

GB | PARLAMI D'AMORE



#grandsballets

PRESS KIT

CONTEMPORARY DANCE

MAY 16 TO 25, 2019

Théâtre Misonneuve

CHOREOGRAPHIES BY:

Jérémy Galdéano & Věra Kvarčáková

Tetyana Martyanova

Vanesa G.R. Montoya

Douglas Lee

Marcos Morau

Marwick Schmitt

CHOREOGRAPHERS

VANESA GARCIA-RIBALA MONTOYA

A native of Madrid, Spain, who trained at the Conservatorio Superior de Madrid, Vanesa debuted with the Jeune Ballet d'Europe, and then joined the Compañía Nacional de Danza 2 (Spain) and the Ballet of the Opéra national du Rhin. She has been at Les Grands Ballets since 2006, and as of 2018 bears the prestigious title of first dancer.

JÉRÉMY GALDEANO

Jérémy Galdeano trained at École Michelle Lucibello in his hometown of Nîmes, France, before continuing his studies at École nationale supérieure de danse de Marseille. After a year with the Ballet national de Marseille, Jérémy joined Les Grands Ballets in 2001.

VERA KVARCAKOVA

A native of Ostrava in the Czech Republic, Věra Kvarčáková studied dance at the Janáček Conservatory in Ostrava before continuing her training at the Győr Dance School in Hungary and at masterclasses in Prague. She began her career at the National Theatre Ostrava, and danced at the J.K. Tyl Theatre in Pízen before joining the National Theatre Brno and the Ballet de l'Opéra national du Rhin. She has been with Les Grands Ballets since 2014.

DOUGLAS LEE

Born in England Douglas Lee started his ballet training at the Arts Educational School London and then received a scholarship for the Royal Ballet School where he graduated in 1996, winning the Alicia Markova Award.

Douglas Lee then joined The Stuttgart Ballet, his promotion to Principal Dancer followed in 2002. He made his choreographic debut in February and has since choreographed for many prestigious companies: le Ballet de l'Opéra de Perm, le Nederland Dans Theater 2, le Ballet de Stuttgart, etc.

TETYANA MARTYANOVA

Ukrainian Tetyana Martyanova began dancing in 1993 at the Odessa Academy in Ukraine before continuing at the HARID Conservatory in Boca Raton, Florida. Tetyana began her professional career at Columbia Classical Ballet in North Carolina. She joined Les Grands Ballets in 2011, leaving us in 2013 to dance with the San Francisco Ballet and Diablo Ballet and the Ballet de l'Opéra national du Rhin. She returned to Les Grands Ballets when Ivan Cavallari arrived here, in 2017.

MARCOS MORAU ET LA VERONAL

Marcos Morau (Valencia, Spain, 1982) studied choreography at the Institut del Teatre in Barcelona, the Conservatorio Superior de Danza in Valencia and the Movement Research in New York, obtaining the highest score on the final project and the extraordinary award of the Institut del Teatre. His artistic skills are not limited to dance but extended into disciplines such as photography and drama, studying the Master in Theory of Drama.

In 2005 he created La Veronal, company formed by artists from the dance, film, photography and literature. The artistic team purpose lies directly on a constant search for new expressive media, for cultural references – cinema, literature, music and photography, mostly – to bet on a strong narrative language with the intention of forming global art spaces.

MARWICK SCHMITT

Although Marwik Schmitt got his start in dance at just 4 years old, it was only later, after he turned 16, that he decided to make it his career. While training at the Conservatoire national supérieur de danse de Lyon, he furthered his dance studies with private teachers like Pascale Michelet, Martin Schmitt and Alain Astié.

During these years of training, he took part in shows in Mongolia, where his performance drew heavily on improvisation. That technique led him to develop a more personal voice as a choreographer and ultimately to create in Lyon a solo work entitled *Racine* as well as a pas de deux called *Would You*. A solo performed at Young Choreographers' Night in Mulhouse, France, finally opened the doors to creating a first collaborative work with Les Grands Ballets Canadiens, presented at the Festival des arts de Saint-Sauveur.



PROGRAM & SYNOPSIS

EVENING PROGRAM : *PARLAMI D'AMORE*

Spectre, Story of Lonely Souls by Marwik Schmitt

Your Self by Tetyana Martyanova

Fuego by Vanesa G.R. Montoya

Fukuoka by Marcos Mauro

Intermission

Departed by Vanesa G.R. Montoya

DOMA by Jérémy Galdeano and Vera Kvarcakova

Earthlings by Douglas Lee

***Spectre, Story of Lonely Souls* - Marwik Schmitt**

Choreography: **Marwik Schmitt**

Costumes: **Mélanie Ferrero & Marwik Schmitt**

Scénographie: **Marwik Schmitt**

Lighting design: **Marc Parent & Marwik Schmitt**

Music : Arrangements and recomposition by **Jean-Paul Merlin**

Duets par: **Bad Sector**

The Wider Sun by: **Jon Hopkins**

Flint March by: **Brian Eno, Jon Hopkins** and **Leo Abrahams Lab** and *Pteroglyphe* by **Karl Biscuit**

Spectre, Story of Lonely Souls is tinged with an atmosphere of tension between the protagonists, of the love they bear for one another and for themselves, in a space where “normality” does not exist and where each one imagines being the standard for others. How do we approach those close to us when we are all different but each one believes him- or herself to be the representation of the norm? The piece speaks of the unsteady, flexible, sometimes turbulent relationships of two lovers, of a brother and his sister or a doctor and his patient. And then the question remains of knowing where to find the love we bring to ourselves: how to love ourselves in our own unstable representations as hypersensitive beings, lonely souls as well. Domineering or passive, expressed or unformulated, practical, selfish, incomprehensible, even horrifying, love is nothing if not ingenuous.

Departed – Vanesa G.R. Montoya

Choreography: **Vanesa G.R. Montoya**

Costumes: **Mélanie Richard**

Lighting Design: **Marc Parent**

Music: *Unchained Melody* by **Alex North & Hy Zaret**, performed by **(The) Righteous Brothers**

The Dear Repose by **Charles Papasoff**

Departed addresses our intimate connections and the feeling one experiences when losing a loved one. An unfillable void, a life forever changed. It's a reflection from various standpoints, evocating the almost crippling sensation of being deprived of a great love and the absence of their familiar presence, when one goes on living mechanically, going through time and again the same motions once lived with a loved one.

Your Self – Tetyana Martyanova

Choreography: **Tetyana Martyanova**

Costumes: **T o m a**

Lighting Design: **Marc Parent**

Music: *A love song for humanity* by **Jami Sieber**

That moment — when eyelashes are facing down and eyes are getting filled with tears. your jaw starts to shake slightly and you are about to lose it. You want to stop, to give up. But you don't. You wipe the tears. You get up and move on. What is this guidance that shows you a way?

Fukuoka – Marcos Morau

Choreography: **Marcos Morau** with **Lorena Nogal** and **Marina Rodriguez**

Music: *La Zarzamora – Instrumental* by **Paco de Lucía / Ramón Algeciras Farruca** by **José Galvan**

Staging, Lights, Costumes and Set: **Marcos Morau et La Veronal**

Fukuoka presents the essence of language that choreographer Marcos Morau has been developing over the last few years with his company, La Veronal. The search for a refined form: without renouncing the inorganic and the grotesque, the rhythmic and the arrhythmic, the beautiful and the monstrous. For this piece, Morau brings a flamenco influence together with an abstract energy, rejecting any narrative discourse and allowing the two performers to completely drown in the shape. The contradiction of flamenco and contemporary forms, the clash of two worlds that nourish and complement each other: an exercise in style that brings the public closer to the universe of the choreographer.

Fuego – Vanesa G.R. Montoya

Choreography: **Vanesa G.R. Montoya**

Costumes: **Mélanie Richard**

Lighting Design: **Marc Parent**

Music: *El sombrero de tres picos, Suite No 2 : II. Danza del Molinero* by **Manuel de Falla** *El amor brujo – Ballet* by **G. Martinez Sierra** : *Danza ritual del fuego, para ahuyentar los malos espiritosmolinero* par

Manuel de Falla & Gregorio Martinez Sierra

Fuego is a physical and feisty quartet of men. Inspired by Vanesa G.R. Montoya's Spanish roots, the piece takes inspiration in the style and energy of the Matador and the sensuality of Flamenco.

Passion and its different stages is at the center of *Fuego*. "Passion is a motor of life, says Vanesa G.R. Montoya, whether it's the fire inside of us or the intensity of our relationships. It's omnipresent." Sensuality, stamina and physicality contribute to this contemporary acrobatic yet fluid piece, performed to traditional Spanish music.

DOMA - Jérémy Galdeano & Věra Kvarčáková

Chorégraphie: **Jérémy Galdeano & Věra Kvarčáková**

Musique: Speed Limit, A Night Ride par **Ezio Bosso**

Home / Doma est un endroit où l'on vit au quotidien; un endroit qui offre sécurité et bonheur. Home / Doma, c'est être entouré de gens qui vous rendent absolument fou un instant et qui vous font sortir complètement unique le suivant.

Earthlings – Douglas Lee

Chorégraphie: **Douglas Lee**

Conception des décors et costumes: **Douglas Lee**

Conception des éclairages: **Marc Parent**

Musique/: Muted par **Zeena Parkins** Six Wings of Bliss (Allergy to Consciousness versions) (instrumental version) par **Julia Rovinsky**

Sketch for Sub Rosa par Gavin Bryars, interprété par Julia Rovinsky The Room par Harold Budd, interprété par Julia Rovinsky

'When Love speaks, the voice of all the gods makes heaven drowsy with the harmony...'

William Shakespeare

A new creation for 10 dancers, *Earthlings* is an essay on love in its various forms, its archetypes and imagery. Inspired by the figure of Eros, god of love, British choreographer Douglas Lee brings us a piece where humans easily become playthings for the Gods; like pawns, toyed with through their desire for affection, lust and romance.

Eros is seen puppeteering earthlings from above: mischievously inducing a kiss, an embrace, love or disdain... Oblivious to the godly interference in their lives, the earthlings believe themselves to be the authors of their own destiny, unaware of the complications that the gods introduce into their lives for their own amusement. Set to the celestial and vibrant sounds of harps, mirroring Eros' lyre, *Earthlings* echoes the very human experience of embracing one's fate.

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.

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.

MEDIAS :

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