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ALL STAR
Ballet *Gala*™

TORONTO 2017

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OF BALLET PERFECTION

Svetlana Lunkina & Friends

Canada
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and Contemporary Masterpieces

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BALLET STARS
FROM 9 OF THE WORLD'S
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The Teatro alla Scala

Federico Bonelli
The Royal Ballet

Lauren Cuthbertson
The Royal Ballet

Emma Hawes
The National Ballet of Canada

Jurgita Dronina
English National Ballet, The National Ballet of Canada,
Hong Kong Ballet/
formerly of The Royal Swedish Ballet
& Dutch National Ballet

Christopher Gerty
The National Ballet of Canada

Maria Kochetkova
San Francisco Ballet & American Ballet Theatre

Carlo Di Lanno
San Francisco Ballet

Anastasia Lukina
The Mariinsky Ballet

Remi Wörtmeyer
Dutch National Ballet

Svetlana Lunkina
The National Ballet of Canada/
formerly of The Bolshoi Ballet

Evan McKie
The National Ballet of Canada/
formerly of The Stuttgart Ballet

Nicoletta Manni
The Teatro alla Scala

Anna Ol
Dutch National Ballet

Aaron Robison
English National Ballet

Piotr Stanczyk
The National Ballet of Canada

Dmitry Vyskubenko
Bavarian State Ballet



THE GOVERNOR GENERAL • LA GOUVERNEURE GÉNÉRALE



There is science in art and in movement. Each step is a connection of muscle memory and grace, each note causing synapses to fire in the brain.

The Second Canada All Star Ballet Gala brings together masterpieces of neoclassical and modern ballet to tell stories through movement. Each story is unique because of the arrangement, choreography, direction and the talent of the dancers themselves.

To the audience, it is magic; to the ballet corps, it is the culmination of so much hard work and effort.

Congratulations on this show and thank you for continuing to showcase culture, history and the performing arts.

Julie Payette

October 2017



PRIME MINISTER • PREMIER MINISTRE



October 28, 2017

Dear Friends:

I am pleased to extend my warmest greetings to everyone attending the Second Canada All Star Ballet Gala.

This event offers a wonderful opportunity for elite ballet dancers from Canada and abroad to showcase their skills. I am certain that everyone in attendance will be inspired and entertained by the riveting performances planned for this occasion.

I would like to thank the artists participating in this event for sharing their talent with the community. I would also like to thank the organizers for their hard work in putting together this program, and for fostering an appreciation of ballet and the performing arts.

On behalf of the Government of Canada, I wish you a memorable and enjoyable gala.

Sincerely,

The Rt. Hon. Justin P. J. Trudeau, P.C., M.P.
Prime Minister of Canada



BUCKINGHAM PALACE

7th September, 2017.

Dear Ms. Lunkina,

I have been asked to thank you for your thoughtful letter to The Queen, with which you enclosed a copy of the Canada All Star Ballet Gala Programme, on behalf of the participating artists, attendees, and Gala organisers of the Second Canada All Star Ballet Gala, which is being held on 28th October at Sony Centre for the Performing Arts in Toronto.

Her Majesty appreciated your thoughtfulness in writing as you did and, in return, has asked me to send her warm good wishes to all concerned for a most successful showcase.

Yours sincerely,

David Ryan

David Ryan
Director, Private Secretary's Office

Ms Svetlana Lunkina.



Canada
ALL STAR
Ballet *Gala*™

Dear Friends,

If you love the art of ballet and want to see the best examples of recent choreography, if you are a ballet connoisseur and wish to be steeped in the newest trends in contemporary neoclassical dance, if you relish in the moment during a performance when the harmony of movement, the dancers' bodies and music unite — we have created our Galas for you.

With our second Canada All-Star ballet Gala on October 28, 2017 in Toronto — only eight months after our first Gala on February 11 — we have brought together twenty-eight internationally acclaimed ballet stars from fourteen leading ballet companies in the world for one night only. Over the two events, we will have showcased over thirty ballet masterpieces — half of them brand new for Canadian audiences. Twelve out of the fifteen choreographic works announced in our second Gala are Canadian premieres and one is a world premiere.

We are staying true to our mission to offer exquisite and transforming performances that are both educational and enlightening.

Anyone who has ever seen a ballet masterpiece will never forget the breathtaking exhilaration it can induce. The art of ballet is co-creative. Choreographers give life to their vision while being inspired by the flawless technique of the performers and the soaring musical scores. The harmony of these elements can cast a magical spell on the audience.

The work of a choreographer becomes a masterpiece when it is recognized over time for its originality, creative complexity and a particular emotional thrust. Choreography remains at the core of the art of ballet. But the masterpiece is not complete without the performance, in which the artist hits every note, articulates movements with precision in keeping with the music, exudes technical virtuosity and communicates with accuracy and stark individuality the texture of the choreographic text. A masterful performance must rise to and meet the challenge of the choreographic masterpiece, underscoring its singularity with dazzling execution and élan.

We want you, our audience, to experience this fusion of artistry linking the choreographer and the performer. In our second Gala program, we demonstrate for you numerous masterpieces of Contemporary Neoclassical choreography. This rich and plentiful language of neoclassical choreographic vision will be fully matched by the performers' pristine technique and imaginative interpretation. The unforgettable beauty of dance and the excellence of performance will be fully yours.

We hope that our 2017 ballet galas make a resonant contribution to the rich palette of Canadian culture. We wholeheartedly dedicate both Galas to the 150th anniversary of Canada.

Svetlana Lunkina,
Artistic Director Canada All-Star Ballet Gala

THE NEOCLASSICAL AND THE NOW

The second Canada All-Star Ballet Gala is an international production celebrating masterpieces of contemporary neoclassical ballet. The first Canada All-Star Ballet Gala in February 2017 introduced the public to the schools of classical dance established in history — French, Russian, Danish, English, and North American — and showed the stylistic variety of classical dance via exemplary demonstrations by artists representing these schools. The second Gala's theme is Contemporary Neoclassical dance, in which we offer a prismatic view on the development of the classical schools today — on the complex relationship between themes and poetics of the present expressed through the language of classical ballet.

In our second Gala, the term «classical» acquires a newer, richer, and perhaps more provocative meaning, as we aim to offer our audience a spiral jump in history. As with our first Gala, we take our point of departure from choreography. The core of the program is built around duets from ballets composed in the first decades of the twenty-first century by a brilliant cohort of world-renowned and currently active masters, including Mauro Bigonzetti, David Dowson, Wayne McGregor, Yuri Possokhov, and Christopher Wheeldon. A work by Roland Petit — an essential figure in the history of Contemporary Neoclassical Ballet — buttresses our links with twentieth-century dance, while two pieces

by choreographers under thirty years of age — the Canadian Robert Binet and the Australian Remi Wörtmeyer — conjure up a view into the future of the Contemporary Neoclassical. The works of these nine contemporary choreographers are interpreted by an exquisite constellation of international ballet stars.

What led us to bridge the classical historical traditions with the most recent neoclassical choreographic works? How does this strategy reflect on twentieth-century dance during which classical and modern established a resonant and productive dialogue?

The term «classical», which came to the arts from the Latin word *classicus*, means a work of art «of the highest rank». Historically, the notion of «the highest rank» or «the exemplary» tended to connote the meaning and quality of academic art, or an art of refinement and precision, but at the same time art controlled by certain rules. By the end of the nineteenth century the Russian school coalesced into a distinct academic tradition and became a bearer of precise, exact rules of execution and a refined aesthetics

of dance associated with the Imperial Ballet. The Grand Pas Classique choreographed by Victor Gsovsky to the music of Daniel Auber, with which we open the program, is a bridge between the two Galas. The pas-de-deux from *The Sleeping Beauty*, a ballet choreographed by Marius Petipa to the music of Pyotr Tchaikovsky in 1890, with which we open the second part of the Gala, pays homage to the tradition of Russian academicism.



Martha Graham

The refined, idealized aesthetics of forms and movements of these two classical pieces is almost monumental and testifies to the endurance of classicism and its transnational value in the development of dance around the world.

It will not surprise us, then, that modernism, particularly in its most revolutionary stance as avant-garde art, struck first in Russia, where classical dance reached the peak of academic perfection and stability. Vaslav Nijinski, one of the most continuing legends of twentieth-century dance, who was trained in the Imperial School of Ballet in St. Petersburg, and surged on the stage of the Mariinsky Theatre in its classical repertoire, became a Russian Oedipus, who sought freedom in artistic terms from the paternal authority of the academy. In his choreographic works — *The Afternoon of a Fawn* to the music of Claude Debussy in 1912 and *The Rite of Spring* to the music of Igor Stravinsky of 1913 —

the crystalline purity of classical dance radically transformed into an array of contorted torsos, turned-in feet, and angular arms.

With Nijinski's abnegation of the classical positions of legs and arms, Isadora Duncan's search for free, Hellenistic dance, Rudolf Laban's discovery of the relationship between movement and space, and Martha Graham's and José Limón's pursuit of the new axes of movement in the body — to mention just a few pioneers of modern dance — the modern forms of dance took over Europe and the Americas. Modern dance, with its rich history, seemed to lead these new forms of dance assuredly outside the authority of the past traditions.

The most daring experiments of modernism delivered the art of dance from the tenets of academic restrictions related to the presentation of bodies on stage, with their obligatory narratives and conventional staging. A true art, as the French poet and critic Charles Baudelaire insisted, should be always of its own time.

Being of its own time and being classical is not mutually exclusive, as the cultural development of the twentieth and the twenty-first centuries has emphatically proved. The poetics of classical forms in all modes of art, including dance, have never been tarnished or forgotten.

The interest in classical forms in dance resurges in the 1930s. Then, Neoclassical dance makes its parallel track to modern dance and becomes a vibrant, contemporaneous, and contemporary art form. In his *Manifesto of a Choreographer*, published in the journal *L'Etoile* in 1935, Serge Lifar, a former apprentice of Diaghilev's *Les Ballets Russes* and later Artistic Director of the Paris Opéra Ballet, proclaimed that ballet is dance first and foremost, and that dance could be born out its own movements, existing apart from any narrative or even from music. He further compared a dance performance to a page with printed poetry, which could be reinterpreted and reimagined endlessly. The choreographic works of Serge Lifar in France and George Balanchine in the United States incited a rereading of the classical vocabulary of movements and poses, bringing forth the idea of abstract ballet, in which choreographed passages created allusions and metaphors but one no longer dependent on the verbal component of a libretto. Similar to other trends of modernism in the arts, the construction of meaning became a shared responsibility between the artists and the public.

With George Balanchine's *Apollon Musagète* of 1928, the neoclassical ballet became firmly linked to the expressiveness of the human body unrestricted by costumes or conventions of beauty. Like in classical Greek and Roman sculpture, a perfected human body became both a source of ideality and anguish. Simple, fitted leotards for both male and female dancers and the elevation on pointes shoes, preserved for female dancers,

contributed to a particular aesthetic profile for contemporary neoclassical dance. This aesthetics of elevations, extensions, physicality, and tension became a powerful means of creating new relations between dance and music, and allowed choreographers to explore themes reflecting the concerns of the current age, those of gender, sexuality, social order, and psychology, which traditional classical dance did not fully embrace.

The corporeal musicality of Contemporary Neoclassical ballet is particularly highlighted in the selection of duets for this Gala. Although many contemporary neoclassical choreographers keep classical positions as essentials of their language, every choreographer, however, applies this language at his or her own discretion and relishes in the unhindered freedom in deconstructing these essentials in accordance with their artistic ideas.

Our presentation of the Contemporary Neoclassical masterpieces is not a full survey of this particular line in the development of classical dance. The names of some outstanding masters of choreography of the past and present are not included in our current program but we expect to offer more of their creations in the near future. We had to make choices among the best possible junctures between the choreography and the dancers, and deliver

to you an evening of enjoyment, visual delights, and cultural discoveries. We hope that this tasting of the variously rich, dynamic, dazzling, and absorbing masterpieces of Contemporary Neoclassical dance will leave you, our public, with the desire for more.

Tatiana Senkevitch,
Doctor of Fine Arts



PROGRAMME

The program highlights:

17 international ballet stars, 15 ballet choreographic works, 9 elite ballet theatres, 7 countries, 5 debuts, 1 world premiere (second representation).

12 out of 15 choreographic works have never been performed in Canada before.

D. Auber **GRAND PAS CLASSIQUE**

Choreography by Victor Gsovsky

Jurgita Dronina

Soloist of the National Ballet of Canada,
English National Ballet
and Hong Kong Ballet

Aaron Robison

Soloist of English National Ballet

World Premier, second representation

Shiraz Sketch by J. Farah Excerpt from **CHILDREN OF CHAOS**

By arrangement with G. Schirmer, INC. (publisher and copyright owner).

Choreography by Robert Binet
Costume design: Robyn Clarke

Emma Hawes (debut)

Soloist of the National Ballet of Canada

Christopher Gerty (debut)

Ballet artist of the National Ballet of Canada

Canadian premiere

E. Bosso, A. Vivaldi. Duet from **WITHIN THE GOLDEN HOUR**

Choreography by Christopher Wheeldon

Maria Kochetkova

Soloist of San Francisco Ballet
and American Ballet Theatre

Carlo Di Lanno

Soloist of San Francisco Ballet

Canadian premiere

Ph. Glass **REPLAY**

Choreography by Ted Brandsen

Anna Ol, Remi Wörtmeyer
Soloists of Dutch National Ballet

North American premiere

A. Vivaldi **MASK**

Choreography by Douglas Lee

Svetlana Lunkina, Evan McKie
Soloists of the National Ballet of Canada

Canadian premiere

G. Bizet Pas de deux from **CARMEN**

Choreography by Roland Petit

Nicoletta Manni,
Timofej Andrijashenko (debut)
Soloists of the Teatro alla Scala

J. Massenet **THAIS pas de deux**

Choreography by Frederick Ashton

Lauren Cuthbertson,
Federico Bonelli
Soloists of the Royal Ballet, London

INTERMISSION

EACH PERFORMANCE IS AN OUTSTANDING EVENT.
EACH EVENT IS A BREATHTAKING PERFORMANCE.

P. Tchaikovsky
Pas de deux from *SLEEPING BEAUTY*

Choreography by Marius Petipa

Anastasia Lukina
Soloist of the Mariinsky Ballet

Dmitry Vyskubenko (debut)
Soloist of Bavarian Ballet, Munich

Canadian premiere

Georgian folk melodies.
Duet from *SAGALOBELI*

Choreography by Yuri Possokhov

Svetlana Lunkina,
Piotr Stanczyk (debut)
Soloists of the National Ballet of Canada

Canadian premiere

B. Moretti after C. Monteverdi
Duet from *CARAVAGGIO*

Choreography by Mauro Bigonzetti

Nicoletta Manni,
Timofej Andrijashenko
Soloists of the Teatro alla Scala

Canadian premiere

S. Rachmaninoff
PENUMBRA

Choreography by Remi Wörtmeyer

Anna Ol, Remi Wörtmeyer
Soloists of Dutch National Ballet

J. Massenet
BEDROOM pas de deux from *MANON*

Choreography by Kenneth MacMillan

Lauren Cuthbertson,
Federico Bonelli
Soloists of the Royal Ballet, London

Canadian premiere

S. Rachmaninoff
Duet from *BELLS*

Choreography by Yuri Possokhov

Maria Kochetkova
Soloist of San Francisco Ballet
and American Ballet Theatre

Carlo Di Lanno
Soloist of San Francisco Ballet

Canadian premiere

S. Prokofiev
Duet from *ROMEO AND JULIET*

Choreography by Rudolf Nureyev

Jurgita Dronina
Soloist of the National Ballet of Canada,
English National Ballet
and Hong Kong Ballet

Aaron Robison
Soloists of English National Ballet

Canadian premiere

P. Tchaikovsky
WHITE SWAN pas de deux
from *SWAN LAKE*

Choreography by David Dawson

Svetlana Lunkina, Evan McKie
Soloists of the National Ballet of Canada

DEFILE

Program is subject
to change without notice

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EACH EVENT IS A BREATHTAKING PERFORMANCE.

Canada
ALL STAR
Ballet *Gala*

The programme notes are written by *Tatiana Senkevitch*

CARAVAGGIO

Choreographed by *Mauro Bigonzetti*



The painter Michelangelo Merisi da Caravaggio (1571 - 1610) is one of the most admired Baroque artists. His powerful and beguiling religious paintings, along with the facts of his tumultuous life, make him a prime example of a rebellious genius, an artist who elevated sufferings and concerns of the poor and the marginal in his society to the level of highest Christian passions.

Addressing the theme of Caravaggio's creative universe, Mauro Bigonzetti, a leading Italian choreographer of today, was not only looking back into his national historical heritage. Numerous of Caravaggio's famous altarpieces are still preserved in churches in Rome, the city where Bigonzetti studied classical dance in the School of the Teatro dell'Opera di Roma, and the choreographer merges this living history with the creative aspirations of contemporary artists of many forms of art.

Caravaggio, as some of his contemporary critics claimed, «killed» the art of painting by bringing too much of naturalistic, immediate, honest, and disturbing observation into the highly codified art of painting, which served mostly religious ends in Europe at the period of the Counter-Reformation. He was an artist who worked for the highest echelons of the Vatican clergy, yet he did not shy away from representing a body of drowned prostitute as the expiring Virgin in his famous «The Death of the Virgin» altarpiece, or casting all sorts of urban tramps and beggars

in noble postures of the apostles. Sincerity of feelings, including religious ones, rather than formalized propriety or artistic rules mattered more for Caravaggio. In this, he was an avant-garde artist and a rebel in and against his time. Some such acts of rebellion against norms are typical for almost any form of art across a wide range of historical periods. The art of classical dance knew its own rebels and contrarians as well.

Caravaggio's innovations, however, became extremely influential for the art of painting and for Baroque art in general. The technique of chiaroscuro, a contrasting use of light against the dark, which Caravaggio perfected, became a forerunner of theatrical effects used in today's theatre and cinematography. Yet, his life was as dramatic as the visual effects he called to life in his paintings. A true bohemian, he got involved in brawls, and even is said to have killed a man, a crime for which he had to escape from Rome on short notice, leaving behind his studio. After a few years of travels, he earned his return to Rome, where the arts thrived, but his life ended in murky circumstances, possibly in another brawl, and his possessions, including his preparatory sketches, were dispersed. The artist, whose dead body was found on a Tuscan beach, was thirty-eight at the time of his death.

By choosing Caravaggio's life and work as a theme for his ballet, which premiered in October of 2008 in the State Opera Unter den Linden

with Vladimir Malakhov in the title role, Bigonzetti suggested a new stage of relationship between the art of dance and the art of painting. His ballet is neither a biography of the artist, nor a chain of tableaux vivants based on his paintings but an imaginary glimpse into Caravaggio's world through another form of art. Bigonzetti's choice of a Baroque artist as a meta-subject for a neoclassical ballet is justified fully in formal terms. Dance, like the art of figurative painting, is centered on the human body. In dance, as in the art of painting and sculpture, the human body becomes a source of contradiction between beauty and its descent, between artistic flights and falls, between regulating institutions and human impulses, between faith and sin, and finally, between life and death. Bigonzetti's choreography confirmed that such a dialogue between historical and contemporary art can be powerful and enriching.

Bigonzetti's Caravaggio is both a Baroque and a contemporary work of art, as the choreographer seizes on the idea of spectacle, a word, which in its Latin origins, takes us to the modern concepts of vision, prospect, view, picture, and scene. Bigonzetti's language of neoclassical forms suggests a prospect into the inner world of the artist and draws a picture of the sinister, tragic, but also beautiful and redeeming spirit of his art.

MASK

Choreography by Douglas Lee

Douglas Lee became one of the most sought-after choreographers in Europe, while he was still working as principal dancer with the Stuttgart Ballet. Born in England, Lee received his classical dance training at the Arts Educational Schools in London and then received a scholarship for the Royal Ballet School, where he graduated in 1996, winning the Alicia Markova Award. In 1999, in the framework of the Stuttgart-based Noverre Society of Young Choreographers, he created his first choreographic oeuvre. Since then, his works were commissioned by the leading ballet companies around the world, including the Stuttgart Ballet, Norwegian National Ballet, New York City Ballet, Netherlands Dance Theatre, and several other European ballet companies. In 2016, his ballet *Snow Was Falling*, created for Perm Opera Ballet Theatre, Russia, received a Golden Mask for the best choreography, the most prestigious annual award in the performing arts in Russia.

Douglas Lee on Mask Duet:

«Created with the exceptional talents of Svetlana Lunkina and Evan Mckie, *Mask Duet* is a pas de deux commissioned for the occasion of the World Star Ballet Gala in Taipei in May of 2017. The duet uses contrasting themes of concealment and masking, which are the means of exposing and revealing characters and their relationship. Inspiration also came from the haunting score of «Gloria in D major: Et In Terra Pax» by Antonio Vivaldi and also the unique physicality of these dynamic dancers who both bring a pliant, almost boneless clarity of unique movement to this partnership».



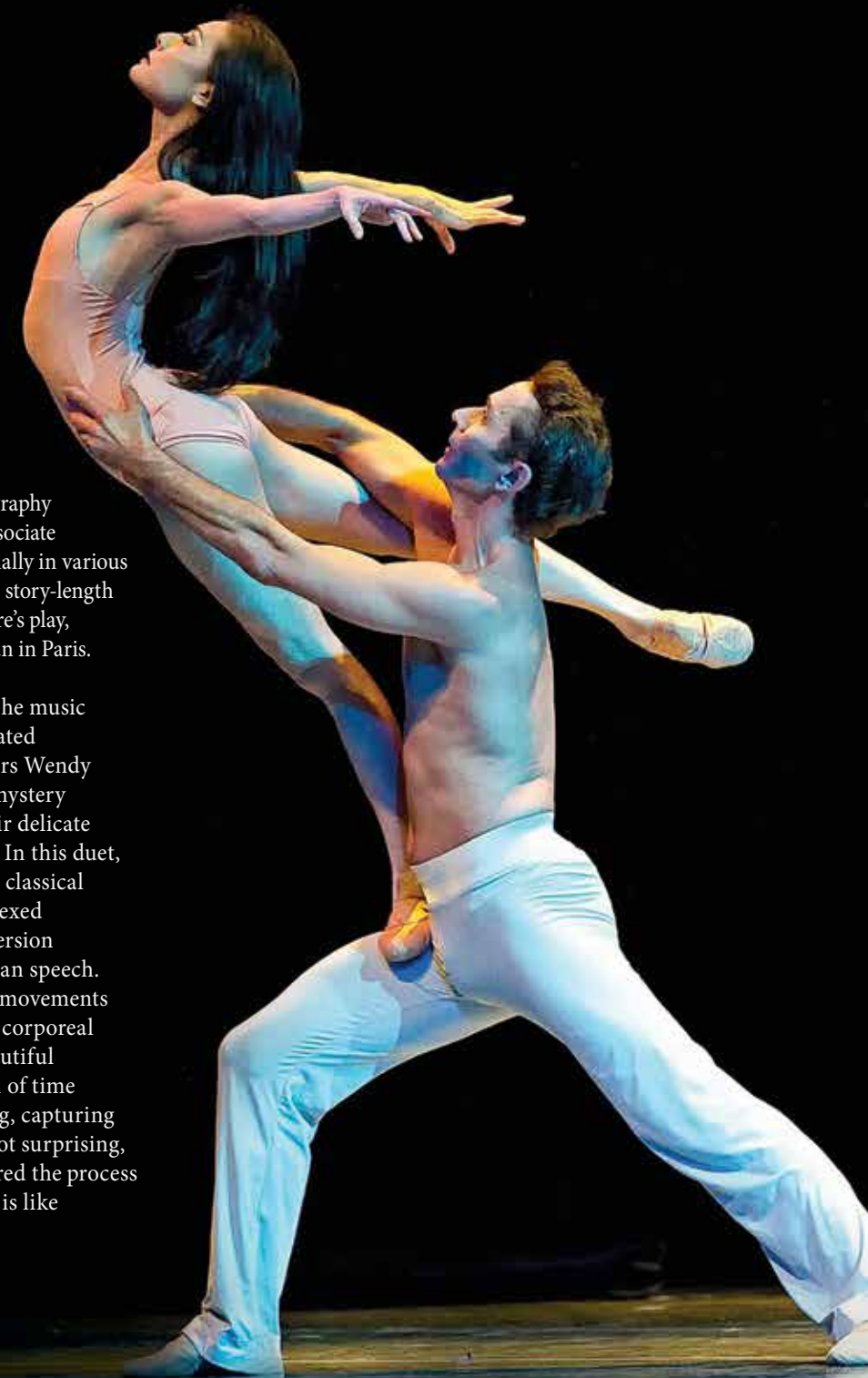
Duet from

AFTER THE RAIN

Choreography by Christopher Wheeldon

Christopher Wheeldon is one of the most regarded choreographers of his generation. Although only in his mid-forties now, he has already created some ninety pieces, including short and full-length ballets. After having been trained in the Royal Ballet School, Wheeldon danced with the Royal Ballet for three years (1991 - 1993), switching to choreography early in his artistic career. Currently Artistic Associate of the Royal Ballet, Wheeldon works internationally in various balletic genres, ranging from something like the story-length *The Winter's Tale*, based on William Shakespeare's play, to the acclaimed Broadway musical *An American in Paris*.

The pas de deux from *After the Rain*, set to the music of the Estonian composer Arvo Pärt and created for the New York City Ballet's premier dancers Wendy Whelan and Jock Soto in 2006, unfolds the mystery of an encounter between two people and their delicate exploration of the enormity of their feelings. In this duet, Wheeldon finds his essential elements in the classical positions, which he inverts into parallel or flexed feet almost naturally, like the occasional inversion of intonations departing from ordinary human speech. Similarly, the dancers pass organically from movements in unison, as two separate entities, to a close corporeal interaction of partnering culminating in beautiful and airy lifts. The ineffable air of suspension of time and reality makes this duet visually beguiling, capturing the viewer's eye with commanding power. Not surprising, then, that the choreographer himself compared the process of choreographing to painting in this way: it is like painting music.



The legendary story of two doomed lovers from Verona inspired Bellini, Berlioz, Tchaikovsky, and Gounod, among other prominent nineteenth-century composers, to create musical versions of it. With Sergei Prokofiev's magnificent ballet score for *Romeo & Juliet*, composed mainly in 1934 - 1935, the star-crossed Shakespearean characters began to speak love in movements.

After a relatively humble premier of the ballet in the Mahen Theatre in Brno, Czech Republic, in 1938, the acclaimed production of the Kirov Ballet choreographed by Leonid Lavrovsky in 1940 established

a standard for a so called «dram-ballet», a danced drama of the period. After the Soviet film based on the Kirov version of the ballet premiered at the Cannes Film Festival in 1955 and a much-celebrated tour of the Bolshoi Ballet to London in 1956, during which a full version of the ballet and, especially Galina Ulanova dancing Juliet, stunned the British public, the Soviets lost their «monopoly» on staging this ballet to Prokofiev's music.

In 1984, when Nureyev created his version of *Romeo & Juliet* for the Paris Opera, European and North-American ballet lovers could choose between several

remarkable choreographies of the ballet, including those by Sir Frederick Ashton, Sir Kenneth MacMillan, Rudi van Dantzig, and John Cranko, to name just a few. Nureyev partnered with Margot Fonteyn in the premier of MacMillan's version in the Royal Ballet in 1965. In 1977, Nureyev staged his own version of the ballet for the Royal Festival Ballet in London. His fountain of choreographic ideas and ambition seemed to be limitless. According to Nureyev's artistic credo of perfection and expressive extremes, the 1984 Paris Opera production of *Romeo & Juliet* had to bring new facets to the beloved score.

The choreographer found the sources of its sweeping theatricality, virile energy, and psychological depth of character in the acclaimed film directed by Franco Zeffirelli in 1968. The profoundly dramatic musical score, which carried the stamp of Prokofiev's sinister Stalinist environment, paired harmoniously with Nureyev's choreography epitomizing a maelstrom of youthful energy and reckless action filled with undisguised sexual overtones.

The premier of Nureyev's interpretation of the timeless love story in October of 1984 with Monique Loudières and Patrick Dupont as the title characters and the legendary Yvette Chauviré

as Lady Capulet became an instant success. The historically accurate, boldly colored, and thoroughly cinematic décor by the Italian stage designer Ezio Frigerio added to the success of the production.

In his interviews to the *Opéra de Paris* journal in October of 1984, Nureyev said about his vision of *Romeo & Juliet*:

«I drew this choreography, first created in London in 1977, from the narrative by Arthur Brooke «an English writer, who published a story of *Romeo & Juliet* in 1562» at first, before getting the inspiration from the famous Shakespearean drama.

I wished to recreate a somber, violent, fantastical story with an atmosphere full of superstition. *Romeo & Juliet* is a story of a boy who grows into a man. As a teenager, he chases after every skirt, but soon he cannot satisfy himself with indifferent beauties who wished to offer him only Platonic love. He wanted to experience deeper and stronger emotions. It is Juliet who decides everything for him. She is passionate, sensuous, and forthcoming. She wants everything. And now. The story of *Romeo & Juliet* can be read in many several ways. Through this heart-wrenching tragedy of love, I wanted to portray a terrible battle, something of what Christianity brought to paganism».

ROMEO & JULIET

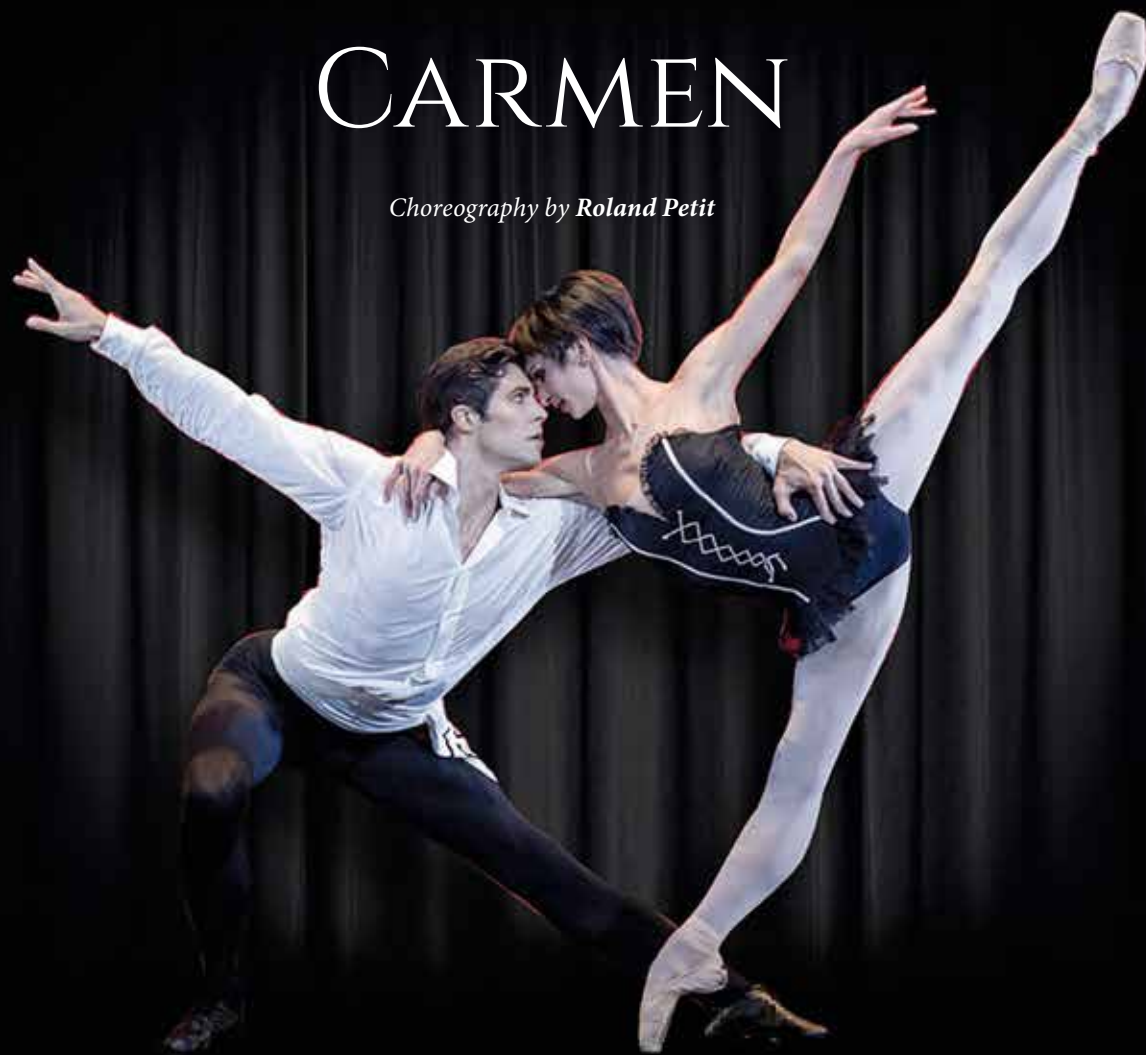
Choreography by Rudolf Nureyev



Pas de deux from ballet

CARMEN

Choreography by Roland Petit



The character of Carmen, a seductive gypsy and a reckless fatalist, crossed the boundaries of several art forms. First created by the French writer Prosper Mérimée in the novella «Carmen», published in 1845, this femme fatale inspired the four-act opera by Georges Bizet first performed in 1873. Bizet's sizzling music instigated two famous balletic versions of «Carmen» — one by the French choreographer Roland Petit (1924 - 2011) in 1949 and another «Carmen Suite» by the Cuban choreographer Alberto Alonso (2017 - 2007) in 1967 to the orchestration by Rodion Schedrin. Both versions remain in repertoires of the leading ballet companies across the world.

In both ballets, two great twentieth-century ballerinas became the veritable co-creators of the role of Carmen. Zizi Jeanmaire, Roland Petit's wife and muse, infused her interpretation of Carmen with an inimitable trace of eroticism and feminine power, while Maya Plisetskaya (1925 - 2015) brought to the Alonso version of Carmen a poignant sense of the fatality of beauty and life.

Roland Petit's ballet, first performed by his company «Les Ballets de Paris» at the Prince's Theater in London in 1949, demonstrated an innovative approach to the traditional classical dance by incorporating elements of jazz, acrobatics, mime, and quotidian

details. For example, Carmen appeared on stage smoking a cigar, while Don José, a soldier and victim of Carmen's seductive behavior, wiped his hands on a curtain. These existential elements added new facets to the psychological depth of the dialogue embodied by the pas de deux between Carmen and Don José. Petit opted for the frank expression of sexual desire in dance, which, however, he poeticized to the level of a true drama unfolding between the two incompatible individuals. Roland Petit himself danced the role of Don José at the premier of his ballet. Later it passed to the greatest male dancers of the past, including Michail Baryshnikov and Nicolas Le Riche, among others.



Shiraz Sketch from

CHILDREN OF CHAOS

Choreographed by Robert Binet

Robert Binet's new work, which we showcase within two weeks of its world premiere in Toronto on October 4 2017, opens the world of the «now» in its uncompromising honesty and fragility. This «now-ness» is piercing not only because dance is the art of the present and present-ness but also because its creators — the choreographer and interpreters — are young, intensely engaged in their present and ours, expressing their own sense of time. Why is the present so relevant to interpreting Binet's new creation?

His choice of literary background — that of Renata Adler's celebrated novel *Speedboat* published in 1976 — almost completely excludes any literalness of interpretation but only evokes possible allusions, thus making «the now» a point of departure. The music from *Time Sketches* by the Canadian John Kameel Farah commands a distinctive spatial rhythm for the choreographer — that of an immediate temporality but also one of uncountable time, that of the past. The composer has noted that his *Time Sketches* had its origins in ancient Eastern chants, which he re-interpreted in the mixed modes of current techno music.

How can the «now-ness» of Binet's work be classical if it is fleeting and changing? Two dancers of different genders on the stage, executing poses and movements taken from the academic dance vocabulary, however liberally phrased, and a particular ambience of partnering, in which each lifting or balance strives for a deferral of its moment in time: could these elements alone place Binet's new creation firmly in the category of the «neoclassical» and still speak about the disorder to the present?

The *Duet*, set to the music of the *Shiraz Sketch*, expresses the chaos of the present not through a demonstrable pain or anguish but through the beguiling and powerful inwardness of Binet's characters. The dance-time folds into its own space-time pushing the chaos into one's consciousness rather than registering as an easily grasped array of figures. With the sound of bell — yet another measure of the present at the end of piece — the characters momentarily hover, facing each other in a winging port de bras, only to fold their faces into each other's shoulders a moment later. This choreographic

gesture, reminiscent of Brancusi's tilted, ovoid faces, has a pulsating effect of fragility in and of the now. Then the now becomes impossible to grasp.

In ancient Greece, a universal source of classical ideas for the arts, the concept of time was expressed by two different categories, those of *chronos*, which referred to the sequential passage of time, and of *kairos*, which signified the proper, right time of action. While *chronos* was countable, like the number of steps in a dance pattern, *kairos* was momentous, qualitative, and similar to a moment of artistic performance. Dance among the few arts is capable of bringing these two senses of classical time together.

Robert Binet is a choreographer who has created works for The National Ballet of Canada, The Royal Ballet, The New York City Ballet, The Dutch National Ballet, Company Wayne McGregor and more. He was the first Royal Ballet Choreographic Apprentice at The Royal Opera House in 2012 - 2013 and was appointed Choreographic Associate with The National Ballet of Canada in 2013.

GRAND PAS CLASSIQUE

Choreography by Victor Gsovsky



It takes a bit of imagination to link the dazzling Grand Pas Classique, which stands as an epitome of classical purity and precision, with Victor Gsovsky, a choreographer, who was inspired by avant-garde artistic trends of the 1920s and who introduced a decisive innovation for the traditional classical techniques. Yet in order to innovate a certain tradition, one has to grasp its essence. Viktor Gsovsky (1902 - 1974), a talented dancer, inventive choreographer, and extraordinary ballet master, composed his virtuoso pas-de-deux to the music of Daniel Auber, the nineteenth-century French composer, as an homage to the tradition, which he nonetheless thought should give way to new forms of dance. Yvette Chauviré and Vladimir Skouratov performed the Grand Pas Classique in the Theatre des Champs-Élysées in 1949 for the first time. Since then, the piece has garnered the reputation of one of the most difficult duets in the contemporary classical repertoire.

Gsovsky's choreography continuously beguiles the audience as it allows dancers to demonstrate their energy, endurance, musicality, and elegance along with an articulated sense of form. These qualities stood at the core of Gsovsky's pedagogical method. The pas-de-deux opens with an adagio in which the ballerina demonstrates effacé arabesques and attitudes in long balances, which Gsovsky particularly favored in his classes. In the female variation, a ballerina crosses the stage doing a sequence of relevés sur pointes raising the second leg in the gradually increasing in height degage-en-tournant for thirty-two musical beats. The male variation, no less challenging technically, demonstrates the sequence of jumps en tournant, beats, and pirouettes, in allegro ritardando tempo, preferred by Gsovsky, which calls for precise control from the dancer. The final position of the dancers in the coda is characteristic of another motif



of Gsovsky's choreography: the importance of the effacé position, which he considered more spacious and aerial than the croisé.

Victor Gsovsky, who escaped from Soviet Russia with his wife Tatiana, settled in Berlin in 1925, where he gained great recognition for his teaching method. After ten successful years in Berlin, where he worked also as a maître de ballet in the Berlin Staatsoper, Gsovsky had to flee Nazi Germany in 1936. Later, he worked with The Markova-Dolin Ballet before settling in Paris in 1938. He choreographed classical ballets for the Paris Opera and other companies, but his innovative teaching method remains his main legacy today, which, due a great number of his talented students, became an integral part of many ballet companies in the world. His students included Yvette Chauviré, Serge Peretti, Jean Babilée, Pierre Lacotte, Lycette Darsonval, Colette Marchand, Roland Petit, and Violette Verdy, to name only the most famous.

The list of curiosities about Gsovsky is a long one. He did not like teaching children, citing his choleric temperament as a reason. He preferred mixed classes with similar exercises for male and female dancers; he never taught pointes work, as he thought that a focused pointes class limited technical development of female dancers. He sang the rhythms in class to pianists and disliked using pure «ballet» music. During his years in Berlin, he used to allow dancers in dire financial conditions to take his classes free of charge. And, finally, though he represented «the Russian school» in emigration, he was not admitted to the Imperial Academy as he was considered too tall for a male dancer of the period. Instead, he attended the private studio of Evgenia Sokolova, a former dancer of the Imperial Ballet. Throughout his life, he never expressed a high opinion of Petipa's choreography and the nineteenth-century ballet tradition, while he was greatly motivated by avant-garde dance and theatre of the 1920s.



WHITE SWAN pas de deux from

SWAN LAKE

Choreography by *David Dawson*



In the long and great legacy of classical dance there is nothing quite like Tchaikovsky's Swan Lake choreographed by Marius Petipa and Lev Ivanov in 1895. The role of the White Swan is the right of passage for a ballerina, while the dances of the white swans in the second and fourth acts of the ballet became a symbol of lyrical academicism. The iconic status of Swan Lake made its interpretation by modern and contemporary choreographers particularly challenging. A recent version of this ballet created for the Scottish Ballet by a British choreographer David Dawson in 2016, a pas de deux from which the Canadian public will see for the first time in North America, reveals new, often unexpected aspects both in Tchaikovsky's stirring score and the ballet's dramaturgy. Dawson's prism of the classical tradition is innovative but not irreverent.

The force with which Dawson approaches the luscious score and the familiar plot is captivating. However, the plot here is only an additional means to express the strength of feeling that Dawson's choreographic language offers to dancers. By liberating a ballerina and her partner from any sort of historical costumes and a white feather-like tutu associated with the story, the choreographer gives the dancers the possibility to narrate the story of doomed love between a halcyon-era prince and a bewitched swan-

princess directly through the force of corporeal intensity. For Dawson, the body is a medium par excellence, and the choreographer aspires to probe into the extremes of this medium's potential. This potential often comes from the thoroughly absorbed classical heritage. Arched backs, poignant arms, inversed torsos and perfectly designed classical positions dissolve into each other instantaneously. Dawson's elaboration on the pointes work of the ballerina, who strikes the most delicate and fragile balances, serves more to underscore not single moments but the continuity of movements. By minimizing the contact with the floor for the dancers, the choreographer recalls that the upright elevation, a primordial element of classical dance, could still be a poetically innovative and visual gripping.

A continuous, somewhat relentless phrasing of the pas de deux is not conceived here as a formal search, but more as a way to reveal the rapture of encountering love and the inner desire to follow its path. Dawson's method of visualizing the passions through the continuous movement of the couple across the stage offers a filigreed gradation of viewing aspects. The extremes of Dawson's corporeal language call for active, engaged viewing from the public. His corporeal poetics reminds the viewer that the classical is not only restricted and correct but also pure and sensuous.



Duets from

BELLS AND SAGALOBELI

Choreography by *Yuri Possokhov*

Yuri Possokhov's vocation of a choreographer stems from his long and successful career of a danseur-étoile of several world-class companies, including the Bolshoi Theater, The Royal Danish Ballet, and San Francisco Ballet. Possokhov's dancing repertoire was vast and diverse, ranging from classical to modern and contemporary ballet. His turn to creating his choreographic works was greatly enriched by his past artistic experiences. For Possokhov, choreography is a means of self-expression, but also a field of knowledge and cultural heritage with many different passageways. In addition to pursuing his brilliant artistic career, he also earned a degree in choreographic studies in The State College of Theatrical Arts in Moscow. The list of works created by Possokhov includes many short and full-length

ballets commissioned by leading companies around the world. Currently, he is Choreographer in Residence of San Francisco Ballet.

Two duets selected for the Gala testify fully to the range of Possokhov's choreographic creations. The ballet *Sagalobeli*, commissioned by the Georgian National Ballet in 2007, demonstrates that neoclassical dance can be infused with a subtle vernacular stylization without succumbing to a mere story-telling. One of the most musically driven choreographers of current ballet, Possokhov let the traditional folk Georgian melodies, which he selected for his ballet, to serve as a poetic thread in the sequence of dances. In *Sagalobeli*, Possokhov expands on the timeless themes of courtship, desires, and love and brings a world

of femininity and grace in dialogue with a sphere of virility and bravery. Abstract and specific at once, the theme of two complementary cultural entities becomes more poignant in the incantation of traditional Georgian chants, which allows the movements to curl and fold in upon themselves as in the most elaborate Georgian calligraphy. The choreography of *Sagalobeli* opens to the public the beguiling spell of Georgian music with delicate figuration and articulated movement.

Similarly, the music of Rachmaninov puts the ballet *Bells* in motion. In this ballet, however, Possokhov's choreography summons up another palette of feelings. Powerful and symphonic, *Bells*, based on bring contemporary neoclassical dance to an almost forgotten

expressive mode, that of elegiac pathos. Rachmaninov's music allowed the choreographer to reminisce creatively on the grandness, spatial sweep, and amplitude of movement characteristic of Bolshoi Theater, Possokhov's alma mater. Yet *Bells* speak to the sensitivities of dancers of our current generation, as they envision a precision of technique and elaboration of forms paired with emotional directness in executing steps. The pathos of *Bells*' choreographic language reminds us that the contemporary neoclassical tradition is greatly indebted to George Balanchine's and Serge Lifar's experiments with symphonic ballet, and to the theatrical vision of Maurice Bejart. Enriched by these traditions, Possokhov's choreography offers a profoundly lyrical and individual vision for his chosen music.



BALLET TV

Dear Friends,

We recently launched the first two instalments of our new project created under the umbrella of the educational mission of the Canada All Star Ballet Gala and our non-profit organization – Canada Ballet Art Project/Canadien D'Art du Ballet. In the series of TV interviews, which we offer to all ballet lovers throughout the world, you will meet leading ballet dancers, choreographers, ballet masters, stage designers, conductors and dance critics, who will share their thoughts, projects,



and ideas with you. A real star of the ballet world never ceases working and learning. Those who love classical dance and those who are just getting to know and like this fabulous art form alike can hone their knowledge and understanding of classical dance. With our programs, we want to help make your encounters with classical dance more enjoyable, more informed and as memorable as can be. For more information please follow our youtube TV channel, CanadaAllStarBalletGala.

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PERSONALITIES

TIMOFEJ ANDRIJASHENKO

The Teatro alla Scala

Born in Riga, Latvia, in November 1994, where he starts his studies of Ballet at the National State Academy. In 2009, at the age of 14, he participated at the International Dance Competition «City of Spoleto», winning a scholarship; this prize allows him to attend the Russian Ballet College in Genoa directed by Irina Kashkova, where he graduates in June 2013.

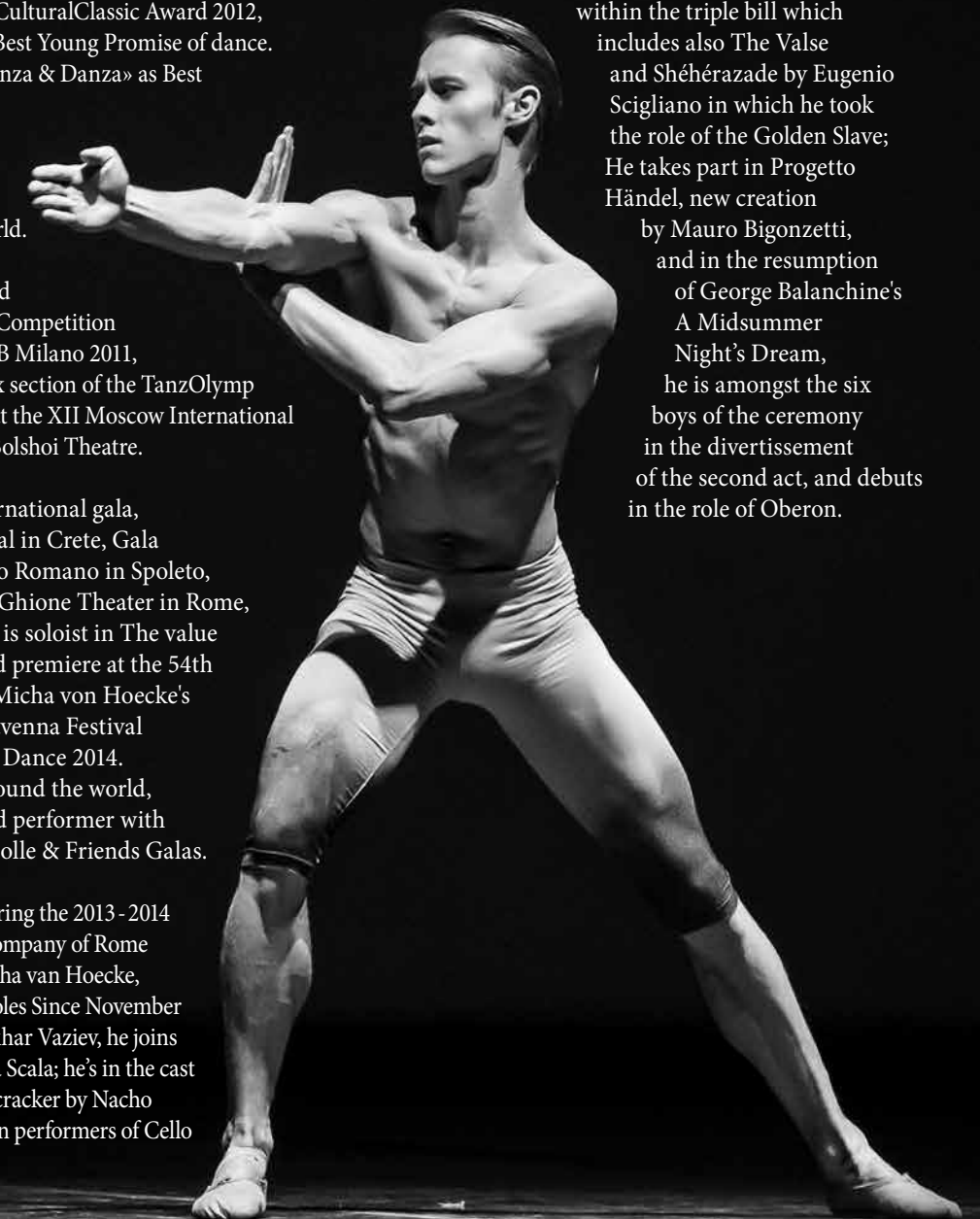
Over the years he received several awards including the Positano Prize «Leonide Massine» 2010, awarded by Alberto Testa, for the technical and professional high quality; GiffoniDanza Prize 2010, RomainDanza 2011, after Carla Fracci's reporting; NapoliCulturalClassic Award 2012, «Amalfi Dance 2012» award as Best Young Promise of dance. He also receives the «Premio Danza & Danza» as Best Performer of the 2016 Season.

He becomes Honorary Ambassador of Culture for the City of Spoleto in the world. He takes parts in International Competitions, gaining the Grand Prix at the International Dance Competition of Spoleto 2011, the Premio MAB Milano 2011, the first prize in the Pas de Deux section of the TanzOlymp in Berlin 2013, the Gold Medal at the XII Moscow International Ballet Competition 2013 at the Bolshoi Theatre.

He's guest at national and international gala, the Mediterranean Arts Festival in Crete, Gala Speranze & Realtà at the Teatro Romano in Spoleto, Galà «Stars Tomorrow» at the Ghione Theater in Rome, Munchen Tanz in Munich. He is soloist in The value of a life by Alberto Testa, world premiere at the 54th edition of Spoleto Festival, in Micha von Hoecke's «Le Maitre a la Ville» at the Ravenna Festival (2014), and at the Marathon of Dance 2014. He often performs in Galas around the world, and he is a regular partner, and performer with Roberto Bolle in his Roberto Bolle & Friends Galas.

From March to October 2014, during the 2013-2014 season, he dances in the Ballet Company of Rome Opera under the direction of Micha van Hoecke, mostly for principal and soloist roles. Since November 2014, under the invitation of Makhar Vaziev, he joins the Ballet Company of Teatro alla Scala; he's in the cast of the Russian sailors in The Nutcracker by Nacho Duato and he is amongst the main performers of Cello Suites by Heinz Spoerli.

In April 2015 he took the role of Albrecht in Giselle. During the Gala for the 23rd International Ballet Festival in Lodz he danced Gran Pas Classique and in July of the same year, in Excelsior, he debuted in the role of The Slave. For The Sleeping Beauty production by Alexei Ratmansky he debuts in the role of Prince Désiré and for his Swan Lake he premiered the role of Siegfried, role that he also presented at the opening of the tour in Paris at the Palais des Congrès. In December 2016, he took the main role in Kenneth MacMillan's Romeo & Juliet. He is in the main couple of George Balanchine's Symphony in C (first movement), within the triple bill which includes also The Valse and Shéhérazade by Eugenio Scigliano in which he took the role of the Golden Slave; He takes part in Progetto Händel, new creation by Mauro Bigonzetti, and in the resumption of George Balanchine's A Midsummer Night's Dream, he is amongst the six boys of the ceremony in the divertissement of the second act, and debuts in the role of Oberon.

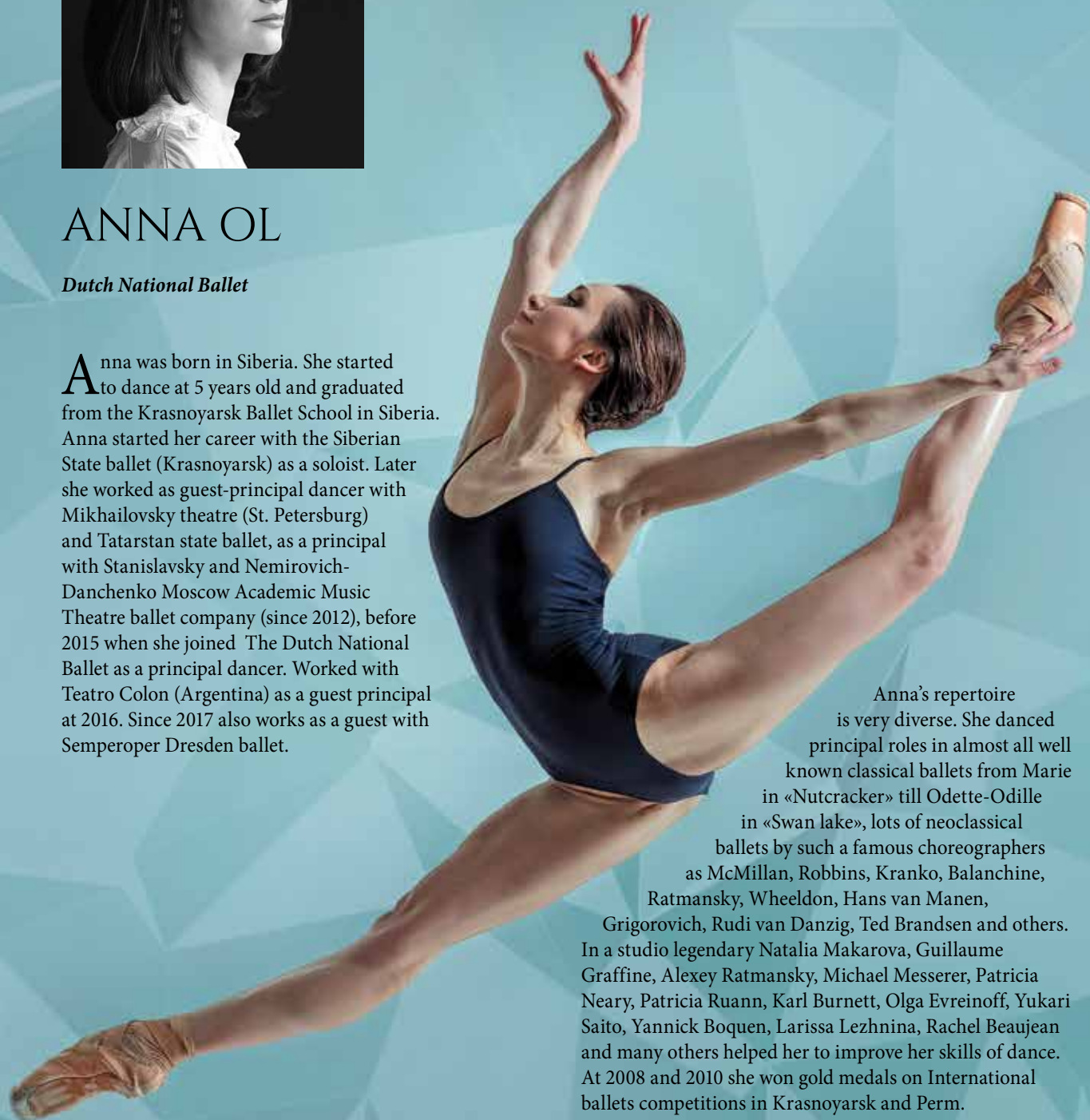




ANNA OL

Dutch National Ballet

Anna was born in Siberia. She started to dance at 5 years old and graduated from the Krasnoyarsk Ballet School in Siberia. Anna started her career with the Siberian State ballet (Krasnoyarsk) as a soloist. Later she worked as guest-principal dancer with Mikhailovsky theatre (St. Petersburg) and Tatarstan state ballet, as a principal with Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre ballet company (since 2012), before 2015 when she joined The Dutch National Ballet as a principal dancer. Worked with Teatro Colon (Argentina) as a guest principal at 2016. Since 2017 also works as a guest with Semperoper Dresden ballet.



Anna's repertoire is very diverse. She danced principal roles in almost all well known classical ballets from Marie in «Nutcracker» till Odette-Odille in «Swan lake», lots of neoclassical ballets by such a famous choreographers as McMillan, Robbins, Kranko, Balanchine, Ratmansky, Wheeldon, Hans van Manen, Grigorovich, Rudi van Danzig, Ted Brandsen and others. In a studio legendary Natalia Makarova, Guillaume Graffine, Alexey Ratmansky, Michael Messerer, Patricia Neary, Patricia Ruann, Karl Burnett, Olga Evreinoff, Yukari Saito, Yannick Boquen, Larissa Lezhnina, Rachel Beaujean and many others helped her to improve her skills of dance. At 2008 and 2010 she won gold medals on International ballets competitions in Krasnoyarsk and Perm.

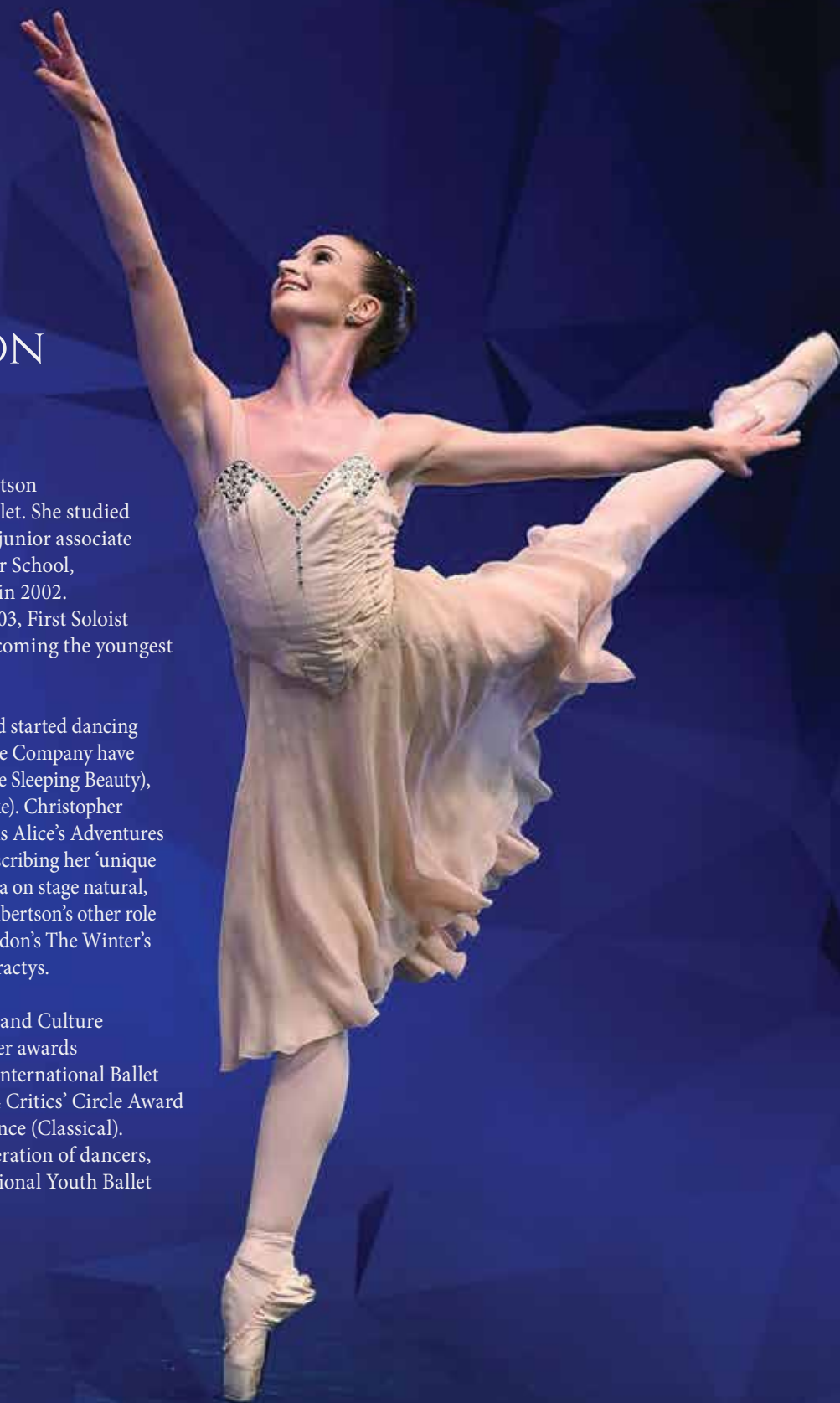
LAUREN CUTHBERTSON

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

*English National Ballet, The National Ballet of Canada, Hong Kong Ballet/
formerly of The Royal Swedish Ballet & Dutch National Ballet*

Jurgita 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. 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.

Was Principal Ballerina of Dutch National Ballet from 2010 - 2015

Became a Guest Principal Artist with Hong Kong Ballet in 2015.

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 & 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. Fadeychev)
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 Nutcracker (P. Isberg, Wayne Eagling, J. Kudelka, Terence Kohler)
Les Sylphides (Michel Fokine),
Cinderella in Cinderella (Christopher Wheeldon, James Kudelka),
Paquita (Marius Petipa),
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 Christie, Jean-Christophe Maillot, Benjamin Millepied, Juanjo Arques, Hans Van Manen, Sidi-Larbi Cherkaoui, Rudi van Dantzig, Toer van Schayk, David Dawson, Jorma Elo, 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 Christie, 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:

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.

Guest Appearances include:

Principal Guest Ballerina with Arena Di Verona (2009) in Don Quixote (Kitri); (2010) in Le Corsaire (Medora); Principal Guest Ballerina with Norwegian National Ballet (2009) in Swan Lake (Odette/Odile); Principal Guest Ballerina with Het Nationale Ballet (2010)



in Don Quixote (Kitri);
Principal Guest Ballerina with Royal Danish Ballet (2010) in Swan Lake (Odette/Odile);
Principal Guest Ballerina at the Rudolf Nureyev International Ballet Festival, Kazan, Russia 2011 & 2013, in Giselle and La Bayadere
Principal Guest Dancer with Teatro San Carlo in Le Corsaire (Medora) 2014, Nutcracker (Clara) 2014
Principal Guest Ballerina with Hong Kong Ballet (Paquita) (Ballerina) 2015, Nutcracker (Ballerina) 2015, Swan Lake (Odette/Odile) 2016
Principal Guest Ballerina with Opera dell Roma in Sleeping Beauty (Aurora) 2014, Swan Lake (Odette/Odile) 2014.

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 & 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).



EMMA HAWES

The National Ballet of Canada

Emma Hawes was born in Delaware, and trained at the BalletMet's Dance in Columbus, Ohio and Canada's National Ballet School. She joined The Ballet of Canada in 2011 and was promoted to First Soloist in 2017.

Recently, Ms. Hawes debuted as Odette/Odile in Swan Lake and in the title role of Cinderella. Ms. Hawes repertoire also includes Effie in La Sylphide, Princess Florine in The Sleeping Beauty, Snow Queen and Sugar Plum Fairy in The Nutcracker as well as roles in Romeo & Juliet, Giselle, Le Petit Prince, Alice's Adventures in Wonderland, La Fille mal gardée, Manon, Nijinsky, The Seagull, The Four Seasons, Being and Nothingness, Theme and Variations, Cacti, The Concert, Carmen and The Dreamers Ever Leave You.

In 2012, Ms. Hawes represented the National Ballet in The Tenth International Competition for The Erik Bruhn Prize and received the Audience Choice Award for Favourite Female Competitor.

Emma Hawes is sponsored through Dancers First by JJ Dayot & Rick Schiralli.

Quotes.....

Cinderella
"[Hawes] offered a feisty if put-upon young woman in Act I before transforming into a ravishingly poised and elegant mystery guest at the prince's ball."
Dance International, 2017

Swan Lake
"a breath takingly radiant performer... Hawes is so profoundly truthful and present in her dancing."
The Globe and Mail, 2017

The Nutcracker
"Hawes showed off the classicist that she is, displaying a delicate filigree of movement, perfect placement and a lovely legato flow... as smooth as silk."
The Globe and Mail, 2014



CHRISTOPHER GERTY

The National Ballet of Canada

Christopher Gerty was born in Watford, England and trained at Newcastle Dance Academy in Australia, New Zealand School of Dance and San Francisco Ballet School in California. Mr. Gerty joined The National Ballet of Canada as a RBC Apprentice in 2014 and became member of the Corps de Ballet in 2015.

Recently, Mr. Gerty debuted as Siegfried in Swan Lake and an Icicle in The Nutcracker. Mr. Gerty's repertoire includes Onegin, Romeo & Juliet, The Sleeping Beauty, Giselle, The Winter's Tale, La Sylphide, Cinderella, Pinocchio, Genus, Alice's Adventures in Wonderland, Le Petit Prince, Nijinsky, Manon, The Four Temperaments, Piano Concerto #1 and The Concert.

Christopher Gerty is sponsored through Dancers First by Ms. Nancy Viner & Dr. Raymond Stein.

Quotes.....

Swan Lake
"Corps de ballet member Chris Gerty... [found] a poetic expressivity that had scope and depth, and showcasing long lines and fine turns."
The Globe and Mail, 2017





MARIA KOCHETKOVA

San Francisco Ballet & American Ballet Theatre



Born in Moscow, Russia, Maria Kochetkova trained at the Bolshoi School in Moscow and danced with The Royal Ballet, English National Ballet before joining San Francisco Ballet as a principal dancer in 2007.

Maria has performed as a guest artist with the Bolshoi and Stanislavsky Theaters in Moscow, the Mariinsky and Mikhailovsky Theaters in St. Petersburg, ABT in New York, Rome Opera, Teatro alla Scala in Milan, Tokyo Ballet and Compañía Nacional de Danza in Madrid. She joined American Ballet Theatre as a principal dancer in 2015.

Among Kochetkova's major roles are Giselle; Grand Pas de Deux Ballerina, Queen of the Snow, and Sugar Plum Fairy in Tomasson's *Nutcracker*; Juliet in Tomasson's *Romeo & Juliet*; Odette/Odile in *Swan Lake*; Kitri in Nureyev's and Petipa *Don Quixote*; Swanilda in Balanchine's *Coppélia*; Tatiana in Cranko's *Onegin*; and Cinderella in Wheeldon's *Cinderella*; Nikiya in Makarova's (after Petipa) *La Bayadère*; Sylvia in Ashton's *Sylvia* and Medora in *Le Corsaire*. She created principal roles in Liang's *Symphonic Dances*; Millepied's *The Chairman Dances*; McGregor's *Borderlands*; Page's *Guide to Strange Places*; Possokhov's *Classical Symphony*, *Diving into the Lilacs*, *Francesca da Rimini*, and *Swimmer*; Ratmansky's *From Foreign Lands*; Tomasson's *Caprice*, *On a Theme of Paganini*, and *Trio*; and Wheeldon's *Within the Golden Hour* and *Number Nine*.

Her repertory also includes Ashton's *Symphonic Variations*, *Voices of Spring* and *Monotones*; Balanchine's *Allegro Brillante*, Brahms-Schoenberg Quartet (2nd movement), *Divertimento No. 15*, «Emeralds», «Rubies», «Diamonds», *Scotch Symphony*, *Serenade*, *Symphony in C*, and *Theme and Variations*; Elo's *Double Evil*; Forsythe's *Artifact Suite*, in the middle, somewhat elevated and *Pas/Parts*; Lifar's *Suite en Blanc*; MacMillan's *Manon* (bedroom pas de deux from Act I) and *Winter Dreams*; Lander's *Etudes*; McGregor's *Chroma*; Peck's *In the Countenance of Kings*; Morris' *Drink to Me Only With Thine Eyes*, *A Garden*, and *Sandpaper Ballet*; Possokhov's *Bells pas de deux*, *Fusion* and *Raymonda Pas de Deux*; Ratmansky's *Russian Seasons*, *Golden Cockerel* and *Shostakovich Trilogy* (*Piano Concerto #1*); Robbins' *Dances at a Gathering* (*Pink*) and *Opus 19/The Dreamer*; Scarlett's *Hummingbird*;

Tomasson's *Chaconne for Piano and Two Dancers*, *Criss-Cross*, «Haffner» *Symphony*, and *Nanna's Lied*; and Wheeldon's *Ghosts*.

A frequent guest artist, Kochetkova performs with companies worldwide. In 2015 she performed a pas de deux from McGregor's *Borderlands* at BalletNow at The Music Center in Los Angeles; she performed with Roberto Bolle & Friends at Terme di Caracalla, Rome, Italy; Arena di Verona, Verona, Italy; Teatro Grande degli Scavi, Pompeii, Italy and City Centre, New York; she also performed at Stars of the 21st Century International Ballet Gala in Paris, Toronto and Moscow. As a guest artist with American Ballet Theatre, she performed Nikiya in *La Bayadère* in 2015; Kitri in *Don Quixote* in 2014; and *The Sleeping Beauty* and *Swan Lake* in 2013.

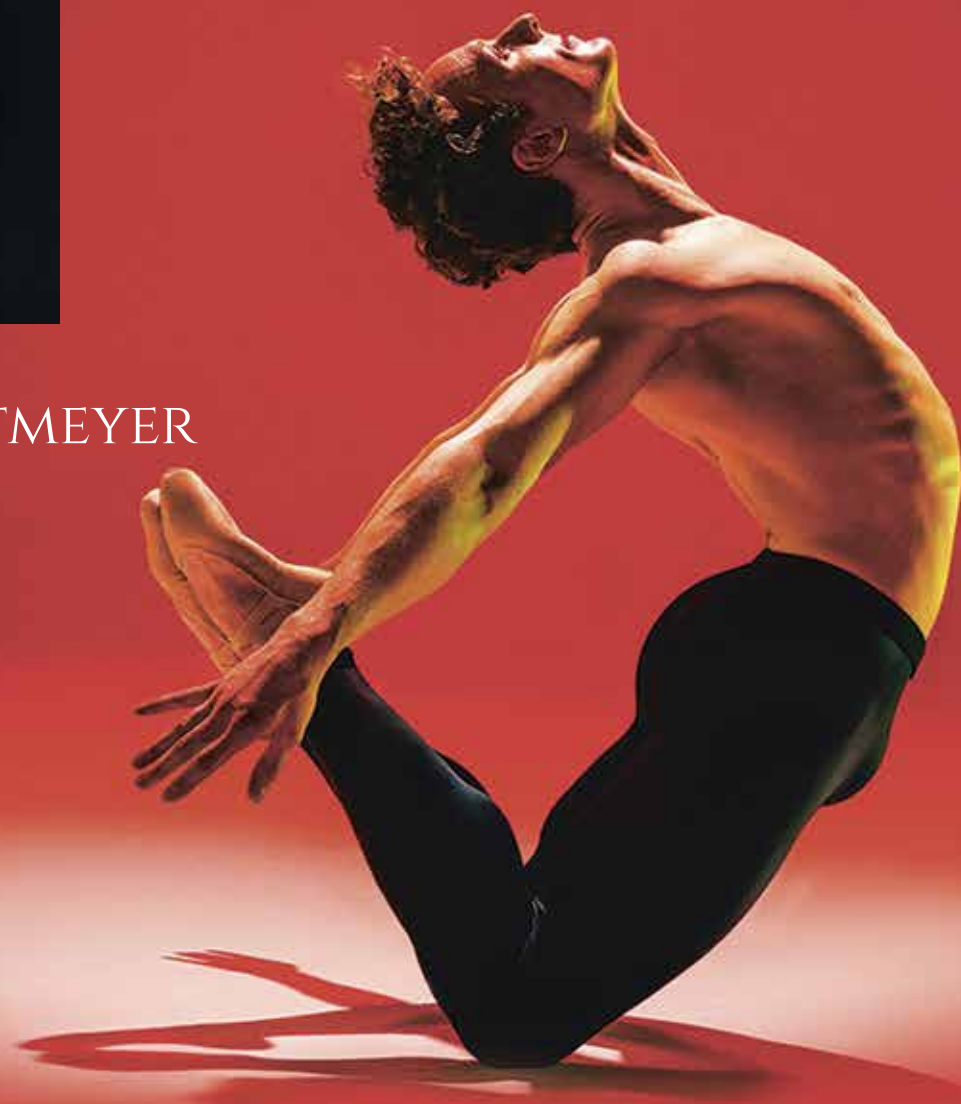
Kochetkova was featured in a video for fashion designer Julien David's spring/summer 2015 collection, the official music video for the Cathedrals' «Unbound» (2014); the video «Spirit of Van Cleef & Arpels» (2014); and an ad for Visa Checkout and Gap (2014). She performed the role of Juliet in the film of Tomasson's *Romeo & Juliet* as part of the inaugural season of Lincoln Center at the Movies: *Great American Dance*. In December 2008, she was featured as the Grand Pas de Deux Ballerina in the PBS *Great Performances* broadcast of Tomasson's *Nutcracker*, co-produced by San Francisco Ballet and KQED Public Television San Francisco, in association with Thirteen/WNET New York.

Kochetkova was nominated for a Critics' Circle National Dance Award (U.K.) for Best Female Dancer in 2014 and for a Benois de la Danse Award in 2013, for her performance as Tatiana in Cranko's *Onegin*. In 2009, she was awarded the gold medal on NBC's *Superstars of Dance*. She won the Isadora Duncan Dance Award for Best Individual Performance for Giselle during the 2008 Repertory Season; gold medals at the International Ballet Competitions in Korea and Italy in 2005; a gold medal at the International Ballet Competition of Luxembourg in 2003; a silver medal and the jury prize at the Varna International Ballet Competition in 2002; a silver medal at the Prix de Lausanne that same year; and a bronze medal at Moscow International Competition in 2001.



REMI WÖRTMEYER

Dutch National Ballet



Remi began dancing in Adelaide at the age of three and graduated from the Australian Ballet School as dux. He danced with The American Ballet Theatre, English National Ballet and The Australian Ballet before joining The Dutch National Ballet.

He has danced the leading roles of the ballet canon including Manon, Les Sylphides, La Sylphide, The Nutcracker, The Sleeping Beauty, Cinderella, Don Quixote, Romeo, Petrouchka, Giselle, Onegin, Sylvia and La Dame aux Camelias.

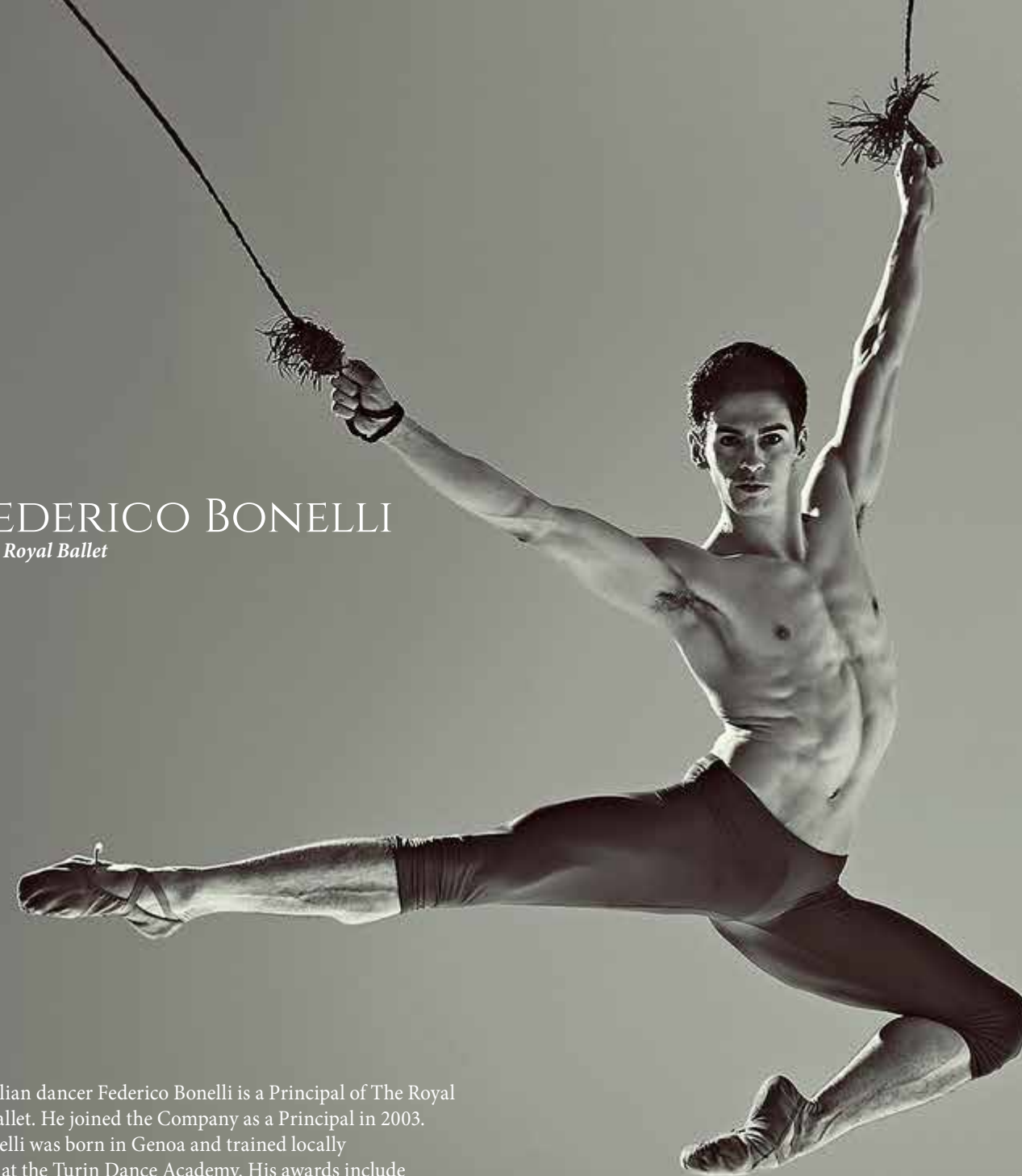
Christopher Wheeldon, David Dawson, Alexei Ratmansky, Wayne McGregor, Lightfoot – Léon, Krzysztof Pastor, Benjamin Millepied, Juanjo Arqués, Steven Baynes, Graeme Murphy, Ted Brandsen and Nicolo Fonte have all created new works for Remi.

Remi has won decorations internationally including at the Asian Pacific International Ballet Competition in Japan, the Walter Burke Award, Diana Ramsay Scholarship, 15th position in Dance Europe Magazine's list of the World's Top 100 Dancers, the Alexandra Radius Prize and both the Artistic and People's Choice prizes at the Dance open Festival.

Remi has Choreographed seven works for The Dutch National Ballet along with works for the Dance Open Festival, The Australian Ballet and Melbourne Ballet Companies. As resident choreographer for ODD Continent he created the musical Morning Blossoms written by Malcolm Rock and the ballet-opera Homebody written by Tony Kushner. He has also choreographed for films by Altin Kaftira.

FEDERICO BONELLI

The Royal Ballet



Italian dancer Federico Bonelli is a Principal of The Royal Ballet. He joined the Company as a Principal in 2003. Bonelli was born in Genoa and trained locally and at the Turin Dance Academy. His awards include first prize at the Rieti International Ballet Competition and a Prix de Lausanne scholarship. He joined Zürich Ballet in 1996, promoted to soloist in 1997. He joined Dutch National Ballet in 1999, promoted to principal in 2002.

Bonelli's repertory with The Royal Ballet includes all the classical ballets, Romeo, Daphnis, Lensky, Onegin, Palemon (Ondine), James (La Sylphide, Armand (Marguerite and Armand), Pierrot (Pierrot Lunaire), Des Grieux (Manon), Crown Prince Rudolf (Mayerling), Apollo, Aminta (Sylvia), Jack/Knave of Hearts (Alice's Adventures in Wonderland), Malin (Age of Anxiety)

and roles in Polyphonia, Agon, Requiem, Tombeaux, Ballet Imperial, Homage to The Queen, Voluntaries, Four Temperaments, Theme and Variations, Serenade, Dances at a Gathering, L'Invitation au voyage and Ballo della regina. His role creations for the Company include Polixenes (The Winter's Tale), Dr Samuel-Jean Pozzi (Strapless), Victor (Frankenstein) and roles in Chroma, DGV: Danse à grande vitesse, Live Fire Exercise, Aeternum, The Human Seasons, Tetractys, Woolf Works, Acosta's Carmen and Multiverse

SVETLANA LUNKINA

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 70 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. Especially for her, Alexander Grant staged the role Lisa in the ballet «La Fille Mal Gardée» (2002), Roland Petit 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.

During the year 2002, Svetlana Lunkina was one of the main characters in the film «St.Petersburg – Cannes Express», by the American Director John Daly (the world premier was in the year of 2003 in Palm Springs, California, USA).

In 2004, the famous Japanese portrait photographer Eichiro Sakata, who has the world title in his art, included Svetlana Lunkina in his photo-gallery of outstanding people's personalities «Piercing the Sky».

In 2013 Svetlana Lunkina became the main attraction and the «objet d'art» of the European art exhibit, created by the international acclaimed artist Anna Gaskell.

The National Ballet of Canada/formerly of The Bolshoi Ballet

Repertoire:

«Giselle» (Perrot, Coralli, Vasiliev), Giselle
«Anyuta» (Vasiliev), Anyuta
«Pas de Quatre» (Dolin), soloist
«Don Quixote» (Petipa, Gorsky, Fadejev), Kitri
«Symphony in C» (Balanchine), First Movement
«Sleeping Beauty» (Petipa, Grigorovich), Aurora
«Le Spectre de la rose» (Fokin)
«Afternoon of a Faun» (Robbins), soloist
«La Fille du Pharaon» (Lacotte), Aspaccia
«Les Sylphides» (Fokin), Prelude, Seventh Waltz
«La Sylphide» (Bournonville, Von Rozen), Sylphide
«Sentimental Waltz» (Vasiliev)
«The Dying Swan» (Fokin)
«Passacaille» (Petit), principal
«Pique Dame» (Petit), Lisa

«Serenade» (Balanchine), soloist
«La Bayadere» (Petipa), Nikia
«The Lesson» (Flindt), the Pupil
«Le Corsaire» (Petipa), Medora
«Carmen» (Alonso), Carmen
«Spartacus» (Grigovich), Phrygia
«Notre Dame de Paris» (Petit), Esmeralda
«The Bright Stream» (Ratmansky), Zina
«Symphony in C» (Balanchine), Second Movement
«Gaité Parisienne» (Masseine), Glove Seller
«Les Présages» (Masseine), Passion
«Jeu de Cartes» (Ratmansky), soloist
«La Fille Mal Gardée» (Ashton), Lise
«The Nutcracker» (Grigorovich), Masha
«La Rose Malade» (Petit)

«Misericordes» (Wheeldon), soloist
«Swan Lake» (Petipa, Ivanov, Grigorovich), Odette – Odile
«Pink Floyd» – Great Gig in the sky, (Petit)
«Casse – Noisette» (Noureev), Clara
«Raymonda» (Petipa, version by Carla Fracci), Raymonda
«Esmeralda» (Petipa, version by Yuri Burlaka), Esmeralda
«Lost illusions» (Alexei Ratmansky), Coralli
«Le Jeune Homme et la Mort» (Petit)
«Chroma» (Wayne McGregor), soloist
«Jewels – Diamonds» (George Balanchin), soloist
«Dream of Dream» (Jorma Elo), soloist
«Unearth» (Robert Binet), soloist
«...black night's bright day...» (James Kudelka), soloist
«The Nutcracker» (James Kudelka), The Sugar Plum Fairy
«Watch her» (Azure Barton), soloist
«Allonword» (James Kudelka), soloist
«Swan Lake» (James Kudelka), Odette/Odile
«Alice's Adventures in Wonderland» (Christopher Wheeldon), Mother/The Queen of Hearts

International Guest Star Invitations:

Paris Opera
Berlin State Opera
Vienna State Opera House
Rome Opera House
Mariinsky Theater (St. Petersburg, Russia)
National Ballet of Japan

International Ballet Galas:

«Tribute to Galina Ulanova» – Paris
«Malakhov and Friends» – Japan
«Stars of the 21st Century» – New York, Paris, Toronto
«Tribute to Yuri Grigorovich» – London, Royal Opera House

Awards:

Honorary Diploma from the Moscow Government
Youth award «Triumph», Moscow
«Star of the 21st Century», New York
Special award of the Moscow Government

Filmographic

Giselle (choreography by Vladimir Vasiliev), Bolshoi Theatre, 1998
La Dame de Pique (choreography by Roland Petit), Bolshoi Theatre, 2001
Passacaille (choreography by Roland Petit), Bolshoi Theatre, 2001
Notre-Dame de Paris (choreography by Roland Petit), Bolshoi Theatre, 2003
Giselle (choreography by Yuri Grigorovich), Bolshoi Theatre, 2011
Le Corsaire (choreography by Alexei Ratmansky and Yuri Burlaka after Marius Petipa), Bolshoi Theatre, 2012
The Bright Stream (choreography by Alexei Ratmansky), Bolshoi Theatre, 2012

«Manon» (Kenneth MacMilan), Lescaut's Mistress
«Nijinsky» (John Neumeier), Romola de Pulszk
«Being and Nothingness» (Guillaume Côté), soloist
«Piano Concerto no. 1» (choreography by Alexei Ratmansky), soloist
«The Sleeping Beauty» (Rudolf Nureyev), Aurora
«The Winter's Tale» (Christopher Wheeldon), Paulina
«La Sylphide» (Johan Kobborg), Sylphide
«The Four Temperaments» (George Balanchine), Sanguinic
«Romeo & Juliet» (Alexei Ratmansky), Juliet
Le Petite Prince (Guillaume Côté), Snake
Giselle (Sir Peter Wright), Giselle
Asuka (choreography by Asami Maki), Sugaru – Otome
Onegin (John Cranko), Tatiana
Cor Perdut/Lost Heart (Nacho Duato), Soloist
Genus (Wayne McGregor), Soloist
Swan Lake pas de deux (David Dowson), Swan
Dark Angels (Guillaume Côté), Soloist
Streetcar Named Desire (John Neumeier), Blanche DuBois

National Ballet of Canada
Bavarian State Ballet (Munich, Germany)
Bucharest Opera and Ballet Theater (Romania)
Polish National Opera (Warsaw, Poland)
Odessa Opera and Ballet Theatre (Ukraine)
Asami Maki Ballet (Tokyo, Japan)

«Stars of the Russian Ballet» – Tokyo, Japan
«Roland Petit and his Stars» – Athens, Greece
«Roland Petit and his Stars» – Geneva, Switzerland
«Kremlin Gala» – Moscow, Russia

«Benois de la Danse», Laureate, Moscow
«Brilliance of the 21st Century», New York
«Ballerina of the Decade», Moscow, Russia
Meritorious Artist of Russia



CARLO DI LANNO

San Francisco Ballet

Carlo 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 Nureyev's *Don Quixote* (Basilio), Balanchine's

Diamonds (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 Paulo, 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 Premio la Danza Léonide Massine in Positano, Italy, in September 2014.



EVAN MCKIE

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

Evan McKie was born in Toronto, Ontario 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 *Dance Magazine*, Paris.

In 2012, Mr. McKie won Italy's prestigious ApuliArte 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.

Quotes.....

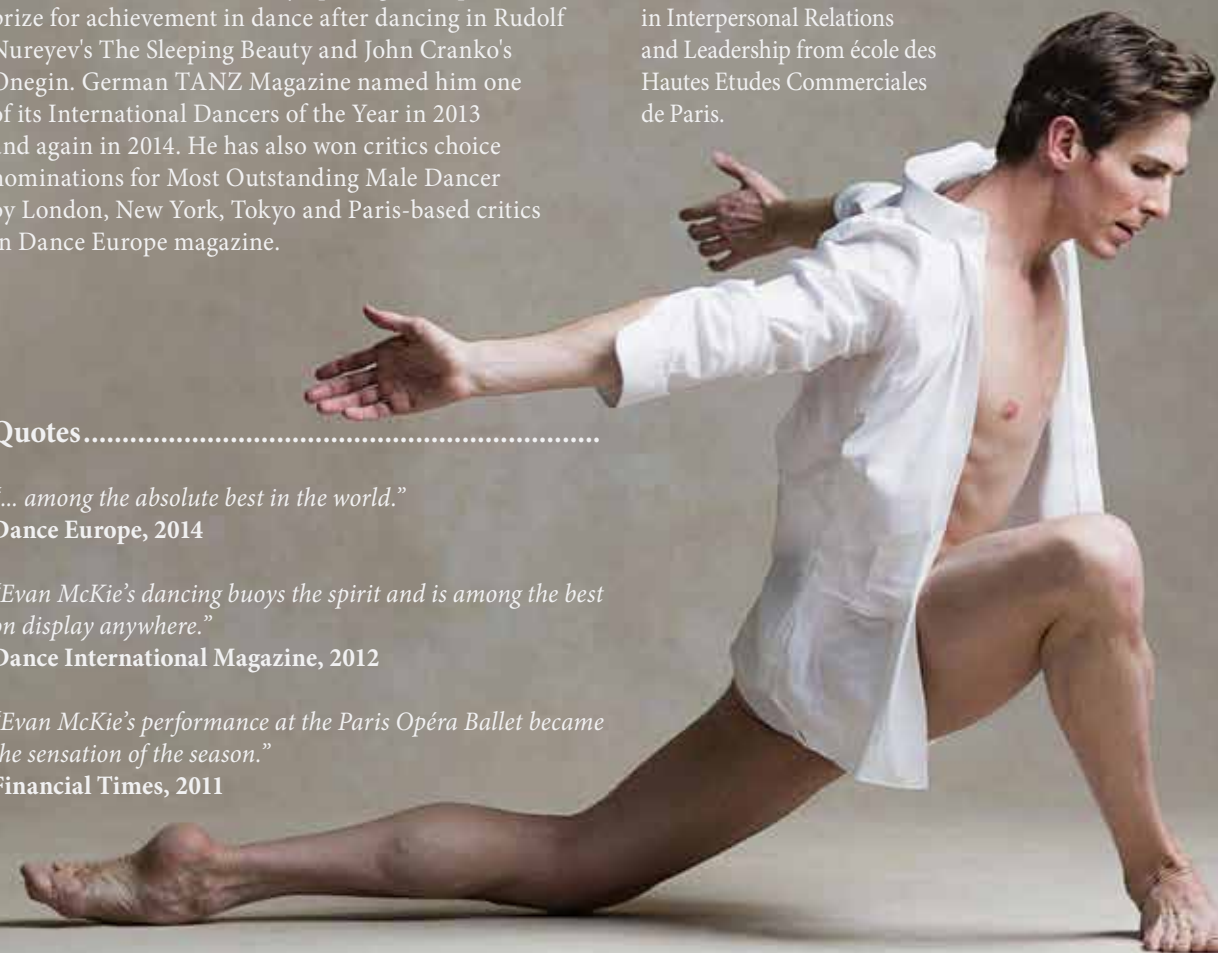
"... among the absolute best in the world."
Dance Europe, 2014

"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

Since joining The National Ballet in 2014, McKie has made celebrated debuts as both Romeo and Tybalt in Alexei Ratmansky's *Romeo & 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 Phlegmatic 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.

Offstage, Mr. McKie is a visual artist and a guest writer for *Dance Magazine* US and Japan. He is also a member of *Dance Magazine's* international advisory board. McKie is involved in research initiatives in the field of Neuro-plasticity training and has also recently volunteered at Canada's Center for Addiction and Mental Health developing and leading a workshop using the ever-emerging benefits of Dance/Choreography as a recreational therapy tool. 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.





NICOLETTA MANNI

The Teatro alla Scala

Flagship name of La Scala ballet company, was born and raised in Santa Barbara (Lecce, Italy).

She received her initial training locally at her mother's ballet school, at 13 she is admitted at the 4th course at the of la Scala Ballet School. In 2009, after being graduated at age 17, she joined the Berlin Staatsballett under the direction of Vladimir Malakhov, where she stays for three seasons, performing in all the classical and contemporary productions. First Prize at the competition «Città di Lecce», at «Levante danza festival» and «Premio Mab 2012»; in 2012 she gained the third position at the «Premio Roma Danza».

Under the invitation of Makhar Vaziev in 2013, she joins the Ballet Company of Teatro alla Scala, where one year later, at age 22, she was promoted Principal Dancer.

Her repertoire include:

the role of Myrtha in Giselle, in Rudolf Nureyev's Swan Lake (July 2013) four big swans and in October she makes her debut in the role of Odette/Odile. In «Serata Ratmansky» she is in Russian Seasons (couple in blue) and Concerto DSCH (main couple). During 2013 - 2014 season, for Jewels (George Balanchine) she takes the role in the Diamonds main couple and the soloist role in Rubies. In «Serata Petit» she is amongst the main performers of Pink Floyd Ballet and she makes her debut in the main role in Le Jeune homme et la Mort alongside Ivan Vasiliev. During the tour in Kazakhstan with Nureyev's Don Quixote she dances the role of Kitri, in the opening performance, and also the Queen of Dryades: the same roles she will perform later also at

Teatro alla Scala and during the Ballet tour in Japan (Tokyo, September 2016) In October 2014 she is Juliet in MacMillan's Romeo & Juliet. In Nacho Duato's Nutcracker, opening title of the Ballet Season 2014 - 2015, she takes the role of Clara.

She receives the «Premio Danza & Danza» as Best Performer of the 2014 Season and she is also nominated «Dancer of the Year 2014» by the web magazine giornaledelladanza.com. For Heinz Spoerli's Cello Suites in march 2015, she is amongst the main performers. In April 2015 she takes for the first time the role of Giselle. Both Cello Suites and Giselle will be also performed in the opening performances of the Ballet Tour in China (Aug-Sept 2016). In the Gala for the 23rd International Ballet Festival in Lodz she performs Gran Pas Classique and the pas de deux from Don Quixote; in Excelsior, she takes the role of La Civiltà (the Civilization). For Alexei Ratmansky's Sleeping Beauty she is the Lilac Fairy and Aurora.

In October 2015 she is amongst the performers of the Gala des étoiles at Teatro alla Scala in Don Quixote pas de deux with Ivan Vasiliev. The only Italian dancer to have received the nomination For the Prix Benois de la Danse 2015, she performed on the Bol'shoj stage. In 2015 she also has been nominated «Promise» of ballet by the German magazine «Tanz», and she premiered the role of Manon in Kenneth

MacMillan L'histoire de Manon. For Cinderella (new production by Mauro Bigonzetti) she takes the role of the Fairy Godmother and the main role of Cinderella. For the new production by Massimiliano Volpini The Lovers Garden she takes the female main role debuting alongside Roberto Bolle.

In June 2016 she is invited by Asami Maki Ballet in Tokyo to perform the role of Esmeralda in Notre Dame de Paris of Roland Petit.

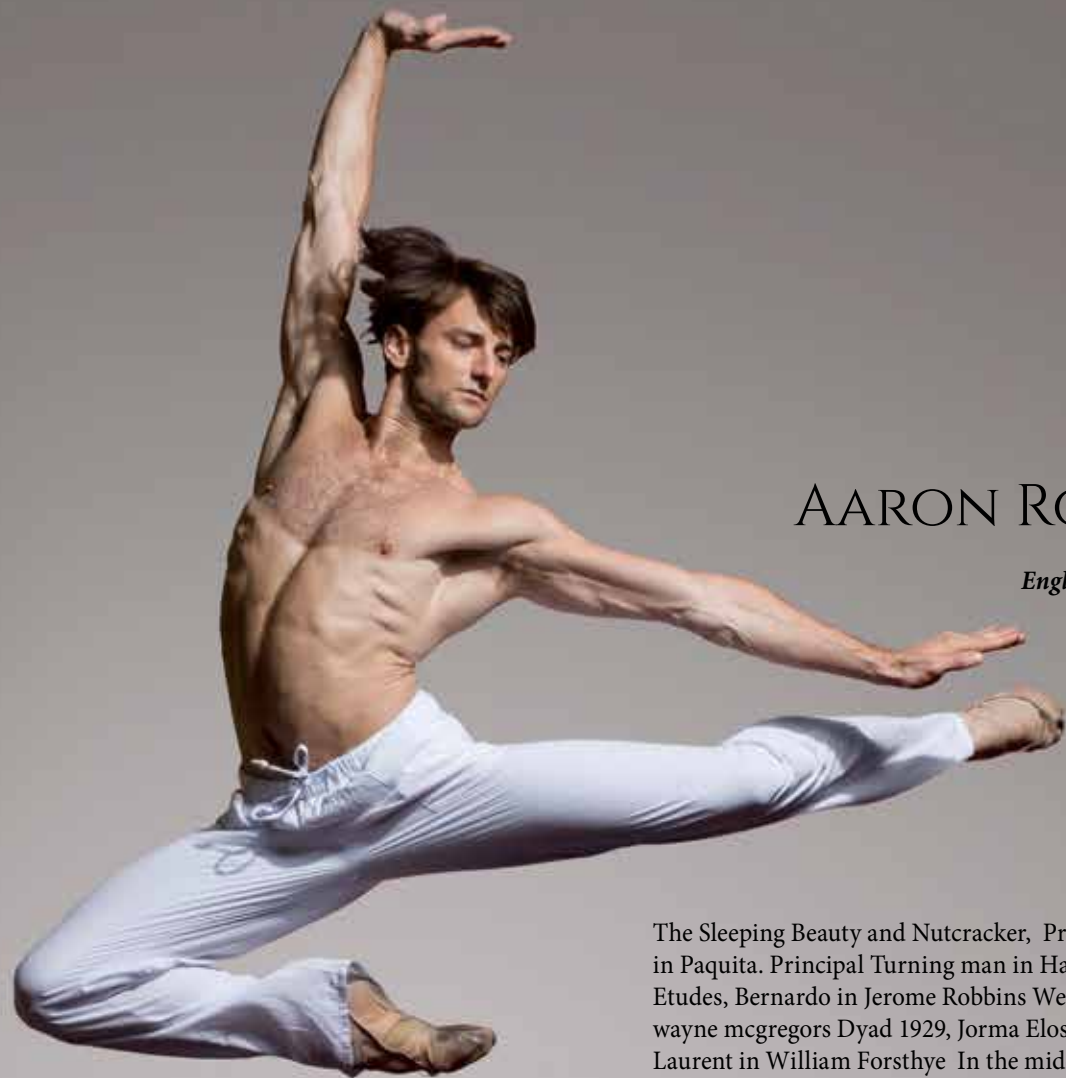
In Alexei Ratmansky's Swan Lake she opens the performances in the role of Odette/Odile, also presented in Paris, Palais des Congrès opening the Scala ballet tour in November 2016.

In December 2016 she guest with Lithuanian National Ballet in the role of Kitri in Don Quixote. In Stravinskij Evening, with Zubin Metha on the podium, she takes part in Michail Fokin's Petruška (the ballerina). Inside the triple-bill with La Valse and Shéhérazade, she performs the main couple of Balanchine's Symphony in C — second movement with Roberto Bolle, and, in other performances,

also the main couple of the first movement. She is the main performer, in Progetto Händel, new production by Mauro Bigonzetti. In George Balanchine's A Midsummer Night's Dream she premiered the role of Titania and the pas de deux of the second act divertissement.

She often performs in Galas around the world, such as Dance Open in St. Petersburg, Elisa Carillo & Amigos in Mexico, and she is a regular partner, and performer with Roberto Bolle in his Roberto Bolle & Friends Galas.





AARON ROBISON

English National Ballet

Aaron Robison was born in Coventry, England. He trained at the Conservatorio de Barcelona and at the Royal Ballet School. In 2004, He received a number of prestigious awards including: 1st place at the Young British Dancer of the Year Award, A gold medal in The Seoul International Ballet Competition and a award at Prix de Lausanne. Mr Robison was selected by Dance Europe Magazine as one of the Top 100 Dancers of the Season 2012.

He has danced with Birmingham Royal ballet, Corella Ballet, Houston Ballet, San Francisco Ballet and is currently a Lead Principal dancer with English National Ballet.

Mr Robison has performed leading roles such Theseus/ Oberon in the American premier of John Neumeiers Midsummers Night Dream, Des Greux in Kenneth Macmillans Manon, Romeo in Nureyevs Romeo & Juliet, Victor in Liam Scarlett's Frankenstein, Petruccio in John Crankos Taming of the Shrew, Albrecht in Stanton Welch Giselle, Siegfried in Swan lake, Prince in Ben Stevensons

The Sleeping Beauty and Nutcracker, Principal man in Paquita. Principal Turning man in Harold Landers Etudes, Bernardo in Jerome Robbins West side Story wayne mcgregors Dyad 1929, Jorma Elos One/end/one, Laurent in William Forsthye In the middle somewhat Elevated. Stravinsky Violin Concerto, Phlegmatic in George Balanchine The four Temperaments. Waltz Man in George Balanchine Serenade. Jiri Kylians Wings of Wax, Petit Mort and Svedbka. Stanton Welchs La Catedral Engloutie, Maninyas, Velocity, Blessed Of Memory, Clear. Twyla tharpes The Brahms Hayden. Helgi Tommasons The Fifth Season and Trio.

Mr Robison has been parts of numerous creations including Arthur Pita Salome, Yuri Possokhov optimistic tragedy, Stanton Welch lead principal in Paquita, Lead principal man Aries in Zodiac, Tuba in Young Persons Guide to the orchestra, James Kudelkas Passion, Mark Morris The letter V.

Mr Robison has toured all over the world and has performed in Galas and guested in Argentina, Spain and Italy. He has performed in the Nijinsky Gala in Hamburg and Despertares Gala in Mexico and Festival Del Sole Gala in Napa Valley.

Mr Robison is also a So Danca Ambassador.



PIOTR STANCZYK

The National Ballet of Canada

Piotr Stanczyk was born in Poznan, Poland and trained at the State Ballet School of Poznan before studying at Canada's National Ballet School. He joined The National Ballet of Canada in 1998 and was promoted to Principal Dancer in 2008.

Recently, Mr. Stanczyk made his debut as Eugene Onegin in Onegin, Stanley in the Canadian premiere of A Streetcar Named Desire, Rothbart in Swan Lake and Geppetto in the world premiere of Pinocchio. Mr. Stanczyk's repertoire includes Leontes in The Winter's Tale, L'Aviateur in the world premiere of Le Petit Prince and principal roles in The Sleeping Beauty, Don Quixote, Giselle, Romeo & Juliet, Nijinsky, Alice's Adventures in Wonderland, The Nutcracker, La Fille mal gardée, Hamlet,

Petrouchka, Theme and Variations, Symphony in C, Etudes, Song of a Wayfarer, the second detail, Chroma, The Four Seasons, Rubies and The Man in Black. Mr. Stanczyk has also performed in company premieres by contemporary choreographers such as Alexei Ratmanky, Wayne McGregor, Kevin O'Day and John Neumeier.

As a guest artist, Mr. Stanczyk has performed at the Vienna State Opera, International Ballet Festival of Miami, Charleston Ballet and Brott Music Festival.

In 2012, Mr. Stanczyk received the Rolex Dancers First Award and was the recipient of the William Marrié Award for Dramatic Excellence in 2003, for his role as Jaguar in The Firebird.

Quotes

The Winter's Tale
"Piotr Stanczyk as Leontes almost self-combusted as his body writhed in paroxysms of jealousy and vengeful anger."
Toronto Star, 2015

Romeo and Juliet
"Mercutio, the wonderful Piotr Stanczyk... offers a fusion of comedy and filigreed footwork"
Los Angeles Times, 2014

Giselle
"Piotr Stanczyk seethed as the discarded Hilarion. He was a highlight"
The Daily Gazette, 2013



KIDS' ART EXHIBITION

We are excited to present works of art by students from 10 local art schools participating in the exhibit «KIDS ARE DRAWING BALLET», a project spanning over the two Canada All Star Ballet Gala productions of 2017.

- Long-term patients of SickKids hospital facilitated by «Art at Heart»
- Avenue Road Art School
- CharbArts school
- The Citadel
- Radiant Art Studio
- Artyshock Studio
- Green Lion Arts Studio
- Anna Art Academy
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- Smart School and Studio



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The Canada All Star Ballet Gala is committed to revealing, supporting, and bringing to the public the most promising young dancers throughout the world. We are particularly dedicated to championing fledgling talents at the earliest stages of their careers, in between their graduation from a ballet school and the beginning of their performing life in highly regarded companies around the globe. The moment of «A Star Is Born» is precious. We want our public to become a part of it by inviting future stars to our programs, in which these select young dancers will share the stage with the recognized stars.

The participation of the young dancers in our programs highlights our educational mission, according to which we bring to our public not only a collection of exemplary ballet pieces but thoughts and ideas on the training in classical dance, the formation of schools and styles, their cross-influences, and on the process of maturing from a young and promising dancer to an uncontested star. Our first sponsored «The Stars of the Future» duet — Anastasia Lukina and Dmitrii Vyskubenko.

Anastasia graduated from the Vaganova Academy of Russian Ballet in Saint Petersburg in 2015 and was invited to The Mariinsky Ballet, where she performs leading roles in the repertoire. Dmitrii Vyskubenko graduated from the Moscow State Academy of Choreography in 2016. The same year he joined The Bavarian State Ballet in Munich, where he already dances leading roles in the repertoire. These two young artists had received prestigious recognition and awards during their studies in the two famous schools in Russia. Ballet specialists place them in the cohort of the promising young dancers in today's world of classical dance. The future stars Anastasia Lukina and Dmitrii Vyskubenko open our second



act with the wedding pas-de-deux from Tchaikovsky's *The Sleeping Beauty* in choreography of Marius Petipa and Konstantine Sergeyev. WE DEDICATE THIS PERFORMANCE TO THE BICENTENIAL ANNIVERSARY OF MARIUS PETIPA (1918 - 1910), which the ballet world will celebrate in 2018.

The Sleeping Beauty holds a special place in the history of Russian culture. It was unusual that Ivan Vsevolozhsky, Director of Russian Imperial Theaters, would himself write a libretto for the ballet after Charles Perrault's fairy tale *La Belle au bois dormant* published in 1697. Vsevolozhsky commissioned Tchaikovsky to compose the score with musical allusions to the period of great Baroque composers, such as Lully, Rameau, and J.S. Bach. The production deliberately evoked the France of Louis XIV's reign and emphasized the symbolic links between French and Russian cultures. The latter was coming of age by then, and the ballet, choreographed by Marius Petipa for the Christmas Season of 1890,

became also a celebration of the Russian academic school of dance. For the first time in his long career, Petipa, who was already more than seventy years old, choreographed to music conceived in symphonic terms rather than purely balletic ones. The production, to which Vsevolozhsky designed costumes as well, was a ballet féerie, a complete work of art in the style of the Wagnerian Gesamtkunstwerk, or «total work of art». The story of Princess Aurora, who escaped death by falling asleep for a hundred years, to be awakened to life by Prince Désiré, had several symbolic layers. It resonated strongly with the contemporaneous political situation in Russia but above all it celebrated the purity and harmony of an imaginary, idealistic world, in which the forces of good defied the those of evil.

The wedding pas-de-deux is the culmination of the ballet. It embodies the spirit of otherworldly happiness and classical elegance in the most poised fashion. It celebrates too the ideal of predestination and of first love. Petipa conceived the wedding pas de deux as a technical feat for the ballerina, who was fully in command of the most elaborate point technique and could float through the stage space in the most complicated port de bras and footwork. Carlotta Brianza, a famous Italian ballerina and an impeccable technician, danced Aurora's role on the opening night of *The Sleeping Beauty* on January 3, 1890. Matilda Kshesinskaya was the first among Russian dancers who matched the Italians in the technical demands for this role. Pavel Gerdt danced the role of Prince Désiré in the premier, while Enrico Cecchetti, a famous ballet master in the making, took the role of the wicked fairy Carabosse.

The Sleeping Beauty played an important role in the transmission of the heritage of classical ballet from the Russian Imperial Ballet to the Soviet. Many of Marius Petipa's choreographic texts and structural principles of his grand ballets, such as *The Sleeping Beauty*, *Raymonda*, and *La Bayadère*, for example, survived, albeit with some alterations, in productions of the Kirov Ballet in Leningrad, and were passed on to the Mariinsky Ballet in Russia. Konstantin Sergeyev's version of *The Sleeping Beauty* of 1952 returned Petipa's fabled ballet to the stage, however, with certain changes responding to the new requirements for dancers' technique and the development of the dramatic action. In 1999, Sergei Vikharev (1962 - 2017) launched a reconstruction of the original production of 1890 with its costumes, stage sets, and choreography. Vikharev and Makar Vasiev, then Artistic Director of the Mariinsky Theater, based their reconstruction on the notations of Nikolai Sergeyev, Petipa's stage assistant, which survived in the library of Harvard University, USA.

Vaganova Ballet Academy

The Vaganova Academy of Russian Ballet is the major school of classical ballet in St. Petersburg, Russia. Established in 1738 during the reign of Empress Anna, the academy was known as the School of Imperial Ballet up until Soviet times, when, after a brief hiatus, the school was re-established as the Leningrad State Choreographic Institute. In 1957, the school was renamed to honour Agrippina Vaganova (1879 - 1951), a former soloist of the Imperial Ballet, an outstanding pedagogue, and a talented administrator. As the head of the school, Vaganova developed a singular method of classical ballet teaching, one that expanded the tradition of the Imperial ballet's training into a new, more versatile system to raise dancers to levels required by the twentieth-century dance and its higher technical standards. The Vaganova system distilled several historical styles of classical dance and arranged them into a progressive practice of daily exercises. Graduates of the school include some of the most famous ballet dancers, choreographers, and ballet masters in the history of classical dance, such as Galina Ulanova, Rudolph Nureyev, Natalia Makarova, and Mikhail Baryshnikov, to name just few. The Vaganova method with its unmatched clarity of movements, lyricism, and expressiveness became synonymous with the concept of classical dance and are known around the globe. Many ballet schools outside Russia have adopted the Vaganova method into their training curriculum.

The Moscow State Academy of Choreography

The Moscow State Academy of Choreography commonly known as The Bolshoi Ballet Academy is one of the oldest schools of ballet in the world. Founded by Catherine II in 1763, the school became the affiliate of the Bolshoi Imperial Theater in Moscow, and later the Bolshoi Theater. The Moscow State Academy of Choreography's teaching is founded on a thorough, comprehensive, classical-training curriculum based on the Vaganova system. The teaching staff of the Academy is internationally acclaimed and provides a technically rigorous training with individual attention calibrated to the progress of each student. As in the past, the Academy prepares dancers for the Bolshoi Ballet, and is closely linked to its artistic and aesthetic tradition. Many world-renowned stars of classical ballet, such as Olga Lepeshinskaya, Maya Plisetskaya, Natalia Bessmertnova, Ekaterina Maximova, Mikhail Lavrovsky, Nikolai Tsiskaridze, Svetlana Lunkina, Natalia Osipova, Maria Alexandrova, among others, were trained there.

ANASTASIA LUKINA

The Mariinsky Ballet

Anastasia Lukina was born in the city of Pskov, Russia. In 2006, she entered the Vaganova Academy of Russian Ballet. Laureate of the Mikhailovsky Theater Grand Prix (St. Petersburg, 2013)

In 2015 she graduated from the Vaganova Academy of Russian Ballet (class of Professor Lyudmila Kovaleva) with a red diploma. Awarded as the best graduate of St. Petersburg in 2015. From the same year she joined the Mariinsky Theater Company. After the first season in the theater became a demi soloist (2016)

In the repertoire:

«Sylphide» (Sylphide) — the choreography of Augustus Bournonville in the editorial office of Elsa-Marianna von Rosen;
«Sleeping Beauty» (Aurora, Princess Florina) — choreography by Marius Petipa, edited by Konstantin Sergeyev;
«Swan Lake» (Friends of the Prince, small swans) — choreography by Marius Petipa and Lev Ivanov in the editorial office of Konstantin Sergeyev;
«La Bayadère» (trio of shadows) — choreography by Marius Petipa in the editorial board of Vladimir Ponomarev and Vakhtang Chabukiani;
«Raymonda» (Clemence) — choreography by Marius Petipa, edited by Konstantin Sergeyev;
«Corsair» (trio of odalisks) — staged by Pyotr Gusev based on the composition and choreography of Marius Petipa;

«Don Quixote» (variation) — choreography by Alexander Gorsky based on the play of Marius Petipa;
«Chopiniana» (Nocturne, Eleventh Waltz, First Waltz) — Choreography by Mikhail Fokin;
Ballets by George Balanchine «A Midsummer Night's Dream» (Butterfly), «Jewels» (Emeralds);
«The Nutcracker» (Masha, Dolly, Classical Trio, Louise) — choreography by Vasily Wininonen;
«Carmen Suite» (tobacco) — choreography by Alberto Alonso;
Ballets by Alexei Ratmansky «Anna Karenina» (Kitty), «The Little Humpbacked Horse» (Mamki);
Anton Pimonov's ballets «Bambi» (Falín), «Violin Concerto No. 2»;
«Bronze Horseman» (Colombina) — choreography by Yuri Smekalov;
«Paquita» (Paquita's Girlfriends) — choreography by Yuri Smekalov, reconstruction of the choreography by Marius Petipa and staging of the Grand pas by Yuri Burlaka.

Also in the repertoire:

«Shelter — 2016» — choreography by Guillermo Maciel.
«Soaring» — choreography by Ksenia Zvereva
Adagio from the ballet «Daughter of the Pharaoh» — choreography by Pierre Lacott
Ballet «Conservatory» — choreography by Augustus Bournonville
Pas de quatre «La Roseraie» (Rosary) based on M. Petipa's ballet, choreographer: Yuri Burlaka.



DMITRY VYSKUBENKO

Bavarian State Ballet

Dmitrii was born on the 18th of October 1997 in Moscow. In 2008 he entered the Bolshoi Ballet Academy in Moscow.

During his studies, Dmitrii has participated in concerts of professional practice and danced on the stages of the Bolshoi Theatre, Kremlin theatre, Stanislavsky and Nemirovich-Danchenko Musical theatre, etc.

As one of the most talented students of the Academy, Dmitrii received grants from the fund of Galina

Ulanova and Svetlana Zakharova. In 2010 Dmitrii starred in the title role in the movie «My father Baryshnikov».

In 2016 Dmitrii graduated from the Bolshoi Ballet Academy and joined the Bavarian State Ballet as a ballet artist.

Awards:

First Prize and Gold Medal on the V International Competition Yuri Grigorovich «Young Ballet of the World», Sochi, Russia in 2014.
First Prize and Gold Medal on the International Ballet Competition in Zagreb, Croatia, in 2014.
Gold medal on the 5th International Ballet Competition «Asian Grand Prix» in Hong Kong in 2015.
First Prize and Gold Medal on the VI International Competition Yuri Grigorovich «Young Ballet of the World», Sochi, Russia in 2016.
First Prize and Gold Medal on the V International Istanbul Ballet Competition, Turkey 2016.
Second Prize on the 24th International Ballet Competition «CITTA DI RIETI» in Italy in 2014.
Silver medal on the 3rd Beijing International Ballet Competition in China in 2015.

Sansha Grand Prize on the 5th International Ballet Competition «Asian Grand Prix» in Hong Kong in 2015.

Repertoire in the Bolshoi Ballet Academy:

main roles in full length ballets
«La Fille mal gardee»
and «The Nutcracker»,
grand pas from
ballet «Les millions
d'Arlequin»,
pas de deux from

ballet «The Pharaoh's Daughter», «Bluebird» pas de deux from ballet «Sleeping Beauty», pas de trois from ballet «Paquita», variations from ballets «Don Quixote», «La Bayadere», «Swan Lake», «Paquita», «Satanella», variation from «Tchaikovsky pas de deux», contemporary, character and folk numbers.

Repertoire in the Bavarian State Ballet:

Pas de six in Giselle (P. Wright/M. Petipa)
Soloist 1st movement in Symphony in C (G. Balanchine)
Golden Idol in La Bayadère (M. Petipa/P. Bart)
Benvolio in Romeo and Juliet (J. Cranko)
Sheppard in Spartacus (Y. Grigorovich)
Grand Pas de deux from The Nutcracker (V. Vainonen)



EXHIBITION

Photography by Karolina Kuras

Karolina Kuras is a Polish born, Toronto based photographer with the National Ballet of Canada specializing in ballet and portraits. She has worked with dancers, companies and publications from around the world.

"It's a new realm of dance—there's a lot of depth to it."
 — Vanessa Harwood,
 former principal dancer of the National Ballet of Canada

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Canada All-Star Ballet Gala pays tribute to three outstanding twentieth-century dancers, whose artistic lives were linked to Canadian Ballet and whose anniversaries the world of ballet celebrates in 2018:

Mikhail Baryshnikov
(born 1948)

70



Rudolf Nureyev
(1938-1993)

80



Erik Bruhn
(1928-1986)

90



LEADERSHIP

Svetlana Lunkina
CEO & Artistic Director

Yuri Vyskubenko
Gala Program Director

Natalia Vyskubenko
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Consultant, Doctor of Fine Arts,
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Two major ballet Gala performances in Toronto within 8 months of this year (on February 11th and October 28th, 2017) bring to Toronto 28 international ballet stars from 14 elite ballet companies of the world. The two events showcase 30 ballet masterpieces, more than half of them never before presented to Canadian audiences. We dedicate these exceptional cultural events to the 150 th anniversary of Canada.



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