

*One nation
1,000 performances*

Annual Report 2004-2005



CANADA'S NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS DU CANADA

Table of contents

One nation, 1,000 performances	1
Message from the Chair of the Board of Trustees	2
Message from the President and CEO	4
Report on Strategic Goals	5
Year in Review	9
<i>Music</i>	9
<i>English Theatre</i>	11
<i>French Theatre</i>	15
<i>Dance</i>	17
<i>Community Programming</i>	19
<i>Variety</i>	19
<i>Youth and Education Highlights</i>	21
<i>Major Milestones</i>	25
Celebrating Alberta	26
Making Music in B.C.	28
National Arts Centre Board of Trustees	30
Artistic and Creative Leadership	31
Senior Management	31
National Arts Centre Foundation	32
National Arts Centre Foundation Board of Directors	35
Donors	36
Financial Overview	41

National Arts Centre

53 Elgin Street
P.O. Box 1534, Station B
Ottawa, Ontario K1P 5W1, Canada
T: (613) 947-7000 F: (613) 996-9578
www.nac-cna.ca
ArtsAlive.ca

Canada

Profile

Role

The National Arts Centre (NAC) raised its curtains for the first time in 1969. Created by the Parliament of Canada as a Centennial project during the 1960s, the NAC has become Canada's foremost showcase for the performing arts. Today, the NAC works with thousands of artists, both emerging and established, from across Canada and around the world, and collaborates with dozens of other arts organizations across the country. The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works – classical music, English theatre, French theatre, dance, variety, and community programming. It is at the forefront of youth and educational activities, supporting programmes for young and emerging artists and programmes for young audiences, and producing resources and study materials for teachers. The NAC is the only multidisciplinary, bilingual performing arts centre in North America, and one of the largest in the world.

Structure

A 10-member Board of Trustees from across Canada, chaired by Dr. David S. R. Leighton, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic leadership team comprises Pinchas Zukerman (Music), Marti Maraden (English Theatre), Denis Marleau (French Theatre), Cathy Levy (Dance), Michel Dozois (Community Programming and Special Events), and Heather Moore (*The Alberta Scene*).

Accountability and funding

The NAC reports to Parliament through the Minister of Canadian Heritage. Of the NAC's total revenue, about half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue – box office sales, the NAC Foundation, NAC catering, Le Café (restaurant), commercial parking and facility rentals. Each year, the NAC tables an annual report before Parliament. The Auditor General of Canada is the NAC's external auditor.

On the cover

One nation, 1,000 performances

Each year, the National Arts Centre works with thousands of artists who make their mark through music, theatre and dance, as well as with countless other contributors whose talents range from teaching to fundraising. This year, Canadians in communities across the nation collaborated with the NAC to help achieve *One nation, 1,000 performances* – a celebration of the many faces of Canadian culture.

One nation 1,000 performances

Jazz legend Tommy Banks was a central figure in championing and supporting the NAC's *Alberta Scene* – a tremendous high point of the year, commemorating the province's 100th anniversary by presenting more than 600 Alberta artists to the rest of the nation. Below is a letter offering his thoughts about the festival's importance to Canada as a nation:

I was one of those fortunate kids who grew up in a show business family, and many of my earliest memories involve music ... going to rehearsals with my father, watching musicians practise at our house, being surrounded by music, and of course playing the piano myself.

Music has always come very naturally to me, and it has not only shaped and enriched my life but also it has enabled me to enrich the lives of others (at least that's what I've been told!). I've had the privilege of sharing my music with people across Canada and in countries around the world.

I thoroughly enjoy my opportunities to serve as a "cultural ambassador" for Canada, and this is a role I share with my friends at the National Arts Centre – the artists of course, as well as David Leighton, Chair of the NAC Board, and Peter Herrndorf, the NAC's president and CEO. Since David and Peter began working together six years ago, they have set out to create a vibrant arts organization whose impact reverberates throughout Canada. But how to do that without stepping on toes, or diminishing the importance of regional artists and arts organizations?

In addition to bringing the NAC into local communities through touring, the NAC has found ways to offer national exposure to artists from other regions. Which brings me to the *Alberta Scene* – a brilliant concept, not to mention a fantastic way to commemorate my favourite province's 100th anniversary.

As a musician, an Albertan, and a Canadian I could not have been more proud and excited to be a part of the *Alberta Scene*. More than 600 of my fellow Alberta artists travelled to the National Capital Region to take part in 95 events. Alberta took over Ottawa for 13 days in all, offering a wide range of performances in venues throughout Ottawa and Gatineau.

The NAC also invited more than 90 presenters to come and see these performances, using its powerful influence to help boost the careers of many Alberta artists. Many were signed for future international shows and tours directly as a result of the gig in Ottawa.

If that isn't a reverberating impact, I don't know what is. As a musician, I can tell when I connect with my audience. And because it doesn't always happen, it's sheer magic when it does. Congratulations to the NAC on working its magic to connect with Canadians across the country.



Photos: Fred Cattroll

From the Chair of the Board of Trustees

Helping Build a Nation

Shortly after my appointment as Board Chair at the NAC in 1999, I was present at a company board meeting in Toronto. At the lunch table, I mentioned my recent appointment to the NAC.

Little did I expect the reaction! A fellow board member, I'll call him Bill, prominent Toronto lawyer, and well-known arts patron, nearly exploded!

"The National Arts Centre," he exclaimed. "There's nothing *national* about it! It's just a government-funded plaything in Ottawa for the enjoyment of politicians and civil servants. Why would you ever get involved in that place?"

Somewhat taken aback, I replied that I knew others felt that way, that I hadn't yet been on the job, but I respected the question, and it deserved an answer.

Well, Bill, six years later, here is my answer:

The mandate of the NAC, enshrined in its founding Act, reads:

"The objectives of the Corporation are to operate and maintain the Centre, to develop the performing arts in the National Capital Region, and to assist the Canada Council for the Arts in the development of the performing arts elsewhere in Canada."

The intent is clear. We certainly have been a major presence in the National Capital. But you were right: the follow-through, on the "national" front at least, was largely non-existent for many years.

We – the CEO and the Board – decided to change that.

In 2001, the NAC Board approved a strategic plan entitled *Restoring the Vision – 2001-2006*, which had four elements:

- artistic expansion and innovation,
- greater emphasis on the NAC's national role,
- greater commitment to youth and educational activities, and
- dramatic increase in our earned revenues.

The plan's section on the NAC's national role states:

"Since the National Arts Centre belongs to all Canadians, it's essential that the NAC reach out to Canadians in every part of the country... and in both official languages. Our goal is to make a difference in the performing arts throughout Canada – by working with artists and arts organizations, and by bringing NAC performances to Canadians wherever they live."

To make this happen would be costly, which is where our "earned revenue" came in. We established ambitious fundraising goals, to be financed in large part by a much more professional approach to development.

"Reaching out" involves some very subtle issues of implementation. There are many arts organizations in local communities across this country. Most struggle to stay alive, and can use



Photo: Fred Cattroll

some help. But the help must be sought, not gratuitously imposed. No matter how well intentioned, we must not assume that we bring God-given talent or know-how to “help” the local group or groups. I remember the businessman’s ironic line, “I’m from head office, and I’m here to help you!”

So how do we help? How do we reach out?

One way is through co-production, sharing ideas and costs with other theatre and dance companies. In the past year alone, the NAC was involved in nine co-productions across the country.

Another is by touring the NAC Orchestra on a regular basis, both domestically and internationally. Two out of every three tours take place within Canada, in response to invitations from local orchestras.

Another is by presenting festivals in Ottawa of artists from a specific region. Our two-week *Atlantic Scene* and *Alberta Scene* were outstanding successes, as was our participation in the *Magnetic North Theatre Festival*, the *On the Verge* play reading, and the *Festival Zones Théâtrales*.

Yet another is by bringing visiting artists to our stages. For example, our Dance department presents dance companies from around the world, from the large ballet companies to small, creative modern dance groups.

Underlying it all is a substantial and growing initiative in youth and education – not only in the National Capital, but in teaching sessions in local communities from Kispiox to Caraquet, and in our growing *Summer Music Institute* in Ottawa for talented young musicians, composers, and conductors. And, to help deliver these, we have collaborated with the National Research Council in the use of new technology, featuring interactive broadband television, for teaching students in centres across Canada.

There is more – much more – that we can do, as we build our expertise and our contacts across the country... we are by no means at the end of this road. But we are well on our way. This report outlines our activities in much greater detail.

So, my friend, here’s my answer. I hope you will agree that we are becoming a significant force for developing the arts in Canada – to justify our name as a truly National Arts Centre and, in the process, to help build a nation.


David S. R. Leighton, O.C.
Chair, Board of Directors

From the President and Chief Executive Officer

As a national organization, the National Arts Centre has the enormous pleasure and privilege of working with many talented people across Canada – the artists who make their mark through music, theatre and dance, and the countless other supporters and advocates who devote their time and energy to ensuring the future of the arts. This year, Canadians in communities across the nation collaborated with the NAC to help achieve *One nation, 1,000 performances*.

For every performer who appeared in the spotlight, many others performed the array of “offstage” roles needed to get on with the show. Directors, actors, musicians, dancers, stage hands, costume and set designers were certainly part of the team. But equally important was the involvement of our donors, our sponsors, our volunteers and our audiences ... from all across Canada.

Five years ago, the NAC developed a very specific plan for the future, and established a set of four strategic goals that would enable us to achieve those plans. Since then, every new initiative has been driven by those strategic goals, a key one being a far greater emphasis on the NAC’s national role. We’ve renewed our focus on nurturing and promoting the performing arts throughout Canada, and on working with artists and arts organizations in communities all over the country. I believe the results speak for themselves, as you’ll see from this year’s Annual Report.

It has been tremendously exciting to see people across the nation coming together to support the performing arts!

There are many examples to choose from, but one of this year’s most important events was the *Alberta Scene*, when more than 600 Alberta artists celebrated the province’s 100th anniversary on the stages of the National Capital Region (see page 26-27 for more details). The *Alberta Scene* opened with an extraordinary “made-in-Alberta” opera, *Filumena*, written by John Murrell and John Estacio, and the two-week event captured the very best of contemporary Alberta. The NAC received a remarkable level of support from both the federal and Alberta governments, from corporate sponsors, media and dozens of wonderfully generous individual donors across the country.

The NAC also played a key role in a completely different type of milestone event this year – an event uniting Canadians with a passion for music and for music education. Held in May, *Music Monday* was organized by the Coalition for Music Education in Canada to raise awareness for the importance of teaching music in elementary and secondary schools across Canada. The NAC’s Principal Youth and Family Conductor Boris Brott conducted a mass performance of *A Little Music*, written for the event by Canadian composer Chris Tait, using videoconferencing to link about 350 players in Ottawa with student performers in Newfoundland and British Columbia.

Events like these are made possible by the hundreds of offstage contributors who invest their time and energy – and Canadian artists and audiences are privileged to enjoy the return.

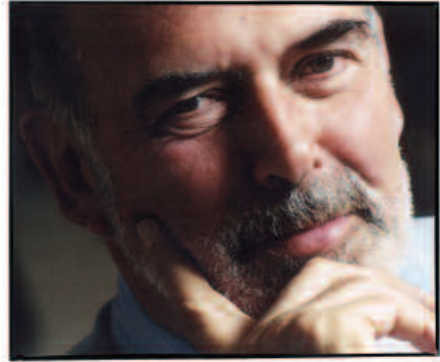


Photo: Fred Cattroll

Peter A. Herrndorf, O.C.
President and Chief Executive Officer

Report on strategic goals

The National Arts Centre's Strategic Plan set out four goals that are fundamental to all of the NAC's activities. The following is a summary of the results achieved in 2004-2005.

1. Artistic expansion and innovation

Objectives

Results

Continue to enhance the NAC's reputation and track record as a catalyst and driving force for the performing arts in Canada.

- NAC presented its second multidisciplinary regional arts festival, the *Alberta Scene*, featuring 600 Alberta artists in 95 events at more than 25 venues in the National Capital Region.
- CBC Radio recorded several NAC Orchestra concerts for broadcast, including a 10-part CBC Radio series, *The Concerto According to Pinchas* with host Eric Friesen.
- Based on the NAC Orchestra's *British Columbia Tour*, CBC Television produced a 10-minute documentary that aired across Canada in English and French (*details on page 28*).
- NAC Dance presented the legendary Pina Bausch in *Masurca Fogo*, marking the only Canadian appearance of the Pina Bausch Tanztheater Wuppertal dance company in recent years.
- The NAC presented *Carmina Burana*, one of the best-known musical works of the 20th century, featuring the Royal Winnipeg Ballet, the NAC Orchestra, and the Cantata Singers of Ottawa.
- In June 2005, the NAC announced the appointment of acclaimed director and playwright Peter Hinton as Artistic Director, English Theatre, building on Marti Maraden's success when her tenure ends (fall 2005).

Commission, develop and produce more new Canadian works.

- NAC Award Composer Alexina Louie's new work, *Bringing the Tiger Down From the Mountain II*, an NAC commission, was performed during the NAC Orchestra's *British Columbia Tour*.
- *On the Verge* presented 11 readings of new Canadian play scripts, selected from 220 submissions.
- NAC Dance presented *monumental*, its second NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, created by Vancouver's The Holy Body Tattoo dance company.
- NAC commissioned Cas Public and choreographer H el ene Blackburn to create the third NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts; the work, *Diary/Journal intime*, will premiere in 2006.

Increase the quality and quantity of our co-productions with other performing arts organizations across the country.

- The NAC participated in nine co-productions with artists and arts organizations across Canada.
- NAC English Theatre co-produced four plays with theatre companies across Canada, including the Canadian premiere of Joanna Glass' *Trying*, with Toronto's Canadian Stage Company.
- NAC French Theatre presented two major co-productions, *Dors mon petit enfant* and *Les Aveugles*, both directed by Denis Marleau.
- NAC Dance participated in three major co-productions: the world premiere of *Double Story*, with Vancouver-based company Kidd Pivot; the world premiere of *Cobalt Rouge* choreographed by Ottawa's Tedd Robinson; and *monumental* (*details on page 23*).

2. Greater emphasis on the NAC's national role

Objectives

Results

Reach out to Canadians in communities across the country.

- The NAC Orchestra's *British Columbia Tour* featured four evening concerts (Vancouver, Kelowna, Vernon, Victoria); four student matinees (Burnaby, Kelowna and two in Comox); and 95 educational activities in 13 communities throughout the province (*details on page 28*).
- NAC hosted several national and international events including the *Governor General's Performing Arts Awards Gala*, the *Grant MacEwan Author Award* ceremony, and *Dutch Dance Focus* (*details on page 17*).
- NAC hosted the flagship celebration of *Music Monday*, organized by the Coalition for Music Education in Canada to raise awareness of the importance of music education in schools (*details on page 25*).
- The Toronto Symphony Orchestra (TSO) performed at the NAC in November 2004 for the first time with Peter Oundjian as Music Director; this first NAC appearance since 2001 was the launch for a series of annual exchanges between the NAC Orchestra and the TSO.
- NAC French Theatre co-hosted several events with Montreal's Festival de Théâtre des Amériques, in conjunction with two plays – entitled *e* and *Si ce n'est toi* – produced by Théâtre National de la Colline (Paris), which ran in Ottawa and then Montreal.
- NAC hosted the 28th annual *Canadian Improv Games* playoffs for 20 top competing teams – more than 2,000 students competed in hundreds of high schools, for more than 26,000 people.
- NAC English Theatre collaborated with Nova Scotia's Two Planks and a Passion Theatre Company to enable the Maritime tour of the Acadian musical *Pélagie*.

Give Canadian artists national and international exposure.

- NAC English Theatre and the Canadian High Commission co-presented *4play Canada* at the Old Vic Theatre in London, U.K., showcasing four contemporary Canadian plays to leading U.K. producers.
- More than 125 producers and presenters from around the world attended the third annual *Magnetic North Theatre Festival* in Ottawa, featuring 10 productions from across Canada, including John Mighton's runaway success, *Half Life*.
- The *Alberta Scene* attracted 95 domestic and international presenters who attended some 425 performances and requested more than 400 follow-up kits.
- Media coverage for the *Alberta Scene* included 282 print articles, 36.6 hours of radio and four hours of television; audience reach was 5.38 million (print), 4.76 million (radio), and 2.27 million (television).
- CBC Radio Two's *Studio Sparks* ran live broadcasts of the six NAC Orchestra concerts in the *Aber Diamond Debut Series*, showcasing emerging musicians.

Leverage the Internet as a tool for reaching Canadians across the country.

- The NAC's educational website, *ArtsAlive.ca*, enabled thousands of people to follow the NAC Orchestra's *British Columbia Tour* online. During the tour *ArtsAlive.ca* averaged over 1,400 users per day.
- NAC New Media's Hexagon project produced 25 broadband video-conference events this year, ranging from private telementoring sessions to full-scale public sessions like the *Manhattan on the Rideau* jazz masterclass series and the multi-site *Music Monday* event.
- The NAC's general website *www.nac-cna.ca* averaged 3,051 visitors a day this season.

3. Greater commitment to youth and educational activities

Objectives

Results

Develop and expand programmes for young audiences.

- The NAC reached more than 100,000 young people through a combination of in-house productions, in-school programmes and educational activities, as follows:
- NAC Orchestra performances attracted young audiences of 36,000 to in-house programmes and concerts, and more than 27,000 to outreach programmes (including 7,000 during the *British Columbia Tour*), reaching 63,000 in total.
- English Theatre attracted young audiences of more than 9,800 to its student matinees and workshops, 6,375 to its in-house plays, and more than 3,300 to the *Canadian Improv Games*, reaching close to 20,000 in total.
- French Theatre attracted close to 5,800 teenagers and more than 5,300 elementary school students to its in-house programmes and 4,400 through outreach, connecting with more than 15,500 young people in total.
- NAC Dance attracted almost 3,000 young people to three matinees this season; *Nutcracker* attracted about 1,900 students) and more than 1,000 attended two matinees presenting *monumental* (details about *monumental* on page 23).

Expand training opportunities for artists.

- Now in its seventh season, the NAC's *Summer Music Institute* hosted a record 80 of the world's best young musicians, featuring:
 - the *Young Artists Programme* with 43 participants – 22 from across Canada and 21 international students from nine different countries;
 - the second *Junior Strings* programme with 20 students;
 - the fifth annual *Conductors Programme* had five participants (two from Canada and one each from England, Finland and Israel) plus five auditors;
 - the third *Young Composers Programme* with five participants including two from Montreal and one each from Halifax, Toronto and Calgary; and
 - the *Junior Composers Programme* with four students.
- This year's annual NACO Bursary Competition offered \$15,950 in prizes to music students aged 16 to 24 studying for careers as professional orchestral musicians.
- During *Magnetic North Theatre Festival*, English Theatre launched a three-day masterclass and a playwriting competition for Ottawa-area youth.

Provide and expand learning tools for teachers, students and parents across Canada and internationally.

- The NAC Orchestra's *British Columbia Tour* featured 95 educational activities, reaching about 7,500 students and teachers in 13 communities throughout the province.
- NAC Music produced and distributed its Vivaldi Teacher Resource Kit to some 1,400 elementary schools throughout British Columbia.
- NAC's Parents for the Arts network introduced a *Leadership in Arts Education Award* for teachers in the National Capital Region; this year, two winners received certificates and \$450 in arts-related prizes.
- *ArtsAlive.ca*, the NAC's education website, expanded to include a new French Theatre module.

4. Dramatic increase in the NAC's earned revenues

Objectives

Results

Develop other sources of non-government funding.

- The NAC attracted more than 33,200 subscribers in 2004-2005, and achieved a total paid attendance level of 477,000 people.
- Total box office revenue for NAC programming was over \$8.65 million.

Through the NAC Foundation, continue to develop our donor and corporate base of support.

- The NAC Foundation raised almost \$6.4 million for NAC programmes – an increase of 26 percent over the previous year's level of donor support and seven percent higher than its fundraising goal.
- The Foundation's annual disbursement to the NAC included \$2,336,442 from the National Youth and Education Trust to support the artistic development of young people across all artistic disciplines.
- The national scope of the Foundation's fundraising base continues to grow. In 2004-2005, 40 percent of contributions came from outside the National Capital Region.
- The eighth annual fall Gala held October 2, 2004 raised an unprecedented \$740,000 for the NAC's National Youth and Education Trust.
- The estimated value of future gifts provided by members of the Foundation's Emeritus Circle through bequests or gifts of life insurance reached \$1.9 million, an increase of 64 percent.

Seek new ways internally to generate savings and growth opportunities.

- Net revenues derived from commercial operations included \$2,969,326 from parking and \$783,136 from hall rentals.

The year in review...

One of the truly wonderful aspects of being Canada's National Arts Centre is the opportunity to reach out to communities across the country and to work with a broad array of this country's best performing artists. In *One nation, 1,000 performances* the NAC reviews its exceptional 2004-2005 artistic season, complemented by "journal entries" highlighting some of the many facets of Canada's performing arts culture.



Yo-Yo Ma. Photo: Henry Fowler

Music Music Director Pinchas Zukerman and the NAC Orchestra had a busy and rewarding 2004-2005 season featuring many memorable moments – not only on stage at the NAC, but also on tour, during guest appearances, in classrooms, and via broadcasting and broadband. Fuelled by Maestro Zukerman's energy and drive, NAC Music achieved a remarkable balance of performance, young artist training, community outreach and music education.

In September 2004, the NAC held its eighth annual fundraising Gala featuring superb performances by Zukerman, along with world-renowned cellist Yo-Yo Ma, NAC *Summer Music Institute* alumnus and violinist Viviane Hagner and the NAC Orchestra. The Gala reached a fundraising high of \$740,000 for the National Youth Education Trust, bringing the total raised by NAC Galas over the past eight years to more than \$3 million.

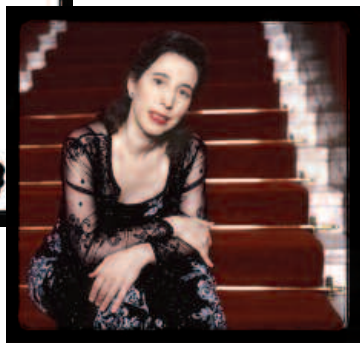
In early October, two NAC Orchestra concerts celebrated the 35th anniversary of the first NAC Orchestra concert with a performance of Prokofiev's *Classical Symphony*, the same work that was played for the inaugural NAC Orchestra concert in 1969. The programme also featured NAC Orchestra musicians Amanda Forsyth, Chip Hamann and Christopher Millard in works by Bach, Mozart and Haydn.

Forsyth was also the featured soloist for the world premiere of an NAC-commissioned orchestration of Alexina Louie's chamber piece, *Bringing the Tiger Down From the Mountain II*, which took place later in October.

Among the many outstanding guest musicians to perform with the NAC Orchestra this season were rising violin sensation Ilya Gringolts; former "Tonight Show" bandleader and trumpet virtuoso Doc Severinsen; revered pianist Angela Hewitt; internationally acclaimed pianist Alfred Brendel; violin superstar Gil Shaham; legendary entertainer Lou Rawls in his NAC Orchestra debut; and Canada's fastest rising young opera star, Soprano Measha Brueggergosman, along with



Ilya Gringolts. Photo: Henry Fair



Angela Hewitt. Photo: Karen Robinson

Performance # 455

March 3, 2005 ("Opening Night", CBC Television)



Amanda Forsyth, Principal cello with NACO, performed for the broadcast premiere of "A fairing of Swans", Veronica Tennant's tribute to Evelyn Hart and Rex Harrington. People across Canada saw her when it aired on CBC Television's "Opening Night".

renowned Canadian tenor Richard Margison. In addition, the *Alberta Scene* featured a number of Alberta's finest musicians in performance with the Orchestra, including jazz legend Tommy Banks and iconic singer/songwriter Ian Tyson, the Calgary Fiddlers and the Corb Lund Band. (For more on the *Alberta Scene*, see pages 26-27.)

In November, the Toronto Symphony Orchestra and violinist Sarah Chang performed in Southam Hall under the direction of its new Music Director Peter Oundjian. The NAC Orchestra reciprocated with a performance at Roy Thomson Hall, an exchange that will be presented annually. The Toronto concert took place immediately following the NAC Orchestra's acclaimed *British Columbia Tour*, which featured a highly successful benefit concert in Victoria. (To read more about the *British Columbia Tour*, see pages 28-29.)

Several guest conductors added a wonderful dimension to NAC programming this season. Former NAC Artistic Director and Principal Conductor Trevor Pinnock returned to Ottawa to direct two performances of Handel's *Messiah* during the holiday season; Maximiano Valdés presented an all-Scandinavian programme with violin soloist Elmar Oliveira; James Judd conducted the Orchestra with Ottawa favourite Louis Lortie as piano soloist; Yoav Talmi, Music Director of the Quebec Symphony Orchestra, conducted the NAC Orchestra in a concert featuring music by Canadian composer John Estacio; Lawrence Foster conducted three concerts, two of which featured the gifted young pianist Jonathan Biss; and Principal Pops conductor Jack Everly presented a highly entertaining "Broadway Divas" concert.



Pinchas Zukerman and the
NAC Orchestra.
Photo: Fred Cattroll

Over and above his regular season at the NAC, Zukerman gave several high-profile performances this season with orchestras such as the New York Philharmonic; Chicago's Symphony Orchestra (with classical music greats Pierre Boulez and Daniel Barenboim); and the San Francisco Symphony.

The NAC Orchestra finished its regular season with two sold-out performances of Beethoven's *Symphony No. 9*, featuring a chorus of 200 singers from local Ottawa choirs, plus 13 string and wind musicians from the NAC's *Young Artists Programme*. (For details about this season's *Summer Music Institute*, see page 23.)

This season's *Aber Diamond Debut Series* featured six noon-time concerts by young and emerging artists, broadcast live on CBC Radio Two's *Studio Sparks*, with host Eric Friesen. Several other NAC Orchestra performances were recorded for broadcast at a later date. *Studio Sparks* also presented a 10-part series, *The Concerto According to Pinchas*, featuring hour-long conversations between Zukerman and Friesen. In addition, CBC Television's 10 p.m. newscast *The National* broadcast a 10-minute documentary on the Orchestra's *British Columbia Tour*, which focused on the brass section's visit to Kispiox, a small Aboriginal community in Northern British Columbia.

English Theatre The theatre community in Ottawa and across the country was buzzing last October when Marti Maraden announced that she would be stepping down the following year as Artistic Director of NAC English Theatre in the fall of 2005. NAC President and CEO Peter Herrndorf echoed the sentiments of artists nationwide when he said "Marti's contributions to the life of the NAC and to theatre across Canada during her eight glorious seasons with us have been nothing short of extraordinary."



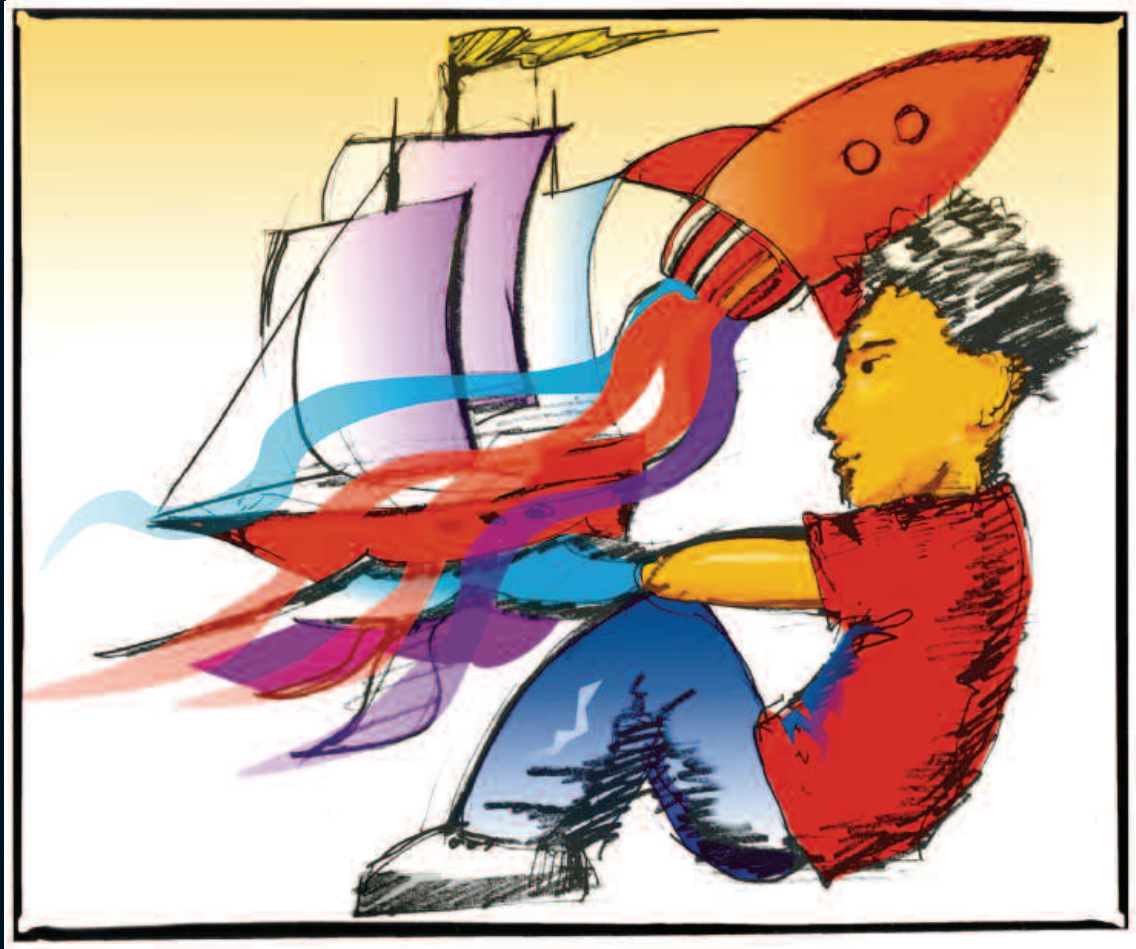
Marti Maraden, Artistic Director of English Theatre.
Photo: V. Tony Hauser

Among her many accomplishments, Maraden championed and co-founded Canada's remarkable national *Magnetic North Theatre Festival*. The first of its kind in the country, the festival showcases contemporary Canadian

Performance # 687

June 17, 2005

Canadian Museum of Civilization (Gatineau, Quebec)



Magnetic North Theatre Festival has a terrific line-up from all across Canada this year. The whole family enjoyed this one - "Russell's World" by the Manitoba Theatre for Young People.

theatre in English. Alternating each year between Ottawa and other major Canadian theatre centres (such as Edmonton in 2004), the festival enjoyed its third successful season under the artistic direction of Mary Vingoe, attracting more than 125 producers and presenters from around the world to Ottawa.

Maraden and the NAC were also instrumental in strengthening the *On the Verge* festival of new play readings. The festival has become an important and dynamic event on the Canadian play development landscape. Timed to coincide with the *Magnetic North Theatre Festival* for its third year in a row, *On the Verge* in 2005 featured 11 plays chosen from 220 submissions.

Among the several highlights of the 2004-2005 English Theatre season were Marti Maraden's productions of *Trying* and *Love's Labour's Lost*. Audiences flocked to see her last Shakespearean production as Artistic Director, a stunning play with a cast of 20 actors brought together from across the country. The run enjoyed houses at 90 percent capacity throughout and received an excellent review from the *Globe and Mail*.

The biggest hit of this year's Studio series was Pierre Brault's much-anticipated new play, *Portrait of an Unidentified Man*. Commissioned by the NAC, the play about the 20th century's greatest art forger featured Pierre Brault playing more than 20 different characters. The show became an instant runaway hit for the NAC and for Pierre's production company, Sleeping Dog Theatre. It received rave reviews from the *Ottawa Citizen* and *CBC Radio*, and played to sold-out houses. Indeed, the production was such a success that it was remounted during the summer of 2005, and will tour to three other cities in 2006.

This season, in addition to the NAC's regular Family Theatre Series, English Theatre and the Ottawa International Children's Festival co-produced a long-awaited, larger scale production for young audiences, John Murrell's stage adaptation of Homer's classic, *The Odyssey*. Directed by Carousel Players award-winning director, Kim Selody, the show's all-Ottawa cast performed under a tent at the Museum of Science and Technology and attracted rave reviews.

Another unique experience this season was a special evening co-presented by English Theatre and French Theatre with Montreal's Repercussion Theatre, featuring venerable Canadian performers Douglas Campbell and Jean-Louis Roux. The two renowned actors shared wonderful anecdotes of lives spent on stage, and performed moving excerpts from the plays of Shakespeare and Molière, to the great delight of audiences.

On the international front, in an exciting new venture, the NAC and the Canadian High Commission in London co-presented a major showcase of acclaimed new Canadian plays. Staged at the Old Vic in London, *APlay Canada* featured readings of four contemporary Canadian plays. The event attracted the attention of leading U.K. producers as well as national media at home in Canada.

Pierre Brault in *Portrait of an Unidentified Man*.
Photo: Gordon King



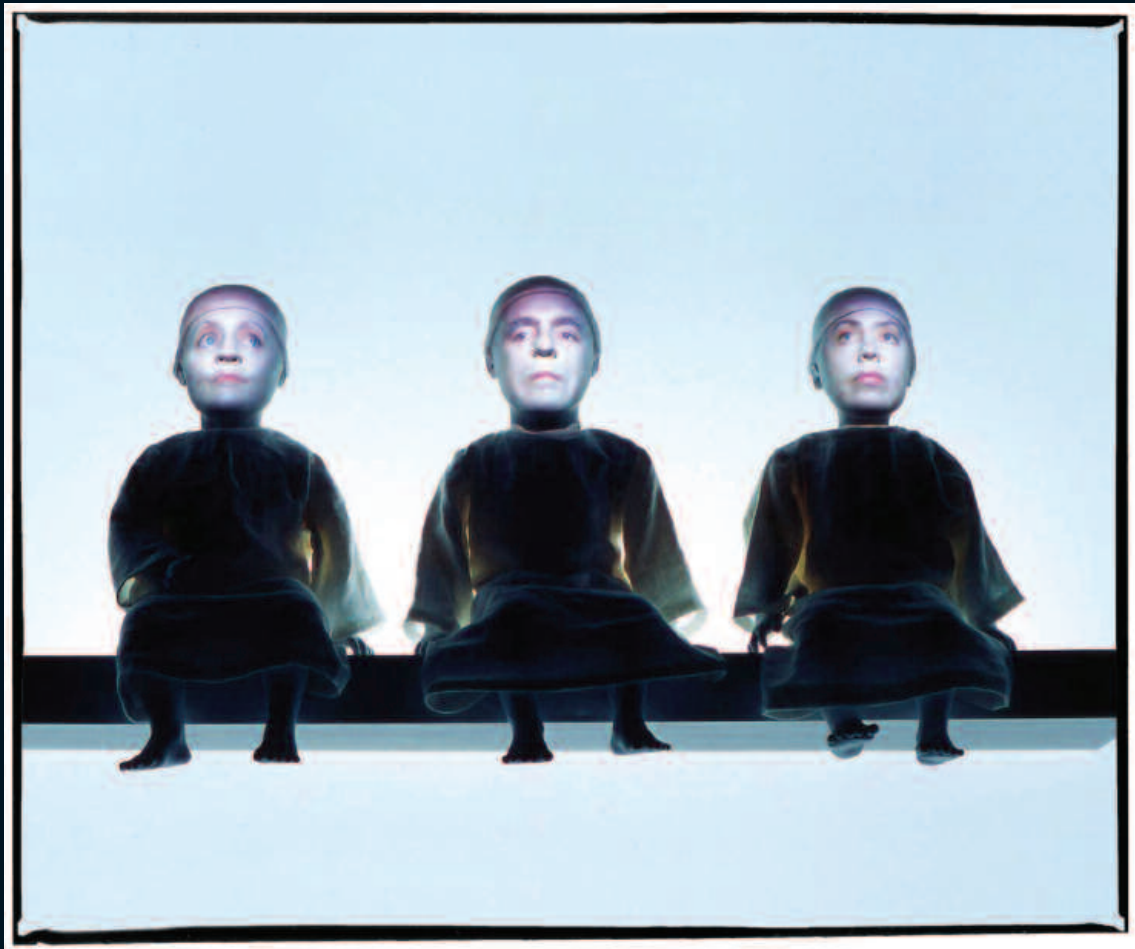
Adrienne Gould as Katherine in *Love's Labour's Lost*.
Photo: Andrée Lanthier



John Koensgen and the cyclops. The NAC English Theatre/Alcatel Ottawa International Children's Festival co-production of John Murrell's *The Odyssey*.
Photo: Gordon King

Performance # 238

November 10-20, 2004 (Ottawa, Ontario)



"Dors mon petit enfant" ("Sleep my little child") is a technological masterpiece - fascinating to watch. Its North American premiere took place at the NAC (before continuing on to Bordeaux and Norway). It was quite a group effort - created by Jon Fosse, directed by Denis Marleau, and coproduced by the NAC, the UBU, compagnie de creation and Manège de Mauveuge.

With the departure of Maraden on the horizon, and with a view to building on the remarkable successes of her tenure, the NAC conducted a comprehensive national search to find the right candidate to become the new Artistic Director of English Theatre. In July 2005, Peter Herrndorf announced that Peter Hinton, the greatly respected playwright and director, would take the helm of NAC English Theatre in the fall of 2005. Hinton has worked at theatres across the country, including his most recent appointment as an Associate Artist at the Stratford Festival. In announcing the appointment, Herrndorf described Hinton as “an artist who is respected by his peers, admired by critics and loved by audiences.”

French Theatre Artistic Director Denis Marleau dazzled French Theatre audiences with several award-winning performances this season, beginning with Réjean Ducharme’s play *HA ha!...* which opened the mainstage series in October 2004. The play attracted rave reviews

e, produced by the Théâtre National de la Colline of Paris and written by Quebec playwright Daniel Danis.
Photo: Pascal Victor



and received two awards from the Capital Critics Circle (CCC) branch of the Canadian Theatre Critics Association: “Best Outside Production” presented in the Ottawa region, and “Best Direction” for director Frédéric Dubois.

The CCC jointly awarded “Best Performance” to Céline Bonnier for her performance in *La Cloche de verre* (based on the Sylvia Plath novel) and Maude Guérin for her portrayal of France in Serge Boucher’s *Les bonbons qui sauvent la vie*, a role which also garnered her le Prix Reconnaissance des Prix Théâtre Le Droit/Radio-Canada.



Comme les cinq doigts de la main. Photo: Rolline Laporte

Audiences were captivated by a double bill of technological masterpieces directed by Marleau: the Canadian premiere of *Dors mon petit enfant* by Jon Fosse, and a presentation of *Les Aveugles* by Maurice Maeterlinck, the latter appearing as part of an extensive tour, mostly through Europe. Another highlight was Franz Kafka’s *Le Procès* (*The Trial*) directed by François Girard (*32 Short Films about Glenn Gould* and the Canadian Opera Company’s *Oedipus Rex*), a Théâtre du Nouveau Monde (Montreal) production with a cast including Jean-Louis Roux, Pierre Lebeau, Normand Chouinard and Alexis Martin (whose play, *Bureaux*, was a resounding hit in the Studio Series later in the season).

In May, French Theatre welcomed two plays produced by the Théâtre National de la Colline (Paris) and directed by Alain Françon: *e*, by Quebec playwright Daniel Danis, and *Si ce n’est toi* by Edward Bond. This marked the first time French Theatre had hosted a national theatre from France, and the NAC organized several special events in collaboration with Montreal-based Festival de Théâtre des Amériques, where both plays were next performed.

Also in May, French Theatre announced the lineup for its *Festival Zones Théâtrales*, a new initiative under the artistic leadership of Paul Lefebvre (Marleau’s Associate Artistic Director) to be held in Ottawa-Gatineau in September 2005. The new festival picks up where the *Festival de Théâtre des Régions* left off in 2001, and will showcase 10 theatre productions from Canada’s French-language minority communities and the regions of Quebec. Activities such as readings, lectures and exhibitions will also be offered for the 10-day span of the festival.



Si ce n’est toi. Photo: Vincent Pontet (Enguerand)

Performance # 341
February 24, 2005 (Ottawa, Ontario)



"monumental" world premiere, the second NAC-CGI Youth Commission for Dance, in partnership with the Canada Council for the Arts, and choreographed by Vancouver's The Holy Body Tattoo. After Ottawa, it tours cross-country to Montreal, Toronto, Edmonton, Victoria and Vancouver.

Dance The pinnacle of the 2004-2005 Dance season was the return of legendary Pina Bausch, making her first appearance at the NAC in almost 20 years, and marking the only Canadian appearance of the Pina Bausch Tanztheater Wuppertal dance company in recent years. The response to this influential German choreographer was phenomenal, making this a major coup for Dance Producer Cathy Levy. Bausch's two sold-out Southam Hall performances of *Masurca Fogo* attracted leading choreographers and dancers, critics and fans from across Canada and the United States, and generated extensive national media coverage.

NAC Dance had an exceptionally strong season with several other brilliant highlights. Among these was the Series B season opener, a trilogy created by choreographer-dancer Stephen Petronio.

Inspired by the tragedy of 9/11, the trilogy featured the music of renowned performance artist Laurie Anderson and rock icon Lou Reed, and exceeded its attendance goal with almost 90 percent of seats sold.



Pina Bausch Tanztheater Wuppertal dance company's presentation of *Masurca Fogo*.
Photo: Francesco Carbone

Other highlights during the season included the world premiere of *Double Story*, an NAC co-production with Vancouver-based company Kidd Pivot, performed by Canadian choreographer Crystal Pite and fellow Frankfurt Ballet alumnus Richard Siegal; *Tango Flamenco* presented by Compañía Talent Danza Ballet Español, which brought a sold-out Southam Hall to its feet; the world premiere of NAC co-production *Cobalt Rouge*, choreographed by Ottawa's Tedd Robinson and featuring Canadian dance icon Louise Lecavalier, with a second show prompted by audience demand; and Belgium's acclaimed and controversial dance company Ultima Vez performing its sexy, confrontational *Blush*.

This season also featured a traditional version of *The Nutcracker* presented by Les Grands Ballets Canadiens de Montréal, and several other ballet highlights. The Royal Winnipeg Ballet sold out three shows in Southam Hall with its three-part programme of *Miroirs (Mirrors)*; *Inspiration*, performed by Canada's favourite prima ballerina Evelyn Hart; and *Carmina Burana*. Other audience favourites were James Kudelka's acclaimed new production of *Cinderella* featuring the National Ballet of Canada, and the Alberta Ballet's performance of *Les Liaisons Dangereuses*, a steamy addition to the *Alberta Scene*. (For details about the *Alberta Scene*, see pages 26-27.)

The NAC Dance department also provided an innovative glimpse into the vibrant culture of Dutch dance in May. *Dutch Dance Focus* included a photographic and video exhibition, dance master classes, a showcase for presenters, and seven performances of three separate dance events, demonstrating the work of seven Netherlands-based choreographers from different generations. This initiative, presented in collaboration with The Royal Netherlands Embassy and the Theater

Instituut Nederland, was designed to coincide with the 60th anniversary of the liberation of The Netherlands, and Her Royal Highness, Princess Margriet of The Netherlands attended the May 12 performance of Het Nationale Ballet.



Het Nationale Ballet. *Carmen, In Light and Shadow, Four Schumann Pieces*.
Photo: Deen van Meer



Hubbard Street Dance Chicago. Photo: Todd Rosenberg

Performance # 237

November 9, 2004 (Burnaby, B.C.)



We made full use of our Internet CA* net4 today - linked students from Burnaby (British Columbia), Ottawa (Ontario) and St. John's (Newfoundland & Labrador) with Pinchas Zukerman and other NAC musicians, so the kids and teachers could benefit from some coaching and dialogue.



Sylvie Desrosiers *flots*, presented as part of *Dance Advance*, an event co-produced by the Canada Dance Festival and the NAC.
Photo: Ben Welland

This season, the NAC's Dance and Music departments together presented a unique blend of dance, opera and classical music featuring Hubbard Street Dance Chicago. The dance programme included *Diphthong* by Brian Enos, *Kiss* by Susan Marshall, *Love Stories* by Lar Lubovitch and *Rooster* by Christopher Bruce and, on a separate evening, the company shared the stage with the NAC Orchestra in two performances of J. S. Bach's *counter/part*.

In the Studio, the Canada Dance Festival and the NAC co-produced the fifth biennial *Dance Advance*, an off-year event that focuses on the incredible talent of Ottawa's dance community. This year's edition presented a draft of *flots*, a new work for five dancers by choreographer Sylvie Desrosiers.

Community Programming The Fourth Stage continues to be the NAC's busiest venue, staging about 200 shows each year under the energetic leadership of Producer Michel Dozois. The venue celebrated its fourth anniversary in January – marked by Shakespearean-style revelry thanks to the Company of Fools and its satirical performance of *Twelfth Night*.

Performers in the Fourth Stage continue to represent a wide cross-section of artistic disciplines, from musicians to story tellers to comedians and more. Jazz was a big part of this season's programming, including the winter jazz concert series as well as *Five Shades of Geggie* (featuring perennial favourite, double bass player John Geggie). The popular folk rock group Mouche Tabouche entertained a foot-stomping audience... and in a completely different vein, the Chœur gai d'Ottawa presented two evenings of light choir music.



John Geggie. Photo: Michel Dozois

A variety of other performances included three shows by Les Vendredis de la chanson francophone; the Ottawa Story Tellers with an original collage of stories called *Ottawa Eats*; Les Contes Nomades with three performances; Ottawa puppet theatre Rag and Bone with its version of *The Tempest*; and the annual "Ottawa Theatre Challenge" hosted by the Company of Fools to celebrate World Theatre Day, attracting 11 Ottawa competitors.

New to the Fourth Stage this season was *On the Verge*, which opened with the NAC-commissioned English translation of Wajdi Mouawad's acclaimed play *Incendies* (*Scorched*), featuring English Theatre's Marti Maraden in the lead role. Other affiliations with festivals included the Ottawa International Jazz Festival, during which the Fourth Stage presented *after hours* – a

late night jazz series featuring a blend of emerging and established jazz musicians. The Fourth Stage also presented a number of performances for *Le Festival Franco-Ontarien*, which celebrated its 30th anniversary this year.



Brian St-Pierre, *Les vendredis de la chanson francophone*. Photo: Michel Dozois

Variety Bookings for the NAC's Variety and Rental operation again read like a "who's who" of Canadian and international artists. Comedy took centre stage early in the season, with sold-out shows by American comedian Bill Cosby; CBC Radio's Stuart McLean; Montreal's *Just for Laughs* comedy tour headlined by stand-up comic Jeremy Hotz; Quebec comedy sensation Louis-José Houde; and Quebec comedians Patrick Groulx and Claudine Mercier. Capacity crowds also greeted two other major Quebec performances – Isabelle Boulay, and the perennially popular Québécois play *Broue*.

Performance # 914

Setting the Stage (Regina, Saskatchewan)



Planning and site visits took place months in advance of the NAC Orchestra's Alberta Saskatchewan Tour. We chose First Nations University in Regina, Saskatchewan, as one of three sites for the "Music Connexions III" broadband videoconference on November 10 - just one of more than 80 educational events planned during the tour.



Robert Adelman Hancock and Bekah Nutt
in *Mamma Mia!* Photo: Joan Marcus

The season also featured a full spectrum of wonderful musical presentations: Opera Lyra's *Madama Butterfly*; 70's rock band Jethro Tull; the Broadway show *Stomp* in its third NAC appearance; the Beatles tribute band, Rain, with *The Beatles Experience*; Paul Anka's performance at a gala fundraiser for the Parkinson Society of Ottawa; the Broadway musical *Rent*; the Kronos Quartet, presented by the Ottawa Chamber Music Society; the King of the blues, B.B. King; and performances by the Ottawa Symphony Orchestra. Southam Hall highlights included Alain Morisod and Sweet People, Irish crooner Daniel O'Donnell, Mark Knopfler of Dire Straits fame; jazz legend Pat Metheny; and the smash hit *Mamma Mia!*, which entertained more than 50,000 enthusiastic audience members.

Several major events took place at the NAC this season as well, such as the Ballet Folklorico de Mexico, hosted by Mexico's President Vicente Fox and attended by both the Prime Minister and the Leader of the Opposition; the *Governor General's Performing Arts Awards Gala* attended by the Governor General, the Prime Minister and the Minister of Canadian Heritage; and two major national student competitions, the *Canadian Improv Games* finals and the inaugural *CanWest CanSpell National Spelling Bee*.

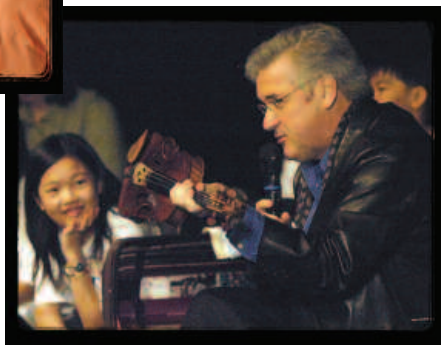
Youth and education highlights This season, the NAC continued to make tremendous progress in its three key areas of youth and education programming – audience development, professional training opportunities for gifted young artists, and educational resources for teachers and students. Educational outreach activities remained an ongoing priority for all NAC disciplines, including student matinees, open rehearsals and discount student tickets.



Launch of the French Theatre section
on *ArtsAlive.ca* held in Montreal.

Music programmes at the NAC reached more than 63,000 young people, with more than 36,000 attending in-house programmes such as the *TD Bank Financial Group Young People's Concerts*, *Kinderconcerts*, student matinees and student open rehearsals. Another 20,000 participated in our in-school programmes such as the *Musicians in Schools* ensemble concerts, and more than 7,000 attended performances and presentations during the NAC Orchestra's *British Columbia Tour* in November 2004.

English Theatre reached close to 20,000 youth through programmes held throughout the season, including student matinees, customized workshops, the Family Theatre Series, and the annual *Canadian Improv Games*.



Pinchas Zukerman talks to students at a school
event during the *British Columbia Tour*.

In October, the NAC added a French Theatre section to *ArtsAlive.ca*, its education outreach website. The launch of the new section, held in Montreal at École Saint-Louis, was hosted by well-known Quebec actress Sophie Cadieux and attracted drama teachers and students, media and members of the local arts community.

Performance # 278
November 15, 2004 (Kispiox, B.C.)



About 130 First Nations children from four First Nation elementary schools came to the Gitksan Village of Kispiox today, and had a chance to perform with seven brass players from the NAC Orchestra - just one of 95 educational events planned for this tour of British Columbia.



Denys Bouliane, lead composer for the Young Composers Programme 2004, conducts a NACO ensemble in a "Celebration of Future Classics" concert. Photo: Fred Cattroll

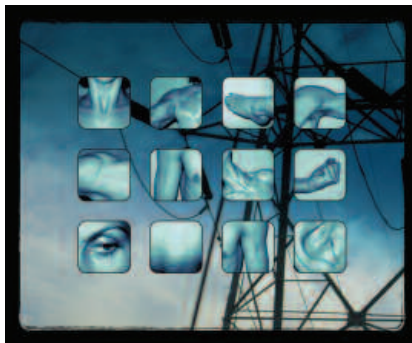
The *ArtsAlive.ca* Music section again featured a special tour site in connection with the NAC Orchestra's *British Columbia Tour* in November, posting daily updates, journals and video clips. Technology also played an important role in connecting children in different parts of the country through music.

The *British Columbia Tour* also had a huge impact on new audiences within the province. A phenomenal 95 education and outreach activities took place over the course of the 11-day tour, including student matinees, masterclasses, in-depth school projects, lectures and question-and-answer sessions led by Maestro Zukerman, NAC Youth and Family Conductor Boris Brott, NAC Award Composer Alexina Louie and members of the NAC Orchestra. Events took place in 13 communities, including places as far afield as Kispixox and Nelson. In addition, the NAC distributed its newest teacher resource kit, *Vivaldi and the Four Seasons*, to about 1,400 elementary schools in British Columbia free of charge. (The *British Columbia Tour* is discussed in greater detail on pages 28-29.)

In Dance, the second NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, was a tremendous draw for young audiences. Presented in February, *monumental* was choreographed by The Holy Body Tattoo's co-Artistic Directors/Choreographers Noam Gagnon and Dana Gingras, and showcased the Vancouver-based company's largest performing ensemble to date. Prior to the performance, NAC Dance hosted *Demystifying Dance*, a "live" dance event for students and teachers linking the NAC to the Burnaby South Secondary School in British Columbia, enabling students in Ottawa and Burnaby to use the NAC's state-of-the-art broadband technology to talk to the choreographers and the dancers. Following its world premiere at the NAC, *monumental* toured Montreal, Toronto, Edmonton, Victoria and Vancouver.

Beginning in June, the *Summer Music Institute* (SMI) attracted a record number of 80 musicians, conductors and composers from around the world to study with the NAC's international faculty. This year's *Young Artists Programme* (YAP) had 43 participants from across Canada as well as nine other countries; while the YAP has historically focused on string and piano players, it expanded this summer to include five young wind players. In addition, the *Young Composers Programme* had five composers from Calgary, Halifax, Montreal and Toronto; and the *Conductors Programme* had five conductors attending from Canada, England, Finland and Israel. The NAC's *Junior Strings Programme* had 20 participants from across Canada in its second year, while the second edition of the *Junior Composers Programme* attracted four. In addition, the 2005 SMI introduced a more integrated approach to programming, with students in the YAP performing new works written by students in the *Young Composers Programme*.

(For more youth and education highlights, see *Report on Strategic Goals, Greater commitment to youth and educational activities*, page 7.)



The Holy Body Tattoo took part in the second NAC-CGI Youth Commission for Dance. Photo: Steven R. Gilmore



Alexina Louie. Photo: Fred Cattroll

Performance # 547
April 28, 2005 (Ottawa, Ontario)



The NAC's "Alberta Scene" kicked off with two performances of the Banff Centre production of the Alberta opera "Filumena." In addition to rave reviews, it attracted donors from opposite ends of Canada - a major gift from Margaret and David Fountain in Atlantic Canada, and another from British Columbia-based Martha Lou Henley Charitable Foundation.

Major milestones Several major milestones occurred this season, advancing all four of the NAC's strategic goals. (The NAC's strategic goals and achievements for the year are outlined on pages 5-8.)

The NAC Orchestra's *British Columbia Tour* was an unqualified success in every respect. From November 8 to 18, 2004, the Orchestra and Music Director Pinchas Zukerman performed four evening concerts and four student matinees, and took part in 95 education and outreach events in 13 communities across the province. (The *British Columbia Tour* is discussed in greater detail on pages 28-29.)



Burlesque! by Panties Productions, Edmonton, presented as part of *Alberta Scene*.
Photo: Fred Cattroll

The *Alberta Scene* was another remarkable success, building on the momentum that began with our *Atlantic Scene* two years ago. From April 28 to May 10, more than 600 artists took part in 95 events at 25 venues in the National Capital Region. Shattering stereotypes right from the start was the opening night feature performance – the all-Alberta opera *Filumena*. This performance and many that followed over the course of the 13-day festival attracted wonderful audience response. (The *Alberta Scene* is discussed in greater detail on pages 26-27.)

The NAC was pleased to be a key participant in the first annual *Music Monday* held May 2. Elementary and secondary schools across the country took part in the event designed to draw attention to the importance of students learning about music. The NAC's Principal Youth and Family Conductor Boris Brott conducted a mass performance of *A Little Music*, written for the event by Canadian composer Chris Tait. *Hexagon*, the NAC's next generation Internet facility, provided videoconferencing to link about 350 players in Ottawa with student performers in Newfoundland and British Columbia.

The annual *Black and White Opera Soiree* travelled the thematic path *From Vienna to Broadway* this year, and raised a total of \$250,000 to be shared by Opera Lyra Ottawa and the NAC Orchestra. Hosted by Canadian actor Colm Feore, the evening featured renowned Canadian singers Tracy Dahl and Theodore Baerg as soloists, with Principal Pops Conductor Jack Everly conducting the NAC Orchestra and the Opera Lyra Ottawa Chorus.

The NAC Orchestra was involved in a range of other philanthropic activities over the year. A tremendously successful benefit concert in Victoria in November raised \$250,000 for the Victoria Symphony and the Victoria Conservatory, an event chaired by Victoria philanthropist Eric Charman. The NAC Orchestra Association held its Christmas FanFair fundraising campaign and raised a total of \$57,126 to be divided between the Ottawa Snowsuit Fund and the Ottawa Food Bank. More grassroots efforts included fundraising for the Asian Tsunami disaster relief fund; NAC Orchestra musicians raised about \$6,400 while NAC patrons donated \$43,000 for the cause.



The NAC Orchestra performing during its *British Columbia Tour*.
Photo: Fred Cattroll

This season, the NAC achieved a total paid attendance of close to 477,000 people, and total box-office revenue for NAC programming was \$8.65 million. Total subscriptions for the 2004-2005 season were 33,200 with Music accounting for 13,582; English Theatre had 11,759; Dance had 4,501 and French Theatre had 3,358.

The NAC Foundation raised a record amount of almost \$6.4 million, achieving an increase of 26 percent over the previous year's level of donor support and reaching seven percent more than its fundraising goal.



Amanda Walsh and Michael Vallencourt in *Les Liaisons Dangereuses* – Alberta Ballet
Photo: Clay Stang



Kehewin Native performance



Gordie Johnson and Kelly Hoppe



Crazy Horse Theatre Company, *Time Stands Still*, Lorne Cardinal and Glen Gould

Celebrating Alberta

“Being a part of Alberta Scene felt a little bit like coming home. There were artists from my home province all around me, sharing their Alberta music and stories in front of new audiences. It’s that kind of exchange that will make the arts in Canada stronger, and that’s what the National Arts Centre is all about.”

Tommy Banks, Jazz artist, Edmonton

“There is no chauvinism at this federal cultural institution on the banks of the Rideau Canal, as it strives to showcase the best in Canadian arts and culture from coast to coast and to do its part to ensure Canadians have a capital city worthy of the nation. Some agencies for national unity do work in Canada: Alberta Scene is proof of that.”

Jamie Portman, The Ottawa Citizen



*DualMinds,
Tuesdays & Sundays
Photo: Wojtek Kozlinski*



Corb Lund



PJ Perry



Crystal Plamondon
Photo: Michel Dozois



Oscar Lopez

"I've been a flag-waver for Alberta culture for a long time ... seeing the response of the international presenters to Alberta artists ... gave most of the programmers a renewed and enhanced sense of pride in the talent of this province."

Holger Peterson, Alberta Scene blues music programmer

Filumena, the Edmonton Symphony Orchestra, the Shumka Dancers, Alberta Ballet, Citadel Theatre, Guys in Disguise, Ian Tyson, Terri Clark, Gordie Johnson, Painting Daisies, SNFU, War Party, PJ Perry, Oscar Lopez, Amos Garrett, Fred Stenson, Janet Cardiff ...

This is just a glimpse of the fantastic line-up of 600 established and emerging Alberta artists who performed during the *Alberta Scene*. This spectacular celebration of Alberta talent – from April 28 to May 10, 2005 in the nation's capital – was also a wonderful celebration of the province's 100th anniversary.

Working with Alberta programmers, the NAC set out to offer a fresh and contemporary view of Alberta and its artists. The *Alberta Scene* shattered preconceived notions about Alberta culture, beginning day one with the opening night performance of The Banff Centre production of *Filumena*, an all-Alberta opera, music by John Estacio, libretto by John Murrell.

The 13-day *Scene* featured 95 events ranging from theatre, visual arts, film, dance, and literary arts, to country, jazz, blues, rock, hip hop and classical music – and even culinary arts – at 25 venues across the national capital region.

Presented by EPCOR, the *Alberta Scene* was the second in a series of biennial regional festivals produced by the NAC to showcase the best in Canadian arts and culture from coast to coast. (In 2003, the NAC produced the *Atlantic Scene* to great acclaim, hosting more than 500 artists from

Atlantic Canada; the *Quebec Scene* takes place in 2007.) This year's *Scene* was an overwhelming success, with box office revenues up 29 percent from the *Atlantic Scene*. Total attendance for the *Alberta Scene* was more than 55,000.

Alberta Scene media coverage was exceptional. Both the *Calgary Herald* and the *Edmonton Journal* sent journalists to cover the *Scene*, as did CBC Radio, Radio-Canada and CKUA. More than 280 articles appeared in papers and periodicals across Canada, reaching 5.4 million readers. Television coverage totalled four hours with a reach of 2.3 million viewers, including CBC's half-hour documentary about *Alberta Scene* on "Absolutely Canadian" and live coverage by CBC television's Edmonton anchor Portia Clarke, from the NAC foyer. In addition, radio coverage totalled 36.6 hours, reaching 4.8 million listeners via high-profile radio items such as CBC Radio Two's six-day series of performance interviews on *Studio Sparks* hosted by Eric Friesen; a live broadcast from *Alberta Scene* on the popular national radio show "Saturday Night Blues" hosted by Holger Peterson; and news coverage on CBC's *The National*.

The *Alberta Scene* helped to cement many important partnerships, and resulted in significant financial support from both the federal and Alberta governments, along with generous support from the Canada Council for the Arts, the Department of Canadian Heritage, the Department of Western Economic Development and Foreign Affairs Canada. In addition, the NAC Foundation generated more than \$1 million in sponsorships and donations, much of it thanks to NAC Friends-Alberta.

"The Alberta Scene really elevated us from thinking of ourselves as a small theatre company in Calgary, to wanting to dream higher, I guess because the Scene had such a prestigious quality about it. We just felt so included and supported. We were treated with such respect by everybody at the NAC. I'm still floating from the whole experience."

Michelle Thrush, Director, Time Stands Still, Crazy Horse Theatre Company

Making Music in B.C.

The National Arts Centre Orchestra's British Columbia Tour 2004



On November 15, 2004, more than 60 children lifted recorders to their lips to play an excerpt from Vivaldi's *Four Seasons*, giving a concert that would raise the bar for future NAC Orchestra tours.

Youth and educational activities – always a priority for Pinchas Zukerman and the NAC Orchestra – were a central part of the *British Columbia Tour* from November 8 to 18, 2004. The performance schedule featured four evening concerts in Vancouver, Kelowna, Vernon and Victoria; student matinees in Burnaby, Kelowna and two in Comox; and 95 educational activities. Overall, the tour reached 7,000 students and teachers in 13 communities throughout the province – one of which was Kispiox.

The Kispiox Music Project launched an innovative new dimension to touring by encouraging students to participate. Before the tour, the NAC provided its *Vivaldi and the Four Seasons* Teacher Resource Kit to four First Nations schools in Northern British Columbia. Students spent six weeks learning about the music of Vivaldi, and how to sing and play a melody on the recorder from *The Four Seasons*. Then, seven brass musicians from the NAC Orchestra performed *Vivaldi* with the students in Kispiox on November 15, and

listened as the children demonstrated their own musical heritage, drumming and singing traditional melodies in their First Nations languages of Gitksan and Wet'suwet'en.

The nation was watching. The tour garnered extensive print media coverage in all tour cities, daily articles in *The Ottawa Citizen*, plus national radio and TV interviews and news bulletins. In addition, CBC Television's *The National* taped the Kispiox event to produce a 10-minute documentary that aired across Canada, first in English on *The National* on December 20, 2004, and later in French on *Ça vaut le détour* on February 19, 2005.

Major support for the tour came from CN, and the NAC collaborated with more than 80 other partners, scheduling masterclasses, composition lectures and sectional rehearsals, and distributing free copies of the *Vivaldi* Teacher Resource Kit to about 1,400 elementary schools throughout British Columbia.

“The NACO is a national institution of the first rank, and for it to get out to all of Canada, and in this instance B.C., is important for it as a national symbol and tremendously important for the communities they will be going to.”

The Hon. David Anderson, MP



“To have this quality of musician in Victoria, reaching this number of students, is a tremendous opportunity. Students would normally have to travel the world to find this calibre of instruction.”

Patricia Kostek, Acting Director, University of Victoria School of Music

One of the many educational highlights was *Music Connexions: a day of broadband teaching and learning in music* on November 9. The event showcased how Canada’s next generation Internet, CA*net4, can connect people and enable them to teach, learn and talk about music. Participants included Pinchas Zukerman, school children, a professional trumpet player, musical youth, teachers, parents and arts administrators from St. John’s, Ottawa and Burnaby in four distinct sessions that stretched over a 9.5-hour day.

The NAC’s education website, *ArtsAlive.ca*, featured a section dedicated to tour activities with daily web journals written by musicians, photo galleries, and webcasts of education events. During the tour, visits to *ArtsAlive.ca* increased by 30 percent to 1,400 individual visits per day. In addition, the photo galleries were viewed nearly 18,000 times, and 1,700 copies of the Vivaldi Teacher Resource Kit were downloaded.

Among the many performance highlights was the sold-out evening concert in Victoria on November 18. Organized by former NAC Board member Eric Charman, the NAC Orchestra performance raised \$250,000 for the Victoria Conservatory of Music and the Victoria Symphony Orchestra.

Each orchestral performance began with *Bringing the Tiger Down From the Mountain II*, a work by NAC Award Composer Alexina Louie, with Principal Cello Amanda Forsyth as soloist. The first half closed with Mozart’s Haffner Serenade, featuring the legendary Pinchas Zukerman as both conductor and violin soloist. The programme also included a powerful rendition of Brahms’ *Symphony No. 1*, featuring 63 musicians – and left the audience on its feet!

Board of trustees



Photo: Doug Millar

(back row, left to right)
Adrian Burns
Veronica Tennant

(middle row, l to r)
David S. R. Leighton
Dale A. Godsoe
Noël Spinelli

(front row, l to r)
Diane Juster
Jenny Belzberg

David S. R. Leighton, O.C., Chair
London, Ontario 1, 2, 3, 4*

Adrian Burns, Vice-Chair
Ottawa, Ontario 1, 2, 3, 4

Jenny Belzberg, C.M., A.O.E., LL.D.
*Calgary, Alberta 1, 3**

Dale A. Godsoe, C.M.
Halifax, Nova Scotia 4

Diane Juster
Montreal, Quebec 4

Noël Spinelli, C.M.
*Montreal, Quebec 2**

Veronica Tennant, C.C.
Toronto, Ontario 3

Bob Chiarelli (ex officio)
Mayor, Ottawa, Ontario

Yves Ducharme (ex officio)
Mayor, Gatineau, Quebec 2

William G. Breen (outside member)
Ottawa, Ontario 2

François Colbert (outside member)
Montreal, Quebec 4

Sarah Jennings (outside member)
Ottawa, Ontario 4

Arthur Kroeger (outside member)
Ottawa, Ontario 1

James Nininger (outside member)
Ottawa, Ontario 3

COMMITTEES OF THE BOARD

- 1 Governance, Nominating and Ethics Committee
- 2 Finance and Audit Committee
- 3 Human Resources and Compensation Committee
- 4 Marketing, Development and Communications Committee
- * Committee Chair

During the 2004-2005 fiscal year (ended August 31, 2005), the following changes occurred on the NAC Board of Trustees:

New members to join the Board this year were: Dale A. Godsoe, Diane Juster and Veronica Tennant.

Terms ended this year for Royce Frith, Louis Lagassé and Roberto Martella.

Artistic and creative leadership

as of August 31, 2005

Michel Dozois

*Producer, Community Programming
and Special Events*

Cathy Levy

Producer, Dance Programming

Marti Maraden

Artistic Director, English Theatre

Denis Marleau

Artistic Director, French Theatre

Heather Moore

*Producer and Executive Director,
Alberta Scene*

Kurt Waldele

Executive Chef

Pinchas Zukerman

*Music Director,
National Arts Centre Orchestra*

Senior management

as of August 31, 2005

Robert Asselin

*Director of Patron Services and
Corporate Secretary*

Debbie Collins

Director of Human Resources

Christopher Deacon

*Managing Director, National Arts Centre
Orchestra*

Fernand Déry

Managing Director, French Theatre

Ashok Dhawan

Director of Restaurants and Catering

Alex Gazalé

Production Director

Darrell L. Gregersen

*Executive Director of Development and
CEO, National Arts Centre Foundation*

Paul Hennig

Director of Production Operations

Peter A. Herrndorf, O.C.

President and Chief Executive Officer

Diane Landry

Director of Marketing

Gilles Landry

Senior Director, Operations

Maurizio Ortolani

Producer, New Media

Daniel Senyk

Chief Financial Officer

Claire Speed

Director, Music Education

Victoria Steele

Managing Director, English Theatre

Richard Tremblay

Director, Administrative Services

Fran Walker

General Manager, Alberta Scene

Jayne Watson

*Director of Communications and
Public Affairs*

National Arts Centre Foundation

The National Arts Centre Foundation was established to inspire individuals, corporations and foundations to invest in the vision of Canada's National Arts Centre: A vision to foster artistic excellence and innovation; spur the creation of new works; develop exceptional Canadian talent; engage audiences young and old; and support performing arts education. A vision of a Canadian society in which the performing arts flourish.

In the establishment of the NAC Foundation lies a simple truth: it takes a cast of thousands for the National Arts Centre to achieve its artistic and educational goals every year.

Our donors and sponsors have answered the call. This outstanding cast has played a central role in the renaissance of the NAC over the past five years, contributing more than \$19 million to the NAC Foundation since its inception.

In 2004-2005, the NAC Foundation raised almost \$6.4 million, exceeding its fundraising goal and breaking the previous year's record by 26 percent. The NAC Foundation disbursed \$6,195,764 to the NAC to support its most vital programming needs.

Every gift received in 2004-2005 supported the NAC's "1,000 performances" – on its four stages and in classrooms and rehearsal halls across Canada. And every donor deserves a round of applause.

Contributions come in many forms. Thousands of individuals and families pledge annual gifts to the NAC Foundation, placing a commitment to the performing arts among many other charitable causes they support. With gifts from \$25 to \$25,000 or more, annual donors are the heart of our programme. Personal gifts to the NAC Foundation totalled \$2.3 million in 2004-2005.

The commitment of the corporate community is also vital. Corporate sponsors contributed \$2 million to help bring outstanding programming to thousands of audience members. Patrons and sponsors of the five fundraising events held in 2004-2005 provided \$1.9 million.

The NAC Foundation's donors and sponsors share an understanding of the need for private support of the per-

forming arts, in addition to government support and box office revenues. When it comes to creating extraordinary performances, and investing in the artistic development of Canada's young people, financial support from individuals and corporations who care about the arts makes a significant difference.

Our donors' attention continues to turn to the future. The NAC Foundation has been entrusted with the dreams of dozens of individuals who wish to help ensure the vibrancy of the performing arts for years to come. Through bequests, gifts of life insurance and other planned giving arrangements, gifts valued at \$2 million will be realized in the coming years. We are proud to pay tribute to more than 40 individuals and families through their membership in the Emeritus Circle.

The increased visibility of the NAC beyond the National Capital Region – particularly in Halifax, Montreal, Toronto, Winnipeg, Regina, Calgary, Edmonton, Vancouver – is directly related to the tremendous role played by members of the NAC Foundation's Board of Directors in their home cities. Holding the respect of local performing arts communities, NAC Foundation Board members tirelessly promote the national role of the NAC. They are also generous donors, contributing a total of \$314,740 in gifts to support NAC priorities in 2004-2005. Board members are also fundraisers in their own right. Events organized by Leslie Gales in Toronto, and Jim Kinnear and Gail O'Brien in Calgary, raised more than \$130,000 for the *Summer Music Institute* and *Alberta Scene*.

The NAC Foundation's fundraising goal for 2005-2006 is \$7,105,000. This target reflects the continuing strategy of steady annual growth towards achieving revenues of \$10 million by 2010.

Star performances by National Arts Centre Friends – Alberta

It was clear that the NAC's ambitious plans to celebrate Alberta's Centennial would require not only corporate investment but also philanthropic gifts. The NAC Foundation hoped that individual Albertans would be eager to invest in projects that promote and nurture Alberta's artistic talent.

The *Alberta Scene* festival in spring 2005 was the initial cause around which dozens of donors rallied, led by NAC Foundation Board members Gail O'Brien and Jim Kinnear. The Honourable Peter Lougheed and Mrs. Jeanne Lougheed graciously lent their support, becoming honorary co-chairs of National Arts Centre Friends – Alberta. In all, 50 families, foundations and corporations made philanthropic gifts totalling almost \$700,000 to help ensure the success of both the *Alberta Scene* and the NAC Orchestra's *Alberta-Saskatchewan Tour* in November 2005. Alberta donors also encouraged the NAC to address a pressing need for music education in schools, leading to the establishment of the three-year *Music Ambassador Programme*.

Highlights of the 2004-2005 season

The NAC Gala on October 2, 2004 was a resounding success, raising record net proceeds of \$740,000 for the National Youth and Education Trust. Gala sponsors and patrons make up the largest single contributor to the Trust, whose funds are disbursed annually to support fully one-third of the NAC's youth and education programming budget.

The Black and White Opera Soiree again generated significant support for the NAC Orchestra and Opera Lyra Ottawa. The NAC Foundation is proud to invest its organizing and fundraising expertise in this annual event and to contribute half of the proceeds to this important regional opera company.

Also as part of the NAC's commitment to local community investment, the NAC Foundation was pleased to collaborate with the Ottawa Regional Cancer Centre Foundation in a fundraising evening to benefit both organizations. An Evening of Jazz with Holly Cole held in the NAC's Fourth Stage on April 16, 2005 attracted support from corporate sponsors and 120 enthusiastic patrons.

The year had a distinct Alberta theme as the NAC Foundation engaged leading Albertans in the work of the NAC. The *Alberta Scene* was the galvanizing force. Corporate sponsors, foundations and individual philanthropists contributed \$1,140,345 to this festival, celebrating the very best of Alberta's artistic talent.

The year was also spent soliciting support for the NAC Orchestra's November 2005 *Alberta-Saskatchewan Tour* in celebration of the Centennials of both provinces. A wave of corporate and donor support resulted in the most money ever raised to support an NAC Orchestra tour.

Donor support continued to be crucial to the growth and evolution of the *Summer Music Institute*. This renowned programme welcomed a record number of students and engaged more donors than ever before. It has become a wonderful signature for the investment the NAC makes in young artists and attracts an exceptionally loyal donor base.

The final year of Marti Maraden's eight-year tenure as Artistic Director attracted NAC English Theatre's highest level of donor support to date. New play development – including the *On the Verge* new play reading festival and *4Play Canada*, which showcased new works by four Canadian playwrights in the United Kingdom – benefited from four substantial private gifts.

A philanthropic marketing arrangement with Ottawa-based catalogue merchant Lee Valley Tools generated a significant contribution to the National Youth and Education Trust. This innovative partnership, currently in its second year, saw NAC Orchestra recordings on CD being sold in Lee Valley catalogues and stores.

In 2004-2005, members of the NAC Development team were instrumental in the establishment of several new activities within the NAC's Music Education department. These initiatives – the *Alberta-Saskatchewan Music Ambassador Programme*, the NAC partnership with *MusicFest Canada*, and the first webcast of a student matinee concert on tour – will come to fruition in 2005-2006.

Continued on page 34

Continued from page 33

The final phase of the Theatre Renewal Campaign was brought to a successful close, achieving its goal of \$3 million to bring new life not only to the physical attributes of the NAC Theatre but also to ensure its artistic vitality.

The NAC Foundation organized its third national Roundtable on Philanthropy in the Performing Arts, held on October 2, 2004. This Roundtable brought together 25 community and business leaders – and an audience of more than 100 – to share insights and innovative examples of public-private partnerships and to discuss how these arrangements can benefit performing arts organizations in Canada.

Donors open doors for musicians of the future

The 2004-2005 season marked an important transition when the NAC Foundation became entrusted with formal responsibility for managing the historic NACO Trust Fund.

The fund was established in 1932 to promote and support orchestral music in Ottawa, with the Ottawa Philharmonic Society as its first beneficiary. When that organization dissolved in 1970, the trustees of the original fund transferred it to the National Arts Centre. The fund then took on the name of NAC Orchestra Trust.

A second fund, the NAC Orchestra Bursary, was established in 1979 to commemorate the founding of the NAC Orchestra 10 years earlier. The Bursary was created by NAC Orchestra musicians as a gesture of appreciation to the audiences who had been so supportive of the Orchestra during its first decade. The aim was to provide recognition and financial support to help further the development of young orchestral musicians connected to the National Capital Region.

NAC Orchestra members remain very committed and connected to this enterprise. The NAC Orchestra's Concert Master has a permanent position on the Bursary Committee, which benefits from the membership of four additional NAC Orchestra players each year.

This season's annual NAC Orchestra Bursary Competition attracted 20 talented contestants, eight of whom became finalists. The \$7,000 grand prize went to percussionist Reynaliz Herrera, an alumna of the NAC *Young Artists Programme*, discovered by the NAC Orchestra during the *U.S. and Mexico Tour 2003*. Herrera is now studying with NAC Orchestra principal timpanist Ian Bernard at the University of Ottawa.

Every year, our donors contribute thousands of dollars to the NACO Trust. The money is disbursed through the NAC Orchestra Bursary Competition, which has been part of the NACO Trust Fund since 1984, when the NAC Orchestra Trust and the NAC Orchestra Bursary amalgamated. It follows its historic roots, each year providing assistance to promising young music students, ages 16 to 24, who either reside in the National Capital Region or have been following a recognized course of music study in the Region. Since the inception of the competition, 93 awards have been made. Thanks to the many generous donors who have contributed over the years, the NACO Trust has been able to open doors for hundreds of talented young people as they work toward careers as professional orchestral musicians.

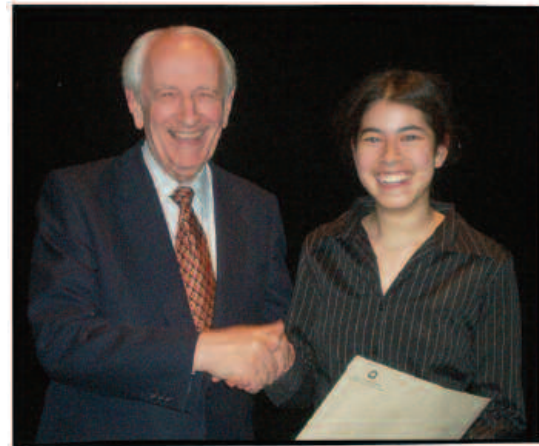


Photo: Tamara Kater

Vernon G. Turner, 2005 NAC Orchestra Bursary Committee Chair, congratulates percussionist Reynaliz Herrera, the grand-prize winner among eight finalists in the 2005 NAC Orchestra Bursary Competition.

A portion of the 72-year-old NACO Trust Fund is endowed, joining the NAC Foundation's family of much younger endowments. All of these funds will help ensure that artistic excellence and investment in the artistic development of young people continue to be central to the National Arts Centre's repertoire.

- Morris and Beverly Baker Young Musicians Endowment
- Claire Marson Performing Arts For All Endowment
- Kenneth I. McKinlay Legacy for the Next Generation
- Samantha Michael Endowment Fund
- NACO Trust Fund - Endowment
- Mitchell Sharp Endowment for Young Musicians
- Marion and Hamilton Southam Music Endowment
- Tabl Family Endowment
- Cairine and Norman Wilson Family Young Performers Endowment



PICTURED (from top, left to right)

Guy J. Pratte (Chair), Gail O'Brien, Gail Asper, Grant Burton, Catherine (Kiki) A. Delaney, Paule Doré, Fred Fountain, Leslie Gales, Stephen Greenberg, Julia Johnston, James S. Kinnear, Doris Knight, John Manley, Stefan Opalski, Louise Patry, Barbara Poole, Greg Reed, John Risley, G. Hamilton Southam, Darrell Louise Gregersen (CEO)

National Arts Centre Foundation
Board of Directors 2004-2005

- Guy J. Pratte (Chair)
Ottawa, Ontario
- Gail O'Brien (Vice-Chair)
Calgary, Alberta
- Gail Asper
Winnipeg, Manitoba
- Grant Burton
Toronto, Ontario
- Catherine (Kiki) A. Delaney
Toronto, Ontario
- Paule Doré
Montreal, Quebec
- Fred Fountain
Halifax, Nova Scotia
- Leslie Gales
Toronto, Ontario
- Stephen Greenberg
Ottawa, Ontario
- Julia Johnston
Toronto, Ontario
- James S. Kinnear
Calgary, Alberta
- Doris Knight, C.M.
Regina, Saskatchewan
- Hon. John Manley, P.C.
Ottawa, Ontario

- Stefan Opalski
Ottawa, Ontario
- Louise Patry
Montreal, Quebec
- Barbara Poole
Edmonton, Alberta
- Greg Reed
Toronto, Ontario
- John Risley, O.C.
Halifax, Nova Scotia

HONORARY
G. Hamilton Southam, O.C.
Ottawa, Ontario

EX OFFICIO
Dr. David S. R. Leighton, O.C.
Chair, Board of Trustees
National Arts Centre

Peter A. Herrndorf, O.C.
President and CEO
National Arts Centre

CHIEF EXECUTIVE OFFICER
Darrell Louise Gregersen

TREASURER
Daniel Senyk

Friends of the National Arts Centre

Friends of the National Arts Centre is the U.S.-based public charitable foundation established in 2002 by the National Arts Centre, chaired by Gordon Giffin. It enables supporters of the NAC's vision for the performing arts in Canada to make donations from the United States.

Board of Directors 2004-2005

- Ambassador Gordon D. Giffin (Chair)
Atlanta, Georgia
- Peter Jennings (d. August 7, 2005)
New York, New York
- Dr. John McArthur
Boston, Massachusetts
- Michael Potter
Ottawa, Ontario

The death of Peter Jennings on August 7, 2005 saddened everyone associated with the National Arts Centre. Peter was a founding director of Friends of the National Arts Centre, as well as being a superb broadcaster and one of Canada's most famous sons.

A cast of thousands

Donor contributions in 2004-2005

The National Arts Centre Foundation is privileged to receive generous financial support from thousands of individuals and organizations each year. Every gift, large or small, helps create the magic that happens on the National Arts Centre's four stages, on tour and in classrooms and rehearsal halls across Canada.

MANY WAYS OF GIVING: 2004-2005 supporters

September 1, 2004 to August 31, 2005

We gratefully acknowledge each individual, foundation and corporation whose contributions to the National Arts Centre Foundation in 2004-2005 totalled \$1,000 or more, combining all forms of giving, such as: corporate sponsorship; fundraising events; individual philanthropy; membership in the Donors' Circle and National Arts Centre Friends – Alberta.

[\$25,000 PLUS] A&E Television Networks • Aber Diamond Corporation • Accenture • Agrium Inc. • Allard Foundation • Audi ~ Mark Motors of Ottawa Ltd. • Bell Canada • Hy and Jenny Belzberg, C.M., A.O.E. • Bombardier • Bostonian Executive Suites • Bruce Power • Grant and Alice Burton • CN • Canril Corporation • CanWest Global Foundation • Capital Health • Casino du Lac-Leamy • CGI Group Inc. • CIBC • CJOH-TV • Community Foundation of Ottawa • ConocoPhillips Resources Corporation • Ian and Kiki Delaney • Desjardins • Enbridge Inc. • EPCOR • Ernst & Young LLP • Forest Products Association of Canada • Margaret and David Fountain • Jeanne F. Fuller and Family • Galaxie ~ The Continuous Music Network • The James Wilson Gill Estate • Glaxo Smith Kline • Great-West Life • Martha Lou Henley Charitable Foundation • ING • Jubilee Fine Jewellers • James Kinnear and Bridgette Eansor • Rosalind and Stanley Labow • Lee Valley Tools Ltd. • The Lowe-Martin Group • Stanley A. Milner • National Arts Centre Orchestra (NACO) Trust Fund • National Post • Ted and Margaret Newall • Gail and David O'Brien • Stefan and Magdalena Opalski • Ottawa Citizen • Ottawa Pianos • Pengrowth Management Limited • Michael Potter and Véronique Dhieux • John and Judi Risley • Rogers Cable Inc. • Rogers Wireless • Rolex • Scotiabank • St-Laurent Volvo • Starcan Fund, Toronto Community Foundation • Sun Life Financial • Suncor Energy Inc. • TD Bank Financial Group • TELUS • Trico Group • True Energy Inc. • TSX Venture Exchange • William and Phyllis Waters • Pinchas Zukerman • Anonymous (3)

[\$5,000 – \$24,999] ADGA Group • Advanced Hearing Aid Clinic • AIM Trimark • Alcan Inc. • Amazon.ca • Arnon Corporation • In memory of Morris D. Baker • David Beattie • Dr. Ruth M. Bell, C.M. • Beringer Vineyards • Biddle McGillvray Advertising • Blake Cassels & Graydon LLP • Anthony and Marlene Bogert • Borden Ladner Gervais LLP • Adrian Burns and Gregory Kane, Q.C. • CAE • Calian Technologies • Canadian Cable Telecommunications Association • CBC • CD Warehouse • CH2M Hill • The Chawkers Foundation • Dr. Trevor and Mrs. Yvonne Chin Quee • CHBM AM 1320 • Cisco Systems Canada Corporation • Claridge Homes • Joyce Conger Fund for the Arts • Cognos Inc. • The Harold Crabtree Foundation • P.J. Doherty & Associates • Le Droit • Emond Harnden LLP • Enbridge Gas Distribution • Fred and Elizabeth Fountain • Friends of English Theatre • GE Canada • Giant Tiger Stores Ltd. • Harvey and Louise Glatt • Marjorie Goodrich • Gowling Lafleur Henderson LLP • Helen Graham • Stephen and Jocelyne Greenberg • Mr. James Ho • Holt Renfrew & Company • Harley and Rebecca Hotchkiss • Harmon Foundation • Imperial Oil Charitable Foundation • ING Insurance • Kahanoff Foundation • Erdelyi Karpati Memorial Fund • Dianne and Irving Kipnes • Kittling Ridge Estates Wines & Spirits • KPMG • Laidlaw Foundation • Dr. and Mrs. Frans and Mindy Leenen • Dr. David S. R. Leighton, O.C. and Mrs. Peggy Leighton • Kenneth and Christina Loeb • The Honourable Peter Lougheed and Mrs. Jeanne Lougheed • Luscar Ltd. • Don and Joy Maclaren • Claire Marson ~ Performing Arts for All Endowment • M. Ann McCaig • McCarthy Tétrault LLP • The McKinlays: Kenneth, Ronald and Jill • Merkle Supply Ltd. • The George Cedric Metcalf Charitable Foundation • Meriel Mills • Minto Foundation • MTS Allstream Inc. • National Arts Centre Orchestra Association • New Sun Fund • The Norlien Foundation • Osler, Hoskin & Harcourt LLP • The Ottawa Jewish Community Foundation • James and Barbara Palmer • Mr. Odon I. Panek, C.M.A. • Papier Masson Ltd. • Petro-Canada • Barbara and John Poole • Guy and Mary Pratte • PrintersPlus ~ Hewlett Packard • Keith Ray and Leslie Gales • RBC Capital Markets • RBC Financial • The Cyril & Dorothy, Joel & Jill Reitman Family Foundation • SaskEnergy • David, Nellie and Stephen Seibel • Mr. and Mrs. J. Skarzenski • The SOCAN Foundation • Ann Southam • Dr. and Mrs. Raymond Souw • Mr. James M. Stanford • Stikeman Elliott LLP • Leah Superstein • TD Canada Trust • TransAlta Corporation • Trinity Development Group Inc. • Urbandale Corporation • The Vered Family • Yamaha Canada Music Ltd. • Anonymous (2)

[\$2,500 – \$4,999] Terry Allan and Rhys Renouf • AltaGas Ltd. • Bill and Nancy Andrew • Shauna Baird and Michael Salomon • Mr. Richard Ballantine and Ms. Carol Rimmer • Sandra and Nelson Beveridge • Mr. and Mrs. Bourne • Mr. and Mrs. Peter Brandon • Brecon Ridge • Ron and Jan Brennehan • Brewers Association of Canada • Ken and Josie Bruce • Burnbrae Farms • John and Suzanne Burns • Canada Post Corporation • Canadian Electricity Association • Lance Carlson • Lorne and Elizabeth Carson • Cartier Place Suite Hotel • Central Care Corporation • Robert and Laurel Chad • Cowan Wright Beauchamp • Robert and Marian Cumming • Carlos and Maria DaSilva • Dinmar Consulting Inc. • Mr. Arthur Drache, C.M., Q.C. and Ms. Judy Young • Earncliffe Strategy Group Inc. • EDC - Export Development Canada • N. Murray and Heather Edwards • Ian Engelberg and Joseph Cull • Ellen Ewert and François Gauthier • Shane and Roxanne Fildes • Jean Gauthier and Danielle Fortin • Richard L. George • Grand & Toy • Michael and Elaine Grandin • Darrell and D. Brian Gregersen • Guardian Group of Funds • Stephen and Raymonde

Hanson • David and Janet Harrison • Richard and Lois Haskayne • Shairole Henschall and Malcolm Alberly • Homestead Land Holdings Ltd. • Larry Hursh • Iogen Corporation • Colin Jackson • Julia Johnston • Billy and Debra Kerr • Kim and M-G Kertland • Brian Krausert and Donna Wood • Marina Kun and Stefan Pisosky • Leacross Foundation • Sandra and Claude LeBlanc • Joseph and Cindy Leung • Richard and Patty Levitan • Alvin and Mona Libin • Roland et Julie Madou • Grant McDonald, Carol Devenny and Braden McDonald • Harold and Marilyn Milavsky • Robert and Helen Mitchell • Karel Nemec • Ogilvy Renault • Esther Ondrack • Sheila-Mary Pépin • Perley-Robertson, Hill & McDougall • Brian and Susan Petersen • Progistix Solutions • Dr. Derek Puddester and Mr. David Rose • Pzifer Canada Inc. • The Railway Association of Canada • RBC Dominion Securities • Clay and Vi Riddell • E. C. and Lois Ridgen • Gordon and Robyn Ritchie • Mary Rozsa de Coquet • Go Sato • Charles and Jocelyn Selby • Shaw Communications Inc. • Ms. Heather Shaw • Jim and Lorraine Shields • Doug and Jan Shore • Clarice Siebens • Heather Skuce • Steve Snyder and Jane Noble • Société Radio-Canada/Outaouais • Marion and Hamilton Southam • Mr. and Mrs. Ronald Southern • E. Noël Spinelli, C.M. • Hala Tabl • William and Jean Teron • Julie Teskey • Vernon G. and Beryl Turner • United Way • Vitesse Re-Skilling Canada Inc. • Botho and Helga Von Hampeln • Andrée and Torrance Wylie • David Zussman and Sheridan Scott • Anonymous (3)

[\$1,000 – \$2,499] 727 Transmission Service • John Abbender • Cavaliere / Chevalier Pasqualina Pat Adamo • Adaptech Elevators • Ambico Ltd. • AMJ Campbell Inc. • Aon Reed Stenhouse Inc. • Wladimir Araujo • Argos Carpets & Flooring • Russell Armstrong • Lewis Auerbach and Barbara Legowski • Frank and Inge Balogh • Dr. Peter Baranick and Dr. Susan Robertson • John and Barbara Barclay • David Barnett • Marvin and Lynda Barnett • Bill Bates and Ingrid Hansen Bates • Cynthia Baxter • BBS Construction Ltd. • The Honourable Gérard A. Beaudoin and Mrs. Renée Beaudoin • Colin Beaumont • Mary B. Bell • Paul and Rosemary Bender • Marion and Robert Bennett • Carla Berend and Alejandro Ramirez • Stephen Bleeker and Janice McDonald • Helen L. Bobyne • Robert Bonneville • Frits Bosman • Gerald and Donna Boulet • Lélia D. Bousquet • Bowater Inc. • Walter and Leslie Boyce • Peter Becke and Deborah Bradley • Michael and Laura Brett • Dr. Nick Busing and Madam Justice Cathy Aitken • Caduceon Environmental Laboratories • Dr. and Mrs. Craig Campbell • Canadian Federation of University Women-Ottawa • Canadian Motion Picture Distributors Association • Doug and Cheryl Casey • Beth and Tom Charlton • Spencer and Jocelyn Cheng • Christine's Pet Parlour • Rev. Gail and Robert Christy • Carrie Lee Chung and Xavier Furtado • Cintec Canada Ltd. • Mr. and Mrs. Coaker • Peter and Ricky Cohen • Leonard and Genice Collett • Colliers International Inc. • Richard and Clara Cooper • Corbeil Appliances • Michael and Beryl Corber • Patricia Cordingley • Mr. Yves R. Cousineau • The Craig Foundation • Ian and Jan Craig • Robert Craig • C.W.C. Inc. • The Peter and Eleanor Daniels Foundation • Dr. Marilyn Daryawish • Glenn Daugherty and Dr. S. Verma • Dr. B. H. Davidson • Dorothy Davidson • Dr. John de la Mothe • Christopher Deacon and Gwen Goodier • W. T. and Pamela Delworth • Dilfo Mechanical Ltd. • Diresco Consulting Inc. • Domenic's Academy of Music • Robert S. and Clarisse Doyle • Colonel and Mrs. Michel Drapeau • Dr. Peter and Judith Edmison • Claude Edwards • Embassy Hill Times • Embassy Hotel & Suites • In memory of Frank Engels • ExpressAir • Carol Fahie • Robert Fallenbuchl • Mrs. Martine Feaver • Fendor Glass & Aluminum Ltd. • Allan and Susan Fenwick • Dr. David and Mrs. Josie Finestone • The Honourable Sheila Finestone, P.C. • Flavell Kubrick LLP • Flooring Canada • S. Forsyth • Nadine Fortin and Jonathan McPhail • David Franklin and Lise Chartrand • Dr. Steven and Mrs. Rosalyn Fremeth • Friends of the National Arts Centre • Paul Fydenchuk and Elizabeth Macfie • G&L Insulation Co. Inc. • Galin Foundation • Barb, Bob Gallagher and Family • François Gallays and Marie Benoist • Vera and George Gara • Dr. A. Gardner and Mrs. Patricia Watson • Carey and Nancy Garrett • Sylvia Gazsi-Gill and John Gill • Joe Germano • Ambassador and Mrs. Gordon D. Giffin • Gillespie Reporting Services • Ira Gluskin and Maxine Granovsky • Robert and Lynn Gould • Gweneth Gowanlock • Alan Greenberg and Naomi Himel • David and Rochelle Greenberg • The A.E. Grossman Foundation • Dr. and Mrs. Gunther • Guy Therien Contracting • Hachey Consulting Inc. • Rafid Haidar and Brigitte Gravelle • Don and Lois Harper • John and Dorothy Harrington • James Haughton and Louisa Leahy • William and Nona Heaslip • John and Carol Henderson • Dr. Richard Heringer • Peter Herrndorf and Eva Czigler • Mark Hierlihy • John Hilborn and Elisabeth Van Wagner • Mr. and Mrs. David H. Hill • Mr. Paul Hill • Hillary's Cleaners • Dr. and Mrs. Ron Hoffenberg • Hollywood Hounds • Jacquelin Holzman and John Rutherford • William Hough • Howard Holdings • Kathy and Anthony Hyde • IBI Group Architects • Imperial Electric • Informetrica Limited • Elissa and Avraham Iny • Jensen & Head Lathing Co. Ltd. • Jewish Foundation of Greater Toronto • Lois M. Johnston • Ben Jones and Margaret McCullough • Lynda Joyce and Cynthia Bernstein • Marcelle Jubinville • Harry Jung • Maryanne Kampouris and Michael Cowley-Owen • Elizabeth Kane and Gordon P. Jackson • Libby and Stan Katz • Jeffrey Kaufman and Laurie Goldhar • Heinz Keller and Danielle Nadon • Kirkmere • David and Diana Kirkwood • Murray and Marvelle Koffler • Arthur Kroeger • L.J. Rioux & Associates • Louis and Marie-Josée Lagassé • Lang Michener • Dr. Bernard Leduc and Dr. Marie Louise Lapointe • Ken and Gail Larose • M. F. Laughton • Gaston and Carol Lauzon • Louis and Sonia Lemkow • Giles Leo • Jean B. Liberty • Helen and Ken Lister • Arthur and Lori Loeb • Nikita and Mary Ann Lopoukhine • Major J. William K. Lye • Berga MacGillivray • Mrs. Rose C. (Gentile) MacMillan • Sandy and Cecile MacTaggart • Gregory and Stefanie Mahon • Barry Mair and Sheila MacDonald • Mr. and Mrs. Jack Major • E. Mandl • Marti Maraden • Dr. Kanta Marwah • B. McCarroll-McLellan • Ian and Joan McDonald • The McLaughlin Family • Maureen McPhee and Doug Culham •

Dr. Ruth McPherson and Mr. Yves Marcel • MDS Nordion • Melcor Developments Ltd. • Merlin Door Systems Ltd. • Merovitz Potechin LLP • Arliss Miller • Andrea Mills and Michael Nagy • Graham and Mary Mitchell • Mr. and Mrs. Bob Molloy • Anne Molnar • Peter Nadeau • Jacqueline M. Newton • Trong Nguyen and Peggy Sun • Charles and Sheila Nicholson • James Nininger and Marsha Skuce • Oegema Nicholson & Associates Insurance • Valerie Norlen and Don O'Shaughnessy • Mr. and Mrs. P. K. Pal • Mary Papadakis and Robert McCulloch • David Ross Park • Dr. William Park • David and Martha Parkes • Mr. Walter R. Parsons • Mr. Mike Pascoe • Mr. Russell Pastuch and Ms. Lynn Solvason • Laura Peck and Barry McLoughlin • Mr. and Mrs. Croombe Pensom • Mr. and Mrs. James B. Pitblado • The Elizabeth L. Pitney Estate • Walter and Gillian Pranke • William Raby and Linda Dumont-Raby • Aileen S. Rennie • Rhonda Richer and Tim Lipa • Richmond Nursery • Janet M. Ritchie • Brian Roach • Mr. R. Gordon Robertson • Rogers Communications Inc. • Frank and Gloria Roseman • Dr. F. M. Ross • Peter Rowan-Legg • Karl and Sheila Ruban • S & R Mechanical • Museum Realty Ltd. • Kevin Sampson • In memory of Dr. Kirti Sarkar (1933-1994) • Janice Saunders • Urs and Maité Schenk • Jeffrey and Anne Star Schwartz • Sherman Foundation • Paul Shnier and Elizabeth Wolfe • Dr. Farid Shodjaee and Mrs. Laurie Zrudlo • Skypoint Capital • David and Lillian Slater • Donald and Melanie Smith • Victoria Steele • Eva Steif-Cohen • Carol Stephenson • Eric and Carol Ann Stewart • Elizabeth Stewart-Hessel • Dr. Matthew Suh and Dr. Susan C. Smith • Dr. Brian Sullivan and Dr. Allison Cooper • Dr. and Mrs. James Swail • Anita Szlczak • Taggart Group of Companies • The Lawrence & Judith Tanenbaum Family Charitable Foundation • Mr. and Mrs. Colin Taylor • Elizabeth Taylor • Gordon and Annette Thiessen • Genevieve Thomson • Ms. Janet Thorsteinson and Mr. Edward Forster • Ralph B. Toombs • Kenneth and Margaret Torrance • Eve E. Tourigny • Tri-Graphics Printing (Ottawa) Ltd. • Dr. Derek Turner and Mrs. Elaine Turner • Vernini Uomo Men's Clothes • Jules Vignola • Nancy and Wallace Vrooman • Mary Elizabeth ("Liz") and Walter Waddell • Gordon and Heather Walt • Marianne and Hans Weidemann • Jeff White and Connie Barrowclough • Jim Whitridge • Don and Billy Wiles • Anna Wilson and Denis Colbourne • Donald and Mary Wilson • Mr. W. Brett Wilson • Wintek Sunrooms • Christine Wirta • Wm. J. Stewart Transport Ltd. • Maxwell and Janice Yalden • Janet Yale and Daniel Logue • Anonymous (9) •

THE DONORS' CIRCLE: Our annual donor club

September 1, 2004 to August 31, 2005

With warm thanks, we acknowledge each member of the Donors' Circle whose annual gift to the National Arts Centre is pledged at the \$1,000 level or higher. Our gratitude also extends to those too numerous to list – our more than 4,000 Friends, Associates, Sustainers and Benefactors. Thank you!

[**Producer's Circle • \$5,000 plus**] Alexander Keith's Nova Scotia Brewery • Allard Foundation • David Beattie • Dr. Ruth M. Bell, C.M. • Hy and Jenny Belzberg, C.M., A.O.E. • Adrian Burns and Gregory Kane, Q.C. • Grant and Alice Burton • Dr. Trevor and Mrs. Yvonne Chin Quee • Joyce Conger Fund for the Arts • The Harold Crabtree Foundation • Ian and Jan Craig • Ian and Kiki Delaney • Fred and Elizabeth Fountain • A.J. and Ruth Freiman • Jeanne F. Fuller and Family • Harvey and Louise Glatt • Marjorie Goodrich • Helen Graham • Stephen and Jocelyne Greenberg • Rosalind and Stanley Labow • Martha Lou Henley Charitable Foundation • Kahanoff Foundation • James Kinnear and Bridgette Eansor • Dianne and Irving Kipnes • Laidlaw Foundation • Dr. David S. R. Leighton, O.C. and Mrs. Peggy Leighton • The Honourable Peter Lougheed and Mrs. Jeanne Lougheed • Luscar Ltd. • Don and Joy Maclaren • Roland et Julie Madou • M. Ann McCaig • Judith Miller and Joyce Harpell • National Arts Centre Orchestra Association • New Sun Fund • Ted and Margaret Newall • Gail and David O'Brien • Stefan and Magdalena Opalski • Pengrowth Management Limited • Barbara and John Poole • Michael Potter and Véronique Dhieux • Guy and Mary Pratte • Keith Ray and Leslie Gales • David, Nellie and Stephen Seibel • Mr. and Mrs. J. Skarzenski • Ann Southam • Marion and Hamilton Southam • Dr. and Mrs. Raymond Souw • James M. Stanford • Leah Superstein • Julie Teskey • True Energy Inc. • William and Phyllis Waters • Pinchas Zukerman • Anonymous (6)

[**Director's Circle • \$2,500 – \$4,999**] Cynthia Baxter • Sandra and Nelson Beveridge • Anthony and Marlene Bogert • Mr. and Mrs. Peter Brandon • Cartier Place Suite Hotel • Dr. Marilyn Daryawish • Mr. Arthur Drache, C.M., Q.C. and Ms. Judy Young • Ian Engelberg and Joseph Cull • David Franklin and Lise Chartrand • The Late Honourable Royce Frith, C.M., Q.C. • Stephen and Raymonde Hanson • Julia Johnston • Marina Kun and Stefan Pisosky • Dr. Bernard Leduc and Dr. Marie Louise Lapointe • Frances Lazar • Leacross Foundation • Richard and Patty Levitan • Grant McDonald, Carol Devenny and Braden McDonald • The McKinlays: Kenneth, Ronald and Jill • Andrea Mills and Michael Nagy • Mary Papadakis and Robert McCulloch • Dr. Derek Puddester and Mr. David Rose • E. C. and Lois Ridgen • Go Sato • Jim and Lorraine Shields • Heather Skuce • E. Noël Spinelli, C.M. • William and Jean Teron • Vernon G. and Beryl Turner • David Zussman and Sheridan Scott • Anonymous (2)

[**Maestro's Circle** • \$1,500 – \$2,499] Wladimir Araujo • Frank and Inge Balogh • John and Barbara Barclay • Bill Bates and Ingrid Hansen Bates • Peter Becke and Deborah Bradley • Paul and Rosemary Bender • Marion and Robert Bennett • Valerie Bishop-DeYoung and Phil Waserman • Frits Bosman • Gerald and Donna Boulet • Walter and Leslie Boyce • Michael and Laura Brett • Dr. Nick Busing and Madam Justice Cathy Aitken • Bob and Chica Bonneville • Dr. and Mrs. Craig Campbell • Rev. Gail and Robert Christy • Cintec Canada Ltd. • Mr. and Mrs. Coaker • Michael and Beryl Corber • Ross and Diane Craddock • Mrs. Ann F. Crain • Robert and Marian Cumming • C.W.C. Inc. • Glenn Daugherty and Dr. S. Verma • Dr. John de la Mothe • Christopher Deacon and Gwen Goodier • Dr. Nicole Delbrouck and Dr. Walter Delpero • Robert Doyle and Nicole Mondou • Dr. Peter and Judith Edmison • In memory of Frank Engels • e-Procure Solutions Corp. • Ellen Ewert and François Gauthier • S. Forsyth • Nadine Fortin and Jonathan McPhail • Douglas Frosst and Lori Gadzala • Paul Fydenchuk and Elizabeth Macfie • Vera and George Gara • Jean Gauthier and Danielle Fortin • Robert and Lynn Gould • David and Rochelle Greenberg • Dr. and Mrs. Gunther • Rafid Haidar and Brigitte Gravelle • Barbara Hanna • Don and Lois Harper • John and Dorothy Harrington • William and Nona Heaslip • John and Carol Henderson • Steve Hindle • Catherine Hollands • William Hough • Kathy and Anthony Hyde • Ben Jones and Margaret McCullough • Lynda Joyce and Cynthia Bernstein • Maryanne Kampouris and Michael Cowley-Owen • David and Diana Kirkwood • Richard Lafleur • Michael Landry, Gallery of the Kanadas • Ken and Gail Larose • Gaston and Carol Lauzon • Jean B. Liberty • Barry Mair and Sheila MacDonald • E. Mandl • Ian and Joan McDonald • B. McCarrol-McLellan • Dr. Ruth McPherson and Mr. Yves Marcel • Herb and Isobel Metcalfe • Adrienne Migos • Anne Molnar • Neilson Dairy • Robert and Joanne Nelson • Charles and Sheila Nicholson • Kathryn Noel • Valerie Norlen and Don O'Shaughnessy • David and Colleen Pankhurst • David and Martha Parkes • Mr. Walter R. Parsons • Mr. Russell Pastuch and Ms. Lynn Solvason • Sheila-Mary Pepin • Walter and Gillian Pranke • Dr. Robert Prokopetz • Ray and Berndtson Ottawa • James Robblee and Wendy Nicklin • Frank and Gloria Roseman • Kevin Sampson • In memory of Dr. Kirti Sarkar (1933-1994) • Doug and Jan Shore • Mary Snetsinger • James Staniforth • Eva Steif-Cohen • Carol Stephenson • Eric and Carol Ann Stewart • Elizabeth Stewart-Hessel • Dr. Matthew Suh and Dr. Susan C. Smith • Dr. Brian Sullivan and Dr. Allison Cooper • Dr. and Mrs. James Swail • Hala Tabl • Elizabeth Taylor • Ms. Janet Thorsteinson and Mr. Edward Forster • Ralph B. Toombs • Kenneth and Margaret Torrance • Eve E. Tourigny • In memory of Frank A. M. Tremayne • Dr. Derek Turner and Mrs. Elaine Turner • Marianne and Hans Weidemann • Christine Wirta • Anonymous (2)

[**Playwright's Circle** • \$1,000 – \$1,499] Daphne Abraham • Cavaliere / Chevalier Pasqualina Pat Adamo • Samuel and Pam Allen • Lewis Auerbach and Barbara Legowski • Dr. Peter Baranick and Dr. Susan Robertson • Stephen Bleeker and Janice McDonald • Barry M. Bloom • Helen L. Bobyne • Michel Boucher • Lélia D. Bousquet • Jean-Luc Brazeau • Tanya Brunet • Doug and Cheryl Casey • Beth and Tom Charlton • Spencer and Jocelyn Cheng • Leonard and Genice Collett • Dianne Colley • Deborah Collins • Patricia Cordingley • Mr. Yves R. Cousineau • Hélène Crabb • The Craig Foundation • Robert Craig • Carlos and Maria DaSilva • Joyce and Clark Davey • Dr. B. H. Davidson • Dorothy Davidson • Emanuel and Maria Teresa de Madero • Vivek H. Dehejia • Embassy of the Dominican Republic • Paule Doré • Robert S. and Clarisse Doyle • Susie Duff • Claude Edwards • Carol Fahie • Dr. David and Mrs. Josie Finestone • The Honourable Sheila Finestone, P.C. • Janice Francisco and Dave Thompson • Michel Francoeur • Barb, Bob Gallagher and Family • François Gallays and Marie Benoist • Dr. Robert Ganske and Mrs. Lyn Ganske • Carey and Nancy Garrett • Robert A. Gascho • Sylvia Gazsi-Gill and John Gill • Sue Geffken-Graham and Megan Graham • Ambassador and Mrs. Gordon D. Giffin • Jean and Frederick Gilbert • Jean Gilbert • Richard and Marlene Goulette • Gweneth Gowanlock • John Graham • Beric and Elizabeth Graham-Smith • Darrell and D. Brian Gregersen • Hachey Consulting Inc. • Peter Herrndorf and Eva Czigler • Mark Hierlihy • John Hilborn and Elisabeth Van Wagner • Jacquelin Holzman and John Rutherford • Elissa and Avraham Iny • Dr. and Mrs. Brian Ivey • Aniko G. Jean • Lois M. Johnston • Marcelle Jubinville • In memory of Marjorie Judge • B. Keleher-Raffoul • Heinz Keller and Danielle Nadon • Kessels Upholstering Ltd. • Jody Kitts Houlahan • Lana and Marc Leblanc • Louis and Sonia Lemkow • Giles Leo • Helen and Ken Lister • Major J. William K. Lye • Mrs. Rose C. (Gentile) MacMillan • Marti Maraden • Marks Pfeifer Associates • Dr. Kanta Marwah • Robert and Jennifer McFarlane • Elizabeth McGowan • The McLaughlin Family • Maureen McPhee and Doug Culham • Graham and Mary Mitchell • Jacqueline M. Newton • Trong Nguyen and Peggy Sun • James Nininger and Marsha Skuce • Mr. and Mrs. P. K. Pal • David Ross Park • Laura Peck and Barry McLoughlin • Mr. and Mrs. Croombe Pensom • Les Perley and Selma Tennenhouse • Michael Radzichowsky • Aileen S. Rennie • Janet M. Ritchie • June Ritchie • Karl and Sheila Ruban • Jenny Ryan • Book Baskets Canada • Urs and Maité Schenk • Deena Simpson • Maria Somjen • Bruce Starzenski • Victoria Steele • In memory of Douglas James Stockley • Dr. Susan Swiggum • Anita Szlczak • Mr. and Mrs. Colin Taylor • Gordon and Annette Thiessen • Ben and Leslie Turcotte • Botho and Helga Von Hampeln • Susan Vorner Kirby • Nancy and Wallace Vrooman • Mary Elizabeth ("Liz") and Walter Waddell • Gordon and Heather Walt • Jeff White and Connie Barrowclough • Jim Whitridge • Don and Billy Wiles • Donald and Mary Wilson • Maxwell and Janice Yalden • Janet Yale and Daniel Logue • Anonymous (8)

CORPORATE CLUB: National capital businesses give the arts a hand

September 1, 2004 to August 31, 2005

We extend our thanks to the dozens of small businesses in the National Capital Region that have supported the performing arts through annual pledges of \$1,000 or more.

[**Producer's Circle • \$5,000 – \$9,999**] Advanced Hearing Aid Clinic • Perley-Robertson, Hill & McDougall • PrintersPlus ~ Hewlett Packard

[**Director's Circle • \$2,500 – \$4,999**] Central Care Corporation • Cowan Wright Beauchamp • Dinmar Consulting Inc. • Good Lookin' Carpet Cleaning • Guardian Group of Funds • Homestead Land Holdings Ltd. • The Bay, Rideau Street

[**Maestro's Circle • \$1,500 – \$2,499**] 727 Transmission Service • A Royal Treatment Limousine • Abusow International Ltd. • Adaptech Elevators • Allan Mann Insurance Ltd. • Ambico Ltd. • Argos Carpets & Flooring • BBS Construction Ltd. • B-Con Engineering Inc. • Birchall Northey • C and D Siding • Caduceon Environmental Laboratories • Christine's Pet Parlour • Cintec Canada Ltd. • Classixx Adult Stores • Colliers International Inc. • Creative Concepts Photography • Imperial Electric • Dilfo Mechanical Ltd. • Domenic's Academy of Music • Ellas Financial • Embassy Hotel & Suites • Excitables Fashions Inc. • Foilhead Haircolour Specialists • G&L Insulation Co. Inc. • Gillespie Reporting Services • Green Thumb Garden Centre • Guy Therien Contracting • Hillary's Cleaners • Hollywood Hounds • IBI Group Architects • Imperial Electric • Informetrica Limited • Initria Inc. • L.J. Rioux & Associates • Lauri's Boutique, Stittsville • Med 2020 Health Care Software • Melodium Music School SVC • Merlin Door Systems Ltd. • Merovitz Potechin LLP • Oegema Nicholson & Associates Insurance • Ottawa Valley News • Richmond Nursery • S & R Mechanical • Spade Works Landscaping Ltd. • Tri-Graphics Printing (Ottawa) Ltd. • Trinity Development Group Inc. • Triple AAA Kitchen and Cabinet Design • Vernini Uomo Men's Clothes • Wintek Sunrooms

[**Playwright's Circle • \$1,000 – \$1,499**] Aon Reed Stenhouse Inc. • Bagel Bagel • Capital Hearing • Conroy Optometric Centre • Corbeil Appliances • D&A Carmichael Consulting Inc. • Diresco Consulting Inc. • Edward Jones • ExpressAir • Eye Clinic Rideau • Femystique Fashions • Fendor Glass & Aluminum Ltd. • Flooring Canada • Glebe Tailoring • Jensen & Head Lathing Co. Ltd. • kirkmere • Nicholson & Sterling Inc. • Dr. F. M. Ross • Museum Realty Ltd. • Wm. J. Stewart Transport Ltd.

THE EMERITUS CIRCLE: Planning today for a gift tomorrow

A growing number of supporters of the National Arts Centre have provided a future gift through a bequest, gift of life insurance or other planned giving arrangement. We proudly recognize these individuals and families as members of the Emeritus Circle and thank them for their visionary commitment.

John Arnold • In memory of Morris D. Baker • David Beattie • Mary B. Bell • Dr. Ruth M. Bell, C.M. • Patricia Cordingley • Ann Diamond • Sylvia Gazsi-Gill and John Gill • The James Wilson Gill Estate • Rebecca and Gerry Grace • Dr. Dorothy M. Horwood • Sarah Jennings and Ian Johns • Huguette Jubinville • Marcelle Jubinville • Erdelyi Karpati Memorial Fund • Rosalind and Stanley Labow • Frances Lazar • Roland Madou • Claire Marson ~ Performing Arts for All Endowment • Kenneth I. McKinlay • Jean E. McPhee • Sylvia M. McPhee • Samantha Michael • The Elizabeth L. Pitney Estate • Samantha Plavins • Michael Potter and Véronique Dhieux • Betty Riddell • Gunter and Inge Scherrer • Daniel Senyk and Rosemary Menke • The Late Honourable Mitchell Sharp, P.C., C.C. and Mrs. Jeanne d'Arc Sharp • Sandra Lee Simpson • Marion and Hamilton Southam • Victoria Steele • Hala Tabl • Elizabeth (Cardoza) Taylor • Linda J. Thomson • Kenneth and Margaret Torrance • Elaine K. Tostevin • Jayne Watson • Claire Watson Fisher • Anonymous (5)

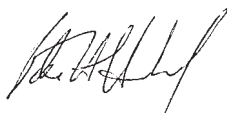
Management responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the National Arts Centre Corporation, delegates to Management the responsibility for the preparation of the financial statements and the annual report. The Finance and Audit Committee of the Board of Trustees is responsible for their review. Management prepared the summarized financial statements and on the recommendation of the Finance and Audit Committee, the Board of Trustees has approved these statements. Other financial and operating information appearing in this annual report is consistent with that contained in the financial statements.

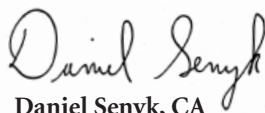
Management maintains financial controls and information systems designed in such a manner as to provide a reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with the applicable provisions of the *Financial Administration Act*, the *National Arts Centre Act* and the by-laws of the Corporation.

The Auditor General of Canada conducts an audit of the complete financial statements of the Corporation in accordance with Canadian generally accepted auditing standards and reports on the results of that audit to the Minister of Canadian Heritage and the Chair of the Board of Trustees of the National Arts Centre Corporation on an annual basis. The Auditor General of Canada also reports on the fair summarization of the accompanying summarized financial statements.

Management presents these summarized financial statements for general information purposes only. For more information, the complete audited statements as well as the management discussion and analysis are available on-line at www.nac-cna.ca/ar/ or by calling (613) 947-7000, extension 265.



Peter A. Herrndorf, O.C.
President and Chief Executive Officer



Daniel Senyk, CA
Chief Financial Officer

October 28, 2005

Auditor's report on summarized financial statements

To the Minister of Canadian Heritage and
To the Chair of the Board of Trustees of the National Arts Centre Corporation

The accompanying summarized balance sheet and statements of operation and equity and cash flows are derived from the complete financial statements of the National Arts Centre Corporation as at August 31, 2005 and for the year then ended on which I expressed an opinion without reservation in my report dated October 28, 2005. The fair summarization of the complete financial statements is the responsibility of the Corporation's management. My responsibility, in accordance with the applicable Assurance Guideline of the Canadian Institute of Chartered Accountants, is to report on the summarized financial statements.

In my opinion, the accompanying financial statements fairly summarize, in all material respects, the related complete financial statements in accordance with the criteria described in the Guideline referred to above.

These summarized financial statements do not contain all the disclosures required by Canadian generally accepted accounting principles. Readers are cautioned that these statements may not be appropriate for their purposes. For more information on the Corporation's financial position, results of operations and cash flows, reference should be made to the related complete financial statements.



Lyse Ricard, CA
*Assistant Auditor General
for the Auditor General of Canada*

Ottawa, Canada
October 28, 2005

Summarized Balance sheet

As at August 31

(In thousands of dollars)

	2005	2004
Assets		
Current		
Cash and short-term investments	7,501	12,172
Accounts receivable	1,811	1,572
Other current assets	3,348	3,545
	<u>12,660</u>	17,289
Investments	8,816	5,000
Property, plant and equipment	<u>22,177</u>	21,467
	<u>43,653</u>	<u>43,756</u>
Liabilities		
Current		
Accounts payable and accrued liabilities	6,258	5,671
Deferred revenue and parliamentary appropriations	13,039	13,432
	<u>19,297</u>	19,103
Deferred capital funding	22,177	21,467
Other long-term liabilities	1,824	1,939
	<u>43,298</u>	42,509
Equity of Canada		
Accumulated surplus	<u>355</u>	1,247
	<u>43,653</u>	<u>43,756</u>

Approved by the Board of Trustees:


Chair


Chair of the Finance and Audit Committee

The complete audited statements as well as the management discussion and analysis are available on-line at www.nac-cna.ca/ar/ or by calling (613) 947-7000 extension 265.

Summarized statement of Operations and equity

For the year ended August 31

(In thousands of dollars)

	2005	2004
Revenues		
Commercial operations	12,195	12,700
Programming	10,465	11,482
Distribution from the National Arts Centre Foundation	6,196	4,700
Investments and other revenue	1,466	1,457
	<u>30,322</u>	<u>30,339</u>
Parliamentary appropriations	32,921	30,191
	<u>63,243</u>	<u>60,530</u>
Expenses		
Commercial operations	8,585	8,557
Programming	35,056	32,246
Fundraising and development	2,878	2,514
Building operations	11,439	10,803
Administration, information technology and other	6,177	6,339
	<u>64,135</u>	<u>60,459</u>
Net results of operations	(892)	71
Equity of Canada		
Equity - beginning of year	1,247	1,176
Equity - end of year	<u>355</u>	<u>1,247</u>

The complete audited statements as well as the management discussion and analysis are available on-line at www.nac-cna.ca/ar/ or by calling (613) 947-7000 extension 265.

Summarized statement of Cash flows

For the year ended August 31

(In thousands of dollars)

Cash flows from (used in):	2005	2004
Operating activities		
Net results of operations	(892)	71
Items not affecting cash		
Amortization	2,814	2,562
Amortization of deferred capital funding	(2,814)	(2,562)
	(892)	71
Changes in assets and liabilities from operating activities	2,433	5,029
	1,541	5,100
Investing activities		
Purchase of investments	(3,816)	(1,000)
Additions to property, plant and equipment	(3,524)	(5,229)
Reduction of endowment fund	(33)	-
Change in restricted cash and investments	83	(6)
	(7,290)	(6,235)
Financing activities		
Parliamentary appropriations used for the acquisition of property, plant and equipment	3,524	5,229
Increase (Decrease) in cash	(2,225)	4,094
Cash at beginning of year	9,100	5,006
Cash at end of year	6,875	9,100

The complete audited statements as well as the management discussion and analysis are available on-line at www.nac-cna.ca/ar/ or by calling (613) 947-7000 extension 265.

Note to the summarized financial statements

The National Arts Centre Foundation

In July 2000 the National Arts Centre Corporation established the National Arts Centre Foundation as the focal point for increased fundraising activities. The Foundation is a separate entity from the Corporation and is incorporated under the Canada Corporations Act. All funds raised are used for the priorities of the Corporation, as will be determined between the Corporation and Foundation from time to time.

The Board of Directors of the Foundation is elected by its voting members, composed of the current Corporation Board of Trustees. The financial statements of the Foundation have been audited and have not been consolidated in the Corporation's financial statements. All of the direct expenses related to the operation of the Foundation to August 31, 2005, with the exception of legal, audit, credit card and insurance expenses, have been reported in the statement of operations and equity of the Corporation as Fundraising and development expenses. The amounts distributed to the Corporation by the Foundation are recorded as National Arts Centre Foundation revenues in the Corporation's summarized statement of operations and equity. As at August 31, 2005 the Foundation had net assets of \$1.66 million.