

NORTHROP MOVES

2011 | 12 DANCE



Adam Blyde, Eve Mutso,
and Tama Barry in MacMillan's
Song of the Earth.
Photo © Graham Wylie.

SCOTTISH BALLET

Sat, Oct 22, 8:00 pm, Orpheum Theatre

NORTHROP

UNIVERSITY OF MINNESOTA
Driven to Discover™



© Mike Mudge

Dear Northrop Dance Patrons,

Welcome to Northrop Concerts and Lectures' season opening performance and Minnesota debut of the acclaimed Scottish Ballet, Scotland's national classical dance company. Headed by artistic director, Ashley Page, Scottish Ballet is the perfect launch to an extraordinary 2011-12 dance season, and will typify the world-class artistry that Northrop brings to Minnesota each season. We are thrilled to have you in the audience.

Tonight is special for many reasons. First, as Northrop Auditorium undergoes its exciting revitalization, scheduled to reopen in two years during the 2013-14 season, we have launched our NORTHROP MOVES campaign, where Northrop Dance literally and figuratively "moves" to the beautiful Orpheum Theatre in downtown Minneapolis. Northrop Concerts and Lectures and the University of Minnesota are committed to presenting our 83-year-old historic, international presenting program during the interim period during Northrop's makeover.

To help us celebrate our downtown presence, we welcome new U of M President, Eric W. Kaler and his wife Karen Kaler, to help celebrate tonight's special occasion. I want to personally thank President Kaler for his commitment to support arts, culture, and creativity on campus, and for sustaining the enduring legacy of Northrop.

Many special people helped to make tonight's events more glorious. Sam Grabarski and the Minneapolis Downtown Council have worked incredibly hard to create support for Northrop's season opener and to welcome President Kaler

to the downtown business community. There are many reasons that Minneapolis remains a vibrant and enviable cultural hub, and Sam Grabarski and the Downtown Council deserve much credit for their part. We are also thankful to Brookfield Properties, Gaviidae Common, and Neiman Marcus for helping to welcome patrons to downtown earlier this month at our Get To Know Downtown event.

I would also like to thank Jim Sheeley and staff of Broadway Across America, and Tom Hoch and staff of the Hennepin Theatre Trust for working so diligently to support bringing Northrop's program and audience to Hennepin Avenue. We also thank the staff of Scottish Ballet, British Council, Creative Scotland, National Dance Educators Association, Honorary Consulate of Finland, Twin Cities Scottish Club, Minneapolis City Council, the Mayor's Office of Minneapolis, Project SUCCESS, Friends of Northrop, Rich Bonnin and Paul Kaminski, Eric and Elizabeth Jolly, Priscilla Pierce, Macalester College Pipe Band, Hart School of Highland Dance, and the hardworking Northrop Staff for making tonight a success.

We hope that you enjoy the season to come, and that you are able to take advantage of all that downtown Minneapolis has to offer.

Yours,
Ben Johnson

Director of Northrop Concerts and Lectures
University of Minnesota

P.S. Don't miss the upcoming U.S. Premiere of Canada's Royal Winnipeg Ballet's new production of *Wonderland* on November 12 and 13. It was one of the most talked about productions in Canada from this past season!



Courtesy of the Office of the President

Dear friends,

I am delighted by this opportunity to share with you one of the University of Minnesota's most beloved cultural assets, the Northrop Concerts and Lectures series. I am also truly excited about tonight's performance by Scottish Ballet.

As the state's only public research university, we are the heartbeat of Minnesota's vibrant arts community and the engine for Minnesota's economic vitality.

Through the performing arts, we engage the full spectrum of human experience, cultivate cultural sensitivity, and enhance creative thinking skills.

We are in the business of developing thoughtful, curious, talented students. The arts push our imaginations and theirs, our emotions and theirs, and our beliefs and theirs. The arts are an essential part of a well-rounded education.

Northrop Concerts and Lectures is a leader in providing artistic experiences for students on campus. Northrop is also an active partner in creating opportunities for the community to connect to the University and to support artists and thought leaders of all disciplines on a local, national, and global scale. We are extremely fortunate to have such a remarkable world-class resource on our campus.

Of course, we're not on campus for this evening's performance. But that's good news. Wonderful, iconic Northrop is undergoing a much-needed \$81 million revitalization. We are thankful to the Legislature and our private partners for their investment in a spectacular "new" Northrop.

When complete in 2013, the new Northrop will be central to everyday life on campus, and a destination where students, faculty, and community members will have access to technology-rich spaces for seminars, discussions, symposia, performances, screenings, and collaboration.

And, of course, Northrop will remain a cultural and performing arts center, but with an updated 2,800-seat hall, featuring state-of-the-art acoustics, fabulous sightlines, and cutting-edge technologies. I can't wait.

It is with a real sense of excitement and pride that we are advancing Northrop's contributions to the University and the broader arts community. I warmly welcome you to this new season of Northrop Dance in downtown Minneapolis.

Thanks for coming.
Eric W. Kaler

President
University of Minnesota

BEYOND THE STAGE Northrop Community Impact



Urban Bush Women Community Event, 2010, Photo © Northrop

Each year, Northrop strives to present the very best national and international dance. Tonight's Minnesota debut of Scottish Ballet is no exception. What you may not know about Northrop is the amount of work that takes place beyond the stage.

Community engagement is central to Northrop's programmatic philosophy. Director Ben Johnson brings more than 20 years of expertise in developing large-scale, nationally acclaimed community-based education, outreach, and diversity programs. In 2007, he received the first ever National MetLife Foundation Award for Arts Access in Underserved Communities and was awarded Michigan's 2008 Special Recognition Guvvy Award in recognition of excellence and innovation in arts and culture.

During the 2010-11 season, Northrop launched an ambitious community engagement program, thanks to generous support from the Minnesota State Arts Board's arts and cultural heritage fund. Partnering with numerous community organizations like Neighborhood House, Migrant Workers School of SE Minnesota, Consulado de México en Saint Paul, Capri Theater, Urban Research and Outreach/Engagement Center (UROC), Minneapolis American Indian Center, American Indians in Unity, LGBT Allies, and PFLAG, among others, Northrop provided access to performances and meaningful enrichment activities for thousands of Minnesotans, including:

- More than 1,000 free youth and family tickets to attend Tania Pérez-Salas Compañía de Danza;
- Empowerment workshops and free tickets for 250 girls and women in North Minneapolis surrounding our presentation of Urban Bush Women;
- Three free performances of Emily Johnson's *The Thank-you Bar* featuring celebratory receptions and dialogues for 150 members of the American Indian community; and
- An open mic night, family performance, workshops, and free tickets for 250 GLTBA youth and families to attend Nicholas Leichter Dance.

Northrop's engagement goals continue to grow with many exciting new initiatives throughout the 2011-12 season. Partnerships with downtown businesses and community organizations, free tickets, special performances, public lectures and interviews, master classes, exhibits, events, workshops, and residencies expect to reach 10,000 new community members and provide 5,000 free tickets to underserved families this year.

MORE TO COME: Look for community engagement updates in each performance program this season. For more information or to get involved, please contact Kevin Curran at 612-624-7652 or curr0181@umn.edu.

2010-11 COMMUNITY ENGAGEMENT STATS

- 21 partner organizations
- 25 local artists, educators, and vendors
- 50 residency activities, workshops, and master classes
- 1,650 free performance tickets
- 8,000 new community members

Northrop Dance at the University of Minnesota
presents

ScottishBallet

CHIEF EXECUTIVE / EXECUTIVE PRODUCER

Cindy Sughrue

ARTISTIC DIRECTOR

Ashley Page

BALLET MISTRESS

Maria Jimenez

BALLET MISTRESS

Hope Muir

COMPANY MANAGER

John Aitken

TECHNICAL MANAGER

George Thomson

PRODUCTION MANAGER

Tim Palmer

CHIEF ELECTRICIAN

Matthew Strachan

STAGE MANAGER

Susan May Hawley

DEPUTY STAGE MANAGER

Sheelagh McCabe

WARDROBE MISTRESS

Mary Mullen

ASSISTANT WARDROBE MISTRESS

Joanna McLean

Song of the Earth costumes made by Scottish Ballet Wardrobe

Dyeing by Gabrielle Firth

Tights by Klaus Schreck

Masks by Robert Allsopp

Kings 2 Ends costumes made by Jackie Hallatt, Suzanne Parkinson, and Brigitte Houston

Headresses made by Linda Rowland

Song of the Earth scenery constructed and painted by Scottish Opera

EXCLUSIVE NORTH AMERICAN REPRESENTATION

IMG Artists

Carnegie Hall Tower

152 West 57th Street, 5th Floor

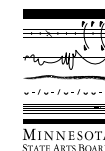
New York, NY 10019

P: 212-994-3500, F: 212-994-3550, www.imgartists.com



These activities are funded, in part, by the Minnesota State Arts Board through the arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the Legacy Amendment vote of the people of Minnesota on November 4, 2008.

The University of Minnesota shall provide equal access to and opportunity in its programs, facilities, and employment without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression.



NORTHROP

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KINGS 2 ENDS

2011

Choreography
Jorma Elo

Music
Violin Concerto No. 1 in B flat K207 by Wolfgang Amadeus Mozart
Double Sextet by Steve Reich

Costume Design
Yumiko Takeshima

Lighting Design and Scenic Design
Jordan Tuinman

Choreographer's Assistant
Nancy Euverink

CAST

Sophie Martin, Adam Blyde, Laura Joffre, Erik Cavallari, Eve Mutso,
Owen Thorne, Sophie Laplane, Lewis Landini, Nöellie Conjeaud,
Teun van Roosmalen, Amy Hadley, Luke Ahmet,
Luciana Ravizzi, Andrew Peasgood

INTERMISSION
(25 minutes)



The Company in MacMillan's *Song of the Earth*.
Photo © Andrew Ross.

SONG OF THE EARTH

1965

Choreography
Sir Kenneth MacMillan

Music
Das Lied von der Erde by Gustav Mahler

Design
Nicholas Georgiadis

Lighting Design
John B. Read

Répétiteur
Grant Coyle and Donald MacLeary

CAST

Messenger of Death
Adam Blyde

1st Song
Erik Cavallari

Daniel Davidson, Remi Andreoni, Luke Ahmet,
Teun van Roosmalen, Lewis Landini

2nd Song
Sophie Martin

Eva Lombardo, Luciana Ravizzi, Laura Joffre,
Daniel Davidson, Luke Ahmet,
Teun van Roosmalen, Lewis Landini

3rd Song
Eva Lombardo

Amy Hadley, Laura Kinross, Sophie Laplane,
Brenda Lee Grech, Jamiel Laurence,
Luke Ahmet, Victor Zarallo, Remi Andreoni

4th Song
Luciana Ravizzi, Daniel Davidson

Laura Joffre, Kara McLaughlin, Amy Hadley,
Laura Kinross, Sophie Laplane,
Brenda Lee Grech, Teun van Roosmalen,
Lewis Landini, Luke Ahmet, Jamiel Laurence,
Remi Andreoni, Victor Zarallo

5th Song
Erik Cavallari

Daniel Davidson, Luke Ahmet

6th Song
Full Company

ABOUT SCOTTISH BALLET

SCOTTISH BALLET IS SCOTLAND'S NATIONAL DANCE COMPANY.

The company performs across Scotland, the U.K., and abroad, with strong classical technique at the root of all of its work. Its broad repertoire includes new versions of the classics, seminal pieces from the 20th century modern ballet canon, signature pieces by living choreographers, and new commissions.

Scottish Ballet provides a comprehensive education and outreach programme to complement its production and touring activity. Education initiatives and classes include work with people of all ages and abilities, and Scottish Ballet's Associate Programme encourages young dancers to train for a career in the industry. As part of this commitment to broadening audiences, Scottish Ballet was the first dance company in the U.K. to offer live audio-description for the visually impaired, and maintains a programme of regular audio-described performances today.

In 2009, Scottish Ballet moved to its purpose-built home at the Tramway complex in Glasgow, creating a production and presentation facility of a scale and artistic mix unrivalled in the U.K.



Sophie Martin and Erik Cavallari in MacMillan's *Song of the Earth*.
Photo © Andrew Ross.

THE DANCERS OF SCOTTISH BALLET

PRINCIPAL



Sophie Martin

Born in Cherbourg, France and trained at Conservatoire National Supérieur de Paris de musique et de danse. She joined Scottish Ballet in 2003 and was promoted to Principal in 2008.



Tomomi Sato

Born in Nagoya, Japan and trained at The Royal Conservatory and The Hague. She joined Scottish Ballet in 2000 and has been a Principal since 2005.



Adam Blyde

Born in London, England and trained at Royal Ballet School. He joined Scottish Ballet in 2003, and was promoted to Principal in 2008.



Erik Cavallari

Born in Brescia, Italy and trained at Associazione Balletto Classico. He joined Scottish Ballet in 2001 and has been a Principal since 2004.

SOLOIST



Eve Mutso

Born in Tallinn, Estonia and trained at Tallinn Ballet School. She joined Scottish Ballet as a Soloist in 2003.



Luke Ahmet

Born in London, England and trained at Royal Ballet School. He joined Scottish Ballet in 2004 and was promoted to Soloist in 2011.



Christopher Harrison

Born in Kippen, Scotland and trained at Dance School of Scotland and Royal Ballet Upper School. He joined Scottish Ballet in 2005 and was promoted to Soloist in 2009.

CORYPHÉE



Laura Joffre

Born in Perpignan, France, and trained at Ecole Nationale de Danse de Marseille and Paris Opera Ballet School. She joined Scottish Ballet in 2010.



Quenby Hersh

Born in California, U.S.A. and trained at Southland Ballet Academy and Royal Ballet School. She joined Scottish Ballet in 2006 and was promoted to Coryphée in 2011. Hersh is sponsored by Brooks Brothers, supported by Arts and Business Scotland.



Sophie Laplane

Born in Paris, France and trained at Paris Opera Ballet School and Conservatoire National Supérieur de Paris de musique et de danse. She joined Scottish Ballet in 2004 and was promoted to Coryphée in 2011.



Eva Lombardo

Born in Rome and trained at Accademia Nazionale di Danza. She joined Scottish Ballet in 2011.

FOR FULL BIOGRAPHIES, PLEASE VISIT <http://www.scottishballet.co.uk/the-company.htm>



Kara McLaughlin

Born in Irvine, Scotland and trained at Dance School of Scotland. She joined Scottish Ballet in 1996 and was promoted to Coryphée in 2007. McLaughlin is sponsored by Reid, supported by Arts and Business Scotland.



Luciana Ravizzi

Born in Buenos Aires, Argentina and trained at Royal Ballet School. She joined Scottish Ballet in 2002 and was promoted to Coryphée in 2009. Ravizzi is sponsored by Baillie Gifford.



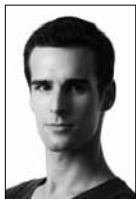
Daniel Davidson

Born in Edinburgh, Scotland and trained at Millennium Dance and Dance School of Scotland. He joined Scottish Ballet in 2005 and was promoted to Coryphée in 2009.



William Smith

Born in Virginia, U.S.A. and trained at Joffrey Ballet. He joined Scottish Ballet in 2004.



Owen Thorne

Born in New Orleans, LA, U.S.A. and trained at San Francisco Ballet School, Nashville Ballet, and Central Pennsylvania Youth Ballet. He joined Scottish Ballet in 2009 and was promoted to Coryphée in 2011. Thorne is sponsored by Brooks Brothers.



Nathalie Dupouy

Born in Paris, France and trained at L'Ecole Nationale Supérieure de Danse de Marseille. She joined Scottish Ballet in 2005.



Brenda Lee Grech

Born in Zejtun, Malta and trained at Johane Casabene Dance Conservatoire and Scuola di Ballo del Teatro alla Scala. She joined Scottish Ballet in 2008.



Amy Hadley

Born in West Midlands, England and trained at Birmingham Royal Ballet Associates and the Royal Ballet School. She joined Scottish Ballet in 2006.



Bethany Kingsley-Garner

Born in Devon, England and trained at Royal Ballet School. She joined Scottish Ballet in 2007. Kingsley-Garner is sponsored by *The Daily Telegraph*.



Laura Kinross

Born in Queensland, Australia, and trained at Ransley Gold Coast Youth Ballet and English National Ballet School. She first danced with Scottish Ballet in 2009 and joined in 2010.



Katie Webb

Born in Worcester, England, and trained at Tring Park School for the Performing Arts. She first danced with Scottish Ballet in 2009 and joined in 2010.



Remi Andreoni

Born in Toulouse, France, and trained at a private school in Toulouse. He joined Scottish Ballet in 2010.



Lewis Landini

Born in West Yorkshire, England and trained at Central School of Ballet. He joined Scottish Ballet in 2007.



Jamiel Laurence

Born in London, England, and trained at Tring Park School and the Central School of Ballet. He first danced with Scottish Ballet in 2009 and joined in 2010.



Andrew Peasgood

Born in Lincolnshire, England, and trained at the Royal Ballet School. He joined Scottish Ballet in 2010.



Teun van Roosmalen

Born in Uden, The Netherlands, and trained at the Royal Conservatoire, The Netherlands. He joined Scottish Ballet in 2010.



Victor Zarallo

Born in Barcelona and trained at Institut del Theatre, John Cranko School and Royal Ballet Upper School. He first danced with Scottish Ballet in 2008 and joined in 2009.

ARTIST



Noëllie Conjeaud

Born in France and trained at Paris Opera Ballet School. She joined Scottish Ballet in 2011.



Constance Devernay

Born in Amiens, France and trained at Rosella Hightower's School in Cannes and English National Ballet School. She first danced with Scottish Ballet in 2008 and joined in 2009.



The Company in Elo's *Kings 2 Ends*.
Photo © Andrew Ross.

THE ARTISTS OF SCOTTISH BALLET



Ashley Page Artistic Director

Born in Rochester, Kent, Ashley Page joined the Royal Ballet School after having trained in his hometown. After joining the Royal Ballet in 1976, he worked with choreographers such as Frederick Ashton, Kenneth MacMillan, Glen Tetley, and Richard Alston. Although his subsequent encounter with modern dance was a revelation, he never refuted ballet.

In 1984, the year he was promoted to Principal Dancer, Page created *A Broken Set of Rules* for the Royal Ballet. By the end of the Eighties, he had created dances for several other companies: Rambert Dance Company, Second Stride, Western Australian Ballet, Turkuaz Modern Dance Company, and the Dutch National Ballet. Each collaboration enhanced the investigation of new formulae, which, in turn, informed the creation of works such as *Pursuit* (1987), *Bloodlines* (1990), *Fearful Symmetries* (1994), *Ebony Concerto* (1995), *Sleeping with Audrey* (1996), *Two-Part Invention* (1996), *Room of Cooks* (1997), and *Cheating, Lying, Stealing* (1998). The collaboration with cutting-edge artists such as Michael Nymam, Orlando Gough, John Adams, Howard Hodgkin, Deanna Petherbridge, John Morrell, and Antony McDonald, is one of the most evident traits of his dance making, together with a vibrantly multilayered choreographic style.

Such signature features are at the core of his artistic directorship for Scottish Ballet, which he took in 2002. Works by Balanchine, Ashton, Alston, Robbins, Brown, Petronio, and Forsythe are presented along his own works and his successfully modernist takes on classics such as *The Nutcracker* (2003), *Cinderella* (2005), *The Sleeping Beauty* (2007), and *Alice* (2011). Page received an OBE for his service to dance in 2006.



Paul Tyers Deputy Artistic Director

Tyers was born in Leicester, training at the Rambert and Royal Ballet Schools. During his time as a Principal dancer with Scottish Ballet, Tyers danced many leading roles for the company. He subsequently became Répétiteur, and then Ballet Master in 1986. Tyers was promoted to the role of Assistant Artistic Director in 2002 and Deputy Artistic Director in 2005.

In addition to his role at Scottish Ballet, Tyers was appointed Artistic Director of the B.A. in Modern Ballet course at the Royal Scottish Academy of Music and Drama in 2009.



Maria Jimenez Ballet Mistress

Jimenez obtained the degree in Classical Dance by the Royal Academy of Dramatic Art and Dance of Madrid, while training at the School of Dance Maria De Avila in Zaragoza, where she subsequently taught from 1991 to 2001. She then studied for a certificate in H.E. in Contemporary Dance at London Contemporary Dance School, and Benesh Notation at the Benesh Institute where she graduated as a Professional Notator with Distinction in June 2005. In the meantime, she became Ballet Mistress and Répétiteur for Ballet Zaragoza in 2004, before joining Scottish Ballet in 2005.



Hope Muir Ballet Mistress

Born in Toronto, Muir was a founding member of Peter Schaufuss's London Festival Ballet School. Upon graduation she joined the company (now English National Ballet) where she danced numerous soloist and principal roles. In 1994, Hope joined Rambert Dance Company with the appointment of Christopher Bruce CBE. There, she danced a wide variety of repertoire from some of the most prolific choreographers of our time, including Ek, Kylián, Naharin, Tharp, Tetley, De Frutos, Cunningham, and over a dozen Bruce works. After ten years with RDC, she moved to Hubbard Street Dance, Chicago and expanded her repertoire to include Forsythe, Duato, and Lubovitch amongst others. After a nineteen-year career, Muir retired from performing and holds a diploma from the Royal Academy of Dance (PDTD) and coaches both classical and contemporary technique. Muir assists Christopher Bruce CBE with the setting of his work internationally and recently worked as Guest Rehearsal Director for both Crystal Pite at the National Ballet of Canada, and Emily Molnar at Ballet British Columbia. Muir joined Scottish Ballet as Ballet Mistress in November 2009.

SONG OF THE EARTH



Sir Kenneth MacMillan Choreography

Born in Dunfermline on 11 December 1929, Kenneth MacMillan grew up in great Yarmouth where he took lessons from Phyllis Adams. Training at Sadler's Wells (now Royal) Ballet School, he became a founder member of the Sadler's Wells Theatre Ballet, for which he made his first experimental Workshop ballets. Their success and their promise led *Ninette de Valois* to commission the Stravinsky ballet *Dances*.

MacMillan then danced with the Covent Garden Company, returning to Sadler's Wells when he eventually abandoned dancing for choreography, and in *The Barrow*, he discovered the dramatic gifts of Lynne Seymour, whom was to become his muse.

During a period of remarkable creativity he created plotless ballets like *Diversions* and *Symphony* to big company works such as *The Rite of Spring*. *Romeo and Juliet*, MacMillan's first full-length ballet, was created in 1965 for Seymour and Christopher Gable followed by *Anastasia*, *Manon*, *Mayerling*, *Isadora*, and *The Prince and the Pagodas*.

MacMillan also created ballets in Stuttgart, served as Director of Ballet at the Deutsche Oper Berlin, and was Artistic Associate of Houston Ballet. He directed plays and worked on award-winning television productions. His last choreography was for the National Theatre's *Carousel* for which he won the Tony Award on Broadway. He was much honoured for his services to British ballet, culminating in his knighthood in 1983. In 1993 he was given a special Laurence Olivier Award for lifetime achievement.

MacMillan is survived by his widow, the artist Deborah MacMillan, who realised the company's new production of *Anastasia* in May 1996 and is responsible for all revivals of his ballets.

Sir Kenneth MacMillan died in 1992.



Gustav Mahler Composer

Gustav Mahler was born in Kalist, Bohemia. In 1875 he was admitted to the Vienna Conservatoire where he studied piano under Julius Epstein. Subsequently, Mahler attended lectures given by Anton Bruckner at Vienna University. His first major attempt at composition came with *Das Klagende Lied*, which he entered in a competition as an opera (he later turned it into a cantata). However, he was unsuccessful, and turned his attention to conducting. After his first conducting job at Bad Hall, he took posts at a succession of increasingly larger opera houses. He then secured his first long-term post at the Hamburg Opera in 1891, where he stayed until 1897. He completed his *Symphony No. 1* and the *Lieder aus Des Knaben Wunderhorn* during this period.

In 1897, Mahler converted from Judaism to Roman Catholicism in order to secure a post as artistic director of the prestigious Vienna Opera (Jews were virtually prohibited from holding the post at that time). For the next ten years he stayed at Vienna, where he was noted as a great perfectionist. He ran the Opera for nine months of the year, spending the other three composing—he composed his symphonies 2 through 8. In 1907 he discovered he had heart disease, and he lost his job at Vienna, hounded out by a largely anti-Semitic press after trying to promote his own music, which was not well received on the whole. Indeed, not until the performance of his *Symphony No. 8* in 1910 did Mahler have a true public success with his music. The pieces he wrote after that were not performed in his lifetime.

In 1907 Mahler received an offer to conduct the Metropolitan Opera in New York. He conducted a season there in 1908 and became conductor of the newly formed New York Philharmonic Orchestra the following year. Around this time, he completed *Das Lied von der Erde*, and the *Symphony No. 9*, which turned out to be his last completed work. During his last visit to America in February 1911, he fell seriously ill and was taken back to Vienna at his request. He died there from blood poisoning in May 1911 in Vienna.

SONG OF THE EARTH


Nicholas Georgiadis
Design

Nicholas Georgiadis was born in Greece and in 1953 went to England. He studied architecture in Athens, New York and the Slade School of Fine Art in London, where he went on to lecture on stage design.

His designs for the ballet include Kenneth MacMillan's *Danses Concertantes*, *House of Birds*, *Noctambules*, *Agon*, *The Burrow*, *The Invitation*, *Las Hermanas*, *Song of the Earth*, *Manon*, *Mayerling*, *Orpheus* (for The Royal Ballet), Benjamin Britten's *Prince of the Pagodas* (for the Royal Opera House), *Swan Lake* (for the Berlin Opera House); Nureyev's production of *The Nutcracker*, *The Tempest*, and MacMillan's production of *Manon* (for The Royal Ballet and the Paris Opera Ballet), *Swan Lake* (Vienna State Opera House), *The Sleeping Beauty* (La Scala, Milan, National Ballet of Canada, Vienna State Opera, and London Festival Ballet), *Raymonda* (American Ballet Theatre, Zurich Opera House and Paris Opera Ballet), *Manfred* (Zurich Opera House), *Don Quixote* (Zurich, Berlin and Paris Opera Houses, and International Ballet Festival, Boston); and Lynn Seymour's *Intimate Letters* (Sadler's Wells Royal Ballet).

Georgiadis' designs for *Orpheus* and *The Tempest* won him the London Evening Standard Ballet Award for the most outstanding achievement in 1982. Georgiadis' designs for opera include *Aida* and *The Trojans* (The Royal Opera); *Medea* (Frankfurt Opera House); *Anna Bolena* (Athens Opera House); and *Don Giovanni* (Athens Festival). He also designed for Aix-en-Provence Festival Mozart's *La Clemence de Tito*, and last year Chillea's *Adriana Lecouvreur* for the Athens Opera. His designs for plays include *Lysistrata* (Royal Court), Montherlant's *La Reine Morte* (Oxford Playhouse), *Julius Caesar* (Old Vic), *Antony and Cleopatra* (Prospect Theatre Company), *All for Love* (Prospect), *Captain Brassbound's Conversion* (Haymarket), more recently Pirandello's *As You Desire Me*, (for which he received the Carlos Koun Prize), and Schintzler's *Anatol*. His costume designs for films include Euripides' *The Trojan Woman*, and the reconstruction of the Ballets Russes designs for *Nijinsky*.

Georgiadis received the CBE at the 1984 Birthday Honours. He died in 2001.


John B. Read
Lighting Design

John B. Read was for 24 years lighting consultant to the Royal Opera and the Royal Ballet companies. He is largely responsible for establishing lighting as an integral part of dance presentation through his work with most major classical

and contemporary ballet companies in four continents, including dance companies in Berlin, Paris, Stockholm, Milan, and Australia, and throughout North America.

Theatre lighting in London includes Kafka's *The Trial* at the National Theatre and in the West End *On Your Toes*, *Song and Dance*, and Ibsen's *Ghosts*.

He was lighting designer for several Britten premieres with the English Music Theatre and Opera Groups; he lit many Royal Opera productions including *Der Ring Der Niebelungen*.

Much of his dance work has been televised and is available on video/DVD.


Grant Coyle
Répétiteur

Born in Australia, he attended the Australian Ballet School and danced with companies in Australia and Germany. In 1976 he moved to London where he trained at the Institute of Choreology. After graduating in 1978 he worked

as a dance notator with Scottish Ballet and SWRB. In 1987 he was invited to join the Royal Ballet as its Principal Notator.

He has worked with many choreographers including Balanchine, MacMillan, Ashton, Peter Darrell, and Bintley, reproducing ballets for many companies abroad including Paris Opera Ballet, The National Ballet of Canada, ABT, San Francisco Ballet, Boston Ballet, Bavarian State Opera Ballet, Hamburg Ballet, National Ballet of Hungary, and La Scala Ballet, Milan.

In 2008, he was made a Fellow of the Institute of Choreology.


Donald MacLeary
Répétiteur

Donald MacLeary was born in Glasgow. He joined the Royal Ballet School aged thirteen having had no ballet training at all. Three years later he joined the Sadler's Wells Theatre Ballet, becoming a Soloist in 1954 and transferring to the main Covent Garden Company as a Principal in 1959.

Renowned as a danseur noble and an exemplary partner, his many principal roles included acclaimed performances in *Romeo and Juliet*, *The Firebird*, *Cinderella*, *Song of the Earth*, and *Symphonic Variations*, and he partnered Margot Fonteyn, Svetlana Beriosova, and Natalia Makarova, among others. He was appointed Ballet Master in 1975, a post he retained until 1979 when he left to resume his dancing career as a Guest with Scottish

Ballet and other companies. He returned to The Royal Ballet as Répétiteur in 1981 and was appointed Répétiteur to the Principal Artists in 1985. He returned to the stage as Catalabutte in Natalia Makarova's *The Sleeping Beauty* in March 2003.

He retired in August 2002 and continues to work as Guest Principal Répétiteur.



Adam Blyde, Sophie Martin, and Erik Cavallari in MacMillan's *Song of the Earth*.
 Photo © Andrew Ross.

KINGS 2 ENDS


Jorma Elo
Choreography

Finnish-born Jorma Elo is one of the most sought-after choreographers in the world. Elo, who was named Resident Choreographer of Boston Ballet in 2005, was singled out as a talent to follow by Anna Kisselgoff in her 2004

Year in Review for *The New York Times*. It was an astute observation. He has since created numerous works in the U.S. and internationally, including *Slice to Sharp* for New York City Ballet, *Glow-Stop*, and *C. to C. (Close to Chuck)* for American Ballet Theatre, *Double Evil* for San Francisco Ballet, *Carmen* for Boston Ballet, *A Midsummer Night's Dream* for Vienna State Opera Ballet, *Pur ti Miro* for National Ballet of Canada, *10 to Hyper M* for Royal Danish Ballet, and *Offcore* for Finnish National Ballet. His *From All Sides* debuted in 2007 for Hubbard Street Dance Chicago, to a commissioned score from Chicago Symphony Orchestra's Mead Composer-in-Residence, Mark Anthony Turnage, and the piece was conducted by Maestro Esa-Pekka Salonen.

Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. Prior to joining Netherlands Dance Theater in 1990, he danced with Finnish National Ballet from 1978 through 1984 and Cullberg Ballet from 1984 to 1990.

For Boston Ballet, Elo has created six world premieres: *Sharp Side of Dark* (2002), *Plan to B* (2004), *Carmen* (2006), *Brake the Eyes* (2007), *In On Blue* (2008), and *Le Sacre du Printemps* (2009). Elo has received commissions from Netherlands Dance Theatre I, Basel Ballet, Houston Ballet, Royal Danish Ballet, Norwegian National Ballet, Finnish National Ballet, Royal Ballet of Flanders, Stockholm 59° North, Alberta Ballet, Staatstheater Nurnberg, Aspen Santa Fe Ballet, and Ballet X, Stuttgart Ballet, Pennsylvania Ballet. He is also a skilled designer of costumes, lighting, and video effects for his ballets.

The 2005 Helsinki International Ballet Competition awarded Elo a choreographic prize and he is the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006. *Dance Magazine* (April, 2007) featured Elo on their cover with a corresponding article, *Pointe Magazine* named him a Dance VIP of 2006, and *Esquire* named him a Master

Artist in 2008. In 2011, Elo won the prestigious Benois de la Danse prize for best choreography of 2010 on Tuesday, May 24 in Moscow, Russia. Elo was nominated for his production of *A Midsummer Night's Dream*, commissioned by Vienna State Opera Ballet, and *Slice to Sharp*, a new version of the ballet created for the Ballet Company of Stanislavsky and Nemirovich-Danchenko Music Theatre.


Wolfgang Amadeus Mozart
Composer

Born Jan 27, 1756, Salzburg as the son of the violinist and composer Leopold Mozart (1719–87), Wolfgang Amadeus was born the year of the publication of Leopold's best-selling treatise on violin playing. He and his older sister, Maria

Anna (1751–1829), were prodigies; at age five he began to compose and gave his first public performance.

From 1763 Leopold toured throughout Europe with his children, showing off the "miracle that God allowed to be born in Salzburg." The first round of touring (1763–69) took them as far as France and England, where Wolfgang met Johann Christian Bach and wrote his first symphonies (1764). Tours of Italy followed (1769–73); there he first saw the string quartets of Joseph Haydn and wrote his own first Italian opera. In 1775–77 he composed his violin concertos and his first piano sonatas. He returned to Salzburg as cathedral organist and in 1781 wrote his opera seria *Idomeneo*. Chafing under the archbishop's rule, he was released from his position in 1781; he moved in with his friends, the Weber family, and began his independent career in Vienna. He married Constanze Weber, gave piano lessons, and wrote *The Abduction from the Seraglio* (1782) and many of his great piano concertos.

The later 1780s were the height of his success, with the string quartets dedicated to Haydn (who called Mozart the greatest living composer), the three great operas on Lorenzo Da Ponte's librettos—*The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790)—and his superb late symphonies. In his last year he composed the opera *The Magic Flute* and his great *Requiem* (left unfinished). His death at age 35 may have resulted from a number of illnesses; among those that have been suggested are miliary fever, rheumatic fever, and Schönlein-Henoch syndrome. No other composer left such an extraordinary legacy in so short a lifetime.


Steve Reich
Composer

Recipient of the Pulitzer Prize for 2008, Steve Reich has been called 'America's greatest living composer' (*The Village VOICE*), 'the most original musical thinker of our time' (*The New Yorker*), and 'among the great composers of the century' (*The New York Times*).

His music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the establishment that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental colour. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

Different Trains and *Music for 18 Musicians* have each earned him GRAMMY awards, and his documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have pushed the boundaries of the operatic medium. Over the years his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition, *Double Sextet*. In 2008, Reich wrote his first piece for rock band set-up, *2x5*, which premiered on the opening night of Manchester International Festival on a double-bill with German electronic music legends, Kraftwerk.

Steve Reich is published by Boosey & Hawkes.


Yumiko Takeshima
Costume Design

Yumiko Takeshima was born in Asahikawa, Japan. She has performed as a Principal dancer with Universal Ballet, Alberta Ballet, Feld Ballet NY, Het National Ballet, and is currently Principal dancer at Dresden Semper Oper Ballet.

In 2002, she founded dancewear company YUMIKO and continues to design for them. She has designed costumes for Dawson's *A Million Kisses to my Skin*, *The Grey*, *00:00*, *Morning Ground*, and *Gentle Chapter* (all Het National Ballet), *Reverence* (Marinsky Ballet), *The Disappeared*, *Giselle*, and *The World According to Us* (Semper Oper Ballet), *Sweet Spell of Oblivion*, and *The Third Light* (Royal

Ballet of Flanders), *A Million Kisses to my Skin* and *Faun(e)* (English National Ballet), *Dancing Madly Backwards* (Norwegian National Ballet), and *On the Nature of Daylight* (gala piece). She has also designed for Jorma Elo's *Golden Partita* (Basel Ballet) and *Suit Murder* (Finnish National Ballet), William Forsythe's *The Second Detail* (Semper Oper Ballet), Krzysztof Pastor's *And the Rain Will Pass* (Polish National Ballet), and Annabelle Lopez Ochoa's *Solitaire* (Het National Ballet).


Jordan Tuinman
Lighting and Scenic Design

Born in Rotterdam, Tuinman's career began with a traineeship at Netherlands Dance Theater's technical department in 1999. He toured the world with all three NDT companies as a lighting technician, and was named Senior Lighting Technician for NDT1 in 2003.

During this time, Tuinman worked with such renowned choreographers as Jiří Kylián, Hans van Manen, Lightfoot León, and Ohad Naharin, and designed lighting for various NDT workshops and Jorma Elo's *1st Flash* and *Plan to A*.

Between 2005 and 2007, Tuinman worked as stage manager and DSM when major Disney Broadway musicals *The Lion King* and *Tarzan* were performed in Holland. Since 2007, when Aspen Santa Fe Ballet performed *1st Flash*, he has worked as a freelance lighting designer for companies including Royal New Zealand Ballet, Ballet BC, Croatian National Ballet, Ballet Basel, and several theatre and opera companies in The Netherlands.

Other lighting design credits include *Verdi Codes*, *Swan Lake*, *Running Red*, *La Traviata*, *Red Sweet*, *Boléro*, *Charlie and the Chocolate Factory*, *Carmen*, *A Song in the Dark*, *Silhouette*, *Milk & Honey*, *Alice in Wonderland*, *Giselle*, *Air*, *Spectre de la Rose*, *Golden Partita*, *La Valse*, several remakes of both *1st Flash* and *Plan to A*, and gala performances including soloists from the Ballet Opéra de Paris, The Royal Ballet London, and the Bolshoi Ballet Moscow.

KINGS 2 ENDS



Nancy Euverink
Choreographer's Assistant

Nancy Euverink trained at the Ballet Academy of the Royal Conservatory in The Hague and Boston Ballet. In 1986, she was a Prix de Lausanne finalist, and in the same year performed with Boston Ballet 2 and Boston Ballet. She joined Nederlands Dans Theater II in 1987 and NDT I in 1989, and retired from the stage in 2007.

Euverink has had roles created on her and performed works by renowned choreographers such as Jiří Kylián, Mats Ek, William Forsythe, Ohad Naharin, Nacho Duato, Jorma Elo, and Lightfoot León. She has created numerous ballets for Nederland Dans Theater's annual Choreographic Workshop, also creating her own sound designs, of which one was used in Jorma Elo's *Brake the Eyes* for Boston Ballet. In March 2011, for Boston Ballet's *Elo Experience*, Euverink created the sound design, *Tchaibits*.

She has acted as ballet master with the Nederlands Dans Theater for Jiří Kylián's *Petite Mort* and *Whereabouts Unknown*, and has assisted Lightfoot León in setting work for Norwegian National Ballet and Ballet Mainz.

She has assisted Jorma Elo with the creation of several works at the Hubbard Street Dance Company, American Ballet Theatre, San Francisco Ballet, Royal Danish Ballet, Norwegian National Ballet, Boston Ballet, Vienna State Opera Ballet, National Ballet of Canada, Stuttgart Ballet, and Gothenburg Ballet, as well as staging *Plan to A* (Royal New Zealand Ballet and Ballet Basel), and *Slice to Sharp* (Stanislavski Ballet). She has also worked with Ballet Basel, Lyon Opera Ballet, National Ballet of Finland, and State Ballet of Georgia acting as ballet master for Jiří Kylián.

Euverink received the award of achievement by Dancers Foundation '79 in January 2005. As of September 2011, she will be Artistic Director of the Ballet Academy of the Royal Conservatory in The Hague.



Adam Blyde and Amy Hadley in Elo's *Kings 2 Ends*.
Photo © Andrew Ross.

2012 ACCORDO SEASON
At Christ Church Lutheran

New venue and presenting partners for premier Twin Cities chamber ensemble Accordo

The Schubert Club, Northrop Concerts and Lectures, and Kate Nordstrum Projects join forces to present Accordo's third season at the architecturally significant Christ Church Lutheran in Minneapolis, designed by the esteemed architect Eliel Saarinen and his son Eero Saarinen. Established in 2009, Accordo is a Minnesota-based chamber group made up of some of the very best instrumentalists in the country, eager to share their love of classical and contemporary chamber music in intimate and unique performance spaces. Accordo includes SPCO principal players Steve Copes, Ruggero Alliffranchini, Maiya Papach, and Ron Thomas and Minnesota Orchestra principal cellist Tony Ross.



Mon, Feb 6, 2012, 7:30 pm
Romantic String Sextets

Strauss: *Capriccio*, Opus 85
Schoenberg: *Verklärte Nacht (Transfigured Night)*, Opus 4
Tchaikovsky: *Souvenir de Florence in D minor*, Opus 70
with Rebecca Albers, viola

Mon, Mar 12, 2012, 7:30 pm
Bacchanalia

Beethoven: *String Trio in G major*
Jeffrey Cotton: *Meditation, Rhapsody & Bacchanal for Violin & Percussion* (2004)
Dvorak: *String Quartet in C major*, Opus 61
with Ian Ding, percussion




Mon, May 14, 2012, 7:30 pm
Brahms/Haydn Variations

Haydn: *String Quartet in F minor*, Opus 20 No. 5
Dahl: *Concerto a Tre*
Brahms: *Clarinet Quintet in B minor*, Opus 115
with Burt Hara, clarinet

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NORTHROP MOVES Downtown Business Partnerships



Courtesy of Sam Grabarski

Northrop is excited to be moving its dance season to the dynamic heart of Downtown Minneapolis while its facility undergoes a major revitalization over the next two years. Downtown's Hennepin Theatre District and the Orpheum Theatre provide a perfect backdrop for ushering in new energy and signaling the vibrancy that is so much a part of Northrop's future.

Northrop's move also provides opportunities to build new relationships with downtown businesses such as the Minneapolis Downtown Council. As the business community's guiding force for ongoing growth and vitality, the Downtown Council has assisted downtown expansion from just five million square feet of offices to 35 million square feet, featuring one of the top ten concentrations of employees and residents among all cities in the nation. Guided by a board of 50 business leaders, the Downtown Council produces many of the region's most popular events, including the Aquatennial Festival and Target Holidazzle.

Minneapolis Downtown Council President and CEO Sam Grabarski is an ardent champion of the arts in downtown vitality. "A lively cultural scene is an asset to any modern downtown and we're elated to have Northrop's 2011-12 dance season in

our mix. Northrop Dance is a brand name unsurpassed nationally and its emerging partnership with the Minneapolis Downtown Council is an alliance we've formed with much anticipation. We welcome to downtown the thousands of dance patrons that Northrop has fostered over the years. Whether this is your first visit to a downtown theater, or one of many, please enjoy the surroundings which feature hundreds of places to shop, dine, visit, and cheer (GO LYNX!). The arts energize us, humanize us, and spread contagious hope. Thanks to Northrop's leaders for making this an energetic, inspiring, and memorable season of dance for all of us."

Northrop looks forward to working with the Minneapolis Downtown Council to take advantage of all that downtown has to offer.

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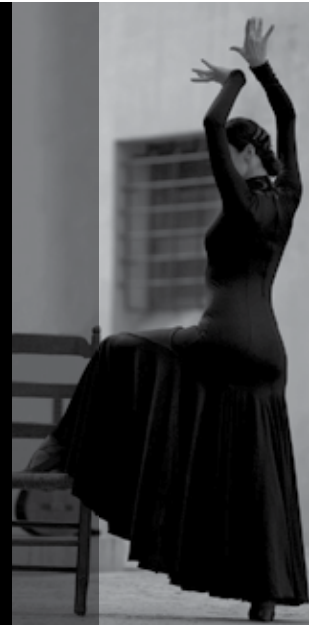
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DANCE ON!

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MCKNIGHT ARTIST FELLOWSHIPS For Dancers and Choreographers

We at Northrop Concerts and Lectures are thrilled to share with you that The McKnight Foundation's Artist Fellowships for Dancers and for Choreographers will now be managed by Northrop Concerts and Lectures. McKnight annually awards three artist fellowships of \$25,000 each to Minnesota dancers, and three fellowships of \$25,000 each to choreographers. We're delighted to introduce a new international residency, funding one choreographer each year to collaborate with Twin Cities dance artists and showcase works-in-progress.

McKnight's president Kate Wolford says "All parties are delighted with this move to a permanent home. Northrop Concerts and Lectures' reputation and relationships and generous approach to service and creative programming make it a uniquely natural fit for the McKnight Fellowships for Dancers and Choreographers." Under director Ben Johnson's leadership, Northrop Concerts and Lectures regularly makes use of a wealth of connections and relationships with artists, presenters, and producers working both locally and globally, all of which benefit Minnesota's arts community.

In addition to the monetary awards, each dancer fellow also has an opportunity to commission one showcase solo. Although showcases are not planned for Northrop's main stage, which is closed for remodeling, Johnson is interested in experimenting with offsite presenting and partnerships. The SOLO show is planned for September of 2012. With a shared interest in such community collaborations, we're working with the McKnight to determine the best opportunities to support all the choreographers and dancers.

"Creating new models to support, sustain, and inspire Minnesota-based artists is a top priority for us," explains Johnson, "and the McKnight residencies fit perfectly into the vision of how Northrop Concerts and Lectures wants to engage the local dance community at the highest level. We plan to work with each artist to expand their possibilities in the creation and presentation of new work and promote them on a national and international platform. We also endeavor to support them in deeply meaningful ways in our community and state, by connecting them to the intellectual resources of the University and to a broader range of community partners."

Johnson emphasizes that our Northrop team is also thrilled about the new McKnight International Choreographer Fellowship: "Focusing on emerging and mid-career choreographers from other countries, we want to build bridges and connections for our local dance community through this unique international exchange. We are currently looking at artists from Paris, Rio, Tokyo, and Montreal to pilot this initiative. It is an ideal way to keep our artists engaged in global aesthetics, cultural shifts in dance, and creative movements in other countries."

The 2012 fellowship application process will be announced by the end of October, and posted online at northrop.umn.edu. (Springboard for the Arts announced the 2011 dancer and choreographer fellows in June.) Fellows will be selected by a national panel of dance professionals, including artists and curators.

While administered by Northrop Concerts and Lectures, all program funding will be channeled through the University of Minnesota Foundation, which manages more than a billion dollars in private funding for programs, scholarships, faculty, and research. Wolford noted, "We are fortunate that Northrop Concerts and Lectures also offers powerful connections to the vast intellectual and creative resources of the University of Minnesota, an added benefit for the program and our artist fellows."

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If a guest wishes to transfer from their wheelchair to fixed seats the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance an usher will return the wheelchair to the guest. We do not recommend transferring to fixed seats unless absolutely necessary as this may hinder evacuation in emergency situations.

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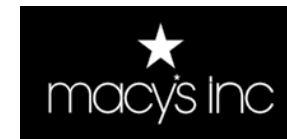
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Cultivating a Passion for Dance



Courtesy of Yvonne and Erhard Bruderer

Both Yvonne and Erhard Bruderer grew up with an appreciation for the arts. Born and raised in Switzerland, they remember meeting for lunch at the art institute in Zurich while in college, quickly taking in a few galleries before heading back to class. On many evenings they could also be found waiting in line with student passes to attend opera performances. Today, Yvonne and Erhard continue the tradition with vacations that typically include international performances and museums. Despite a life-long passion for visual art and classical music, they came to dance later in life thanks to Yvonne's love of movement.

"As a physical therapist, I have always had an intuitive connection to movement and fitness," Yvonne muses. "I feel a bit like a sculptor adjusting the motion and posture of my patients to relieve pain. Our love of dance really began when I signed up for adult figure skating lessons because my five year old daughter was skating. I thought it would be a fun way to stay fit." Yvonne went

on to win a gold medal in her division at the Adult World Figure Skating Championships in 2005. "I began looking for similar activities and thought that ballet lessons might be good for me. I like that in ballet you work toward improving your movement and mastering the technique whether it is a better pirouette or a little higher leap. I've been taking ballet class for eleven years now and have learned to appreciate how hard a dancer has to work to perfect his or her craft."

As her love of dance grew, Yvonne eventually introduced Erhard to ballet at Northrop. "When the ballet was over I told her, 'I think I can tolerate this!'" Erhard says with a big laugh. "It was an 'ah-ha' moment for me realizing how great this art form is. That night I said, 'why don't we sign up for season tickets?' Ten seasons later, we have become quite knowledgeable and spoiled by Northrop's programming. It's wonderful to be able to share this together."

Yvonne reminisces about their first year at Northrop. "2000 was a great season! We still talk about Balanchine's *Prodigal Son* danced by the San Francisco Ballet. Prokofiev is one of our favorite composers and George Rouault's sets and costumes were a treat for the eye. The ballet was danced impeccably. In February that same year the Nederlands Dans Theater performed *Petit Mort* and *Bella Figura* and they were a delight! We instantly loved Jiří Kylián's choreography and I went on to order his *Black and White* DVD. We were hooked on the Northrop Dance performances!"

Yvonne and Erhard's excitement motivated them to become Friends of Northrop after just two performances. "Dance is an art that is still undervalued. By contributing we hope that we can continue to bring first rate companies to the Twin Cities and give dancers a platform to showcase their exquisite art. We have returned to these productions for the last ten years because they are always top companies that impress us."

In thinking about their aspirations for Northrop, Erhard has only two requests. "First—be world-class. Bring the best troupes you can afford and deliver quality over quantity. Second—be bold. It's OK if not every opportunity works out. If you don't experiment and take risks, you can't grow." Yvonne reiterates, "It really is about quality. For us, Northrop Dance is the best arts investment in the Twin Cities."

BECOME A FRIEND OF NORTHROP

Shape Northrop's Future—be part of something big.

Over the next two years we will be hard at work to deliver more **ambitious world-class projects; deep community engagement; innovative University collaboration; and meaningful connections between audiences and artists** culminating in a dramatic grand-opening season celebrating a new era for Northrop. As Northrop plans for a big, bright future, our need for Friends has never been greater. **Ticket sales represent less than 33% of the income needed** to realize luminous performance while building toward a grand opening night and, as a self-sustaining entity at the University, we **depend entirely on contributed support to close the gap.**

Be a leader in the next chapter of Northrop's legacy by becoming a Friend today! Visit northrop.umn.edu/donate for a complete list of giving levels and benefits.

Thank you to our Friends of Northrop. Your commitment directly supports Northrop's long tradition of presenting celebrated artists and providing transformative cultural experiences to students and community members. We are grateful for your generous support!

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Jennifer Marrone
Orla and George McClure
Toni McNaron
Terri Miniutti
Shirley Moore
Cece and Mark Morrow
Gwen and Mason Myers
Brian Neil
Chrisanne Nelson
Kathleen J Newell
Jenny Nilsson
Sarah Nordstrom
Ben Oiy
Elizabeth M Parker
Barbara and Marcos Pinto
Joan and Wayne Popham
Kathy Roach
Jon Schasker
Mary T Schertler
Stephanie Scheu
Karen Scholl
Marilyn and Dale Simmons
Barbara Sletten
Ursel and Mark Smith
Jane Starr
Barbara Stoll
Karrie and John Sundsmo
Susan Tracy
U of M Tickets and Events
In Memory of Vicki Kleist, our ticket office colleague
Dr. Cheryl Wall and Ellen Westenburg
Annette Webb and William Palmquist
Margaret Weglinski
Cathy Westrum and Annelynn Westrum
Karen Williams and Steve Llewellyn
Mille Woodbury
Melissa Wuori
Harvey Zuckman and Philip Oxman

Current as of 10/10/11. To correct the listing of your name above, please contact curr0181@umn.edu or 612-624-7652.

U.S. PREMIERE

CANADA'S ROYAL WINNIPEG BALLET

WONDERLAND

Sat, Nov 12, 8:00 pm & Sun, Nov 13, 3:00 pm

Orpheum Theatre

THIS IS ALICE LIKE YOU'VE NEVER SEEN HER BEFORE!

A fantastical story ballet of Lewis Carroll's classic tale filled with multisensory fun, wit, and visual treats.

Contemporary interpretation of story. Themes suitable for age 6 and older.

PERFORMANCE PREVIEW

Hosted by Carl Flink and Emilie Plauchè Flink

Solera Restaurant, 3rd floor Catalonia Room

Sat, Nov 12, 6:45 - 7:30 pm

Sun, Nov 13, 1:45 - 2:30 pm

Special guest appearance: Tara Birtwhistle, featured as the Queen of Hearts in Canada's Royal Winnipeg Ballet's *Wonderland*. Drinks and light snacks are available for purchase beginning 30 minutes prior to the preview.

A CELEBRATION OF WONDERLAND (Oct 31 - Nov 13)

A special collaboration between Northrop Concerts and Lectures, Macy's Downtown Minneapolis, and Hennepin County Library - Minneapolis Central, A Celebration of *Wonderland* features *Alice in Wonderland*-inspired dance, performances, storytelling, films, and specialty food events for the entire family.

WONDERLAND FAMILY FUN DAY AND FOOD OFFERINGS AT MACY'S DOWNTOWN MINNEAPOLIS (Oct 31 - Nov 12)

Sat, Nov 12, Family Fun Day

The first 20 people to purchase \$100 in the kid's department will receive a free 4-pack of tickets for the Sunday matinee show of *Wonderland*.

Oct 31 - Nov 12, Special *Wonderland* Food Offerings

A CELEBRATION OF WONDERLAND AT HENNEPIN COUNTY LIBRARY - MINNEAPOLIS CENTRAL (Oct 30 - Nov 13)

For more details about A Celebration of *Wonderland*, visit northrop.umn.edu.

Tara Birtwhistle in *Wonderland*.
Photo © David Cooper.



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