

Les Grands Ballets Canadiens in review

by KEVIN GRANT
Brunswick Staff

The University of New Brunswick, in affiliation with Saint Thomas, sponsored their first major event of the 85-86 season with the highly acclaimed *Les Grands Ballets Canadiens*. The Montreal based troupe made Fredericton the first stop on an Eastern Canadian tour which includes Saint John's Nfld., Charlottetown PEI, and Halifax NS.

Les Grands Ballets Canadiens' performance was quite exhilarating to view. The first ballet performed was *Serenade* which was first choreographed by George Banna chime in 1935, and set to the music of Tchaikovsky, (Serenade for Strings).

It was a stirring piece about the joy and sorrow one experiences in life. Leads Jerilyn Dana, Andrea Davidson, Ruth Norgavard, David La Hay, Jacques Drapeau, and cast presented a ballet with striking movement, poses, hand gestures and lifts. *Serenade* was first performed by *Les Grands* in 1974.

The second ballet presented on the program was *Alliances -second movement*, (1984). It was choreographed by James Kudelka. The music was by Johannes Brahms, piano concerto in D minor, opus 15. *Alliances* was performed by BetsyAnn Baron and Albert Forister and is a modern piece of choreography that was less enthusiastically received by the audience than the other three ballets. Also, this specific piece cannot really be critically judged because it is only a fragment of the full work.

The most interesting ballet performed was *White Dragon* (1982). Choreographed by Elisa Monte, music by Glenn Branca and costumes by Perucho Valls. The cast of Sylvain Senez, Josee Ledoux, Catherine Lafortune, Daniel Lauzon and Jocelyn Paradis were truly excellent.

White Dragon stressed the strength and stamina that a dancer must have to perform such a physical piece.

White Dragon was a very physical aerobic ballet. The ballet itself had a primitive mood and what seemed to be sexual undertones. Also the dancers looked like they were performing a ritual of somekind. It definitely was one of the most pleasing ballets to watch and the music was pleasing to listen to as well.

The final ballet performed was *Carmina Burana*, (1961). The choreography was by Fer-

naud Nault, the music by Carl Orff, and the costumes were by Francois Barbeau. The dancers, cloaked in red, swirled, twisted, and moved across the stage in a trance-like fashion.

The most impressive part to *Carmina Burana* was the piece "Roasted Swan", performed with ease and grace by Daniel Lauzon. He made it seem effortless and in all, quite wonderful to watch.

Overall the evening was exceptionally enjoyable and this critic hopes to see this company, *Les Grands Ballets Canadiens*, in Fredericton in the near future.

L. to r.: Andrea Davidson, Judith Johnson, Marie-France Levesque and BetsyAnn Baron.



Photo credit: Andrew Oxenham

NB Choral Federation: A voice in the wilderness

by LEITH CHU
Brunswick Staff

Carolyn Nielsen is the executive director of the New Brunswick Choral Federation, a non-profit organization composed of choirs and individuals interested in choral music, and which aims to promote and encourage choral music in the province.

The Brunswickan asked how the Choral Federation came to be formed. Mrs. Nielsen said it was felt that there had been a "decline in the number of good English Choirs in the schools and communities". Similar organizations had already been formed across Canada, and at a workshop she organized, it was felt that we too should do

so. Thus, the New Brunswick Choral Federation was formed in October, 1979.

As executive director Nielsen is "basically the chief administrative person of the federation and it is my responsibility to generate funds through grants, donations, and fund-raising activities."

Anyone who wishes to join the Federation is welcome. The membership is "largely small church choirs", with several school choirs and a few community and special interest (e.g. youth) choirs. There are also individual memberships available.

One of the activities the Federation supports and organizes is maintaining a lending library which is open to members. They also publish a quarterly newsletter, the *Troubadour*, which provides information about their activities and resources, as well as articles of general interest to choirs.

The Federation holds several different workshops each year. The Youth Choir Weekend is held in November, and is being lead by John Ford of Toronto this year. The Spring Choral Fest in March, geared towards adults is under the direction of Wayne Ridell and the Tudor Singers of Montreal this year. There are also a children's workshop and a conductor's seminar. "Last year we organized two New Brunswick Sing concerts," Nielsen mentioned. "We hope that this will become an annual event."

Asked what support the Choral Federation receives from the government, Nielsen said that originally they were given a grant from the Department of Education. "We are now supported jointly by the Department of Historical and Cultural Resources, which provides funding, and the Department of Education, which provides office space and secretarial services."

Nielsen added that it is hard to solicit funds from corporations, because New Brunswick is not as economically well-off as some of the larger provinces. However, support from the general public is rising, as is the membership.

The NB Choral Federation is in close touch with seven similar organizations across the country, (PEI and Quebec have no provincial organizations), and information exchange meetings have been held with them. "Members of our French-choir counterpart here in New Brunswick are also invited to join our activities. Quebec has several local choral federations, with which we maintain contact, although not as closely as with the other federations."

The future of choral music in New Brunswick appears to be uncertain. According to Nielsen the monetary situation at the moment is very serious. "Our original grant has been cut by the provincial government, and, as I stated before, it is hard to generate funds in a province the size of New Brunswick from the private sector." Because our population is relatively small there is a shortage of qualified choral people, and there is little opportunity for choral directors here to expand their knowledge. That is why the Federation was formed.

Nielsen added, "On the positive side, choirs are, through us, becoming more aware of each other. There is more choral activity in the province, and many new choirs have formed around the province. Support for choral music here is rising, and I think that it will continue to do so."

"...and with a swing of his hips..."

by M. KAYE MacPHEE

Billed as *Bare A You Dare* UNB-F had an hour's entertainment which must have been the first of its kind on our campus. The evening's production consisted of nine performances by some of the finest living talent at UNB-F today.

Contrary to rumour prior to the event, the young men did not strip bare; each act ended with the performer still wearing either a bathing suit or briefs. To ensure that such would be the case Kim Norris, SUB Director, told the Brunswickan that a \$1,000 fine would be imposed if the performers stripped totally.

The performance did not begin on schedule, however no one in attendance seemed to mind; taped music was provided and the dance floor was filled to capacity. All 540 tickets for the event were sold in advance and the audience was, not surprisingly, almost exclusively female.

The Co-ordinators, performers and audience approached the event with humour; in no way could anyone have been offended.

The performers' abilities varied, as did their apparel and physiques. The music some