

LES GRANDS BALLETS

Carmina Burana and Stabat MATER

by Edward Clug

October 3 to 19, 2019

Place des Arts, Wilfrid-Pelletier



Photo : Sasha Onyshchenko | Dancers : Jean-Sébastien Couture & Chisato Ide

Carmina Burana

Choreography : **Edward Clug**
Conductor : **Dina Gilbert**
Music : **Carl Orff**
Set : **Léo Kulas**
Costume : **Marko Japelj**
Soloists : **Aline Kutan, Spencer Britten,
Dominique Côté**

Stabat MATER

Choreography : **Edward Clug**
Conductor : **Dina Gilbert**
Music : **Giovanni Battista Pergolesi**
Scenography and set : **Jordi Roig**
Soloists : **Maude Brunet, Kimy McLaren**

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

EDWARG CLUG

Edward Clug (Beius, 1973) decided to enroll at the dance academy to escape the repressive communist regime of Ceaușescu. In 1991, Clug completed his ballet studies at the National Ballet School in Cluj-Napoca (Romania). The same year, he was hired as a soloist at the Slovene National Theatre (SNG) in Maribor where he created his first choreography.

In 2003, he became artistic director of the ballet, leading the company towards new and distinctive directions.

Clug succeeded in putting the Maribor Ballet ensemble on the international dance map by participating in large festivals, such as Jacob's Pillow Dance Festival (USA), The Stars of the White Nights Festival at the Mariinski Theatre St.Petersburg, the Arts Festival in Singapore and Seoul International Dance Festival in Korea.

Clug was repeatedly invited to create new works for Nederland Dans Theater, Stuttgart Ballet, Zurich Ballet, Royal Ballet of Flanders and other companies around the world.

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 in 2017 for the prestigious award Benois de la Danse for Sacre for the Handman with the Nederlands Dans Theatre 2.

He presented for the first time his piece *Stabat MATER* in Montreal in 2017, at the invitation of Les Grands Ballets. His next creation for the company, *Carmina Burana*, will premiere in October 2019.

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). The upcoming season will feature her débuts with the Grands Ballets Canadiens de Montréal Orchestra, the Regina Symphony Orchestra and Nouvel Ensemble Moderne. She has also received repeat invitations to conduct the Orchestre Philharmonique de Radio-France, Toronto Symphony Orchestra, Montreal Symphony Orchestra and Orchestre Métropolitain.

Outside the country, she has conducted orchestras in China, Romania and Estonia as well as the Frankfurt Radio Symphony Orchestra, in 2014, as part of the prestigious Sir Georg Solti Conductors' Competition. The year 2016 marked her first time at the helm of the Orchestre national de Lyon and the Orchestre Philharmonique de Radio-France for a "symphonic hip-hop" program. She was also invited to conduct a series of Sinfonia Varsovia concerts as part of "La Folle Journée du Japon." Audiences have also had several opportunities to hear her in Quebec, in particular at the Festival de Lanaudière where she conducted John Corigliano's *The Red Violin* at the first film-orchestra event dedicated to the film, a performance that also featured violinist Lara St. John.

Dina Gilbert is the founder and artistic director of Ensemble Arkea, a Montreal-based chamber orchestra known for its innovative interpretations of orchestral scores. As part of the ensemble, Dina has worked with young Canadian composers on a number of occasions, creating over 30 new works and taking part in numerous recordings for films and video games. In addition to a bachelor's degree in clarinet and a master's degree in conducting, Dina Gilbert holds a Ph.D. from Université de Montréal, where she studied under Jean-François Rivest and Paolo Bellomia. She has taken master classes with Kenneth Kiesler, Leonid Grin, Peter Eötvös, Johannes Schlaefli, Pinchas Zukerman and Neeme Järvi. During her doctoral studies, she received a bursary from the Fonds de recherche du Québec – Société et culture. The Canada Council for the Arts, the Conseil des arts et des lettres du Québec and Fondation Père-Lindsay have also supported her career.

Soprano

ALINE KUTAN

Carmina Burana

Canadian soprano of Armenian origins, Aline Kutan has emerged as one of the most magnificent artists and vibrant personalities of the day.

Since her debuts, Aline Kutan has been regularly invited to major European and American opera houses : she sang Semele from Salieri's *Europa Riconosciuta* in Scala Milan, the Queen of the night in France (Opéra National de Paris-Bastille, Chorégies d'Orange, Opéra de Marseille, Capitole de Toulouse) England (Glyndebourne Festival) Spain (Valencia), Germany (Karlsruhe) as well as New York (New-York City Opera), Montréal, Toronto Québec and more recently Santiago-Chile and in Teator Colon Buenos-Ayres. She was also acclaimed for her Lakmé in Avignon, Toulon, Karlsruhe, Montréal, Calgary and Detroit.

Her repertoire also includes Zerbinetta (Capitole de Toulouse, San Carlo di Napoli, Montreal), Anne Trulove, Olympia (Grand Théâtre de Genève) as well as the contemporary repertoire (*Les Rois* from Philippe Fenelon in Opera de Bordeaux) which brought her great critical acclaim.

In concert, Aline Kutan is regularly invited by major orchestras in Canada and Europe.

Tenor

SPENCER BRITTEN

Carmina Burana

Canadian triple threat Spencer Britten is currently based in Montréal, Canada as a member of the L'Atelier Lyrique de l'Opéra de Montréal.

Spencer feels at home in both the Operatic and Musical Theatre repertoire and his recent projects have allowed him to enjoy the utilization of his extensive dance training. In the 2018-2019 season Spencer has been a young artist at both The Glimmerglass Festival and l'Opéra de Montréal. This summer he will be returning to The Glimmerglass Festival for *Showboat*, and *The Ghosts of Versailles*. To start off the 2019-2020 season, Spencer will be singing Triquet in *Eugene Onegin* with Opéra de Montréal, First Prisoner/ Jaquino cover with Orchestre Métropolitain under the baton of Yannick Nézet-Séguin.

Barytone

DOMINIQUE CÔTÉ

Carmina Burana

Praised for his warm tone, stage presence and skill as an actor, Dominique Côté has won several first prizes in international competition. Recently, he sang the unforgettable Comtesse in *Les Feluettes* by Kevin March at Edmonton Opera, Baron Koffre in *Le Roi Carotte* by Offenbach at Opéra de Lille, Dr Falke in *Die Fledermaus* by Strauss at Opéra de Genève, Dancaïro in *Carmen* at

Opéra de Montréal and he was closing the 85e season of l'OSM under the direction of Kent Nagano with *Lélio* from Berlioz. This season, he sings Handel's *Messiah* with the l'Orchestre Philharmonique de Montréal, he takes on the title role of André Gagnon's and Michel Tremblay's *Nelligan*, recorded with the OSM few years ago, at Théâtre du Nouveau Monde and he will be Eisenstein in *Die Fledermaus* for l'Opéra de Québec. His discography includes several world premieres: Lorenzani's *Nicandro E Fileno* with Les Boréades, Beydts' *SADMP* with the Avignon-Provence Orchestra, G. Tailleferre's *L'Affaire Tailleferre* with Opéra de Limoges, *Léonore* de Gavaux with Opéra Lafayette and many more.

Mezzo-Soprano

MAUDE BRUNET

Stabat MATER

Montreal-based mezzo soprano Maude Brunet is known for her warm, rich tone and expressive musicality. Her sensitive artistry and refined singing have made her a highly sought-after singer, performing with many of Canada's most prestigious festivals, including Vancouver Early Music Festival, Ottawa Chamberfest, Festival de Lanaudière and Festival international de musique baroque de Lamèque.

Concert highlights for Maude Brunet include Mozart's *Requiem* with Québec Symphony Orchestra, Pergolesi's *Stabat Mater* with Les Grands Ballets, Handel's *Messiah* with Trois-Rivières Symphony Orchestra and Bach's *Psalm 51* with Les Violons du Roy. A frequent soloist with Matthias Maute's acclaimed Ensemble Caprice, Maude starred in *Juditha Triumphans*, which won the 2014 Opus Prize for Concert of the Year – Baroque Music. In 2019, she will join Ensemble Caprice to perform Bach's *B Minor Mass*, as well as a Bach cantatas program, part of the Complete Bach Cantatas Series at Salle Bourgie. A regular guest of that Serie, Maude Brunet will also sing cantatas with Studio de Musique Ancienne and Laval Symphony Orchestra.

This season, concert engagements include a *Messiah* tour, Vivaldi's *Stabat Mater* with Les Violons du Roy and Vivaldi's *Gloria* with Laval Symphony Orchestra.

Soprano

KIMY MCLAREN

Stabat MATER

In the relatively short time since Québec soprano Kimy McLaren made her professional stage debut with Opéra National du Rhin, she has performed extensively worldwide and accrued a formidable and widely diverse repertoire comprised of opera, concert, recital and musical theatre.

Kimy has performed more than thirty operatic roles – i.e. Marguerite (*FAUST*), Leïla (*Les Pêcheurs de perles*), Juliette (*Roméo et Juliette*), Donna Elvira (*Don Giovanni*), Marie (*Wozzeck*), Governess (*Turn of the Screw*) to name only a few – not only in France (Lille, Strasbourg, Marseille, Toulon, Metz, Bordeaux, Reims et al.) but also in Latin America, Asia and Canada. Théâtre du Châtelet in Paris engaged her for an enormously successful run of Julie in *CAROUSEL* and immediately invited

her to return in the role of Cinderella in Sondheim's *Into the Woods*. Additionally, she has appeared as a soloist with an impressive number of symphony orchestras, including Orchestre Symphonique De Montréal, Orchestre Métropolitain, Malaysian Philharmony, Wiener Kammer Orchester and many more throughout Europe and across Canada – having collaborated with such internationally acclaimed conductors as Charles Dutoit, Kent Nagano and Yannick Nézet-Séguin.

Prize winner in the International Mozart Competition in Salzburg and Mario Lanza Competition in Italy, Kimy is deliciously charismatic and very much at home on the operatic stage – nevertheless, she also enjoys performing as frequently as her busy schedule allows in chamber works and recital. Her vast repertoire reflects a true affinity and genuine passion for all aspects of the vocal art.

Carmina Burana

Composer

CARL ORFF

Munich, Bavaria, in 1895, Carl Orff was witness to two world wars. He was the son and grandson of military men, and his mother, a pianist, encouraged his artistic gifts. An intelligent child, at a very young age he began to conceive short pieces for puppet plays. He was also interested in language, and at seventeen composed an opera set in Japan titled *Gisei*.

Munich, in the 1920s, was a hotbed of pre-Nazi political agitation and strongly anti-Semitic. It was in that stormy context that Carl Orff's work and career developed, while he regularly had to deal with money worries.

Endowed with a fertile imagination, Orff was haunted by dark thoughts and suffered from nightmares. Dreaming of the devil or witches, he would often wake up in the night terrified and screaming. Beyond *Carmina Burana*, his best-known and most performed composition, he left the world an original body of work imbued with a theatrical spirit, consisting above all of operas and choral music. Strongly influenced by Monteverdi, the myth of Orpheus and the Renaissance, he went his own way without really coming under the influence of the important musical trends of his time.

SYNOPSIS

Romania's Edward Clug revisits a fundamentally humanizing 20th century work with the power to bring people together, Carl Orff's *Carmina Burana*, inspired by medieval verse. The work's introduction, O Fortuna, evokes the World's destiny while Man is powerless in facing its uncertain future.

Les Grands Ballets' artistic director decided to call once more on gifted choreographer Edward Clug – firmly anchored in modernity – in order to reflect, first, the implicit torment of *Carmina Burana*, but more importantly springtime, hope and love, central themes in the work, which touches human beings in their most visceral dimension, that of their legacy, and longevity.

Stabat MATER



Photo: Sasha Onyshchenko

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

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.