



Vanesa Garcia-Ribala Montoya for Mauro Bigonzetti's Cantata
PHOTO: SASHA ONYSHCHENKO

Les Grands Ballets Canadiens Presents CANTATA

Les Grands Ballets Canadiens is pleased to present CANTATA, taking place **from March 14 to 16, 2024, at Théâtre Misonneuve in Place des Arts**. This exceptional mixed bill brings together the works of contemporary choreographers: Mauro Bigonzetti, Bridget Breiner, Étienne Delorme, Jérémy Galdeano, and Věra Kvarčáková. The audience is invited to delve into four mesmerizing universes, where each choreography serves as a portal to diverse and captivating realms, promising an eclectic journey infused with vibrant colors and profound emotions.

ABOUT THE SHOW

Together, these works open a dialogue between the past and present, between the urgency to live and contemplation, offering the audience an immersive experience at the centre of humanity.

- Ivan Cavallari, Artistic Director

CANTATA: Southern Italy's Vibrant Soul

Choreography: Mauro Bigonzetti | Music: Original and traditional music from Southern Italy. Cristina Vetrone (vocals and organetto), Lorella Monti (vocals, tambourine and castanets), Enza Pagliara (vocals, tambourine, tammorra and castanets), Enza Prestia (vocals, tambourine and tammorra) | Costumes: Helena De Medeiros | Lighting: Carlo Cerri
Duration: 40 minutes

With visceral, telluric movements, Mauro Bigonzetti's *CANTATA* evokes the passion and ruggedness of these sun-kissed lands. Accompanied by the spellbinding voices of four singers, the dancers transport us into the richness of Italian popular culture through lullabies, pizziche from the Salento and Neapolitan serenades.

In Honour Of: A Meeting Through the Ages

Choreography: Bridget Breiner | Assistant to the choreographer: Sébastien Mari | Music: Georgs Pelēcis, *In Honour of Henry Purcell* | Costume Design: Thomas Lempertz | Lighting: Marc Parent
Duration: 16 minutes

Inspired by Georgs Pelēcis's composition *In Honour of Henry Purcell*, American choreographer Bridget Breiner presents a work that explores the idea of artistic heritage. Her opus creates a bridge between generations of artists, subtly blending the baroque with minimalism in an innovative dance dedicated to those who came before us.

Podium: The Urgency of Living

Choreography: Étienne Delorme | Music: Charles Bicari, Marie Davidson, Nina Kraviz, Leigh Walker and Zao Dinel | Costumes: Julie Pelletier | Lighting: Chantal Labonté

Duration: 25 minutes

With his creation *Podium*, Canadian Étienne Delorme orchestrates a frantic race through existence, woven from intensity and pressure. This contemporary ballet on pointe is enveloped in an original soundtrack that borrows from the roar of engines. Dancers are dressed in Formula 1-style outfits, as a metaphor for all-consuming ambition and the intimate search for identity.

NEBE: Between Earth and Sky

Choreography: Jérémy Galdeano and Věra Kvarčáková | Music: Ezio Bosso, Hania Rani, Dominique Charpentier and Pyotr Ilyich Tchaikovsky | Costumes: Marija Djordjevic |

Lighting: Chantal Labonté

Duration: 25 minutes

Jérémy Galdeano and Věra Kvarčáková explore the duality between earth and “nebe”, a word meaning both heaven and sky in the Czech language. Their piece is a celestial journey sailing between impermanence and dreams to delicate music, such as the famous *Pas de deux* from Tchaikovsky’s *Swan Lake*.

Cast of March 14th

Cantata

Anya Nesvitaylo	Oscar Lambert	Mai Kono	Graeme Fuhrman
Tatiana Lerebours	Bernard Dubois II	Angel Vizcaíno	Célestin Boutin
James Lyttle	Sofía González	Antoine Benjamin Bertran	Sahra Maira
Marcel Gutiérrez	Kiara Flavin	Vanesa Garcia-Ribala	Kiara DeNae Felder
Thomas Leprohon	Alexandra Eccles	Montoya	Théodore Poubeau
		Emma Garau Cima	

In Honour Of

Emma Garau Cima
Célestin Boutin
Raphaël Bouchard

Podium

Maude Sabourin	Rose Trahan	Graeme Fuhrman	Felix Morante
Catherine Toupin	Carrigan Macdonald	André Santos	Thomas Leprohon
Yui Sugawara	Sarah Branch	James Lyttle	Théodore Poubeau
Sahra Maira	Anna Ishii	Marcel Gutiérrez	
Tuesday Rain Leduc	Raphaël Bouchard	Bernard Dubois II	
Aurora De Mori			

NEBE

André Santos	Yui Sugawara	Carrigan Macdonald	Rose Trahan
Bernard Dubois II	Graeme Fuhrman	Kiara Flavin	Sahra Maira
Anna Ishii	Catherine Toupin	Sofia González	Aurora De Mori
Esnel Ramos	Raphaël Bouchard	Alexandra Eccles	Anaïs Roy
Kirara DeNae Felder	Mai Kono	Tatiana Lerebours	Tuesday Rain Leduc
James Lyttle	Sarah Branch	Calista Shepherd	

Les Grands Ballets would like to thank their **title sponsor Hydro-Québec** and their **partner for up-and-coming choreographies the Caisse de la culture Desjardins**.

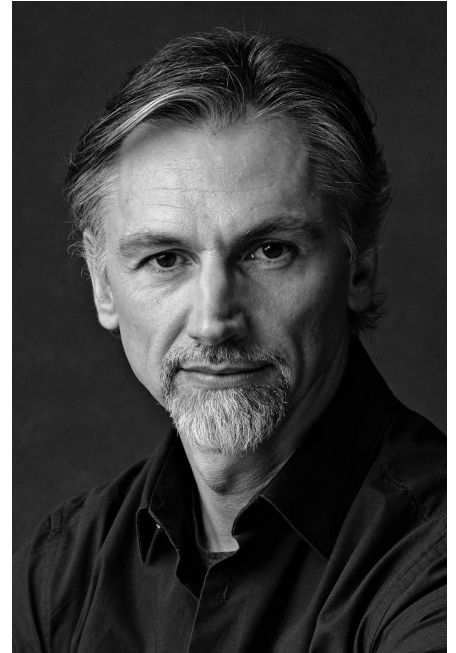
ON THE SIDE OF THE EXPERIENCE

Jeunes Gouverneurs Benefit Evening: On March 9, 2024, chosen excerpts from Cantata and Podium will be presented as part of this philanthropic evening.
Grands Ballets Studio-Theatre, 1435, De Bleury street in Montreal.

Aisenstadt Youth Fund: With the aim of democratising access to culture and raising young people's awareness of the performing arts, 80 CEGEP students from the Montreal region will be invited to the premiere of Cantata on March 14, 2024.

Artistic Director: Ivan Cavallari

Born in Bolzano, Italy, in 1964, Ivan Cavallari received his initial training at the Teatro alla Scala Ballet School in Milan. His teachers recognized his talent by awarding him a scholarship to the Bolchoi Ballet School in Moscow in 1981, where he continued his training until 1983. From 1984 to 1985, he danced with the Scala Ballet School before joining the Stuttgart Ballet in 1986, where he became a soloist and then principal dancer under the successive directorships of Marcia Haydée and Reid Anderson. He danced all the leading roles of John Cranko's ballets and regularly staged the latter's works with the Royal Ballet Covent Garden in London, La Scala in Milan, the Czech National Ballet, among many other companies. He also staged numerous works by Uwe Scholz, and choreographed ballets for the Stuttgart Ballet, the State Opera Ballet in Hanover, the Lodz State Opera Ballet in Poland, the Mannheim Ballet, the Vienna State Opera Ballet, the Staatsgalerie Stuttgart and the Liaoning Ballet of China.



From 2007 to 2012, he was the Artistic Director of the West Australian Ballet, the oldest dance company in Australia. In 2013, he was named the Artistic Director of the Ballet de l'Opéra national du Rhin, where he staged such works as *Dolly* in April 2013, and his own choreographies of *Pinocchio* in 2014 and *The Nutcracker* in 2016.

He takes over the helm of Les Grands Ballets as Artistic Director as of the 2017-2018 season. As a choreographer, he creates new pieces such as *Presto-Detto*, *Giselle* and *Romeo and Juliet*, bringing the company's repertoire in a resolutely classical direction while remaining anchored in modernity.

Choreographer of *Cantata*: Mauro Bigonzetti

A native of The Eternal City, Rome, Mauro Bigonzetti graduated from Rome's Opera School and entered directly into the city's company. In the season 1982-83, after having spent 10 years at Rome's Opera, he joined Aterballetto, under the artistic direction of Amedeo Amodio, and performed all the choreographies of the company's repertoire. The most significant collaborations of this period were the ones with Alvin Ailey, Glen Tetley, William Forsythe and Jennifer Muller. He also danced in many works by George Balanchine and Leonide Massine.

In 1990, he created his first work *Sei in Movimento* set to music by J.S. Bach. Two years later, he left Aterballetto and became a freelance choreographer. During this period, he began an intense collaboration with the Balletto di Toscana. The most important collaborations thereafter were with the following international companies: English National Ballet London, Ballet National Marseille, Stuttgarter Ballett, Deutsche Oper Berlin, Staatsoper Dresden, Ballet Teatro Argentino, and more. He also created ballets for many Italian companies including the Ballets of Teatro alla Scala Milan, Opera Rome, Arena Verona and Teatro San Carlo Naples.

In 1997, he became Artistic Director and Principal Choreographer of Compagnia Aterballetto under the chairmanship of Federico Grilli with whom he collaborated to build a new repertoire and a new company. Bigonzetti's most important works are *Songs*, *Persephassa*, *Furia Corporis*, *Comoedia Canti*, *Sogno*, *Cantata*, *Rossini Cards*, *Vespro*, *Les Nocces*, *Psappha*, *Orma* and *WAM*, *Romeo and Juliet* and *I Fratelli*.

Recently, he staged several new important productions, among which *King Lear* with the Stuttgart Ballet and performed by Egon Madsen, and *Madina*, in Teatro alla Scala, performed by Roberto Bolle. His works have been performed by several dance companies among which the most important theatres in the world.





PARIS GARE DU NORD

The talented singers for *Cantata*,
Cristina Vetrone (vocals and organetto),
Lorella Monti (vocals, tambourine and
castanets), Enza Pagliara (vocals,
tambourine, tammorra and castanets),
Enza Prestia (vocals, tambourine and
tammorra)

Alho & Krii

PHOTO: SASHA ONYSCHENKO



Emma Garau Cima for
In Honour Of by Bridget Breiner

Choreographer of *In Honour Of*: Bridget Breiner



Training

Bridget Breiner is an award-winning choreographer whose innovative works have blended ballet and opera, European and American sensibilities, and classical and contemporary dance vocabulary. Her most notable work draws on fairy tales, artwork, history and theater, and transforms them into multimedia experiences that expand the conventions of ballet.

She grew up in Columbus, Ohio, where she received her early dance training at the BalletMet Dance Academy. She completed her training at the Heinz-Bosl-Stiftung in Munich and subsequently joined the Bavarian State Ballet in 1992 under the direction of Konstanze Vernon. In 1996, she joined the Stuttgart Ballet under the direction of Reid Anderson and quickly became one of the company's most celebrated dancers, being promoted to Principal in 2001. From 2006 to 2008 she danced with the Semperoper Ballet in Dresden under the direction of Aaron Watkin and was a regular guest artist with the Stuttgart Ballet until 2011.

CAREER

Since her choreographic debut in 2005, Ms. Breiner has created works for the Stuttgart Ballet, Latvian National Ballet, Kevin O'Day-Ballet Mannheim, Ballet Augsburg, and the Salzburg State Theatre.

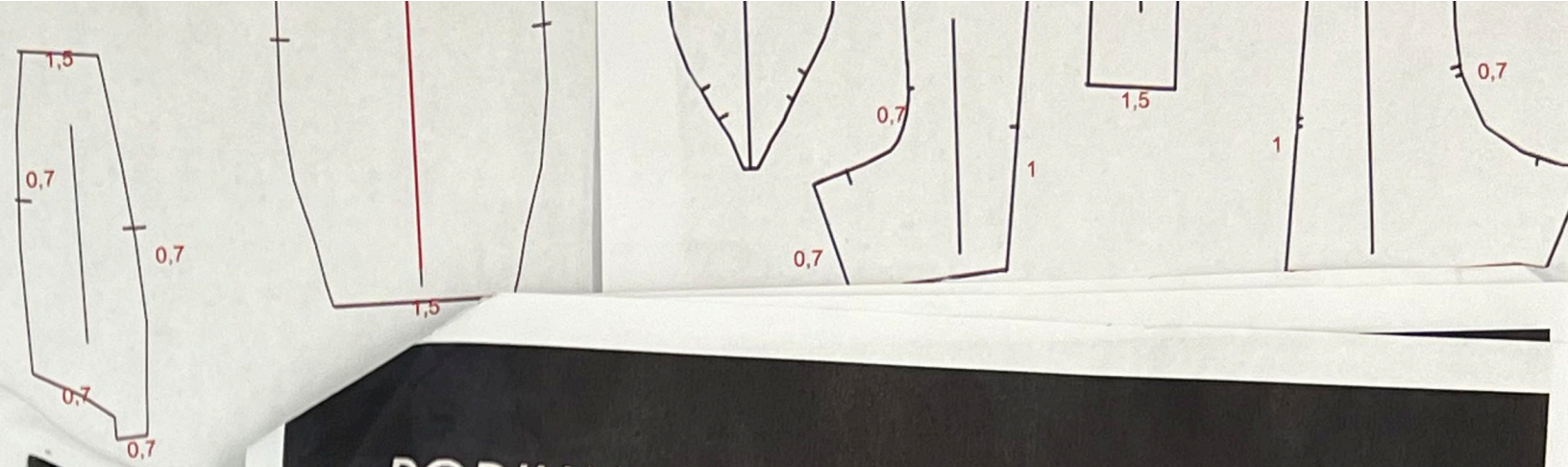
In 2012, she was appointed artistic director of the newly formed ballet company Ballett im Revier of the Musiktheater im Revier, Gelsenkirchen, a company of 14 international dancers. Her first full-length story ballet for the company—*Soot*, a retelling of the *Cinderella* tale (*Ruß - Eine Geschichte von Aschenputtel*)—received Germany's most prestigious theatre award «Der FAUST» for «Best Choreography» in 2013. She followed this success with new choreography for *On the Town*, *Swan Lake*, and *The Tragedies of Othello*. Another dance-opera collaboration, *Charlotte Salomon: Death and the Painter* (*Der Tod und die Malerin*) with commissioned score by composer Michelle DiBucci, received wide critical acclaim and again brought her the "FAUST" award in 2015.

In 2016, Bridget Breiner was invited to the Ruhrfestspiele Recklinghausen, one of Europe's oldest theatre festivals. Her creation there—*Prospero's Island* (*Prosperos Insel*)—a retelling of Shakespeare's *The Tempest*, was immediately taken into the company's repertoire. In 2017, she created her first full-length symphonic ballet, *The Vital Unrest*, including Camille Saint-Saëns' Third Symphony and a new commissioned work by Latvian composer Georgs Pelecis. She then worked in 2018 on two adaptations of classics of ballet: *The Firebird*, for Les Grands Ballets Canadiens, and *Romeo and Juliet* for her own company Ballet im Revier in Gelsenkirchen.

In 2019, she becomes the artistic director and principal choreographer of Staatsballett Karlsruhe. She creates new works for the company such as the full-length *Twelfth Night*.

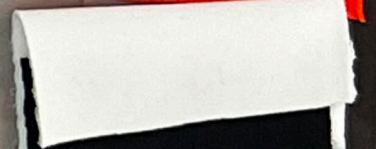
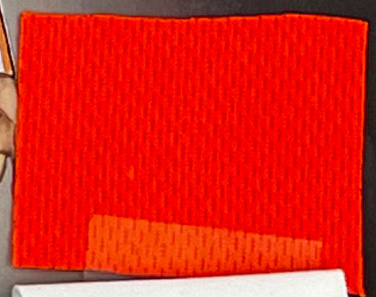
REPERTORY

Her dance repertoire includes dramatic and classical leading roles in the repertoire of John Cranko (*Romeo and Juliet*, *Onegin*, *Swan Lake*) and John Neumeier (*Lady of the Camellias*, *A Street Car Named Desire*), as well as intensive work in the neo-classical/contemporary repertoire of Jerome Robbins, Glen Tetley, William Forsythe, George Balanchine, Jiří Kylián and Hans van Manen. Her dramatic stage presence has inspired a wide range of leading choreographers to create roles for her, including Christian Spuck, Douglas Lee, Kevin O'Day, Mauro Bigonzetti, Cathy Marston and David Dawson.



PODIUM

Solistes femme



Choreographer of *Podium*: Étienne Delorme

TRAINING

2017 — École supérieure de ballet du Québec

CAREER

During his training at the ESBQ, Étienne danced for Les Grands Ballets Canadiens as a supernumerary in *The Nutcracker* (Fernand Nault) and *Romeo & Juliet* (Jean-Christophe Maillot). Following his training, he worked with John Alleyne (Ballet Kelowna) and Andrew Skeels (Skeels Danse Montréal) as an invited artist, to later join the Mainfranken Theatre Würzburg company in Germany, alongside Dominique Dumais et Kevin O'Day. In 2019 he joined Les Grands Ballets Canadiens as a member of the corps de ballet.

AWARDS

2016 — Grant from the Hnatyshyn foundation

2017 — Dance Agora Prize



In his new piece *Podium*, a contemporary ballet on pointe, the Grands Ballets dancer and choreographer explores the theme of a race against oneself, in which frenzy meets exhaustion, set to an experimental soundtrack featuring the roar of engines and a techno mix by Montreal artists. The dancers will be dressed in Formula 1-style costumes.

Zappino 116
Zappino forte 150
Zappino forte 140



Costume sketches and fabrics for the play
NEBE by Jérémy Galdeano and Věra Kvarčáková

Choreographers of *NEBE*: Jérémy Galdeano and Věra Kvarčáková



TRAINING

1998-2001 École de danse Michelle Lucibello, Nîmes
École nationale supérieure de danse de Marseille (directrice : Marie-Claude Pietragalla)

CAREER

Jérémy Galdeano danced with the Ballet national de Marseille before joining Les Grands Ballets Canadiens in 2001 as corps de ballet, where he stayed for 17 years and became the first soloist. His repertoire includes several ballets of Mats Ek, Jiri Kylian, Ohad Naharin, Didy Veldman, Christian Spuck, Jean Christophe Maillot, Shen Wei, Stephan Thoss, Nacho Duato, Stijn Celis, Anabelle Lopez Ochoa, Garreth Smith, Edward Clug, George Balanchine, Kenneth Macmillan, Christopher Wheeldon, Étienne Bechard and many others.

He has created several pieces for the choreographic workshops of the company. His choreographies have been performed in in Canada, Germany and Mexico.

Jérémy Galdeano and Vera Kvarcakova started to choreograph together after years of being dance partners in the company Les Grands Ballets Canadiens and choreographing individually. They feel that working together is a great advantage complementing ideas together, from a bit distinct perspective heading to the same goal in a sense of aesthetics, ideas, musicality. Their creation *DOMA*, which was originally created for the Choreographic Workshops of Les Grands Ballets Canadiens, was included in the company's repertoire through the mixed bill *Parlami d'Amore* in May 2019. It was then presented at Carte Blanche DAC 2019 in Montreal and was also selected for Noverre-Young choreographers evening in Stuttgart Ballet (that supposed to happen in April 2020). He is currently working as a freelance teacher and rehearsals director.

RECOGNITION

Jérémy Galdeano and Vera Kvarcakova were finalists of the International choreographic competition in Hannover 2020 and awarded with invitation to the HANGARTFEST in Italy. In 2021 they were selected to finals for Future Dance Festival 92Y in NYC and they performed *DOMA* at Joyce Theater in New York as part of Martha Graham Company season. *DOMA*-short film version has been awarded as Winner Best dance video at Rio WebFest 2019 and Gold Winner as Best Short dance at Queen Palm International Film Festival 2020. They also co-created *Solo pour Trois* for Les Grands Ballets' Annual Gala. *FOMO* premiered in the National Theater Mannheim in Germany and was awarded as the best performance of Festival Quartier Danses in Montreal in 2021. *ZABA*-short dance film, created during the lockdown of 2020, was in the final selection of Interfaccia Digitale Festival.

REPERTORY

Jérémy Galdeano has danced in *Episodes* (1st movement) (George Balanchine), *Prism* (1st movement) (Helgi Tomasson), *Carmen*, *Possibly Six*, *TooT*, *Tender Hooks* and *The Little Prince* (Didy Veldman), *The Queen of Spades* (Kim Brandstrup), *The Nutcracker* (Fernand Nault), *Between Ashes and Angels* (Adam Hougland), *Symphony of Psalms*, *Six Dances*, *Forgotten Land* and *Bella Figura* (Jiří Kylián), *Minus One*, *Passomezzo*, *Black Milk*, *Kaamos*, *Arbos*, *Danz*, *Perpetuum* (Ohad Naharin) and *Noces*. He performed the role of one of the step-sisters in *Cinderella* and also danced in *The Rite of Spring* and *Anima* (Stijn Celis), *Gloria* (Kenneth MacMillan), *Without Words*, *Jardi Tancat* (Nacho Duato), *Romeo and Juliet* (Jean-Christophe Maillot), ** Apartment** and *Sleeping Beauty* (Mats Ek), *Polyphonia* (Christopher Wheeldon), *RE-II* (Shen Wei), *Four Seasons* and *Cantata* (Mauro Bigonzetti), *Leonce & Lena* (Christian Spuck), *Kaguyahime* (Jiří Kylián), *Rêve and Searching For Home* (Stephan Thoss), *Pierrot Lunaire* (Marco Goecke) and *Rodin/Claudél* (Peter Quanz) and *Death and the Maiden* (Stephan Thoss).

Choreographers of *NEBE*: Jérémy Galdeano and Věra Kvarčáková

TRAINING

1999-2007 Janacek Conservatory, Czech Republic
2007 Gyor Dance School, Hungary
2004-2006 Ballet Master classes, Prague

CAREER

A native of Ostrava, Czech Republic, Věra Kvarčáková graduated at the Janacek National Conservatory. She then danced with the National Ballet in Brno, Ballet de l'Opéra National du Rhin and Les Grands Ballets Canadiens, before joining National Theatre Mannheim in September 2019 as a soloist. She has danced classical and contemporary repertoire including Ohad Naharin, Jiri Kylian, William Forsythe, Marco Goecke, Johan Inger, Jean Christophe Maillot, Uwe Scholz, Cayetano Soto, Stephan Thoss, Shen Wei, Edward Clug, Ettiene Bechard, Christian Spuck, Anabelle Lopez Ochoa, Cathy Martson, Douglas Lee, Felix Landerer, among many others. She is also a Yoga teacher, and she is certified in dance therapy by Cirque du Soleil and The National Centre for Dance Therapy, and in Parkinson en mouvement.



Jérémy Galdeano and Vera Kvarcakova started to choreograph together after years of being dance partners in the company Les Grands Ballets Canadiens and choreographing individually. They feel that working together is a great advantage complementing ideas together, from a bit distinct perspective heading to the same goal in a sense of aesthetics, ideas, musicality. Their creation *DOMA*, which was originally created for the Choreographic Workshops of Les Grands Ballets Canadiens, was included in the company's repertoire through the mixed bill *Parlami d'Amore* in May 2019. It was then presented at *Carte Blanche DAC 2019* in Montreal and was also selected for *Noverre-Young choreographers evening* in Stuttgart Ballet (that supposed to happen in April 2020).

REPERTORY

Věra has danced many soloist roles in the classical and contemporary repertoire, including: *Hermia* in *Midsummer Night's Dream*, *Ingrid* in *Peer Gynt*, *Cupidon* in *Don Quichotte*, *Tarantella* and *Little Swans* in *Swan Lake*, *Workwithinwork* by William Forsythe, *As if* by Johan Inger, *Variations pour une porte et un soupir* by Maurice Béjart, *The Creation / Die Schöpfung* by Uwe Scholz, *Bolero* by Stephan Thoss, *Sweet Sweet Sweet* by Marco Goecke, *Le Sang des étoiles* by Thierry Malandain, *Le sacre du printemps* by Gary Stewart, *Swan Lake* by Bertrand d'At, *Le Mandarin merveilleux* by Lucinda Childs. She was also featured in *Raymonda* and *Le Corsaire* by Jaroslav Slavický, *Spartacus*, *Romeo and Juliet* and *The Nutcracker* by Vassili Medvedev, *Swan Lake* by Robert Strajner, *Coppélia* by Youri Vámos, *Le Conservatoire* by Auguste Bournonville, *Barocco* by Jacek Prybilowicz, *Erdbeermund* by Mario Schröder, *Features of characters* by Nataša Novotná, *Carmen* by Cayetano Soto, *D.M.J.1953-1977* by Petr Zuska.

AWARDS AND RECOGNITION

As a dancer

2004 Finalist at the *Compétition Internationale Wien*
2005 Semi-finalist at *Prix de Lausanne*

As a choreographer

Jérémy Galdeano and Vera Kvarcakova were finalists of the International choreographic competition in Hannover 2020 and awarded with invitation to the *HANGARTFEST* in Italy. In 2021 they were selected to finals for *Future Dance Festival 92Y* in NYC and they performed *DOMA* at *Joyce Theater* in New York as part of *Martha Graham Company* season. *DOMA*-short film version has been awarded as *Winner Best dance video* at *Rio WebFest 2019* and *Gold Winner as Best Short dance* at *Queen Palm International Film Festival 2020*. They also co-created *Solo pour Trois* for *Les Grands Ballets' Annual Gala*. *FOMO* premiered in the *National Theater Mannheim* in Germany and was awarded as the *best performance of Festival Quartier Danses* in Montreal in 2021. *ZABA*-short dance film, created during the lockdown of 2020, was in the final selection of *Interfaccia Digitale Festival*.

ABOUT LES GRANDS BALLETS

As a creation and production company, Les Grands Ballets Canadiens is devoted to the development of dance in all its forms, building on the discipline of classical ballet. Under the artistic direction of Ivan Cavallari, some forty-five Canadian and international dancers - accompanied by Les Grands Ballets Orchestra - bring the great classics of ballet to the stage, as well as the creations and repertoire of established and emerging contemporary artists. Located in the heart of Montréal's Quartier des spectacles, Les Grands Ballets is wholly committed to give to as many people as possible access to dance, whether through the Nutcracker Fund for Children, leisure activities in the Grands Ballets STUDIOS or with the National Centre for Dance Therapy (NCDT), which is devoted to greater wellbeing through the benefits of dance. Through the excellence of its productions and the scope of its cultural and social actions, the company seeks to inspire discovery and conjure emotions, stimulate the imagination, convey a passion for dance and create a lasting impact.

Artistic Director : Ivan Cavallari

Executive Director: Marc Lalonde Fondatrice : Ludmilla Chiriaeff

President Emeritus : Constance V. Pathy, C.M., C.Q., DMus.

Artistic Director Emeritus: Gradimir Pankov, M.S.M.

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