Geneva Concerts Board of Directors

Susan Horvath, President
Lisa Van Dusen, First Vice President (Publicity Coordinator)
Valerie Olson, Second Vice-President (Membership Coordinator)
Dan Belliveau, Third Vice-President (Performance Coordinator)
Jack Mulvey, Secretary
Joanna Whelan, Treasurer

Susan Belding
Paul Bleakley
Joyce Crupi
Donna Davenport
Paul Grebinger
Joel Kerlan
John Komara
John Maas
Tom McClure
Kevin Mitchell
Jack Mulvey
Terry Spittler
Jamie Taylor
Ford Weiskittel
Chris Wertman
Chuck Wisor

Nozomi Williams, Honorary Member
Willard Best, Legal Advisor

Visit us at
http://people.hws.edu/genevaconcerts/

Families are encouraged to bring children to concerts but are asked to be considerate of other patrons. Patrons are asked not to bring food or drink into the concert hall. As we do not have ushers, please use discretion upon late entrance. For your convenience, blue recycling containers are provided in the lobby. Please deposit unwanted programs for reuse and recycling. The use of cameras and recording equipment is strictly prohibited. Please turn off cell phones and signal watches during concerts.

GENEVA CONCERTS
presents

Ballet Jörgen
CANADA

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

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 the New York State Council on the Arts, a state agency, and by a continuing subscription from Hobart and William Smith Colleges.

Friends, cont’d
Claire F. Kremer
Mr. & Mrs. Robert Lamberson
Dr. & Mrs. Verne Marshall
Tom & Joan McClure
Daniel & Monika McGowan
Judith & Scott McKinney
Grace G. Parrott
Anne & Dan Quigley
Richard & Inge Robinson
Jeanne & Paul Salisbury
Ron & Bette Schubert
Brenton & Eleanor Stearns
Margaret Thomas
Mr. & Mrs. Frederick M. Toole
Harry J. Touhey
Dr. & Mrs. Saul Towers
Renata Turri
Joan Witte

Contributors (up to $50)
Susan & David Belding
Jane & Irving Bentsen
Ann & Harry Burt
Shirley Camp
Larry & Judy Campbell
Ella Cripps
Evelyn W. Dahlberg
Richard & Claire Damaske
Donna Davenport & Jim Ryan
Mabel & Gerry Deal
Phyllis DeVito
Marion Donnelly
Dorothy Dunham
Megan E. Ferrara
Jay Freer
Frances E. Freiligh
Meg & Murray Heaton
Barbara A. Huebner
Marjorie Hunt
Dr. & Mrs. Louis Jasper

Contributors cont’d
Edna May Langan
Marie Luffman
Joseph and Joan Manning
Mr. & Mrs. John McGrath
Lynn & Jorgen Overgaard
Alice Robinson
Mr. & Mrs. Richard T. Schreck
Mrs. Vera Sebek
Beverly Simons
Lawrence Smart
Betty Sweetland
Elaine Thiesmeyer
Ann Warner
Paul & Fran Wenderlich
Ed Woodams

Sustaining Foundation/Business/Institution ($250 or more)
Ferro Electronic Materials
Finger Lakes Times
Hoffman Clinic
NYSEG

Supporting Foundation/Business/Institution ($100 or more)
Hobart/Wm Smith Dining Services
Holiday Inn Airport (Rochester)
Printing Center
Ramada Inn
Tops Friendly Markets
Wegmans
Word Works

Contributing Foundation/Business/Institution ($50 or more)
Chacchia & Parrott
Geneva Concerts wishes to thank our donors:

Benefactors ($250 or more)
Charles Achilles & Karen Schwengel
Terry Acree
Sheila & Jim Bennett
Nell & Ed Glass
Mary F. Lienk
Maynard & Carol Smith
Clara Splittoesser
Mr. & Mrs. John A. Tarr
Morrie & Win Vittum
Sally Webster & Susan Bassett

Patrons ($175 or more)
Alexander & Anita Davis
Dorothy & Sam Dickieson
Harry & Susan Givelber
Pim & Kamill Kovach
Mr. & Mrs. Howard W. Meyers
Dr. Kenneth & Eva Steadman
Ellen & Gil Stoewsand
Lee & Lisa Van Dusen
Dr. & Mrs. Charles F. Wisor
Margaret H. Wyckoff

Supporters ($100 or more)
Bill Ahrnsbrak
Carl & Heather Aten
A.E. Ted Aub & Phillia C. Yi
Helen M. Barben
Molly & Lance Blackshaw
Paul & Joanne Bleakley
Michael & Hilda Collins
David & Judy Curtis
Donald & Rochelle Downing
Mary Lou Dumbleton
Walter & Joan Gage
Robert Huff & Jane Donegan
Marge & Al Johnson
Gordon & Thelma Jones
Pat Krauss
Mary Lou Marx

Supporters cont’d
David & Martha Matloff
Ellen & Kevin Mitchell
John B. Mulvey
Sharon & William Platzer
Bonnie & Bob Rochelle
Larry & Virginia Rockwell
Wendell & Donna Roelofs
Howard & Susan Sabin
Karl & Ti Siebert
Theodore S. Smith, Jr.
Mary & Terry Spittler
The Vaughn Family
Meredith Waheed
Ford & Harriet Weiskittel
Joanna & Max Whelan
Suzanne Young

Friends ($50 or more)
Margene Achilles
Nancy Allen
Ute Amberg
Robert C. Bair
Don & Virginia Barton
Nancy & Charles Bauder
Robert & Helen Bergamo
Mrs. R.W. Brand
John & Midge Burns
Clarence E. Butler
Dr. Richard & Mary F. Collins
Lois T. Copeland
Joyce Crupi
Jean & Michael Dickson
Bill & Jane Foster
Josephine Fragnoli
Richard & Elizabeth Hart
Elmer & Lynda Hartman
Robert & Engelke Heggie
Gary & Susan Horvath
Midge & Joel Kerlan
Paul & Midge Kirsch

Patrons are requested to silence signal watches, pagers and cell phones.

The use of cameras and recording equipment is prohibited by law.

GENEVA CONCERTS, INC.
Saturday, November 8, 2003
8:15 p.m.

Ballet Jörgen CANADA

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. Coppelius .............................................................................. Bengt Jörgen
Klara......................................................................................... Tara Butler
Nathanael .......................................................... Paul-Anthony Chambers
Mazurka Ladies ................................................. Jennifer Bartsch, Aya Belshie,
                                        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 Belshie
Czardas Men .................................................. Reveriano Camil, Craig Sanok
Creatures ................................................................................. Aya Belshie, 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 czardas, 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.
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.

Ballet Jörgen Canada is a non-profit organization registered in the province of Ontario. All donations are gratefully acknowledged and a receipt issued for tax purposes. Revenue Canada Business number 11879 8586 RR0001.

Ballet Jörgen Canada

Cameron Smillie
Director of Touring
canadian touring@balletjorgen.ca
416-961-4725

Gary Lindsey
Artist Services
U.S. Direction
1-800-949-2745
lindseyart@aol.com

213 Glebeholme Blvd. Toronto, ON M4J 1S8
T. (416) 961-4725 • F. (416) 415-2865

Visit our new web site
www.balletjorgen.ca