

LE FESTIVAL MONDIAL THE WORLD FESTIVAL

Suède

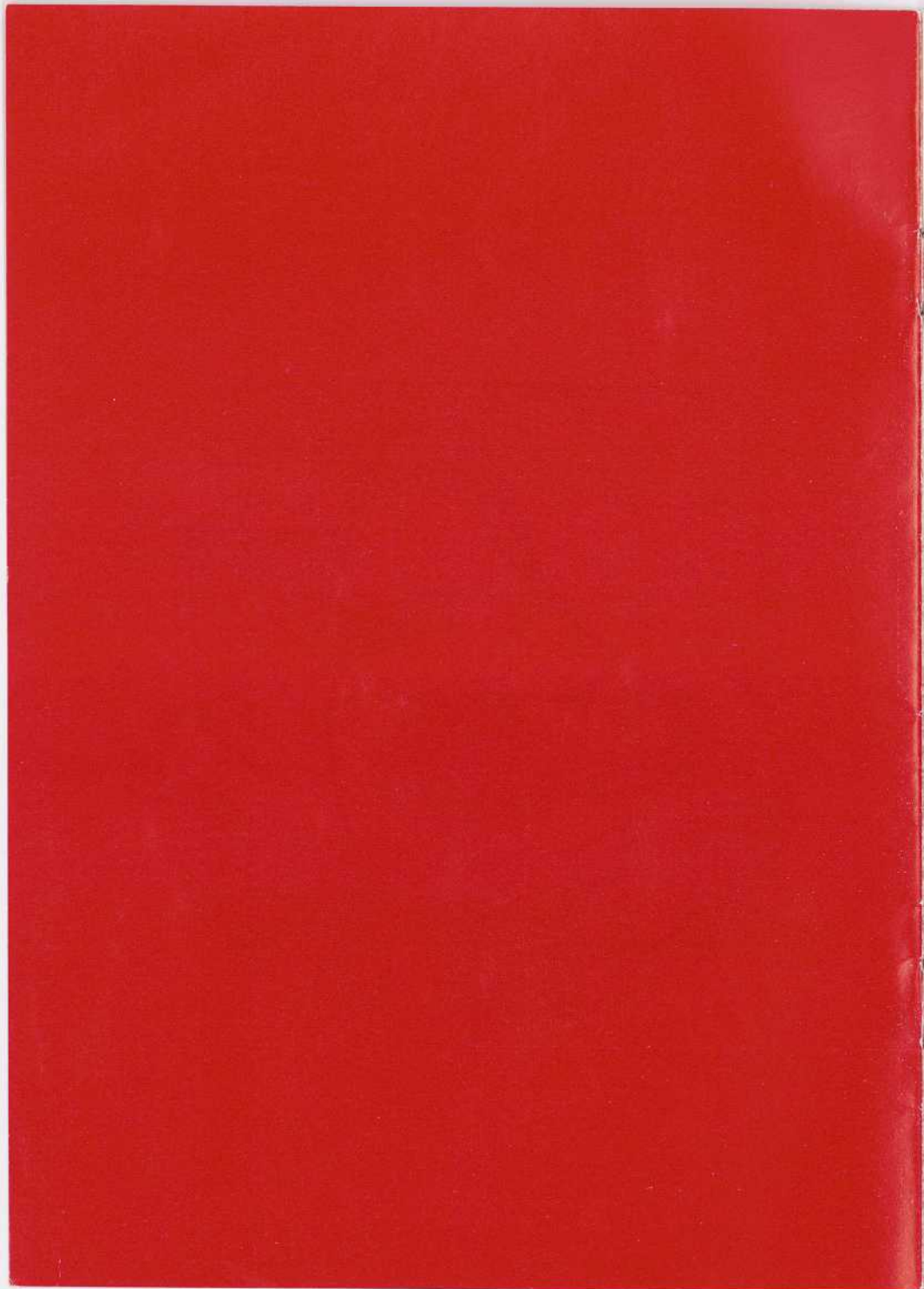
Un magazine des arts du spectacle à l'Expo '67

A magazine of the performing arts at Expo '67



L'Exposition universelle et internationale de 1967, Montréal, Canada

The Universal and International Exhibition of 1967, Montreal, Canada



Le Festival Mondial

The World Festival

En panorama, les arts d'interprétation des pays participant à l'Expo 67
A presentation of performing arts from nations participating at Expo 67

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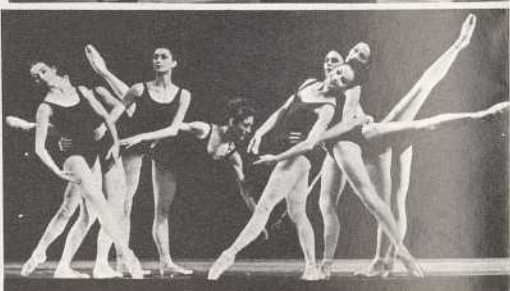
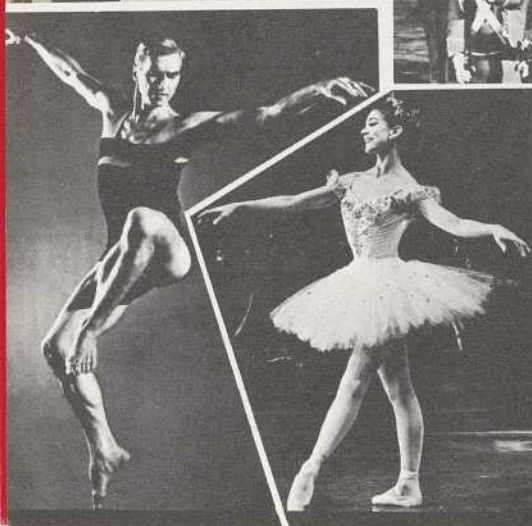
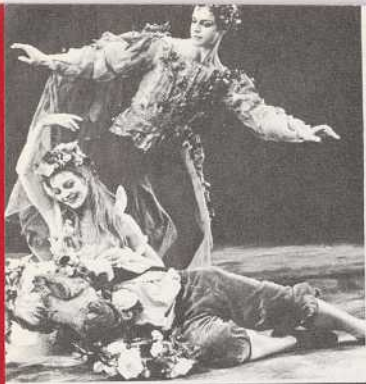
« Il me semble désormais entrevoir mieux ce qu'est une civilisation. Une civilisation est un héritage de croyances, de coutumes et de connaissances, lentement acquises au cours des siècles, difficiles parfois à justifier par la logique, mais qui se justifient d'elles-mêmes, comme des chemins, s'ils conduisent quelque part, puis- qu'elles ouvrent à l'homme son étendue intérieure. »

* * *

"...Where would you advise me to visit?" he asked.

"The planet Earth," replied the geographer. "It has a good reputation."

— ANTOINE DE SAINT EXUPÉRY



*Le Festival Mondial
La Suède à L'Expo*

*The World Festival
Sweden at Expo*

présentent / *present*

OPERA ROYAL, STOCKHOLM

TRISTAN UND ISOLDE

de / *by* : RICHARD WAGNER

Mise en scène / *Producer* : GÖRAN GENTELE

Décors et costumes / *Sets and costumes* : CARL JOHAN STRÖM

Chef d'orchestre / *Conductor* : SILVIO VARVISO

*Salle Wilfrid-Pelletier
Place des Arts, Montréal*

4.VI.1967

TRISTAN UND ISOLDE

Richard Wagner

PERSONNAGES / CHARACTERS

Tristan	Ken NEATE
Le roi Marke <i>King Mark</i>	Bengt RUNDGREN
Isolde	Birgit NILSSON
Kurwenal	Erik SAEDÉN
Melot	Helge BRILIOTH
Brangäne	Kerstin MEYER
Pâtre <i>Shepherd</i>	Olle SIVALL
Timonier <i>Steersman</i>	Rolf JUPITHER
Jeune matelot <i>Young seaman</i>	Sven Erik VIKSTRÖM

Cette mise en scène du Tristan et Isolde a été créée par l'Opéra Royal, Stockholm, le 29 décembre 1966.

This production of Tristan and Isolde was first presented by the Royal Opera House, Stockholm, on December 29, 1966.

L'Orchestre royal, Stockholm
The Royal Orchestra, Stockholm

Premier violon : Josef GRÜNFARB
Leader :

Le Choeur de l'Opéra Royal, Stockholm
The Chorus of the Royal Opera, Stockholm

Chef des chœurs : Bertil DÜRING
Chorus Master :



TRISTAN AND ISOLDE — Synopsis

ACT I — On Board Tristan's Ship

The Irish Princess Isolde is being taken to Cornwall by ship, under the command of the knight Tristan, to marry his uncle, King Mark. She is restless and asks her maid Brangäne to fetch Tristan. He cannot leave the helm but his friend Kurwenal goes to Isolde and taunts her by recalling that when the Irish chief Morold, to whom Isolde was betrothed, went to Cornwall to claim tribute, Tristan killed him and sent his head back to Ireland. Isolde confesses that soon after the murder she had found a wounded chieftain in a boat washed up on the Irish coast. She nursed him back to health only to discover that it was Tristan, the murderer of her betrothed. She tried to kill him in revenge but looked into his eyes and became powerless. Now this same unavenged killer is taking her to be the bride of an aged king.

Brangäne comforts her mistress saying that King Mark is good and noble and that should he not love her, she can win him by using her mother's love potion. But Isolde is determined to kill Tristan. She tells Kurwenal that she will not land until Tristan sees her, and commands Brangäne to prepare a deadly poison. But Brangäne substitutes the love potion. Tristan offers Isolde his sword so that she can kill him, but she gives him the cup to drink. When he has drunk half of it she snatches it away and drinks the rest herself. They embrace in ecstasy but the ship has now docked and King Mark awaits his bride. Brangäne drapes the nuptial robe around her dazed mistress and Tristan delivers his beloved into the hands of his sovereign.

ACT II — King Mark's Palace in Cornwall

Isolde, now married to King Mark, stands with Brangäne on the terrace outside her chamber. She has been meeting Tristan secretly, extinguishing the torch outside her room to indicate when it is safe for him to come. The King's hunting party is heard in the distance. Melot, an evil knight who posed as Tristan's friend and learnt of his secret passion, has told the King that the lovers plan a secret meeting while the hunt takes place. The unsuspecting Isolde signals Tristan to come by throwing down the torch. Tristan arrives and a joyous reunion takes place as the lovers praise the darkness which permits them to be together. They pray that they may die together so that nothing can ever separate them again. Brangäne, keeping watch in the tower, shouts a warning which the engrossed lovers do not hear. King Mark with his hunting party rushes in to discover that Melot's story is correct. He bitterly reproaches Tristan who replies that he will seek death and asks Isolde to join him. She answers that she will follow him anywhere. As he embraces her, Melot draws his sword and Tristan, not bothering to defend himself, falls wounded.

ACT III — Tristan's Castle in Brittany

The faithful Kurwenal has brought the gravely wounded Tristan to his old home. A goatherd, playing on his reed pipe, has been told to play a happy tune when he sees Isolde's ship arriving, for Kurwenal, unable to heal Tristan, has sent for her. When he tells Tristan that she is coming, the wounded knight falls into a delirium and curses the love potion. A glad tune from the goatherd signals Isolde's arrival. Tristan struggles to rise but the movement reopens his wounds and he dies at her feet with her name on his lips. Isolde faints beside him.

King Mark and his men arrive on another ship and the Bretons, believing that they are being attacked, fight fiercely. Kurwenal kills Melot but is mortally wounded himself. King Mark explains that Brangäne has told him about the love potion; knowing that the two lovers were blameless he has come to unite them. But it is too late. Isolde stares at the corpse of her lover and sings her "Liebestod" before joining him in death.

Birgit Nilsson (Isolde)



TRISTAN ET ISOLDE — Analyse

ACTE I — *A bord du navire de Tristan*

Le chevalier Tristan emmène en Cornouailles Isolde, une princesse d'Irlande, pour la donner en mariage au roi Marke, l'oncle de Tristan. Profondément agitée, Isolde demande à sa servante Brangaene d'aller chercher Tristan. Il prétend ne pouvoir s'éloigner de la barre, mais son ami Kurwenal se rend auprès d'Isolde à sa place et se moque d'elle, lui rappelant la fin tragique de Morold, son fiancé, venu en Cornouailles pour prélever un tribut et tué par Tristan qui renvoya sa tête en Irlande. Isolde raconte à Brangaene que peu de temps après le meurtre elle trouva un blessé dans un bateau échoué sur la côte d'Irlande; elle le soigna, puis découvrit que ce blessé n'était autre que Tristan, l'assassin de son fiancé. Résolue à se venger en le tuant, elle allait porter le coup fatal quand son regard rencontra celui du blessé, et sa main perdit toute force. Et voilà que ce meurtrier impuni allait aujourd'hui même la donner pour épouse à un vieux roi.

La servante Brangaene tente de consoler sa maîtresse en lui disant que le roi Marke est noble et bon et que, s'il ne venait pas à l'aimer, Isolde pourrait toujours lui faire boire le philtre d'amour que lui a donné sa mère. Mais Isolde est résolue à faire mourir Tristan. Elle annonce à Kurwenal qu'elle se refuse à descendre du navire avant que Tristan ne soit venu la voir, puis ordonne à Brangaene de préparer un poison mortel. Mais celle-ci prépare le philtre d'amour. Tristan arrive et présente son épée à Isolde pour qu'elle puisse se venger mais elle lui tend la coupe, qu'elle croit fatale. Quand il en a bu la moitié, elle la lui arrache des mains, et boit le reste; et c'est l'extase; ils s'étreignent, mais le navire aborde et le roi Marke est là pour accueillir sa fiancée. Brangaene aide sa maîtresse à revêtir la robe nuptiale et Tristan présente sa bien-aimée au souverain.

ACTE II — *Au château du roi Marke en Cornouailles*

Isolde est désormais mariée au roi Marke. Quand le rideau se lève, elle est avec Brangaene sur la terrasse attendant à ses appartements. Depuis son arrivée en Cornouailles elle reçoit Tristan en secret; ils ont un signal : elle éteint la torche qui brûle sur la terrasse pour indiquer qu'il peut venir sans crainte d'être découvert. Ce soir, on entend au loin les bruits de la partie de chasse du roi et de ses compagnons. Melot, un faux ami de Tristan, est avec le roi; il a découvert le secret de Tristan et se propose de révéler au roi que les deux amants doivent se voir pendant la partie de chasse. Mais Isolde n'a aucune raison de se méfier, et elle donne le signal habituel. Tristan arrive sur les lieux, et les amants chantent une louange à la nuit qui leur permet de se retrouver. Ils font le vœu de mourir ensemble afin de ne plus jamais subir les affres de la séparation. Ils n'entendent pas l'avertissement de Brangaene, qui faisait le guet. Le roi Marke fait irruption avec ses compagnons, et constate tristement la vérité des affirmations de Melot. Il fait d'amers reproches à Tristan, auxquels le chevalier répond qu'il veut mourir, invitant Isolde à se joindre à lui dans la mort. Elle le suivra n'importe où, lui jure-t-elle. Melot tire son épée. Tristan ne se défend pas, et tombe blessé.

THE ROYAL SWEDISH OPERA, STOCKHOLM

In 1771 King Gustav III of Sweden founded the Royal Academy of Music, and two years later, as an immediate consequence, the Royal Opera came into being. The political *savoir-faire* of this sovereign, who was the nephew of another enlightened despot, Frederick The Great of Prussia, has been doubted by many, but there has never been any hesitation about his tremendous importance to Swedish drama, literature, art and music. From his small apartment, in the Gustavian Opera House which was inaugurated in 1782, he wrote plays, directed, acted, reigned and gave masquerades. No wonder Verdi's "A Masked Ball" — with the splendour-loving king as the main figure — even though it is fiction, has become somewhat of a theme song for the Swedish Opera, not the least during their many guest performances abroad.

Internationally famous singers like Jenny Lind and Christina Nilsson were the first of a line of distinguished voices to challenge the undisputed supremacy of the Italians. Sweden has supplied a number of contemporary voices of the highest quality: Kerstin Thorborg, Karin Branzell, Nanny Larsén-Todsen, Gertrud Wettergren, Carl Martin Öhman, Torsten Ralf, Sven Niolsson, Set Svanholm, Jussi Björling, Joel Berglund, Sigurd Björling, Nicolai Gedda, Birgit Nilsson, Kerstin Meyer and Elisabeth Söderström, to mention only a few.

The opera singer John Forsell was the first of several industrious managers of the Stockholm Opera who made this Opera company well known abroad; others are Harald André, Joel Berglund, Set Svanholm and Göran Gentele. Particularly during the time of Svanholm and Gentele the Swedish Opera has had great success abroad, at guest performances in many countries. The Opera has performed in the Scandinavian capitals, in Edinburgh, London, Hamburg and now in Montreal; its ballet has been seen in Edinburgh, Paris, Santander (Spain), Berlin and even in Peking. The artists of the Stockholm Opera are today experienced travellers, individually and institutionally, but what they are really known for is the ensemble style of their playing. Most of the Stockholm Opera performances are based on this ensemble culture and not on guest performances. Whenever such guest performances do take place, they are outstanding occasions when guest stars such as Birgit Nilsson, Kerstin Meyer and Nicolai Gedda return to their "mother stage" to add new roles to their repertoires. Where would Birgit Nilsson have sung her first Elektra, Kerstin Meyer her first Octavian and Nicolai Gedda his first Lohengrin, if not in Stockholm!

A few years ago the Stockholm Opera lost its maestro, Sixten Ehrling, who is now leader of the Detroit Symphony Orchestra and well known in North America as well as in Europe. Mr. Ehrling returns to conduct his old orchestra at three of its performances in Montreal. Also conducting in Montreal is his present successor at the Royal Stockholm Opera — the dynamic Swiss conductor Silvio Varviso. He takes great pleasure and pride in giving guest performances at the Covent Garden in London, at the Vienna Opera and at the Metropolitan, but he is always praising the Stockholm Opera as the stage, where he has the unique opportunity to construct a complete performance.

BERTIL HAGMAN — Director of Publicity, The Royal Opera.

PERSONNEL DU FESTIVAL MONDIAL
STAFF FOR THE WORLD FESTIVAL

- Andis CELMS
Directeur Technique / *Technical Director*
- Maj. Arnold CHARBONNEAU
Chef d'unité des Sports / *Head, Sports Unit*
- Raymond CHASLES
Gérant / *House Manager, Théâtres Port-Royal & Maisonneuve*
- Frank COSTI
Gérant, Jardin des Etoiles (de nuit) / *House Manager, Garden of Stars, (Night)*
- Betty CROWE
Directeur de scène / *Stage Manager, Autostade*
- Ted DEMETRE
Administrateur, Bureau des billets / *Administrator, Box Office*
- John DUTTON
Chef d'unité des Spectacles, Autostade / *Head, Autostade Unit*
- Ann FARRIS
Chef de la Section des productions théâtrales / *Head, Theatre Production*
- Julien FORCIER
Chef d'unité de Production, Place des Nations / *Production Unit Head, Place des Nations*
- Bernard FORTIER
Chef d'unité, Section culturelle / *Unit Head, Cultural Programming*
- J. O. FORTIER
Directeur du Son, Autostade / *Sound Consultant, Autostade*
- Edward FUGER
Coordonnateur des Manifestations Hippiques / *Equestrian Co-ordinator*
- Mark FURNESS
Coordonnateur de Production, Expo Théâtre / *Production Co-ordinator, Expo Theatre*
- Maurice GOBEIL
Chef, Section des Spectacles, La Ronde / *Head, Entertainment Section, La Ronde*
- Yvonne GOUDREAU
Coordonnatrice du service aux artistes / *Artists' Co-ordinator*
- Keith GREEN
Gérant de Production, Autostade / *Production Manager, Autostade*
- Maureen HENEGHAN
Directrice des Costumes, Autostade / *Costume Consultant, Autostade*
- Lawrence HERTZOG
Coordonnateur de Production, Théâtre Port-Royal / *Production Co-ordinator, Port-Royal Theatre*
- Gerald HOLMES
Adjoint administratif du Directeur Artistique / *Executive Assistant to Artistic Director*
- Thomas HOOKER
Directeur de scène, Autostade / *Production Stage Manager, Autostade*
- George KWASNIAK
Chef de la Fanfare de l'Expo / *Bandmaster, Expo Band*
- Benoît de MARGERIE
Chef de Production, Place des Nations / *Production Head, Place des Nations*
- Pierre MARTELL
Adjoint au Directeur Administratif / *Executive Assistant to Administrative Director*
- Walter MASSEY
Chef d'unité, Troubadours / *Unit Head, Troubadours*
- Col. T. J. E. McCLELLAND
Chef de Section des Sports / *Head, Sports Section*
- Jennifer R. McQUEEN
Rédactrice en chef des programmes / *Programme Editor*
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Gérant, Jardin des Etoiles (de jour) / *House Manager, Garden of Stars (day)*
- Chester MORSS
Coordonnateur de Production, Jardin des Etoiles / *Production Co-ordinator, Garden of Stars*
- Tom NUTT
Directeur de l'éclairage, Autostade / *Lighting Consultant, Autostade*
- Stewart PAUL
Coordonnateur de Production / *Production Co-ordinator, Théâtre Maisonneuve*
- Jacques PELLETIER
Directeur des décors, Autostade / *Scenic Consultant, Autostade*
- Erik PERTH
Gérant, Salle Wilfrid-Pelletier / *House Manager, Salle Wilfrid-Pelletier*
- Maurice PHANEUF
Gérant, Expo Théâtre / *House Manager, Expo Theatre*
- Charlotte POULIN
Coordonnatrice, Activités spéciales / *Co-ordinator, Special Activities*
- Barbara REID
Service de presse / *Press Services*
- Charles-P. RENAUD
Gérant de production, Place des Nations / *Production Manager, Place des Nations*
- Pierre RENAUD
Chef d'unité de Production / *Production Unit Head, Place des Nations*
- Jean-Paul RIOPEL
Chef de Section des Contrats / *Head, Contract Section*
- Denys SAINT-DENIS
Chef d'unité, Kiosques / *Unit Head, Bandshells*
- Glady SPERLING
Chef de Production, Attractions spéciales / *Production Head, Special Attractions*
- Michael TABBITT
Coordonnateur de production / *Production Co-ordinator, Salle Wilfrid-Pelletier*
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Gérant publicité et réclame / *Promotions Manager*

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Judy BERGSTRAND
Normand BISAILLON
Richard BLACKHURST
Marc BLANDFORD
Lucille BOILY
Jean-François BONIN
Raynald BORDELEAU
Louis-Marie BOURNIVAL
Carol BRAININ
Shirley BRASS
Philip BRIDGEMAN
David BRODEUR
Tatjana-Olga BRUNST
Kaylee CAMPBELL
Marilyn CASSELMAN
Walter CAVALIERI
Lucille CAZES
Francine CHALOULT
Lionel CHETWYND
Micheline CHEVRETTE
Lily CHIRSNER
Normand CHOQUETTE
Strena CODY
Gertrude COOKE
Pierre COTE
Colin CUTTS
Alistair DEIGHTON
Ian de VOY
Anna-Maria DIRLICK
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Christian GURNEY
Pat HANLEY
Janet HARPER
Peter HAWKINS
Roger HETU
Loretta HICKMAN
David HIGNELL
Gerry HILL
Anne-Marie HOLOWATY
Hannah HOROWITZ
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Il est interdit de fumer dans la salle.

Smoking is not permitted in the auditorium.

Il est strictement interdit de se servir d'appareils photographiques ou d'enregistrement.

The use of cameras or any type of recording equipment is strictly forbidden.

La direction se réserve le droit de refuser l'entrée à quiconque; les retardataires ne seront admis à la salle qu'au premier intervalle.

The management reserves the right to refuse admission; latecomers will not be admitted to the auditorium until the first interval.

Le programme est sujet à modification.

This programme is subject to change.

Les fleurs sont offertes par Dominion Floral Company.
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Dessin de la couverture — SUSANNE DOLESCH — *Cover design*





