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NOV 27-30 / 2024

CONTE POUR LA FIN DU TEMPS

CITADEL
LIVE 24/25



ECHO
CHAMBER
AARON SCHWEBEL DIRECTOR

CITADELCIE.COM

PHOTO by Kierstin Egik

CONTES POUR LA FIN DU TEMPS

November 27-30, 8pm | The Citadel: Ross Centre for Dance

Choreography and Direction Laurence Lemieux

Music Olivier Messiaen's *Quartet for The End of Time**

Performers Morgyn Aronyk-Schell
Alexander Bozinoff
Sierra Chin Sawdy
Miyeko Ferguson
Sully Malaeb Proulx
Claire Whitaker

Piano Jeanie Chung
Cello Joseph Johnson
Clarinet Juan Gabriel Olivares
Violin Aaron Schwebel

Lighting Design Simon Rossiter
Set Design Simon Rossiter with Laurence Lemieux
Costume Design Jim Searle and Chris Tyrell for HOAX Couture
Set Construction BC Design Build
Wardrobe Assistance Arin Aronyk-Schell
Sarah Doucette
Production Stage Manager Marianna Rosato
Dramaturge Maria Schultz
Technical Director Eliajah Stefura

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Co-presented by Compagnie de la Citadelle and Echo Chamber

COMPAGNIE
DE LA CITADELLE

 ECHO
CHAMBER
AARON SCHWEBEL ARTISTIC DIRECTOR

Running time approximately 60 minutes without intermission.



Libretto

Contes pour la fin du temps follows **The Ringmaster**, a driven creator whose relentless desire to craft and tell stories seems fueled by both boundless imagination and a need to escape crisis. Immersed in a constant flow of creativity, he animates a world of puppets, each with its own narrative in a larger tale: **Three Dolls** – mechanical, simple, and engaged individuals operating as a unit; and **Petrushka** and **Petrushkina** – two siblings bound by deep angst, a desire to trust, and shared loyalty.

As the tale progresses, The Ringmaster delights in his creation, but his excitement gradually turns to unease when uninvited puppets enter and disrupt his carefully controlled tale. First, **The Princess** – a proud and enigmatic figure containing both power and mystery. Then, **Pierrot** – the archetypal white clown of theatre lore, embodying the alienated observer – a tortured artist grappling with existential suffering, desire, and heartsickness. And ultimately, **The Angel**, a final warning sign and tender support.

As his creation gradually gains autonomy, The Ringmaster finds his authority and authorship slipping away. The work culminates in his realization that he is both the creator and inhabitant of a tale for the end of time, leaving him isolated to confront and surrender to his own reality.

After receiving the gracious invitation from Aaron Schwebel to develop a choreographic work around Olivier Messiaen's "Quartet for the End of Time", I pondered about the relevance and the importance of retelling this story. Known by so many, and so close to my own heart, Messiaen's masterpiece was created in apocalyptic conditions while he was a prisoner of war during WWII.

Questioning my own artistic ambition, which is at best full of hesitation, I decided to plunge into this unknown, trusting my medium (dance) and forging ahead with the creation of new stories. I started to see how these tales could be retold and asked an exquisite group of performers to join me in this exploration. "Contes pour la fin du temps" is an ode to artistic creation and resilience. Using the structure of children's tales, I transformed the performers into storytellers of a simpler world, a world of their own, a world for the end of time.

I would not have been able to create this work if it wasn't for the extraordinary dedication of the performers. Morgyn, Sierra, Sully, Claire, Miyeko and Alex, I thank you from the bottom of my heart for your care, your patience and your commitment. I also would like to thank Maria Shultz for her incredible insight and support throughout this whole creative process. Lastly, the one that is always at my side, Marianna Rosato... none of this would have happened without your support ... thank you!

-Laurence Lemieux



The costumes for *Contes pour la fin du temps* were, in part, gathered from existing company repertoire. The idea was to re-use elements, which is thematically in line with the work itself. Below is a list of some of these elements and their credits:

Ringmaster: Costume is from *Varenka, Varenka!*, a work choreographed by Laurence Lemieux with costume design by Sofi Dagenais and construction by Nell Coleman.

Three Dolls: Costumes from Toronto Dance Theatre's *Magic School Bus* designed by Cheryl Lalonde, and The National Ballet of Canada's production of *Swan Lake* by Eric Bruhn after Marius Petipa, costumes by Desmond Heeley.

Petrushka & Petrushkina: Parts of these costumes are from *Adam Eve & Steve*, choreographed by James Kudelka and designed by Nancy Bryant.

Lastly, a big thank you to Veronica Tennant, from whom the company inherited many costumes and head pieces that were also used in *Contes pour la fin du temps*.

Olivier Messiaen's "Quartet for the End of Time" is a piece of music I've wanted to explore since I founded Echo Chamber in 2018. I love this music not only because it is one of the most beautiful, evocative, and truthful compositions of the 20th century, but because of what it represents as a symbol of human resilience.

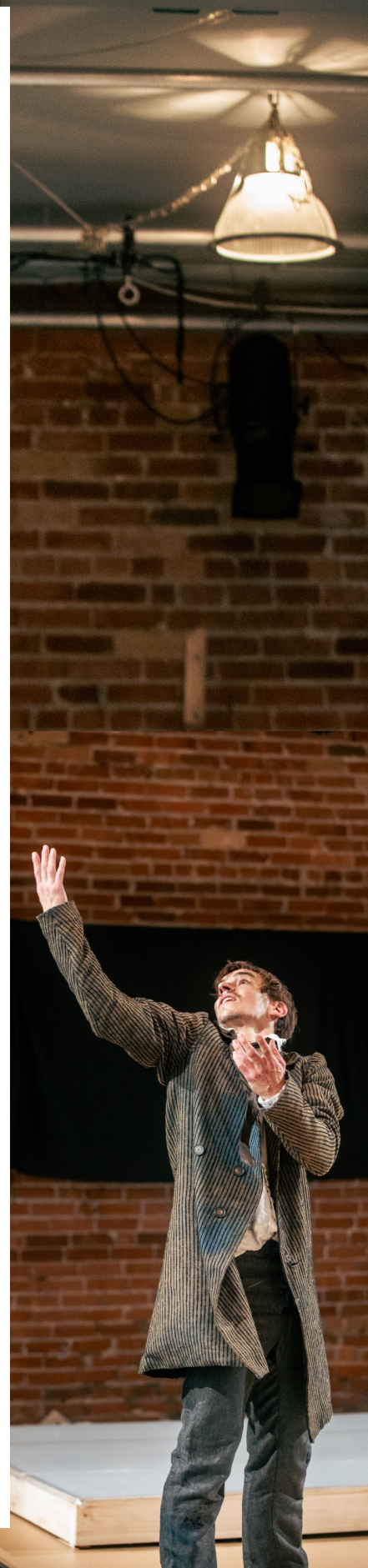
Messiaen composed this deeply personal work in extremely harsh conditions while he was a prisoner-of-war during World War II. He could only make use of what he had permission from the prison guards to use, which was very little. The camp's theatre was freezing, the musicians had to rehearse in the bathroom, and the piano keys were stuck together. Though Messiaen did not intend for "Quartet for the End of Time" to be a reflection of his time in captivity, the work stands as a powerful example of perseverance amid the most dire circumstances.

Messiaen's music was influenced by his Catholicism, his love for birds and nature, and his ability to perceive colours from musical chords, known as synesthesia. "Quartet for the End of Time" was inspired by the Book of Revelations in the New Testament, and the serene visions of the "eternity of space and time" set out within. You can hear bird songs in the first and third movement, and "huge blocks of purple rage" in the sixth movement, in which the four instruments in unison "imitate gongs and trumpets of the Apocalypse". He wrote extensively about this music, and I'd like to share one quotation here that I find particularly beautiful, describing the final movement as "becoming of unfailing light, of immutable peace".

It is a great honour to join forces with choreographer Laurence Lemieux, the six wonderful dancers of Compagnie de la Citadelle, and my chamber music colleagues to interpret this work together as a piece of theatre of sorts. I hope it moves you and stays in your heart, just like it has for us.

Finally, I want to extend my heartfelt thanks to Echo Chamber's circle of supporters who have enabled us to undertake projects like this one. I'd especially like to express my gratitude to lead sponsors John and Claudine Bailey, as well as Frances Berkoff, for their generous support of "Contes pour la fin du temps". Their kindness and dedication to Echo Chamber have made this possible, and we are deeply grateful.

-Aaron Schwebel



Laurence Lemieux



Laurence Lemieux is a dancer, choreographer, teacher, presenter and artistic director of Citadel + Compagnie. Born in Québec City, Lemieux studied dance at L'École Supérieure de Danse du Québec and The School of Toronto Dance Theatre. From 1986 to 1998 she performed for Toronto Dance Theatre, winning a Dora Mavor Moore Award for her interpretation of Christopher House's "Cryptoversa" in 1998. Over the course of her career, Lemieux has danced for some of Canada's most prominent choreographers, including Margie Gillis, James Kudelka, and Jean-Pierre Perreault, and has created over thirty original works, drawing deeply on personal experiences that resonate strongly with audiences and presenters alike.

As artistic director of Citadel + Compagnie, Lemieux has established herself as a leader within Toronto's dance community. Over her twenty-five-year tenure she has built the company's home, The Citadel: Ross Centre for Dance, into the cultural beacon it has become today, instituting much needed platforms for presentation, and creating the Citadel Dance Program, bringing accessible dance classes to children living in Toronto's Regent Park.

Under Lemieux's leadership, the company has toured extensively, travelling to Russia, Scotland's Edinburgh Festival, Vimy, France, the acclaimed Jacob's Pillow Festival, and Battery Dance Festival in NYC, facilitating artistic exchange around the globe.

Lemieux's satisfaction as an artist comes from sharing her love of dance with both audiences and students and she has taught at many respected institutions across Canada. She is a passionate advocate for the arts and a deeply engaged and active member of the dance community.

Aaron Schwebel



Canadian violinist Aaron Schwebel has performed throughout the world in various musical roles. Based in his native Toronto, Aaron currently holds the positions of Concertmaster with the National Ballet of Canada Orchestra and Associate Concertmaster with the Canadian Opera Company. As a guest concertmaster, Aaron has performed with the National Arts Centre Orchestra, Les Violons Du Roy, the Hamilton Philharmonic Orchestra, and the Kitchener-Waterloo Symphony. Aaron is also Founder and Artistic Director of Echo Chamber, a series that merges chamber music and contemporary dance.

Aaron has performed as a soloist with the Toronto Symphony Orchestra, Sinfonia Lanaudiere, Scarborough Philharmonic, Canadian Opera Company Orchestra, the National Ballet of Canada Orchestra, Kindred Spirits Orchestra, and McGill Symphony Orchestra. An active chamber music performer, he is a founding member of the Rosebud String Quartet and the LARK Ensemble and has been on faculty at the National Youth Orchestra of Canada, Toronto Summer Music Festival, Interprovincial Music Camp, and Festival Del Lago in Ajijic, Mexico. Aaron appears regularly at summer chamber music festivals around Canada, including Toronto Summer Music Festival, Ottawa Chamberfest, Music by the Sea in Bamfield, BC, Stratford Summer Music Festival, and the Rosebud Chamber Music Festival.

Aaron did his studies at McGill University and Indiana University with teachers Jonathan Crow, Yaela Hertz, Mauricio Fuks, and Andre Roy. As a student, Aaron was a member of the Roddick String Quartet, representing Canada at the 2009 London International String Quartet Competition, and the Kuttner Quartet at Indiana University. Upon graduation from McGill, Aaron was awarded the Schulich School of Music's Golden Violin Award.



Photo by Morgyn Aronyk-Schell

Morgyn Aronyk-Schell

Morgyn is a Dora award winning contemporary dance artist and an arts educator for youth and seniors. They are one of the co-creators behind 'blank space', a series of movement-focused, queer-centred, multidisciplinary community workshops. Originally from Edmonton AB, she moved to Toronto to study at the School of Toronto Dance Theatre, graduating in 2019. Since then, she has worked with many Toronto-based dance companies and collaborators. She creates, teaches, organizes, and performs to foster community and to inspire others to live creatively.



Photo by Selina Meier

Alexander Bozinoff

Alexander Bozinoff was born in Toronto and graduated from Canada's National Ballet School and The John Cranko School in Stuttgart, Germany. He had performed with Stuttgart Ballet and Staatstheater Nürnberg before joining The Royal Danish Ballet in 2011, where he was promoted to principal dancer in 2022. Throughout his career Alexander has had the opportunity to work with choreographers such as Bobbi Jene Smith, Paul Lightfoot, Alexander Ekman, Wayne McGregor, Alexei Ratmansky, and Justin Peck.



Photo by Alvin Collantes

Sierra Chin Sawdy

Sierra Chin Sawdy is an independent dance artist, arts educator and arts administrator based in Tkaronto. A graduate of Toronto Metropolitan University, Sierra has performed with esteemed companies and choreographers, including Alysa Pires Dance Projects, Sylvie Bouchard/BoucharDanse, Brodie Stevenson, Laurence Lemieux/Compagnie de la Citadelle, Dancetheatre David Earle, Dusk Dances, Emma Kerson, Hanna Kiel, Peggy Baker Dance Projects, Aria Evans/Political Movement, Yvonne Ng/Tiger Princess Dance Projects, and Toronto Heritage Dance. Her career has taken her across Canada and to international stages in China, Europe, Mexico and the UAE, where she has shared her dynamic artistry and passion for movement with audiences worldwide.



Photo by Drew Berry

Miyeko Ferguson

Miyeko Ferguson is a Toronto based dance artist. She graduated from Toronto Metropolitan University's Performance Dance program. She has worked with choreographers such as Laurence Lemieux, James Kudelka, Peggy Baker, Naishi Wang, Jera Wolfe, Kate Hilliard, Jennifer Nichols, and Vicki St. Denys. Miyeko has performed with Compagnie de la Citadelle, Canadian Opera Company and toured across North America with Red Sky Performance's production, *Trace*. In 2024, she was a member of the Dora-winning ensemble of James Kudelka's *The Man in Black* a part of Compagnie de la Citadelle's Living Dances program.



Photo by Kenza Vandenbroeck

Sully Malaeb Proulx

Sully Malaeb Proulx is a Québécois-Lebanese freelance dance artist based in Tkaronto. As an alum of the Conservatory of Dance at SUNY Purchase, London Contemporary Dance School, Canadian Contemporary Dance Theatre, and Springboard Danse Montréal, Sully has had the privilege of performing works, locally and abroad, by artists from near and far. They are thrilled to be working with Compagnie de la Citadelle on this production of *Contes pour la fin du temps*.



Photo by Kendra Epik

Claire Whitaker

Claire Whitaker (she/her) is originally from Markham, Ontario, and is a freelance contemporary dance artist based in Toronto. After graduating from The School of Toronto Dance Theatre (now Dance Arts Institute) her class travelled to Mazatlán Mexico to do a residency with La Escuela Profesional de Danza. She has attended the Gaga Intensive at Orsolina 28 and TransFormation Danse. Claire has worked with Peggy Baker, Frog in Hand, Kylie Thompson Dance Projects, is a member of the wind in the leaves collective and currently works with Compagnie de la Citadelle. Claire is thrilled to perform in Laurence Lemieux's new work *Contes pour la fin du temps*.

Jeanie Chung



Photo by Bo Huang

Pianist Jeanie Chung enjoys a rewarding performing and teaching life. She has given solo recitals, concerto performances and chamber music concerts throughout North America, Central America, Europe, Asia, and Africa.

Recent and long-term collaborations include projects with Barry Shiffman, Andrés Diaz, Colin Carr, Rachel Mercer, Ian Swensen, Yehonatan Berick, Mayumi Seiler; Susan Hoepfner, Ian Clarke, Frank Morelli, Shalom Bard, YaoGuang Zhai; William Vermeulen, Michael Sachs; Alexander Dobson; Laurence Lemieux, Margie Gillis, and Tedd Robinson.

Following her studies at The Glenn Gould School and the Young Artists Performance Academy at The Royal Conservatory in Toronto, she attended The Juilliard School where she obtained Bachelor of Music, Masters of Music, and Doctor of Musical Arts degrees. Her principal teachers have been Boris Lysenko, Leon Fleisher, John Perry, and Herbert Stessin.

Ms. Chung was the recipient of the Career Development Award from the Women's Musical Club of Toronto and numerous grants from the Canada Council and Chalmers Fund.

She is a faculty member of The Royal Conservatory Glenn Gould School and The Phil and Eli Taylor Performance Academy for Young Artists.

Joseph Johnson



Photo by Martin Chalifour

Joseph Johnson has been heard throughout the world as a soloist, chamber musician and educator. His festival appearances include performances in all classical genres at the American festivals of Santa Fe, Bach Dancing and Dynamite Society, Bard, Cactus Pear, Grand Teton, and Music in the Vineyards as well as the Pacific Music Festival in Sapporo, Japan, and the Virtuosi Festival in Brazil.

Principal cellist of the Toronto Symphony Orchestra since the 2009/2010 season, Mr. Johnson previously held the same position with the Milwaukee Symphony Orchestra. He also serves as Principal Cellist of the Santa Fe Opera, and during the 2008-2009 season, was acting Principal Cellist of the Honolulu Symphony Orchestra. Mr. Johnson has also performed as guest Principal Cellist with the San Francisco Symphony, Detroit Symphony, St. Paul Chamber Orchestra, and Trondheim Symphony. Prior to his Milwaukee appointment, Joseph Johnson was a member of The Minnesota Orchestra cello section for eleven years. He was a founding member of both the Prospect Park Players and the Minneapolis Quartet, the latter of which was honoured with The McKnight Foundation Award in 2005.

A gifted and inspiring teacher, Mr. Johnson is the newly appointed Associate Professor of Cello at the Eastman School of Music. He previously held the position of Associate Professor of Cello at the University of Toronto. Mr. Johnson was the cello coach for the Toronto Youth Symphony for ten years, and is a regular coach and teacher at the New World Symphony in Miami. He has conducted numerous master classes for a wide range of institutions and ensembles, including The Shepherd School of Music at Rice University, Eastman School of Music, Manhattan School of Music, Northwestern University, the youth orchestras of the Milwaukee, Minneapolis, Chicago, Madison, and Toronto symphonies, as well as The Glenn Gould School of The Royal Conservatory of Music in Toronto. A graduate of the Eastman School of Music, Joseph Johnson earned his Master's degree from Northwestern University. Awards and honours include a performer's certificate from the Eastman School of Music and first prize from the American String Teachers Association National Solo Competition.

Mr. Johnson performs on a magnificent J.B. Vuillaume cello crafted in 1840.

A portrait of Juan Gabriel Olivares, a man with a beard and dark hair, wearing a light blue button-down shirt under a grey blazer. He is standing in front of a wooden structure, possibly a stage or rehearsal space, with a window in the background.

Juan Gabriel Olivares

Juan Gabriel Olivares is a musician, researcher, and educator. Born in San Juan, Puerto Rico, his musical explorations have taken him across the Caribbean and North America from the southern United States to Canada.

As an orchestral clarinetist, he has performed as principal with the Toronto Symphony Orchestra, Ontario Philharmonic Orchestra, and Toronto Concert Orchestra, and has performed with conductors and soloists such as Renée Fleming, Leonard Slatkin, Peter Oundjian, Robert Spano, Zubin Mehta, David Zinman, Sir Andrew Davis, and Riccardo Muti. As a soloist, he was recently a guest artist at the Newport Jazz Festival and was featured in the Canadian Opera Company's production of *Le Rossignol*.

Juan is also an active performer of contemporary classical music and has worked closely with composers such as Kaija Saariaho, Matthias Pintscher, Stefano Gervasoni, Osvaldo Golijov, Beat Furrer, Helen Grime, and Salvatore Sciarrino. Recently, he recorded Pintscher's *Verzeichnete Spur* with Ensemble InterContemporain, and was nominated for a JUNO award with *Against the Grain* Theatre. He has toured Canada with Thin Edge New Music Collective, premiered over 30 new works as a member of the Aspen Contemporary Ensemble, and performed at the Klangspuren Festival hosted by Ensemble Modern.

He began his musical career in jazz, folk, and improvised music in Miami, Florida, and later studied classical music formally at the Glenn Gould School of the Royal Conservatory of Music. While he was in Houston completing his master's degree at Rice University, he was the music curator for the Rice Art Gallery and toured to the Dominican Republic as soloist and clinician of the Festival Clarinetissimo. His love for contemporary music led him to a Doctor of Musical Arts at the University of Toronto where his research articulates the intersection between contemporary classical music and entrepreneurship. He co-directed the Contemporary Music Ensemble at the Faculty of Music and taught clarinet pedagogy.

Juan is a Légère Artist and currently performs on Buffet-Crampon clarinets.



Hoax Couture

Hoax Couture was founded in 1985 by lawyer Chris Tyrell and architect Jim Searle. Within a year their first fashion collection was available exclusively through Holt Renfrew, and soon after in more than 40 stores across the globe. They now run a bespoke tailoring fashion design business in Toronto, creating clothing for clients' special events - helping them realize their unique ideas for more than 30 years. In addition to their custom tailoring business, they are also actively designing costumes for several major dance companies. Significant works have been created with many choreographers, especially at Citadel + Compagnie. There have also been projects with the National Ballet of Canada and the National Ballet School with acclaimed choreographer James Kudelka. For many years they have designed the costumes for Canada's world champion synchronised skating team, Nexxice.



Photo by Kristina Smith Photography

Marianna Rosato

A Toronto native, Marianna Rosato received her BFA as a graduate of Toronto Metropolitan University, Performance Production. Marianna spent three years as the assistant stage manager for Toronto Dance Theatre before working as a freelance SM in Toronto. She has stage-managed works for Nova Dance, Fujiwara Dance Inventions, Tiger Princess Dance Projects, adelheid Dance Projects, BouchardDanse, Blue Ceiling Dance, the Older & Reckless series for Moonhorse Dance Theatre, the dance: made in Canada series, the National Ballet School of Canada, and many others. In 2013 Marianna began stage managing for Citadel + Compagnie, and after receiving a Metcalf internship, became the company's Production Stage Manager in 2017. She taught Dance Stage Management at TMU from 2015-2023.



Photo by David Leyes

Simon Rossiter

Simon Rossiter is a lighting designer who occasionally designs scenery. A long-time collaborator with Citadel + Compagnie he has created designs for more than 18 of the company's works, including *Julie et l'univers*, *A Perfect Day*, *Four Old Legs*, *#lovesexbrahms* (Dora award), *Looking for Elvis* (Dora nomination), *Against Nature*, *Les Paradis Perdus*, and *From the House of Mirth* (Dora nomination). He has created more than 275 designs, which have been honoured with 3 Dora awards from nine nominations for Outstanding Lighting Design. Simon is also Business Agent for the Associated Designers of Canada, IATSE Local ADC659.



Photo by Liane Low

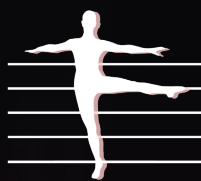
Maria Schultz

Maria Schultz is a Master's student in Theatre and Performance Studies at the University of Copenhagen with a background in contemporary dance, specializing in dramaturgy and artistic development within dance and theatre. She is currently a dramaturgical intern at Citadel + Compagnie in Toronto, where she supports various artists in developing and staging new creations. Prior to this, she worked with artistic development projects at the Royal Danish Ballet, KOREORAMA and CORPUS, with a commitment to nurturing artistic potential, collaboration, and choreographic talent. Additionally, she has been actively engaging with the cultural environment alongside her studies by freelancing as a dramaturg, fundraiser, and stage manager.

Echo Chamber is a performance series that intertwines live chamber music and dance in new choreographed works. By merging these two art forms in an intimate setting, Echo Chamber performances deliver the unique opportunity to see and hear music and dance together as one integrated expression.

Echo Chamber performances have featured choreography by some of Canada's leading dance makers, including Laurence Lemieux, Alys Pires, William Yong, Hanna Kiel, Christopher Stowell, Liana Bellissimo, Tara Pillon, Robert Stephen, and Brendan Saye. Echo Chamber has appeared at music and dance festivals around Ontario, including Fall for Dance North, Toronto Summer Music Festival and Ottawa Chamberfest.

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Citadel + Compagnie is an artistic and community entity with a dual purpose. It is at once both place and people.

The Citadel: Ross Centre for Dance is a remarkable building nestled in the Regent Park neighbourhood of Toronto. Since 2012, The Citadel has established itself as an open and welcoming space for artists to rehearse, create and perform, and where the community can learn, communicate, and share.

The Citadel plays host to a range of presentation platforms and residency programs for some of Canada's most interesting choreographers and dance companies. It is also the home of the Citadel Dance Program, providing free dance education to local children and youth, and neighbour Toronto Council Fire's Indigenous dance program, *First Fire*.

Compagnie de la Citadelle is the professional dance company within Citadel + Compagnie. Founded in 2000, the Compagnie is known for its creative processes and intimate performances of classic works and new creations. Through remount initiatives, the Compagnie also dedicates itself to the preservation of important Canadian dance work, making available iconic repertoire to a new generation of dance artists.

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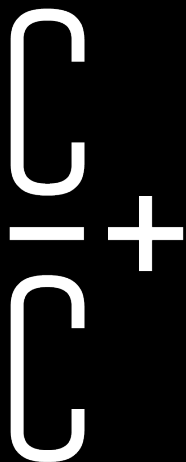
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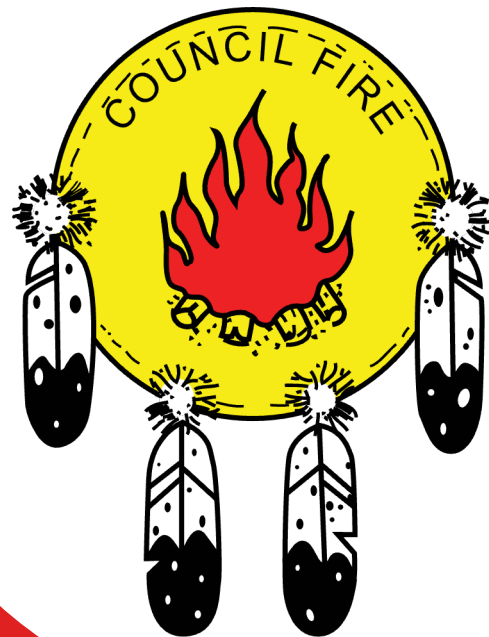
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