

NORTHROP MOVES

2011 | 12 DANCE

CANADA'S ROYAL WINNIPEG BALLET

WONDERLAND

Sat, Nov 12, 8:00 pm

Sun, Nov 13, 3:00 pm

Orpheum Theatre

NORTHROP

UNIVERSITY OF MINNESOTA

Driven to DiscoverSM



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



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Dear Friends of Northrop,

Welcome to this Northrop Dance presentation of the U.S. premiere of Canada's Royal Winnipeg Ballet's (RWB) *Wonderland* created by Canadian superstar choreographer Shawn Hounsell. After the wild enthusiasm surrounding RWB's production of *Moulin Rouge® - The Ballet* two seasons ago, I couldn't wait to bring them back for the unveiling of a new, full-length reinterpretation inspired by one of the most popular books of all time, Lewis Carroll's *Alice's Adventures in Wonderland*.

But this production is a far cry from any *Alice* you've seen before. This performance is ballet for the 21st century charged with contemporary video technology, projection art, an electro-acoustic score, adventurous costuming, and avant-garde choreography, all featuring the who's who of stage craft in Canada. The warped, video-amped production is a huge departure for the RWB, and it pushes the form of ballet into delirious new territory. As ballerina Tara Birtwhistle, who plays the Queen of Hearts, puts it, "It's nothing you've ever seen a ballet company do before, as far as movement." Revealing it's more akin to the darker, warped spirit of Tim Burton's *Alice in Wonderland* than to the original 1865 novel, she adds, "As we like to say, it's not your grandmother's *Alice in Wonderland*."

Choreographer Shawn Hounsell, a former RWB and Les Grands Ballets Canadiens de Montreal dancer, embraces the idea of multimedia ballet productions that make the most of new technology. "I'm 44 and I'm aware in the last 20 years how much our processing of images and information has changed since the arrival of the Internet. Not just in dance but all the disciplines, there's a very broad crossover," he says. "There's a lot of enthusiasm there, because you can explore things in a new way, creating a universe that allows us to carry away an experience we might not have seen before."

Extraordinary world-class performances do not happen without incredible support from the community. I'd like to extend a special thank you to our sponsors Hilton Garden Inn, Enbridge Inc., Thomson Reuters, and David Abele for making this evening's performance possible. I would also like to thank the Consul General of Canada in Minneapolis, Martin Loken and his staff, as well as Canada's Royal Winnipeg Ballet for their special support of this production. Their involvement has been vital to making this performance happen in Minnesota. Also, thank you to our patrons and Friends of Northrop for continuously coming to our programs and sustaining the arts you love most!

This production was also supported by several important community partners as part of "A Celebration of *Wonderland*," a festival created with several important Twin Cities organizations. In particular, I want to thank Bernie Farrell and the staff of the Hennepin County Library - Minneapolis Central and Suh Chang, Erin Shanley, and Steven Bibeau at Macy's Downtown Minneapolis for dreaming up a series of wonderful family events surrounding this performance.

I look forward to seeing you all again on Saturday, February 18 for the Minnesota debut of China's leading modern dance company, Jin Xing Dance Theatre Shanghai, immediately followed by the return of the classic Houston Ballet, featuring the latest roster of important ballet repertoire. These are performances that you won't want to miss!

As always, thanks for coming and enjoy the show!
Ben Johnson

Director of Northrop Concerts and Lectures
University of Minnesota

BEYOND THE STAGE Northrop Community Impact



Macy's Downtown Minneapolis Window Display. Photo © Northrop.

The whimsical retelling of Lewis Carroll's classic story by Canada's Royal Winnipeg Ballet has created an environment of wonder and excitement for patrons of all ages in recent weeks. With both energetic and family-friendly themes, Northrop has been able to cultivate spectacular outreach and engagement events leading up to the performances of *Wonderland*.

In collaboration with Macy's Downtown Minneapolis, Hennepin County Library - Minneapolis Central, and Mixed Precipitation, Northrop developed a series of activities for *Alice* fans young and old. These events—spanning nearly two weeks—featured *Alice in Wonderland*-inspired performances, storytelling, rare films, tea parties, and specialty foods for the entire family. Macy's *Wonderland* Weekend, hosted in their downtown location, gave families an opportunity to meet the

stars of the show while exploring a variety of *Alice*-themed activities. "Macy's recognizes that putting a strong emphasis on the arts—locally and nationally—creates a vibrant and energetic community," Suh Chang, Regional Manager of Special Events said. "Macy's Minneapolis was very excited to be in partnership with Northrop Concerts and Lectures in welcoming Canada's Royal Winnipeg Ballet's *Wonderland* to the Orpheum Theatre, while creating a fun and unique opportunity for families to enjoy!"

Ali Turner, Acting Division Manager of Communications and Community Engagement at Hennepin County Libraries expanded on the opportunities surrounding *Wonderland*: "In addition to sharing several versions of Lewis Carroll's titles from our Milestone Collection, we offered the public an opportunity to see many versions and a variety of interpretations of his stories. Librarians used *Wonderland* as a theme for story time...an English professor from the University of Minnesota gave a talk about *Wonderland* in the context of Victorian Literature...and we hosted a screening of the 1951 Disney version of the story. These programs fostered conversations, connections, and memories."

Wonderland has given Northrop a chance to partner with organizations that share common community engagement goals. In their work with Northrop, Macy's, Mixed Precipitation, and Hennepin County Library have demonstrated a meaningful commitment to access and outreach that is central to Northrop's mission. Turner acknowledged the importance of such alignment, saying, "At the library, our mission is to nourish minds, transform lives, and build community together. This partnership offered a unique way to engage patrons and creatively market library services; celebrating Lewis Carroll's classic, *Alice's Adventures in Wonderland*."

Scotty Reynolds, head of Mixed Precipitation shared similar sentiments: "The environment that Northrop has built around their dance concerts is unique—at all times egalitarian, elegant, and eclectic. We are so happy to be a part of a collaboration with great people who have a dedicated commitment to our community. As we bring our unique style to the classic material of Lewis Carroll's work, we are interested in connecting with young people and families while performing in the setting of such a wonderful library. Is there anything more exhilarating than performing for children?"

MORE TO COME: Read about our Chinese American engagement activities surrounding the presentation of Jin Xing Dance Theatre Shanghai in our February performance program. For more information or to get involved, please contact Kevin Curran at 612-624-7652 or curr0181@umn.edu.

A Special Thank-you to Thomson Reuters, Northrop's Exclusive Access Sponsor of Canada's Royal Winnipeg Ballet. With Thomson Reuters' support, Northrop was able to subsidize 400 tickets for youth and their families to attend *Wonderland*.

WONDERLAND

by **Canada's Royal Winnipeg Ballet**

Under the distinguished patronage of His Excellency
the Right Honourable David Johnston, C.C., C.M.M., C.O.M., C.D.
Governor General of Canada

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Carrie Broda, Serena Sandford,
Amar Dhaliwal, Eric Nipp,
Sarah Davey, Yayoi Ezawa, Sophia Lee,
Liam Caines, Tristan Dobrowney,
Thiago Dos Santos, Zhen Guo Chen

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ALICE

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QUEEN OF HEARTS

Tara Birtwhistle

WHITE RABBIT

Yosuke Mino (Nov 12) // Harrison James (Nov 13)

MAD HATTER

Amar Dhaliwal

MARCH HARE

Jo-Ann Sundermeier

DORMOUSE

Emily Grizzell (Nov 12) // Yayoi Ezawa (Nov 13)

TWEEDLEDEE & TWEEDLEDUM

Tristan Dobrowney, Thiago Dos Santos

DUCHESS

Eric Nipp

COOK

Yayoi Ezawa (Nov 12) // Sophia Lee (Nov 13)

TOONEY LOONS

Alex Lantz

Tristan Dobrowney (Nov 12) // Thiago Dos Santos (Nov 13)

Liam Caines, Zhen Guo Chen

Sophia Lee (Nov 12) // Sarah Davey (Nov 13)

Alanna McAdie

Catherine Rutherford (Nov 12) // Carrie Broda (Nov 13)

CREATURES

Tristan Dobrowney (Nov 12) // Thiago Dos Santos (Nov 13)

Alex Lantz (Nov 12) // Yosuke Mino (Nov 13)

Liam Caines, Zhen Guo Chen

BIRDS

Jo-Ann Sundermeier, Dmitri Dovgoselets,

Beth Lamont

Sarah Davey (Nov 12) // Catherine Rutherford (Nov 13)

Harrison James (Nov 12) // Alex Lantz (Nov 13)

Thiago Dos Santos (Nov 12) // Tristan Dobrowney (Nov 13)

Serena Sandford (Nov 12) // Amanda Green (Nov 13)

Alexander Gamayunov

TOONEY COOKS

Sophia Lee (Nov 12) // Sarah Davey (Nov 13)

Catherine Rutherford (Nov 12) // Alanna McAdie (Nov 13)

Tristan Dobrowney (Nov 12) // Thiago Dos Santos (Nov 13)

Liam Caines (Nov 12) // Zhen Guo Chen (Nov 13)

CATERPILLAR

Carrie Broda (Nov 12) // Serena Sandford (Nov 13)

Alexander Gamayunov (Nov 12) // Dmitri Dovgoselets (Nov 13)

Tristan Dobrowney (Nov 12) // Thiago Dos Santos (Nov 13)

Alex Lantz

CARDS

Alanna McAdie, Catherine Rutherford,

Sophia Lee, Zhen Guo Chen,

Alex Lantz, Liam Caines, Beth Lamont

Harrison James (Nov 12) // Yosuke Mino (Nov 13)

FLAMINGOS

Carrie Broda, Yayoi Ezawa,

Serena Sandford, Sarah Davey

WALL OF HEADS

Queen of Hearts, Alice, Duchess, Mad Hatter, Flamingos

FLOWERS

Sophia Lee, Sarah Davey, Yayoi Ezawa, Serena Sandford,

Carrie Broda, Catherine Rutherford

Emily Grizzell (Nov 12) // Alanna McAdie (Nov 13)

Beth Lamont

GRYPHON & MOCKTURTLE

Wang Yun, Jiao Yang

Dmitri Dovgoselets (Nov 12) // Nurzhan Kulybaev (Nov 13)

World Premiere March 9, 2011

All casting subject to change

The 2011-12 Northrop Dance Season is 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 engagement of Canada's Royal Winnipeg Ballet is supported by the Performing Arts Fund, a program of Arts Midwest, funded by the National Endowment for the Arts, with additional contributions from the Minnesota State Arts Board, General Mills Foundation, and Land O'Lakes Foundation. Canada's Royal Winnipeg Ballet is also presented with support from Enbridge, Inc., Macy's, Inc., Thomson Reuters, Hilton Garden Inn, Hennepin County Library-Minneapolis Central, and the Consulate General of Canada in Minneapolis.

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.



ACT I

We revisit the infamous dream, this time falling into the world of our imagination as well. Alice is chasing the White Rabbit and they disappear into another place – into dream. She finds herself in a strange world mysteriously surrounded by a bizarre gang of ‘Tooney Loons’ who help us navigate the original story. Madness ensues.

Attracted to an unexplained bottle, Alice drinks its contents and shrinks to a fraction of her original size. Here, she finds herself in a hall of doors and is faced with the impossible task of sorting out which door leads where. Her investigation is interrupted when a delicious looking cupcake appears and the words “Eat Me” appear. After taking a bite, Alice grows to ten times her normal size.

Frustrated by the incoherence of it all, Alice cries and cries and, at the same time, she shrinks and shrinks. Her tears form a pool of water that the now pint-sized Alice must swim through to avoid drowning. Accompanied by a coy mouse with a sleeping disorder and a seductive group of winged companions, Alice conquers this challenge and carries on.

Next Alice encounters the sly Cheshire Cat, who steers her toward the house of the Duchess where a terrific brawl is taking place. Frightened, Alice takes refuge in the forest where she is stopped by a mysterious Caterpillar who envelopes her in smoky self-reflection with the enigmatic and unsettling query, “Who ... are ... you?”

From here, Alice happens upon a private party hosted by the Mad Hatter and the March Hare. Alice, always the odd one out, is very much confused by the frenzied activity and greatly concerned about her impending rendezvous with the dreaded Queen of Hearts.

Amar Dhaliwal in *Wonderland*.
Photo © David Cooper.



INTERMISSION (20 minutes)

ACT II

We discover Tweedledee and Tweedledum in a garden, engaged in a frantic but dubious attempt to convert all of the white roses to red. Alice staggers into the garden unknowingly and is swept up in the anticipatory preparation for the Queen’s arrival.

Red carpet and all, the Queen of Hearts enters and a crazed and demented game begins. The Queen proceeds to wreak havoc on the event and on poor Alice herself. Accidentally finding herself alone with the Queen, Alice is enticed into trying one of the Queen’s tarts.

Alice escapes to another part of the forest where she discovers a sensual Garden of Live Flowers and, shortly thereafter, a Gryphon and a Mock Turtle. By this point, Alice is vaguely aware of how far she has come and how much has happened to her, however she has absolutely no idea how she might find her way home. As she ponders this, the White Rabbit appears again and Alice is reminded of how this outlandish adventure began.

Meanwhile, the Queen’s tarts are gone and Alice’s name is all over it. Slowly, characters begin to reappear in anticipation of the Queen’s final verdict and the spectacular showdown that is most certain to erupt. Frightened and confused, Alice escapes through the front door.

She wakes up. The story begins again as all fantastic stories do.

WONDERLAND PROGRAM NOTES

Written in 1865 by British mathematician and author Lewis Carroll, *Alice’s Adventures in Wonderland* is the tale of a young girl who follows a white rabbit down a hole and discovers a strange and fantastic world full of surprise and bewilderment, a place where the unexpected is expected and nothing is quite as it seems.

Alice in Wonderland has been interpreted and reinterpreted countless times over the last 150 years. Why the adult preoccupation with a children’s story? What is so special about this little girl? I believe we recognize ourselves in the character of Alice, that her desire to escape from the ordinary appeals to our own yearning for escape. That, like her, we use fantasy to hide from the mundane reality of our everyday lives. This is why we have chosen to follow her down the rabbit hole time and time again. Our systems of fantasy—from literature, to theatre, cinema, the Internet, celebrity, fashion, sports, and the infinite number of other ways we distract ourselves—are reflected and refracted throughout the work, so that, this time, we are not watching from the outside. This time, we are on the inside of *Wonderland*, experiencing it for ourselves. This is *our Wonderland*.

But, like Alice, we cannot escape forever. The beautiful dream must end. *Wonderland* may be an illusion, but the story of Alice’s adventure goes on and on, and so, too, does fantasy. And just before the curtain goes down, we are met in that place between wakefulness and dreaming, by the inevitable realization that we are the fantasy and that we, too, will end.

Shawn Hounsell

THE MUSIC OF WONDERLAND

FARMER'S SYMPHONY

1st Movement "Seeds of Spring"
John Estacio

THIS ISN'T SILENCE

Brian Current

FARMER'S SYMPHONY

3rd Movement "The Harvesters"
John Estacio

CONCERTINO FOR FLUTE AND STRINGS

Brian Current

TRIPTYCH

3rd Movement "Scherzando"
John Estacio

BOREALIS

John Estacio

BOOTLEGGERS' TARANTELLA

John Estacio

KAZABAZUA

Brian Current

FRENERGY

John Estacio

DELIRIUM - WALZER Op. 211

Josef Strauss

FOR THE TIME BEING

Brian Current

FARMER'S SYMPHONY

2nd Movement "Summer Nocturne"
John Estacio

FOR THE TIME BEING

Brian Current

FARMER'S SYMPHONY

1st Movement "Seeds of Spring"
John Estacio



CANADA'S ROYAL WINNIPEG BALLET A Seventy-Two Year History of Excellence



"The company has never looked more resplendent, more assured, or more ravishing...a triumph for the indefatigable prairie troupe, a jewel box of sumptuous dancing...at every moment, the energy and youth radiating from the stage is palpable."

— *The Vancouver Sun*

Versatility, technical excellence, and a captivating style are the trademarks of Canada's Royal Winnipeg Ballet, qualities that have garnered both critical and audience acclaim. These qualities keep the RWB in demand as it presents more than 70 performances every season.

Founded in 1939 by Gweneth Lloyd and Betty Farrally, the Royal Winnipeg Ballet holds the double distinction of being Canada's premier ballet company and the longest continuously operating ballet company in North America. In 1953, the company received its royal title, the first granted under the reign of Queen Elizabeth II. In 1958, Arnold Spohr was appointed artistic director. Under his direction the Royal Winnipeg Ballet grew and developed to take its place among the world's internationally renowned companies. To further the company's development, a professional school was created in 1970 under the direction of David Moroni. Today two-thirds of the company's dancers are graduates of the school.

In 1988, Spohr turned his position over to Henny Jurriens, who had been a principal dancer with both the Dutch National Ballet and the Royal Winnipeg Ballet. Tragically, Jurriens and his wife lost their lives in an automobile accident on April 9, 1989. In 1990, during the company's 50th anniversary season, John Meehan was appointed artistic director. A former principal dancer with American Ballet Theatre and guest artist with The National Ballet of Canada and New York City Ballet, Meehan resigned in 1993 to return to his home in New York. From 1993 to 1995, William Whitener, a former principal dancer with the Joffrey Ballet and Twyla Tharp Dance, served as artistic director.

On March 7, 1996, André Lewis was named artistic director of Canada's Royal Winnipeg Ballet. A native of Gatineau, Quebec, Lewis has maintained a thirty-year association with the RWB. He joined the RWB School's Professional Division in 1975, entered the company's corps de ballet in 1979 and was promoted to soloist in 1982. He was asked to join the artistic staff in 1984 and was appointed associate artistic director in 1990. During his tenure as artistic director, Lewis has worked to revitalise the company's repertoire, especially with the commissioning of new full-length ballets such as *Dracula*, *Nutcracker*, *The Magic Flute*, *Peter Pan*, and *Moulin Rouge*® – *The Ballet*.

The repertoire of the Royal Winnipeg Ballet embraces a wide array of dance styles, which includes classical story ballets and an intriguing collection of shorter dances. The RWB achieves a fine balance between the classical traditions of Europe and the boldness of contemporary ballet, which in turn has produced a unique style. Works to be found in the RWB repertoire include those of Sir Frederick Ashton, Oscar Araiz, George Balanchine, John Cranko, Jiří Kylián, Agnes de Mille, Vincente Nebrada, John Neumeier, Antony Tudor, Hans van Manen, and Rudi van Dantzig. Among the Canadian choreographers who have worked with the company are Brian Macdonald, Paddy Stone, Norbert Vesak, Jacques Lemay, and Judith Marcuse. Mark Godden, former soloist with the RWB, continues to create numerous exciting and award-winning works for the company, having been the first resident choreographer in the Royal Winnipeg Ballet's history from 1990 to 1994.

Amar Dhaliwal in *Wonderland*.
Photo © David Cooper.

The Royal Winnipeg Ballet first began to tour Canada in 1945; it completed its first American tour in 1954. Today, the company spends 15 or more weeks a year on the road, performing in centers large and small. The RWB is compact in size, with 24 dancers, a production crew of seven and a semi-trailer that carries approximately 55,000 pounds of equipment. For full-length ballets, the RWB travels with two semi-trailers and an expanded company. The RWB has performed in the United States, South America, Europe, the Middle East, Russia, Japan, Asia, Mexico, and in every province of Canada.

Throughout its history, the Royal Winnipeg Ballet has been a dance leader, recording innumerable firsts. It developed the concept of the regional ballet festival in the 1940s. It was the first Western company to perform in Cuba after the revolution. It received Gold Medals at the International Ballet Festival in Paris in 1968 and that same year became the first Canadian company to tour Russia and Czechoslovakia.

The company is also noted for artistic excellence. In 1980, Principal Dancers Evelyn Hart and David Peregrine won Bronze Medals at the World Festival Ballet Concours in Japan. That same year, at the International Ballet Competition in Varna, Bulgaria, the company earned a number of prizes—Hart received a Gold Medal for her performance, as well as the rarely-awarded Certificate for Exceptional Artistic Achievement; Peregrine won a Bronze Medal; Music Director Earl Stafford received a Gold Medal; and choreographer Norbert Vesak won the Gold Medal for *Belong*. In 1982, Arnold Spohr was awarded the coveted *Dance Magazine* Award for outstanding contributions to the world of dance. In 1983 he was presented with the prestigious Diplôme d'Honneur by the Canadian Conference of the Arts. The following year he received the Dance in Canada Award.

A return visit to Bulgaria in 1990 resulted in further international accolades for the Royal Winnipeg Ballet. At the 14th International Ballet Competition in Varna, Principal Dancer Laura Graham was awarded a Silver Medal in the senior women's category. Her non-competing partner, Stephen Hyde, received a Certificate of Excellence; and Soloist Mark Godden was presented with a second prize for new choreography for *Myth*. At the 1991 Second International Ballet Competition in Helsinki, Finland, Soloist Suzanne Rubio took home third prize in the senior women's division; Godden won again, sharing second prize for new choreography for his pas de deux *La Princesse et le Soldat*; and company pianist Barbara Riske was awarded Best Pianist.

In 1986 the Royal Winnipeg Ballet began construction of a new company home. This unique facility, which includes 10 dance studios (including a performance studio), physiotherapy room, administrative and production offices, box office, wardrobe department, and the Royal Winnipeg Ballet School Professional and Recreational Divisions, was officially opened in January 1988.

On April 12, 2010, tragic news hit as former Artistic Director Arnold Spohr passed away, making international headlines. Spohr, dynamic and passionate, helped propel the RWB onto the international stage while at the helm of the company.

The RWB opened its 72nd season in Winnipeg with the World Premiere of *Svengali*, a new work by critically-acclaimed choreographer Mark Godden. The company will take this new production on the road with stops in Brandon, Saskatoon, Regina, Toronto, London, Hamilton, Ottawa, Vancouver, Victoria, and Nanaimo. In December, the RWB will share its cherished *Nutcracker* with audiences in Cleveland before helping Winnipeggers celebrate the holiday season with six performances of the classic at home. South of the border engagements include a tour of *Wonderland* to Atlanta, Georgia, and Minneapolis, and *Moulin Rouge® - The Ballet* will tour across the U.S. In March, after a decade's absence, the haunting classic *Giselle* returns to the RWB stage in Winnipeg. The RWB's season will conclude in May with *Pure Ballet* a mixed repertoire featuring Peter Quanz's *Luminous*, Mauricio Wainrot's *Carmina Burana*, and *The Doorway*, a new work by Jorden Morris set to music by Leonard Cohen.



Tara Birtwhistle and Amanda Green in *Wonderland*.
Photo © David Cooper.

THE ARTISTS OF WONDERLAND



ANDRÉ LEWIS
Artistic Director

Approaching nearly 35 years with Canada's Royal Winnipeg Ballet, 15 of them as artistic director, André Lewis has spent the majority of his career with Canada's first professional dance company, whose growth he has nurtured on stages at home and around the world.

A native of Gatineau, Québec, André Lewis began his dance training in Ottawa before being accepted into the Professional Division at the Royal Winnipeg Ballet School in 1975. Under the direction of David Moroni he trained there until 1979, when he was asked to join the Royal Winnipeg Ballet Company. Known for his strength as a soloist and as a partner, Lewis enjoyed an accomplished career as a dancer for over ten years, performing with the RWB until 1990.

Throughout his professional dance career, Lewis had the opportunity to perform an array of diverse repertoire by esteemed choreographers including Rudi van Dantzig, Jiří Kylián, Dame Alicia Markova, Agnes de Mille, and Galina Yordanova. Some of his signature roles include Gunther in *Nutcracker*, Mercutio in *Romeo & Juliet*, and Jamie Paul in *The Ecstasy of Rita Joe*. He also appeared as a guest artist numerous times in companies throughout North America, Asia, and Russia. His film and television credits include *Romeo & Juliet* (CBC), *Firebird* (Greece National Television), *The Big Top* (CBC/PRIMEDIA), and *Belong Pas de Deux* (IMAX).

In 1996, Lewis was appointed artistic director of the Royal Winnipeg Ballet after having served as associate artistic director for the previous five years. Since then, Lewis has been the driving force behind the new and innovative works that have dramatically rejuvenated the company's repertoire. As artistic director, Lewis has sought out original creations and commissioned choreographers from around the world, consistently revitalizing RWB's performance seasons. In 1998 he commissioned Mark Godden's blockbuster production *Dracula* and was instrumental in the 1999 creation of a new *Nutcracker* for the company. In 2002, Lewis brought to Winnipeg the thrilling and passionate *Carmina Burana* by Argentinean choreographer Mauricio Wainrot and presented a new version of *The Sleeping Beauty* with redesigned set and costumes. In 2003, he commissioned choreographer Mark Godden to create a new ballet based on the opera

The Magic Flute, which was later made into a film and won a Gemini award for Best Performing Arts Ensemble in 2006. Committed to presenting diverse and creative works, in 2004 Lewis brought in choreographer Val Caniparoli to create *A Cinderella Story*, a retro retelling of the beloved fairy tale set to jazz and swing.

More recently, Lewis commissioned choreographer and RWB alumnus Jordan Morris to create *Peter Pan* for the company. Premiering in Winnipeg in December 2006, *Peter Pan* was hailed "One of the prettiest ballets in the RWB repertoire..." by *The Globe and Mail*. In 2009, for RWB's 70th anniversary, Lewis commissioned Morris to create another new work, *Moulin Rouge® - The Ballet* after the famous Parisian cabaret, which set record attendance levels at every performance and was the highest grossing show in RWB's history.

In addition to his position as artistic director, Lewis is a sought-after ballet instructor and has guest taught throughout Europe and in Japan. He has set the ballet *Romeo & Juliet* on companies around the world, including Ballet de Marseille (France), Maggio Danza (Italy), Hong Kong Ballet, and the Greek National Ballet.



SHAWN HOUNSELL
Choreographer

Originally from Saskatchewan, Canadian choreographer Shawn Hounsell danced professionally with Canada's Royal Winnipeg Ballet and Les Grands Ballets Canadiens de Montréal between 1989 and 2003. Noted for his versatility and theatricality, he danced soloist and principal roles in works by world-renowned choreographers such as Jiří Kylián, Ohad Naharin, Nacho Duato, Rudi van Dantzig, Anthony Tudor, and José Limón.

An award-winning choreographer, Hounsell has created and staged pieces for numerous Canadian companies including the Royal Winnipeg Ballet, Les Grands Ballets Canadiens de Montréal, Les Ballets Jazz de Montréal, Le Jeune Ballet du Québec, and Festival Dance Company. Many of his duets have been performed in galas across the globe including the Prix de Lausanne Gala (Tokyo) and the Cincinnati International Gala of Ballet Stars. In addition his works have been performed by American companies like Ballet Pacifica and in Europe by the Ballet of the National Theatre of Prague.

Projects in the tele-visual field include dance shorts for BravoFACT, choreography for the CBS mini-series *The Reagans*, choreography for the Montréal Symphony Orchestra's live national broadcast of Beethoven's Ninth Symphony with maestro Kent Nagano, and choreography for the CBC production of the Lieutenant Governor's Centennial Gala in the presence of H.R.H. Queen Elizabeth II. Hounsell also acted as rehearsal director and assistant for the world tour (2006 - 2009) of *Amjad* by Edouard Lock and LaLaLa Human Steps.

Based in Montréal and continuing to pursue independent projects, Hounsell recently premiered his new creation *sweet* as part of Ballet British Columbia's dance series *Volo* and *Wonderland* with Royal Winnipeg Ballet.



JOHN ESTACIO
Composer

Juno nominated composer John Estacio has served as composer in residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera, and Pro Coro Canada. His residencies have yielded numerous orchestral works, several of which appear on *Frenergy, the Music of John Estacio*, released by CBC Records.

The last decade has seen Estacio focus on operatic works. Together with librettist John Murrell, he has written three operas including *Lillian Alling* which premiered in October 2010 by the Vancouver Opera. *Filumena*, his first opera, premiered in 2003 in Calgary and Banff and went on to receive four Betty Mitchell Awards including the award for outstanding production of musical theatre work. Additional productions soon followed in Ottawa and Edmonton. *Filumena* was filmed for television and received its national television premiere in 2006.

Estacio is the recent recipient of the National Arts Centre Award for Composers, which will result in three commissioned works for the National Arts Centre Orchestra in upcoming seasons. Other awards include an AMPIA Award for his film score for *The Secret of the Nutcracker*, and his frequent performances and broadcasts have earned him several SOCAN Concert Music Awards.

In the 2010/11 season the Toronto Symphony Orchestra give the Carnegie Hall premiere of *Frenergy*. The Montréal Symphony, Edmonton Symphony, the Jacksonville Symphony, the Charlotte Symphony are among several other ensembles presenting his works this season.

During the past few seasons, the National Youth Orchestra of the Americas toured the U.S. and Canada with Estacio's *Bootlegger's Tarantella*. The Los Angeles Philharmonic, along with acclaimed tenor Ben Heppner, toured Europe with Estacio's arrangements of *Seven Songs of Jean Sibelius*. In 2008, the Vancouver Bach Choir, the Richard Eaton Singers, Chorus Niagara, and the Grand Philharmonic Choir premiered his cantata *The Houses Stand Not Far Apart* with text by John Murrell. In 2009, the Victoria Symphony premiered his sinfonietta *Triptych*. Other recent performances of his works have been given by the St. Louis Symphony, Fort Wayne Philharmonic, Houston Symphony, Allentown Symphony, and numerous community orchestras across Canada.

Estacio's music that is featured in *Wonderland* can be found on the CD *Frenergy: The Music of John Estacio*, available on iTunes.

johnestacio.com



BRIAN CURRENT
Orchestral Arrangements

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, Brian Current has been repeatedly recognized as one of the leading composers of his generation in North America. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit, and daring bravado.

Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony Orchestra, the Warsaw National Philharmonic, the Vancouver Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, The Calgary Philharmonic Orchestra, Symphony Nova Scotia (Koussevitzky commission), Monday Evening Concerts (Los Angeles), the VOX festival of the New York City Opera, the St. Lawrence String Quartet, Winston Choi, the Honens International Piano Competition, and others.

Raised in Ottawa, Current studied music at McGill University in Montréal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. He has since been featured as a conductor with numerous ensembles, including the Kensington Sinfonietta, Soundstreams, CBC's *In Performance* and *On Stage*, as well as the Esprit Orchestra's New Waves Festival.

Upcoming engagements include concerts with the Thunder Bay Symphony Orchestra and New Music Concerts. Since 2006, Current has been the artistic director and conductor of the Royal Conservatory of Music's New Music Ensemble, which performs several concerts each year of international contemporary works.

In October of 2009, Current was the artistic director of Nuit Blanche at the Royal Conservatory in Toronto. In celebration of the opening of the Conservatory's new Koerner Hall, Current directed over 200 musicians, singers, staff, volunteers, and electronics in a 12-hour installation of James Tenney's *In a Large Open Space* which spanned the entire building. An estimated 15,000 people attended throughout the night.

In 2001, Current won the Grand Prize in the CBC National Competition for Young Composers for his piece *For the Time Being*, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit. Recently Current's new disc *This Isn't Silence: Works for Symphony Orchestra*, was nominated for a Juno Award, and featured Current conducting in a first-ever CBC broadcast of Classical Juno nominees.

Current has received residencies from Yaddo, MacDowell, JUSFC (Japan), and Bogliasco (Italy) and is the recipient of assistance from numerous foundations and arts councils. He lives in Toronto and is on the board of directors of the Toronto Arts Council, the Canadian League of Composers, and other organizations.



JOSEF STRAUSS
Composer

Josef Strauss was born in 1827 in Vienna. He was trained as an engineer and worked for the city for many years during which time he designed the horse-drawn forerunner of today's revolving-brush street-sweeping vehicles. He also published two textbooks on mathematical subjects.

Strauss wrote 283 opus numbers, many of which reveal a composer of remarkable talent. He wrote a number of waltzes that are still in the classical repertoire, including: *Sphären-Klänge* (Music of the Spheres), *Delirien* (Deliriums), *Transaktionen* (Transactions), *Mein Lebenslauf ist Lieb'und Lust* (My Character is Love and Joy), and *Dorfschwalben aus Österreich* (Village Swallows from Austria), polkas (most famously the *Pizzicato Polka* with his brother Johann II), quadrilles, and other dance music.

His pieces tend to be of a serious character. This was reflected in the waltz *The Mysterious Powers of Magnetism*

(Dynamiden) where his use of minor keys imparted an almost wistful quality, and invariably distinguished his waltzes from those of his more popular elder brother. In particular, Strauss stamped his personal mark on the polka-mazurka, of which he wrote many including *Die Emancipierte* and *Die Libelle*.



ANNE ARMIT
Costume Design

Anne Armit was born in St. Andrews, Scotland and moved to Ottawa at age four. She attended Seneca College in 1972, was named Student Designer of the Year in 1975 and was awarded a scholarship to the Ontario College of Art.

After graduation, she worked for one year in the fashion industry before obtaining work as a seamstress at the St. Lawrence Centre. Armit also freelanced for organizations such as The National Ballet of Canada, Shaw Festival, Stratford Festival, Charlottetown Festival, the National Arts Centre, and the Canadian Opera Company. A promotion to Junior Cutter at the St. Lawrence Centre was followed by an offer of employment from The National Ballet of Canada.

From 1979 to 1989, Armit ran her own business creating costumes for film, television, and theatre, including the contract for *Cats*. She joined Canada's Royal Winnipeg Ballet in 1989 as Director of Wardrobe and this position has given her the opportunity to travel and design productions such as *L.I.F.E.*, *La Bayadère*, *Raymonda*, *Creaturehood*, *The Sleeping Beauty*, *Peter Pan*, *Moulin Rouge® - The Ballet*, *Quantz by Quantz*, *In Tandem* (commissioned by the Works & Process Series of the Guggenheim Museum in New York City), and more. Anne has also designed costumes for several Ballet Jörgen productions in Toronto.



HUGH CONACHER
Lighting Design

Hugh Conacher has collaborated with choreographers, dance companies, and theatres across Canada for over 30 years. His most recent collaborations with Canada's Royal Winnipeg Ballet include the ballets *Rodeo* and *The Sleeping Beauty*. Conacher's work has been seen across the country with such companies as the Royal Manitoba Theatre Centre, Theatre Calgary, Manitoba Theatre for Young People, Gearshifting Performance Works, and Chartier Danse. Conacher has expanded his process beyond traditional lighting design to include various forms of interactive media and photography, as recently seen in *Hybrid Human* at the Winnipeg Art Gallery, *Jolene*

Bailie's *Sensory Life*, *Infinite World*, Freya Olafson's *Avatar*, and the world premiere of Michael Nathanson's *One of Us*, produced by Winnipeg Jewish Theatre, for which he designed set, media, and lighting. His photographic work resides in private collections and has been published throughout North America and beyond.

hughconacher.com



GUILLAUME LORD
Set Design

During the past fifteen years, Guillaume Lord has created many sets for theatre, dance circus (Cirque Éloïze and Cirque du Soleil), variety (Arturo Brachetti's world tour), and musicals, both in Québec and abroad. For the theatre, he created the remarkable designs of *Le temps et la chambre* (Masque Award for Best Set, and Gascon-Roux Award), *Art*, *La grande magia*, and *Pacamambo* (an opera for children), among others. Besides working with renowned directors like Lorraine Pintal, Claude Poissant, André Brassard, and Serge Denoncourt, Lord has explored the dance scene with choreographers Shawn Hounsell (for Czech Republic National Theatre), Ginette Laurin (*La bête*), Marie Chouinard and Jean Grand-Maître (for Ballet de l'Opera de Paris), Milan's Balletto della Scala, the Stuttgart Opera Ballet, the Munich Opera Ballet, the Norway National Ballet, and Alberta Ballet.

Lord has designed the sets for various television talk shows as well as art exhibitions at the Musée du Québec. He has also worked as art director on films and documentaries. He recently designed the set of Cirque de Soleil's first production in Macau (*Zaia*), directed by Gilles Maheu.



NICOLAS BERNIER
Soundscape Design

Nicolas Bernier is a sound artist and music composer based in Montréal. While his initiation into musical creation was through popular music, his love for discovering new musical grounds brought him to musique concrète, live electronics, installations, art video, and music for dance, theatre, and cinema. In the midst of this eclecticism, his artistic concerns remain constant: to achieve balance between the cerebral and the sensual, and between organic sound sources and digital processing. His works have been shown all over the world including Prix Ars Electronica (Austria), SONAR (Spain), Mutek (Canada), DotMov Festival (Japan), and Transmediale (Germany).

nicolasbernier.com



JIMMY LAKATOS, TURBINE
Video Scenography

Jimmy Lakatos escapes labeling. His work led him to what he describes as video-scenography. Intrepid artist, he likes cracks and the risks they imply. Technical saltimbanco, he transposes his artistic preoccupations in voluntarily unstable setups, finding equilibrium thanks to a very personal language. The broad spectrum of his professional achievements confers him a unique perspective on the arts community and on the social impact of digital technologies.

mutek.org/blog/205-illusions-of-grandeur



JANE MCKAY
Make-Up Design

There isn't a single color that Jane McKay dislikes. She excelled in art in high school and, enamored of colors and textures, envisioned a career in interior design until she had the epiphany that the human face was more compelling than a room. McKay found herself in aesthetician school in Calgary, and was soon running the makeup school at John Casablanca where she worked on fashion shows. Not long after she pulled together a portfolio, she was introduced to the Franks. Once she had M:A:C artist training running smoothly, she moved on to run global sales, her team setting up M:A:C sales in global markets including London, Asia, Japan, France, Italy, and Hong Kong.

Then McKay had a baby. "I took nine months off and reflected on my life and decided to get back to my roots—doing makeup as a senior artist in Toronto," says Jane. That job involves travelling and everything from fashion shows in Europe to the Sundance Film Festival. Now McKay has taken on another new role: she's part of a task force that's creating a senior artist training academy, and also heading up training and development for senior artists.

McKay has been with M:A:C for 21 years. What she still loves about M:A:C: "People ask me if I have other products in my kit, but I don't; I only have M:A:C. We have so much variety and diversity in our products that you can create unlimited images. Every experience for me is different. Every day is different." McKay also finds it thrilling to work with key artists at international collections. She is exposed to the best people in the world—the masters like Tom Pecheux and Sharon Dowsett.

THE DANCERS OF ROYAL WINNIPEG BALLET



Vanessa Lawson*
 Hometown: Edmonton, AB
 Year joined the RWB: 1997
 Favorite ballet or role: *Giselle*
 Values most in her friends: Compassion



Wang Yun
 Hometown: Liaoning, China
 Year joined the RWB: 2011
 Favorite ballet or role: *Romeo and Juliet*
 A love other than dance: Watching movies and travelling



Jiao Yang
 Hometown: Liaoning, China
 Year joined the RWB: 2011
 Favorite ballet or role: *Don Quixote*
 A love other than dance: Swimming and watching movies



Nurzhan Kulybaev
 Hometown: Tashkent, Uzbekistan
 Year joined the RWB: 2011
 Favorite ballet or role: *Spartacus, Giselle*
 A love other than dance: Listening to opera



Amanda Green**
 Hometown: Beaumont, AB
 Year joined the RWB: 2004
 Favorite ballet or role: *Serenade* and works by Joe Kanamori
 Most admired growing up: My sister



Emily Grizzell*
 Hometown: Spokane, WA
 Year joined the RWB: 1997
 Favorite ballet or role: Juliet in *Romeo & Juliet*
 Cries when: Reading *Love You Forever* to my daughter



Jo-Ann Sundermeier*
 Hometown: Pompano Beach, FL
 Year joined the RWB: 2003
 Favorite ballet or role: *Odetta/Odile* in *Swan Lake*
 Movie she could see over and over: *The Wizard of Oz*



Dmitri Dovgoselets
 Hometown: Kiev, Ukraine
 Year joined the RWB: 1998
 Favorite ballet or role: *Romeo & Juliet*
 A love other than dance: Horseback riding



Alexander Gamayunov
 Hometown: Kiev, Ukraine
 Year joined the RWB: 2001
 Favorite ballet or role: *Swan Lake*
 A love other than dance: Movies



Yosuke Mino*
 Hometown: Kanazawa, Japan
 Year joined the RWB: 2002
 Favorite ballet or role: *Romeo & Juliet*
 A love other than dance: Reading & food



Carrie Broda*
 Hometown: Regina, SK
 Year joined the RWB: 1998
 Favorite ballet or role: Balanchine's *Serenade* and Petipa's *Swan Lake*
 Guilty pleasures: Kraft Dinner with cut up wieners



Serena Sandford*
 Hometown: Sherwood Park, AB
 Year joined the RWB: 2004
 Favorite ballet or role: *Romeo & Juliet*
 Feels most inspired: Listening to music that moves me



Amar Dhaliwal*
 Hometown: Sherwood Park, AB
 Year joined the RWB: 2003
 Favorite ballet or role: Mad Hatter in *Wonderland*
 Always wanted to do: Buy an old house and rebuild it from the inside out



Harrison James
 Hometown: Waikanae, New Zealand
 Year joined the RWB: 2010
 Favorite ballet or role: Forsythe's *In the Middle, Somewhat Elevated*
 Song that makes you instantly happy: "Defying Gravity" from *Wicked*



Eric Nipp*
 Hometown: Salmon Arm, BC
 Year joined the RWB: 2007
 Favorite ballet or role: *La Bayadère*
 Would love to have the power to: Time travel



Sarah Davey*
 Hometown: Waterdown, ON
 Year joined the RWB: 2009
 Favorite ballet or role: *Swan Lake*
 Personal motto: Live and Learn



Yayoi Ezawa*
 Hometown: Chiba, Japan
 Year joined the RWB: 2005
 Favorite ballet or role: *Giselle*
 Favorite food: Sushi of course! And everything my fiancé cooks for me!



Sophia Lee*
 Hometown: Vancouver, BC
 Year joined the RWB: 2011
 Favorite ballet or role: *Spartacus*
 A love other than dance: Playing the piano



Liam Caines*
 Hometown: Kingston, NB
 Year joined the RWB: 2007
 Favorite ballet or role: *Romeo & Juliet*
 Favorite poet: Shel Silverstein



Tristan Dobrowney*
 Hometown: Saskatoon, SK
 Year joined the RWB: 2008
 Favorite ballet or role: *La Bayadère*
 Most admired growing up: Abbott and Costello



Thiago Dos Santos
 Hometown: São Paulo, Brazil
 Year joined the RWB: 2008
 Favorite ballet or role: *Romeo and Juliet, Swan Lake*
 Feels most inspired: When I see young talent



Zhen Guo Chen
 Hometown: Qing Dao, China
 Year joined the RWB: 2004
 Favorite ballet or role: *Swan Lake*
 A love other than dance: Music



Beth Lamont*
 Hometown: Kitchener-Waterloo, ON
 Year joined the RWB: 2010
 Favorite ballet or role: *Giselle*
 Most treasured possession: A necklace my dad gave me



Alanna McAdie*
 Hometown: Edmonton, AB
 Year joined the RWB: 2011
 Favorite ballet or role: *Kitri from Don Quixote, Medora from Corsaire*
 A love other than dance: Music



Catherine Rutherford*
 Hometown: Winnipeg, MB
 Year joined the RWB: 2011
 Favorite ballet or role: *Swan Lake*
 A love other than dance: Baking



Alex Lantz*
 Hometown: Rockford, IL
 Year joined the RWB: 2010
 Favorite ballet or role: *Kylian's Wings of Wax*
 What hobby would you love to pursue: Calligraphy

ARTISTIC



Johnny W. Chang
 Hometown: Shanghai, China
 Year joined the RWB: Principal dancer in 1992, Ballet Master in 2002
 Favorite ballet or role: *Giselle, Dracula, Romeo & Juliet*
 A love other than dance: Cooking and reading



Tara Birtwhistle*
 Hometown: Sherwood Park, AB
 Year joined the RWB: 1991
 Favorite ballet or role: Lucy in *Dracula, Juliet* in *Romeo & Juliet*
 A love other than dance: Horseback riding



Jaime Vargas
 Hometown: Mexico City, Mexico
 Year joined the RWB: 2004
 Favorite ballet or role: Bob in Val Caniparoli's *A Cinderella Story, Giselle*
 A love other than dance: Being a father



Ingrid Kottke
 Hometown: Edmonton, AB
 Year joined the RWB: 2008
 Favorite ballet: *Bolero*
 Would you most like to live: Out of a suitcase

For full biographies, visit northrop.umn.edu/events/canadas-royal-winnipeg-ballet

*RWB School, Professional Division Graduate
 ** Attended RWB School, Professional Division

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The Royal Winnipeg Ballet would like to acknowledge the contributions made by the Women's Committee, represented by Jane McGrigor, President and the Alumni Association, represented by Marilyn Marshall, President.



Amanda Green and Amar Dhaliwal in *Wonderland*. Photo © David Cooper.

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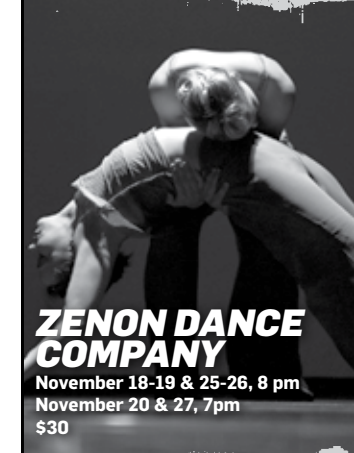
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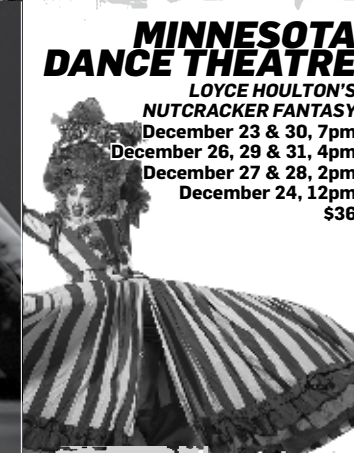
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JUDITH A. MARTIN



Judith A. Martin was a vibrant and seemingly omnipresent force in the Twin Cities, who as Steve Brandt of the *Star Tribune* put it, “shaped the Twin Cities landscape perhaps more than any academic of her era...” An enthusiastic yet private person, Martin had an intense passion for local theater and dance, attending dozens of performances every year.

Camille LeFevre, a friend and colleague of Martin’s, elaborated on her passions, saying, “...she was a vivid, kinetic presence in our lives; a shimmering copper-colored thread running through the urban culture and aesthetic tapestry of the Twin Cities who frequently emerged—in the classroom, at a meeting, during a dinner party, after a performance—as a robust advocate of one of her many great passions. Dance was one of those passions. And, of course, what made her such a tremendous dance pal and dance advocate was the intellectual rigor and aesthetic appreciation she brought to her dance viewing.”

A dance subscriber since the late eighties, Martin appreciated Northrop’s new and cutting edge programming. A tireless champion for dance, she was an academic leader of Northrop’s revitalization campaign and generously gifted the restoration of Northrop’s WPA murals, originally painted in 1936.

Martin, a professor of geography and director of the urban studies program at the University of Minnesota, took seriously her responsibility to serve the people of the state both inside and outside of the classroom. She sat on the City Planning Commission for 17 years, including seven as its chair. Her varied and influential career at the University of Minnesota began in 1970. She earned a master’s degree in American History and an M.A. and Ph.D. in American Studies. She was recognized with numerous prestigious awards including the Morse Alumni Teaching Award, the President’s Outstanding Community Leadership Award, and the College of Continuing Education’s Distinguished Educator Award. In 2009, she was awarded the President’s Outstanding Service Award.

Among the many classes she taught was a survey course on the geography of the Twin Cities, which hundreds of students took each year—many learning to their chagrin that understanding the cities and their region was far more complex than they expected. Martin’s brusque but cheery style inspired many to get out and see what they could learn from close observation of the city and the people in it. One of her favorite exercises was to assign students to ride an unfamiliar bus route and describe the ridership patterns, landscape, and social relations that they observed. All of her work was grounded in a strong belief in the importance of knowledge derived from experience—“how things really are,” as she often said—rather than theories about places or people.

Her absence will be felt by many and her voice will be greatly missed in the Cities’ most vital conversations.

GET CONNECTED!

Join the Northrop Communication Network and be in the know with what’s happening with Northrop Concerts and Lectures. Follow us on Twitter, like us on Facebook, or join the Northrop Email Club to receive exclusive offers.

Remember to visit our blog after the performance to give us your feedback!



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PERFORMANCE SEASON 2011:2012

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Please notify an usher for any questions or needs you may have.

CAMERAS

The use of cameras or other types of recording equipment is strictly prohibited.

CELLULAR PHONES AND PAGERS

Cellular phones or pagers should be turned off or turned to vibrate mode while at the theatre. If necessary, a cellular phone or pager can be monitored by the Event Manager.

FIRST AID

First aid supplies are available. Ask any usher for assistance. There is a security officer trained in CPR and First Aid on duty at every performance from the time the lobbies open until all guests have exited.

ACCESSIBLE SEATING

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.

ASSISTED LISTENING DEVICES

A limited number of portable listening devices that amplify the sound from the stage are available free of charge from any usher for all events. A photo ID will be held while the equipment is in your possession.

LARGE PRINT PROGRAMS

Large print programs are available upon request. Please notify an usher if you would like one.

FOOD AND BEVERAGES

A variety of beverages including wine, beer, and soft drinks and light snacks including cookies, are available for purchase in the theatre. No outside food or beverages are allowed in the theatre.

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**NORTHROP DANCE
2011-12 SEASON CALENDAR**

Minnesota Debut

SCOTTISH BALLET

Sat, Oct 22, 8:00 pm

Intense classic technique paired with stellar choreography.

U.S. Premiere

**CANADA'S ROYAL WINNIPEG BALLET
WONDERLAND**

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

Fantastical reinterpretation with sensory flourish.

Minnesota Debut

JIN XING DANCE THEATRE SHANGHAI

Sat, Feb 18, 8:00 pm

Courageous, contemporary portrait of China.

A Minnesota Favorite

HOUSTON BALLET

Fri, Mar 23, 8:00 pm & Sat, Mar 24, 8:00 pm

Precise, virtuosic classic ballet at its strongest.

Minnesota Debut

**BALLET PRELJOCAJ
SNOW WHITE**

Fri, Apr 13, 8:00 pm & Sat, Apr 14, 8:00 pm

Lush production with an all-star roster of French artists.

A Celebration of Revelations

ALVIN AILEY AMERICAN DANCE THEATER

Tue, May 1, 7:30 pm & Wed, May 2, 7:30 pm

A breathtaking celebration of movement and culture.

Artists and programs subject to change.
All performances will be at the Orpheum Theatre.

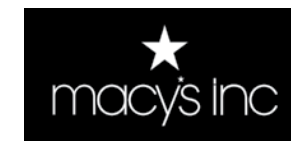
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FRIENDS OF NORTHROP

The Intrinsic Value of Dance



Courtesy of Don Williams

Don Williams stumbled upon dance nearly 18 years ago when he happened to see an interview with Alvin Ailey on PBS. As luck would have it, Alvin Ailey American Dance Theater was scheduled to perform in the Twin Cities that season. Attending the performance, Don was astounded by how wonderful the company was and thought that he might enjoy other dance as well. He has been a Northrop subscriber ever since.

Pamela Neuenfeldt, on the other hand, loved dance from a very young age. As a child, her mother told her, "If you take dance class you will float from room to room." After enrolling, Pamela began to appreciate just how much work dancing is. "I realized that I was not going to be a ballerina, but that I could forever watch and appreciate dance."

Over the years, Don and Pamela have become articulate and educated dance patrons, paying close attention to the details that make each performance magical. "The transitions are most important to me, how the dancers move in and out of sequences. This is where the dance comes together," Don believes. For Pamela it is more ethereal. "I enjoy the flood of the performance coming at me in one big piece with costumes flowing. This is why I love *Swan Lake* so much—the large groupings of dancers on stage dressed in white are stunning."

Being Friends of Northrop has given Don and Pamela the rare opportunity of meeting company members prior to performances at Friends events. This personal component has enriched the dance experience for them both. "Meeting the dancers as people and hearing about their backgrounds makes us want them to succeed on stage even more. We ask them what we should be looking for and when opening night comes around, it feels as if we are personally cheering them on." Pamela muses. "We then get to follow up with them after the performance at the Friends post-show receptions, which is really rewarding." Don agrees, "In talking with the dancers of Aspen Santa Fe Ballet last season, we found out that two were from Minnesota. They had many friends and family that would be attending the performance, which made them try even harder to get everything just right. We could feel that in their performance."

With the challenges facing our world today, Don and Pamela are even more ardent about the importance of supporting the arts. "Why look out the window on a beautiful day? Why enjoy walking through the park? Why should there be beauty anywhere? If we give up all of this to attend to the matters of the day, it will eat up our souls and creativity. We have been given the great gift of artistic expression. Participating in the arts is a way to take care of our mental and emotion health. If you really enjoy something and want it to survive you need to put your money where it can be used. Education, art, and beauty are important to us. We are able to support all three at Northrop."

NOVEMBER 16TH

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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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MINNESOTA DEBUT

JIN XING

DANCE THEATRE SHANGHAI

Sat, Feb 18, 8:00 pm

Orpheum Theatre

Shanghai Tango

China's most celebrated dancer, Jin Xing (directly translated as "golden star"), and her company Jin Xing Dance Theatre Shanghai, showcase a retrospective of 10 of her best works over the last 25 years, featuring lavish onstage environments and a feast for the senses. Though not actually tango, *Shanghai Tango* showcases a contemporary Shanghai, a blend of east and west in dance, costumes, and music that mixes passions and cultures from both the past and the future. Jin Xing's courage, fighting spirit, and beautiful artistry have contributed to her great success as a ballerina and owner of China's only independent dance company. Her choreography is graceful, subtle, and filled with visual appeal. Performed to rave reviews in Europe, this event is part of a three-year exchange with arts leaders across the country showcasing Chinese culture.

"They move with fluid **grace**, speed, and **dazzling** synchronicity."

-Sydney Morning Herald



Photo © Paula Kajzar

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