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LADY CHATTERLEY'S LOVER

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PRESS KIT



Cathy Marston

CREATION 2018 – neoclassical ballet

4 AU 13 OCTOBRE

Salle Wilfrid-Pelletier

choreography : **CATHY MARSTON**

scenario: **CATHY MARSTON & EDWARD KEMP**

props and lighting : **LUCIANO SAVOINI**

costumes : **BREGJE VAN BALEN**

music : **ALEXANDRE SCRIBINE, PHILIP FEENEY**

guest conductor : **DINA GILBERT**

ECHOS OF CATHY MARSTON'S WORK

"She has let the drama bleed through the dance." *Telegraph*

"Quality is her byword... you could only smile at the perfection of it all." *Sunday Express*

About Hamlet (2017):

"A danced masterwork... without words, but with an intensity of psychological expressiveness, of artistic daring, which can hardly be surpassed... What the dancers, inspired by Cathy Marston, both physically and mentally comprehend and perform, is truly outstanding... Great applause, standing ovations - despite or just because of the high demands on the eye, mind and ear: once again, the Gelsenkirchen ballet has succeeded in creating a work of art." *Ruhrnachrichten.de*

About Jane Eyre (2016):

"...Beautifully crafted and moving... Shot through with emotional truth... Marston and the cast made the fate of Charlotte Bronte's heroine matter every step of the way...The stylized veracity they (the dancers) share is a cornerstone of Marston's art, rendering her take on Bronte's feminist gothic romance absorbing and relevant."

The Times ****



CHOREOGRAPHY : CATHY MARSTON

Cathy Marston is a choreographer, artistic director and Clore Cultural Leadership Fellow. After education in Cambridge and two years at the Royal Ballet School, she launched a successful international career now spanning over twenty years.

Cathy inherited a passion for literature from her English-teacher parents. This, coupled with her long experience with dance/theatre approaches in mainland Europe, has resulted in her unique signature in dance-based story-telling. As Associate Artist of the Royal Opera House (2002-2006) she created interpretations of Ibsen's *Ghosts*, and a dance-opera, *Echo and Narcissus*. As Director of the Bern Ballett, Switzerland (2007 - 2013) highlights included historically-inspired *Witch-hunt*, or literature-based works like *Ein Winternachtstraum*, *Juliet and Romeo* or *Wuthering Heights*. Currently a freelance choreographer around the globe, she continues to lend new perspectives to old narratives: *Ethan Frome* (for San Francisco Ballet, titled *Snowblind*) *Jane Eyre* (for Northern Ballet), *Dangerous Liaisons* (for Royal Danish Ballet), *Lolita* (for Copenhagen Summer Ballet) and *Three Sisters or Hamlet* (for Ballett im Revier, Germany) to name a few.

Cathy partners with organisations worldwide, including The Royal Ballet, Danish Royal Ballet, San Francisco Ballet, Northern Ballet, English National Ballet, Finnish National Ballet, Danza Contemporanea de Cuba, Cuban National Ballet, Ballet Black, Washington Ballet, Ballett Basel, Ballett im Revier Gelsenkirchen, Koblenz Ballet, Hong Kong Academy of Performing Arts, Ballett des Theater Graz, Royal Opera, Opera Australia, BBC, Channel Four and many others. With future collaborations planned in dance, opera and theatre, further widening her portfolio of over fifty works performed in ten countries.

PARTIAL LIST OF RECENT CHOREOGRAPHIC WORKS

- 2017 : HAMLET, BALLETT IM REVIER, Germany
 KROL ROGER, ROYAL OPERA, United Kingdom
 DANGEROUS LIAISONS, DANISH ROYAL BALLETT & THEATRE, Denmark
- 2016 : JANE EYRE, NORTHERN BALLETT, United Kingdom
 ROSENKRANZ, BALLETT DES THEATER ST-GALLEN, Suisse
 WITCH-HUNT, Pologne
- 2015: SWAN MAIDENS, BALLETT DES THEATER KOBLENZ, Allemagne
 LOLITA, COPNHAGEN SUMMER BALLETT, Danemark
- 2014 : THREE SISTERS, BALLETT IM REVIER, Allemagne

COMPOSER: PHILIP FEENEY

Philip Feeney (b.1954) studied composition with Robin Holloway and Hugh Wood at Cambridge, and with Franco Donatoni at the Accademia di Santa Cecilia in Rome. He has composed extensively for dance, collaborating with many different and varied choreographers including William Louthier, Christopher Gable, Michael Pink, Cathy Marston, Didy Veldman, David Nixon, Adam Cooper and Sara Matthews; his works have been performed by dance companies as diverse as Northern Ballet, San Francisco Ballet, Rambert Dance Company, Cullberg Ballet, Boston Ballet, Atlanta Ballet and Scottish Dance Theatre, in addition to more than fifty works for Ballet Central, where he has been composer-in-residence for twenty-five years. He has also established an enduring collaboration with choreographer Michael Keegan-Dolan, most notably on *Giselle* (2003) and the award winning *The Bull* (2005) for Fabulous Beast.

CONDUCTOR: DINA GILBERT

Well known for her energy, precision and versatility, Dina Gilbert enthusiastically tackles great symphonic works while giving due attention to new compositions. She trained as an assistant conductor with the Montreal Symphony Orchestra under Maestro Kent Nagano, assisting the musical director for concert rehearsals and recordings and a number of guest conductors, including Zubin Mehta, Sir Roger Norrington, Lawrence Foster and Giancarlo Guerrero. In April 2016, Dina Gilbert enjoyed great success when she replaced Maestro Alain Altinoglu at short notice for three MSO concerts, including Gustav Holst's *The Planets*. In 2017, Dina Gilbert began work as musical director of the Orchestre Symphonique de l'Estuaire (Quebec) and Kamloops Symphony Orchestra (British Columbia).

SET AND LIGHT DESIGNER: LORENZO SAVOINI

Lorenzo Savoini is an award winning Scenographer who's design work has been seen throughout Canada and Off-Broadway. Most notably he has created designs for Soulpepper Theatre, The Stratford Festival, Canadian Opera Company, Theatre Calgary, Citadel Theatre, Manitoba Theatre Centre, Tarragon Theatre, Neptune Theatre, Blyth Festival, The Globe Theatre, Theatre Aquarius, Buddies in Bad Times, Theatrefront, and The Belfry Theatre. His design for Soulpepper's *Of Human Bondage* was selected to represent Canada at the 2015 Prague Quadrennial.

COSTUME DESIGNER: BREGJE VAN BALEN

Bregje van Balen has been a prominent dancer for 18 years with the Netherlands Dance Theatre (NDT) I and II.

She was born 11 January 1971 in Haarlem, the Netherlands. She received her ballet training at the Nationale Ballet Academie in Amsterdam.

While she was dancing she began a second career as costume designer. Understanding - as a dancer - how to highlight the movements by choosing fabrics and making designs. Her interest for designing costumes started in 1995 when she created her first costumes for the annual NDT Workshop and small dance projects.

After her dance career she entered the Baruch Mode Academie to reschool herself as a designer.

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, and the Staatsgalerie Stuttgart.

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.

ABOUT LES GRANDS BALLETS

Moving the world. Differently.

For over 60 years, Les Grands Ballets Canadiens de Montréal has been a creation, production and international performance company devoted to the development of dance in all its forms, while always faithful to the spirit of classical ballet. The dancers of Les Grands Ballets, under the artistic direction of Ivan Cavallari, perform choreographies by creators both long-established and trendsetting. Situated at the heart of Montreal's Quartier des spectacles, Les Grands Ballets embodies an innovative holistic approach, unique in the world. That approach has resulted in Les Studios and in the National Centre for Dance Therapy, which together promote all the benefits that dance can bring. The company's mission is also to ensure accessibility to art for everyone; in that spirit its achievements include the founding of The Nutcracker Fund, which every year enables thousands of children to enjoy a first ballet experience. Les Grands Ballets, recognized for its excellence, its creativity and its daring, is fully committed to the local community, and is acclaimed on stages around the world.

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