

GENEVA CONCERTS

presents

BALLET JÖRGEN CANADA'S

ANASTASIA



Saturday, October 24, 2009 • 8:15 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2009-2010 SEASON

Thursday, 24 September 2009, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

Joyce Yang, piano

Music of Tower, Tchaikovsky, and Copland

Sunday, 24 October 2009, 8:15 p.m.

Ballet Jörgen's *Anastasia*

This classical ballet, set to a full orchestra score, is a magical story of the Russian princess Anastasia

Friday, 20 November 2009, 8:15 p.m.

Burning River Brass

One of the most respected brass ensembles in the United States, Burning River Brass has been dazzling audiences since 1996.

Friday, 22 January 2010, 8:15 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Adina Aaron, soprano

Music of Elgar, Barber, Handel, and Haydn

Sunday, 21 March 2010, 3:00 p.m.

Syracuse Symphony Orchestra

Gerard Schwarz, conductor

Colin Currie, percussion

Music of Diamond, Tchaikovsky,
and Higdon's Percussion Concerto, written for Colin Currie.

Performed at the Smith Opera House, 82 Seneca Street, Geneva, NY

These concerts are made possible, in part, with public funds from the New York State Council on the Arts, a State agency, and by a continuing subscription from Hobart and William Smith Colleges.



ARTISTIC DIRECTOR'S MESSAGE

I am pleased to welcome you to this performance of *Anastasia*. Ballet Jörgen Canada proudly celebrated its 20th Anniversary with this full-length ballet which made its 2007 World Premiere in Glace Bay, Nova Scotia and went on to a successful and acclaimed Canadian Tour. We are delighted to be bringing this important work to the Smith Opera House in Geneva, New York, and thank Geneva Concerts for inviting us here.

The idea for this ballet grew out of a personal interest in Russian history and research I began eight years ago covering Russian society from the late 1800s through the early 1920s. Anastasia was a real historical figure and full of personality. Now, she is a remarkable myth transcending facts, reason and any attempts to bottle her up in the footnotes of history. She is the rambunctious free spirited youngest daughter of the last Tsar and the mythical woman who continues to fascinate people close to 90 years after her disappearance in July 1918—our ballet touches on both of these young women. The real human drama of a young girl cast adrift in one of the cataclysmic events of the 20th century is a story I found impossible to resist.

I am indebted to Toronto's The Michael Young Family Foundation for their extraordinary financial support of this production. Additional funding for *Anastasia* was generously provided by the Canada Council for the Arts, numerous foundations, corporations and individuals from across the country. The original score for *Anastasia* was made possible with the support of The John D. McKellar Charitable Foundation.

Ballet is my passion and my goal is to inspire passion for this extraordinary art form in as many of North America's vibrant communities as possible. Journeying far and wide, Ballet Jörgen Canada has managed to visit 220 communities in our efforts to connect people with ballet. I hope that, in some small way, our presentation will inspire your curiosity and imagination about Ballet Jörgen Canada and our work.

Thank you for coming and enjoy the show.

Warmest regards,

A handwritten signature in black ink, appearing to read "Bengt Jörgen".

Bengt Jörgen
Artistic Director & CEO
Ballet Jörgen Canada

ANASTASIA

*In loving memory of Ann-Hjördis Larsson, mother of Artistic Director Bengt Jörgen,
whose steady belief in his and our doings we cherish.*

Cast in order of appearance

Older Lady	Clea Iveson
Anastasia	Tara Butler
Dimitry	Preston McBain
Nurse Maid	Clea Iveson
Tsaritsa - Alexandra Fyodorovna	Cristina Tucciarone
Orthodox Priest	Bengt Jörgen
Tatiana	Cristina Graziano
Young Officer	Hampus Gauffin
Revolutionary Agitator	Yoo Sang Hong
Tsar - Nicholas II of Russia	Bengt Jörgen
Bolshevik Officer	Hiroto Saito
Doctor	Hampus Gauffin
Chamber Maid	Allison Bradbury
Nun	Cristina Tucciarone
Soldiers, Servants & Workers	Members of the Company

ANASTASIA SYNOPSIS

Act 1

Prologue

A young girl and a lady are looking at a photograph album and the woman talks about the photographs - the young girl sits transfixed, hanging on every word.

Scene 1

The gardens of the Alexander Palace at Tsarsko Selo, the Imperial residence - 1914

The young Grand Duchess Anastasia is busy playing with her companion Dimitry, the son of a palace kitchen maid. Anastasia proves to be quite a tomboy and the two begin roughhousing.

Anna, the imperial Nursemaid, enters and scolds her charge for carousing with a peasant. She chastises Anastasia and chases Dimitry out of the garden. In his hurry, he leaves behind his slingshot which Anastasia retrieves for safe keeping.

The Tsaritsa enters the gardens, accompanied by an Orthodox priest. Her stately elegance and quiet reserve is in complete contrast of her young daughter Anastasia. Shortly after the Tsaritsa's arrival, Anastasia's sister Tatiana enters the garden looking for her mother.

The tender moment between mother and daughters is interrupted by the arrival of a military messenger. He informs the Tsaritsa that Russia is going to war. The Tsaritsa shares the news with her companions and as the news reverberates through the Imperial household, they all fall to their knees to pray for Mother Russia.

Scene 2

Squares of villages and towns throughout the Empire

Throughout the Empire, Russians gather as the troops march off to war.

Scene 3

The gardens of the Alexander Palace at Tsarsko Selo, two years later.

Anastasia and her sister Tatiana, now more mature, are busy at work organizing medical supplies for the wounded at the hospital set up by the Tsaritsa and her daughters on the grounds of the Imperial residence. The serious nature of the task at hand is tempered by talk of Tatiana's attraction to a handsome young officer.



The young officer enters the garden, offering his assistance and he escorts Tatiana off stage with the supplies, leaving Anastasia alone with her thoughts—she remembers the affections she had for her sole childhood playmate Dimitry and reminisces about this fond childhood memory. This realization sparks another memory: the slingshot, which Anastasia retrieves from the hiding spot she created so many years ago.

A commotion stirs her from her daydream. A dirty and dishevelled peasant staggers into the garden, clutching stolen goods from the palace. He freezes at the sight of Anastasia and drops his bundle to the ground. It is Dimitry and he is being pursued by the palace guards.

Anastasia retrieves his bundle and places it firmly back into his arms. Dimitry gratefully acknowledges her gesture and moves to exit but then realizes he is surrounded by the guards. Anastasia hides him and when the guards enter the garden, she assures them that she is alone. After the guards exit, the two former playmates have a brief moment of reconnection before Dimitry runs off.

Scene 4

St. Petersburg

Struggling under extreme conditions, the workers gather and demonstrate for food and peace for Mother Russia. The revolutionaries lead the call for change, and tensions mount. As the protests grow larger, the authorities spring into action. Chaos and panic ensues and the demonstration ends with arrests and injured Revolutionaries.

Scene 5

A warehouse

Some of the demonstrators who escape take refuge in an underground meeting place. They tend to their wounds and regroup. A revolutionary urges them to “take up arms and outright struggle with the regime”. We find Dimitry amidst this group of passionate, working class rebels. Their outrage against the pain and suffering of their people becomes a clear battle cry as weapons are distributed.

Scene 6

A drawing room within the palace

Anastasia prepares for her debut at court. Still very playful, she rebels against wearing the overblown dress coat to her first ball. Anastasia is becoming a young woman and she is poised and beautiful. The Tsar enters and he presents his daughter with a beautiful tiara before escorting her to the grand ballroom.

Scene 7

The palace ballroom

All manner of aristocratic personalities adorn the palatial ballroom, enjoying the festivities, a stark contrast to the struggle of the working class. The gathered assembly

sink into curtsies and bows as the royal family is announced. Anastasia is presented before the court. After her first dance and as the Tsar and Tsaritsa lead the guests in the Grand Waltz, a military officer offers Anastasia his hand. The merriment reaches a crescendo, when a tremendous commotion brings the ball to a halt and revolutionaries rush in, with Dimitry amongst them.

The Imperial family is seized and Dimitry is ordered to arrest Anastasia, bringing them face-to-face before she is led away.

Intermission

Act 2

Prologue

The Imperial family and their entourage are led into captivity

Scene 1

Ipatiev House - Ekaterinburg

Peasants and soldiers mill about as the Imperial Family is led to their new upstairs quarters. The sight of the humbled former rulers inspires a celebration amongst the working class. The power has shifted and the Empire is no more.



Downstairs, the atmosphere is disrupted by the entrance of Anastasia who is looking for food for her family. A reluctant soldier is ordered to bring her some bread and he demands payment—Anastasia is forced to hand over her tiara. An officer intervenes and returns the tiara to Anastasia and then dismisses the crowd, leaving Anastasia alone with two guards. She laments the bleak situation of her family, before retiring to join them upstairs. Grabbing the bread, she inadvertently leaves her tiara behind.

Now promoted from within the ranks, Dimitry enters, having arrived from Moscow and carries the execution order for the Imperial Family. He dismisses his escorts and his distress becomes visible, more so when he discovers the tiara that Anastasia left behind.

Anastasia returns to retrieve her tiara and catches Dimitry off guard. His happiness to see her is met with Anastasia's coldness and anger. Dimitry implores her to not reject him as he wishes to talk to her. Anastasia sees his pain and allows herself a brief moment of hope before she realizes the futility of the situation. She turns away.

Dejected, Dimitry pours out his frustration over the situation, realizing that only he can now help his childhood friend. The soldiers enter, awaiting their orders. A military official picks up the execution order from the ground and hands it to Dimitry who is in charge of the operation.

Scene 2

Upstairs Quarters

The Imperial Family has been told that as the frontline of the civil war is rapidly approaching the city, they are to be moved. The family gathers for a short prayer.

Dimitry and the soldiers enter. As the Imperial Family exits with the soldiers, Dimitry takes the opportunity to grab Anastasia and hold her back. He begs desperately for Anastasia to listen to him and shows her the execution order, pleading with her to save herself. She realizes she may already be too late to help her family and overwhelmed by panic and confusion, she breaks down. Dimitry knows he must act quickly. He disguises Anastasia and then hides her in the room. He cuts his own arm, drawing blood, and then throws

open the window and raises the alarm for the guards. They burst into the room and he indicates that Anastasia has escaped through the open window. As the guards rush off to search for her. Pretending to join the search, Dimitry grabs Anastasia from her hiding place and hurries her out of the room.

Scene 3

Outside – The grounds of the Ipatiev House and the nearby forest

Dimitry leads the search party with a young soldier at his side. He dispatches the other soldiers and the young soldier remains. It is Anastasia, who is clearly terrified. Dimitry leads her off into the woods and they hear the sound of gunshots. All goes silent and Anastasia wildly tries to run in the direction of the shots. Dimitry restrains her. He tries to soothe her but she is devastated—the two young lovers realize the hopelessness of their situation. They cling to each other for comfort and then escape further into the woods.

Scene 4

The next morning, a nearby convent

The young lovers come to the convent gates. A nun comes out and watches their tearful farewell. She ushers Anastasia into the sanctuary of the convent walls. Dimitry is left alone at the convent gate and sends a final prayer for Anastasia's safe keeping.

Epilogue

The lady ends her story and closes the photograph album. The young girl's eyes shine in amazement at the story and she grabs the older woman's hand. They sit down and the lady reaches into her shawl pocket and takes out the tiara which she gently places in the young girl's hand.

PRODUCTION CREDITS FOR *ANASTASIA*

Choreography & Synopsis	Bengt Jörgen
Composer	Ivan Barbotin
Set & Costume Design	Sue LePage
Original Lighting Design	Bonnie Beecher
Stage Direction	Heinar Piller
Additional Synopsis & Concept Development	Clea Iveson Heinar Piller
Rehearsal Coach	Svea Eklöf
Music	Russian Philharmonic Orchestra
Conductor	Konstantin Krimets
Producers	Pavel Lavrenkov Natalia Ruzhanskaya
Sound Engineers	Aleksander Karasev Gennady Trabantov
Editor	Pavel Lavrenkov
Scenic Carpentry	Hamilton Scenic Specialty
Properties	The Paragon Innovation Group
Costume Coordinator	Industry Costumes
Costume Construction	Industry Costumes Evan Stillwater for H'Evan-Lee Creations Arana Enterprises
Cutter	Angela Arana
Assisted by	Melenie Farrar, Barbara Cassidy, Yoelan Kwee
Millinery & Accessories	Lynda Kirby
Assisted by	Monica Viani Katie Spreitze Marnie King
Wig & Hair Supervisor	Sharon Ryman

FOR BALLET JÖRGEN CANADA

Artistic Director & CEO	Bengt Jörgen
Co-Founder	Susan Bodie
General Manager	Frances Shakov
Director of Touring	Cameron Smillie
Production Manager	Cindy Smith*
Lighting Director	Joseph Patrick
Technical Director	Charles McWilliam
Wardrobe Coordinator	Diane Sobers
Artistic Coordinator, George Brown Dance	Christine Heath
Marketing & Development Coordinator	Christine Harris
Administrative Coordinator	Arlene Paterson
Assistant to the Artistic Director	Preston McBain
Creative Assistant, Youth Coordinator	
& Footwear Manager	Clea Iveson
Footwear Assistant	Alyssa Stevens
Rehearsal Assistants	Clea Iveson, Heinar Piller, Preston McBain, Tara Butler, Cristina Tucciarone
Company Dancers	Saniya Abilmajineva, Jean-Daniel Bouchard, Allison Bradbury+, Tara Butler*, Hampus Gauffin, Taylor Gill ±, Cristina Graziano, Yoo Sang Hong, Clea Iveson*, Preston McBain*, Livan Pujada, Danielle Rosengren, Hiroto Saito, Alyssa Stevens & Cristina Tucciarone
Local Company Class and Local Rehearsals Hosted By Members of the Local Dance Community	Hobart & William Smith Colleges Trevor Burrall, Kelly Fitzgerald, Ara McCorkle & Katharine McCorkle
Courtesy Of	Studio for the Performing Arts, Dimensions in Dance
Company Teachers	Annette AvPaul, Mercedes Bernardez, Tanya Evidente, Michel Faigeaux, Lindsay Fischer, Vanessa Harwood, Vladimir Karpov, Cynthia Macedo Debbie Wilson, Jane Wooding
Company Pianists	Geza Szenasi, Igor Vassine James Langevin, Samuel Liubart Tamara Mchedlishvili
Computer Consultant	Steve Carpenter
Bookkeeper	Irene Lockrey

* *Appear courtesy of the Canadian Actors' Equity Association*

± *Apprentice Dancer*

+ *George Brown Dance Mentorship Student*

ANASTASIA WAS MADE POSSIBLE BY THE GENEROUS SUPPORT OF

The
Michael Young
Family Foundation

ADDITIONAL SUPPORT PROVIDED BY
The John D. McKellar Foundation

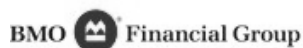


C. Anderson Silber and Ann & Lyman Henderson



Adele & Paul Deacon Nanton Fund, Vale Inco, The J. P. Bickell Foundation
The McLean Foundation, and Richard & Martha Hogarth

SUPPORTING PARTNERS



The Charles Ivey Foundation

BALLET JÖRGEN CANADA RECEIVES ONGOING SUPPORT FROM



BALLET JÖRGEN CANADA'S APPRENTICESHIP PROGRAM IS SUPPORTED BY



*Sports Medicine provided by Pivot Sports Medicine
Dr. Ian MacIntyre Sport Specialist Chiropractor and Dr. Laura Cruz*

ACKNOWLEDGMENTS

Particular acknowledgement to C. Anderson Silber, whose early faith and generous support helped make *Anastasia* come to life.

Thanks to Carol Gutauskas for her extraordinary work with Ballet Jörgen Canada's merchandise, and also to Jason Golinsky, Donald Dawson, Creeds Dry Cleaning, Matt Marshall, Raha Javanfar, Nicole Adams and Gwen Iveson Silber for their generous support.

This performance has been supported by George Brown College, Toronto, through its partnership with Ballet Jörgen Canada. Together, we operate George Brown Dance, one of Canada's foremost post-secondary dance institutions and the only college dance program in Canada.



Ballet Jörgen Canada's *Anastasia*
Photos: Andrew Oxenham

Page 3—Tara Butler & Clea Iveson. Page 4—Company. Page 8—Tara Butler & Preston McBain



Canada's Local Ballet Company

Bengt Jörgen
Artistic Director & CEO

Susan Bodie
Co-Founder



ABOUT BALLET JÖRGEN CANADA

Widely recognized for its innovation, warmth, humor and beauty, Ballet Jörgen Canada is the only major Canadian ballet company with a repertoire exclusively of original works. With over two decades of innovation in creating opportunities for Canadian choreographers and engagement with communities in outreach and educational activities, Ballet Jörgen Canada remains true to the vision of its founders, Bengt Jörgen and Susan Bodie. Ballet Jörgen Canada's educational activities range from its long-time collaboration with George Brown College in Toronto to elementary school programming that brings ballet to children across the country. In addition, Ballet Jörgen Canada's annual touring brings ballet performances to over 50,000 people from coast to coast in Canada and the USA, sharing the experience of ballet with more communities in Canada than any other dance company. With a 'hub' in Halifax, Nova Scotia, Ballet Jörgen Canada is truly Canada's local ballet company.

Honorary Patron

David Tsubouchi

Ballet Jörgen Canada's Board of Directors

Chair
Past Chair
Secretary
Chair, Finance Committee
Directors

David Aylward
Buchanan Henderson
C. Anderson Silber
Robert D. Brouwer
Gayle Boxer Willson
Jane Cooke-Lauder
Johanna Hoffmann
Bengt Jörgen
Mara L. Nickerson
Patricia J. Parsons
David Windross

Honorary Trustees

Steven Carter
Richard W. Dodds
William B. Harris
Corey Keeble

Ballet Jörgen Canada

George Brown College | Casa Loma Campus
160 Kendal Avenue, Building C, Room 126
Toronto, Ontario M5R 1M3
Phone: 416-961-4725 Fax: 416-415-2865
info@balletjorgen.ca www.balletjorgencanada.ca
Registered Charitable Number 11879 8586 RR0001

Geneva Concerts wishes to thank our donors:

Benefactors (\$250 or more)

George Abraham
Charles & Karen Achilles
Anonymous
Pim & Kamill Kovach
John and Lauralee Maas
Ellen & Kevin Mitchell
Bonnie & Bob Rochelle
Maynard & Carol Smith
Theodore S. Smith, Jr.
David & Carol Soderlund
Sally Webster & Susan Bassett

Patrons (\$175 or more)

Susan & David Belding
Dorothy & Sam Dickieson
Harry & Susan Givelber
Ellen & Paul Grebinger
Mr. and Mrs. Olaf Lieberg
David & Martha Matloff
John D. Robbins
Mary & Terry Spittler
Dr. Kenneth & Eva Steadman
Ellen & Gil Stoewsand
Mr. & Mrs. John A. Tarr
Ford & Harriot Weiskittel
Joanna & Max Whelan
Dr. & Mrs. Charles E. Wisor

Supporters (\$100 or more)

Margene Achilles
Ute Amberg
Carl & Heather Aten
A.E. Ted Aub & Phillia C. Yi
Willard C. & Sharon P. Best
Paul & Joanne Bleakley
Ann Bohner
Malcolm & Janice Bourne
Paul & Meenakshi Bove
Richard & Caris Burton
Clarence E. Butler
Larry & Judy Campbell
Michael & Hilda Collins
Anita & Sandy Davis
William & Liz Dean
Rochelle Downing
Walter & Joan Gage
Neil Gold & Susan Mattick-Gold
Ed & Irene Grandt
Robert Huff & Jane Donegan
Al Johnson
Midge & Joel Kerlan
Pat Krauss
Perry McGee
John B. Mulvey
Sharon & William Platzer

Anne & Dan Quigley
Larry & Virginia Rockwell
Wendell & Joanna Roelofs
Howard & Susan Sabin
Jeanne & Paul Salisbury
Mr. & Mrs. Clair Schaffner
Karl & Ti Siebert
Larry & Chris Smart
Margaret Thomas
Gena Ungerer-Rangel
The Vaughn Family
Meredith Waheed
Martha Winsor
Suzanne Young

Friends (\$50 or more)

* Happy Birthday Paul Grebinger
from David & Joan Brumberg
Robert C. Bair
Nancy & Charles Bauder
Dan Belliveau
Robert & Helen Bergamo
Patty & Bob Buettgens
John & Midge Burns
Ann & Harry Burt
Dr. Richard & Mary F. Collins
Jean & Mike Dickson
Marion Donnelly
Dorene & Donald Eilenstine
Julie Forshay
Mike & MaryAnne Hanna
Elmer & Lynda Hartman
Robert & Engelke Heggie
Rick & Anne Hoyt
Michelle Iklé
Paul Kirsch
Claire F. Kremer
Barbara Lamb
Edna May Langan
Mary Luckern
Jeanine Ferrence & Jim MaKinster
Dr. & Mrs. Verne Marshall
George & Ann Mathewson
Richard & Meredith McCaughey
Tom & Joan McClure
Daniel & Monika McGowan
Judith & Scott McKinney
Mr. & Mrs. Steven P. Naimoli
Elizabeth Newell
Sheryl Parkhurst
Grace G. Parrott
Ellen Reynolds
Richard & Inge Robinson
Jorn & Anna Sann
Ron & Bette Schubert
Tony & Ann Shelton

Myrna C. Southard
Brenton & Eleanor Stearns
Betty Sweetland
Elaine & Ted Thiesmeyer
Harry J. Touhey
Mrs. Saul Towers
Renata Turri
Meredith Waheed
Ann Warner
Donald & Christine Wertman
Mitchell & Aliceann Wilber
Joan Witte

Contributors (up to \$50)

Jane & Irving Bentsen
Christine Chin
Ella Cripps
Joyce Crupi
Richard & Claire Damaske
Mary Ellen Darling
Donna Davenport
Michael & Janice Day
Mabel & Gerry Deal
Phyllis DeVito
Dorothy Dunham
Roger & Asta Farrand
John Fox
Jay Freer
Yong & Hei Lee Hang
Agnes Hoefler
Karen Horvath
Gary & Susan Horvath
Jane E. Howland
Barbara A. Huebner
Dr. & Mrs. Louis Jasper
Marie Luffman
Barbara L. Merrill
Lynn & Jorgen Overgaard
Hughes Palen
Patricia Perrin
Jack & Elaine Reich
Mr. & Mrs. Richard T. Schreck
Beverly Simons
Paul & Fran Wenderlich
James McCorkle & Cynthia Williams
Ed Woodams

Geneva Concerts Board of Directors

Hilda Collins, President
Ann Warner, Vice-President for Membership
Susan Belding, Vice-President for Performance
Susan Horvath, Vice-President for Programming
Ford Weiskittel, Vice-President for Publicity
Jay Freer, Secretary
Joanna Whelan, Treasurer

Lauren Budd
Anthony Calabrese
Larry Campbell
Joyce Crupi
Neil Gold
Paul Grebinger
Karen Horvath
Michelle Iklé
Tom McClure
Kevin Mitchell
Jeanne Salisbury
Gena Ungerer-Rangel
Martha Winsor
Phillia Yi

Nozomi Williams, Honorary Member
Willard Best, Legal Advisor

Visit us at www.GenevaConcerts.org

Families are encouraged to bring children to concerts but are asked to be considerate of other patrons. Patrons are asked not to bring food or drink into the concert hall. As we do not have ushers, please use discretion upon late entrance. For your convenience, blue recycling containers are provided in the lobby. Please deposit unwanted programs for reuse and recycling. The use of cameras and recording equipment is strictly prohibited. Please turn off cell phones and signal watches during concerts.