

FALL 2012

Full Circle



NAC Theatre welcomes new Artistic Directors Jillian Keiley and Brigitte Haentjens



It's a thrilling time for both English and French Theatre at the NAC. Starting this past summer, our theatre programs have two new artistic directors at the helm.

Jillian Keiley, the new Artistic Director for English Theatre and Brigitte Haentjens, Artistic Director for French Theatre can't wait to get started. They're both anxious to build on the success of their predecessors while bringing their own unique vision for theatre to the NAC and across Canada. As the curtain rises on their tenure, please join us in welcoming Jillian and Brigitte to the NAC family.

Jillian Keiley

Jillian Keiley, the new artistic director for English Theatre at the NAC, is feeling especially patriotic these days. She admits she's always been in love with Canadian theatre and now, in her new role, she has the opportunity to do something about how Canadians feel about the strength of their work.

"We're unique in that we have national theatre in this country," she says. "With our supporters by our side, we can go in and have an impact that goes beyond serving the artistic mandate. We can invest in realizing the best work from all across Canada."

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"I look forward to working with knowledgeable Ottawa audiences with a long tradition of seeing theatrical excellence. Canada is a young country when it comes to the theatre. I am excited about investing in and developing new work to build the Canadian canon."

—Jillian Keiley, Artistic Director of English Theatre

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Jillian Keiley, new Artistic Director of English Theatre
Photo submitted



message

from the National Arts Centre Foundation CEO

Another summer is over. Most of us are back at work and school, and for those who are passionate about the performing arts, back in our seats at the NAC, eager for the magic to begin. I'd like to take this opportunity to welcome you to a new season of sparkling performance, brilliant creation and inspired learning.

We have a lot in store for you this season. Music lovers are undoubtedly looking forward to the breathtaking brilliance of violinist Itzhak Perlman and Grammy-winning classical pianist Emanuel Ax. Meanwhile, English Theatre will produce two plays written by the NAC's own *Playwrights in Residence*. Dionne Brand's *thirsty* will see its world premiere in November and Marie Clements' *The Edward Curtis Project* will open next April. Not to be outdone, the NAC also welcomes contemporary dance company Kidd Pivot and Crystal Pite to the stage in an exciting NAC Dance co-production.

Before you take your seat in our beautiful performance halls this season, please take a few minutes to read through this issue of *Full Circle*. It gives you a chance to see where your much-appreciated support is going. Whether it's supporting programs like the *Institute*

for *Orchestral Studies*, the *Summer Music Institute* and *Les Laboratoires du Théâtre Français*; helping to bring the best creative minds like Brigitte Haentjens and Jillian Keiley to the NAC; or giving talented artists like Timothy Chooi their chance in the spotlight, you can be sure your commitment makes a difference on the stage, in the studio, in classrooms and hearts across the country.

Enjoy the show.

With gratitude,



Jayne Watson, CEO, NAC Foundation



Photo by Ottawa's
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NAC Theatre welcomes new Artistic Directors Jillian Keiley and Brigitte Haentjens

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In fact, the opportunity to do work that will reverberate across the country is what enticed the award-winning director and founder of the Artistic Fraud Theatre Company to leave her beloved Newfoundland home and come to Ottawa. And, you can be sure Jillian has much planned for English Theatre in the coming months and years.

“My plan is to invest in the Canadian theatre companies that are doing frontline work, and bring their pieces here to the NAC as a second production,” she says. “Of course, we’ll continue to offer a family show over the holidays, do some classics and important works from the Canadian canon.”

In addition, Jillian would also like to employ a core group of actors who would do everything from taking part in productions at the NAC, work with students, and participate in outreach across Canada. “By taking part in outreach from all angles, the actors would learn from each other and bring the impact of theatre to smaller communities that have little access to the arts,” she explains.

Even though she’s new at the NAC, Jillian is well aware that her vision for English Theatre depends on the continued generosity of our supporters. “As an observer of the NAC English Theatre for years, I’ve seen the impact the NAC makes on the theatre right across the country, and that impact couldn’t be as strong without donor support,” she says. “Your generosity gives us the opportunity to shine and show the world that Canada has the capacity for beauty, grace and high art. It’s important that people see that about Canada.”

Brigitte Haentjens

Over the past three decades Brigitte Haentjens has given voice to thoughts and words, proclaimed the body and identity, expressed power. Her work leaves a lasting impression of theatrical worlds that disturb and provoke, confronting the audience with new languages of communication. In all her pieces, notably *Hamlet-Machine* (2001), *Tout comme elle* (2006) and *Woyzeck* (2009), she unveils the underbelly of human nature, our zones of shadow yet also of light, with a scathing lucidity that leaves no one indifferent.

Resolutely committed to strong artistic choices, in 1997 she created her own theatre company Sibyllines, and last year became the first woman to be appointed artistic director of French Theatre at the NAC, succeeding Wajdi Mouawad.

She is no stranger to being at the helm of an institution, having previously been director of the Théâtre du Nouvel-Ontario, the Carrefour international de théâtre in Quebec City and the Nouvelle Compagnie Théâtrale. She is thus well aware of the challenges that lie ahead. “The cultural landscape has changed enormously in the region, with a greater variety of options available,” she notes. “Attracting people to the theatre no longer depends on traditional marketing approaches. Today more than ever, we must reach out to both artists and the audience, without necessarily making artistic concessions. I am a woman who defends speech,

questioning our society with words. Theatre is a living art, an art of communication. With this new season, my first here, I want to establish a real dialogue with spectators who, I hope, will show up in large numbers.”

The 2012-13 season is a reflection of that desire to make theatre a point of encounter, a forum for discussion and exchange. Things get off to a strong start in September with *Jusqu’où te mènera ta langue?*, a hybrid piece where words and wit are vigorously expressed by a dozen actors and as many writers in a freewheeling, spirited and pertinent presentation.



Brigitte Haentjens, new Artistic Director of French Theatre
Photo by Angelo Barsetti

The *Institute for Orchestral Studies*: NAC's "finishing school" for young musicians



It may have been the most important lunch break Theodore Chan has ever taken.

Theodore was in the NAC's le café with his mentor Joel Quarrington, principal double bass with the National Arts Centre Orchestra (NACO). At the next table, guest conductor Zubin Mehta was talking to Maestro Pinchas Zukerman about his need for a good bass player for an opera orchestra he was conducting. "Pinchas looked over and said, 'What about Theo?' The next thing I knew Zubin was inviting me to his dressing room to play for him," recalls Theodore.

Impressed with his performance, Maestro Mehta invited Theodore to perform in Wagner's *Ring Cycle* in Valencia, Spain, an incredible opportunity that would not have happened if Theo hadn't participated in the NAC's *Institute for Orchestral Studies* (IOS).

Since the apprenticeship-based program began in 2006, dozens of talented musicians have had the chance to sit side-by-side with a mentor in the NACO, rehearse, play, and even tour with the orchestra. "The IOS is like finishing school for musicians," explains Douglas Payson Sturdevant, Manager of Artist Training and Outreach at the NAC. "It's the chance to play with a world class orchestra for great conductors."

Theodore agrees. "In Canada, there's not a whole lot of pre-professional training," he says. "At the IOS, young musicians get to experience the day-to-day rigours of preparing for concerts and performing in an orchestra. I see the program as a bridge between the end of a musician's student career and the beginning of their professional one."

In Theodore's case, the IOS was excellent training ground for what has already become an impressive career. "It's always been a dream of mine to play in a major orchestra and I've had the good fortune to have won two auditions now." Theodore joins the Toronto Symphony Orchestra this September after spending two years with the Winnipeg Symphony Orchestra.

And Theodore isn't the only IOS participant to benefit from the experience. "After playing with the NACO, young musicians realize what an outstanding orchestra it is, and how important this opportunity has been for them," says Douglas. "I wholeheartedly believe in the IOS as a demonstration of our commitment to maintaining the high standards and sustainability of our art form."

As for Theodore, he's deeply grateful for the experience supporters like you help make possible. "Thank you for contributing to such a special program," he says. "The biggest thing you can do for young musicians is to give them real life experience, which in my case has opened up extraordinary career pathways."

"As the only program of its kind in Canada, the Institute for Orchestral Studies fills an important niche and provides an extraordinary opportunity for young musicians."

—Theodore Chan, double bassist



Theodore Chan, past participant of the *Institute for Orchestral Studies*
Photo by Keith Levit Photography

Summer Music Institute

gives promising Icelandic cellist the chance to soar

Barely 18-years-old, Geirprúdur Anna Guðmundsdóttir had never been to a music camp outside of her native Iceland. In fact, she'd never travelled with her instrument before. Thanks to the generosity of our supporters, that was about to change.

Elaine Klimasko, NACO violinist, was in Iceland to teach a masterclass when she heard the young cellist play. "She was stunning," says Elaine. "Geirprúdur is a huge talent no question. When she plays, she soars."

Elaine suggested that Geirprúdur send in an audition tape for the *Summer Music Institute* (SMI), which she did. The next thing she knew, Geirprúdur was on a plane to Ottawa, bound for an experience she won't soon forget. "This is my first taste of the larger musical world," admits Geirprúdur. "It's so important to work with new people and a get a fresh approach."

And that's what the SMI is all about. "Like every SMI participant, Geirprúdur will have exposure to incredible teachers. She'll hear

senior musicians play and be inspired. And she'll make life-long friendships," says Elaine.

And yet this experience wouldn't be possible without the generosity of our supporters. "I wouldn't have been able to come to the NAC without your support," she says. "You don't know what it means to me to be able to do this."

Your support means a lot to Elaine too, making it possible for her to discover incredible talent. "In the future, donors will listen to a performer like Geirprúdur and say they contributed to the success of their career," she says. "Maybe one day, she'll come and audition for the NACO."

It's possible. After all, Geirprúdur has every intention of continuing to develop her talent. "I want to make music my life's work," she says.



Elaine Klimasko and
Geirprúdur Anna Guðmundsdóttir
Photo submitted

"Music is a universal language. Without composers, musicians and the generous people who support them, there would be no music in the world."

—Geirprúdur Anna Guðmundsdóttir,
cellist

The proud legacy of the *Institute for Orchestral Studies*

Theodore Chan is one of many musicians to benefit from his time at the *Institute for Orchestral Studies* (IOS). Today, many of the IOS's past participants are performing music around the world, entertaining and touching the hearts of countless people.

Here's a look at what some of these brilliant musicians are doing now:

- Raphaël Dubé, who participated in the pilot year of the IOS (2006) is now a cellist with Les Violons du Roy, Quebec.
- Mary-Kathryn Stevens, also with the program in 2006, is a violinist with the Quebec Symphony Orchestra.
- Eaméline Chauvette-Groulx participated in the IOS in 2008 and recently won a position in the violin section with the Bergen Philharmonic Orchestra in Sweden.
- Rachael Desoer who participated in the IOS in 2009 is the new cellist of the Cecilia String Quartet, Ontario.
- Jean-Hee Lee participated in the program in 2010 and is now in the 2nd violin section with our own National Arts Centre Orchestra.
- Emily Nenniger recently took part in the program in 2011 and won a violin position with the Irish Chamber Orchestra in Dublin, Ireland.

Laboratoires du Théâtre français – *An exceptional place for encounters and reflection*

Established in 2002 by former artistic director Denis Marleau, the *Laboratoires du Théâtre français* marked their 11th edition this year. These master classes are an important rendezvous for theatre professionals who wish to deepen their reflection on theatre and enhance their performance skills. Over the years internationally renowned individuals from translator André Markowick to playwright Normand Chaurette and directors Alain Françon and Wajdi Mouawad have led the workshops, sharing their knowledge and their artistic approaches.

“The seminars are highly coveted mainly because they are given by well-known artists,” notes workshop coordinator Marie Claude Dicaire. “They are also one of the rare places where professionals from all over the country have the opportunity to come together and explore various aspects of theatre creation. For them, the workshops are a veritable opening up not only to the world but also to different generations, artistic approaches and cultural realities.”

So far some 250 participants from as far away as British Columbia and Acadia have come to the *Laboratoires* for personal development and to expand their knowledge. “The workshops are essential in that there is no other forum of its kind in Canada,” adds playwright Gilles Poulin-Denis, who has taken part in the last two editions. “In addition to the educational aspect, it is a place where I can confront myself as an artist and an individual.”

From one workshop to the next, robust personal and artistic links are established. This year a cross-Canada collective, an offshoot of the 2011 edition, presented *iShow ou Je m'occupe de transférer le message à Chanda* at the Off Festival TransAmérique in Montreal. “Even though all of us were in our respective cities, we managed to mount a play,” said Gilles, “and I’m very proud of that.”

Introducing the beauty of dance to high school students



High school students participate in a workshop with Annemarie Cabri, Artist Educator at the National Ballet of Canada
Photo submitted

*“This is one of the best days of my life.
I’m definitely coming back to the NAC.”*

—Grade 10 Student

Some of the kids were shy at first. They’d never seen ballet before. But it wasn’t long before Annemarie Cabri, Artist Educator at the National Ballet of Canada (NBC) was able to put them at ease.

“When the students, especially the boys, saw the physicality of it, they learned a lot about the amazing intensity that happens in ballet,” says Renata Souter, former Dance Outreach Coordinator at the NAC. “They were really impressed and inspired by the hard work it takes to be a dancer.”

Educating young artists and audiences is an important part of being Canada’s national performing arts showcase, so partnering with the NBC for its Residency Project was a perfect fit for the NAC. Two groups of high school dance students participated in the program last spring, taking part in workshops at their own schools and at the NAC, attending rehearsals and a pre-show chat prior to attending a performance of the ballet.

“Bringing in professionals to work with students and the inspiration they can give young people is really important,” admits Renata. “We saw this as a pilot project. If successful, we would develop longer projects with more schools. It was definitely successful. I saw a lot of student engagement.”

“It’s amazing,” agrees Alicia Fu, one of the 43 young participants. “There are so many things to learn watching the professional dancers.”

Donor generosity continues to make programs like the Residency Project possible – programs that educate the next generation of performing artists as well as their audiences. “You’re providing an incredible experience for dance students that will definitely have an impact,” says Renata. “This is a unique opportunity. The excellence of the dancers is something to be celebrated and shared with young people.”

Donor Profile:

Dr. Kanta Marwah

*T*he event happened many years ago, but Dr. Kanta Marwah has never forgotten it.

The distinguished research professor and Professor Emeritus of Economics had recently arrived in Ottawa to join the faculty at Carleton University. She chose to spend this particular New Year's Eve celebrating in the NAC lobby. "That was my introduction to the Centre," she says. "The evening was so enjoyable it still flashes in my mind over 40 years later."

There have been many more happy memories since then. Dr. Marwah is a long-time subscriber to English Theatre. "I've sat in the same seat for over two decades," she says. "Every performance and event has something special that touches me."

When you hear Dr. Marwah's passion for the performing arts, you understand immediately why she spends so much time here. "No matter what form the arts take, they appeal to our aesthetic senses," she explains. "They are a source of joy. They take us out of our personal selves to a much higher plateau where you can experience a series of emotions. For example, music can make you laugh, weep, rejoice."

It is this very passion for the arts that have led Dr. Marwah to create an endowment in support of the English Theatre Company. "The endowment will help the new in-house company in its formative years," she explains. "It gives me great pleasure to be able to do this." With the

endowment, the capital is held in perpetuity while the income is spent for theatre purposes at the discretion of the Artistic Director.

Dr. Marwah says creating an endowment is a wonderful way to help ensure a bright future for the performing arts, something that is deeply important to the retired professor. "Our country is defined by its values, arts and culture," she says. "In whatever way we can, we should support the arts even if it's a small amount. It's a good feeling to know the endowment will make a difference *forever*."

Creating an endowment, making a forever difference, and keeping the performing arts going strong like Dr. Marwah has done, begins with a simple phone call. For more information about endowments, please contact Barry Bloom at the NAC Foundation at 613-947-7000 ext. 314.

Dr. Kanta Marwah
Photo submitted

Making Giving Easy: The benefits of online giving

*W*e love to hear from our supporters. And lately, you've expressed an interest in alternative forms of giving. You've also asked us to use less paper whenever possible.

Online giving is the perfect option. Not only is it a convenient alternative to sending a donation through the mail or making a gift over the phone, it's paperless and that's good news for the environment.

Online giving is easy. You simply go to nacfoundation.ca and make your gift in whatever amount you're comfortable giving. There's no need to write a cheque or search for a stamp. Online giving to the NAC Foundation is safe and secure and you can designate your gift to any area you choose. You can also use this option to make a donation in memory or honour of someone special.

At the NAC Foundation, we're always looking for ways to make giving easier and more efficient for our valued supporters. Like you, we're committed to using less paper for the sake of our environment and to reduce our costs so more of your gift goes directly to the arts.

The next time you wish to respond to one of our fundraising appeals, you might want to consider making your gift online. It has many benefits for you and our beloved performing arts.

Five Minutes with Timothy Chooi:

A Q&A with one of the Summer Music Institute's most promising violinists

Originally from Victoria, Timothy Chooi is currently enrolled at the Curtis Institute of Music in Philadelphia. The 18-year-old violinist spent part of his summer at the Summer Music Institute's Senior program. He took a few moments out of his busy schedule to talk to us about the highlights of his career so far.

Q: How and when did you get interested in the violin?

A: When I was a baby, I watched my older brother Nikki and Sarah Chang on TV (who I played along with this summer) playing the violin and started imitating them using chopsticks. I began taking lessons when I was three and just kept going.

Q: How long have you been attending the SMI and what have you gained from this program?

A: This is my third time at the SMI. I really enjoy working with Pinchas Zukerman. He's always been one of my biggest idols. Every lesson has really inspired me. It's a chance to learn the basics again and to be inspired, because I'm watching a legendary violinist teaching and playing right in front of me. Also, any opportunity to perform is a benefit as you learn how to respond to the audience.

Q: What are your hopes and dreams for the future?

A: My hope is to play and work as a soloist performing with different orchestras, to play some chamber concerts as well, to improve as a musician and share my music with audiences.

Q: What has been the highlight of your career so far?

A: This whole year has been a highlight because I've been able to perform a lot and have an opportunity to play for Maestro Zukerman. In September, I'll get to play with my brother and I'll get to perform in more places than I ever imagined.

Q: What message would you like to send to NAC supporters who help make programs like the SMI possible?

A: A big thank you! I couldn't have done any of this without you. You give young musicians the opportunity to play as we love to and be inspired.



Timothy Chooi
Photo by Pete Checchia

Calendar of Events

A special thank you to our Open Rehearsal and Preview sponsor,
Rob Marland, Royal LePage Performance Realty.

DATE AND TIME	EVENT/ SPECIAL INFORMATION	INVITATION ONLY	PRODUCERS	DIRECTORS	MAESTROS	PLAYWRIGHTS	BENEFACTORS	SUSTAINERS	ASSOCIATES
October 17, 2012 6:45 p.m.	Donor Preview—French Theatre: <i>Zesty Gopher s'est fait écraser par un frigo</i>		✓	✓	✓	✓	✓	✓	✓
October 24, 2012 9:15 a.m.	Donor Open Rehearsal—NACO: Violin Virtuoso James Ehnes		✓	✓	✓	✓	✓	✓	✓
November 22, 2012 6:45 p.m.	Donor Preview—English Theatre: <i>Pride and Prejudice</i>		✓	✓	✓	✓	✓	✓	✓
December 13, 2012 6:30 p.m.	Corporate Club Reception: <i>A Night in Havana</i>	✓							
January 31, 2013 1:15 p.m.	Donor Open Rehearsal—Dance: National Ballet of Canada, <i>Romeo and Juliet</i>		✓	✓	✓	✓	✓	✓	✓
January 31, 2013 6:45 p.m.	Donor Preview—English Theatre: <i>Metamorphoses</i>		✓	✓	✓	✓	✓	✓	✓

For further information or to register for any of the events above, please contact:

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