Geneva Concerts presents

ANASTASIA

Canada’s Ballet Jörgen

Saturday, 23 September 2017 • 7:30 p.m.
Smith Opera House
GENEVA CONCERTS, INC.
2017–2018 SEASON

Saturday, 23 September 2017, 7:30 p.m.
Ballet Jörgen Canada

Anastasia
A Russian Grand Duchess, born to privilege, is cast out into a post-revolutionary world. What will become of her? Canada’s Ballet Jörgen brings Anastasia, a full-length ballet rich with incredibly detailed costumes, versatile sets, and exquisite lighting. Set to an original orchestral score.

Friday, 10 November 2017, 7:30 p.m.
Rochester Philharmonic Orchestra
Ward Stare, Music Director; Olga Kern, piano

BEETHOVEN Piano Concerto No. 5, “Emperor”
MUSSORGSKY Pictures at an Exhibition

Friday, 9 February 2018, 7:30 p.m.
Rochester Philharmonic Orchestra
Ward Stare, Music Director; David Halen, violin
Rochester City Ballet

DVOŘÁK Slavonic Dances, Op. 46
BARTÓK Miraculous Mandarin Suite, Op. 19
TCHAIKOVSKY Violin Suite from Swan Lake and Sleeping Beauty
RAVEL La Valse

Saturday, 10 March 2018, 7:30 p.m.
Cantus

Discovery of Sight
Acclaimed as “the premier men’s vocal ensemble in the United States” (Fanfare), the eight male voices will perform seasoned masterpieces like Richard Strauss’ Traumlicht and Franz Schubert’s Die Nacht, and break new ground with Eric Whitacre’s Lux Aurumque and a brand-new commission from Gabriel Kahane.

Saturday, 5 May 2018, 7:30 p.m.
Symphoria
Christian Capocaccia, conductor; Ken Meyer, guitar

TCHAIKOVSKY Mozartiana
RODRIGO Fantasia para un gentilhombre
STRAVINSKY Pulcinella Suite

Programs subject to change.

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

This concert is made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.
GENEVA CONCERTS, INC.
Saturday, 23 September 2017 • 7:30 p.m.

ANASTASIA
Cast* in order of appearance

OLDER LADY
HEATHER LUMSDEN-RUEGG

ANASTASIA’S DAUGHTER
LOCAL PARTICIPANT

ANASTASIA
TAYLOR GILL

DIMITRY
DANIEL DA SILVA

NURSE MAID
CLEA IVESON

TSARITSA – ALEXANDRA FYORODOVNA
HANNAH MAE CRUDDAS

ORTHODOX PRIEST
BENGT JÖRGEN

TATIANA
MOMOKA MATSUI

YOUNG OFFICER
JUNIOR GASPAR CABALLERO

REVOLUTIONARY AGITATOR
HIROTO SAITO

TSAR – NICHOLAS II OF RUSSIA
ADRIÁN RAMÍREZ JUÁREZ

BOLSHEVIK OFFICER
ISAAC WRIGHT

DOCTOR
BENGT JÖRGEN

CHAMBER MAID
HEATHER LUMSDEN-RUEGG

NUN
ELIZABETH GAGNON

SOLDIERS, SERVANTS & WORKERS
MEMBERS OF THE COMPANY & LOCAL PARTICIPANTS

ANASTASIA LOCAL YOUTH CAST
PENN BURRALL, CLARE CANARIO, ELIZABETH ANNE IVES, MALCOLM WALLACE KING, ARIA MCKEE, JANINA OLIVIERI, MORGAN PAWICKI, CASSIDY PREJEAN, RYANN SHULTZ

LOCAL YOUTH CAST IS COURTESY OF
ST. PETER’S COMMUNITY ARTS ACADEMY

LOCAL REHEARSAL SPACE PROVIDED BY
GEARAN CENTER FOR THE PERFORMING ARTS
HOBART & WILLIAM SMITH COLLEGES

*Casting subject to change
A Message from Bengt Jörgen
Artistic Director & CEO

I am pleased to welcome you to this performance of Anastasia. Created in commemoration of Canada’s Ballet Jörgen’s 20th Anniversary and received with acclaim across North America, CBJ is delighted to bring back this original production, restaged for our 30th Anniversary season.

The idea for Anastasia grew out of a personal interest in Russian history - Anastasia Nikolaevna was a real historical figure, the rambunctious, free spirited youngest daughter of the last Russian Tsar and a young woman full of personality. The story of her life has become a remarkable myth transcending facts, reason, and any attempts to bottle her up in the footnotes of history, and continues to fascinate people close to 100 years after her disappearance in July 1918. 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 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, and 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.

Warmest regards,

Bengt Jörgen
Synopsis

Act 1

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

The gardens of the Alexander Palace at Tsarsko Selo, the Imperial residence – 1914
The young Grand Duchess Anastasia is playing with her companion Dimitry, the son of a palace kitchen maid. Anastasia is 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 to that of her young daughter, Anastasia. Shortly after her arrival, Anastasia’s sister Tatiana enters the garden looking for her mother. Tender moments between mother and daughters are interrupted by the arrival of a military messenger. Russia is going to war. The Tsaritsa shares the news with her companions; as the news reverberates through the Imperial household, all fall to their knees, praying for Mother Russia.

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

The gardens of the Alexander Palace at Tsarsko Selo, two years later.
Anastasia and her sister Tatiana are more mature, and are busy at work. They are 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 seriousness of their work is tempered somewhat by talk of Tatiana’s attraction to a handsome young officer.

The officer enters the garden to offer his assistance. He escorts Tatiana offstage with the medical supplies, leaving Anastasia alone with her thoughts. She remembers the affections she had for her childhood playmate Dimitry, and reminisces. Suddenly she remembers!
slingshot from so long ago is still there. Anastasia retrieves it from the hiding spot she created so many years ago. A commotion stirs her from her daydream. A dirty, disheveled 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. He is being pursued by the palace guards.

Anastasia retrieves his bundle and places it firmly back into his arms. Dimitry gratefullyacknowledges her gesture and moves to exit but realizes he is surrounded by the guards. Anastasia quickly hides him and when the guards enter the garden, she assures them that she is alone. After they exit, the two have a soft moment together before Dimitry runs off.

**St. Petersburg**

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

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

**A drawing room within the palace**

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

In the palace ballroom all manner of aristocrats adorn the palatial ballroom, enjoying the festivities. It is a stark contrast to the struggle of the working class. The gathered assembly sinks into curtsies and bows as the royal family is announced. Anastasia is formally 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 grows and then – a tremendous commotion
brings the ball to a halt! Revolutionaries rush in, Dimitry amongst them. The Imperial family is seized and Dimitry ordered to arrest Anastasia. They are face to face before she is led away.

- Intermission -

Act 2

Prologue
The Imperial family and their entourage are led into captivity

Ipatiev House - Ekaterinburg
Peasants and soldiers mill about, and the Imperial Family is led to their new quarters. The sight of the humbled former rulers causes the working class to celebrate - power has shifted, and the empire is no more. Downstairs, the atmosphere is disrupted by Anastasia’s entrance. She asks for food for the family, and a reluctant solider is ordered to bring her some bread. The soldier demands payment and Anastasia is forced to hand over her tiara. An officer intervenes and returns the tiara to Anastasia. He dismisses the crowd, leaving Anastasia alone with two guards. Anastasia laments the bleak situation of her family, before retiring upstairs. Grabbing the bread, she inadvertently leaves her tiara behind.

Newly promoted from within the ranks, Dimitry enters. He has arrived from Moscow and now carries an execution order for the Imperial Family. He dismisses his escorts and his distress becomes visible, even more so upon discovering the tiara that Anastasia left behind.

Anastasia returns to retrieve her jewels and catches Dimitry off guard. His happiness to see her is met only with Anastasia’s cold anger. Dimitry implores her to listen - he wishes to talk to her. On seeing his pain she allows herself a brief moment of hope, and then realizes the futility of the situation that they are in. She turns away. Dejected, Dimitry lets his frustration show, realizing that he is the only one who can help his childhood friend. Soldiers enter, awaiting their orders and a military official picks up the execution command. Dimitry is in charge of the operation.
Upstairs Quarters

The Imperial Family is told that the front line of the civil war is rapidly approaching the city, and that they are to be moved. They gather for a short prayer. Dimitry and the soldiers enter and the Imperial Family exits with the soldiers. Dimitry seizes the opportunity by grabbing Anastasia, holding her back. Desperate, he begs Anastasia to listen to him. He shows her the execution order and pleads with her to save herself. She knows she may already be too late to help her family and – overwhelmed by panic and confusion – she breaks down. Dimitry knows he must move quickly. He disguises Anastasia and hides her. He cuts his own arm to draw blood, and then throws open the window. He raises the alarm and the guards burst into the room – he indicates that Anastasia has escaped through the open window. As the guards rush off, Dimitry grabs her from her hiding place and ushers her out of the room while pretending to join the search.

Dimitry leads the search party but now he has a young soldier at his side. He dispatches the remaining troops so that only the young soldier remains. It is Anastasia, and she is terrified. Leading her off into the woods, they hear the sound of gunshots, and then it is silent. Anastasia wildly tries to run towards them – she is frenzied, devastated. Dimitry must restrain her and he tries to settle her. The two realize the hopelessness of their situation, and they cling to each other for comfort before escaping further into the woods.

The next morning, a nearby convent

The two young lovers approach the convent gates. A nun comes out and watches a tearful farewell. She ushers Anastasia into the sanctuary of the convent walls, but Dimitry is left alone at the convent gate. He sends a final prayer for Anastasia’s safe keeping.

Epilogue

The woman ends her story, and closes the photograph album. The young girl’s eyes shine with amazement at the mystery of the story and she grabs the older woman’s hand. They sit down and the lady reaches into her shawl pocket to take out a tiara - which she gently places in the young girl’s hand.
About Canada’s Ballet Jörgen

Canada’s Ballet Jörgen enriches our lives by bringing professional ballet to communities - large and small, urban and rural - across Canada. Known for the warmth and beauty of its productions, CBJ reaches every province, delivering more than 1,000 performances, ballet classes and community engagement events involving over 150,000 participants annually. Find out more at www.canadasballetjorgen.ca.

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Ballet Master: Hiroto Saito
Principal Ballet Coach: Svea Eklof
Stage Direction: Heinar Pillar
Artistic Working Group: Daniel Da Silva, Taylor Gill
Footwear Assistant: Annelie Liliemark
Mentorship Students: Kimberly Dyer~

+ Appears Courtesy of Canadian Actors’ Equity Association
° RBC Foundation Apprentice Dancer
° Past RBC Foundation Apprentice Dancer
^ Sponsored by Pivot Sports Medicine and Orthopaedics through the Sponsor-a-Dancer Program
~ George Brown Dance Graduate
Anastasia Production Credits

**Choreography:** Bengt Jörgen  
**Composer:** Ivan Barbotin  
**Set & Costume Design:** Sue LePage  
**Lighting Design:** Bonnie Beecher  
**Stage Direction:** Heinar Piller  
**Additional Synopsis & Concept Development:** Clea Iveson & Heinar Piller  
**Rehearsal Coaches:** Svea Eklof & Cindy Macedo  
**Music:** Russian Philharmonic  
**Orchestra Conductor:** Konstantin Krimets  
**Producers:** Pavel Lavrenenkov & Natalia Ruzhanskaya  
**Sound Engineers:** Aleksander Karasev & Gennady Trabantov  
**Editor:** Pavel Lavrenenkov  
**Scenic Carpentry Properties:** 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  
**Special Thanks:** Layla Azer, George Brown College School of Fashion Studies, and James Modena of Finger Lakes Physiotherapy

Canada’s Ballet Jörgen Company List

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**Lighting Director:** Adam Jules  
**Wardrobe Supervisor:** Chelsea Conn
COMPANY DANCERS

Adrián Ramírez Juárez  
*Mexico City, Mexico*  
CBJ Company Member since 2014

Adrián trained at the Royal Academy of Dance under Irasema de la Parra and graduated with Distinction and was a medallist in the prestigious Attitude International Ballet Competition. Adrián was dancing in Montreal where he participated in Les Grand Ballets Canadien’s *Nutcracker* season and tour, and Ballet de Montreal where he was a Soloist Dancer. Previously Adrián danced with Taller Coreografico de la UNAM in Mexico City. Adrián was a guest dancer for the Nova Scotia Symphony’s *Nutcracker* 2016.

Adrián’s repertoire with Canada’s Ballet Jörgen includes Carabosse in *Sleeping Beauty*, Paris in *Romeo & Juliet*, Von Rothbart & Spanish Dancer in *Swan Lake*, Hannah Kiel’s *Conversation 1*, and various roles in *The Nutcracker: A Canadian Tradition*.

“I dance to escape myself. I dance to forget my thoughts and allow myself to connect with someone or something else inside of me. Through dance, I try to be better or different. In other words, I dance to coexist.”

Daniel Da Silva  
*São Paulo, Brazil*  
CBJ Company Member since 2009

Daniel began his ballet training in 2005 in Santa Barbara D’Oeste with Ana Rita Da Silva. In 2007, Daniel received a full scholarship to train at Pacific Dance Arts in Vancouver with Li Yaming. In 2009, Daniel competed at the Youth America Grand Prix in NYC, finishing in the top twelve. He was offered a full scholarship to participate in the summer program at Jacob’s Pillow. Daniel was also a guest dancer for two seasons with Ballet BC, performing a premiere piece by James Kudelka and the classical ballets *Carmen* and *Peter Pan*. Daniel has also performed
variations from *Flames of Paris, Swan Lake, Raymonda, Don Quixote*, and *Coppélia*.

Daniel’s repertoire with CBJ includes the leading role of Florimund in *Sleeping Beauty*, Prince and Suitor in *Cinderella*, Romeo and Mercutio in *Romeo & Juliet*, Siegfried, Pas de Trois, and Spanish Dancer in *Swan Lake*, Dimitry in *Anastasia*, and Lord Birch in *The Nutcracker: A Canadian Tradition*. Daniel also starred in the short film *The Marvelous Girl* which was produced by Canada’s Ballet Jörgen and debuted at the 2013 Cannes Film Festival.

“When I dance I forget about all my troubles and just have fun! I get to exercise, pretend to be somebody else and do what I love as my full time job.”

**Elizabeth Gagnon**

*Kingsville, Ontario*

CBJ Company Member since 2015

Elizabeth graduated from the Professional Ballet Program at Canada’s National Ballet School in 2010. In 2012 she completed the graduate program at the English National Ballet School. Since then, she has danced with White Birch Ballet Company, Les Grands Ballets Canadiens, and The National Ballet of Canada.

Elizabeth’s roles with CBJ include various roles in *Sleeping Beauty*, and Mazurka Dancer and Swan Core in *Swan Lake*.

Elizabeth is sponsored by Pivot Sport Medicine and Orthopaedics through the Sponsor-a-Dancer Program.

“It’s a way of expressing and connecting with people, while I get to become a different character and leave my reality behind. It’s the days where I feel the worst in my personal life that I feel the most connected to my character onstage, and I feel the most depth and commitment to the character, and in the end the most reward. In this way, it helps me cope with what is happening outside the studio and offstage.”
Hannah Mae Cruddas  
*Dartmouth, Nova Scotia*  
CBJ Company Member since 2013

Hannah Mae began her dance training with the Maritime Conservatory of Performing Arts School of Dance and the Leica Hardy School of Dance. In 2009, she joined Canada’s National Ballet School in Toronto. Hannah Mae was honored to be the youngest recipient of the Society of Russian Ballet’s Nesta Toumine Memorial Award and at 14, was a semi-finalist in the Genée International Ballet Competition. She was also privileged to be the recipient of the Jan Wicha Memorial Cup and Nova Scotia Talent Trust’s Lieutenant Governor’s Award for Excellence in the Arts. At home, she danced the title role in *Alice* (Dearborn), the Ragdoll Queen in *The Nutcracker* (Hardy), and worked with Kennet Oberly and Otar Beridze. Her Toronto repertoire credits include Peggy Baker’s *5 Views of a Temple Garden*, Petipa’s *La Bayadere* and *Paquita*, and Nacho Duato’s *Jardi Tancat*. Hannah Mae was recently awarded the Janice Merritt Flemming Award administrated by the Nova Scotia Talent Trust. Hannah Mae was a guest dancer for the Nova Scotia Symphony’s *Nutcracker 2016*.


“To me, dance means unity and inclusion. It’s a form of universal communication which creates an accessible outlet for shared experiences of passion and joy.”

Heather Lumsden-Ruegg  
*Newmarket, Ontario*  
CBJ Company Member since 2013

Heather grew up in Newmarket, Ontario where she trained at the Peter Stanton School of Dance before moving to the George Brown Dance program in 2009. In 2010, Heather performed as a local participant in a Ballet Jörgen production; she
then joined Canada’s Ballet Jörgen as an apprentice in 2012 before being promoted to company dancer in 2013. Heather’s roles with CBJ includes various roles in *Sleeping Beauty*, Tall and Small Stepsister in *Cinderella*, Raccoon in *The Nutcracker: A Canadian Tradition*, and Czardash and Spanish Dancers in *Swan Lake*.

“I really enjoy becoming other characters and telling stories through movement. It is a lot of fun getting lost in new roles.”

**Hiroto Saito**  
*Kobe, Japan*  
CBJ Company Member since 2007

Hiroto began dancing at the Sadamatsu Hamada Ballet School in Kobe, Japan at age 7, later studying at the English National Ballet School in London, UK. Upon graduation, Hiroto joined the Hong Kong Ballet under the direction of Stephen Jefferies, and throughout his career he has worked with internationally recognized figures such as Wayne Eagling, Alexander Grant, and Susanne Farrell. Hiroto first met Bengt Jörgen while he was dancing with the Hong Kong Ballet in Bengt’s *Romeo & Juliet*, and joined Canada’s Ballet Jörgen in 2007.

Hiroto’s repertoire with Canada’s Ballet Jörgen includes many principal roles, including Romeo and Mercutio in *Romeo & Juliet*, Nathaniel and Dr. Coppélius in *Coppélia*, Dimitry in *Anastasia*, the Prince and Suitor in *Cinderella*, Carabosse in *Sleeping Beauty*, and Lord Birch in *The Nutcracker: A Canadian Tradition*. During CBJ’s 25th anniversary season, Hiroto was involved in creating many roles in the company’s new production of *Swan Lake*, in which he performed the principal roles of Siegfried and Von Rothbart. In 2017 Hiroto transitioned into the role of Ballet Master at Canada’s Ballet Jörgen, taking on a more creative role with the company as well as performing on stage.

In addition to his role as a leading dancer, Hiroto also teaches and coaches dance students all around the world. During the summer of 2013, he taught for Damansara Performing Arts Centre in Malaysia, and has been a teacher, private coach, and rehearsal master for CBJ’s Summer Intensive and Junior Company since 2012.
Hiroto has also choreographed many works such as *05:46* for Hong Kong Ballet, *Lost and Found* for George Brown Dance, and *Lord of the Rings* for Toronto Youth Ballet/Toronto Youth Wind Orchestra. He was also the choreographer for *The Marvelous Girl*, a short film produced by Canada’s Ballet Jörgen that was part of both The Cannes Film Festival and The Montreal World Film Festival. In 2011 Hiroto also organized Dance for Japan, a fundraiser show with CBJ to support earthquake relief in Fukushima, Japan.

“*Dance means a communication that transcends all deference of the world to me, through dance you can communicate without any words and inspire others to joy, happiness, sadness, beauty, and love, all those beautiful things that can be felt in our hearts. You can see it to enjoy, feel it to get inspired, and dance it to embrace the whole experience. It keeps me passionate, it keeps me going no matter how high the obstructions are or how deep setbacks are. In essence, dance means hope.*”

**Isaac Wright**  
Belleville, Ontario  
CBJ Company Member since 2017

Isaac Wright was born in Belleville, Ontario and trained at the Quinte Ballet School of Canada and Canada’s National Ballet School. Isaac worked with the National Ballet of Canada from 2015 to 2017, where he received the RBC Emerging Artist Award in 2016. Isaac joined Canada’s Ballet Jörgen as a company dancer in 2017.

Isaac’s repertoire includes *Flower Festival*; James Kudelka’s *The Nutcracker, Cinderella, and Swan Lake*; Christopher Weeldon’s *The Winter’s Tale*; Alexei Ratmansky’s *Romeo and Juliet*; William Tuckett’s *Pinocchio*; and John Neumeier’s *A Streetcar Named Desire*.

“*Ballet is the pursuit of perfection that can never be reached. It’s an idealized beauty that anyone can appreciate and admire. The amount this art form will take out of you is incredible, but to be on stage in front of a live audience, inspiring and sharing moments together is why ballet is so important to me.*”
Junior Gaspar Caballero  
*Asuncion, Paraguay*

CBJ Company Member since 2015

Junior is a graduate of Canada’s National Ballet School, where he studied on a full scholarship presented to him due to his extraordinary talent. Junior has won awards at several prestigious national and international ballet competitions, including the Gold Medal in classical ballet and Best Dancer at the XIII National Ballet Competition in Paraguay, the Gold Medal at the XVII International Dance Competition in Argentina, and he is a 2012 Prix de Lausanne finalist. Junior is an exceptional young dancer with beautiful technique. He joined the Ballet Jörgen Junior in 2014 and was promoted to company dancer the next year.

Junior’s roles with CBJ include Carabosse’s Minion in *Sleeping Beauty*, Lumberjack and Raccoon in *The Nutcracker: A Canadian Tradition*, and Jester in *Swan Lake*.

*“Dance means self-expression, career, passion, challenge, and a sense of accomplishment.”*

Momoka Matsui  
*Fukuoka, Japan*

CBJ Company Member since 2015

Momoka began her dance training at the Yukiko Kato Ballet School in her home country of Japan. Under Kato’s mentorship she performed major roles in *The Nutcracker*, *Paquita*, *Harlequinade*, and *Coppélia*. In 2009 she was the silver medal winner of the Ballet Competition Fukuoka, and the Bronze Medal holder of the 2010 and 2013 NAMUE Classical Ballet Competition. Momoka, an exceptionally technical and graceful dancer, was awarded the renowned Fukuoka Prefectural Governor Award in 2012. She then joined a Russian concert tour produced by Morihiro Iwata and had the opportunity to dance at many prestigious ballet schools, including the Moscow Ballet Academy. Momoka joined Canada’s Ballet Jörgen as a member of the Junior Company 2014 before being promoted to the main company in the 2015.
Momoka’s roles with CBJ include Blue Bird, Humming Bird, and Canary in *Sleeping Beauty*; Lead Fairy in *Cinderella*; Dragonfly and Trillium Flower in *The Nutcracker: A Canadian Tradition*; and Pas de Trois, Cygnet, and Neapolitan Dancer in *Swan Lake*.

“I love ballet. It makes my life happy and when I’m dancing I feel free.”

Taylor Gill  
*Vancouver, British Columbia*  
CBJ Company Member since 2010

Taylor received her early training at the Alberta Ballet School and the Royal Winnipeg Ballet School. At the age of 15 she began training in Vancouver with Yaming Li at Pacific Dance Arts, and has spent her summers at a variety of schools including the Banff Centre for Performing Arts, Royal Winnipeg Ballet, Boston Ballet, American Ballet Theatre, and Miami City Ballet. Taylor qualified as a semi-finalist, and as the only Canadian, at the 2007 Shanghai International Ballet Competition in China. She danced with the Atlanta Ballet Company for one year before joining Canada’s Ballet Jörgen as an apprentice in 2009 and being promoted to company dancer in 2010.

Taylor has performed various roles in Bengt Jörgen’s productions of *Coppélia*, *Anastasia*, and *Romeo & Juliet*; as well as the role of Lady Birch in *The Nutcracker: A Canadian Tradition*; Aurora, Blue Bird, Humming Bird, and Canary in *Sleeping Beauty*; and the title role in *Cinderella*. In the 2012-2013 season, she made her debut as Odette/Odile in CBJ’s 25th anniversary production of *Swan Lake*. While dancing with CBJ she has been a part of the creation of many new works including lead roles in Malgorzata Nowacka’s *Icarus*, Bengt Jörgen’s *Life and Laughter*, and Derek Sangster’s *Good Mourning*. In 2012, Taylor starred in the short film *The Marvelous Girl* which was produced by the company (the film was part of both The Cannes Film Festival and The Montreal World Film Festival).

“The physical act of dance can be a powerful way to connect my body mind and spirit. The act of performing is a beautiful opportunity to share both this connection and my own humanness with the audience.”
Geneva Concerts Educational Outreach

On Friday morning, 22 September, Geneva Concerts sponsored a ballet production of *The Velveteen Rabbit* by Canada’s Ballet Jörgen for Geneva and area students. **Over 1000 students** from North Street, West Street, and St. Francis/St. Stephens schools, in addition to other area schools, were in attendance.

Geneva Concerts sponsored a **master ballet class with members of Canada’s Ballet Jörgen** on Friday afternoon in Studio 104 in the Gearan Center at Hobart and William Smith Colleges. The class was led by company dancers who took the students through the paces of a traditional ballet class while imparting his or her own personal expertise as a technical dancer.

**Tonight’s performance of Anastasia includes nine students** from the dance studio of Alaina Olivieri at St. Peter’s Community Arts Academy. Penn Burrall, Clare Canario, Elizabeth Anne Ives, Malcolm Wallace King, Aria McKee, Janina Olivieri, Morgan Pawlicki, Cassidy Prejean, and Ryann Shultz rehearsed with the company on Friday following the HWS master class and again Saturday before the show.

For more information about any of our outreach, contact Tom McClure at (315) 789-6283.

*The Velveteen Rabbit*
Geneva Concerts wishes to thank our donors:

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- Geneva Rotary Club
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**Supporters ($100 or more)**
- Anonymous
- Elizabeth & Frank Arnold
- Carl Aten
- Nancy & Charles Bauder
- Willard C. & Sharon P. Best
- Paul & Joanne Bleakley
- Ann C. Bohner
- Janice Bourne
- John & Midge Burns
- Larry & Judy Campbell
- Giovina Caroscio
- William & Liz Dean
- Jane B. Donegan
- Marion Donnelly
- Caryl Dooley
- Dorothy Dunham & Philip Dunham
- Alaine Espenscheid
- Pim & Kamil Kovach
- Tom & Joan McClure
- Perry McGee
- Judith & Scott McKinney
- John B. Mulvey
- Elizabeth Newell
- Gena Rangel
- Jack & Elaine Reich
- Lawrence Rockwell
- Elise & Stephen Rosenfeld
- Tony & Ann Shelton
- Karl & Ti Siebert
- Jim Spates & Jen Morris
- Ellen Stoewsand
- George & Amy Teel
- Stanton & Susan Tepfer
- Joyce Toher
- Amanda Tourtellotte
- Ethan Powell
- Don Ulmer
- Martha Winson
- Janice Wright

**Friends ($50 or more)**
- Ute Amberg
- Bonnie & Dick Barney
- Dan Belliveau
- Jane & Irving Bentsen
- Shirley Blanchard
- Ann & Harry Burt
- Richard & Caris Burton
- Jim & Diana Capron
- Richard & Claire Damaske
- Donald & Ruth Dantz
- Donna Davenport
- Mabel & Jerry Deal
- Phyllis DeVito
- Jean & Mike Dickson
- David J. Eck

**Friends, cont’d**
- Jay Freer
- Harlene Gilbert
- Daniel & Kathryn Slining Haynes
- Meg & Murray Heaton
- Fran & David Herd
- James & Elaine Hilton
- Gary & Susan Horvath
- Mr. & Mrs. Frederick Hovey
- Bob & Shirley Hunt
- Edna May Langan
- Natalie Lemmon
- Verne Marshall
- Shelagh Maxwell
- Richard & Meredith McCaughey
- Lt. Gen. Charles & Mrs. McCausland
- Lynn & Jorgen Overgaard
- Mrs. Betty E. Pirozzi
- Jonathan & Christine Porsch
- Roslyn Rice
- Richard & Inge Robinson
- Dan & Mary Ellen Schreher
- Ron & Bette Schubert
- Helene W. Scribner
- Beverly Simons
- Kathleen R. Sinicropi
- Wendy Sparks
- Eleanor Stearns
- Ruth Towers
- Susan Treadwell
- Marlene Treece
- Terri Treece
- Renata Turri
- Donald & Christine Wertman
- James McCorkle & Cynthia Williams

**Contributors (up to $50)**
- Veronica Baum
- Charles & Roberta Butler
- Molly Chapin
- Ruri N. Chappell
- Kate Collier
- Joyce Crupi
- Evelyn Devaney
- Roberta Fisher
- Jewel E. Har
- Ellen Hegarty
- Erika & Charles King
- Julie & Tim Macko
- Joan Manning
- Dorothy Oswaldl
- Patricia Perrin
- Ellen Reynolds
- Bonnie & Bob Rochelle
- Hella Santee
- Lyle & Karen Shughart
- Paul & Fran Wenderich
- Ed Woodams
- Karen Zona
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