
Artpark 1978 Summer Theater Season presents

The National Ballet of Canada

Founder: CELIA FRANCA

ALEXANDER GRANT
Artistic Director

GERRY ELDRED
Administrator

Featuring

VANESSA HARWOOD, MARY JAGO, KAREN KAIN
NADIA POTTS, VERONICA TENNANT

LUC AMYOT, FRANK AUGUSTYN, CHARLES KIRBY, CLINTON ROTHWELL
PETER SCHAUFUSS, TOMAS SCHRAMEK, HAZAROS SURMEYAN

VICTORIA BERTRAM, COLLEEN COOL, CYNTHIA LUCAS
GLORIA LUOMA, LINDA MAYBARDUK, MAVIS STAINES
KAREN TESSMER, GIZELLA WITKOWSKY

JOEL DABIN, JACQUES GORRISSEN, JAMES KUDELKA
DAVID ROXANDER

ANN DITCHBURN, ESTHER MURILLO

DAVID ALLAN, DANIEL CAPOUCH, MIGUEL GARCIA, DAVID GORNIK
CONSTANTIN PATSALAS, RAYMOND SMITH

Yolande Auger, Alexandra Auld, Josephine Baurac, Karla Beesemyer, Susan Bodie, Lorna Geddes
Elizabeth Hall, Victoria Hutter, Susan Keen, Annette Lambros, Stephanie Landry, Daphne Loomis
Caitlan Maggs, Karin Mawson, Laura McLean, Patricia Oney, Heather Ronald, Katherine Scheidegger
Amalia Schelhorn, Barbara Szablowski, Deborah Todd, Charmain Turner
John Aubrey, Sean Boutilier, Todd Carter, Albert Forister, Paul Jago, Anton Kaloczy
David Nixon, Peter Ottmann, Kevin Pugh, Craig Randolph, Colin Simpson

GEORGE CRUM

Musical Director and Conductor

JOANNE NISBET
Ballet Mistress

DAVID SCOTT
Ballet Master

JOHN GOSS
Associate Conductor

JOSEPH PEPPER
Concert Master

Without the written permission of the management, is prohibited by law. Violators may be punished by ejection and may render the offender liable for damages.

The Sleeping Beauty

A Ballet in Three Acts and Five Scenes

Music: Pyotr Ilyich Tchaikowsky
 Produced, staged, and with additional choreography by
 Rudolf Nureyev after Marius Petipa

Scenery and Costumes by
 Nicholas Georgiadis

Lighting by David Hersey
 Scenic Design executed by Georg Schlögl

Conductor:
 George Crum (Aug. 16, 17 Eve.), John Goss (Aug. 17 Mat.)

PROLOGUE AND ACT I

King Florestan Charles Kirby
The Queen Susa Menck
Catalabutte,
Master of Ceremonies Jacques Gorrissen (Aug. 16, 17 Mat.),
 John Aubrey (Aug. 17 Eve.)
Principal Fairy Nadia Potts (Aug. 16),
 Mary Jago (Aug. 17 Mat. & Eve.)
First Variation Mavis Staines (Aug. 16),
 Karen Tessmer (Aug. 17 Mat. & Eve.)
Second Variation Cynthia Lucas and Esther Murillo
 (Aug. 16, 17 Eve.),
 Gloria Luoma and Linda Maybarduk
 (Aug. 17 Mat.)
Third Variation Gizella Witkowsky (Aug. 16, 17 Mat.),
 Colleen Cool (Aug. 17 Eve.)
Fourth Variation Gloria Luoma (Aug. 16, 17 Eve.),
 Mavis Staines (Aug. 17 Mat.)
Fifth Variation Mary Jago (Aug. 16),
 Colleen Cool (Aug. 17 Mat.),
 Linda Maybarduk (Aug. 17 Eve.)
Sixth Variation Nadia Potts (Aug. 16),
 Mary Jago (Aug. 17 Mat. & Eve.)
Carabosse Joël Dabin, Albert Forister,
 Miguel Garcia, James Kudelka,
 Peter Ottmann or Raymond Smith,
 Clinton Rothwell, Hazaros Surmeyan
Carabosse, the wicked fairy Victoria Bertram (Aug. 16),
 Charmain Turner (Aug. 17 Mat.),
 Patricia Oney (Aug. 17 Eve.)
The Lilac Fairy Barbara Szablowski
Princess Aurora Karen Kain (Aug. 16),
 Vanessa Harwood (Aug. 17 Mat.),
 Nadia Potts (Aug. 17 Eve.)
The Sentries Anton Kaloczy, Clinton Rothwell,
 Colin Simpson, Hazaros Surmeyan
The Friends Colleen Cool, Susan Keen,
 Cynthia Lucas, Gloria Luoma,
 Linda Maybarduk or Mavis Staines,
 Esther Murillo, Karen Tessmer,
 Gizella Witkowsky

ACT II

Prince Florimund Frank Augustyn (Aug. 16),
 Luc Amyôt (Aug. 17 Mat.),
 Tomas Schramek (Aug. 17 Eve.)
The Count Hazaros Surmeyan (Aug. 16, 17 Mat.),
 Clinton Rothwell (Aug. 17 Eve.)
The Countess Lorna Geddes
The Prince John Aubrey or Sean Boutillier,
 Albert Forister or Constantin Patsalas,
 Paul Jago, Anton Kaloczy or Colin Simpson,
 Peter Ottmann or Raymond Smith
The Princess Josephine Baurac, Susan Bodie or
 Katherine Scheidegger, Linda Maybarduk,
 Patricia Oney or Charmain Turner,
 Amalia Schelhorn
The Lilac Fairy Barbara Szablowski
The Artists Artists of the Ballet

ACT III

Princess Aurora Karen Kain (Aug. 16),
 Vanessa Harwood (Aug. 17 Mat.),
 Nadia Potts (Aug. 17 Eve.)

Prince Florimund Frank Augustyn (Aug. 16),
 Luc Amyôt (Aug. 17 Mat.),
 Tomas Schramek (Aug. 17 Eve.)
Pas de Cinq: Diamonds Linda Maybarduk and James Kudelka
 (Aug. 16),
 Gizella Witkowsky and Miguel Garcia
 (Aug. 17 Mat.),
 Gizella Witkowsky and Joël Dabin
 (Aug. 17 Eve.)
Silver Karen Tessmer (Aug. 16),
 Esther Murillo (Aug. 17 Mat.),
 Gloria Luoma (Aug. 17 Eve.)
Gold Colleen Cool (Aug. 16),
 Gloria Luoma (Aug. 17 Mat.),
 Cynthia Lucas (Aug. 17 Eve.)
Emerald Gizella Witkowsky (Aug. 16),
 Linda Maybarduk (Aug. 17 Mat.),
 Mavis Staines (Aug. 17 Eve.)
Bluebird Clinton Rothwell (Aug. 16),
 Raymond Smith (Aug. 17 Mat. & Eve.)
Princess Florine Mary Jago (Aug. 16),
 Cynthia Lucas (Aug. 17 Mat.),
 Esther Murillo (Aug. 17 Eve.)
Pussycats Gloria Luoma and David Roxander (Aug. 16),
 Yolande Auger and Daniel Capouch
 (Aug. 17 Mat. & Eve.)
Pas de Deux Princess Aurora and Prince Florimund
Variation Prince Florimund
Variation Princess Aurora
Finale Ensemble

ALL CASTING SUBJECT TO CHANGE

SYNOPSIS OF THE SLEEPING BEAUTY

PROLOGUE

A Room Inside the Palace

King Florestan and his Queen celebrate the christening of their daughter, Princess Aurora. Catalabutte, the Master of Ceremonies responsible for compiling the guest list, has forgotten to invite the Fairy Carabosse. Carabosse declares she will be avenged and predicts that one day Aurora shall prick her finger and die. The Lilac Fairy arrives and revokes the curse, promising that Aurora shall merely fall asleep, to be awakened by the kiss of a prince after a hundred years. The King decrees that anyone found in his kingdom with a spindle or even a knitting needle must suffer the penalty of death.

PAUSE

ACT I

The Palace Garden

On Princess Aurora's sixteenth birthday, four Princes seek her hand in marriage. Carabosse, disguised as an old woman, gives Aurora a bouquet of flowers in which a spindle is concealed. Aurora dances with the flowers, pricks her finger and collapses. Carabosse triumphantly reveals her true identity. The Princess is carried indoors under the guidance of the Lilac Fairy, who casts a spell of sleep over the court and causes a forest to grow up around the Palace.

INTERMISSION

ACT II

The Forest: One Hundred Years Later

Prince Florimund and his courtiers hunt for deer. The Prince becomes melancholy and sends his retinue to follow the hunt so that he may be alone. In his solitude he has a vision of Aurora. Directed by the Lilac Fairy, the Prince journeys through the forest to King Florestan's Palace. He finds Aurora asleep and awakens her with a kiss. The King and Queen approve the betrothal of Aurora to Prince Florimund.

INTERMISSION

ACT III

The Palace Ballroom

The court celebrates the wedding of the Prince and Princess.

La Fille Mal Gardée

A Ballet in Two Acts

Music: Ferdinand Hérold Choreography: Frederick Ashton
Freely adapted and arranged by
John Lanchbery from the 1828 version
Décor and Costumes: Osbert Lancaster
Conductor:
George Crum (Aug. 18), John Goss (Aug. 19)

SYNOPSIS OF LA FILLE MAL GARDEE

ACT I SCENE 1 — The Farmyard

Lise, the only daughter of Simone, a widow and owner of a prosperous farm, is in love with Colas, a young farmer; but her mother has far more ambitious plans.

The dawn of a busy day on the farm is heralded by the cock and his attendant hens. Lise, disappointed at not seeing Colas, leaves a ribbon tied in a lovers' knot, as a token of her devotion. He finds it and binds it to his staff. The lovers meet, but are interrupted by Simone, who sets her daughter a task churning butter. Colas, in hiding in the loft, joins her. The work is shared and then forgotten as they declare their love.

The farm girls summon Lise to play, but her mind is elsewhere. Her suspicious and ever-watchful mother catches hold of her and chastises her. Just then Thomas, the pompous and wealthy proprietor of a vineyard, arrives with his son Alain. Simone, aware of their mission, dismisses Lise. Thomas asks her hand for his son, and when Lise returns, Alain, coy and clumsy, shows off his paces. She is amused and a little shocked by his antics, but definitely not interested. They set off for the harvest.

SCENE 2 — The Cornfield

It is harvest time, and after working in the fields the harvesters, led by Colas, relax in a joyful dance. Lise and Alain dance, but Colas intervenes, and the young girl makes it clear where her preference lies. One of the harvesters plays the flute to the general merriment, and Alain thinks he will take a turn, but the harvesters mock him and he is rescued from their horseplay by his indignant father. The field is now left clear for the triumphant Colas, who dances with Lise. Simone joins in the merriment. But suddenly they are interrupted by a storm that drenches them, scattering them far and wide.

INTERMISSION

ACT II — Interior of the Farmhouse

Mother and daughter, soaked by the storm, return to the farmhouse. They sit down to spin; work, thinks the mother, should keep Lise out of mischief. But she is overcome by sleep, and Lise, who has seen Colas through the gate, tries to take the key from her. Simone wakes, and in order to remain watchful, plays the tambourine for Lise to dance. But the taps grow feebler, she begins to nod, and now she is fast asleep. Lise runs to the door and makes love to Colas through the unfriendly bars. The knocking of the harvesters, coming for their pay, awakens Simone. Simone tells her daughter to get on with her chores as she leaves to give the harvesters a drink. Lise, thinking she is alone, dreams of the delights of married life. Colas cannot resist, and comes out from hiding. She is bashful at having been taken by surprise, but once again they declare their love, exchanging scarves as a token.

As Simone reappears, Lise hustles Colas into her bedroom. The ever-suspicious mother realizes that the lovers have been meeting, and in her turn hustles Lise into the bedroom, locking the door.

Alain and his father now arrive with a notary to complete the contract. When it is signed Simone hands Alain the bedroom key. After a moment of idiotic indecision he opens the door, and to everyone's dismay, Colas and Lise emerge. The lovers fall on their knees to ask Simone for forgiveness and a blessing. In spite of the fury of Thomas and Alain, she finally gives in amidst general rejoicing.

"LA FILLE MAL GARDEE is performed by arrangement with Oxford University Press, Inc., New York."

Widow Simone, a rich farmer Jacques Gorrissen (Aug. 18),
Constantin Patsalas (Aug. 19)
Lise, her daughter Karen Kain (Aug. 18),
Veronica Tennant (Aug. 19)
Colas, Frank Augustyn (Aug. 18),
a young farmer in love with Lise Tomas Schramek (Aug. 19)
Thomas, Charles Kirby (Aug. 18),
a prosperous vineyard owner John Aubrey (Aug. 19)
Alain, his son David Roxander (Aug. 18),
David Allan (Aug. 19)
Village Notary Colin Simpson (Aug. 18),
Charles Kirby (Aug. 19)
Notary's Clerk David Allan (Aug. 18),
David Roxander (Aug. 19)
Cockerel and Four Hens David Allan (Aug. 18),
David Roxander (Aug. 19);
Yolande Auger, Victoria Bertram or
Cynthia Lucas, Victoria Hutter,
Daphne Loomis
Lise's Friends Colleen Cool or Gloria Luoma,
Susan Keen, Stephanie Landry,
Caitlan Maggs, Esther Murillo,
Mavis Staines or Laura McLean,
Karen Tessmer, Gizella Witkowski
Colas' Friends Luc Amyôt or David Nixon,
John Aubrey or Colin Simpson,
Joël Dabin, Albert Forister,
Anton Kaloczy, Peter Ottmann
Villagers Alexandra Auld, Josephine Baurac,
Susan Bodie, Lorna Geddes, Annette Lambros,
Karin Mawson, Patricia Oney or Heather Ronald,
Katherine Scheidegger, Amalia Schelhorn,
Barbara Szablowski, Deborah Todd,
Charmain Turner, Sean Boutillier,
Daniel Capouch or Todd Carter,
Miguel Garcia or James Kudelka,
David Gornik, Paul Jago, Raymond Smith
Grooms Kevin Pugh and Craig Randolph

Pony: Courtesy of Venture Farms

Reproduced from Benesh Notation Score by Faith Worth.
The choreographer wishes to thank Madame Tamara Karsavina
for her advice in the preparation of this ballet
and Mr. Ivor Guest for his help in tracing
the original scores.

The artistic director wishes to gratefully acknowledge
the assistance of Faith Worth and Michael Somes
in mounting this production.

This production was made possible by a gift from
the Toronto Branch of The National Ballet of Canada.

ALL CASTING SUBJECT TO CHANGE

I: The Dream

A Ballet in One Act

Adapted from *A Midsummer Night's Dream*
by William Shakespeare

Music by Felix Mendelssohn-Bartholdy (1809-47)
Arranged by John Lanchbery

By arrangement with The Royal Opera House,
Covent Garden

Choreography by Frederick Ashton
Scenery and Costumes by David Walker
Lighting by Thomas Saunders
Conductor: John Goss

Titania Karen Kain (Mat.),
Vanessa Harwood (Eve.)
Oberon..... Luc Amyot (Mat.),
Tomas Schramek (Eve.)
Puck..... David Roxander (Mat.),
David Allan (Eve.)
Bottom..... Jacques Gorrissen (Mat.),
David Gornik (Eve.)
Rustics..... Sean Boutilier, Todd Carter (Mat.),
Albert Forister, Paul Jago,
Constantin Patsalas (Eve.), Colin Simpson
Helena Colleen Cool
Hermia Linda Maybarduk (Mat.),
Nadia Potts (Eve.)
Demetrius Anton Kaloczy (Mat.),
Hazaros Surmeyan (Eve.)
Lysander..... Miguel Garcia (Mat.),
Clinton Rothwell (Eve.)
Danceblossom..... Esther Murillo (Mat.),
Annette Lambros (Eve.)
Gobweb..... Mavis Staines (Mat.),
Yolande Auger (Eve.)
Tit Karen Tessmer (Mat.),
Daphne Loomis (Eve.)
Mustardseed..... Gloria Luoma (Mat.),
Cynthia Lucas (Eve.)
Others..... Artists of the Ballet

A Changeling Indian Boy

Reproduced from Benesh Notation Score by Faith Worth.

ALL CASTING SUBJECT TO CHANGE
INTERMISSION

SYNOPSIS OF THE DREAM

King and Queen of Fairyland, Oberon and Titania, are
fighting over the changeling Indian boy. Oberon sends
Puck through the forest to fetch a strange flower,
of which when dropped in the eyes during sleep

brings love for the first living thing seen on waking. Oberon plans to use this to spite Titania. Into the forest have strayed a happy pair of lovers, Lysander and Hermia, and their two unhappy friends, Helena and Demetrius. Helena's love for Demetrius is at present unrequited, for he mistakenly desires Hermia. Oberon has watched these mortals and when Puck returns with the magic flower he sends him to charm Demetrius into love with Helena.

Oberon meanwhile drops some of the charm into his queen's eyes and causes her to be awakened by a rustic called Bottom on whom the returning Puck, to heighten his master's revenge, has fixed an ass's head. On waking, Titania falls in love, but Puck, for all his cleverness, has complicated the affairs of the mortal lovers by charming the wrong man, Lysander, into love with Helena. Oberon commands Puck to create a fog, under cover of which all is put right. Titania, released from her spell, is reconciled to her master, and the mortal lovers are happily paired off. Bottom, restored to human form but with dream-like memories of what lately happened, goes on his puzzled way. "I will get Peter Quince to write a ballet of this dream. It shall be called Bottom's Dream."



II: Don Juan

A Ballet by John Neumeier

Music: Christophe Willibald Gluck and the Requiem Mass by Tomás Luis de Victoria
Choreography and staging: John Neumeier
Décors and Costumes: Filippo Sanjust
Lighting: Gil Wechsler
Text by Max Frisch
Translated by John Neumeier and
Narrated by Ralph Richardson
Conductor: George Crum

the first time in his life, a woman has retreated from his charm. Almost to reassure himself, Don Juan seduces Aminta, soloist of the dance troupe, thus destroying her relationship with Batricio, whom she loves. Dona Aña arrives at the banquet, and throws herself once more at Don Juan, who amuses himself by playing the two jealous ladies off against each other.

As a climax to his satirical entertainment, Catalinón and the dancers enact "The Damnation of Don Juan," which develops into an orgy involving all the guests.

Don Juan leaves the banquet, pursuing the Lady in White. He passes a procession of mourners carrying an empty bier and realizes that this is his own funeral cortège. As the Lady in White now beckons to him, he recognizes her as the Angel of Death.

The National Ballet's production of Don Juan has been made possible through a generous grant from The Richard Ivey Foundation

Don Juan Tenorio.....Frank Augustyn
Catalinón, his servant.....Clinton Rothwell
Dona Aña de Ulloa.....Linda Maybarduk
Don Gonzalo de Ulloa, her father.....Charles Kirby
Don Juan's Guests.....Cynthia Lucas, Patricia Oney,
Mavis Staines, Karen Tessmer,
Charmain Turner, Gizella Witkowsky,
Albert Forister, David Gornik,
Anton Kaloczy, David Roxander,
Colin Simpson, Raymond Smith
Yolande Auger, Annette Lambros, Daphne Loomis,
Esther Murillo

Divertissements at Don Juan's Banquet:
Aminta.....Nadia Potts (Mat.),
Karen Kain (Eve.)
Batricio.....Daniel Capouch (Mat.),
James Kudelka (Eve.)
Belisa.....Colleen Cool
Miranda.....Gloria Luoma
Inés.....Victoria Bertram
Gaésano.....Jacques Gorrissen
Anfriso.....Miguel Garcia
The Lady in White.....Mary Jago
An Officer.....Constanin Patsalas
A Cardinal.....Sean Boutillier

Guests, Mourners, Nuns, Priests, Choir Boys, Servants

ALL CASTING SUBJECT TO CHANGE

SYNOPSIS OF DON JUAN

On November 2nd — "el día de los difuntos" — (the day of the dead). While Commander Don Gonzalo de Ulloa is buried to his grave, his daughter, Dona Aña, throws herself at a now disinterested Don Juan Tenorio who, having seduced her before killing her father, proceeds to celebrate the day with a banquet. Catalinón, Don Juan's servant, engages a troupe of dancers to present a series of divertissements illustrating the amorous adventures of his master. Catalinón himself assumes the role of the legendary seducer.

Among the guests, a mysterious Lady in White appears. Don Juan approaches her, but she rejects his advances. For

