

scene

THE MAGAZINE FOR PEOPLE WHO GO OUT



**CARMINA
BURANA
TRIP
CORDES**

**LES GRANDS
BALLETS CANADIENS**

O'KEEFE CENTRE

May 1973

O'KEEFE CENTRE

for the performing arts

Under the distinguished patronage of
THE HON. W. ROSS MACDONALD, P.C., C.D., Q.C., LL.D.,
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LES GRANDS BALLETS CANADIENS

Artistic Director LUDMILLA CHIRIAEFF

Associate Artistic Director FERNAND NAULT

General Manager URIEL G. LUFT

RICHARD BEATY ALEXANDER BELIN ANNETTE AV PAUL
ERICA JAYNE JOHN STANZEL SONIA TAVERNER
VINCENT WARREN

WILLIAM JOSEF SHELLEY OSHER MANNIE ROWE LASZLO TAMASIK

James Bates Kathryn Biever Cecile Cazmier Louise Doré
Leslie-May Downs Guillermo Gonzalez Judith Karstens
Manon Larin Reva Pincusoff Andris Toppe

Richard Bouchard, Lorna Cameron, Ginelle Chagnon, Dimitri Costomiris, Lucie Desnoyers, Robert Dicello, David Drummond, Ellen-Ferne Glemby, David Graniero, Timothy Graves, Barbara Jacobs, Richard Lane, Catherine Laurent, Maurice Lemay, Eric Lobel, Helen McKergow, Michael Newton, Alain Pauté, Conrad Peterson, Renald Rabu, Dwight Shelton, Anne Sprincis, Richard Sugarman, Christopher Tabor, Lorne Toumine, Susan Toumine, Suzanne Turgeon, Laeleen Winchui.

Heather Farquharson, Roseline Forestier, Laura Gurdus, David Lahay, Candace Loubert.

Conductor and Choir Master VLADIMIR JELINEK

Resident Choreographers FERNAND NAULT
BRYDON PAIGE

Ballet Mistress LINDA STEARNS

Assistant Ballet Masters DANIEL JACKSON
WILLIAM JOSEF

Resident Lighting Designer NICHOLAS CERNOVITCH

TUESDAY, MAY 15 to SATURDAY, MAY 19, 1973

SOLOISTS

LOUISE LE CAVELIER
soprano

NAPOLEON BISSON
baritone

ROBERT PETERS
tenor

FORTUNA, Empress of the World ENSEMBLE

PRIMA VERA

1. SHELLEY OSHER, LESLIE-MAY DOWNS, LAELEEN WINCHIU†,
VINCENT WARREN, RICHARD BEATY, MANNIE ROWE†
2. MANNIE ROWE, JAMES BOYD†
3. ENSEMBLE

ON THE LAWN

1. ENSEMBLE
2. LESLIE-MAY DOWNS, JUDITH KARSTENS, LOUISE DORE,
LAELEEN WINCHIU
3. SHELLEY OSHER
4. ENSEMBLE, DAVID DRUMMOND†

IN TABERNA

1. RICHARD BEATY
2. THE SWAN. GUILLERMO GONZALEZ and CONRAD PETERSON,
RICHARD SUGARMAN
3. LASZLO TAMASIK
4. RICHARD BEATY, LASZLO TAMASIK, MANNIE ROWE,
VINCENT WARREN, DAVID DRUMMOND†

COUR D'AMOUR

1. ENSEMBLE
 2. LOUISE DORE*, JUDITH KARSTENS°
 3. VINCENT WARREN, MANNIE ROWE†
-

4. LESLIE-MAY DOWNS
5. LESLIE-MAY DOWNS, VINCENT WARREN, MANNIE ROWE†
and ENSEMBLE
6. RICHARD BEATY, MANNIE ROWE, VINCENT WARREN, JAMES BOYD†
7. ENSEMBLE
8. SHELLEY OSHER, LASZLO TAMASIK
9. ENSEMBLE
10. LESLIE-MAY DOWNS, VINCENT WARREN, MANNIE ROWE†
11. ENSEMBLE

* May 15, 16, 17

° May 18, 19

† May 19, Mat.

CHORUS

Liliane Artan	Rene Beamier	Jean-Clément Bergeron	Marie-Marthe Bernard	
Sylvia Burla	Louise Charbonneau	Lucille Dansereau	Francoise Delorimier	
Conrad Desjardins	Caroline Desrosiers	Marcelle Dumontet	Yon Erkoreka	
Jean-Pierre Favreau	Louise Ferland	Antonio Funicelli	Florent Gregoire	
Laurent Guilbert	Monique Guilbert	Richard Hague	Marcel Huard	
René Jourdain	Selma Keklikian	Valerie Kinslow	Pierre Lambert	
Charlotte Lanouette	Barry Lenson	Louise Parent	Nicole Picard	Céline Plourde
Marielle Robert	Edouard Roch	Camille Roy	Monique Savard	Bryan Smith
Paul-Emile Smith				

Promotional records of CARMINA BURANA and SINFONIA
courtesy of Columbia Records Distributions Canada Ltd.

TRIP

Music: LUCIANO BERIO
Choreography: JOHN BUTLER
Sets: DAVID JENKINS
Costumes: FRANCOIS BARBEAU

LESLIE-MAY DOWNS
LASZLO TAMASIK
JUDITH KARSTENS
MANNIE ROWE

ERICA JAYNE
WILLIAM JOSEF
SONIA TAVERNER
VINCENT WARREN

Kathryn Biever
Manon Larin
Dimitri Costomiris
Renald Rabu

Lorna Cameron
Helen McKergow
Eric Lobel
Dwight Shelton

Louise Doré
Susan Toumine
Alain Pauzé
Richard Sugarman

Barbara Jacobs
Laeleen Winchiu
Conrad Peterson
Lorne Toumine

ENTR'ACTE

CORDES

Music: BELA BARTOK
Choreography: BRIAN MACDONALD
Sets: NICHOLAS CERNOVITCH
Costumes: JACQUES DE MONTJOYE

CHACONNE

FUGUE

MELODIA

PRESTO

with

GUILLERMO GONZALEZ

ANNETTE AV PAUL
SONIA TAVERNER *

WILLIAM JOSEF

and

OTTO ARMIN
violinist

* May 17

ENTR'ACTE

CARMINA BURANA

Music: CARL ORFF
Choreography: FERNAND NAULT
Sets: ROBERT PREVOST
Costumes: FRANCOIS BARBEAU

CARMINA BURANA, so called after the Bavarian monastery Benediktbeuron where the famous song manuscripts of the 13th century were found, is one of the most precious documents of the Middle Ages. Its anonymous composers were probably wandering minstrels, troubadours, monks and errant students. Sometimes called a "scenic cantata", it was performed for the first time in 1937 by the Frankfurt Opera.

Carl Orff selected 25 songs from more than 200 in the Benediktbeuron collection and arranged them in five parts: FORTUNA, IN SPRINGTIME, ON THE LAWN, IN THE TAVERN and COURT OF LOVE. The beautiful poetry of these songs invoke the whims of fate to which man is helplessly exposed. "The wheel of chance spins; one man is abased by its descent, the other carried aloft." Spring is a time for gaiety — the re-awakening of nature and the desires of man for the joys of life — for drink, games and love. "In wintertime, man is patient, in the springtime breezes he is desirous." But luck is the "Empress of the World" and is fickle; some may win and some may lose in games and in love.

LES GRANDS BALLETS CANADIENS

With the overwhelming success of the rock ballet TOMMY, Les Grands Ballets Canadiens began a new stage in its short yet eventful history.

Officially founded in 1958, Les Grands Ballets Canadiens is the realization of Madame Ludmilla Chiriaeff's desire to establish in Quebec a permanent ballet company which would reflect the unique personality and rich cultural heritage of the country she had chosen as her home.

In the international setting of the World Festival at Expo '67, Les Grands Ballets Canadiens came of age. The spectacular production of CARMINA BURANA, choreographed by the company's Associate Artistic Director, Fernand Nault, was applauded by an international audience and lauded by the critics, prompting Les Grands Ballets Canadiens to produce the other two parts of Carl Orff's TRIONFI trilogy: CATULLI CARMINA and TRIONFO DI AFRODITE. In 1969 the company took the trilogy on a much acclaimed-tour of Europe where John Butler's CATULLI CARMINA was awarded first prize for 1969 by the University of Dance in Paris.

From Carmina Burana to Tommy, Les Grands Ballets Canadiens has developed an international reputation for excellence, originality and versatility which has made it unique in character and audience-appeal.

LUDMILLA CHIRIAEFF—"Of all her qualities which were necessary to bring to fruition a work of art, which today stuns with its brilliance, there is one stronger point, which comes to our attention in particular: a sort of lucid, infallible instinct of a deep culture and extraordinary awakened sensitivity, which she drew upon to not only give birth to an art but to integrate and give it a specific original form in alliance with the essence of her adopted country: Quebec."

(M. Vouga "Feuille d'Avis" journal de Lausanne, Switzerland—May 6, 1969)

FERNAND NAULT—Since joining Les Grands Ballets Canadiens in 1965 as Associate Artistic Director and resident choreographer, Fernand Nault has created some 15 works for the Company. The most celebrated—Tommy, Carmina Burana, Symphony of Psalms, to name a few—have been directly responsible for the reputation which the Company enjoys today not only in Canada but in the United States and Europe as well.

Mr. Nault's ballets reflect a unique approach to the dance in which the music, the format, the quality of movement, its very reason for being, all combine to form a total theatrical performance. His works are full of life and deep meaning and demonstrate his ability to translate a contemporary thought—be it religious, personal or dramatic—into a work reflecting the lifestyle of today.

In 1967, in recognition of Mr. Nault's abilities and achievements, the Government of Canada awarded him with the Centennial Medal for his services to the country.

BRIAN MACDONALD, Canada's internationally renowned choreographer, created CORDES (Strings) for Les Grands Ballets Canadiens for its world premiere presented by the company earlier this year. Acclaimed for his originality and versatility, Mr. Macdonald's ballets have been in the repertoire of the Royal Swedish Ballet, the Norwegian Opera, the Deutsche Opera in Berlin, the Festival Ballet of England, the Ballet Theatre Contemporain of France, the Het National Ballet of Holland, the Royal Winnipeg Ballet, the National Ballet of Canada and the Harkness Ballet.

For JOHN BUTLER, the dance is a way of life. It is the total involvement of a dancer in movement, sound and visual environment. The dancer, he feels, is "a free, open instrument concerned physically, emotionally and 'intellectually' with his work. TRIP is his third work for Les Grands Ballets Canadiens which he created especially for the company and follows the success of award-winning Catulli Carmina and Vilion. One of North America's most original and prolific choreographers, John Butler explains that "dance is a way of life for me, an artists's world where one must live the sweet terror of self-truth and find courage to communicate personal experiences."

LINDA STEARNS — As Ballet Mistress with the Company since 1969, Linda Stearns is responsible for the ballet corps and the soloists. She supervises classes, assists choreographers in the creation of new works, insures the careful restaging of works which have not been performed for some time and makes certain that the quality of a production is always maintained. Not only is Linda devoted to the dance but has the patience, understanding and interest towards the dancers as individuals which is always important. Born in Toronto, she studied ballet under Bettina Byers and in London and New York. In 1961, she joined Les Grands Ballets Canadiens where she has danced as soloist in many of the works in the Company's repertoire. With her extensive experience as a dancer and her knowledge of the Company, Linda is particularly suited for the role of Ballet Mistress. She understands the spirit in which the Company

functions and the objectives which it strives to realize. Linda has also spent one season (1970/71) as Ballet Mistress with the Pennsylvania Ballet to familiarize herself with techniques used by other companies.

DANIEL JACKSON—With Les Grands Ballets Canadiens since 1961, Daniel Jackson has had the unique opportunity of growing with the Company. From dancer in 1961 to Assistant Ballet Master in 1968, and choreographer in 1969, his duties with the Company have run the gamut, enabling him to be so very knowledgeable on the Company that he is an important asset. He must, among many other things, convey the spirit of the Company to the dancers. Daniel created his first ballet, based on Hesse's "Siddhartha", for the Company's workshop and choreographed "On est 00016 pour assurer votre confort" which was successfully received both in Quebec City and Montreal in March of 1972.

BRYDON PAIGE had his first ballet lessons at the age of 17 while studying dramatic arts in order to improve his movements and attitudes on stage. After only a few lessons, he decided to make dance, rather than the theatre, his career. After only three months of lessons with Kay Armstrong in his native Vancouver, he danced at the first Canadian Ballet Festival in Montreal at Her Majesty's Theatre. Two years later, he created his first choreography "Pas de Deux", which was presented at the British Columbia Dance Festival. In 1953, he was invited to produce several pro-

grams at C.B.C. where he met Madame Ludmilla Chiriaeff and joined Les Ballets Chiriaeff (which became Les Grands Ballets Canadiens in 1958). Appointed resident choreographer with the Company in 1965, Brydon Paige has created several important works since, including *La Corriveau* and *Medea* which were successfully received both in North America and Europe. In 1970, he went to the National Ballet of Guatemala as Artistic Director and has, this season, returned to Les Grands Ballets Canadiens as Assistant Director of *Les Compagnons de la Danse*.

RICHARD BEATY — While Richard Beaty actually originates from South Carolina in the United States, his ballet career has an international flavour. He danced with the American Ballet Theatre, the Robert Joffrey Ballet, Het International Ballet of Holland and the Pennsylvania Ballet before joining Les Grands Ballets Canadiens in 1966 as leading dancer. Richard has mastered the intricate techniques of ballet and has a sense of the theatrical which has enabled him to interpret, with great success, several semi-character roles in the Company's repertoire, most notably *Carmina Burana*, *Ti-phonse* in *La Fille Mal Gardée*, the *Hawker* in *Tommy*, the fallen angel in *Aurkhi*, the *King of Hearts* in *Card Games* as well as leading roles in *Catulli Carmina* and *Symphony of Psalms*.

ALEXANDRE BELIN — Discovered in Montreal by Madame Chiriaeff, Alexandre Belin studied dance as a scholarship student at the Academy of Les Grands Ballets Canadiens, taking part in many productions before becoming regular member of the Company in 1966. Since then, his rise has been prodigious. He distinguished himself in several roles leading to his appointment as soloist in 1969. In addition, he was granted two scholarships by the Quebec Government enabling him to study in New York and London during the summer months. He has been lauded for his interpretations of roles in *Carmina Burana*, *Catulli Carmina*, *Symphony of Psalms* and the title

role in *Tommy*. He was appointed leading dancer in 1970 and is, for this season, on leave of absence as guest artist at the Pennsylvania Ballet.

ERICA JAYNE, although born in England, actually began her ballet studies with Yvonne Adkins in South Africa where her family had relocated. It soon became apparent that Erica had an unusual gift of dance and, at the age of 16, she returned to London, England, to further her studies and her career. She studied ballet under Peter Clegg at the Royal Opera Ballet in Covent Garden and under Maria Fay. Her exuberant personality has charmed audiences ever since, Erica arrived in Canada and joined Les Grands Ballets Canadiens in 1964. In 1969, she was appointed leading dancer with the Company. Her versatility and skill have enabled her to amass a large and varied repertoire with the Company. She has danced the roles of *Lesbia* in *Catulli Carmina*, the *Acid Queen* in *Tommy*, the lead classic in *Theme and Variations* and the *Sugar Plum Fairy* and the *Snow Queen* in the *Nutcracker*, to name just a few.

ANNETTE AV PAUL was leading dancer with the Royal Swedish Ballet and the Harkness Ballet in New York before coming to Canada to dance with the Royal Winnipeg Ballet, where she created the role of *Rose Latulippe*.

In Stockholm she danced leading roles in several important classics, including *Swan Lake*, *Giselle*, *Sleeping Beauty*, *Romeo and Juliet* as well as in works by choreographers George Balanchine, Kenneth MacMillan, John Butler, Birgit Cullberg, Glen Tetley, and Brian Macdonald, who is also her husband.

Annette av Paul has danced as guest artist in several of Les Grands Ballets Canadiens' productions, most recently as the *Sugar Plum Fairy* in *The Nutcracker* and, last summer, the lead in Brian Macdonald's *Jeu de Cartes*.

Miss av Paul is back again with the company to interpret the lead in her husband's newest work, *CORDES*.

JOHN STANZEL came to the dance in a rather unorthodox manner — through the films of Fred Astaire and Gene Kelly. "When I was young, there weren't too many schools for dancing. So, I went to see all the movies of my two idols and then I tried to imitate them." John still prefers the theatrical aspect of the dance and thrives on roles which demand the interpretation and projection of a certain temperament. As the Merchant Father in "La Fille Mal Gardée", Dr. Drosselmeyer in "The Nutcracker" or the unforgettable Uncle Ernie in "Tommy", he always brings his characters to life with the same vigour and finesse. With Les Grands Ballets Canadiens since it was founded, John has recently begun a new career as dancing-narrator and "master of ceremonies" with Les Compagnons De La Danse.

SONIA TAVERNER has a delicate, almost fragile appearance, yet the strength and skill to gracefully interpret the most difficult classical movements. Born in England, Sonia studied ballet in London, New York and Paris and has received numerous scholarships and awards. She has danced with the Royal Ballet in England, the Royal Winnipeg Ballet, where she was the company's prima ballerina for four years, and joined Les Grands Ballets Canadiens in 1966 as leading dancer. Last season, while on a year's leave from our company, Sonia was leading dancer with the Pennsylvania Ballet and is now back once again. Sonia's repertoire includes the Sugar Plum Fairy in The Nutcracker, Lise in La Fille Mal Gardée, Innocence in Villon, the Bride in Trionfo di Afrodite, the Acid Queen in Tommy and the lead classical in Hip & Straight. She has also recently won critical acclaim for her interpretation of Balanchine's classical masterpiece Theme and Variations.

VINCENT WARREN — Vincent Warren's devotion to the art of dance can be traced back to his early youth when, at the tender age of 12, he first saw the ballet film "The Red Shoes". Born in Jacksonville, Florida, the youngest of 12 children, Vincent paid for his ballet lessons by delivering newspapers. Perhaps it is his determination to succeed that has accounted for his ability to totally immerse himself in the role he is performing. Vincent has been dancing with Les Grands Ballets Canadiens as leading dancer since 1964. Prior to joining the Company, he was soloist with the

Ballet Guild of Jacksonville and received scholarships to study with the Ballet Theatre School and the Metropolitan Opera in New York, was leading dancer with the Santa Fe Opera and guest artist with the Pennsylvania Ballet. He has also danced as guest artist in Guatemala, at Jacob Pillow's Dance Festival, Le Groupe de la Place Royale and with Le Theatre Français de la Danse in Paris. Vincent's repertoire is large and varied, including leading roles in Theme and Variations, Carmina Burana, The Nutcracker and Tommy.

STAFF FOR LES GRANDS BALLETS CANADIENS

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In charge of costumes	NICOLE MARTINET
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Chief Electrician	PETER COTE
Head Flyman	GILLES MASSE
Property Master	CLAUDE BERTHIAUME
Sound Engineer	ED HARPER

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