical choreography with special focus on five ballet's signature styles — French, Danish, Russian, English and North American. All these styles will be presented as part of the Gala Program by the participating dancers that keep alive these particular centuries-old ballet traditions.

The Program provides an enlightening overview of classic 19th and 20th century ballet through selections from masterpieces that defined the art form. We offer Canada's ballet aficionados a rare glimpse into the treasure trove of exquisite choreography that continues to dazzle audiences world-wide.

#### L. Minkus. Adagio from LA BAYADERE

(Russian Style)

Choreography by Marius Petipa

Soloist of the National Ballet of Canada **Svetlana Lunkina** Soloist of the Bolshoi Ballet **Ruslan Skyortsoy** 

#### S. Prokofiev. Pas de deux from CINDERELLA

(English Style)

Choreography by Frederick Ashton

Soloists of the San Francisco Ballet Sofiane Sylve, Carlo Di Lanno

#### R. Strauss. Pas de deux from FOUR LAST SONGS

Choreography by Rudi van Dantzig

Soloists of the National Ballet of Canada Jillian Vanstone, Harrison James

#### A. Glazunov. Pas de deux from RAYMONDA

(Russian-French Style)

Choreography by Marius Petipa Version by Rudolf Nureyev

> Soloist of the Rome Opera Ballet **Rebecca Bianchi** Soloist of the Stuttgart Ballet **Friedemann Vogel**

#### S. Rachmaninov. RHAPSODY PAS DE DEUX

(English Style)

Choreography by Frederick Ashton

Soloist of the Royal Ballet, London Lauren Cuthbertson Soloist of the American Ballet Theatre Cory Stearns

## E. Helsted. Pas de deux from THE FLOWER FESTIVAL IN GENZANO (Danish Style)

Choreography by August Bournonville

Soloist of the American Ballet Theatre **Isabella Boylston**Soloist of the American Ballet Theatre, Royal Danish Ballet **Alban Lendorf** 

#### P. Tchaikovsky. Adagio from SWAN LAKE

(Russian Style)

Choreography by *Lev Ivanov*Soloists of the National Ballet of Canada Svetlana Lunkina, Evan McKie

#### L. Minkus. Pas de deux from DON QUIXOTE

Choreography by Marius Petipa

Soloists of the National Ballet of Canada Jurgita Dronina, Francesco Gabriele Frola

## INTERMISSION







#### P. Tchaikovsky. DIAMONDS PAS DE DEUX from JEWELS

(North American Style)

Choreography by George Balanchine

Soloists of the San Francisco Ballet Sofiane Sylve, Carlo Di Lanno

## J. Strauss. Pas de deux from LA CHAUVE-SOURIS

(French style)

Choreography by Roland Petit

Soloist of the Rome Opera Ballet **Rebecca Bianchi** Soloist of the Stuttgart Ballet **Friedemann Vogel** 

#### H. Levenskiold. Pas de deux from LA SYLPHIDE

(Danish Style)

Choreography by August Bournonville Version by Johan Kobborg

Soloists of the National Ballet of Canada Jurgita Dronina, Francesco Gabriele Frola

#### C. Saint-Saëns. THE DYING SWAN

(Russian Style)

Choreography by Mikhail Fokin

Soloist of the National Ballet of Canada Hannah Fischer

#### P. Tchaikovsky. TCHAIKOVSKY PAS DE DEUX

(North American Style)

Choreography by George Balanchine

Soloist of the American Ballet Theatre **Isabella Boylston** Soloist of the American Ballet Theatre, Royal Danish Ballet **Alban Lendorf** 

## S. Prokofiev. Duet from ROMEO AND JULIET

(English Style)

Choreography by Kenneth MacMillan

Soloist of the Royal Ballet, London Lauren Cuthbertson Soloist of the American Ballet Theatre Cory Stearns

### C. Pugni. Divertissement from THE PHARAOH'S DAUGHTER

(French - Russian Style)

Choreography by Marius Petipa Version by Pierre Lacotte

Soloist of the National Ballet of Canada **Svetlana Lunkina** Soloist of the Bolshoi Ballet **Ruslan Skvortsov** 



Each performance is an outstanding event...

Each event is a breathtaking performance.





Vera Karalli, Still from the silent film «The Dying Swan,» directed by Evgenii Bauer, 1917.

# THE SCHOOLS OF CLASSICAL BALLET

The origins of classical ballet extend L back to the Renaissance period when dance became an inseparable part of court rituals and a symbolic expression of political ideas. Dance embodied the ideals of a harmonious society governed by celestial spheres and dominated by grace and beauty. In the early court ballets, kings and queens participated in the performances alongside their courtiers and professional dancers. Before the establishment of the first professional Academy of Dance in seventeenthcentury France, Italians were the most acclaimed teachers and theorists of dance in Europe. The very word

ballet, which has retained its original French spelling even in the English language usage, had its origin in the Italian balletto, a diminutive of ballo (dance), which in turn comes from the Latin ballo, ballare, meaning "to dance." The five schools of classical dance presented in the Gala — French, Russian, Danish, British, and American — demonstrate a sequence of historical canons, which never existed in isolation from each other, but rather were intertwined and enriched each other. These historical canons did not remain frozen in time but have continuously contribute to many excellent ballet schools

around the world to this day. These schools have empowered classical dance to grow through the centuries, and their historical achievement is still evident in relation to the contemporary world.

The training of a classical dancer is a long and demanding process, in which physical and expressive, technical and artistic, traditional and innovative aspects come closely together. It is often said that dancing requires a harmony of body and soul. This harmony is not arbitrary. Any movement or pose in classical ballet is harmonized through a position



Serge Lifar and Alexandra Danilova in Apollo, choreographed by George Balanchine, 1929.

of arms, a direction of gaze, a tilt of a head, and a height of extensions, among other factors. All these important aspects are interpreted differently in the various schools. These differences are grounded in centuries of performing traditions, theoretical writings, aesthetic preferences, and cultural contexts. Although each of these schools strives to instill in a physically singular body a certain imprint of a school's uniform manner of executing steps or holding positions, the paradox is how they enable the development of creativity and expression within strict parameters of a system.

The five historical schools corresponding to the distinct styles discussed here are the most representative of the tradition of classical ballet but they do not exhaust the variety of schools extant in classical dance of today. Moreover, as no school operated in complete isolation from others, different schools mutually enriched each other and passed on through their best representatives certain training methods and techniques. Many new schools, appearing outside the European tradition, such as the formidable Cuban and Brazilian

schools, blend elements of the Russian, French, and British styles. The training method of Enrico Cecchetti (1850-1928) is a particularly vivid example of the complex itineraries taken by classical dance during more than three centuries of its schooling tradition. Cecchetti studied under one of the disciples of Carlo Blasis (1797–1878), the famous Neapolitan dance master and theorist. Cecchetti's dancing career developed in St Petersburg, in the Imperial Theatres, where he became the first interpreter of technically challenging solos created by Marius Petipa, such as, for example, the Blue Bird in The Sleeping Beauty. Cecchetti began his pedagogical career in Russia, worked in Poland, Italy, France, and England, while continuously training leading dancers from Les Ballets Russes. His students included such memorable names as Anna Pavlova, Tamara Karsavina, and Serge Lifar among others. After his death in 1928 an international group of his most dedicated students systematized his principles of daily exercises into a method. The Cecchetti method turned into one of the most effective components in the dance pedagogy in Britain, Canada, and Australia, while it remained in use in the Russian



Eric Bruhn in the role of James, The Royal Danish Ballet.

school, where it is fused creatively with the Vaganova system. It is a fascinating task for the public to be able to identify stylistic features of different historical schools. Like an art connoisseur, whose eyes are steeped in seeing the Old Masters in the best museums in the world, a dance connoisseur receives a surplus of visual enjoyment and aesthetic completeness when he or she sees a stylistically correct performance of a familiar choreographic piece. At the same time, dance is essentially an art of creative interpretation, which is a living tradition rather than an archival record. In the art of classical ballet, treatises are important but daily classes with teachers knowledgeable in several techniques remain at the core of the best classical schools of today. A dancer trained in one school or tradition can successfully perform in several different styles. One of the unquestionable treasures, which this Gala offers to the public, is a chance to see some exemplary interpretations of different schools and styles performed by an exceptionally versatile constellation of dancers from the top ballet companies today.





Serge Lifar in The Fall of Icarus, 1938. Lifar served as Director of Paris Opera Ballet in 1930-1944, 1947-53.

When Henri II, the future French King, married the Florentine princess Catherine de Medici in 1533, he could not have predicted that his Italian wife would bring to France at least two unquestionable cultural treasures — a taste for court ballet and her exquisite library. Court ballet found a fertile ground in France, where it became tightly linked with the court etiquette. Louis XIV, dubbed as the Sun King in association with the Greek god Apollo, was a gifted and passionate dancer. The foundation of the Académie Royale de Dance in 1661 was one of the earliest decrees that the young king signed after becoming an absolute monarch. This decision had a long-lasting influence on the tradition of dance everywhere in the world: dance became an art supported and cultivated by the state. The king charged his Academy of Dance with the task of systematizing the technique of dance and teaching it to his courtiers. Only highly

qualified teachers, who were given the titles of academicians, were allowed to give instruction in dance in France. Working side by side with the foremost writers, poets, composers, painters, and sculptors of seventeenth-century France, the ballet masters of Louis the XIV's period transformed dance from a leisure practice into a professional occupation of intellectual depth, artistry, and technical agility equal to those of other creative arts. Pierre Beauchamps, the first director of the Académie, a famous dancer and choreographer, developed a system of dance notations for his numerous choreographic creations at the court and invented the system of the five basic positions of the feet, which is still used in ballet today.

In 1672, the Academy of Music under the directorship of Jean-Baptiste Lully amalgamated the Academy of Dance. The two joint academies founded a performing company, the Paris



La Ballet de la Nuit, Louis XIV in the costume of Apollo, design by Henri de Gissey, c.1654.



The legendary French dancer Gaëtan Vestris (1729-1808) in Jason and Medea, Aquatint, 1767.



Sylvie Guillem in The Cinderella choreographed by Rudolf Nureyev, 1986.

Opéra. in 1713, the Conservatory of Dance at the Paris Opéra began to admit younger students with the purpose of training them for the corps de ballet of the Paris Opéra. The special examination system ensured the progress of its students and their passage to upper levels of training. This model influenced other European schools of dance. During the three centuries of its existence the school produced many outstanding dancers. Its technical clarity and stylistic purity developed in close proximity with the productions of the Paris Opéra, which featured such outstanding dancers as Jean Balon, Louis Duport, Marie Camargo, Gaetano and Auguste Vestris in the eighteenth century and then Jules Perrot, Arthur Saint-Léon, Fanny Elssler, and Carlotta Grisi in the nineteenth. The legendary ballerina Marie Taglioni joined the Paris Opéra in 1832 with her signature role in the



Pas Classique, choreographed by Gsovsky, 1963.

ballet La Sylphide. In her retirement years, Marie Taglioni, an exemplary technician of dance, started the tradition of the master class, which she gave to the advanced dancers of the Paris Opéra.

The terms applied to positions and types of movements developed in the French school remain the lingua franca of classical ballet of today. The clarity of position and effortless passage between them, the maintenance of a strong axis in a dancer's body, which allows for an elegant refinement of steps, stability of balances, and regal interiority of emotions remain the distinct features of the French school.

## Russian school

lassical dance came to Russia soon ✓after the Westernization of Russia brought by the reforms of the tzar Peter the Great. In 1738, the Empress Anna established the Imperial Theatrical School and installed the French teacher Jean-Baptiste Lande as its director. The Academy was located in the Winter Palace and trained young boys and girls at the expense of the state, preparing them for the Imperial Russian Ballet, a direct predecessor of the fabled Mariinsky Ballet of today. Classical dance became one of the most preferred forms of art among the Russian public. The rapid development of the Russian school in the eighteenth and the nineteenth centuries is credited to the confluence of several European schools and the cultural cosmopolitanism of the Russian capital. The French masters, such Charles Didelot, Jules Perrot, Arthur Saint-Léon, the Italians, such as Pierina Legnani, Carlotta Brianza, and Enrico Cecchetti, the Danish Christian Johannson, a student of August Bournonville, all worked side by side with Russian performers and choreographers.

In 1847, Marius Petipa, the legendary French dancer, choreographer, and teacher, took the position of premier danseur to the Imperial Theatres of St Petersburg. It was a magisterial event for the history of Russian and world ballet. In his sixty-year long career in Russia, Petipa created the best-known ballets of today's classical repertoire, such as Don Quixote (1869), Le Bayadère (1877), Sleeping Beauty (1890), and Raymonda (1898) among others. He perfected the structure of a narrative ballet by allowing dancers, particularly ballerinas, to showcase their technical virtuosity in the impeccably structured pas de deux and variations. His corps de ballet scenes recalled magnificent tableaux vivants by creating the illusion of a veritable theatrical mystery. Some of Petipa's best dancers, such as Nicolas Legat, and especially Agrippina Vaganova, successfully converted themselves into remarkable teachers, who summoned their stage practice and elaborated it into a system of training.

Agrippina Vaganova, who performed

with the Imperial ballet as a sujet

dancer, played a particularly

transforming role in the history of Russian and world ballet. Her exceptional pedagogical and organizational skills helped to preserve the best parts of the Imperial school's tradition through the years of the Communist regime in Russia. Vaganova taught in the Leningrad State Choreographic School, now the Vaganova Academy of Russian Ballet, from 1920 till her death in 1951. In 1948 she wrote a treatise The Principles of Classical Dance, which remains foundational for many schools worldwide, based on her method. At the core of the Vaganova system is the idea of a progressive (through seven or eight years) training of a dancer's body with a particular emphasis on the strengthening of the core, elongation of limbs, and articulation of the dancers' feet with the aim of reaching an expressive coordination between the movements of the upper body and the legs. This idea of coordination in a dancer's body, further supported by the integrated musicality of movements, contributes to the visually beguiling plasticity and expressiveness of dancers trained in the Vaganova method. This method remains at the heart of the Moscow State Academy of Choreography (or The Bolshoi Ballet Academy) and many other ballet schools established by the Vaganova students in the former Soviet Union and numerous countries throughout the world.



Tamara Karsavina and Vaslav Nijinski in Le Spectre de la rose, choreographed by Mikhail Fokin, 1911.



Natalia Bessmertnova and Michail Lavrovsky in Giselle, Bolshoi Theatre, Moscow.

## Danish school



Lucile Grahn (1819–1907), the legendary Danish ballerina, in the nineteenth-century lithograph.

The rise of the Danish school ■ of ballet is inextricably linked to August Bournonville (1805–1879), an outstanding choreographer, teacher, and theorist of dance. Born to a French father and a Swedish mother, Bournonville received the French training from the famous dancer Auguste Vestris, who raised the level of technique for male dancers to a new level. in Paris, Bournonville also absorbed the spirit and aesthetics of Romanticism, which dominated European culture in the first part of the nineteenth century. He opted, however, for spending his life in Copenhagen, in the Royal Danish Ballet, which he directed from 1830 until his death and for which he created about sixty ballets.

Bournonville's restaging in 1836 of the already acclaimed La Sylphide choreographed by Filippo Taglioni for Paris Opèra in 1832, revealed a specific vision that the Danish choreographer brought to the late Romantic ballet. Bournonville's Sylphide was not a wispy creature and an ethereal beauty but a more a concrete, physical instantiation of the supernatural, both folkloric and poetic. Lucile Grahn (1819-1907), the fabled Danish Sylphide, danced this role with restraint and simplicity, which brough her closer to characters from the real world, interpreted in the Danish version with a warm domesticity. Accordingly, Bournonville changed the dreamy and ephemeral choreographic structures of the French version to a dance in which the main characters addressed each other through movements. Bournonville's choreography was more technically challenging for men and women alike but at the same time it restrained dancers from any forced ornamention, exaggerations, and unmotivated fixation on poses.

His other famous ballets, which remain in the repertoire of the leading ballet companies, such as Napoli (1842), The Conservatoire (1849), and The Flower Festival in Genzano (1858), for example, created worlds populated by ordinary people rejoicing through dance. Bournonville did not use classical mythology or history for his ballets but preferred the Scandinavian folk tradition with an emphasis on moral values and ethics, making his ballets accessible to all levels of nineteenth-century Danish society.

Bournonville inherited from Vestris, his teacher, many technical secrets of the male dance which were subsequently lost in the French nineteenth-century ballet. Mostly, he refused choreographing ballets only for the ballerinas on toes. His danseurs and danseuses executed dynamic jumps, pirouettes, entrechats, and

other elements of bravura technique with fully extended knees and turned out legs, as dancers of today.

Bournonville's stylistic singularity is particularly evident in the dignity and clarity of poses and a graceful épaulement based on a lower position of the arms. He recommended avoiding distortions or overextensions of extremities beyond the normal anatomical structures of bodies. In his theoretical writings, he advocated dance as an unpretentious and unnatural expression of human soul. Bournonville's allegro movements necessitated extreme quickness and precision of legs, as he always emphasized the flow of choreographic phrasing. The requirement of executing movements with a natural ease, as if holding a conversation in ordinary language, which classical dance is not, put an additional physical requirement on dancers trained in the Bournonville system. The master's immediate students assembled his lessons into a sequence of daily exercises for each day of the week, which is still in use in the School of the Danish Royal Ballet. The Bournonville style influenced many choreographers outside Denmark, most notably George Balanchine. Erik Bruhn, a brilliant student of the Bournonville tradition and a celebrated twentieth century-dancer, brought the letter and spirit of this historical tradition to the National Ballet of Canada, which he directed in 1983-1986.





Dame Ninette de Valois, the Founder of the School of Royal Ballet, in 1925.

Nadia Nerina and David Blair in La Fille mal gardée, choreographed by Sir Frederick Ashton in 1963.

## British school

The map of the world ballet was decisively redrawn in the twentieth century. Classical ballet stepped beyond the borders of the traditional European ballet capitals and formal theaters: new companies appeared across the globe. The beguiling beauty of productions and artistic originality of Les Ballets Russes, an itinerant company, directed by Sergei Diagilev from 1909 till 1929, conquered the hearts of the public in many countries and continents, where classical ballet had never been performed before. The Communist Revolution of 1917 in Russia should also be credited for the exodus of many dancers of the highest quality

from the former Imperial Theaters to the West. The immigrant dancers from Russia organized ballet studios where they taught the foundations of classical style, collaborated with local ballet companies, and often turned into prominent choreographers, such as Bronislava Nijinska and George Balanchine.

Despite being an important cultural capital of the arts, London did not have a repertoire ballet company and a professional school preparing dancers until 1927, when Dame Ninette de Valois, then a dancer with Les Ballets Russes, established The Academy of Choreographic Arts in London and The Abbey Theatre School of Ballet in Dublin. Ninette de Valois received a mixed training from masters like Edouard Espinosa, Enrico Cecchetti, and Nicolai Legat. The effective amalgamation

of different schools combined with the preference for articulation of movements and clarity of lines served as a foundation for the British school. Ninette de Valois and the choreographer Sir Frederick Ashton, the two dynamic forces behind the development of classical dance in Britain, set their sights on perfecting a singular method of training, known today as a British school, which defined the style of several leading repertoire companies in Britain, particularly the Royal Ballet, English National Ballet, and the Birmingham Ballet. De Valois and Ashton found support and inspiration for their groundbreaking enterprise among the artists and intellectuals of the Bloomsbury circle.

After the absorption of the dance company of the Old Vic Theater by Sadler's Wells Theater in the 1930s,



Darcy Bussell and Jonathan Cope in Sylvia, choreographed by Sir Frederick Ashton in 1952.



Alicia Markova in Giselle.

the Vic-Wells Ballet successfully led by Ninette de Valois became the leading ballet company in the world, which performed ballets of classical repertoire alongside with the ballets by national choreographers. The list of prominent dancers from several generations, whose careers flourished under the guidance of Ninette de Valois is long, including Margot Fonteyn, Moira Shearer, Antoinette Sibley, Nadia Nerina, Svetlana Beriosova, and Lynn Seymour among others.

De Valois's remarkable organizational effort and artistic vision of a fully state-supported national ballet came to its complete fruition in 1956, when the Queen Elizabeth II granted the royal charter and became Patron of the Royal ballet, the Touring Company of the Royal Ballet and The Royal School of Ballet. The Royal School of Ballet became one of the world's greatest centers of classical training, in which the

most rigorous dance pedagogy was complemented by academic education for students. Like other classical schools of today, it is based on slow progression in acquiring ballet technique, a meticulous cleanness in execution of movements, musicality, and attention to the individual development of students. The school fuses Enrico Cecchetti's style of training with elements of the Vaganova system, brought to the school by Vera Volkova (1904-1975), a student of Vaganova, who taught at Sadler's Wells School in the 1940s, and later worked with the Royal Danish Ballet. The example of Vera Volkova, along with other remarkable pedagogues of international reputation, is one good example of how national schools were never insulated from influences but that the schools productively enriched each other through the centuries.

## NORTH AMERICAN SCHOOL

The Russian factor had a particular influence on the formation of the North American school of classical dance. Anna Pavlova's appearance at the Metropolitan Opera in New York in 1910 and on the first North-American tour of Les Ballets Russes in 1916 won the hearts of the North-American public with this art of royal origins, which had no historical footing in the United States. The formation of the two leading American repertoire companies — Ballet Theater (became later American Ballet Theatre) in 1939 and the New York City Ballet in 1948 — was instigated by Russian émigrés working with Americans. The latter company is inextricably linked to the legendary name of George Balanchine, the worldfamous choreographer who pushed the limits of classical dance to new heights. George Balanchine, born Georgii Balanchivadze in Saint Petersbourg in 1904, studied in the Imperial Ballet School, where as a schoolboy he performed in the glamorous productions of Marius Petipa. After the Communist Revolution in Russia, Balanchine began experimenting with the avant-garde forms of dance; he borrowed elements and movements from jazz, acrobatics, folk dance, and eurhythmics.

Escaping from Russia in 1924, Balanchine settled in Paris, worked in London, Copenhagen, and New York, collaborating with different ballet companies, from Les Ballets Russes to Paris Opéra, and worked for popular entertainment venues and film productions. This welter of experience prompted the idea of establishing a new type of a classical ballet company, one that would follow a tradition of its own, and that would express the dynamism, complexities, and optimism of the twentieth century at its fullest. His ideas resonated with Lincoln Kirsten, American philanthropist, impresario, and art connoisseur, who invested his fundraising skills and personal capital,

into the creation of the New York City Ballet, to which he served as General Director from 1946 to 1989.

Before launching a full repertoire company, Balanchine and Kirsten put their effort into creating the first institution for teaching classical ballet in the United States. Balanchine's unbendable decree "But first, a school" proved to be visionary, and the School of American Ballet, which opened its doors for 34 students in January of 1934, became one of the finest classical ballet schools in the world. The SAB's first teaching staff was predominantly of Russian background, as Balanchine believed in the system of training, which had already proved its coherence. The results of training in the SAB, though, fostered different types of dancers, those tuned for Balanchine's choreography with its different musical, spatial, and anatomical demands. Balanchine never composed a ballet in the abstract but always worked with the particular dancers, changed and revised his choreography for new generations.

Balanchine created about a hundred ballets during his long career, from which extracting a single style would be an impossible task. Balanchine's choreographic principles and stylistic preferences, however, can be traced more consistently from his earliest neoclassical ballets, particularly from Apollo, choreographed in 1928, to the original score by Igor Stravinsky. First and foremost, Balanchine's neoclassical interest in the unlimited expressiveness of bodies was paired with the modernist preference to minimalism and abstraction in plots, sets, costumes, and lighting. Another important aspect of the Balanchine style is contained in his attitude towards music: his dancers do not move with music, they are the music, which they visualize



Gelsey Kirkland and Mikhail Baryshnikov in Apollo choreographed by George Balanchine, 1986.

by movements. Famously, Balanchine preferred composing his ballet to the non-traditional balletic music, although he restaged some of the classical ballets, such as Sleeping Beauty or Raymonda for his company. His work with Igor Stravinsky was an exceptional case of a modernist paradigm of collaboration between the arts. Accordingly, the schooling in Balanchine style required from students an absolute precision in their footwork, speed, and spontaneity in incorporating space in movements of dancers on stage. Preserving the integrity of the classical vocabulary of poses and steps, Balanchine's style allowed for crossing the strict limits of classical training by pushing the balances slightly out of axis, by liberating the hinges of the lower body and heightening arabesques and attitudes, and by bringing to the classical dance an elegant athleticism of movements, which was unseen before.

Tatiana Senkevitch



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## C. PUGNI. THE PHARAOH'S DAUGHTER

Choreography by Marius Petipa Version by Pierre Lacotte

The Pharaoh's Daughter was Petipa's I first substantial success amongst all of the great ballets he was to create as a choreographer for the Imperial Theatre. Petipa created this ballet when he was still a dancer in 1862 under the tutelage of Arthur Saint-Léon, the Ballet Master of the Imperial Theatres at the time. Carolina Rosati, who danced the role of Princess Aspicia at the première, was a leading ballerina of the Imperial Theatre and was close to retirement at the time of the performance. The dual role of Lord Wilson/Ta-Hor was danced by Petipa himself and this was to be his final role as a dancer as he was appointed second ballet master

Amazingly, it took Petipa just six weeks to stage and complete the colossal production, primarily due to the circumstance of Mme. Rosati's retirement; the ballerina was determined to take advantage of her contractual right to dance in a new ballet for her farewell benefit performance. Despite the haste in the staging and completion, the ballet was a magnificent success and proved that Petipa could properly compete with his rival, Saint-Léon.

By the turn of the 20th century, The Pharaoh's Daughter was the most popular ballet in the Imperial Ballet repertoire, with its colossal décor depicting a huge Egyptian jungle, the Pharaoh's palace and an enchanted underwater kingdom. Although the ballet contained a few dramatic mime scenes, it was never meant to be a great work of drama, but rather a highly entertaining, excessive spectacle where the audience could have the most fun and excitement watching a ballet

taking place in distant, exotic locale. Following Petipa's final revival on the 2nd November [O.S. 21st October] 1898 for the benefit performance of Anna Johansson, the great Matilda Kschessinskaya was the primary interpreter of the role of Princess Aspicia. There are contemporary accounts of grand evenings at the Mariinsky Theatre where everyone of rank and royalty came to watch The Pharaoh's Daughter and Mme. Kschessinskaya would play host at such evenings as Princess Aspicia, complete with her glittering décolletage of fabulous Fabergé diamonds. The old Maestro Petipa would write to Saint-Léon after the ballet's première. in his diary of how any performance of The Pharaoh's Daughter was "...a great success."

> Sadly, the ballet did not survive in postrevolution Russia due to the fact that the Soviet authorities felt the work was of "negligible artistic value". This was mostly due to the fact that, in many ways, the new regime felt that the ballet was a perfect example of the theatrical excesses of the Imperial Russian Court. Until French choreographer, Pierre Lacotte's production for the Bolshoi Ballet in 2000, The Pharaoh's Daughter had not been performed since 1928 and had in many ways passed into legend in the annals of ballet history. The great Rudolf Nureyev had expressed interest in reviving it, but sadly, his failing health and eventual death in 1993 prevented him from ever doing so.

> Petipa's final revival of The Pharaoh's Daughter was notated in the Stepanov notation method between 1903 and 1906 and is part of the Sergeyev Collection.



Matilda Kschessinskaya as Princess Aspicia in the Underwater Kingdom scene (ca. 1900)

For his 2000 production for the Bolshoi Ballet, Lacotte chose not to follow the notation scores after refusing to believe that excerpts of the notated choreography that he had been shown could have been Petipa's choreography. Stepanov notation expert, Doug Fullington reconstructed the notated river variations for him, but Lacotte took a dislike to the choreography, stating that it was "too old-fashioned to be Petipa". In the end, he completely rechoreographed the ballet in his own design, even rearranging and making quite drastic changes to Pugni's score. He also restored several variations that have survived and been passed on through the personal recollections of great Russian dancers of the past, including his teacher, Lyubov Egorova, one of Petipa's ballerinas. Lacotte's production of The Pharaoh's Daughter was met with success and has since remained a popular member of the Bolshoi Ballet's repertoire.



## E. HELSTED. PAS DE DEUX FROM THE FLOWER FESTIVAL IN GENZANO

Choreography by August Bournonville

The pas de deux from The Flower Festival in Genzano is one of the most famous masterpieces created by the outstanding Danish choreographer, August Bournonville (1805-1879), whose heritage is lovingly and meticulously preserved by the Royal Danish Ballet, the company that became the cradle of the Bournonville style.

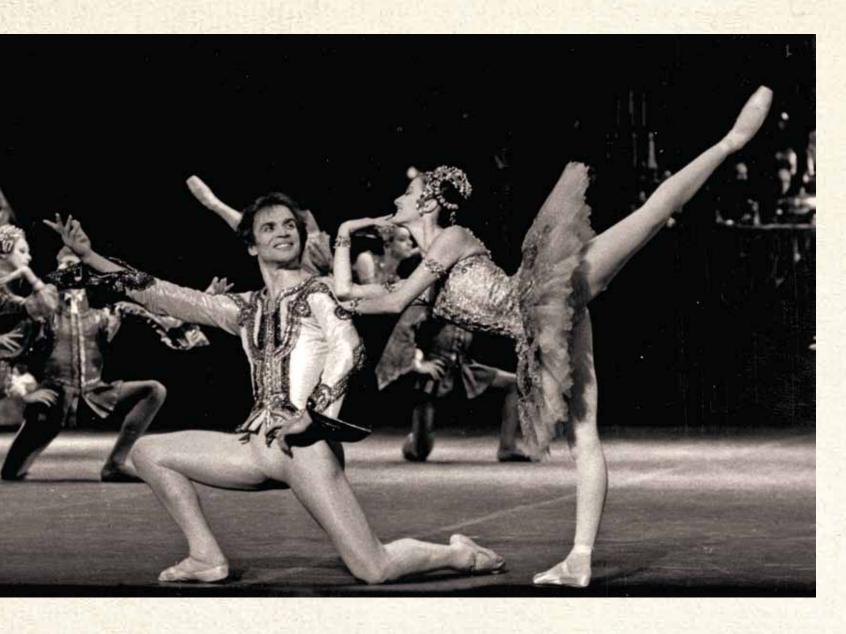
The ballet premiered in 1858 in Copenhagen but was almost forgotten by the early twentieth century. Kirsten Ralov (1922-1999), the outstanding Danish ballerina and ballet master, is rightly credited with reviving this ballet, and particularly cultivating its culminating pas de deux for the world's dancing community. The plot of the ballet reflects on the theme of rustic Italy, which was particularly popular in Northern

European countries in the second half of the nineteenth century. Even if the plot of the ballet — predictably, a story of two young lovers — could seem somewhat simplistic for contemporary audiences, it could not diminish the charm of the pas de deux, which exemplifies a complex ballet form underlying its naïve narrative.

Bournonville's choreography brings together two important aspects of dance: technique and the style of representation. in the pas de deux from The Flower Festival in Genzano these two elements merge in a particular synthesis. If the Bournonville technique required, for example, an extremely accurate positioning of legs and arms in poses and pirouettes, it became the task for the dancers to make

these positions appear natural and effortless. Bournonville demanded from dancers the feeling of sincerity and recommended avoiding any affectatious, strained poses and expressions. in this pas de deux, the lightness of passages between the positions, the skimming of the floor pointes work of the ballerina or a jumping variation of her partner are meant to reveal the feelings the characters carry for each other, and delicately invite the audience to share them.

This pas de deux is a visual delight indelibly etched for the public and a perfect introduction to the sophistication of the Bournonville style.





choreographers to create their versions of Petipa's last grand ballet. Alexander Gorsky, Leonid Lavrovsky, and Yuri Grigorovich were among the Russian and Soviet choreographers who restaged Raymonda. George Balanchine, an innovator of classical tradition and a loyal admirer of Petipa's talent, created his version of the final act of Raymonda. Rudolf Nureyev staged Raymonda for the Royal Ballet in London in 1964 and later for the Paris Opera in 1983, while Michail Baryshnikov, another purveyor of the Russian classical tradition in the West, staged his version of Raymonda with the American Ballet Theatre in 1980.

In 2011, Sergei Vikharev, inspired by the research work of Pavel Gershenzon, created a re-staging of Petipa's original version of Raymonda for the Ballet of La Scala in Milan. The success of this production made skeptics believe that Raymonda could well thrive as a ballet of the twenty-first century as well.

## PAS DE DEUX FROM RAYMONDA

Choreography by Marius Petipa Version by Rudolf Nureyev

The first performance of Raymonda L took place on Christmas day (January 7) in 1898 in St Petersburg. Marius Petipa made a delectable Christmas present to the public of his adopted country. It seemed that contemporaneous ballet music was never as melodious and luxuriously orchestrated as the music by Alexander Glazunov and the sets and costumes were never more striking as those designed by Vsevolozhsky, Director of Imperial Theaters. Pierina Legniani, the

Italian born star of the Imperial ballet and an outstanding technical virtuoso of her age, danced the eponymous role of Raymonda, a Hungarian Princess from the era of the Crusades.

The unsettling spirit of the twentieth century was already in the air when the Imperial Theater in St Petersburg treated its theatre-loving public to a ballet based on a convoluted chivalric story spiced with imaginary Hungarian and Saracens The sparse action of the libretto, vernacular motives. In the ballet,

two contenders — Jean de Brienne, a Christian knight, and Abderakhman, a Saracen prince — fought for the heart of the beautiful and cultured princess Raymonda. The shallowness of the plot became apparent to the public almost immediately, yet the power of Petipa's choreography triumphed over the content, and the ballet became an immediate success.

which was written by Lydia

Pashkova, a mediocre writer from the period, gave Marius Petipa a justifiable pretext to embrace the invention and perfection of balletic form, particularly a pas de deux and female variations. The master was in his late seventies, yet the fount of his creativity seemed to be infinite. No other ballet by Petipa, or any other ballet from the period, had seven solo variations — and all of them different in character for a leading ballerina.

Despite the obvious weakness of its plot, Raymonda survived in the political turmoil of Soviet Russia and the modernization of classical ballet in the West. It surprisingly stayed in the repertoire of the major ballet companies around the world in the twentieth century. This survival of the ballet is duly credited to Petipa's choreographic inventions: the elegance of his compositions and the difficulty of his technical ornamentations inspired many twentieth-century



## S. Prokofiev. Duet from Romeo and Juliet

Choreography by Kenneth MacMillan

Romeo and Juliet was the first full ballet choreographed by Kenneth Macmillan for the Royal Ballet.
The task of mounting a three-act ballet to Sergei Prokovief's music after the stupendous effect of Leonid Lavrovsky's production brought by the Bolshoi Theatre to London in 1956 was enormous for the young choreographer. MacMillan received a blessing from Frederic Ashton, who already staged his version for the Royal Danish Ballet in 1955.

Despite the lingering influence of Lavrovsky's choreography and the already influential version by the Stuttgart Ballet, choreographed by John Cranko in 1962, Macmillan discovered his own approach to the Shakespearean story. The balcony pas de deux, composed for Lynn Seymour and Christopher Gable and broadcast by the CBC in December of 1964, lay at the heart of the future production. Macmillan had a particular genius for making a pas de deux into a genre of its own by combining the force of a poetic narrative with a distinctive interaction between the two characters. In the balcony scene, Macmillan focuses on the discovery of love by the two very young characters, whose movements are sensuous and delicate, curious and overwhelmed at once. The speed of their movements, the impetuous arabesques and renversés of both characters, Juliet's arching body in the lifts — all bespeak the mystery and suspense of love. Daringly for the period, Macmillan opted for a long kiss on stage at the end of the pas de deux, which came not as an interruption of the action but as the outcome of a fluid, ebullient dialogue between the lovers.

Lynn Seymour, who was
MacMillan's muse for Juliet, did
not dance the opening night of the
full version of the ballet in Covent
Garden on November 9, 1965.
Margo Fonteyn and Rudolf
Nureyev were considered a stronger
commercial draw, much to the
disappointment of Seymour and
Gable, who had worked closely

with the choreographeron creating the ballet. Fonteyn's and Nureyev's interpretation of the roles was different but powerful enough to make for 46 curtain calls after the end of the performance.

Macmillan's version of Romeo and Juliet became one of the most recognized versions of Prokofiev's ballet for the twentieth century.





# P. TCHAIKOVSKY. ADAGIO FROM SWAN LAKE

Choreography by Marius Petipa Version by Lev Ivanov

arius Petipa has gone down in history as the father of 19th-century Russian ballet. He was an ambitious man who quickly rose to the forefront of his profession. His thoughts on all aspects of ballet — the dance technique and style, the music, the structure, even the props used – became prevailing practices. Under his aegis Russian classical ballet reached its apex, and the end of his career coincided with the decline in popularity of the genre he had perfected.

And who was Lev Ivanov? Good question. While Petipa's legacy is undisputed, Ivanov's is decidedly more problematic. For some he is Petipa's dependable assistant. For others he is ballet's unsung genius, unjustly ignored in his time, whose instinctively musical choreography anticipated the developments of early 20th-century ballet and without whom Swan Lake would be a very different ballet.

Ivanov is not a completely obscure figure. We know that he was born in 1834, and that he studied at the Imperial Theatre School with Marius Petipa's father Jean. He entered the Bolshoi in 1852 and was appointed premier danseur in 1858. He danced mainly as a stand-in for the Bolshoi's great dancers, enabled by his excellent memory to step in at short notice to roles across all genres.

His career as a dancer drew to a close in the 1870s, and in 1882 Petipa had him appointed régisseur.

In the music for his first ballet Swan Lake, Tchaikovsky produced a symphonic work that was structurally unlike ballet music of the time. Such innovation demanded similar inspiration in the choreography; it was not there in the first production in 1877, nor in others that followed in the 1880s. Tchaikovsky died in 1893 and the following year Ivanov choreographed Act II for a commemorative programme at the Mariinsky Theatre. Its success led to the decision to stage the entire ballet. The hugely influential 1895 Petipa/Ivanov version was born.

So is it Petipa or Ivanov that should take the credit for rescuing Swan Lake? The jury is out, unsurprisingly. Tradition has it that Ivanov choreographed the lakeside 'white' acts, acts II and IV, while Petipa took the party acts, acts I and III. Roland John Wiley claims that 'Petipa intruded on a project that Ivanov had begun', and some argue that Petipa's illness will have meant Ivanov was involved in all acts. Others propose that the white acts have enough similarity to Petipa's works that he must have had a hand in them.

Who's right? It's up to you: whether you like the idea of a retiring underdog having the last laugh, or classical ballet's acknowledged master producing his swan song — or a mixture of the two. Either way, we have both men to thank for making Swan Lake one of the most popular ballets that has ever been.

## L. MINKUS. PAS DE DEUX FROM DON QUIXOTE

Choreography by Marius Petipa

The "wedding" pas de deux from the third act of the ballet Don Quixote is a brilliant pinnacle of the plot, which had already taken the public from the hustle and bustle of the city square in Barcelona in the first act to a gypsy camp, where the two adventurous lovers sought refuge, and further, to a mysterious, dreamy forest in the second act. in current versions, accepted by most major companies in the world, the third act is set in an aristocratic castle, which hosts the wedding ceremony of Kitri and Basilio, the adventurous lovers who prevail over the stubborn parents and societal boundaries to their delight and, that of the public. in the third act, classical dance on pointes dominates, while the Spanish flavor, which governs the first two acts, is reduced to the stylized port-de-bras and details in costumes of the attendants. In the third act, the title character, the Errant Knight of La Mancha, plays no active part but becomes only an emblem of chivalry and love, which he is destined to search for again on his endless journey.

The way in which the finale of this ballet came to the twenty-first century is emblematic of the creative rivalry between the balletic traditions of St Petersburg and Moscow. Just to recall a few facts from the long history of this ballet in relation to the final pas de deux: Marius Petipa created his 1869 version of the ballet for Anna Sobeshchanskaya, the premier danseuse of the Imperial Bolshoi Theatre of Moscow. Léon Fyodorovich Minkus (or Ludwig Minkus, 1926-1917), an Austrian-born composer of the Russian Imperial Theatres, was commissioned to do the music. Two years later, Petipa restaged a more opulent version of the ballet





(1871-1924) restaging of the ballet — first in Moscow, again in the Bolshoi Theatre, in 1900, and then, in St Petersburg in 1902. Gorsky was a true innovator of classical dance whose inspiration came from a variety of non-balletic sources, such as the Stanislavsky method of acting, which favored naturalistic, believable communication on stage, and from the Art Nouveau school of Russian painting, which relied on powerful post- impressionistic visual effects. Gorsky's style of staging appealed more to the Moscow public of the period and prompted many negative reviews in St Petersburg. Undoubtedly, Gorsky left his stamp on the choreography of the wedding pas de deux in the



The pas de deux became a favorite piece for virtuoso dancers prone to combining their technical skills with the ability to creative distinctive characters even in the structured form of a classical pas de deux. When it happens, the audience is set for an absolute visual treat, in which the ballerina and her partner playfully compete with each other in their soaring jumps, bravura pirouettes, and statuesque balances. The pas de deux's choreography benefited from many remarkable interpretations introduced to it by the dancers who inflected it with their individual technical traits.





## C. Saint-Saens. The dying swan

Choreography by Mikhail Fokin

Michail Fokin created The Swan as a pièce d'occasion for Anna Pavlova, a prima ballerina of the Imperial Theaters, in 1907. The dancer and the choreographer were in their twenties then. They could have hardly envisioned then that a ballet of less then three minutes long would have an enduring presence in the theater bills for more than a century.

Fokin, who started choreographing in 1905 after having a career as a dancer, chose the thirteenth movement from Camille Saint-Saëns's The Carnival of Animals (1886), which was originally composed for a cello and two pianos. Fokin and Pavlova, the legend has it, worked in Fokine's apartment in St Petersburg during one evening. By all accounts, The Dying Swan has

remained a stunning example of their inspirational improvisation, in which the choreographer, who sought an innovative approach to the codified classical vocabulary, and the ballerina, with her unusually elongated, limpid body and expressive arms, found an almost ideal collaborative attunement to each other.





It is often said that the fixed choreography for the Dying Swan does not exist because of Fokine's invention of the holistic movement of the upper body in relation to the exhausting, anxious pas de bourrées suivi of the legs. It has allowed every ballerina undertaking this role to bring her own interpretative details to the poetic depiction of the swan facing death. This interpretive freedom is perhaps the most beguiling attribute of the legacy of Fokin's and Pavlova (who is rightly considered a co-creator).

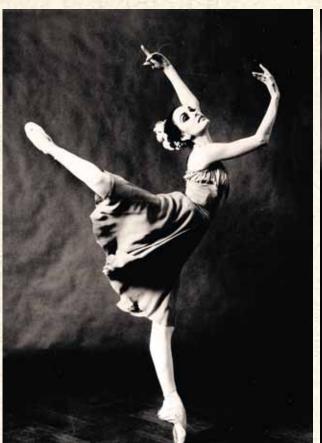
This short piece quickly become a staple in the repertoire of the grand ballerinas of the twentieth and twenty-first centuries. Pavlova alone danced it about 4000 times for different audiences thorough the world. This dance is a choreographic poem without a plot but suggestive of a welter of feelings coming from the soul of a ballerina resenting the idea of death and the finality of life as she transforms herself into a fragile image of a swan.

Although the image of the Princess-Swan already became dominant through the Petipa-Ivanov Swan Lake by Tchaikovsky, Fokin's choreography should be understood not as an extension but rather as a negation of the traditional choreography of the Imperial Theaters, and particularly, that of Petipa. Contemporary ballerinas and stage directors often fuse these two different images of swans — from Swan Lake and The Dying Swan — by transposing the abstract despair of the Dying Swan into a narrative ballet of the nineteenth-century.

It is often suggested that Alfred Lord Tennyson's poem «The Dying Swan» inspired both Saint-Saëns's movement and Fokin's balletic animation of it. Tennyson was wildly popular in Russia at the end of the nineteenth century due to excellent translations, which could have been read in Pavlova's and Fokin's circles. It is less well known, however, that Konstantin Balmont, one the most celebrated poets of the Silver Age of Russian literature, wrote his own poem, «The Dying Swan», which was inspired by Tennyson. Balmont was one of the most widely read poets of Pavlova and Fokin's youth. One iteration of Anna Pavlova's dancing

of The Dying Swan survives in a silent movie filmed in Los Angeles in 1924.

Mikhail Fokin made the notation of his choreography in 1935 and supplied this notation with 36 photographs of different poses of the swan performed by Vera Fokina, his wife. In 1997 during its performances at the Coliseum in London, the Kirov (Mariinsky) Ballet presented two versions of The Dying Swan on two consecutive evenings. The Russian version, which was preserved in the theatre and passed from generation to generation by active performers, exemplified the Russian tradition. The other was the "original" version, which was reconstructed by Isabel Fokine, Michail Fokin's granddaughter, according to the family archives. The two versions, which differed somewhat in steps but mostly in the interpretation of the theme, sparked adamant debates on the originality and interpretations, on the shared authorship between the choreographer and the dancer, and on the possibilities of historical reconstructions of dance in general.





# P. TCHAIKOVSKY. TCHAIKOVSKY PAS DE DEUX

Choreography by George Balanchine

eorge Balanchine (1904–1983), One the greatest choreographers of the twentieth century, found a particular affinity between his vision of dance and Tchaikovsky's music. Balanchine used both symphonic and balletic music by the Russian composer, which was already familiar to and loved by the public. The discovery of a previously unpublished fragment of his work was a fortuitous event for the choreographer. Tchaikovsky wrote an additional pas de deux for Act 3 of Swan Lake at the request of Anna Sobeshchanskaya, prima ballerina of the Bolshoi Theater in Moscow, in 1877. The music, however, remained unpublished and buried in the archives of the Bolshoi Theater until 1953. Balanchine, who solicited permission from the Soviet authorities to use it for his creation, knew of its existence.

The resulting pas de deux, performed for the first time in New York on March 29, 1960 by Violette Verdyand Conrad Ludlow, made no reference to or evoked the slightest reminiscence of the sinister image of the Black Swan. Balanchine saw in the music (in accordance with his famous statement: "see the music and hear the dance") a celebration, of the youthful spirit of life. The pas de deux, which runs for eight minutes, demonstrates

the essential elements of Balanchine's neo-classical language: musicality, speed, and a dynamic spatial geometry, which the choreographer combined with elegance of forms, lightness of movements, and a reckless freedom in executing the most difficult lifts. The gracious vivacity and technique of Violette Verdy (1933–2016) set a lofty standard for future interpreters of the female lead in the pas de deux. Balanchine's choreography, however, has a remarkable capacity to offer each new generation of dancers a chance to discover something unlimited in their technical and lyrical skills.

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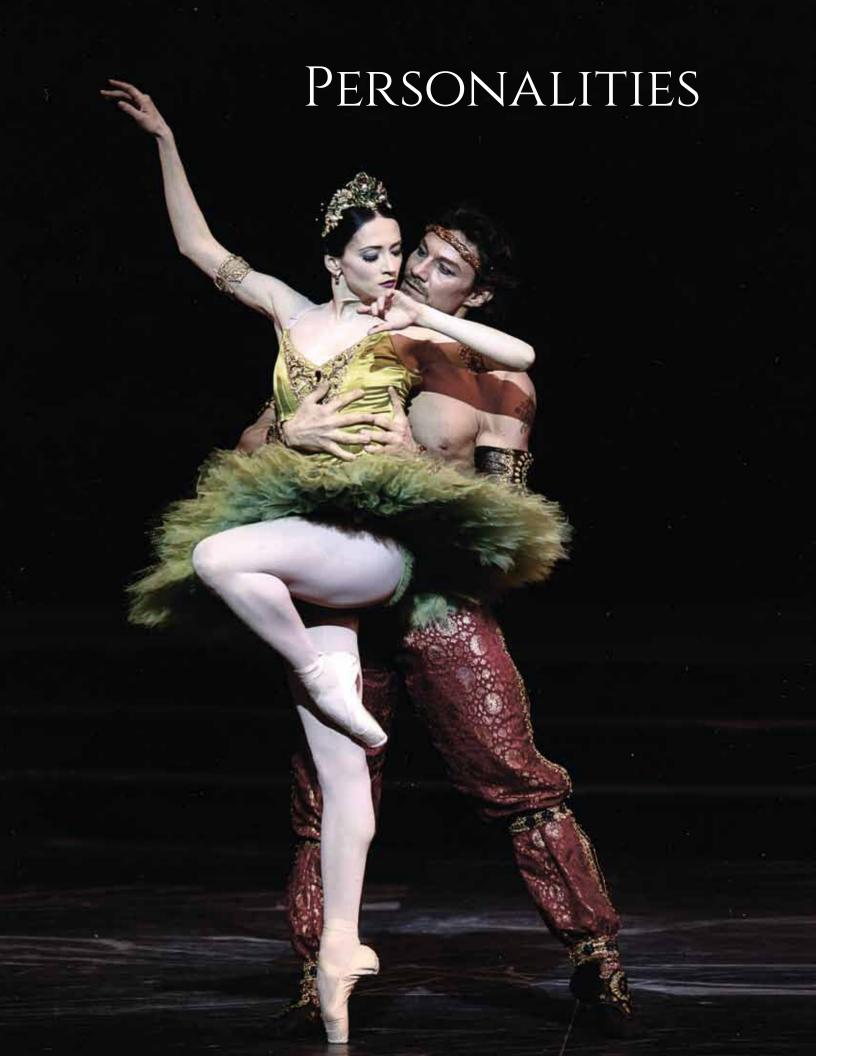
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## Rebecca Bianchi

Rome Opera Ballet

n ebecca Bianchi was born on 14th February 1990 in Parma, Italy. At the young age of 11, she attends the ballet classes at the Teatro alla Scala in Milan, under Anna Maria Prima's leadership till 2006, and later under Frederic Olivieri's till July 2009. On June 2009, she graduates and immediately she starts her dancing career with the Corps de Ballet of Teatro dell'Opera in Rome, performing in every single show scheduled for the ballet season, in leading roles and in solo performances in the following productions: Pink Floyd Ballett by R. Petit; The River by A. Ailey; Carmina Burana by M. van Hoecke; Il Lago dei Cigni by P. Bart; Coppélia by R. Petit; La Sylphide by M. Gielgud; Aria Tango by M. van Hoecke; Lo schiaccianoci by S. Muchamedov; Diversion of Angels by M. Graham; La Bayadère by R. Avnikjan; Gâité Parisienne by M. Béjart; Walpurgisnacht Ballet by G. Balanchine; Il Lago dei Cigni

by G. Samsova; Moïse et Pharaon di S.Wei; Sylvia by F. Ashton; Romeo e Giulietta by L. Gay and C. Fracci; Don Chisciotte by T. Fayziev; Mefistofele by G. Whittingham; Giselle by C. Fracci; Papavero Rosso by N. Androsov;

Tannhäuser by G. Whittingham. In 2010, in Bordeaux Opera Theatre, she performs in Romeo and Juliet by C Jude. Her career as a principal performer spans from Swan Lake of C.Wheeldon, la Chauve souris of R.Petit, Arlesienne of R.Petit, Sciaccianoci of G. Peparini; to Giselle of P. Ruanne; Romeo e Giulietta of K. MacMillan; Variation of Dulcinea from Don Chisciotte of M. Petipa; Raymonda of R. Nurayev; Symphony in D of J. Kylián; Ipnos creation by D. Bombana; Serenade by G. Balanchine; Ouverture by F. Olivieri Normale by F. Ventriglia; Minuetto Diabolico by F. Olivieri; she performs as a soloist in les Noces by A. Preljocaj;

Ballo dei cadetti by D. Lichine; Napoli by A. Bournonville; Class Ballet by M. Messerer; Futuro al Futurismo a performance in which she dances with Roberto Bolle, for the opening of the Olympic Games in Turin. On May 2015, under the artistic direction of Eleonora Abbagnato, she is the winner of the competition as solo artist. In 2009, the Mayor of awards her with the prestigious "Milano Donna 2009". She is the face of Freddy for the 2008\09 collection. In 2015, she is nominated for "Benois e la danse" for the interpretation of Giselle by P.Ruanne.

On December 2015 she is appointed Prima Ballerina of Teatro dell'Opera in Rome.

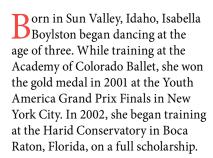
On January 2016 she dance on the Gala "Les Etoiles" with renowned international dancers and she won the award of the ballet magazine "Danza&Danza" for emerging dancer of the year.





## Isabella Boylston

**American Ballet Theatre** 



Boylston joined the ABT Studio Company in 2005, the main Company as an apprentice in May 2006 and the corps de ballet in March 2007. Her repertory with the Company includes Gamzatti in La Bayadère, the Ballerina in The Bright Stream, Fairy Godmother and the Fairy Summer in Frederick Ashton's Cinderella, Moss in James Kudelka's Cinderella, Aurora in Coppélia, Gulnare and an Odalisque in Le Corsaire, Chloe in Daphnis and Chloe, Kitri and a flower girl in Don Quixote, the second girl in Fancy Free, Lise in La Fille mal gardée, the title role in Alexei Ratmansky's



Firebird, Giselle, the peasant pas de deux and Moyna in Giselle, Clara, the Princess in The Nutcracker, Lescaut's Mistress in Manon, Olga in Onegin, Juliet and a Harlot in Romeo and Juliet, Princess Aurora and Princess Florine in The Sleeping Beauty, Odette/Odile, the pas de trois and the Polish Princess in Swan Lake, the Mazurka in Les Sylphides, Sylvia and Persephone in Sylvia, the Tchaikovsky Pas de Deux, the lead in Theme and Variations and roles in After You, Bach Partita, Ballo della Regina, Birthday Offering, The Brahms-Haydn Variations, Brief Fling, Désir, Drink to Me Only With Thine Eyes, Everything Doesn't Happen at Once, Her Notes, In the Upper Room, From Here On Out, Gong, The Leaves Are Fading, Monotones I, Sinfonietta, Symphony in C and With a Chance of Rain.

She created the Diamond Fairy in Ratmansky's The Sleeping Beauty and leading roles in Lauri Stallings' Citizen, Ratmansky's Chamber Symphony and Dumbarton, Demis Volpi's Private Light and Christopher Wheeldon's Thirteen Diversions.

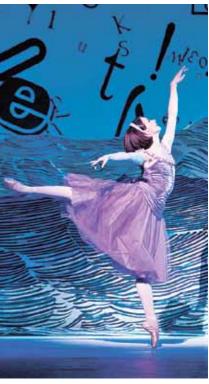
Boylston won the 2009 Princess Grace Award and was nominated for the 2010 Prix Benois de la Danse. In 2011 she received the Clive Barnes Award. She was the recipient of the 2014 Annenberg Fellowship. She was promoted to Soloist in June 2011 and to Principal Dancer in August 2014.

She has appeared as a guest artist with the Mariinsky Ballet in St. Petersburg and the Royal Danish Ballet.

Ms. Boylston's performances with American Ballet Theatre are sponsored by Linda Allard and Andrea and Ken Brodlieb.







## LAUREN CUTHBERTSON

The Royal Ballet

English dancer Lauren Cuthbertson is a Principal of The Royal Ballet. She studied with The Royal Ballet School as a junior associate and at White Lodge and the Upper School, and graduated into the Company in 2002. She was promoted to Soloist in 2003, First Soloist in 2006 and Principal in 2008, becoming the youngest female Principal in the Company.

Cuthbertson was born in Devon and started dancing at the age of three.

Her roles with the Company have included Juliet, Manon, Aurora (The Sleeping Beauty), Giselle and Odette/Odile (Swan Lake). Christopher Wheeldon created the title role of his Alice's Adventures in Wonderland on Cuthbertson, describing her "unique ability to make her dramatic persona on stage natural, honest, fresh and to the point". Cuthbertson's other role creations include Hermione (Wheeldon's The Winter's Tale) and in Wayne McGregor's Tetractys.

In 2007 Cuthbertson won an Arts and Culture Women of the Future Award. Other awards include silver medal at the Varna International Ballet Competition in 2006 and the 2004 Critics' Circle Award for Outstanding Female Performance (Classical). Devoted to inspiring the next generation of dancers, she is an active patron of both National Youth Ballet and London Children's Ballet.

## **JURGITA** DRONINA

The National Ballet of Canada / formerly of The Royal Swedish Ballet & Dutch National Ballet

Turgita Dronina was born in Russia in 1986, and graduated from the ballet school at the National M. K. Čiurlionis School of Art in Vilnius, Lithuania. She continued studying at the Munich International Ballet Academy, under the directorship Konstanze Vernon.

Jurgita joined the Royal Swedish Ballet in 2005 and was promoted to Principal Dancer in 2008. She was Principal Ballerina of Dutch National Ballet from 2010-2015. She became a Guest Principal Artist with Hong Kong Ballet in 2015 and joined National Ballet of Canada in 2015.

Her repertoire includes: Nykia in La Bayadère (Natalia Makarova, A. Asylmuratova), Aurora in Sleeping Beauty (Peter Wright, Paul Chalmer), Juliet in Romeo and Juliet (K. MacMillan, R. Van Dantzig, Derek Deane), Giselle in Giselle (Oleg Vinogradov, R. Beaujean/R. Bustamante after Coralli/Perrot, Sir. Peter Wright), Odette/Odile in Swan Lake (Natalie Conus, Anna-Marie Holmes, Peter Martins, Rudi van Dantzig, Patrice Bart, Petipa/Ivanov, Konstantin Sergeyev/ Ludmila Kovaliova/Lubov Kunakova, John Meehan), La Sylphide in La Sylphide (J. Kobborg/ A.Bournonville). Kitri in Don Quixote (Alexei Ratmansky, Maria Gracia Garofoli), Olga in Onegin (John Cranko), Sylvia in Sylvia (John Neumeier), Manon in La Dame Aux Camellias (John Neumeier), Medora in Le Corsaire (A. Fadeyechev), Esmeralda in Hunchback of Notre-Dame (Pär Isberg), Swanilda in Coppelia (Marc Ribaud), Queen Sofia Magdalena



in Gustav III (Patrice Bart), Hermoine in The Winter's Tale (Christopher Wheeldon), Olga in On The Dnieper (Alexei Ratmansky), Firebird (Alexei Ratmansky), Tchaikovsky pas de deux (George Balanchine), Waltz in Serenade (George Balanchine), 2nd Movement of Symphony in C (George Balanchine), Diamonds & Emeralds in Jewels (George Balanchine), Sugar Plum (Clara) in The Nutckracker (P.Isberg, Wayne Eagling, J. Kudelka, Terence Kohler), Cinderella in Cinderella (Christopher Wheeldon, James Kudelka), Paquita (Marius Petipa), Les Sylphides (Michel Fokine), Titania in The Dream (Frederick Ashton), Miranda in The Tempest (Krzysztof Pastor).

Jurgita has also created main parts in contemporary work by Mauro Bigonzetti, Christian Spuck, Krzysztof Pastor, Nils Christe, Jean-Christophe Maillot, Benjamin Millepied, Juanjo Arques, Hans Van Manen, Sidi-Larbi Cherkaoui, Rudi van Dantzig, Toer van Schayk, David Dawson, Jorma Elo and Guillaume Cote. Repertoire that has been created for Jurgita includes: Queen Sofia Magdalena in Gustav III by Patrice Bart, Minos by Juanjo Arques, Moving Glass by Nils Christe, Labyrinth by Sidi Larbi Cherkaoui, day4 and Overture by David Dawson,

Shapes by Jorma Elo, Dances with Harp by Hans Van Manen, The Tempest by Krzysztof Pastor.

Jurgita has participated in International Ballet Competitions wining the following awared: Gold at the IBC in Grasse in 2003; Silver at the IBC in Helsinki in 2005, Silver at IBC in Moscow in 2005, and Silver at IBC in Jackson in 2006. Various Awards and Prizes include: The Rotary International award (2008); Swedish-Danish cultural Grant awarded by Danish Queen Margrethe II of Denmark (2009); Awards in International Ballet Festival 'Dance Open' in St Petersburg – 2010, 2011 and 2013; European Dance Magazine «Dance Europe» voted her Outstanding Dancer of the season in 2009/10, 2010/11 and 2011/12 for interpretations in MacMillan's Romeo and Juliet, Kitri, Aurora, and the Tchaikovsky Pas De Deux.

The Zwaan Award in 2011 (Best performance of the year) for the role of Aurora in Sleeping Beauty.

The Alexandra Radius Award in 2014 (Outstanding dancer of the year).



## HANNAH FISCHER The National Ballet of Canada

Tannah Fischer was born in New York City, New York and trained at Canada's National Ballet School. She joined The National Ballet of Canada as a RBC Apprentice in 2012 and was promoted to Second Soloist in 2015.

Recently, Ms. Fischer performed the role of Hermione in The Winter's Tale and debuted as Snow Queen

in The Nutcracker, Myrtha, Queen of the Wilis, in Giselle and Tall Girl, a leading role in Rubies. Her repertoire also includes Principal Fairy in The Sleeping Beauty, Petal in Cinderella and the female lead Carousel (A Dance) as well as roles in Le Petit Prince, La Sylphide, Swan Lake, Onegin, Alice's Adventures in Wonderland, Nijinsky, Manon, The Four Temperaments, Symphony #9, Being and Nothingness and Opus 19/The Dreamer.

In 2015, Ms. Fischer was awarded the Patron Award of and won The **Eleventh International Competition** for The Erik Bruhn Prize. She received the RBC Emerging Artist Apprentice Award in 2013.

Quotes: \_\_\_\_\_

The Winter's Tale "Second soloist and long-limbed beauty Hannah Fischer, opening night's Hermione, glowed with a pure inner light as she defended her innocence with carefully calibrated and poignantly expressive arabesque turns." Toronto Star, 2015

"Hannah Fischer's Hermione uses her lean, ribbonlike form to suggest fragility and purity."

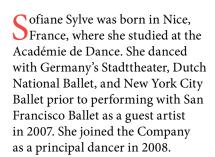
The Washington Post, 2016

Carousel (A Dance) "Ms. Fischer, with her film-star beauty and long legs, was bold, radiant." Fjord Review, 2015



## SOFIANE SYLVE

San Francisco Ballet



Sylve has danced such major roles in full-length ballets as Myrtha in Tomasson's Giselle, Sugar Plum Fairy and Grand Pas de Deux Ballerina in Tomasson's Nutcracker; Lady Capulet in Tomasson's Romeo & Juliet; Mercedes in Tomasson/ Possokhov's Don Quixote; and Prayer in Balanchine's Coppélia. She has danced principal roles in Balanchine's Agon, Brahms-Schoenberg Quartet (4th movement), «Diamonds,» «Emeralds,» The Four Temperaments, «Rubies,» Serenade, Stravinsky Violin Concerto, and Symphony in C (4th movement and finale); Caniparoli's Ibsen's House; Forsythe's Artifact Suite, in the middle, somewhat elevated, and The

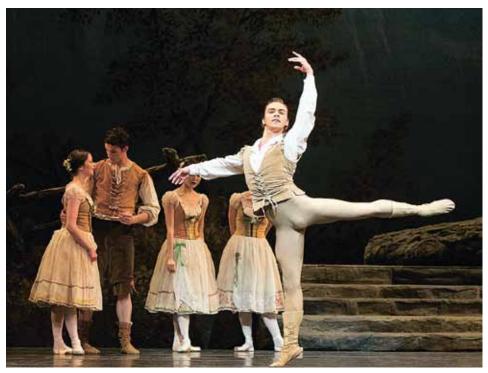
Vertiginous Thrill of Exactitude; Lifar's Suite en Blanc; MacMillan's Winter Dreams; van Manen's Two Pieces for Het (For Rachel) and Variations for Two Couples; McGregor's Chroma and Eden/Eden; Morris' Sandpaper Ballet; Possokhov's Swimmer (Nighthawks); Ratmansky's Le Carnaval des Animaux, Russian Seasons, and Shostakovich Trilogy (Piano Concerto #1); Robbins' Dances at a Gathering (Green), Glass Pieces (pas de deux), and In the Night; Tomasson's The Fifth Season and Prism; Taylor's Company B; Tudor's Jardin aux Lilas; and Wheeldon's Continuum and the pas de deux from There Where She Loved. She created principal roles in Liang's Symphonic Dances, McGregor's Borderlands, Ratmansky's From Foreign Lands, Wheeldon's Ghosts, and Zanella's Underskin, among others.

Prior to joining the Company Sylve danced a wide range of full-length ballets as well as works by George Balanchine, Jorma Elo, William Forsythe, Hans van Manen, Wayne

McGregor, Alexei Ratmansky, Jerome Robbins, Glen Tetley, and Christopher Wheeldon.

Sylve danced the role of Lady Capulet in the 2015 film of Tomasson's Romeo & Samp; Juliet as part of the inaugural season of Lincoln Center at the Movies: Great American Dance. As a guest artist she has danced with numerous international companies. In June 2015 she danced at the Premio Danza & Danza Gala in Brescia, Italy, and in 2012 she performed with former SF Ballet principal dancer Vito Mazzeo at Chicago Dancing Festival and The Australian Ballet's 50th Anniversary Gala in Sidney. She danced Forsythe's in the middle, somewhat elevated for Dutch National Ballet's 50th anniversary. She has taught as a guest faculty member at San Francisco Ballet School for six years, as well as at the Alvin Ailey Extension summer program and Ballet Society Vancouver. In 2015 she served as teacher/coach at Indianapolis International Ballet Competition in Indianapolis, Indiana.







## FRANCESCO GABRIELE FROLA The National Ballet of Canada

rancesco Gabriele Frola was born in Aosta, Italy and trained at Professione Danza Parma in Italy, The School of the Hamburg Ballet in Germany, and Fomento Artistico Cordobés in Mexico. Mr. Frola

Recently, Mr. Frola debuted as Albrecht in Giselle, James in La Sylphide, Uncle Nikolai

joined The National Ballet of Canada

as a RBC Apprentice in 2010 and was

promoted to First Soloist in 2015.

in The Nutcracker and Florizel in The Winter's Tale. Mr. Frola's repertoire includes Prince Florimund in The Sleeping Beauty, the title role in Nijinsky by John Neumeier, Mercutio in Romeo and Juliet and Lescaut in Manon. He has also danced roles in Swan Lake, Onegin, A Month in the Country, Cinderella, Don Quixote, Alice's Adventures in Wonderland, La Fille mal gardée, The Four Seasons, Allegro Brillante, Opus 19/ The Dreamer, Chroma, Theme and

Variations, Piano Concerto 1, Carousel (A Dance) and Spectre de la Rose.

Mr. Frola was awarded the Patron Award of Merit in 2014. In 2012, he won the Silver Medal at the Helsinki International Ballet Competition and the Bronze Medal in the International Ballet Competition in Cuba in 2010. Mr. Frola was also a semi-finalist at Prix de Lausanne in 2008 and received the prize for Best Male at the Grand Prix Pavlova in 2006 and 2003.

#### Quotes: \_\_\_\_

The Winter's Tale

"When... Florizel (Francesco Gabriele Frola), cuts loose in a circuit of jumps this high-energy outpouring is a climax for the audience... Each of those jumps is different, and seems a poetic part of Florizel's rapture."

The New York Times, 2016

Manon "Francesco Gabriele Frola made a show-stopping debut as Lescaut on Saturday night with dancing that combined athletic bravura — what a buoyant jump with an easeful nonchalance entirely befitting the character. And the man can act. You'd think Frola had been dancing the role for years." Toronto Star, 2014

A Month in the Country "Special mention should be made of Frola, a representative of the virtuoso technical whiz kids whom artistic director Karen Kain is bringing into the company."

The Globe and Mail, 2014.



## HARRISON JAMES

The National Ballet of Canada

Harrison James was born in Paraparaumu, New Zealand and trained at San Francisco Ballet School's Trainee Program in California and the New Zealand School of Dance. Mr. James danced with Canada's Royal Winnipeg Ballet and Béjart Ballet Lausannebefore joining The National Ballet of Canada

in 2013 as a member of the Corps de Ballet. Mr. James was promoted to Principal Dancer in 2016.

Recently, Mr. James debuted as Polixines in The Winter's Tale, Albrecht in Giselle, James in La Sylphide, Romeo in Romeo and Juliet and The Aviator in the world premiere of Le Petit Prince. Hisrepertoire also includes Prince Florimund in The Sleeping Beauty, Des Grieux in Manon, Peter/The Nutcracker in The Nutcracker,

Raj/Caterpillar inAlice's Adventures in Wonderland and roles in Swan Lake, Onegin, Nijinsky, the second detail, Watch her, Being and Nothingness, Carousel (A Dance), Spectre de la Rose and Piano Concerto #1.

In 2015, Mr. James was awarded the Patron Award of Merit by the Patrons' Council Committee of The National Ballet of Canada. Harrison James is sponsored through Dancers First by Lucy White.



#### Quotes:

Giselle "Harrison James, just promoted to principal dancer, is in many ways the perfect Albrecht: elegant, princely, technically immaculate... James is breathtaking in his inexhaustible execution of entrechat six... a near flawless turner, ending long sequences of pirouettes with a suspended arabesque balance."

#### The Globe and Mail, 2016

La Sylphide "James gave his character a faintly aristocratic aura... [his] virtuoso solos [were] executed with attentive consideration for the very particular buoyancy of Bournonville style." **Toronto Star, 2016**  The Sleeping Beauty "Harrison James was my kind of Prince Florimund: strong, elegant, introspective, then alternately a little arrogant and sweet... There's emotional sensitivity in his work and then personality, too... steps seem like an effortless extension of his volition and he takes over the whole stage." The Globe and Mail, 2015

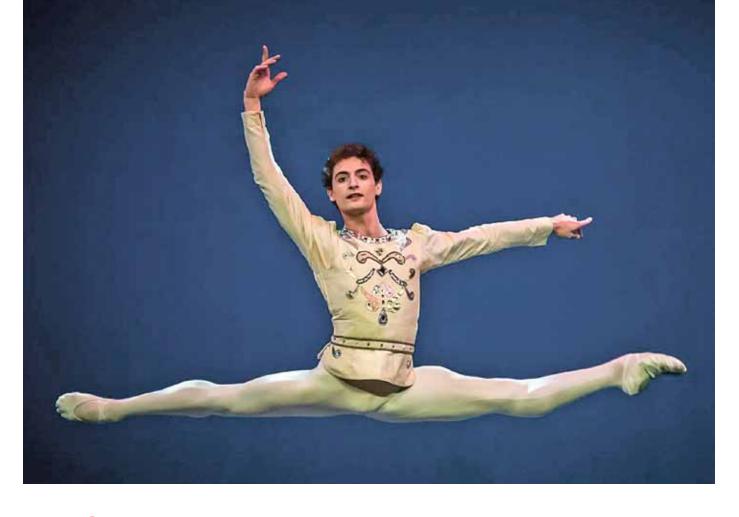
"A prince is born... James has a warm presence and a noble carriage that make him a convincing prince."

DanceViewTimes.com, 2015

Manon "Jillian Vanstone's innocence is matched by that of her devoted Des Grieux, corps de ballet member Harrison James dancing a major principal role and acquitting himself splendidly. The chemistry between Vanstone and James is electric."

Toronto Star, 2014

Carousel (A Dance) "Jillian Vanstone and corps member Harrison James... show every indication of becoming that rarest of entities, an ideal ballet partnership. James anticipates Vanstone's every need throughout some extraordinarily demanding duet work." Toronto Star, 2015



## Carlo Di Lanno

#### San Francisco Ballet

arlo Di Lanno was born in Naples, Italy, and trained at La Scala Ballet School in Milan. He danced with La Scala Ballet and Staatsballett Berlin before joining San Francisco Ballet as a soloist in 2014. He was promoted to principal dancer in 2016.

Carlo has danced principal roles in Tomasson's Nutcracker (Nutcracker Prince and King of the Snow), Romeo & Juliet (Romeo), Swan Lake (Prince Siegfried), Trio and Prism; Tomasson/Possokhov's Don Quixote (Espada); Balanchine's The Four Temperaments (Phlegmatic), Serenade (Waltz), and Theme and Variations; Cranko's Onegin (Onegin); Forsythe's The Vertiginous Thrill of Exactitude; Ratmansky's Seven Sonatas, Shostakovich Trilogy (Symphony #9), and Souvenir d'un lieu cher; Robbins'

Dances at a Gathering (Green); Wheeldon's Within the Golden Hour; Possokhov's Bells pdd. He created a role in Forsythe's Pas/Parts 2016; Thatcher's Frayed and Painting Greys.

Before joining SF Ballet, Carlo made his debut as Siegfried in Nureyev's Swan Lake at age 20, partnering Polina Semionova, and danced Ratmansky's Concerto DSCH with Svetlana Zakharova. He performed principal or featured roles in Nurevey's Don Quixote (Basilio), Balanchine's Diamond (principal) and Theme and Variations (principal), Dell' Ara's Excelsior (pas de cinq), MacMillan's L'histoire de Manon (Three Gentlemen), Petit's Pink Floyd Ballet (principal), Ratmansky's Russian Seasons (Green), Vikharev's Raymonda (Grand Pas Classique), and Eifman's Tchaikovsky (Jungermann).

As a guest artist, Carlo danced the role of Albrecht in Stiefel/Kobborg's Giselle with Royal New Zealand Ballet on its UK tour in fall 2015. He has performed on tour in Belo Horizonte, Sao Paolo, and Rio de Janeiro, Brazil; Hanoi, Vietnam; Dubai; Havana; Hong Kong; Tokyo; Astana, Kazakhstan; Muscat, Oman; and Moscow (Bolshoi Theatre).

Carlo was named Best Emerging Artist at the Premio Danza&Danza Gala in Brescia, Italy, in June 2015 and won The Eleventh International Competition for the Erik Bruhn Prize in Toronto, Canada, in March 2015. He was named Italian Classical Dancer of the Year at Positano Premia la Danza Léonide Massine in Positano, Italy, in September 2014.







## Alban Lendorf

American Ballet Theatre & The Royal Danish Ballet

The New York Times: "...one of the world's most exceptional dancers."

In 2008 Alban joined the corps de ballet at the Royal Danish Ballet, where he was appointed soloist in 2010. In April 2011 he was promoted to Principal Dancer. In September 2015, he joined American Ballet Theater as Principal Dancer.

#### Principal parts:

Apollo in Balanchines Apollo, Armand in Lady of the Camellias, James in La Sylphide, Des Grieux in Manon, Prince Desiré in Sleeping Beauty, Prince Siegfried in Swan Lake, The Prince in The Nutcracker, Basilio in Don Quixote, Corsaire Pas de Deux, Gennaro in Napoli, Tjajkovskij pas de deux, Other Dances, Solor in La Bayadére, Dances at a Gathering, Flower Festival in Genzano, Carelis in Kermesse in Bruges, Grand Pas Classique, Sid in Twyla Tharp's Come Fly Away, Franz in Coppelia and The Lead in Donizetti Variations.

#### Soloist parts:

Pas de trois in Agon, Mercutio in Romeo & Juliet, Blue bird in Sleeping Beauty, Pas de six in Napoli, Pas de sept in a Folk Tale, Harlekin in La Sonnambula, Puck in a Midsummer Night's Dream, soloist in; Etudes, Symphony in C, Bournonville Variations, Les Gentilhommes, Les Lutins, the Jockeydance and Chroma.

#### Other engagements:

Guest Artist with English National Ballet and the Stanislavsky Ballet Theatre in Moscow

#### **Creations:**

Jago in Othello by Louise Midjord, Eidolon by Kim Brandstup, An Elegy for Us by Iain Rowe, Prince Guidon in Alexei Ratmansky's The Golden Cockerel, Bournonville variations by Thomas Lund and Unraveling by Stephen DeLattre.

#### Choreography:

'Iguazu Falls' in 2015 Prices and scholarships: Golden Ballet Award 2009. D.A.N.C.E. Award 2009. Young Male Dancer of the Year at Premio Positano 'Leonide Massine' 2011. Won the 'Dancer of the Year' prize at Reumert 2012 and 2014. Grant in memory of Hans Beck 2013. Won 'Best Male Dancer' at Prix Benois de la Danse in 2013. Won 'Best Male Dancer of the Year' at Taglioni/Malakhov European Ballet Award 2014. Knighted in the Order of the Dannebrog by HM the Queen of Denmark in 2014.



## Svetlana Lunkina

The National Ballet of Canada / formerly of Bolshoi Ballet of Russia

Svetlana Lunkina was born in Moscow (Russia) and trained at the Moscow Choreographic Academy. Upon her graduation in 1997, she joined the Bolshoi Ballet, where her teacher became the great Ekaterina Maksimova. Already, during her first year of work at Bolshoi, Lunkina performed the leading role in the ballet "Giselle". Just 18, she thus became the youngest Giselle in the history of the Bolshoi Theater.

Over her 15-year career, Lunkina was able to manifest in her art and obtain highest achievements of world ballet. Up to this day, she performed around 60 leading roles in the classical and modern ballet. in her classical repertoire are the title roles in such masterpieces of the world choreography as Swan Lake, La Bayadere, Raymonda, Spartacus,

Don Quixote, Sleeping Beauty, The Nutcracker, Giselle, La Sylphide, Le Corsaire, Carmen, La Fille du Pharaon and others. World leading choreographers created their productions on the stage of the Bolshoi Theatre taking into consideration the natural features of the dramatic actress that are inherited by Svetlana Lunkina. Especialy for her, Alexander Grant staged the role Lisa in the ballet «La Fille Mal Gardee» (2002), Roland Pettit staged the role Lisa in the ballet «Pique Dame» (2001) and the role Esmeralda in the ballet «Notre Dame de Paris» (2003). Just for Svetlana Lunkina, Roland Petit updated his ballet «La Rose Malade» (this update was made for the first time ever since Maya Plisetskaya danced it).

Svetlana Lunkina is often invited as an international star by the leading ballet theatres of the world. In the years of 2003 and 2006, she danced with Vladimir Malahov in the Berlin State Opera and Vienna State Opera House. Svetlana Lunkina danced in Rome Opera House, and a number of performances as principal guest artist on the legendary stage of Paris Opera.





#### Awards:

Honorary Diploma from the Moscow Government, Youth award «Triumph», Moscow, «Star of the 21st Century», New York, Special award of the Moscow Government, «Benois de la Danse», Laureate, Moscow, «Brilliance of the 21st Century», New York, «Ballerina of the Decade», Moscow, Russia, Meritorious Artist of Russia.

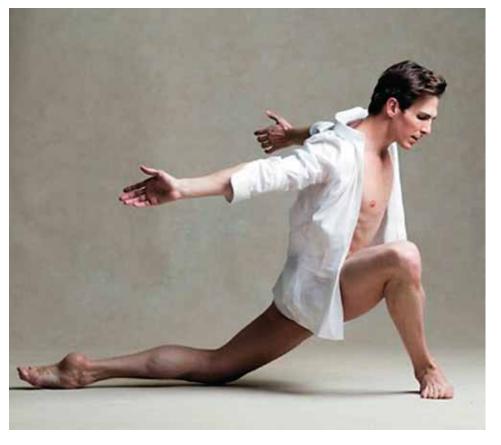
## EVAN MCKIE

## The National Ballet of Canada / formerly of Stuttgart Ballet

van McKie was born in Toronto, Contario and trained at Canada's National Ballet School, The Kirov Academy of Ballet in Washington, D.C and the John Cranko School in Germany. Mr. McKie began his career as a member of the Stuttgart Ballet and was promoted to Principal Dancer after first portraying Kevin O'Day's Hamlet with the company in 2008. in 2012, Mr. McKie appeared with The National Ballet of Canada as a Guest Artist and became a Principal Guest Artist in 2013. in 2014, Mr. McKie joined the company as a Principal Dancer.

Mr. McKie is also a guest artist with the Paris Opéra Ballet, Bolshoi Ballet, Mariinsky Ballet and the Tokyo Ballet and performs in ballet galas and festivals around the world. Numerous in-demand choreographers who have created roles on him include Wayne McGregor, Marco Goecke, Mauro Bigonzetti, Christian Spuck, Kevin O'Day, Demis Volpi, Louis Stiens and Douglas Lee. Mr. McKie has also worked with legendary dance-makers John Neumeier, William Forsythe and the late Glen Tetley. "Of all of today's international dance stars, McKie is one of the very brightest" hailed Danse Magazine, Paris.

In 2012, Mr. McKie won Italy's prestigious Apuli Arte prize for achievement in dance after dancing in Rudolf Nureyev's The Sleeping Beauty



and John Cranko's Onegin. German TANZ Magazine named him one of its International Dancers of the Year in 2013 and again in 2014. He has also won critics choice nominations for Most Outstanding Male Dancer by London, New York, Tokyo and Paris-based critics in Dance Europe magazine.

Since joining The National Ballet in 2014, McKie has made celebrated debuts as both Romeo and Tybalt in Alexei Ratmansky's Romeo and Juliet, King Leontes in a Winter's Tale and the Knave of Hearts in Alice's Adventures in Wonderland (both by Christopher Wheeldon), the lead man in Wayne McGregor's Chroma, Diaghilev in John Neumeier's

Nijinsky and the Phlegmetic lead in Balanchine's The Four Temperaments. McKie also performed the title role in James Kudelka's The Nutcracker after being one of the children in the original cast in 1995.

In 2016, at just 33 years old, McKie has been awarded the Kirov Academy of Ballet's first-ever alumni achievement award for outstanding international contribution as a dancer and humanitarian. McKie also holds a certificate in Interpersonal Relations and Leadership from école des Hautes Etudes Commerciales de Paris.

Quotes: \_\_\_\_\_\_

"... among the absolute best in the world"

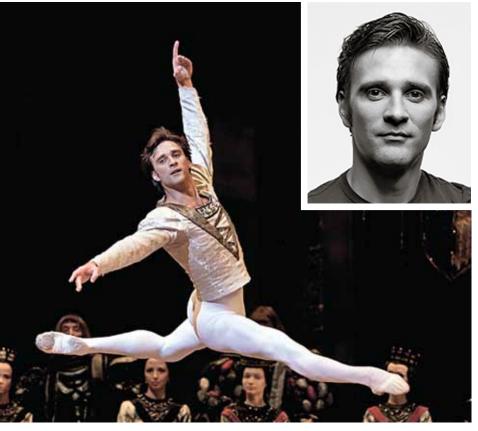
Dance Europe, 2014

"Evan McKie's dancing buoys the spirit and is among the best on display anywhere."

Dance International Magazine, 2012

"Evan McKie's performance at the Paris Opéra Ballet became the sensation of the season."

Financial Times, 2011



## Ruslan Skvortsov

Bolshoi Ballet of Russia

Porn in Yelets, Russia, Ruslan Skvortsosv studied at the Moscow Choreograpic Society (Vyacheslav Mikhaylov's class). After his graduation in 1998, he joined the Bolshoi Ballet Company. In 2000, he won the Third Prize at the International Competition in Moscow

#### Main Repertory:

Grand Pas (La Bayadere. Yuri Grigorovich production), Friend to Ferkhad (A Legend of Love. Music by Arif Melikov. Yuri Grigorovich production), Wilfreed (Giselle. Vladimir Vasiliev production), Beranger (Raimonda. Yuri Grigorovich production), Friend to Prince Siegfried (Swan Lake. Vladimir Vasiliev production), Officer/Two Officers (Anyuta to music by Valery Gavrilin. Vladimir Vasiliev production), Soloist Part 4 (Symphony in C), Little Count Cherry (Cipollino. Music by Karen Khachaturyan. Genrikh Mayorov production), Prince Fortune (The Sleeping Beauty. Yuri Grigorovich production), Soloist (Chopiniana), part in Passacaille to music by Anton von Webern (Rolan Petit creation at Bolshoi Theatre), Ferkhad (A Legend of Love), Prince Siegfried (Swan Lake. Yuri Grigorovich new production), Ballet Dancer (The Bright Stream. Music by Dmitry Shostakovich. Alexei Ratmansky production), Bernard (Raimonda), Claude Frollo (Notre-Dame de Paris. Rolan Petit production), Lord Wilson/Taor, a Fisherman (La Fille du Pharaon. Pierre Lacotte production after Marius Petipa), Count Albrecht (Giselle. Vladimir Vasiliev production then Yuri Grigorovich production), Pas de deux (Agon), Leading Soloist

Demetrius (A Midnight's Summer Dream. John Neumeier production), Miller (Le Tricorne. Music by Manuel de Falla. Choreography by Leonide Massine), Hero (Les Presages to music by Pyotr Tchaikovsky. Choreography by Leonide Massine), Boris (The Golden Age. Music by Dmitry Shostakovich. Yuri Grigorovich production), Soloist (Misericordes to music by Arvo Part. Christopher Wheeldon creation), Soloist in Dance with Fans (Le Corsaire Adolphe Adam; choreography Marius Petipa, production and new choreography by Alexei Ratmansky and Yuri Burlaka), Class Concert (to music by different composers; choreography by Asaf Messerer), James (Herman Levenskiold's La Sylphide; choreography by August Bournonville in a version by Johan Kobborg), Antoine Mistral (Boris Asfiev's The Flames of Paris. Production and new choreography by Alexei Ratmansky after Vasily Vainonen) — creator of the role, Lucien d'Hervilly (Paquita. Staging and new choreographic version by Yuri Burlaka) — creation, Frantz (Coppelia. Choreography by Marius Petipa and Enrico Cecchetti; revival and new choreographic version by Sergei Vikharev) — creation at the Bolshoi Theatre, Conrad (Le Corsaire. Production and new choreography by Alexei Ratmansky and Yuri Burlaka after Marius Petipa) — debut on the Bolshoi Theatre tour in Washington, Solor (La Bayadere. Yuri Grigorovich production), Phoebus (Esmeralda by Cesare Pugni, choreography by Marius Petipa, staging and new choreographic version by Yuri Burlaka and Vasily Medvedev) — creation.

(Magrittomania. Music by Yuri

de Brienne (Raimonda) — debut

on Bolhsoi Theatre's tour in USA,

Krasavin. Yuri Possokhov production), Soloist Part 3 (Symphony in C), Jean

In 2011, he was awarded Soul of Dance Prize in the category «Star» from Ballet Magazine.



## Cory Stearns

**American Ballet Theatre** 



Stearns joined American Ballet Theatre's Studio Company in September 2004, the main Company as an apprentice in January 2005 and as a member of the corps de ballet



in January 2006. He was appointed a Soloist in January 2009 and a Principal Dancer in January 2011.

Stearns' repertory with the Company includes The Man in After Effect, The Awakening Pas de Deux, Solor in La Bayadère, a featured role in Brief Fling, the Ballet Dancer in The Bright Stream, Her Prince Charming in Cinderella, Conrad in Le Corsaire, Basilio and Espada in Don Quixote, Oberon in The Dream, a leading role in Études, the second sailor in Fancy Free, Colas in La Fille mal gardée, Kaschei in Firebird, the Baron in Gaîté Parisienne, Albrecht in Giselle, Astrologer in The Golden Cockerel, Grand Pas Classique, Her Lover in Jardin aux Lilas, Armand Duval in Lady of the Camellias, Des Grieux in Manon, Beliaev in a Month in the Country, His Friend in The Moor's Pavane, The Nutcracker Prince in Alexei Ratmansky's The Nutcracker, Onegin in Onegin, Iago and a Carnival Dancer in Othello, Man from the

House Opposite in Pillar of Fire, Romeo and Paris in Romeo and Juliet, the Terrestrial in Shadowplay, Prince Désiré in The Sleeping Beauty, Prince Siegfried and von Rothbart in Swan Lake, James in La Sylphide, The Poet in Les Sylphides, Orion and Apollo in Sylvia, Prospero in The Tempest, leading roles in Allegro Brillante, Duo Concertant, Everything Doesn't Happen at Once, The Leaves Are Fading, Monotones II and Theme and Variations and roles in The Brahms-Haydn Variations, Citizen, Drink to Me Only With Thine Eyes, Duets, in the Upper Room, Overgrown Path, Rabbit and Rogue, Symphony in C and Thirteen Diversions. Stearns created roles in From Here On Out, One of Three, Piano Concerto #1, Private Light, Raymonda Divertissements and With a Chance of Rain.

Stearns won the 2009 Erik Bruhn Prize for best male dancer.



## JILLIAN VANSTONE

#### The National Ballet of Canada

A native of Nanaimo, British Columbia, Jillian Vanstone trained at the Kirkwood Academy of the Performing Arts and Canada's National Ballet School. She joined The National Ballet of Canada in 1999 and was promoted to Principal Dancer in 2011.

Recently, Ms. Vanstone performed the role of Perdita in The Winter's Tale. Ms. Vanstone's repertoire includes principal roles in Giselle, The Sleeping Beauty, The Nutcracker, The Taming

of the Shrew, Manon, Onegin, La Fille mal gardée and The Seagull. She has also performed lead roles in Nijinsky, Jewels, The Four Seasons, Symphony in C and Theme and Variations as well as featured roles in Swan Lake, a Month in the Country, Apollo, The Firebird and Les Sylphides. Ms. Vanstone danced the title role in the North American premiere of Alice's Adventures in Wonderland by Christopher Wheeldon and has performed in company premieres

by such choreographers as Alexei Ratmansky, John Neumeier, Kevin O'Day and Jerome Robbins.

In 2011, Ms. Vanstone was the recipient of the Rolex Dancers First Award for her role as Alice in Alice's Adventures in Wonderland.

Jillian Vanstone is sponsored through Dancers First by George & Kathy Dembroski.

Quotes:

Manon "{Vanstone] is thrilling, completely at ease. Her first-class technique makes way for liquid turns and daredevil leaps."

Fjord Review, 2014

Alice's Adventures in Wonderland "Vanstone is an absolute charmer...

Her Alice is a feisty girl who isn't afraid of anything, and who throws herself into every new adventure with gusto."

The Globe and Mail, 2011

Giselle "Vanstone deftly and compellingly negotiated the entire dramatic arc of the ballet."

d who throws herself Dancing Times, 2013



#### Friedemann Vogel **Stuttgart Ballet**

Friedemann Vogel was born in Stuttgart (Germany), completed his ballet training at the Princess Grace Academy of Classical Dance in Monte Carlo with the John Gilpin scolarship from Princess Antoniette de Monaco. He showed his outstanding talent by winning several international ballet competition awards. In 1997 he won the Prix de Lausanne, the Gold medall in the Prix de Louxembourg, Eurocity competion in Italy and 1998 he won the Jackson Competition USA.

In September 1998 Friedemann Vogel joined the Stuttgart Ballet and quickly rose through the ranks. In 2002 he was promoted to first soloist, the company's highest rank. In the same year he also won

the much-coveted Erik Bruhn Prize in Toronto Canada. Friedemann Vogel has been elected Dancer of the Year 2010 by the international dance critics survey of the magazine TANZ and recently In June 2012 Friedemann was appointed by the Italian dance magazine Danza&Danza as best male dancer. His repertory includes title roles in the classics, as well as principal roles in pieces by Choreographers ranging from Cranko, MacMillan and Balanchine to Robbins and Kylián, from Neumeier to Forsythe and McGregor. Since September 2015 Friedemann Vogel is named "Kammertänzer" the highest honour that can be bestowed on a dancer in Germany. Friedemann Vogel was invited to dance as a guest artist by the most

prestigious companies like the Mariinsky Theater St Petersburg, the Bolshoi Ballet Theatre Moscow, Teatro alla Scala Milano, the English National Ballet, the National Ballet of China, the Tokyo Ballet, the Hong Kong Ballet, Ballets de Santiago de Chile, the Finnish National Ballet, Staatsballett Berlin and the Bayerisches Staatsballett, Teatro dell'Opera di Roma, Royal Swedish Ballet, the Vienna State Ballet and the Béjart Ballet Lausanne. Since autumn 2014 Friedemann Vogel is a guest principal with the Mikhailovsky Theatre in St. Petersburg. In September 2015 he was awarded the national title of "Kammertänzer". In 2016 he received the «Prix MAYA».



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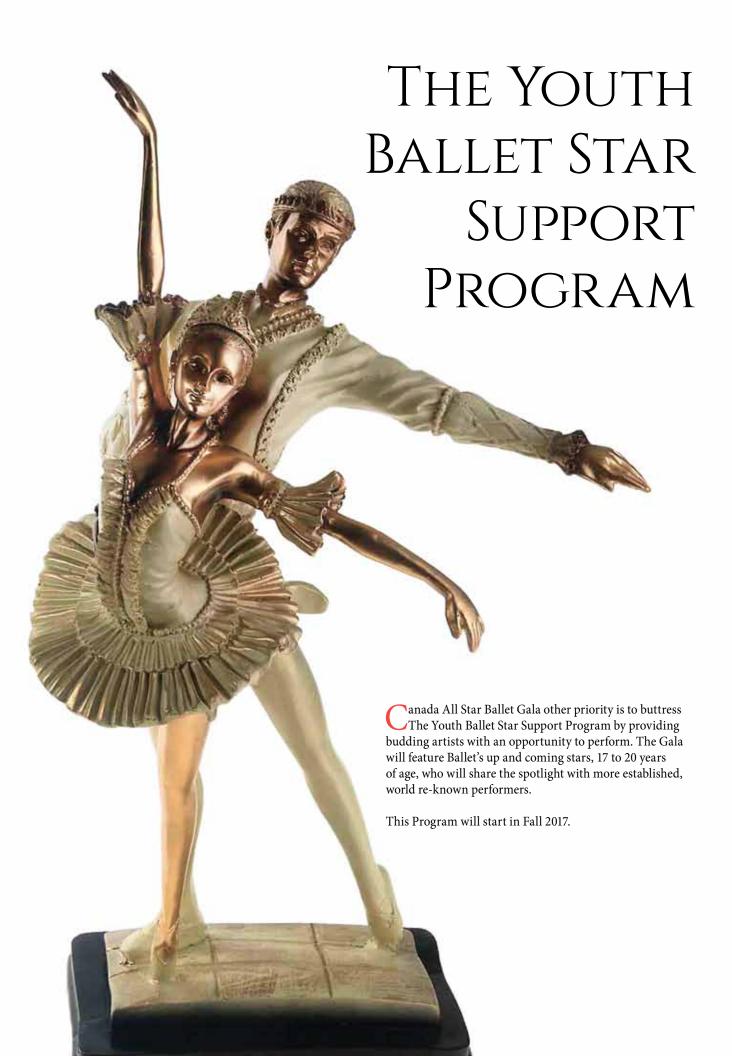
# KIDS' ART EXHIBITION

We are excited to present to you the schools that were selected to participate at the art exhibition "KIDS ARE DRAWING BALLET" during the Canada All Star Ballet Gala:

- Long-term patients of SickKids hospital facilitated by ART AT HEART www.artatheart.ca
- Avenue Road Art School www.avenueroadartsschool.com
- CharbArts shoool www.charbarts.com
- The Citadel
   www.colemanlemieux.com/citadel
- Radiant Art Studio
   www.radianartstudio.com
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- Green Lion Arts Studio http://www.greenlionarts.com/







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