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,

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 armed 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 a 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 curtseys 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. 

**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 lead 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.

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**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 Lavrenenkov
Natalia Ruzhanskaya
Sound Engineers Aleksander Karasev
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Editor Pavel Lavrenenkov
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Properties The Paragon Innovation Group
Costume Coordinator Industry Costumes
Costume Construction Industry Costumes
Wig & Hair Supervisor Sharon Ryman

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<table>
<thead>
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<th>Name</th>
</tr>
</thead>
<tbody>
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* Appear courtesy of the Canadian Actors’ Equity Association

± Apprentice Dancer

+ George Brown Dance Mentorship Student
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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 an the only college dance program in Canada.

Ballet Jörgen Canada’s Anastasia
Photos: Andrew Oxenham
Canada’s Local Ballet Company

Bengt Jörgen  Susan Bodie
Artistic Director & CEO  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.

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