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GENEVA CONCERTS

presents

Ballet Jörgen
C A N A D A

Coppélia



Saturday, November 8, 2003

8:15 p.m.

Smith Opera House

GENEVA CONCERTS, INC.

2003-2004 SEASON

SYRACUSE SYMPHONY ORCHESTRA

Daniel Hege, Conductor
Peter Serkin, Piano
Barber, Beethoven, Brahms
Thursday, October 2, 2003

BALLET JÖRGEN

Coppélia
Friday, November 8, 2003

SYRACUSE SYMPHONY ORCHESTRA

Grant Cooper, Conductor
Corey Cerovsek, Violin
Copland, Corigliano, Ravel, Tchaikovsky
Thursday, January 29, 2004

THE SWINGLE SINGERS

An eight-voice *a capella* group with a repertoire ranging
from the baroque and Bach to the Beatles and jazz.
Friday, February 27, 2004

BURNING RIVER BRASS

Twelve of the country's finest brass and
percussion players, an ensemble on fire!
Saturday, April 3, 2004

All Performances at 8:15 p.m. at the Smith Opera House,
82 Seneca Street, Geneva, NY

These concerts are made possible, in part, with public funds from
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GENEVA CONCERTS, INC.

Saturday, November 8, 2003
8:15 p.m.

Ballet Jörgen
C A N A D A

COPPÉLIA

Concept & Choreography by Bengt Jörgen
Set and Lighting Design by Glenn Davidson
Costume Design by Gary Dahms
Music by Léo Delibes

Set Co-ordinator Matthew Farrell

Additional Concept Development by Donald Dawson
Additional Costumes Constructed by the Royal Winnipeg Ballet

CAST IN ORDER OF APPEARANCE

Dr. Coppélius **Bengt Jörgen**
Klara **Tara Butler**
Nathanael **Paul-Anthony Chambers**
Mazurka Ladies **Jennifer Bartsch, Aya Belsheim,
Bonnie Crawford, Clea Iveson**
Mazurka Men **Reveriano Camil, Vitali Krauchenko,
Preston McBain, Craig Sanok**
Coppélia **Angel Wong**
Grand Pas Couples **Jennifer Bartsch, Preston McBain
Bonnie Crawford, Vitali Krauchenko**
Lead Czardas **Clea Iveson**
Czardas Ladies **Jennifer Bartsch, Aya Belsheim**
Czardas Men **Reveriano Camil, Craig Sanok**
Creatures **Aya Belsheim, Reveriano Camil,
Bonnie Crawford, Clea Iveson, Dan King**
Men's Trio **Paul-Anthony Chambers, Preston McBain, Craig Sanok**

*Patrons are requested to silence signal watches, pagers and cell phones.
The use of cameras and recording equipment is prohibited by law.*

SYNOPSIS

PROLOGUE

Dr. Coppélius holds a covered box, which he explores as we see the set open up and the characters move behind him. When Dr. Coppélius steps into the "stage space" characters freeze. With light he unfreezes the characters, organizing his toy set.

ACT I - Outside

Nathanael and Klara, the betrothed couple, dance their first pas de deux. Later, alone in the square, Nathanael discovers Coppélia for the first time. She is clearly different from any girl he has ever seen.

In full view Coppélia interrupts the festivities. Nathanael tries to convince his friends that he already met her. Klara catches Nathanael blowing a kiss to Coppélia. Filled with foreboding Klara tries to re-engage Nathanael, but he's lost in thought over what has been stirred inside him. Klara, clearly frustrated and angry eventually manages to snap Nathanael out of his trance-like state. Ridiculed by Klara, he denies any real interest in Coppélia. Appeased, Klara returns to her merry state and the two dance together with their friends. Nathanael is confronted by an alluring Harlot doll, who draws him and the others into an exuberant cza-das, exposing Nathanael's new fickleness to an infuriated Klara. Nathanael, left to his own thoughts, recognizes that he is looking for something more than he has. Klara, who is doubly humiliated, watches from a distance. Recognizing that Nathaniel is smitten with Coppélia, Dr. Coppélius creates a devious plan. To complete his work and make his perfect doll real, he needs to use this boy. Nathanael is the perfect victim. When Klara sees Dr. Coppélius leaving, she sneaks into his house ahead of them to confront her rival.

ACT II - In Dr. Coppelius' House

Klara enters Dr. Coppélius' house and explores this strange place inhabited with peculiar creatures. Klara introduces herself to Coppélia and tries to engage her in conversation. She grabs

The Velveteen Rabbit



On Friday, November 7 Geneva Concerts presented Ballet Jörgen in a school time performance of *The Velveteen Rabbit*. The Smith Opera House was filled to capacity by students from schools as near as Geneva and as far as North Rose-Wolcott. This presentation demonstrated Geneva Concerts' commitment to education, and was funded primarily by generous donations from an anonymous donor, Hobart & William Smith Colleges' Department of Dance, and Wegmans.

Scenes from *Coppélia*



Coppélia's mirror, which she finds to be hollow! In playing with the mirror she realizes that she is able to activate these characters and marvels at their action. Suddenly Dr. Coppélius enters with an apprehensive Nathanael. Although he has been promised a close look at Coppélia, the appearance of Dr. Coppélius' house unsettles him. Preventing Nathanael from escaping, Dr. Coppélius invites him to sit down for a "special" drink. He casts a hypnotic spell and Nathanael collapses.

Using the mirror, he gathers Nathanael's life qualities and casts them onto his beloved creation - Coppélia. Dr. Coppélius gathers the doll in his arms and hopes for signs of life. Failing to detect any change in her body he breaks down. Suddenly the doll comes to life, and Dr. Coppélius is convinced that his plan has succeeded. He declares his own passion for the doll. Klara, for the first time touched by true love is transformed. Confused by these feelings, Klara stumbles backward into the hypnotized Nathanael awakening him. Nathanael seeing who he thinks to be Coppélia, now also professes his love for the doll. Incensed, Klara realizes that all this love is not for her, but for the image of Coppélia. Rejecting both Dr. Coppélius and Nathanael she flees from the house. Dr. Coppélius is devastated and collapses cradling his lifeless Coppélia in his arms.

INTERMISSION

ACT III - Outside

Nathanael asks Klara for her forgiveness. Nathanael pleads with Klara and declares to her what a fool he has been and that it is her he loves, but to no avail. Dr. Coppélius enters and begging Klara's forgiveness declares his love for her. She is momentarily swept up in Dr. Coppélius' warmth. All three struggle with their desires. Understanding that his role is that of a father, Dr. Coppélius urges the betrothed to make up. But Klara is no longer a mindless doll. She is a woman with a beating heart. Dr. Coppélius now comprehends that he can pass the love he feels for Coppélia to Nathanael and to others. With a beating heart, Nathanael promises Klara his eternal love. They join together in pledging their vows.

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Company Teachers: **Che Chun, Donald Dawson, Svea Eklof, Debbie Hess, Vladimir Karpov, Chris Kiss, Lisa Otto, Annette av Paul, Max Ratevossian, Debbie Wilson, Jane Wooding**

Company Pianists: **Gstephen Hutchins, Mary McDonald, Tamara Mchedlishvili, Geza Szenasi, Igor Vassine**

DANCERS

Jennifer Bartsch, Aya Belsheim, Tara Butler,* Reveriano Camil, Paul-Anthony Chambers,* Bonnie Crawford, Clea Iveson,* Dan King, Vitali Krauchenko, Preston McBain, Craig Sanok, Claire Stinson, Angel Wong

* with the permission of Canadian Actors' Equity Association

A Note from the Choreographer

In setting a new version of *Coppélia*, I initially went back to the original *Sandman* tale of Hoffman and also incorporated elements from the *Pygmalion and Galatea* story. I wished to explore, more than the traditional *Coppélia*, the boundaries that separate the ideal from the real, the creator from his creation. Throughout the ballet, we are never entirely certain if all is taking place inside Dr. Coppélia's imagination or if the external world has penetrated and altered his inner reality. Above all, the mysterious and transforming power of love serves to bridge these boundaries, rendering distinctions meaningless.

Ballet Jörgen Canada gratefully acknowledges the support of the following key partners: The Canada Council for the Arts, Ontario Arts Council, The Ontario Trillium Foundation, Toronto Arts Council, and the George Cedric Metcalf Charitable Foundation.

This evening's performance has been supported by George Brown College through its partnership with Ballet Jörgen Canada. George Brown Dance is the official school of Ballet Jörgen Canada; for information on professional and credited courses phone (416) 415-5000 ext. 2035.

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