

Stabat **MATER**

BY EDWARD CLUG

& the 7th Symphony
by **Beethoven**

BY UWE SCHOLZ

OCTOBER 11th to 28th 2017

at **Théâtre Misonneuve**, Place des Arts



Photo : Sasha Onyshchenko / Danseuse : Vanesa G.R. Montoya

LES GRANDS BALLETS

PRESS KIT

#StabatMATER

Stabat MATER

The Apotheosis of the Dance

Les Grands Ballets invites you to Ivan Cavallari's first ballet as Artistic Director of the company – *Stabat MATER*, a mesmerizing double bill, focusing on spirituality and featuring the company's dancers in two major musical works performed by Les Grands Ballets' Orchestra, from **October 11th to 28th at Théâtre Maisonneuve**, Place des Arts.

Choreographer: Edward Clug
Music: Giovanni Battista Pergolesi
With Les Grands Ballets' Orchestra
Conductor: Daniel Myssyk
Set and Costume Design: Jordi Roig
Light Adaptation: Marc Parent
Assistant to the Choreographer: Gaj Zmavc

Music:
Giovanni Battista Pergolesi
Stabat Mater for Soprano, Alto, Cordes and Basso Continuo (1736)

7th Symphony

Choreographer: Uwe Scholz
Set and Costume Design: Uwe Scholz
Assistant to the Choreographer: Roser Munoz
Adaptation by: Ivan Cavallari
Light Design: Marc Parent

Music:
Ludwig van Beethoven
The Symphony No. 7 in A major, Op. 92

Duration: 40 minutes for *Stabat MATER*, 20 minutes intermission and 38 minutes for the 7th *Symphony*.

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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.

Choreographer EDWARD CLUG



When he enrolls at the National Ballet School in Cluj-Napoca (Romania) in 1983, 10 year-old Edward Clug sees a way out from the repressive dictatorship of Ceausescu. After harsh years of schooling, the communist regime collapses in 1989. He completes his education in 1991 and, in September of the same year, he tries his chance at the Slovene National Theatre in Maribor. He then starts his career in Maribor, as Slovenia makes its first steps as a newborn country after exiting Yugoslavia.

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There, he meets famous Slovene theatre director Tomaž Pandur, with whom he starts to collaborate as a dancer in his avant-garde productions. Noticing his creative potential, Pandur asks him to create the choreography for the performance *Babylon*, which premieres in 1996.

After his first choreographic experience, Clug embarks on a new artistic journey and, in 1998, he creates his first independent project, *Tango*, together with costume designer Leo Kulaš and set designer Marko Japelj, who become his go-to creative team. Later in 2008, composer Milko Lazar joins the team in the project *Prêt-a-Porter* - they have been collaborating intensively ever since.

In 2003, the newly appointed General Director of SNT, Danilo Rošker, assigns him as Artistic Director of the ballet and Clug starts to lead the company towards new and distinctive directions. In 2005, he creates *Radio & Juliet* on the music of Radiohead, which draws international attention to Clug and his specific choreographic style. He starts to collaborate with other ballet companies around the world and equally succeeds in putting the Maribor Ballet ensemble on the international dancing map. The Ballet of the SNG Maribor has participated in the largest theatre festivals throughout the world performing his choreographies: Jacob's Pillow Dance Festival (USA), The Stars of the White Nights festival at the Mariinski theatre in St.Petersburg, Festival of Firsts in Pittsburgh, Arts Festival in Singapore, Biarritz Festival in France, O Boticario di danza in Brazil, Dance Festival in Tel Aviv, Sintra Festival in Portugal, Festival Des Arts de Saint-Sauveur (Canada), Seoul International Dance Festival (Korea), at the Milan Teatro Piccolo, Dance Open Festival in St Petersburg and has toured Netherlands, Italy, and the countries of ex-Yugoslavia.

Throughout the years, Clug has developed a strong bond with the prestigious Stuttgart Ballet and Zurich Ballet where he has created several pieces and is planning new creations. In recent years, he also started a successful collaboration with the Netherlands Dance Theatre where he has created two projects for NDT 2 while this year will mark his debut with the NDT 1 (Nederlands Dans Theatre). He was also invited to create new works for the Royal Ballet of Flanders, National Ballet in Lisbon, Station Zuid Company, Croatian National Ballet in Zagreb, Croatian National Ballet in Rijeka, National Ballet in Bucharest, Aalto Ballett Essen, Bitef Dance Company Belgrade, Graz Tanz, Ukrainian National Ballet Kiev, StaatsBallett am Gartner Platz Munich, Augsburg Ballet, Hessisches StaatsBallett Wiesbaden, West Australian Ballet in Perth, Novosibirsk State Ballet and Dortmund Ballet.

Clug has received several national and international awards for his work and was nominated for the Golden Mask award in 2010 for the project *Quattro*. He was decorated with the highest Slovene prizes in culture, the Award of the Prešern Foundation in 2005 and the Glazer Charter in 2008. He was nominated this year for the prestigious award Benois de la Danse for *Sacre for the Handman* with the Nederlands Dans Theatre 2.

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Composer

GIOVANNI BATTISTA PERGOLESÌ



Italian composer Giovanni Battista Pergolesi (1710–1736) was just 26 years old when he died of tuberculosis in Naples. While he wrote operas, concertos, chamber music and numerous pieces of secular music, he is best known for his *Stabat Mater*, completed in 1736: the final composition of his very short life. According to the legend, Pergolesi composed the work on his deathbed, like a requiem written before its time had come, although the reality was probably a little less fanciful.

SYNOPSIS

« First off, I invite you to discover a double bill featuring *Stabat MATER*, from acclaimed Romanian choreographer Edward Clug, and then, as a counterpoint to this reflective, moving work, Beethoven's *Symphony No. 7*, from German choreographer Uwe Scholz. » - Ivan Cavallari, Artistic Director

Pergolesi's *Stabat Mater*

Italian composer Giovanni Battista Pergolesi (1710–1736) was just 26 years old when he died of tuberculosis in Naples. While he wrote operas, concertos, chamber music and numerous pieces of secular music, he is best known for his *Stabat Mater*, completed in 1736: the final composition of his very short life. According to legend, Pergolesi composed the work on his deathbed, like a requiem written before its time had come, although the reality was probably a little less fanciful.

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Capturing the sorrow and anguish of the Virgin Mary at the crucifixion of her son, the medieval religious poem *Stabat Mater*, Latin for “the mother was standing,” was composed by Franciscan monk Jacopone da Todi. Put to music many times, it has become something of a genre unto itself, one where many composers have made their mark (including Scarlatti a few years earlier, at the start of the 18th century). Pergolesi’s version is considered to be one of the most poignant. It has enjoyed lasting success and become a fixture of Baroque music. Simply written for two voices, basso continuo and strings, *Stabat Mater*’s 12 movements alternate between solos and duos, each plumbing the depths of human passion. It is a tremendously expressive work that invites reflection and contemplation. It is also a metaphysical masterpiece that, for choreographer Edward Clug, is first and foremost a work of hope.



Dancers in rehearsal with Ivan Cavallari

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Photo: Sasha Onyshchenko / Kravetz Photographics
Dancers: Emma Garau Cima, Anya Nestitaylo, Vanesa G.R. Montoya

Beethoven's Symphony No. 7

A monument of the symphonic canon, Beethoven's Symphony No. 7 was also one of his greatest successes. Starting in 1811, Beethoven (1770–1827) began writing a new symphony in the hope of securing an official post and having a large orchestra at his command. He composed his symphonies No. 7 and No. 8 at the same time. On December 8, 1813, he premiered and conducted Symphony No. 7 in Vienna along with another of his compositions, Wellington's Victory, as part of a concert benefiting Austrian and Bavarian soldiers wounded while fighting Napoleon's army at the Battle of Hanau. In Europe, Napoleon's troops were in retreat, and the work's energy and enthusiasm were quick to win over the Viennese public. It was a triumph.

Divided into four movements reminiscent of a succession of dances of different colours and rhythms, this "apotheosis of the dance"—as Richard Wagner described it, due to its frenzied rhythms—does not espouse any ethical ideals. Unlike the Pastoral, the more Dionysian Seventh keeps listeners enthralled thanks as much to its vigorous classicism as to its expressive originality. The second movement, Allegretto in A minor, is the best known and has often been used in the cinema. German choreographer Uwe Scholz (1958–2004) liked to choreograph great orchestral works. His adaptation of Beethoven's Seventh bears witness to his finesse, inventiveness and remarkable musicality.

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Choreographer **UWE SCHOLZ**



Uwe Scholz was born in Jugenheim, Germany, on December 31, 1958. At the tender age of 4, he took up ballet classes and moved two years later to the Landestheater Darmstadt for training. At that time he also started piano lessons and began to train his singing voice at the State Academy of Musical Art in Darmstadt.

Ten-year-old Uwe Scholz dreamt of becoming a conductor. Nevertheless, a growing fascination for the multitudinous ways of expression in dance seemed to prevail. At the age of 13 - and one month before Jon Cranko's tragic death -, he was admitted to the Stuttgart Ballet School, where he met Marcia Haydée, who will become his lifelong mentor. Haydée started, influenced and shaped his artistic career. After working in London, Scholz received a scholarship grant for the prestigious Balanchine School of American Ballet in New York.

Uwe Scholz moved on to become a dancer with the Stuttgart Ballet. From the very beginning of his dancing career, Marcia Haydée entrusted him with a range of choreographic assignments. In 1980, Scholz became resident choreographer with the Stuttgart Ballet. He concluded his dancing career except for a much noticed solo in a choreography by Maurice Béjart. In the years that followed, he not only produced choreographies for ballet, but was also an opera director (Testimonium Festival in Israel, and "The Magic Flute" in Nuremberg), a choreographer for opera (with Lovro von Matacic, and also with Hans Neuenfels for "Aida" in Frankfurt), and an assistant director for film and drama (with Heyme).

At the age of 26, Uwe Scholz became Artistic Director and Chief Choreographer of the Zurich Ballet. After 6 years in Zurich, he returned to Germany to build and shape the Leipzig Ballet until his tragic and untimely death in 2004. During his impressive career, Uwe Scholz created more than 100 choreographic works for major companies and venues - among them were the State Opera Vienna, la Scala di Milan, the Stuttgart Ballet, Les Ballets de Monte Carlo (with Karl Lagerfeld), Jiri Kylián's Nederlands Dans Theater, the Testimonium Festival in Israel, the Dresden Semperoper, Frankfurt Theater, the National Canadian Ballet in Toronto, and many more. His main focus was always the score... He loved works by Bach, Bruckner, Mozart, Wagner, Schumann, Schubert, Stravinsky and Bartok as much as contemporary compositions by Udo Zimmermann and Pierre Boulez.

His choreographies are still being staged throughout the world (New York, Paris, Moskow, Rio de Janeiro, Madrid, Florence, Tokio, Berlin, Munich...).

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Composer

LUDWIG VAN BEETHOVEN



Beethoven, the last great representative of Viennese classicism (after Gluck, Haydn and Mozart), prepared the evolution towards romanticism in music and influenced western music for much of the 19th century.

Unclassifiable ("You make me feel like a man with many heads, hearts and souls", Haydn told him around 1793), his art has been expressed through various musical genres, and although his symphonic music is the main source of its popularity, he had an equally considerable impact in piano writing and chamber music.

By his late 20s, his hearing began to deteriorate, and by the last decade of his life he was almost completely deaf. Celebrating in his music the triumph of heroism and joy when destiny prescribed him isolation and misery, he was rewarded by Romain Rolland's statement: "He is much more than the first of the musicians. It is the most heroic force of modern art." An expression of an unalterable faith in man and a voluntary optimism, affirming musical creation as the work of a free and independent artist, Beethoven's work has made him one of the most prominent figures in music history.

Conductor

DANIEL MYSSYK



Virginia Commonwealth University Associate Professor and Director of Orchestral Activities, Daniel Myssyk was Music Director of the Montréal based Orchestre de chambre Appassionata from 2000 to 2016. During his tenure, he brought Appassionata on its first American tour, which included two concerts in Richmond (VA). The orchestra also toured before enthused audiences in Ontario in January of 2014. A year later, Myssyk made his debut in Guanajuato (Mexico) where he was immediately invited back, and also

conducted the Michoacan State Orchestra. He is a regular collaborator with the Richmond Symphony organization.

Myssyk conducts repertoire from the classical, romantic, modern and contemporary periods with great attention to stylistically appropriate detail. He maintains a continuous

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engagement with opera in a variety of styles ranging from Mozart to Menotti. Sensitive to the music of our time, he has contributed to the creation of many contemporary North-American works, including the world-premiere of Anthony Brandt's opera, "The Birth of Something" with Da Camera in Houston. Under his leadership, three recent VCU Opera productions of "The Gondoliers" (2015), "The Old Maid and the Thief" (2012), and "Hansel & Gretel" (2011) won top prizes at the National Opera Association competition.

His involvement toward the youth reflects a well-honed passion for music education. In addition to his work at VCU, he is a regular collaborator with the All-Virginia State Orchestra, the American Youth Philharmonic Orchestra, the Richmond Symphony Youth Orchestra, and the Hampton Roads Chamber Players, among others. Myssyk's recordings have received widespread critical acclaim. In 2012, he completed the recording of "Czech Serenades" with works by Suk and Dvořák. The CD was in nomination for best recording of the year at the "ADISQ" awards, Québec's equivalent of the Grammys, and at the Prix Opus from the Conseil québécois de la musique. Jean-Yves Duperron of Classical Music Sentinel writes: "Conductor Daniel Myssyk and the members of the Appassionata Chamber Orchestra ply their magic in this music, and shape each and every phrase, and infuse each and every note, with care and sincere expression. I've rarely heard these two works played with this much conviction."

In 2010, his CD "Idyla" (on Fidelio label), was nominated for an Opus Prize as best recording of the year. A CD featuring American trumpet player and VCU colleague Rex Richardson playing Dana Wilson's "Concerto for Trumpet and Strings" was released on Summit Records, earning rave reviews from the International Trumpet Guild Journal. His most recent CD, on the Atma label, features works by Québec composer François Dompierre and has earned excellent reviews from Radio-Canada and Magazine Son et image. Upcoming engagements will bring him back to Mexico and Canada. He will make his debut with Les Grands Ballets Canadiens de Montréal this fall. He is currently a finalist for the music director position with the Lubbock Symphony Orchestra (TX).

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Dancers

CASTING



From left to right: Yui Sagawara / Photo: Sasha Onyschenko, Constantine Allen / Photo: Sasha Onyschenko, Vanesa G. Montoya / Photo: Mateo Casis and Myriam Simon Photo: Sasha Onyschenko

Stabat MATER

Esabelle Chen, Renata Commisso, Kiara Felder, Emma Garau Cima, Emily He, Chisato Ide, Sarah Kingston, Vera Kvarcakova, Yi Li Law, Diana León, Tetyana Martyanova, Anya Nesvitaylo, Raphaël Bouchard, Célestin Boutin, Matthew Cluff, Jérémy Galdeano, Rubén Julliard, Yann Lainé, James Lyttle, Hamilton Hieh, Stephen Satterfield, Chen Sheng, Ryo Shimizu, Andrew Wright

7e Symphonie / 7th Symphony

Premier mouvement / First Movement :

Yui Sugawara et / and Constantine Allen (11, 13, 19, 26, 28)

Anna Ishii et / and Hervé Courtain (12, 14, 21, 27)

avec / with:

Vanesa G.R. Montoya et / and James Lyttle

Anya Nesvitaylo et / and Dane Holland

et la compagnie / and the company

Deuxième mouvement / Second Movement :

Myriam Simon et / and Constantine Allen (11, 13, 19, 26, 28)

Tetyana Martyanova et / and Dane Holland (12, 14, 21, 27)

avec / with:

Tetyana Martyanova et / and Dane Holland (11, 13, 19, 26, 28)

Anya Nesvitaylo et / and Marcin Kaczorowski

Kiara Felder et / and Hamilton Nieh (12, 14, 21, 27)

et la compagnie / and the company

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Troisième mouvement / Third Movement :

Ryo Shimizu et / and André Santos (11, 13, 19, 26, 28)

Raphaël Bouchard et / and Matthew Cluff (12, 14, 21, 27)

avec / with:

Anna Ishii et / and Jeremy Raia

et / and: Mai Kono et / and Marcin Kaczorowski (11, 13, 19, 27, 28)

Emma Garau Cima et / and Jérémy Galdeano (12, 14, 21, 26)

et la compagnie / and the company

Quatrième mouvement / Fourth Movement :

Vanesa G.R. Montoya et / and Constantine Allen (11, 13, 19, 26, 28)

Yui Sugawara et / and Constantine Allen (12, 14, 21, 27)

avec / with:

Raphaël Bouchard et / and Célestin Boutin (11, 13, 19, 26, 28)

Ryo Shimizu et / and André Santos (12, 14, 21, 27)

Anya Nesvitaylo et / and Anna Ishii (11, 13, 19, 26, 28)

Anna Ishii et / and Chisato Ide (12, 14, 21, 27)

et la compagnie / and the company

Stabat MATER

And Beethoven's 7th Symphony

October 11, 12, 13, 14, 19, 21, 26, 27 and 28, 2017 at 8:00 P.M.

Théâtre Maisonneuve, Place des Arts

Collaborators and partners:

Les Grands Ballets would like to thank RBC, evening collaborator
and Kinatex, evening sponsor.