

*All performing arts,
by their very nature, are*

Partnerships

ANNUAL REPORT 2005-2006



CANADA'S NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS DU 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 Julia E. Foster, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic leadership team comprises Pinchas Zukerman (Music), Peter Hinton (English Theatre), Denis Marleau (French Theatre), Cathy Levy (Dance) and Michel Dozois (Community Programming and Special Events).

Accountability and funding

The NAC reports to Parliament through the Minister of Canadian Heritage and Status of Women. 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.

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Canada

PARTNERSHIPS

are the key to legacy building

Over the years the National Arts Centre (NAC) has worked with thousands of partner organizations, both large and small. We work in that manner for all kinds of reasons. It allows each organization to accomplish things that would have otherwise been impossible. It allows the various parties to learn from each other and draw on each other's strengths. And it builds relationships between organizations that often lead to more creative endeavours in the future.

Every production is a collaboration among artists for the audience at large to experience. This model of partnering with a range of groups from across Canada, throughout a variety of disciplines, has resulted in great creativity. It is through our joint imaginations that we are able to play this national role.

The following few pages offer a glimpse of what epitomizes the NAC. For we believe that through our partnerships we are creating memories fit for a lifetime.



Photo: Louise Leblanc

THE NAC PRESENTS

MAGNETIC NORTH *theatre festival*

Helping bring to life a national festival of contemporary English Theatre, the NAC presents Magnetic North theatre festival, funded by the Canada Council for the Arts, Canadian Heritage, the provinces and other local bodies. The festival is focused on presenting the best in Canadian plays in English by Canadian professional companies. It also involves discussion forums, workshops and networking events.

Photo: Ian Jackson



Photo: Guy Bertrand



Photo: Beth Kates



Photo: Tim Matheson

"This year's event, being held in St. John's, is the result of the participation and collaboration between the arts, commerce and government. The Festival is a success because of the strength of the three working as one."

Jamie Grant

Chair, Magnetic North Theatre Festival

[Partners]

NAC • BMO Financial Group • Esso Imperial Oil Foundation • Great West Life • London Life • Canada Life • Petro-Canada • Woodward Group • Christie Lites • The Craig Foundation • John McKeller Charitable Foundation • Government of Canada • Canada Council for the Arts • Government of Newfoundland and Labrador • Ontario Arts Council • City of St.John's • Foreign Affairs Canada • CBC/ Radio-Canada • CBC Television • *The Telegram*



k.d. lang, recipient of the 2006 NAC Award. Photo: Jeri Heiden Trumpet fanfare



Mezzanine of Southam Hall. Photo: Patrick Doyle



Trumpet fanfare

THE NAC CO-PRODUCES

GOVERNOR GENERAL'S *performing arts awards*

Created in 1992, the illustrious Governor General's Performing Arts Awards for lifetime artistic achievement honour six performing artists each year for their lifetime body of work and their contribution to the cultural enrichment of Canada. The NAC Award was presented to k.d. lang for exceptional achievement over the past performance year.

“The significance of the Awards cannot be underestimated...providing an account of our national treasure, which goes beyond the naming of individuals, and is in fact a history of our success as a civilized country.”

Trina McQueen

Past Chair, Governor General's Performing Arts Awards Foundation

[Partners]

NAC • GG's Foundation • Bell Canada • Canadian Heritage • CBC/Radio-Canada • Canada Council for the Arts • Weber Shandwick Worldwide/Massy-Forget • *La Presse* • VIA Rail Canada • McDonald's Restaurants of Canada Limited • IBM Canada • *National Post* • *Ottawa Citizen* • Royal Canadian Mint • A-Channel Ottawa • The Westin Ottawa • Air Canada



Joey Lespérance, Steve Jodoin and Crystal Plamondon in *Cow-boy Poétré*. Photo: Ed Ellis



Patricia Marceau, Mélanie Beauchamp, Lina Blais and Stéphanie Broschart in *Portrait chinois d'une imposteure*. Photo: Nir Bareket



Geneviève Langlois in *Portrait chinois d'une imposteure*. Photo: Mathieu Girard

THE NAC PRESENTS
FESTIVAL ZONES *théâtrales*

The inaugural edition of this biennial festival took place in September 2005. The Festival Zones Théâtrales is the meeting place for French-language theatre in Canada, showcasing professional theatrical productions originating in Canada's Francophone minority communities and in various regions of Quebec.

“We achieved our three objectives: original, quality theatrical performances for Ottawa/Gatineau audiences; high turn-out; an authentic festival atmosphere that would encourage connections between audiences, the work, the public and the artists. In short, the festival team is very happy. And also very proud.”

Paul Lefebvre
Artistic Director FZT

[Partners]

NAC • Canada Council for the Arts • Canadian Heritage • Radio-Canada (La première chaîne) • Radio-Canada Television • *Le Droit* • le Centre des auteurs dramatiques (CEAD) • l'Association des théâtres francophones du Canada (ATFC) • Embassy of France in Canada • Second Cup • Kolégram • Livres, Disques, Etc.



Photo: Dylan Maher

THE NAC PRESENTS
CANADIAN *improv* games

The NAC presented the 29th annual *Canadian Improv Games* Play-Offs, two weeks of wild inspiration, electric energy and creative mayhem generated by high school theatre improvisation teams from all across Canada. The winner of the gold medal for the 2006 *Improv Games* was Kitsilano Secondary School from Vancouver, BC.



Photo: Dylan Maher

"The Games are a tribute to the hard work and determination of the students who participate in them and who continue to be involved long after they cease to be students, and the volunteers across the country who put in long hours and hard work to pull it off every year."

Mike Fly

Administrative Director, Canadian Improv Games

[Partners]

NAC English Theatre • Canadian Improv Games • NAC Foundation • ING Canada • First Choice Entertainment • Capital Hill Hotel & Suites • Oregano's Pasta Market



Photo: H. Tonogai



Photo: A. Bourke



Photo: H. Tonogai

THE NAC HOSTS MUSICfest

Over 8,000 young people from across the country descended on the NAC in May 2006 to participate in *MusicFest*. Though it is the first time the NAC has hosted the national week-long music festival, we will now host it every second year. This is a moving force in the cultural life of Canada's youth.

"I and all of our sponsors were impressed by the success of the ensembles and especially pleased with the number of young groups that participated. We're thoroughly excited about coming back to the NAC in 2008."

Jim Howard
MusicFest Canada Executive Director

[Partners]
NAC • MusicFest Canada • NAC Foundation • Yamaha • Government of Canada • Galaxie CBC's Continuous Music Network • Avedis Zildjian Company • Ellison Travel and Tours



Photo: Mike Pinder



Photo: Mike Pinder



Photo: Mike Pinder



Photo: Mike Pinder

THE NAC CO-PRODUCES

THE BLACK & WHITE *opera soiree*

The Black & White Opera Soiree, held at the NAC in February 2006, was an enormous artistic and financial success. Entitled *Love, Death and Divas*, the fabulous fundraiser achieved record-setting proceeds of more than \$300,000 which were shared equally by Opera Lyra Ottawa and the National Arts Centre Orchestra.

“The Black & White Opera Soiree has become one of the most important fundraisers for Opera Lyra Ottawa. Each year we look forward to partnering with the National Arts Centre in presenting this spectacular event, which began almost 10 years ago as the Merry Widow hosted by the late Peter Jennings.”

Elizabeth Howarth

General Director, Opera Lyra Ottawa

[Partners]

NAC • OLO • NAC Foundation • Bell Canada • Enbridge • Scotiabank



Natasha Bakht in *Triptych Self*. Photo: David Hou

THE NAC PRESENTS
CANADA *dance festival*

Over 60 performances were presented at the National Arts Centre Studio and Theatre, La Nouvelle Scène, Arts Court, as well as at various outdoor venues. The Festival presented 35 artistic groups, which involved 300 artists. Attendance increased, with sold-out performances, notably those of Sylvie Desrosiers, Chimera Project/Rubberbandance Group, EDAM, Natasha Bakht, as well as the closing performance of Coleman Lemieux & Compagnie, featuring Daniel Taylor.

Photo: Éric de Larochelière



Photo: Trevor Jansen



Photo: Cylla Von Tiedemann



Photo: Trevor Jansen

"I wanted to thank you for this amazing opportunity. I had a wonderful time performing and being an audience member at this festival. Thank you for all your hard work. What a success!"

Helen Husak

Independent dancer and choreographer

[Partners]

NAC • Canadian Heritage • Canada Council for the Arts • City of Ottawa • Foreign Affairs Canada • Ontario Arts Council • British Columbia Arts Council • Laidlaw Foundation • Community Foundation of Ottawa • Cultural Human Resources Council • BMO Harris Private Banking • Soloway Wright • Louise Et Harvey Glatt • Danix Management • Norman Et Myrna Barwin • Staff of CDF • KWC Architects • CIBC Wood Gundy • Banfield-Seguín Ltd. • Dolloco Printing • Clear Channel • Billboards in Motion • Llama Communications • Imagi • Diffusart • Télévision de Radio-Canada • *Ottawa Citizen* • Première Chaîne de Radio-Canada (90.7 FM Ottawa-Gatineau) • Télévision Rogers • Rogers Television • *Voir Ottawa-Gatineau* • *Ottawa Xpress*

MESSAGE FROM THE *Chair of the Board of Trustees*



The excitement of new beginnings

Joining a new organization is about promise. It's about travelling down paths untaken, looking at the familiar through a new lens and tapping into the strength of an organization and its people.

In the summer of 2006, I joined the dynamic group of talented professionals at the National Arts Centre – a group that puts the national stage at the forefront of everything they do. I see this demonstrated each and every day, and am thrilled to have the opportunity to bring that same passion, and my own individual experiences, to the team. My life in the arts and culture, particularly with not-for-profit boards, stems from the deep-seated belief that it takes dedication, talent and a love of craft to create productions that Canadians will cherish and long remember. To this end, I believe the NAC succeeds with marvellous aplomb.

That said, the continued success of the NAC depends on energetic partnerships between the public and private sectors. Partnerships are essential, if we are to continue to achieve innovation and excellence – cornerstones of this wonderful organization.

Over the 2005–2006 season, the NAC continued to prove itself as Canada's pre-eminent showcase for the performing arts, and an essential institution in this country's cultural fabric. From music, to theatre, to dance and fundraising, this is an organization firing on all creative cylinders.

I would like to thank all of you, for making me feel so welcome, and for the benefit of your wisdom and support. To the members of the NAC Orchestra, the Artistic Directors,

senior management, members of both the NAC Board of Trustees and the NAC Foundation Board, your enthusiasm for this organization is contagious. Your dedication speaks volumes.

I cannot think of this institution without paying homage to my predecessor, David Leighton, who gave seven tireless years as Board Chair throughout Canada and abroad as he championed the arts and culture as a cause celebre. Guided with a firm but gentle hand, the NAC was able to achieve ambitious goals and to become a nationally significant force for the arts across this country.

Also to be thanked for their great performances on the Board of Trustees are two other departing members, Jenny Belzberg and Noël Spinelli. I look forward to continuing our good work, to building on the strength of the partnerships we've engaged – and to exploring new opportunities together in the coming seasons.

A handwritten signature in black ink that reads "Julia Foster". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

Julia E. Foster
Chair, Board of Trustees

MESSAGE FROM THE *President and Chief Executive Officer*



Partnership. It is a state of being related to a larger whole.

To the National Arts Centre, it represents a joining of forces that ignites innovation and excellence toward a common artistic, educational or philanthropic goal. We couldn't possibly be where we are today if not for the thousands of collaborations and partnerships we work hard to build and sustain every single year. And the results of these partnerships are proving to be nothing short of staggering.

Why are these alliances important? Because the fusion of ideas and creative collaborations with artistic organizations, corporations, donors and educators produce mind-blowing results – and they enable us to bring the finest national and international work directly to Canadian audiences.

In keeping with its role as a meeting place for artistic growth, the NAC's artistic leadership team – Maestro Pinchas Zukerman, Cathy Levy, Denis Marleau, Michel Dozois, Heather Moore, Marti Maraden (and, since November 2005, Peter Hinton) – has had an amazing impact building partnerships in music, theatre and dance across the country – and around the world.

This year, we saw result in an initiative that made its debut during the hugely successful NAC Orchestra Alberta and Saskatchewan tour. The NAC's Music Ambassador Program was created to build links between communities, and inspire students and teachers to incorporate music into their lives. This remarkable program, which reached more than 9,000 students in its first year, brought six professional musicians/teachers from the four major orchestras in Alberta and Saskatchewan to children in

300 mostly rural schools to teach music and demonstrate their instruments, using curricular materials developed by the NAC. As part of this unique partnership, the musicians also promote the outreach programmes of their own orchestras.

Earlier this year, the NAC partnered with artistic companies from across the country when we co-presented the extremely successful Magnetic North Theatre Festival in St. John's, Newfoundland and Labrador. This biennial festival showcased 10 Canadian productions along with master-classes by leading Canadian mentors on the theatre arts, and provided a forum for artistic innovation in Canadian theatre, emphasizing the cultural, social and economic importance of arts and culture where we live.

Several partners participated in Festival Zones Théâtrales, produced by the NAC French Theatre in September of our 2005–2006 season. This event is a fine example of our determination to join with official language minority communities in Canada. The Canada Council for the Arts, the Department of Canadian Heritage, as well as several high-profile media and francophone partners supported this inaugural initiative. The Festival presented nine plays, two evening events, two conferences, five public readings, a roundtable, three exhibitions as well as informative and invigorating post-performance information sessions.

Another relevant example was our special presentation of *Diary / Journal intime*, the third National Arts Centre – CGI Youth Commission for Dance, where we partnered with the Canada Council for the Arts, and co-produced with Montreal's Cas Public. Composed of a series of duets for 10 dancers, *Diary / Journal intime* featured the music of Johann Sebastian Bach played live onstage by pianist

Laurier Rajotte – and revolved around a theme important at any age: love. Intense and energetic, choreographer H el ene Blackburn and her dancers invited the mostly teenage audience to share in the intimacy and power of this most personal of emotions – revealed by this most expressive of art forms. The National Arts Centre – CGI Youth Commission for Dance provides an opportunity for Canada’s hottest dance companies to showcase their talent, and to learn and be inspired by one another.

Earlier this year, in partnership with the Manhattan School of Music we produced jazz masterclasses. These sessions used the very latest in broadband videoconference technology to connect teachers and students in real time with high fidelity audio and video.

Thanks to rapidly growing support from donors and sponsors – who truly encapsulate the meaning of partnership – the NAC’s ninth annual fundraising Gala in October 2005 raised more than \$800,000, smashing previous records. Funds raised by the Gala go toward the National Youth and Education Trust, which supports the NAC’s youth and education work in this region and all across Canada.

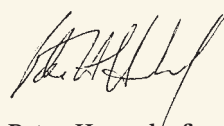
Let me conclude by talking about some partnerships that sadly came to an end. This year, we said goodbye to three extremely talented and tireless champions of the NAC family who helped define the National Arts Centre – both artistically and corporately. Dr. David Leighton ended his extraordinary term as Chair of the Board of Trustees on May 3, 2006. He gave us countless hours of his time, and guided us – along with his incomparable wife Peggy – to help establish goals that were at once ambitious and achievable, and solidify us as a nationally significant force for the arts across this country. David and Peggy are the finest example

of a truly united force. Their support and partnership with us over the years have helped make this organization what it is today.

And we said farewell to Walter Prystawski, who retired from the National Arts Centre Orchestra and left his position as the NAC’s founding concertmaster – a role he served with great distinction for 37 years. Throughout his long and distinguished career with the Orchestra, Walter displayed artistic insight and leadership qualities of the highest calibre, and made a tremendous contribution to our music community. We are grateful to have benefited from his dedication to the Orchestra for all these decades.

Finally, I’d like to thank the remarkable people who work at the National Arts Centre; from our dedicated and professional staff to our committed and supportive Chair and Board of Trustees. Their contribution and investment in the NAC is a partnership I do not take for granted – and it continues to be a distinct privilege to work alongside them.

We hope you all will continue to be our partner in this wonderful artistic adventure for years to come.



Peter Herrndorf
President and Chief Executive Officer
Canada’s National Arts Centre

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 2005 – 2006.

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.

- The Alberta–Saskatchewan tour celebrated the centennial anniversaries of the two provinces, spanning two weeks in November 2005 and performing 10 concerts and 95 educational events.
- Eric Friesen hosted a five recital “Debut” series from the Main Lobby of the NAC as part of CBC Radio Two's *Studio Sparks* live broadcasts.
- NAC Dance presented an exclusive North American premiere, *D'avant*.
- In April, Peter Hinton, English Theatre's new Artistic Director, unveiled his inaugural season entitled “The Artist in Society”. It promises to be one of the most exciting seasons of English theatre in Canada.

Commission, develop and produce more new Canadian works.

- The Orchestra gave the world premieres of two NAC-commissioned works by NAC Award Composers: Gary Kulesha's acclaimed new work, *The Boughs of Music*, premiered in October 2005 and Alexina Louie's *Infinite Sky with Birds* premiered in February 2006.
- The Canadian premiere of *I Am My Own Wife*, starring Stephen Ouimette and directed by Robin Phillips, was co-produced with CanStage.
- Greg MacArthur was commissioned to write a new play, *recovery*.
- On the Verge presented seven readings of new Canadian play scripts, selected from 39 submissions.
- NAC Dance presented *Diary / Journal intime*, its third NAC–CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, created by Hélène Blackburn.

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

- NAC English Theatre co-produced five plays with theatre companies across Canada.
- The NAC English Theatre presented two world premieres of new Canadian work, including Jason Sherman's *After the Orchard* and Greg MacArthur's *recovery*. The most noteworthy Canadian premiere was Doug Wright's *I Am My Own Wife* starring Stephen Ouimette.
- NAC French Theatre presented two major co-productions, *La Société de Métis*, directed by Joël Beddows, and *Nous étions assis sur le rivage du monde* by Franco-Beninese playwright José Pliya, directed by Denis Marleau.
- NAC Dance presented four co-productions, including *The Stolen Show*, as well as co-hosting the Canada Dance Festival.

2. GREATER EMPHASIS ON THE NAC'S NATIONAL ROLE

Objectives

Results

Reach out to Canadians in communities across the country.

- The NAC Orchestra's Alberta–Saskatchewan Tour featured 10 concerts, three student matinees, and 95 education events in 13 communities.
- NAC hosted the second annual celebration for *Music Monday*, organized by the Coalition for Music Education in Canada, to raise awareness of the importance of music education in schools.
- The NAC hosted the national finals of *MusicFest* for the first time, attracting more than 8,700 participants representing 183 schools across Canada.
- NAC French Theatre hosted *Festival Zones Théâtrales*, which brings together Francophone theatre artists and productions for 10 days. More than 3,000 patrons enjoyed 18 performances. Morning discussions, as well as the round tables, lectures and afternoon conferences drew almost 800 participants.
- The NAC presented the playoffs of the 29th annual *Canadian Improv Games*. Over 2,000 students in hundreds of high schools across Canada played in the *Improv Games*.

Give Canadian artists national and international exposure.

- A record number of over 150 producers and presenters from around the world attended the fourth annual *Magnetic North Theatre Festival* in St. John's, Newfoundland and Labrador, featuring 11 productions from across Canada.
- Media coverage for the Alberta–Saskatchewan tour included 60 interviews and features on radio and television, a dozen of them airing nationally. Approximately 80 articles appeared in print media, and there were a number of features on the internet.
- CBC Radio Two's *Studio Sparks* ran live broadcasts of the five NAC Orchestra recitals 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 Alberta–Saskatchewan Tour online. During the tour initiatives, *ArtsAlive.ca* welcomed 80,000 visitors.
- NAC New Media's Hexagon project produced 35 broadband videoconference events this year, ranging from private telemonitoring sessions to full-scale public sessions like the Manhattan on the Rideau jazz masterclass series and the multi-site *Music Monday* event.
- Over 70 podcast episodes were produced as part of the Alberta Scene Radio, NACO Alberta–Saskatchewan Tour, and NACocast podcast series.
- The NAC's main website, www.nac-cna.ca, averaged more than 5,000 visitors a day (a 60 percent increase over last fiscal year).

3. GREATER COMMITMENT TO YOUTH AND EDUCATIONAL ACTIVITIES

Objectives

Results

Develop and expand programmes for young audiences.

- A three-year Music Ambassador Programme to help sustain and enhance music education programmes in classrooms across Alberta and Saskatchewan was launched.
- 100 schools were selected to participate in the Music Ambassador Programme during the 2005–2006 school year.
- The NAC reached over 75,700 young people through its music programmes for young audiences. This number is broken down as follows:
 - Over 38,700 young people with adult chaperones attended NAC Orchestra programmes offered in-house, such as Kinderconcerts, Student Matinees, Young People's Concerts and Student Open Rehearsals.
 - Over 23,000 participated in programmes offered in-school, such as Musicians in the Schools ensemble concerts.
 - Over 14,000 attended young audience performances, open rehearsals and in-school presentations during the NAC Orchestra Alberta–Saskatchewan Tour in November 2005, in connection with the Music Ambassador Programme in Alberta and Saskatchewan. An additional 13,000 students and teachers viewed a live webcast of the NAC Orchestra during its performance of a Vivaldi Student Matinee Concert at the Grande Prairie Regional College.

Expand training opportunities for artists.

- The eighth season of *Summer Music Institute* saw 87 students coming to Ottawa from 11 countries, the largest student body to date.
- The *Young Artists Programme* with 51 students participated in 2006 (up from 43 students in 2005) in private instruction. A record 18 chamber ensembles also participated (13 in 2005).
- The *Junior Strings* comprised 19 students, with six students coming for the first time from outside Canada (USA, Korea) and 13 from four provinces (NS, QC, ON, AB).
- The sixth annual *Conductors Programme* had five participants from five countries (Canada, Israel, Japan, Mexico and the United States of America) and six auditors.
- The fourth *Young Composers Programme* had five participants.
- This year's annual NACO Bursary Competition offered \$18,500 in prizes to music students aged 16 to 24 studying for careers as professional orchestral musicians.

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

- The newest NAC Teacher Resource Kit, *Vivaldi and the Four Seasons*, was mailed in October 2005 to 1,409 public elementary and First Nations schools in Alberta and Saskatchewan as part of the NAC Orchestra Tour to those provinces.
- The NAC's Vivaldi, Mozart and Beethoven Teacher Study Guides have received the Curriculum Services Canada (CSC) Seal of Quality.
- NAC Dance produced a study guide that was distributed to schools within the National Capital Region and is available on the NAC website.
- *ArtsAlive.ca*, the NAC's education website, expanded to include a new Dance module.

4. INCREASE IN THE NAC'S EARNED REVENUES

Objectives

Develop other sources of non-government funding.

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

Seek new ways internally to generate savings and growth opportunities.

Results

- The NAC attracted more than 31,803 subscribers in 2005–2006, and achieved a total paid attendance of 434,000 people at 733 performances and events.
- Total box office revenue for programmes presented at the NAC was over \$8.37 million.

- The NAC Foundation raised more than \$5.7 million in 2005–2006 to support the NAC's artistic and education programmes.
- The Foundation's annual disbursement to the NAC included \$2,567,413 from the National Youth and Education Trust to support the artistic development of young Canadians.
- The NAC's national programming benefited from the support of donors and sponsors across the country. In 2005–2006, 53 percent of contributions came from outside the National Capital Region.
- The ninth annual fall Gala held October 5, 2005 raised more than \$800,000 for the NAC's National Youth and Education Trust, an increase of 13 percent over the previous year's proceeds.
- Thanks to tremendous corporate and philanthropic support, the NAC Foundation raised more funds for the NAC Orchestra's 2005 Alberta–Saskatchewan Tour than for any previous domestic tour.
- The estimated value of future gifts provided by members of the Foundation's Emeritus Circle through bequests or gifts of life insurance reached \$2.7 million, an increase of 35 percent in one year.

- Net revenues from commercial revenues included \$2,882,000 from parking and \$688,408 from hall rentals.

THE YEAR *in review*



• left to right • National Arts Centre Orchestra. Photo: James Wilson • Glennie Evelyn in concert. Photo: James Wilson • National Arts Centre Orchestra. Photo: Fred Cattroll

• M U S I C •

The NAC Orchestra opened the 2005–2006 season in September with a special tribute to the Right Honourable Adrienne Clarkson as she prepared to step down as Canada’s 26th Governor General. Pinchas Zukerman and the Orchestra dedicated an all-Beethoven concert to Her Excellency, with a special performance of the Triple Concerto featuring Music Director Zukerman as violinist, with NACO principal cellist Amanda Forsyth and pianist Janina Fialkowska.

The Orchestra gave the world premieres of two NAC-commissioned works by NAC Award Composers: Gary Kulesha’s *The Boughs of Music*, featuring principal trumpet Karen Donnelly premiered in October 2005, part of the Bostonian Bravo Series, and Alexina Louie’s *Infinite Sky with Birds* premiered in February 2006.

Some of the many outstanding performances by guest soloists included debuts by Russian violinist Vadim Repin in a truly sensational Shostakovich Violin Concerto that brought audiences instantly to their feet, and violinist Hilary Hahn with the Glazunov Violin Concerto. Evelyn Glennie, arguably one of the most famous percussionists in the world, returned for the first time in 10 years with a mesmerizing percussion concerto by American composer Joseph Schwantner, who was in the audience to hear her perform. Internationally renowned Canadians who were featured in outstanding performances this season included Quebec pianist Marc-André Hamelin in the Mark Motors Audi Signature Series, in Brahms’ *Piano Concerto No. 2*, James Ehnes in the Sibelius *Violin Concerto* and soprano Isabel Bayrakdarian singing Mozart.

The Bombardier Great Performers Series included magnificent recitals by soprano Donna Brown together with Russell Braun, pianist Anton Kuerti and pianist Radu Lupu.

Stellar guest conductors led the NAC Orchestra during the past year: the young Quebec conductor Yannick Nézet-Séguin gave a dazzling concert that included Ravel’s *La Valse* and Canadian Mercure’s *Kaleidoscope*; Estonian conductor Eri Klas thrilled audiences with Rachmaninov and Tchaikovsky as well as a work by his compatriot Arvo Pärt; and Norwegian conductor Arild Remmereit led an all-Scandinavian concert. Audiences also enjoyed NACO Principal Pops conductor Jack Everly and Principal Youth and Family Conductor

A sold-out Toronto audience was brought to their feet four times, beginning with a virtuoso performance by Maestro Zukerman.



• left to right • Boris Brott. Photo: Fred Cattroll • National Arts Centre Orchestra. Photo: Fred Cattroll • Itzhak Perlman and Maestro Zukerman. Photo: Fred Cattroll

One of the highlights of this and any other season was Pinchas Zukerman's NAC recital with his long-time friend and collaborator, superstar violinist

Boris Brott in their second seasons as part of the Orchestra's artistic team. Brott led all four TD Canada Trust Young People's Concerts, while Everly led three of the six CTV Pops programs.

The NAC Orchestra travelled to Toronto in October to perform at Roy Thomson Hall. Pinchas Zukerman conducted and played on a program that included Gary Kulesha's *The Boughs of Music*, and Dvořák's *Symphony No. 8*. A sold-out Toronto audience was brought to their feet four times, beginning with a virtuoso performance by Maestro Zukerman of the *Beethoven Violin Concerto*. As part of what has now become an annual exchange, Peter Oundjian and the Toronto Symphony Orchestra travelled to Ottawa in November 2005 and gave a rousing performance that included Mahler's *Symphony No. 5* to a sold-out audience.

Itzhak Perlman. The Aber Diamond Debut Series presented by NAC and CBC Radio Two once again presented an exciting series of performances by emerging talents. The hour-long recitals showcased young musicians from Canada and around the world, some of whom are alumni of the NAC Young Artists Programme. This year there were five recitals on the main stage in the Foyer of the NAC, and each was broadcast live-to-air across Canada on *Studio Sparks*, CBC's national noon-hour program hosted by Eric Friesen.

Pinchas Zukerman, in addition to his artistry on the podium, dazzled audiences as a soloist in concertos by Beethoven, Berg and Bach. And one of the highlights of this and any other season was his NAC recital with his long-time friend and collaborator, superstar violinist Itzhak Perlman. Ottawa was the only Canadian stop on their recital tour that included New York, Washington, Chicago, Boston, Philadelphia and Miami. Zukerman also conducted or performed as soloist with (among others) the Indianapolis, Chicago, Pittsburgh, Dallas, Singapore and National Symphony Orchestras, the Israel, Seoul and Nagoya Philharmonic Orchestras, and the Berlin Staatskapelle; made a tour of Belgium and Germany with the Belgian National Orchestra; and undertook a recital tour with pianist Marc Neikrug, including stops in London, Paris, Milan, Munich and Birmingham.

The NAC Orchestra concluded its regular season with a warm and moving tribute to the Orchestra's founding concertmaster Walter Prystawski on his retirement. The farewell concerts in mid-June were a grand celebration with NAC Orchestra Founding Conductor



• left to right • Mario Bernardi and Walter Prystawski. Photo: Kier Gilmour • Walter Prystawski farewell concert. Photo: Kier Gilmour • Randy Hughson in *Earshot*. Photo: Cylla von Tiedemann • Stephen Ouimette in *I Am My Own Wife*. Photo: Andrée Lanthier

Mario Bernardi returning to the podium for this historic occasion. Walter Prystawski performed as a soloist with principal second violin Donnie Deacon in Bach's lyrical *Concerto for Two Violins* to open the programme. After Mozart's dramatic *Piano Concerto No. 20* featuring renowned pianist Jon Kimura Parker, Prystawski took his regular chair at the front of the orchestra for the last time in a performance of Beethoven's *Symphony No. 7*. As the musicians spontaneously hugged him, the audience gave him a nine-minute standing ovation.

Walter Prystawski took his regular chair at the front of the orchestra for the last time. As the musicians

An exhibit celebrating Walter's life and career was on display in the Foyer for the remainder of the season. Patrons were invited to write messages for Walter in a book, which was presented to him on his departure. A special souvenir house program for the June concerts paid tribute to Walter in photos and testimonials.

spontaneously hugged him, the audience gave him a

After a summer festival of exceptionally well-sold piano recitals and Orchestra concerts led by Pinchas Zukerman, which included a successful partnership with the Honens International Piano Competition, the 2005–2006 musical season concluded with the NAC Orchestra performing a free concert at Rideau Hall's outdoor stage in July to more than 2,500 enthusiastic fans.

nine-minute standing ovation.

• ENGLISH THEATRE •

After eight years as Artistic Director of English Theatre at the NAC, the 2005–2006 season was the last programmed by Marti Maraden. Maraden described her last season at the NAC as: "Filled with realized dreams: giving playwrights an environment in which to create the stories that matter deeply to them, reviving some of the best of our past works, nurturing partnerships, helping to realize and sustain a major new theatre festival, and looking to the great works beyond our borders."

Ms. Maraden was thrilled to leave the NAC's English Theatre in the capable hands of well-known director and playwright Peter Hinton. Her final NAC production to open the season was the world premiere of Jason Sherman's *After The Orchard*.

Among the other highlights of the 2005–2006 Mainstage season was *I Am My Own Wife* starring Stephen Ouimette and directed by Robin Phillips. This Canadian premiere was



• left to right • John Koensgen and Paul Wernick in *recovery*. Photo: Errol McGihon • Carlos Rivera and Sandra Laronde in *Caribou Song*. Photo: David Hou • *Brilliant!*. Photo: Tim Matheson

co-produced with Toronto's CanStage, and received excellent audience response and coverage on CBC Television's *The National*. NAC and the Stratford Festival teamed up to stage James Reaney's acclaimed *The Donnelly's: Sticks and Stones* on the thrust stage, a powerful drama set in early Upper Canada. The Canadian premiere co-production of Regina Taylor's *Crowns* with CanStage and the Manitoba Theatre Centre was another success. Adapted from the book of striking photographs of African-American women resplendent in their Sunday millinery, this roof-raising gospel musical had audiences singing hallelujah. Tom Stoppard's *The Real Thing*, an NAC co-production with Toronto's Soulpepper Theatre directed by Diana Leblanc, featured a strong cast including Albert Schultz, Megan Follows and C. David Johnson. The show attracted excellent reviews and set box office records with audiences in Ottawa and Toronto.

The 2005–2006 Studio Series featured four plays. Soulpepper opened the season with a sold-out revival of its acclaimed 2004 production of two, one-act English-language classics with Edward Albee's *The Zoo Story* and Harold Pinter's *The Dumb Waiter*, directed by Diana Leblanc and Ted Dykstra, respectively. Morris Panych's brilliant dark-comedy *Earshot* brought its sonically challenged protagonist, played by Randy Hughson, to our stage. This revival of the award-winning original production was co-produced by the National Arts Centre's English Theatre and Crow's Theatre (Toronto) and went on to an Ontario tour. Vancouver's ground-breaking Electric Company brought the acclaimed *Brilliant! The Blinding Enlightenment of Nikola Tesla* to our stage. The season was completed with *recovery*, a new play commissioned and produced by the NAC, from one of this country's most exciting playwrights, Greg MacArthur.

The Canadian premiere co-production
of Regina Taylor's roof-raising
gospel musical *Crowns* had
audiences singing hallelujah.

The English Theatre's successful three-play Family Theatre Series continued to offer outstanding theatre for young people aged 5 to 9 and their families. Tomson Highway wrote the delightful *Caribou Song*, inspired by Aboriginal culture and mythology, and Drew Hayden Taylor recounted a traditional story of the Tlingit Nation in *Raven Stole the Sun* – a delightful production featuring two stories, presented by acclaimed theatre company Red Sky of Toronto. Carousel Players' charming *George and Martha*, a story of friendship between hippopotamuses, was also on the bill, and the Family Theatre Series was brought to a close with Theatre Direct Canada's lovely *Beneath the Banyan Tree*, the story of a young Indian girl making the transition to a new life in Canada.



• left to right • Terry Judd as George and Linda Carson as Martha in *George and Martha*. Photo: Blair Gable • Stuart Hughes and Michael Hanrahan in *The Dumb Waiter*. Photo: Guntar Kravis
 • The cast of *Crowns*. Photo: Odyssey Photography • Stuart Hughes and Michael Hanrahan in *Zoo Story*. Photo: Guntar Kravis

The International Reading Series was again offered as a three-play series on subscription celebrating significant anniversaries of three of the most important playwrights of the last century: *When We Dead Awaken*, by Henrik Ibsen; *Bend it Like Beckett* – an evening of short pieces by Samuel Beckett; and *Look Back in Anger* by John Osborne.

English Theatre worked in co-production with many wonderful partners in 2005–2006, including CanStage (Toronto), Crow’s Theatre (Toronto), Manitoba Theatre Centre (Winnipeg), Souleppper Theatre (Toronto), Sleeping Dog Theatre (Ottawa) and the Stratford Festival of Canada. Invited productions that graced the NAC stages came from Carousel Players (St. Catharine’s), Red Sky (Toronto), Souleppper Theatre, The Electric Company (Vancouver) and Theatre Direct Canada.

In April, Peter Hinton, English Theatre’s new Artistic Director, unveiled his inaugural season entitled “The Artist in Society”. It promises to be one of the most exciting seasons of English theatre in Canada. For over 20 years, Hinton has been creating inquisitive, provocative, intelligent and entertaining theatre in Canada. Hinton’s enduring curiosity about his art form is what makes him so fascinating and what makes him ideally suited to take the helm of the NAC English Theatre. Hinton is asking: What kind of theatre should best express a National Arts Centre for Canada in the 21st century? During the upcoming season everyone is challenged to answer this question.

The development of new Canadian works for potential future production increased in priority for the NAC with the arrival of the new Artistic Director. Numerous scripts were commissioned, optioned, workshopped and given dramaturgical support. Also, the NAC held its On The Verge festival of new works in collaboration with the national Magnetic North Theatre Festival held in St. John’s, Newfoundland and Labrador (see Milestones for details).

• F R E N C H T H E A T R E •

French Theatre’s 2005–2006 season, Denis Marleau’s fifth as Artistic Director, opened in early September with the premiere edition of the Festival Zones Théâtrales (FZT), which originated from the Festival du théâtre en régions (last presented in 2001). Under the artistic guidance of Paul Lefebvre, the FZT’s mandate is to present professional productions from Canadian Francophone minority communities and

In April, Peter Hinton, English Theatre's new Artistic Director, unveiled his inaugural season entitled "The Artist in Society". It promises to be one of the most exciting seasons of English theatre in Canada.



• left to right • Laxton. Photo: Hubert Pantel • Marcel Bozonnet in *La Princesse de Clèves*. Photo: Brigitte Enguerand • *Les Reines*. Photo: Mathieu Girard • Christiane Pasquier in *Les Reines*. Photo: Mathieu Girard

The 2005–2006 Série Théâtre
subscription season opened with
a dazzling performance by
Marcel Bozonnet – one of
France’s leading stage actors.

Quebec regional theatres. This year’s line-up included nine plays as well as forums, lectures, readings, panel discussions, exhibitions, and a special tribute evening hosted by the NAC to celebrate the 30th anniversary of the Théâtre de l’Île. Performances took place in various venues in Ottawa and Gatineau; most of the shows sold out, and total attendance exceeded 3,100.

Our 2005–2006 Série Théâtre subscription season opened with a dazzling performance by Marcel Bozonnet – one of France’s leading stage actors and (at the time) director of the Comédie Française – of the stage adaptation of *La Princesse de Clèves*, the classic novel by Madame de la Fayette. Their Excellencies Michaëlle Jean, Governor General of Canada, and Jean-Daniel Lafond attended the opening-night performance and the post-show reception, as did Mr. Daniel Jouanneau, the Ambassador of France in Canada, and his wife Mrs. Odile Jouanneau. The Capital Critics Circle award for Best Performance in an Outside Production was presented to Marcel Bozonnet.

Next up was a successful production of Normand Chaurette’s *Les Reines*, directed by Denis Marleau. After its engagement at the NAC, the production transferred to Montreal’s Théâtre d’Aujourd’hui for a four-week run to near-capacity houses, then to the Théâtre du Nord (Lille-Tourcoing) in Lille, France, a major regional theatre.

The Série Théâtre continued with another Chaurette play, *La Société de Métis*, produced by the NAC French Theatre in partnership with the Théâtre français de Toronto (TFT), the Théâtre Blanc (Quebec City) and the Théâtre la Catapulte (Ottawa). This production, which was also included in the TFT and the Théâtre Blanc subscription seasons, marked the NAC debut of talented Ottawa director Joël Beddows. By a unanimous vote, the Capital Critics Circle awarded Best Regional Production to this remarkable production.

Finally, Normand Chaurette visited the NAC in person in May 2006 to host our fifth Laboratoire du Théâtre français (French Theatre Masterclass), replacing Franco-Beninese playwright José Pliya who had to cancel for health reasons. Eleven playwrights from Ontario, Quebec and Manitoba participated in this year’s workshop.

In December, in a bold move, French Theatre invited *Les 7 doigts de la main*, a young company that uses circus arts to create a new kind of theatre. The “7 doigts” had already forged a strong reputation among European theatres interested in exploring new



• left to right • Isabelle Chassé and Sébastien Soldevila in *Les 7 doigts de la main*. Photo: Christian Tremblay • Guy Mignault, Lina Blais and Hugo Lamarre in *La Société de Métis*. Photo: Alexandre Mattar • Robert Lepage in *Le Projet Andersen*. Photo: Erick Labbé • Stéphane Jacques, Daniel Gadouas and David Boutin in *Gagarin Way*. Photo: Yanick Macdonald

forms, and Ottawa audiences proved equally enthusiastic, welcoming the troupe of young actor/acrobats warmly and with great enthusiasm.

The Série Théâtre season concluded with two brilliant productions: *Le Projet Andersen*, the latest one-man show by stage wizard Robert Lepage, confirming his status, once again, as a leader on the contemporary theatre scene; and the Théâtre du Nouveau Monde's most enjoyable (and much appreciated) production of *Le Malade imaginaire*.

Our Série Studio celebrated the 30th anniversary of Montreal's Théâtre de la Manufacture with two productions by that company, *Howie le rookie* and *Gagarin Way*. Ottawa audiences were suitably impressed by the dramatic impact of La Manufacture's actors, who have shaped the company's reputation for intensely realistic theatre. Astonishingly, this was La Manufacture's first visit to the NAC, and we were particularly pleased to welcome this outstanding company.

Our fourth season of lunchtime readings with music, presented in association with the National Arts Centre Orchestra, was extremely successful. Under the artistic guidance of Paul Lefebvre and music consultant Jean Desmarais, the 2005–2006 series explored a zoological theme with readings of works by Jean de la Fontaine, Alexandre Dumas, Jules Renard and Colette, complemented by music by Élisabeth Jaquet de la Guerre, Rossini and Ravel. The highlight of the season was definitely the reading devoted to the works of Colette, performed by the exquisite Maxine Turcotte and musicians Donnie Deacon and Jean Desmarais, who delivered a masterful rendition of Ravel's extremely demanding *Sonata for violin and piano*.

• D A N C E •

The 2005–2006 season was quite literally a world of dance in Ottawa. It featured the best dancers, choreographers and designers from around the world; the line-up included artists from 10 countries: Belgium, Brazil, Finland, France, Germany, Italy, Japan, South Africa, the United States and Canada.

There were 41 performances of 19 separate dance events from 18 different companies. The season included four NAC co-productions, as well as two world premieres, two North American premieres and four Canadian premieres.

Ottawa audiences were suitably impressed by the dramatic impact of La Manufacture's actors, who have shaped the company's reputation for intensely realistic theatre.



• left to right • CindyMarie Small and Johnny Wright in the Royal Winnipeg Ballet *Nutcracker*. Photo: David Cooper • *Cas Public*. Photo: Rolline Laporte • A scene from *D'avant*. Photo: Claudia Esch-Kenkel • *trois générations*. Photo: Guy Delahaye

The 2005–2006 season also featured two Special Presentations, including the perennial favourite *Nutcracker*; and *Diary / Journal intime*, the third NAC–CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, created for youth audiences by one of Canada’s hottest dance companies.

The 2005–2006 NAC Dance season opened with the brilliant and moving Series B Theatre presentation of *trois générations* by French choreographer Jean-Claude Gallotta and his company Gallotta-Danse. Using live performance and evocative video images, *trois générations* is a remarkable investigation into aging and the boundaries of dance. Showcasing a 30-minute contemporary work performed three times by three distinct generations of dancers, Gallotta’s rare utopian community of performers proved that dance is as ageless as it is timeless.

Sidi Larbi Cherkaoui, Juan Kruz Diaz de Garaio Esnaola, Damien Jalet and Luc Dunberry, all dancer-singer-choreographers, performed their sizzling European success *D'avant* in December. An exclusive North American premiere, *D'avant* took the audience on a wondrous and profoundly modern journey back through time. The combination of medieval music, contemporary dance and black humour mesmerized the audience and brought it to its feet on both evenings.

An exclusive North American premiere, *D'avant* took the audience on a wondrous and profoundly modern journey back through time.

Canada’s Royal Winnipeg Ballet (RWB) performed the ever-popular festive favourite *Nutcracker* in Southam Hall in early December. Each sold-out performance featured the renowned NAC Orchestra under the baton of RWB Music Director and Conductor Earl Stafford.

The new year brought Montreal’s Compagnie Flak and Venezuelan-born choreographer-dancer (and founding director) José Navas. His return to the NAC with the triple-bill *Portable Dances: Solo with Light, Pas de Deux for Four Dancers* and *Trio in White* was presented in the Studio. These performances were embraced by our audience and the word-of-mouth reaction to the first show resulted in a sold-out closing performance.

Also in January, the Royal Winnipeg Ballet returned to open the Canril Ballet Series with a performance of *Dracula*. This was the first full-length ballet by renowned choreographer Mark Godden, who transformed the classic story into a dramatic and witty dance masterpiece. The performances featured the NAC Orchestra under the baton



• left to right • Royal Winnipeg Ballet: *Dracula Portable dances*. Photo: Michael Slobodian • Compagnie Flak: *Portable dances*. Photo: Michael Slobodian • Compagnie Flak: *Dracula*, Royal Winnipeg Ballet. Photo: Paul Martens

of Royal Winnipeg Ballet Music Director and Conductor Earl Stafford, alternating with Conductor Tadeusz Biernacki. The score by Gustav Mahler was glorious, providing a rich context for the opulent sets and costumes by Paul Daigle.

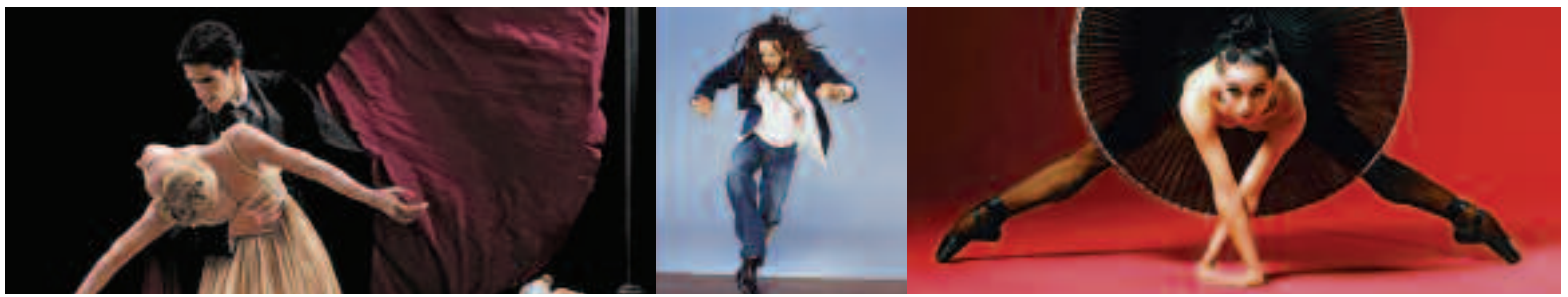
The world premiere of the third NAC–CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, and a co-production of the NAC, was unveiled in February. *Diary / Journal intime*, a new dance work composed of a series of duets for 10 dancers aimed at teenage audiences, was choreographed by internationally acclaimed Montreal choreographer H el ene Blackburn and performed by her company Cas Public. The performance revolved around the theme of young love, drawing a parallel between the most romantic of emotions and the passion for dance. There were many outreach activities surrounding the performance, including a field trip to the Cas Public studio in Montreal, as well as visits to three Ottawa–Gatineau area high schools where five workshops were offered to dance students of various skill levels. NAC Dance also produced a study guide, which was widely distributed to local area schools and is available on the NAC website.

American tap virtuoso Savion Glover performed twice on March 11. This was a Canadian premiere and an exclusive Canadian engagement. This Tony Award winner, who has redefined the art form, is considered the best tap dancer in the world. During his high-energy NAC matinee performance of *Improvography*, Glover surrendered to the sound of his four-member jazz band. The sold-out evening performance was just as dazzling. Both performances were close to two hours in length, without intermission, and were rewarded with ecstatic applause.

In May, Houston Ballet brought Texas-size talent to the NAC for three nights of beauty and imagination; the programme featured *The Accidental* by Ottawa-born choreographer Julia Adam. Houston Ballet has become one of America’s most vibrant ballet companies under the sure hand of recently appointed Artistic Director Stanton Welch. Welch’s *Divergence* and *Nosotros* showcased the power, beauty and sensuality of his work. All Canril Ballet Series performances featured the NAC Orchestra.

Also in May 2006, Les Ballets Jazz de Montr el performed *The Stolen Show*, a co-production of the NAC, the Banff Centre for the Arts and the Canada Dance Festival. Created during acclaimed Canadian

Dracula was the first full-length ballet by renowned choreographer Mark Godden, who transformed the classic story into a dramatic and witty dance masterpiece.



• left to right • *Dracula*, Royal Winnipeg Ballet. Photo: David Cooper • Savion Glover. Photo: Len Irish • *Divergence*. Photo: Jim Caldwell

The Fourth Stage continued to be an important venue for local artists, providing them world-class facilities and production support.

choreographer Crystal Pite’s 2001–2004 residency at Les Ballets Jazz de Montréal, *The Stolen Show* played to a capacity 96 percent audience.

The 11th edition of the Canada Dance Festival (CDF), co-produced and hosted by the NAC, showcased established and emerging Canadian contemporary dance companies, artists and choreographers in June. Some 11,000 people and 40 Canadian and foreign presenters attended the nine-day event. Over 60 performances were presented at the NAC and various venues in the area.

• C O M M U N I T Y P R O G R A M M I N G •

The Fourth Stage continued to be an important venue for local artists, providing them world-class facilities and production support. With over 250 shows, Producer Michel Dozois brought a large array of talent to the stage for all to see. Programming ranged from readings, to jazz, to folk music and beyond. Hundreds of local artists were featured at the Fourth Stage. Some of these included singer, songwriter Lise Villeneuve, singer Philippe Flahaut and singer Mario Leblanc. Robert Walsh brought his guitar talents, Josette Noreau shared a collection of songs, while Michel Marchildon from Saskatchewan offered up a performance with storytelling played against a backdrop of video projections from the Prairies.

The Fourth Stage was host to over a dozen Ottawa Folk Festival concerts. Highlights included PEI legend Lennie Gallant (a veteran of the NAC’s Atlantic Scene Festival in 2003), who performed in the fall to a full house. Another compelling performance was from Ian Tamblyn, as the first artist in our “Anglophones from Quebec” series. Tamblyn is one of the great Canadian icons of folk music who’s had a long relationship with the NAC.

Les Vendredis de la chanson francophone is continuing to mature and get stronger with each new season. The Fourth Stage’s partnership with l’Association des professionnels de la chanson et de la musique (APCM) is better than ever, and resulted in eight shows in 2005–2006, two more than in previous years.

John Geggie has been a regular at the Fourth Stage since it opened in 2001 and this marked his fifth season. He offers the Fourth Stage audience the opportunity to meet and hear many great young jazz musicians, most of them Canadians. At each performance, he invites a few musical friends and takes the audience along as the artists explore



• left to right • Canada Day BAM. Photo: Michel Dozois • Company of Fools. Photo: Michel Dozois • Michel Marchildon. Photo: Michel Dozois • Danièle Vallée. Photo: Michel Dozois

their own musical convergences and differences. This year, artists included Frank Lazarro, Jim Lewis, Jean Martin, Jeannette and Michel Lambert, trumpeter Cuong Vu and guitarist Kevin Breit.

Storytelling is taking an increasingly important place in the Fourth Stage. The Ottawa Storytellers started their season in December with a show entitled *Mirth, Memories and Mistakes*, followed in January by *Bollywood Ottawa*. *Les contes nomads* is now attracting a significant audience as well; *Contes du temps des sucres* brought *Le Cercle des conteurs de l'Est de l'Ontario* to the audience. This creative collective presented three of their best storytellers in a series of compelling stories that reflected the changing seasons in Canada.

The NAC's partnership with Algonquin College has taken two distinct flavours: the Hot House Reading Series has returned to the Fourth Stage, and is now under the auspices of the Writing Program of the College. Algonquin presented four events in January and February, which challenged the students to perform what they have written. It was an eye opener for both the performers and the audience. Also, the Theatre Arts Program presented the *Physicists*, by Fredrich Durrenmatt. This provided an opportunity for the students to participate in a full theatrical production in a professional environment. It represented four evenings of serious theatre by the next generation of Ottawa performers on the Fourth Stage.

On another note, Ottawa-Gatineau schools took part in the first annual awards show for the "Cappies" at the NAC Theatre in June 2006. Sponsored by the *Ottawa Citizen*, the Cappies stands for the "Critics and Awards Programme" honour students who are involved in high school plays or musicals. The NAC put together a first-class production team, and had local celebrity presenters such as Mayor Bob Chiarelli, *Ottawa Citizen* Editor-in-Chief Scott Anderson, the NAC English Theatre Artistic Director Peter Hinton, NACO Principal Trumpet Karen Donnelly, and well-known CTV media personality Max Keeping for the awards ceremony.

The Ottawa International Jazz Festival was back at the NAC in June, with a late-night series in the Studio, and a new offering in the Fourth Stage, featuring the best improvisational jazz around.

The Fourth Stage's partnership with l'Association des professionnels de la chanson et de la musique (APCM) is better than ever, and resulted in eight shows in 2005–2006.



• left to right • Tricia Foster. Photo: Michel Dozois • Reine Soleil. Photo: Michel Dozois • Laura Whalen and Elizabeth Turnbull in Opera Lyra's production of *Roméo and Juliette*. Photo: Fred Cattroll

• V A R I E T Y •

Eclectic and exciting are two ways to describe the NAC's variety programming in 2005–2006. Opera Lyra Ottawa opened its 2005–2006 season with its production of *Roméo et Juliette*. The Ottawa International Animation Festival made its return to Southam Hall in September 2005. In addition to a wide range of screenings, the festival included a major trade show where industry representatives and animators were brought together to network.

The fall and winter months brought a parade of great artists across the Southam Hall stage. Musical highlights included Isabelle Boulay, Wynton Marsalis, Jann Arden, the Barenaked Ladies, Rita MacNeil and Anne Murray. There were also two sold-out Christmas performances of radio personality Stuart McLean's beloved Vinyl Café.

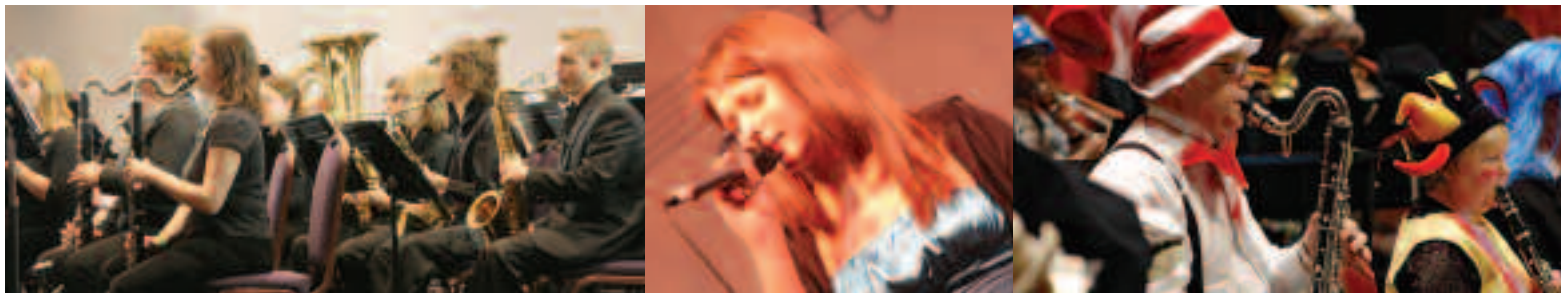
Comedy was a popular feature in Southam Hall with comedian Mike Ward followed by two sold-out *Just for Laughs* shows hosted by CBC's *This Hour Has 22 Minutes* star Shaun Majumder, which featured four comedians, including Rod Thompson and Scott Faulconbridge. Dame Edna and Louis-José Houde were others who kept audiences laughing.

Eclectic and exciting are two ways
to describe the NAC's variety
programming in 2005–2006.

The spring brought sold-out performances by Great Big Sea and Nana Mouskouri, as part of her farewell tour. The Broadway musical *Chicago* made a triumphant return to Southam Hall, playing to full houses for all eight performances, which received strong critical reviews.

As part of the Ottawa Chamber Music Festival, a major Piano Gala was held on Southam Hall stage in July. This concert featured 12 Steinway grand pianos and 22 pianists, including Jimmy Briere, Claude Cashin-Mack, Naida Cole, Judith Ginsburg, Evelyn Greenberg, Stéphane Lemelin and Lynn Stodola.

August brought performances by Melissa Etheridge, Lyle Lovett and British sensation David Gray. The smash musical *Stomp* returned for the third time and the Montreal production of *Dracula* featuring Quebec star Bruno Pelletier had a successful five-show run.



• left to right • MusicFest. • MusicFest. • NACO Halloween Young Peoples Concert. Photo: Dyanne Wilson

• YOUTH AND EDUCATION HIGHLIGHTS •

Over the past year, the NAC has offered some of the most comprehensive and diverse programming for young artists and young audiences in the world. Performing arts education has become a core activity of the NAC. This year, the NAC's many musical offerings for young people reached 75,700 with 38,700 attending in-house programmes such as the *TD Canada Trust Young People's Concerts*, *Kinderconcerts*, student matinees and student open rehearsals. Another 23,000 participated in our in-school programmes such as the Musicians in Schools ensemble concerts, and more than 14,000 attended performances and presentations during the NAC Orchestra's Alberta-Saskatchewan Tour in November 2005.

Covering a vast terrain in Alberta and Saskatchewan and reaching more than 9,000 students in its first year, the NAC's Music Ambassador Program is building links between communities, inspiring students and teachers to incorporate music into their lives. The program is a lasting legacy from the NACO 2005 Tour. In Saskatchewan, this program has been named the NAC Shumiatcher Music Ambassador program in honour of Jacqui Shumiatcher. This remarkable program brings six professional musicians/teachers from the four major orchestras in those two provinces to children in 300 mostly rural schools to teach music and demonstrate their instruments, using curricular materials developed by the NAC. As part of this unique partnership, the musicians also promote the outreach programs of their own orchestras. The NAC is continuing to work closely with both the Alberta Ministry of Education and Saskatchewan Learning to develop processes to ensure that students and teachers are inspired by the Music Ambassadors and NAC resource materials, which are consistent with the provincial arts curriculum.

The NAC hosted Canada's largest music festival for the first time in May 2006. The national finals of *MusicFest* attracted more than 8,700 participants, representing 183 schools from coast to coast to coast, performing in 347 ensembles. This annual event brought together some of Canada's finest young musicians as they competed for recognition as the country's foremost school ensembles. *MusicFest* received a level of national coverage that was unprecedented in its 34-year history, with more than 900,000 Canadians reached through print and electronic media. *MusicFest* will return to the NAC in both 2008 and 2010.

Over the past year, the NAC has offered some of the most comprehensive and diverse programming for young artists and young audiences in the world.



• left to right • Young People's Concert. Photo: Dyanne Wilson • Pinchas Zukerman with student of Summer Music Institute. Photo: Fred Cattroll • Summer Music Institute. Photo: Fred Cattroll • Summer Music Institute. Photo: Fred Cattroll

In addition to a wide range of screenings, the Ottawa International Animation Festival included a major trade show where industry representatives and animators were brought together to network.

Again this year, the NAC Orchestra and Jeunesses Musicales Canada embarked on an offering for the young, and young at heart, with *Kinderconcerts*. Instruments, animation and storytelling captured youngsters' imaginations, providing fun and discovery of the endless wonders of music. This series is designed to introduce 3- to 8-year-olds to the magic of music and rhythm in a variety of forms.

The National Arts Centre Summer Music Institute (SMI) expanded yet again for its 2006 edition. A total of 87 instrumentalists, conductors and composers from 11 countries assembled in the nation's capital. This prestigious advanced training institute consists of the Young Artists Programme, now in its eighth year, the Conductors Programme in its sixth, and the Young Composers Programme in its fourth.

As a testament to the strength of the programs offered by the SMI, the 2006 Young Artists Program had an enlarged student body of 51 Seniors and 19 Juniors. Selected by audition for the first time from 132 applications, the students came from Canada, China, Hungary, Israel, Korea, Moldova, Poland, Serbia, Spain, Sweden and the United States. They participated in several performances, including masterclasses, recitals, mid-day outdoor concerts beside the Rideau Canal, and two final chamber concerts.

There were 55 applications to this year's Conductor's Program. In a review process that included the use of broadband technology, Pinchas Zukerman and the new conducting instructor Kenneth Kiesler selected five applicants to participate in the program from Canada, Israel, Japan, Mexico and the United States of America.

The fourth annual NAC Young Composers Programme took place under the leadership of NAC Award Composer Gary Kulesha, with Augusta Read Thomas, Composer-in-Residence of the Chicago Symphony Orchestra, as guest international faculty member for the final three days. Five talented composers participated in the programme.

The NAC's Vivaldi, Mozart and Beethoven Teacher Kits have received the Curriculum Services Canada (CSC) Seal of Quality. This signifies that these NAC learning resources address pan-Canadian curriculum guidelines. During the Alberta-Saskatchewan Tour, more than 1,400 Teacher Kits were distributed.



• left to right • Summer Music Institute. Photo: Fred Cattroll • Summer Music Institute. Photo: Fred Cattroll • Summer Music Institute. Photo: Fred Cattroll • Barbe Bleue. Photo: Rolline Laporte

This year marked the 29th season of the *Canadian Improv Games* (CIG), a theatrical competition played annually by thousands of high school students from Victoria, British Columbia to St. John's, Newfoundland and Labrador. For participants, it is an experience of a lifetime as they support, cheer and applaud while competing against each other. For many students, the CIG is an opportunity to make friends across Canada. As NAC's President and CEO Peter Herrndorf noted at the opening of the 2006 edition: "The *Improv Games* are an enjoyable way to help these students develop creativity, resourcefulness, problem-solving and communication skills, and ultimately to help them build the confidence to apply these skills in their everyday lives." Since 1987, the NAC has played a major role in helping to develop the Games into a Canada-wide event.

The *Improv Games* are an enjoyable way to help students develop creativity, resourcefulness, problem-solving and communication skills.

NAC English Theatre created a "Student Club" programme to provide students aged 16 to 22 with the opportunity to get more involved in theatre by subscribing to a five-play series where they meet a member of each production's creative team, gather pre-show for a meal, attend a performance and then meet the actors after the show. This has now become a regular Friday night event for more than 40 students who want to follow their interest in theatre outside the classroom.

English Theatre offers a variety of programmes for elementary, secondary and university students, including matinees, workshops, back stage visits, a Student Club and a March Break program. During the 2005–2006 season, over 8,000 students attended student matinees which are a part of the Main Stage, Studio and Family series. Study Guides were sent to each teacher prior to the matinee. Over 900 students participated in the *Theatre Plus!* program, which includes pre- and post-performance workshops as well as Skills Shop, where students can practise their theatre skills with a professional artist at the NAC or at their school.

This past season, 14 extremely deserving students aged 15 to 19 participated in the March Break for youth-at-risk program. Teo Dragonieri, a visual artist, mask maker, actor and a Toronto high school teacher, along with Alix Sideris, a local actor (part of the Odyssey company), combined their energy and expertise to teach students Commedia dell' Arte, Mask and Movement. This program is made possible in part by a grant from Theatre Ontario and support from the NAC Foundation.



• left to right • Dave Jenniss and Valérie Descheneaux in *Wigwam*. Photo : Louise Leblanc • Anne-Sylvie Gosselin and Daniel Desjardins in *Le Papa et l'œuf*. Photo : Yanick Macdonald • *La Cité des Loups*. Photo : Léon Gniwesch • *moi moi moi...* Photo : Robert Etchevery • Paul Vachon in *Fabulations*. Photo : Louise Leblanc

As in previous seasons, French Theatre programmed its Family Theatre Series in keeping with its goal of offering young audiences an enjoyable artistic experience. The shows presented stand out first and foremost for their artistic excellence – for the innovation and professionalism of their structure and technique, and the depth and richness of their content. Artists are engaged whose work inspires and renews the imagination. We highlight the unique characteristics of live performance, the elements particular to theatre that film and television just cannot deliver. Above all, we strive to offer young audiences an enriching artistic experience by welcoming them to a symbolic world where they can explore life's challenges and choices. In short, we offer our young audiences nothing less than our adult audiences have come to expect.

The 2005–2006 Série pour l'enfance featured six plays: *Barbe bleue*, produced by Montreal-based dance theatre company Cas public (for ages 8 and up); *Le Papa et l'Œuf*, written by acclaimed Netherlands author Heleen Verburg and produced by P.P.-Projet Pingouin and the Festival Les Coups de Théâtre (ages 4 to 7); *Wigwam*, produced by the Théâtre des Confettis (ages 4 to 8); *moi moi moi...*, produced by DynamO Théâtre; *La Cité des Loups*, produced by the Théâtre de l'Œil; and *Fabulations*, produced by the Théâtre de l'Aubergine. As a special extra, Paul Vachon, highly respected artistic director of the Théâtre de l'Aubergine (and former artistic director of Cirque du Soleil in its early days in Las Vegas) and performer of *Fabulations*, taught clown workshops in several schools in the region.

In February, the NAC added the Dance module to *ArtsAlive.ca*, its award-winning education and outreach website. This is the fourth module of the sites, geared to students, teachers and parents. The Dance site is a truly unique website offering visitors a visually stunning, content-rich exploration of the world of dance.

A record number of users continue
to access the *ArtsAlive.ca* website
in classrooms, for homework
and on personal time.

Traffic to *ArtsAlive.ca* has soared from 3,000 to more than 5,000 unique visitors per day over the past year. Statistics show that a record number of users continue to access the website in classrooms, for homework and on personal time. The sharp increase in users can be attributed to a combination of well-orchestrated promotions, unique content and innovative development. The months of March, April and May 2006 proved to be *ArtsAlive.ca*'s three record-breaking months for visits to the site since its launch in 2002.



• left to right • Kathleen Battle, a performer at the National Arts Centre's 9th annual Gala. • *Music Monday*. Photo: Fred Cattroll • *Music Monday*. Photo: Fred Cattroll • *Music Monday*. Photo: Fred Cattroll

In January 2006, NAC New Media launched the “NACocast” with host (and NACO Principal Bassoon) Christopher Millard – a bi-monthly downloadable audio programme in MP3 format which can be listened to on-line or moved to a portable audio device such as an iPod music player. The NACocast examines the world of classical music and its great composers; there are also features of upcoming NACO programmes and guest artists. The podcast has gained popularity very quickly with over 400 subscribers. There has been exponential growth in interest in the NAC’s on-line multimedia offerings over the past six months. Streaming audio and video, and live webcasts have had tremendous uptake from the Canadian public at large. The NAC currently makes approximately 150 hours of on-line media available, including masterclasses, artist interviews and general education outreach initiatives.

• MAJOR MILESTONES •

The NAC Orchestra celebrated the centennial anniversaries of Alberta and Saskatchewan with a two-week performance and education tour in November 2005. The Orchestra offered orchestral concerts, innovative educational programming and created lasting partnerships with artistic and educational institutions. Saskatchewan native Karen Donnelly performed as trumpet soloist in Gary Kulesha’s new work, *The Boughs of Music*. (To read more about the tour, visit page 38.)

The National Arts Centre’s ninth annual Gala reached a new fundraising high, breaking the \$800,000 mark in net proceeds for the first time. The evening featured a superb performance by the charismatic world-renowned soprano Kathleen Battle, rising star Canadian mezzo-soprano Susan Platts together with Zukerman and the National Arts Centre Orchestra. All proceeds went to the National Arts Centre’s National Youth and Education Trust, a primary resource for supporting the artistic development of young Canadian talent. Almost \$4 million has been raised through the Galas since 1997.

Music Monday took place on May 1, 2006. This cross-Canada celebration of music programs in schools was initiated by the Coalition for Music Education in Canada. The NAC for the second year hosted *Music Monday*’s flagship event. Featured participants included Senator Tommy Banks and composer, clarinetist and educator Phil Nimmons. Principal Youth

The NAC Orchestra celebrated the centennial anniversaries of Alberta and Saskatchewan with a two-week performance and education tour in November 2005.



• left to right • Colm Feore. Photo: Mike Pinder • 2006 Black & White Opera Soirée. • Portrait of an Unidentified Man written and performed by Pierre Brault. Photo: Andrée Lanthier with artwork by Barbara Cuerden • Rick Miller in *Bigger Than Jesus*. Photo: Beth Kates

The 2006 Black & White Opera Soiree featured a lively and moving presentation of masterworks from Mozart to Lehar, from Verdi to Wagner.

and Family Conductor Boris Brott and former head of the Canadian Space Agency, Marc Garneau, were hosts of the event connected via broadband to schools in Edmonton and Jonquiere. More than 1,000 schools across Canada now participate in this program begun by *Music Monday's* Executive Director Ingrid Whyte.

The 2006 Black & White Opera Soiree featured a lively and moving presentation of masterworks from Mozart to Lehar, from Verdi to Wagner. The evening was hosted by film and stage star Colm Feore and the NAC Orchestra was led by Richard Bradshaw, the General Director of the Canadian Opera Company. It was an enormous artistic and financial success with record-setting proceeds 30 percent higher than the previous year's. Proceeds from the 2006 Black & White Opera Soiree are used to further develop Canadian musical talent, a shared mission of the National Arts Centre and Opera Lyra Ottawa.

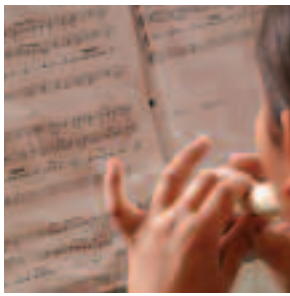
Magnetic North, Canada's premiere national English theatre festival, was held in St. John's, Newfoundland and Labrador from June 28 to July 8, 2006 along with the NAC's On The Verge festival of new play readings. Produced by the Canadian Theatre Festival Society and co-presented by the NAC, Magnetic North was founded in 2002 and has rapidly become a prime venue for some of the finest contemporary Canadian theatre. The festival travels from Ottawa to another location every second year. As well as 11 plays of exhilarating theatre from across the country, the festival featured young audience programming, industry events, masterclasses, a Newfoundland and Labrador performance series and celebrity speakers. The NAC/Sleeping Dog Theatre co-production of Pierre Brault's *Portrait of An Unidentified Man* was a highlight of the festival. The NAC simultaneously held its On The Verge festival featuring seven new works by Atlantic Canadian playwrights. A record of over 150 high-profile presenters and producers from across Canada and around the world attended this year's events. This festival was appreciated not just by the theatre community, but the local St. John's audiences as well, including a high proportion of young people.



Fred Cattroll

The National Arts Centre Orchestra embarked on a 13-day tour of Alberta and Saskatchewan in celebration of their 100th anniversaries.

10 concerts, 3 student matinees, 95 education events —
another successful tour.



All photos: Fred Cottrell

CANADA'S NATIONAL ARTS CENTRE ORCHESTRA

ALBERTA-SASKATCHEWAN *tour 2005*

A performance and education tour

The NAC Orchestra's tour of Alberta and Saskatchewan was the most successful domestic tour in the Orchestra's history.

From November 7 to 20, Music Director Pinchas Zukerman and the NAC Orchestra performed 10 concerts and led 95 education and outreach events in 13 communities. The tour, which celebrated the centennial of both provinces, featured sold-out performances in major centres, ground-breaking educational activities, and unprecedented support from patrons, donors and corporations. Artists from local communities were

showcased in pre-concert choral and orchestral performances in the lobby of each NACO concert venue, and young musicians were featured as soloists with NACO in student matinees.

As with all NAC Orchestra tours, each programme included a work by a Canadian composer. Gary Kulesha's acclaimed new work, *The Boughs of Music*, featured Principal Trumpet Karen Donnelly as soloist. Ms. Donnelly received an enthusiastic response

4 HOST ORCHESTRAS:

Regina Symphony, Saskatoon Symphony, Edmonton Symphony and Calgary Philharmonic

6 YOUTH ORCHESTRAS:

Edmonton Public Schools "Orchestra A" and Singing Strings, Humboldt Community Band (SK), Medicine Hat College Academy Orchestra, South Saskatchewan Y.O (Regina), Saskatoon Y.O

6 CHILDREN'S/YOUTH CHOIRS:

Calgary Girls', Campbell Collegiate (Regina), Grande Prairie Boys, Kokopelli Youth (Edmonton), Medicine Hat Girls', Saskatoon Children's

13 EDUCATIONAL PARTNERS:

Akwesasne Mohawk Board of Education, Calgary Roman Catholic Separate School Division, Calgary Board of Education, Conseil scolaire régional du Centre-Nord (Calgary/ Edmonton), Division Scolaire Francophone (Regina/Saskatoon), Grande Prairie and District Catholic Schools, Peace Wapiti School Board (Grande Prairie), Prince Albert Grand Council, Prince Albert Roman Catholic Separate School Division, Regina School Board, Saskatchewan Learning, Saskatchewan River School Division (Prince Albert), Saskatoon Catholic School Board

9 SPONSORS:

Bell Canada, Canadian National Railway, ConocoPhillips Resources Corporation, EPCOR Utilities Inc., National Post, SaskEnergy, St. John's Music, True Energy Inc., Yamaha Canada Music Ltd.

27 LEAD DONORS

6 ARTS PARTNERS:

Alberta Strings Association, Canadian Music Centre, Prairie Region (Calgary), E.A. Rawlinson Centre for the Arts (Prince Albert), Medicine Hat Symphonic Society, National Aboriginal Achievement Foundation (Toronto), St. John's Music (Calgary, Regina, Saskatoon, Ottawa)

5 GOVERNMENT PARTNERS:

Alberta Foundation for the Arts (Edmonton), City of Spruce Grove (AB), Federation of Saskatchewan Indian Nations (Fort Qu'Appelle), Department of Indian and Northern Affairs Canada (Ottawa), Saskatchewan Arts Board

10 UNIVERSITIES/COLLEGES/CONSERVATORIES:

First Nations University of Canada (Regina), Grande Prairie Regional College, Grant MacEwan College (Edmonton), Medicine Hat College Conservatory, Mount Royal College Conservatory (Calgary), Regina Conservatory, University of Alberta, University of Calgary, University of Regina, University of Saskatchewan (Saskatoon)

22 SCHOOLS:

Akwesasne Mohawk School (Cornwall Island, ON), Angus Mirasty School (Prince Albert), Campbell Collegiate (Regina), Chief Old Sun School (Siksika Nation, AB), Crescent Heights High School (Medicine Hat), Ecole canadienne française (Saskatoon), École la Source (Calgary), École Monseigneur de Laval (Regina), École Notre-Dame (Edmonton), Father Vachon Community School (Saskatoon), Greenview Elementary (Calgary), Kana:takon School (St. Regis, QC), Kitchener Community School (Regina), Little Red River School (Prince Albert), Melville Comprehensive School (SK), Notre Dame High School (Red Deer), St. Augustine Community School (Regina), St. Thomas Aquinas High School (Spruce Grove, AB), Stony Plain Memorial High School (AB), Sturgeon Lake Central School (Prince Albert), Suzuki Charter School (Edmonton), Victoria School of the Performing Arts (Edmonton)

Fred Cattroll

"Our experience with the NAC for us, and for the many other students involved in NAC education projects, was remarkable. We feel very lucky to have had this opportunity and our choristers are richer musicians because of it."

Phoebe Voigts

Artistic Director, Saskatoon Children's Choir

from audiences, most particularly during a triumphant performance in her home town at Regina's Saskatchewan Centre of the Arts.

For the tour's final stop, the Orchestra joined forces with the Edmonton Symphony Orchestra (ESO) for a gala concert raising more than \$100,000 to benefit the ESO. Edmonton natives Jessica Linnebach and Amanda Forsyth were soloists on the first half of the programme, the latter performing a piece by her father, Canadian composer Malcolm Forsyth. The concert concluded with the combined Orchestras performing Tchaikovsky's *Symphony No. 4*.

As with previous Tours, the NAC website featured a number of exciting innovations including teaching resources available for download and distribution. Daily downloadable podcasts were hits with visitors to the website, allowing them to listen to interviews with musicians, staff and special guests. The ever-popular photo gallery, events database, a page dedicated entirely to *Music Connexions III*, containing streaming video of Broadband Connections, and videotaped education events were all great ways for people back home and around the world to follow the Orchestra.

"We are a K-9 school with 74 students well off the central corridor in Alberta, so this presents an unparalleled opportunity for our limited music program."

Brett Caukill

Principal, Elnora School

Chinook's Edge School Division No 7, Eckville AB



All photos: Fred Cattroll

BOARD OF *trustees*



(left to right) • Julia E. Foster • Adrian Burns • Veronica Tennant • David S. R. Leighton • Dale A. Godsoe • Noël Spinelli • Diane Juster • Jenny Belzberg

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Julia E. Foster, Chair - 1*, 2, 3, 4
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Adrian Burns, Vice-Chair - 1, 2, 3, 4
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Noël Spinelli - 2*
Montreal, Quebec

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

Diane Juster - 4
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James Nininger (outside member) - 3
Ottawa, Ontario

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 2005–2006 fiscal year (ended August 31, 2006), the following changes occurred on the NAC Board of Trustees:

New members to join the Board this year were:

Julia E. Foster and Christopher Donison

Terms ended this year for:

David Leighton, Noël Spinelli and Jenny Belzberg

ARTISTIC AND CREATIVE *leadership*

As of August 31, 2006

Michel Dozois
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and Special Events*

Peter Hinton
Artistic Director, English Theatre

Cathy Levy
Producer, Dance Programming

Denis Marleau
Artistic Director, French Theatre

Heather Moore
*Producer and Executive Director,
Quebec Scene*

Kurt Waldele
Executive Chef

Pinchas Zukerman
*Music Director,
National Arts Centre Orchestra*

SENIOR *management*

As of August 31, 2006

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Corporate Secretary*

Debbie Collins
Director of Human Resources

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*Managing Director, National Arts
Centre Orchestra*

Fernand Déry
Managing Director, French Theatre

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Fran Walker
General Manager, Quebec Scene

Jayne Watson
*Director of Communications
and Public Affairs*

NATIONAL ARTS CENTRE *foundation*

The National Arts Centre Foundation is proud of the dynamic partnerships it has forged in its first six years, in the National Capital Region and across Canada.

Since its inception in 2000, the NAC Foundation's philanthropic partnerships with generous individuals, foundations and corporations have resulted in donations of almost \$25 million to sustain, enrich and expand the NAC's artistic and educational programming.

In 2005–2006 alone, the NAC Foundation's partners contributed over \$5.7 million. The supporters behind this accomplishment are many: more than 5,500 individuals and families from across the country, whose gifts range from \$100 to \$100,000 or more; 150 small businesses in Ottawa–Gatineau; and more than 90 national and regional corporations that generously sponsor special projects, seasonal programming and fundraising events.

As the NAC Foundation matures, our donor community gains strength. Donors are increasingly aware that they can express their personal passion for the performing arts through the NAC. And that's what every gift does, large or small.

Growing support from our donors over the past six years has yielded tangible and impressive results, fuelling the expansion, for example, of the NAC's renowned international Summer Music Institute. In 2006, the Institute featured its largest and most diverse programme yet, with 87 students.

Generous gifts from across Canada made possible the NAC Orchestra's November 2005 tour of Alberta and Saskatchewan. That tour – for which more money was raised than any

other in the NAC's history – also served as the catalyst for the NAC's new Music Ambassador Programme in those provinces. This donor-initiated and fully donor-funded programme is a wonderful illustration of how donor partnerships can help the NAC meet real community

needs across Canada, in this case for music education in rural classrooms.

Through the National Youth and Education Trust, gifts are directed to a variety of NAC programmes that create tremendous impact for young people, including the Youth Commission for Dance; theatre workshops for young theatre-goers; a wide array of performances for young people in dance, English and French theatre, and music; and low-cost subsidized tickets to performances for disadvantaged schoolchildren and families through *Sharing the Arts*.

Dozens of members of the Donors' Circle went beyond their original pledge commitments to support the Piano Fund in 2005–2006. The visible and audible result of this partnership is a new Steinway concert grand, which will help ensure the artistic excellence that is the hallmark of NAC Orchestra performances and recitals by guest artists.

The impact of donations can also be felt behind the scenes – indeed, that was literally the case this year when one inspired donor chose to fund the restoration of the NAC's treasured backstage photo gallery, the first gift of its kind to support the significant archive of performing arts history the NAC houses within its walls.

Year after year, the passion behind so many of the Foundation's donor partnerships continues to amaze us. This past season, in honour of Dr. David Leighton's retirement and in tribute to the tremendous leadership he

provided as NAC Chair for seven years, a Leighton Talent Development Endowment was established. Under the direction of Ralph Barford of Toronto, 10 founding partners contributed equally to create an endowed gift of \$500,000. Funds from the Endowment will be used to award an annual David Leighton Arts Fellowship to an emerging artist or arts-management professional. To satisfy the ongoing desire of other donors wishing to pay tribute to Dr. Leighton, a companion fund, the Leighton Family Tribute Fund, was initiated. Gifts to this fund will support a Leighton Family Scholarship, in tribute to both David Leighton and his wife Peggy.

Partnerships with donors can also inspire other relationships. In 2005–2006, the NAC Foundation entered into a collaborative giving partnership with Mount Royal College in Calgary. A generous three-year gift to the Foundation from leading Calgary philanthropist F. R. Matthews will benefit both organizations and strengthen the partnership between them. This will enable joint music training initiatives for current students, alumni and faculty of both organizations.

Building on the NAC's 36-year history of artistic partnerships in Quebec, the NAC Foundation is forging new links to support the NAC Orchestra's November 2006 tour of the province and the NAC's Quebec Scene in spring 2007. NAC Friends—Quebec is made up of donors and advisors from the Quebec business and arts communities. Honorary Chairs of the group are Yves and Carol Fortier of Montreal. Outstanding leadership has been provided by NAC Foundation Vice-Chair Jean-Guy Desjardins.

Special events continue to be an important part of the Foundation's fundraising, attracting generous support from leading corporations. The ninth annual fall Gala in 2005, sponsored by TELUS, and the 2006 Black & White Opera Soiree, sponsored by Bell Canada, both broke records for net proceeds. These events benefit the National Youth and Education Trust, and the NAC Orchestra and Opera Lyra Ottawa, respectively. The Foundation's second annual joint fundraiser with the Ottawa Regional Cancer Foundation was also a great success, and an inspired opportunity to reinforce linkages between the arts and well-being.

The first in the Foundation's new trilogy of annual roundtables on Healing and the Arts took place in September 2005. This partnership with leading experts in the health field

ENDOWMENTS

Annual support for a variety of NAC programmes is provided by income from these NAC Foundation endowments, entrusted to the Foundation by generous donors.

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 Young Performers Endowment
Wrenshall Family Endowment
Leighton Talent Development Endowment

proved to be an especially rich one. The day's expert presentations on Music and Medicine gave participants an opportunity to explore new intersections between art and science, sparking an enthusiastic discussion about the transformative power of the performing arts and the profound role that music and other performing arts play in different aspects of human health and development.

Nationwide philanthropic support provided occasions for celebration with hundreds of donors and sponsors at events across the country. Supporters of the Orchestra's Alberta and Saskatchewan tour were fêted at receptions in tour cities. Sponsors of the 2006 Gala received highly sought-after tickets to the May 2006 recital by friends Itzhak Perlman and Pinchas Zukerman, and the chance to meet the musicians. Donors to the Summer Music Institute were the guests of U.S. Ambassador David Wilkins and Susan Wilkins, and had several opportunities to interact with the talented students they supported. And members of the Donors' Circle were welcomed to more than a dozen open rehearsals and other events during the year, with aggregate attendance reaching more than 1,000.

The NAC Foundation's Board of Directors continues to play a strong role in the development of new partnerships across the country. The national scope of the Board was a great asset in laying the groundwork for a future national fundraising campaign. As a key part of this process, the

Foundation was privileged to benefit from the opinions and expertise of 33 leading Canadian arts philanthropists who provided excellent ideas on future visions for the National Arts Centre.

The future is also of great interest to members of the Emeritus Circle. These donors have acted to ensure that their own passion for the performing arts is passed on for generations to come. Through bequests, gifts of life insurance and other planned giving arrangements, Emeritus Circle

members have pledged future commitments to the National Arts Centre valued at more than \$2.7 million.

At the heart of the NAC Foundation's successful fundraising partnerships are the hundreds of talented performers who create the artistry that so inspires our donors, and the dedicated NAC team that provides the backdrop for their talent. They too are valued partners who will help ensure a strong and successful future for Canada's National Arts Centre, one of which our donors can continue to be proud.

NATIONAL YOUTH AND EDUCATION TRUST

Investing in young Canadians through the performing arts: as young audiences, through professional training and in classrooms across the country.

The closing of the 2005–2006 season marked five years of fundraising for the National Youth and Education Trust. Founded in 2001, the Trust underscores the importance placed by the NAC on reaching out to Canada's young people – to nurture their love of the performing arts and develop the talent of Canada's next generation of artists.

The NAC Foundation's donors are inspired by the mission of the Trust, and their support has been transformational. In just five years, the National Youth and Education Trust has received more than \$10 million in donations, funds which have been disbursed to sustain and expand the NAC's rich array of artistic and educational programming for young Canadians.

Funds from the National Youth and Education Trust help the NAC:

- create superb programming for young audiences,
- develop the world's best young artists, and
- support performing arts education in Canadian classrooms.

These gifts have helped transform the scope and reach of NAC programming for young people. In 2005–2006, more than 100,000 young people participated directly in NAC

activities made possible by gifts to the Trust. Thousands more were reached through Canada-wide NAC educational resources such as *ArtsAlive.ca*, the award-winning

interactive website, and music education materials for elementary school teachers.

The Trust continues to be the catalyst for new arts education initiatives that reach communities throughout Canada. In 2005–2006, the NAC's Music Ambassador Programme was launched to engage students in Alberta and Saskatchewan in classical music. In the programme's first season, more than 9,000 students in 100 elementary schools participated; another 66 schools had to join a waiting list.

The 8,000 young musicians competing on our national stage at *MusicFest*; a child from an Ottawa "Beacon" school attending a young people's theatre performance for only \$3; students in a First Nations school in Saskatchewan learning to play recorder; a child seeing the *Nutcracker* for the first time; the "at-risk" teenagers learning to express themselves through live theatre; the exceptionally gifted young artists participating in the prestigious NAC Summer Music Institute ... These are just some of the young Canadians touched by gifts to the National Youth and Education Trust.



Pictured (from top, left to right)
 Guy J. Pratte (Chair) • Gail O'Brien (Vice-Chair) • Jean-Guy Desjardins (Vice-Chair) • 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 • Frank Sobey • G. Hamilton Southam • Darrell Louise Gregersen (CEO)

NATIONAL ARTS CENTRE FOUNDATION

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 (Vice-Chair)
Montreal, Quebec

Gail Asper
Winnipeg, Manitoba

Grant Burton
Toronto, Ontario

Catherine (Kiki) A. Delaney
Toronto, Ontario

Paule Doré
Montreal, Quebec

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Halifax, Nova Scotia

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ex officio

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 (1999 - 2006)
London, Ontario

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

BOARD OF DIRECTORS 2005 - 2006

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 Gordon D. Giffin (Chair)
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OUR DONORS *in partnership*

D O N O R C O N T R I B U T I O N S I N 2 0 0 5 - 2 0 0 6

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: 2005–2006 Supporters

September 1, 2005 to August 31, 2006

We gratefully acknowledge each individual, foundation and corporation whose contributions to the National Arts Centre Foundation in 2005–2006 totalled \$1,000 or more, combining all forms of giving, including philanthropy, corporate sponsorship and fundraising events.

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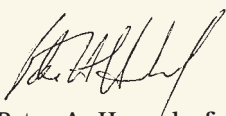
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The Board of Trustees, which is responsible for, among other things, the financial statements of the National Arts Centre Corporation, delegates to Management the responsibility for the preparation of the financial statements and the annual report. 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 Status of Women, and to 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.



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November 2, 2006

AUDITOR'S REPORT

on summarized financial statements

To the Minister of Canadian Heritage and Status of Women, 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, 2006 and for the year then ended on which I expressed an opinion without reservation in my report dated November 2, 2006. 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.



John Wiersema, FCA
Deputy Auditor General
for the Auditor General of Canada

Ottawa, Canada
November 2, 2006

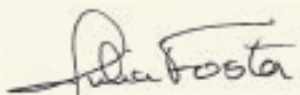
SUMMARIZED *balance sheet*

As at August 31

(In thousands of dollars)

	2006	2005
Assets		
Current		
Cash	6,218	6,875
Short-term investments	1,581	500
Accounts receivable	1,956	1,811
Other current assets	4,238	3,348
	13,993	12,534
Investments	7,425	8,942
Property, plant and equipment	22,449	22,177
	43,867	43,653
Liabilities		
Current		
Accounts payable and accrued liabilities	6,148	6,258
Deferred revenue and parliamentary appropriations	13,109	13,039
	19,257	19,297
Deferred capital funding	22,449	22,177
Other long-term liabilities	1,757	1,824
	43,463	43,298
Equity of Canada		
Accumulated surplus	404	355
	43,867	43,653

Approved by the Board of Trustees:



Julia E. Foster
Chair



Larry Fichtner
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)

	2006	2005
Revenues		
Commercial operations	11,229	12,195
Programming	9,524	10,465
Distribution from the National Arts Centre Foundation	5,998	6,196
Investments and other revenue	1,295	1,466
	<u>28,046</u>	<u>30,322</u>
Parliamentary appropriations	34,080	32,921
	<u>62,126</u>	<u>63,243</u>
Expenses		
Commercial operations	7,950	8,585
Programming	32,611	35,056
Fundraising and development	2,944	2,878
Building operations	12,571	11,439
Administration, information technology and other	6,001	6,177
	<u>62,077</u>	<u>64,135</u>
Net results of operations	49	(892)
Equity of Canada		
Equity - beginning of year	355	1,247
Equity - end of year	<u>404</u>	<u>355</u>

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SUMMARIZED STATEMENT OF *cash flows*

For the year ended August 31

(In thousands of dollars)

Cash flows from (used in):	2006	2005
Operating activities		
Net results of operations	49	(892)
Items not affecting cash		
Amortization	3,383	2,814
Amortization of deferred capital funding	(3,383)	(2,814)
	49	(892)
Changes in assets and liabilities from operating activities	(2,223)	2,560
	(2,174)	1,668
Investing activities		
Decrease (increase) of investments	1,517	(3,943)
Additions to property, plant and equipment	(3,655)	(3,524)
Reduction of endowment fund	-	(33)
Change in restricted cash and investments	-	83
	(2,138)	(7,417)
Financing activities		
Parliamentary appropriations used for the acquisition of property, plant and equipment	3,655	3,524
Decrease in cash	(657)	(2,225)
Cash at beginning of year	6,875	9,100
Cash at end of year	6,218	6,875

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, 2006, 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 distribution from the National Arts Centre Foundation in the Corporation's summarized statement of operations and equity. As at August 31, 2006, the Foundation had net assets of \$1.40 million.

Certain figures for 2005 have been reclassified to conform to the presentation adopted this year.

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