

NORTHROP

UNIVERSITY OF MINNESOTA

Driven to DiscoverSM

Media Contact: Cari Hatcher

612-625-6003 (W)

763-442-1756 (C)

chatcher@umn.edu

northrop.umn.edu

northrop.umn.edu/press/event-photos

Northrop at the University of Minnesota Announces Single Tickets On Sale August 5 for 2013-14 Northrop MOVES Season

FOR IMMEDIATE RELEASE

Minneapolis, MN (August 5, 2013) - Northrop at the University of Minnesota announces single tickets go on-sale Monday, August 5 for its 2013-14 Northrop Season, which features world-class dance, including copresentations with The O'Shaughnessy at St. Catherine University's Women of Substance and Walker Art Center. Single tickets will be sold through each venue. Series packages continue to be on sale through Northrop.

While the revitalization of the historic Northrop nears completion, Northrop will continue to present performances in the State and Orpheum Theatres in downtown Minneapolis, The O'Shaughnessy at St. Catherine University, and Walker Art Center. This is the last Northrop MOVES season presenting at venues throughout the Twin Cities, until the Grand Reopening of Northrop in April 2014. The Northrop Grand Reopening Gala is April 4, 2014. A full schedule of Grand Reopening events throughout April and early May 2014 will be announced in fall 2013.

The 2013-14 season features a U.S. Premiere, two world-renowned classic ballet companies, four evening-length works, four international companies, the return of three Minnesota favorites, and four Saturday night performances. The programming reflects Northrop's 95-year tradition of presenting world-class artists, as well as a dedication to work that is fresh and new, and brimming with today's most innovative ideas.

The fall performances launches with beloved contemporary company, Hubbard Street Dance Chicago, performing Swedish choreographer Mats Ek's *Casi-Casa*, as well as two pieces by Alejandro Cerrudo (*Little Mortal Jump* and *PACOPEPEPLUTO*) and a new world premiere from Robyn Mineko Williams. The first Women of Substance event kicks off with the physically explosive piece *Blush* from Andrea Miller's Gallim Dance. After wowing Minnesotan audiences with *Snow White*, Ballet Preljocaj returns with the U.S. premiere of *And then, one thousand years of peace*. The MN debut of Shanghai Ballet brings to life the storybook ballet *The Butterfly Lovers*, complete with the company's trademark precise classical movement.

The next Women of Substance performance from Kate Weare Company showcases excerpts from a brand new work, *Dark Lark*, as well as the visually austere and flirtatious *Garden*. Wayne McGregor | Random Dance returns with *FAR*, exploring the Age of Enlightenment's ideas of the mind-body relationship through cognitive science and movement. An intrinsic part of the country's national heritage, the MN debut of Royal New Zealand Ballet includes a sampling of this classically trained ballet company's repertoire. In a copresentation with Walker Art Center, the season closes with Trisha Brown Dance Company, whose uncontested legacy as a pioneer of postmodern dance is celebrated with this farewell tour of works made for the stage, seen one last time in their original context.

TICKETS:

NORTHROP DANCE & WOMEN OF SUBSTANCE SINGLE TICKETS

Single tickets are now on sale for all events. Discounts available when purchasing single tickets in advance. Rush tickets for all students and U of M staff/faculty are based on availability, sold in person the evening of a performance.

Single tickets to Northrop dance events at The Orpheum or State Theatres are sold by Ticketmaster and Hennepin Theatre Trust.

Online: [ticketmaster.com](https://www.ticketmaster.com) or hennepintheatretrust.org/events

Phone: 1-800-745-3000

In person: Save on processing fees and buy in person: State Theatre Box Office

Mon - Fri, 10:00 am - 6:00 pm, Sat, 12:00 - 3:00 pm and at 5:00 pm at the venue the night of a performance.

Single tickets to Women of Substance events at The O'Shaughnessy are sold by The O'Shaughnessy.

Online: theoshaughnessy.com

Phone: 651-690-6700

In Person: The O'Shaughnessy Ticket Office Mon - Sat, 12:00 - 7:00 pm

Single tickets to Walker Art Center performances are sold by Walker Art Center Box Office.

Online: walkerart.org

Phone: 612-375-7600

In Person: WAC Box Office Tue - Sun, 11:00 am - 5:00 pm Thu, 11:00 am - 9:00 pm

Single ticket prices listed in this press release include taxes and facility fees. Each box office will add their applicable processing fees at the time of purchase.

SEASON SUBSCRIPTIONS

Series subscriptions are still on sale. For information on the different packages how to order, visit the Northrop [website](#) or call U of M Tickets and Events at 612-624-2345. New this year: subscribers may choose four or more events to curate their own personalized [Subscriber's Choice Package](#).

Please visit the Northrop website for [Group Sales](#) and other [Discount](#) information.

THE 2013-14 NORTHROP SEASON

Northrop Presents

HUBBARD STREET DANCE CHICAGO

Saturday, September 21, 8:00 pm
State Theatre

\$37, \$48, \$59

Casi-Casa (2009)

Little Mortal Jump (2012)

PACOPEPEPLUTO (2011)

New Untitled World Premiere (2013)

View a sneak peek video [here](#).

[Hubbard Street Dance Chicago](#), one of America's favorite contemporary companies, celebrates their 36th year with a Minneapolis program including *Casi-Casa* by famed Swedish master choreographer Mats Ek (whose *Swan Lake* had Minnesota audiences raving when the Cullberg Ballet performed it here in 2002). Known for its innovative repertoire, Hubbard Street was the first American company to stage this physically and theatrically inventive piece. *Casi-Casa* fuses jazz and bagpipes with electronic music and rock. Elements of an everyday life are distorted in a surreal landscape that literally tilts, where household items like vacuums occasionally become dance partners. The program also includes two pieces by resident company choreographer Alejandro Cerrudo: *Little Mortal Jump*, a black-and-white themed piece tailor made to showcase the company's talent, and *Pacopepepluto*, a series of three exquisite solos strung together by their vivacious physicality.

"Take a deep breath, because Hubbard Street Dance is going to take your breath away."
– *The Washington Post*

Casi-Casa

Choreography by [Mats Ek](#)

Music by [Fleshquartet](#)

Casi-Casa, by famed Swedish master choreographer Mats Ek, is a major acquisition in the company's history: Hubbard Street is the first American company to stage this work. Created in 2009 for Danza Contemporánea de Cuba, *Casi-Casa* is a 40-minute composite of two earlier works by Ek: *Appartement* (*The Apartment*, 2000) and *Fluke* (2002), plus original choreography. Its score by Fleshquartet represents the Swedish band's ability to slide from plaintive to poppy, and from classic to contemporary. Elements of the domestic setting created by designer Peder Freij for *The Apartment*'s premiere at the Paris Opera – vacuum cleaners, a chair, an oven – reappear in *Casi-Casa*, as do some of its scenes.

One of Europe's most revered and influential choreographers, Mats Ek is surprisingly underrepresented on American stages. Ek's works are reflective of his fluency in theater – he produced plays and worked with director Ingmar Bergman in the 1960s – as well as of his lifelong association with contemporary dance (he's the son of Swedish master choreographer Birgit Cullberg). Renowned dance artists Ana Laguna, Mariko Aoyama, and Ek himself staged Hubbard Street's debut in *Casi-Casa*.

Little mortal jump

Choreography by Alejandro Cerrudo
Music by Various Artists
Lighting Design by Michael Korsch
Set Design by Alejandro Cerrudo
Costume Design by Branimira Ivanova

Alejandro Cerrudo's tenth creation for Hubbard Street Dance Chicago takes a cinematic approach to stagecraft, introducing its viewers to a mysterious place where dancers have dreamlike encounters. Their contents unknown, dark objects hide and reveal these characters, and remain once the dancers disappear.

PACOPEPEPLUTO

Choreography by Alejandro Cerrudo
Music by Dean Martin and Joe Scalissi
Lighting Design by Matt Miller
Costume Design by Rebecca Shouse

Seven minutes of solo dancing for men set to songs popularized by "the king of cool," Dean Martin, in the '50s and '60s, *PACOPEPEPLUTO* shows Cerrudo's skill at balancing aesthetic austerity and sharp wit.

New Untitled World Premiere (2013)

Choreography by Robyn Mineko Williams
Music by Robert F. Haynes
Lighting Design by Burke Brown
Costume Design by Hogan McLaughlin

About [Hubbard Street Dance Chicago](#)

Hubbard Street Dance Chicago, under the artistic leadership of Glenn Edgerton, celebrates its 36th season in 2013 and 2014. Hubbard Street continues to be an innovative force, supporting its creative talent while presenting repertory by major international artists. Among the world's top contemporary dance companies and a global cultural ambassador, Hubbard Street demonstrates fluency in a wide range of techniques and forms, and deep comprehension of abstract artistry and emotional nuance. The company is critically acclaimed for its exuberant and innovative repertoire, featuring works by master American and international choreographers. Hubbard Street's 18 artists hail from four countries and 12 U.S. states, and comprise a superlative ensemble of virtuosity and versatility.

[HUBBARD STREET DANCE CHICAGO PERFORMANCE PREVIEW](#)

Saturday, September 21, 6:45 - 7:30 pm
State Theatre

An in-depth conversation led by local dance aficionados about the dance company and the evening's program.

Northrop and [The O'Shaughnessy at St. Catherine University](#) Present
Women of Substance
[GALLIM DANCE](#)
Saturday, October 12, 8:00 pm
The O'Shaughnessy at St. Catherine University

\$18, \$25, \$31

Blush (2009)

View a sneak peek video [here](#).

"It's a roller coaster of a piece—an experience of controlled loss-of-control aimed at cracking apart our presumptions of what makes us tick."
—*Globe Correspondent*

Blush

Choreography by [Andrea Miller](#)

Music by Mannyfingers, Andrej Przybytkowski, Chopin, Kap Bambino, Arvo Part, Wolf Parade

Costume Design by Jose Solis

Lighting Design by Vincent Vigilante

Named by *Dance Magazine* in 2011 as a “wild child” of movement invention and a previous member of Ohad Naharin’s Batsheva Dance Company, Andrea Miller’s explosive works have been commissioned throughout the world and her company is known for its award-winning, athletic ensemble of dancers. *Blush* is an invigorating work dense with emotion and physical exertion takes the moment of blushing and expands it into a 60-minute journey of fiery, punctuated physicality by six dancers. The piece draws on diverse inspirations like ballet, Butoh, and Miller’s unique movement vocabulary to simultaneously deliver raw sensuality and power. As the battlefield of the dance develops, the six dancers covered in white paint increasingly make contact; icy movement leads to aching tender moments. The explosive power of *Blush* exposes the dancers’ rosy flesh and the ecstasy of their existence.

About [Gallim Dance](#)

Founded in 2007, [Gallim Dance](#) is a New York-based contemporary dance company dedicated to creating and performing original work by Andrea Miller, nurturing the careers of young artists, and stimulating the imagination of a diverse, international audience. Miller’s work embodies fearless physicality, grounded by deep humanity, and expressed through the madness and joy of the imagination. Gallim quickly caught the attention of the dance community with its visceral movement, resonant imagery, and award-winning ensemble of dancers. Miller’s work has been acclaimed by the *New York Times* as “voluptuously polyglot choreography,” performed by dancers “of the highest caliber” (*Dance Europe*). In January 2012, Gallim Dance established its new permanent home in a historical landmark building in Brooklyn, NY, where it hosts year-round education and performance programs.

[GALLIM DANCE POST-PERFORMANCE DISCUSSION](#)

A Q&A with the company’s artists immediately following the performance from the stage of The O'Shaughnessy.

Northrop Presents
BALLET PRELJOCAJ
Wednesday, October 30, 7:30 pm
Orpheum Theatre

\$37, \$48, \$59

U.S. Premiere
And then, one thousand years of peace (2010)

View a sneak peek video [here](#).

After stunning Minnesota audiences with a lush interpretation of *Snow White* in 2012, [Ballet Preljocaj](#) brings *And then, one thousand years of peace*, another epic work inspired by visions of the Apocalypse in the Book of Revelations, created in collaboration with the Bolshoi Theatre. Visionary choreographer Angelin Preljocaj masterfully evokes what is nestled in the innermost recesses of our existence, rather than prophesizing about compulsive waves of catastrophe, irreparable destruction, or the imminent end of the world. The use of intricate scenography and props such as chains, mirrors, and flags, as well as the frequent costume changes, lend the piece an abstract theatricality. Preljocaj uses these tools to unveil elements of our everyday modern rituals in unexpected ways.

“[Preljocaj’s] ideas and his choreography compel you to watch, think, and reflect, and his dancers excel beyond superlative.”
–*The Herald*

And then, one thousand years of peace

Choreography by [Angelin Preljocaj](#)

Music by [Laurent Garnier](#)

Scenography by Subodh Gupta

Costumes by Igor Chapurin

Lighting by Cécile Giovansili

“Working within a poetic and impressionist vein, *And then, one thousand years of peace* relies on an assiduous but not irrational reading of the Apocalypse. One should thus refrain from looking for images or clichés that illustrate, directly or referentially, Saint John’s famous text.

A fertile source of interpretation, the very word Apocalypse (from the Greek *apo*: “to lift” and *calypsis*: “veil”) evokes the idea of revealing, unveiling, or highlighting elements that could be present in our world but are hidden from our eyes. It should thus evoke what is nestled in the innermost recesses of our existence, rather than prophesizing about compulsive waves of catastrophe, irreparable destruction, or the imminent end of the world.

When dance, the art of the indescribable par excellence, assumes the role of the developer (in the photographic sense), is it not most able to realize this delicate function of exposing our fears, anxieties, and hopes? Dance relentlessly highlights the entropy of molecules programmed in the memory of our flesh that heralds the Apocalypse of bodies. It stigmatizes our rituals and reveals the incongruity of our positions, be they of a social, religious, or pagan nature.

And then, one thousand years of peace wishes to graze these bodies that drift along blindly, tossed about by ideals and beliefs, somewhat lost between the lines of the Apocalypse.”

–Angelin Preljocaj

About [Ballet Preljocaj](#)

Created in December 1984, the Preljocaj company became the National Choreographic Centre of Champigny-sur-Marne and Val-de-Marne in 1989. Since founding his company, now composed of 26 dancers, Angelin Preljocaj has created 45 choreographic works, ranging from solos to larger formations. The ballet performs about 100 dates per year on tour, in France, and abroad. The Ballet Preljocaj is now settled into its new home, designed by the architect Rudy Ricciotti in Aix-en-Provence. Beyond the repertory performances, the Ballet Preljocaj has been multiplying its local actions in Aix-en-Provence and neighboring communities, in order to share its passion for dance with a broader public: lectures on dance interpretation through video, public rehearsals, contemporary dance classes and workshops, and dance interventions in urban public space - all means of viewing and understanding dance from different perspectives.

[BALLET PRELJOCAJ PERFORMANCE PREVIEW](#)

Wednesday, October 30, 6:15 - 7:00 pm
Solera Restaurant

An in-depth conversation led by local dance aficionados about the dance company and the evening's program.

Northrop Presents
[SHANGHAI BALLET](#)

MN Debut

Tuesday, November 12, 7:30 pm
Orpheum Theatre

\$42, \$59, \$70

The Butterfly Lovers (2001)

View a sneak peek video [here](#).

The renowned grace and flawless technique of the [Shanghai Ballet](#) shines through in this storybook ballet. *The Butterfly Lovers*, a perfect blend of classical ballet and Chinese folk style, tells the story of Liang and Zhu, two classmates in love. The star-crossed lovers, like Western literature's *Romeo and Juliet*, must transcend family disapproval and tragedy to be together. Shanghai Ballet enlivens this full-length ballet with their trademark dazzling sets and costumes that harken to Chinese landscapes, as well as precise classical movement, derived from their Russian-influenced training.

“Visually a smash start to finish, the backdrops evocative of the Chinese landscape tradition [...], the costumes exquisitely rendered, [...] the corps dances virile or feminine technique with extra ordinary precision.”

–*Ballet Magazine*

The Butterfly Lovers

Choreography by Xin Lili
Music by Xu Jianqiang

Composing by Xu Jianqiang
Playwriting by Luo Huaizhen

About [Shanghai Ballet](#)

The Shanghai Ballet was organized in 1979. *The White-Haired Girl*, a classical Chinese ballet created in the 20th century, brought instant fame to The Shanghai Ballet and helped establish its predominant position in the international ballet world. The company has performed *The White-Haired Girl* in over 1,700 performances and was first introduced to North American audiences during its coast-to-coast tour in the fall of 2002.

With a history of 33 years, the Shanghai Ballet has, after its legendary *The White Haired Girl* performances, created and staged new folk-styled ballet productions of *The Butterfly Lovers* (Xin Lili) and *A Sigh of Love* (Bertrand d'At). Additionally, the company's repertoire includes the classical ballet pieces.

Since its founding, the company's many young dancers have won a total of 32 medals in various international dance competitions, and they have also achieved impressive results in nationwide competitions. The current team of principal dancers, including Fan Xiaofeng, Sun Shenyi, Ji Pingping, Chen Zhenrong, Yu Xiaowei, and Chen Yan, has grown into a brilliant and artistically mature unit, with rising dancers such as Wu Husheng, Wang Ya'nan, Duan Wenfei, and Zhang Yao becoming the stars of the next generation.

The Shanghai Ballet is active in cooperation and cultural exchange with the artists and companies both abroad and at home. The company not only tours nationwide but also has visited many countries and regions, including Japan, Korea, France, Canada, the U.S., Indonesia, New Zealand, Spain, Singapore, Australia, Hong Kong, Macao, and Taiwan.

[SHANGHAI BALLET PERFORMANCE PREVIEW](#)

Tuesday, November 12, 6:15 - 7:00 pm
Solera Restaurant

An in-depth conversation led by local dance aficionados about the dance company and the evening's program.

Northrop and [The O'Shaughnessy at St. Catherine University](#) Present
Women of Substance

[KATE WEARE COMPANY](#)

Thursday, December 5, 7:30 pm
The O'Shaughnessy at St. Catherine University

\$18, \$25, \$31

Garden (2011)
Dark Lark Excerpts (2013)

View a sneak peek video [here](#).

"Kate Weare creates terrifically satisfying dance phrases. And her fine company of four [...] brings these steps to full, luscious life."
—*The New York Times*

Garden

Choreography by [Kate Weare](#)

Music by Keeril Makan, Philip Miller, Claude de Sermisy, Goldmund

Lighting Design by Brian Jones

Set Design by Kurt Perschke

Costume Design by Sarah Cabbage

Raised by a painter and a printmaker, Kate Weare's deliciously inventive choreography reflects influences from visual art, music, and psychology. *Garden*, a 35-minute quartet, holds true to these influences with an austere yet visually striking set that includes an upside-down tree, a large stump serving as a power base throughout the piece, and gorgeously impressionistic lighting. The four dancers alternately flirt and fight, seeking comfort in and challenging each other in rituals designed to cope with human frailty in the face of the uncontrollable natural world. The program will also feature excerpts from the brand new piece *Dark Lark*.

***Dark Lark Excerpts* (2013)**

Choreography by Kate Weare

A new work-in-progress, choreographed by Weare.

About [Kate Weare Company](#)

[Kate Weare Company](#) is an NY-based contemporary dance company founded in 2005 known for its startling combination of formal choreographic values and visceral, emotional interpretation. Weare's dances explore contemporary views of intimacy, both tender and stark, by drawing on our most basic urges to move and decode movement. The company's working method stems from a close communion in the studio that mines the body's innate capacity for truth-telling: our need for safety, our longing to connect, our desire to be seen, and our irrepressible intelligence about who we are as individuals. As the Artistic Director, Kate Weare cultivates the potent individuality of each of her dancers to unleash a chemistry onstage that is both heartfelt and seductive.

[KATE WEARE COMPANY POST-PERFORMANCE DISCUSSION](#)

A Q&A with the company's artists immediately following the performance from the stage of The O'Shaughnessy.

Northrop Presents

[WAYNE MCGREGOR | RANDOM DANCE](#)

Tuesday, January 14, 7:30 pm

Orpheum Theatre

\$37, \$48, \$59

FAR (2010)

View a sneak peek video [here](#).

"The choreography is high-speed and relentless, the lighting designs dazzling, and the bodies sinuous and endlessly torqued."

—*The New Yorker*

FAR

Concept, Direction & Choreography by [Wayne McGregor](#)

Music by Ben Frost

Costume Design by Moritz Junge

Set Design by rAndom International

Lighting Design by Lucy Carter

FAR premiered on November 17, 2010, at Sadler's Wells, London, U.K.

[Wayne McGregor | Random Dance](#) comes back after a mind-blowing performance of *Entity* in the 2008-09 season. Known for a radical approach to incorporating new technology and science into their work, [Wayne McGregor | Random Dance](#) binds cutting edge design with cognitive research in *FAR*. Since its premiere in 2010, *FAR* has toured the world, picking up accolades for McGregor's ever-insightful vision, performed by ten dancers from Wayne McGregor | Random Dance.

Inspired by the controversial Age of Enlightenment's studies of the mind-body relationship, and working with a team of cognitive scientists to examine and inform the creative process, McGregor conceived and manipulated new choreography. Set to a new, haunting electronic score by the critically acclaimed Brian Eno collaborator Ben Frost and staged in a mesmerizing environment of shadow and light installations including a computerized pin board of 3,200 LED lights, ten incredible dancers confront and distort movement.

About [Wayne McGregor | Random Dance](#)

Wayne McGregor | Random Dance was founded in 1992 and became the instrument upon which McGregor evolved his drastically fast and articulate choreographic style. The company became a byword for its radical approach to new technology and incorporating animation, digital film, 3D architecture, electronic sound and virtual dancers into the live choreography. In *Nemesis* (2002), dancers dueled with prosthetic steel arm extensions to a soundtrack incorporating mobile phone conversations; in *AtaXia* (2004), McGregor's fellowship with the Experimental Psychology department of Cambridge University fuelled the choreography; in *Entity* (2008), choreographic agents are imagined to a soundscape created by Coldplay collaborator Jon Hopkins and Joby Talbot (Chroma); and in *FAR* (2010), design fused with choreography made from a radical cognitive research process.

Wayne McGregor | Random Dance is Resident Company of Sadler's Wells, London.

[WAYNE MCGREGOR | RANDOM DANCE PERFORMANCE PREVIEW](#)

Tuesday, January 14, 6:15 - 7:00 pm

Solera Restaurant

An in-depth conversation led by local dance aficionados about the dance company and the evening's program.

Northrop Presents

[ROYAL NEW ZEALAND BALLET](#)

MN Debut

Saturday, February 8, 8:00 pm

Orpheum Theatre

\$42, \$59, \$70

28 Variations on a Theme by Paganini (2005)
Banderillero (2006)
Bier Halle pas de deux (2013)
Additional repertory to be announced

View a sneak peek video [here](#).

An intrinsic part of the country's national heritage, [Royal New Zealand Ballet's](#) first Minnesota performance features Benjamin Millepied's (newly named Artistic Director of the Paris Opera Ballet) feverish *28 Variations on a Theme by Paganini*. The dancers reflect the subtly shifting moods of Brahms' equally frenetic score. Venezuelan provocateur Javier de Frutos sets the heart pounding with *Banderillero*, a colorful and energetic dance named for the bullfighter. The pas de deux from Artistic Director Ethan Stiefel's brand new piece *Bier Halle* is a spirited and classically romantic piece inspired by a Bavarian beer hall.

"Each of the short movements was like the clear beautiful jewels of the chandelier, each with different facets and dimensions."
– *The National Business Review*

28 Variations on a Theme by Paganini

Choreography by [Benjamin Millepied](#)

Music by Johannes Brahms

Lighting by Nigel Percy

Benjamin Millepied created the ballet, *28 Variations on a Theme by Paganini*, in 2005 for The School of American Ballet in New York. The piece was later performed at The Joyce Theater by Danse Concertantes, a company featuring dancers from American Ballet Theatre.

Millepied explores the potential of the art form to convey a range of emotions through a play on a pose and its counter-pose; swirling motion is followed by quietness. He creates patterns that build. Courtly in tone, the ballet hints at the ballroom with its single chandelier, while simultaneously maintaining a spare modernity. The dancers move in and out of ensemble formation; couples come together and move apart. The audience glimpses fleeting narratives; she refuses his kiss, he implores her on his knee, imbuing the piece with romantic implication.

Millepied knows what well-trained dancers can do and *28 Variations on a Theme by Paganini* is technically demanding, stretching the virtuosity of the dancers in the manner of a finely tuned orchestra.

Banderillero

Choreography by Javier De Frutos

Music by Li Zhen-Gui, Tan Dun, Liu Wen-Jin, Yim Hok-man

Design: Javier De Frutos

Lighting Design: Paul Jackson

From the delicate to the dynamic, *Banderillero* drives, pounds, and beats at the heart. Javier De Frutos' work takes its name from the *banderillero* (pro: ban-dair-ee-air-oh) bullfighter that teases the bull in the arena, all the time preparing it for the matador's kill.

In a frenzied ritual of half sport, half spectacle, the *banderillero* poses and pirouettes reaching over the bull's horns to stab colored darts into its flanks. *Banderillero* lashes out, plummeting the senses into a swirling intensity of self and purpose. Taking its form from a

trptych, two groups of dancers combine drama and daring in a special space created on the stage.

Bier Halle pas de deux

Choreography by [Ethan Stiefel](#)

Music by Johann Strauss II, Josef Strauss

A brand new piece from Royal New Zealand Ballet Artistic Director Ethan Stiefel, inspired by a Bavarian beer hall.

About [Royal New Zealand Ballet](#)

Royal New Zealand Ballet was formed in 1953 by Danish Royal Ballet Principal Dancer Poul Gnatt. The company's early days of touring embodied the New Zealand pioneering spirit. Performing continuously, company members unloaded and repacked the set, rigged the lights, and ironed the costumes, with local community members providing accommodations. The spirit of those days survives, and the support of the New Zealand public remains. Royal New Zealand Ballet is seen as an intrinsic part of the country's national heritage, and has the largest following of all New Zealand performing arts companies. Royal New Zealand Ballet today has developed a reputation for strong characterization in the staging of full-length dramatic works, which became a hallmark in the 1980s. To this base have been added the masterworks and major ballets of the 20th century, such as Balanchine's works and the Stravinsky ballets. In January 1998, Royal New Zealand Ballet moved to its first-ever permanent purpose-built premises at Wellington's Westpac St. James Theatre (now the St. James Theatre).

[ROYAL NEW ZEALAND BALLET PERFORMANCE PREVIEW](#)

Saturday, February 8, 6:45 - 7:30 pm

Orpheum Theatre

An in-depth conversation led by local dance aficionados about the dance company and the evening's program.

Northrop and [Walker Art Center](#) Present

[TRISHA BROWN DANCE COMPANY: Proscenium Works, 1979-2011](#)

Wednesday-Saturday, March 12-15, 8:00 pm

Walker Art Center

\$45 (\$40 Walker members)

I'm going to toss my arms – if you catch them they're yours (2011)

Set and Reset (1983)

If You Couldn't See Me (1994)

Astral Convertible (1989)

View a sneak peek video [here](#).

Brown's uncontested legacy as a maverick, a renegade, and a pioneer of postmodern dance is celebrated with this farewell tour of works made for the stage, seen one last time in their original context. This program includes *I'm going to toss my arms– if you catch them they're yours*, one of Brown's final works of her career, which reflects her organic style with

transient, breathtaking movement and a minimalist set. 30 years old this year, the beloved *Set and Reset*'s relaxed, playful choreography is accented by superb black-and-white-themed design and costumes. Never before seen in Minneapolis, *If You Couldn't See Me* is a seductively beautiful female solo. A calmly physical piece, *Astral Convertible* is the final piece in Brown's Valiant Series.

"She took the everyday movement of our pedestrian lives and gave it back to us new."
–*The New York Times*

I'm going to toss my arms – if you catch them they're yours

Choreography by [Trisha Brown](#)

Music by [Alvin Curran](#), SAIE

Costumes by Kaye Voyce

Lighting by John Torres

I'm going to toss my arms – if you catch them they're yours premiered in October 2011 at Théâtre National de Chaillot in Paris with sold out performances for a two-week run. It was met with enthusiastic critical praise in both Paris and Rome. The piece features industrial fans in a set designed by Brown's longtime partner, video artist Burt Barr; original music by Rome based composer Alvin Curran (who created music for *For M.G.: The Movie* in 1991); and Tyvek costumes by Kaye Voyce.

The title for *I'm going to toss my arms – if you catch them they're yours* was taken from a transcript of directions from Brown to her dancers in the early rehearsal process.

Set and Reset

Choreography by Trisha Brown

Music by [Laurie Anderson](#)

Visual Presentation and Costumes by [Robert Rauschenberg](#)

Lighting by Beverly Emmons

"Trisha Brown and Laurie Anderson! Either one of them is too much. But [*Set and Reset*] has two of the wildest women in town!"

–Robert Rauschenberg

The seductively fluid quality of the movement in this Trisha Brown masterpiece, juxtaposed with the unpredictable geometric style has become the hallmark of Brown's work. Performed to a driving score by Laurie Anderson, the exploration of visibility and invisibility is reflected in the translucent costumes and set by Robert Rauschenberg.

If you couldn't see me

Choreography by Trisha Brown

Visual Presentation, Costumes, and Music by [Robert Rauschenberg](#)

Lights by Spencer Brown with Robert Rauschenberg

If you couldn't see me is Brown's solo collaboration with Robert Rauschenberg, whose costume design and sound score contribute to the piece's seductive beauty. Restricted from showing her face, the soloist dances with her back to the audience, relying on the suppleness of her torso and limbs for personal expression.

If you couldn't see me is now performed by senior company member, Leah Morrison, who received a New York Dance and Performance 'Bessie' Award for her 2008 Joyce Theater performance of the piece.

Astral Convertible

Choreography by Trisha Brown

Music by [John Cage](#)

Visual Presentation and Costumes by [Robert Rauschenberg](#)

"*Astral Convertible* is another story altogether. I learned of an unusual dance circuit through Spain. It was out-of-doors in town squares and bereft of technical support for productions. My collaborative choreographies were not invited. To gain access to this circuit for reasons of economics and romance, I asked Bob to design an inflatable set.

"He came back with a rejection of inflatable. He said the wires to hold it in place would take up too much space on and around the stage. The dancers would trip over them. He proposed eight metal towers, two each in heights of two, four, six, and eight feet. They would be self-contained and house all our theatrical gear, most of it from the auto industry: car batteries, headlights, stereo systems, and sensors. The sensors were positioned to trigger the lights and sound to turn on or off when a dancer passed. Small control boards were added to achieve a degree of randomness to the dancer/sensor relationship. The engineer, Per Bior, was brought in to assist Bob in the design of the units and to build them. Dicky Landry composed the music.

"The costumes are shiny silver and white skintight unitards marked by white reflector stripes that augment visibility in the piecing striated lighting of the headlights. The women have a white triangular piece of fabric attached to the inseam of their costumes suggesting a skirt. Bob always differentiates between women and men. In this case they look like a species, both genders present, and out there somewhere in deep space. Bob gave me the title, *Astral* for skyborne, *Convertible* for the option to change, and of course the pun. It premiered in Moscow in 1989 as a part of Rauschenberg Overseas Cultural Interchange, ROCI."

-Trisha Brown, "Collaboration: Life and Death in the Aesthetic Zone"

About [Trisha Brown Dance Company](#)

[Trisha Brown Dance Company](#) has presented the work of its legendary artistic director for over 40 years. Founded in 1970 when Trisha Brown branched out from the experimental Judson Dance Theater to work with her own group of dancers, TBDC offered its first performances at alternative sites in Manhattan's SoHo. The company of eight dancers performs in New York and tours worldwide each year, offering unique and inspiring performances each season.

TBDC offers a new vision for extending the life of a single-artist dance company. It includes the Board's plans for artistic succession; an international farewell "Proscenium Works, 1979-2011" tour of works made for the stage, seen one last time in their original context; the company's plans for the ongoing presentation of Brown's masterworks in both site-specific and museum contexts; and the preservation of Brown's papers, film, and video archive, sets, and costumes.

NORTHROP AT THE UNIVERSITY OF MINNESOTA

As the University of Minnesota's performing arts presenter, Northrop is dedicated to advancing the University's mission of education, research, and engagement through the pursuit of excellence and innovation in the performing arts, community engagement, and creative exchange. For 95 years, Northrop has presented world-class artists in ways that

engage diverse audiences and support exceptional teaching within the University and throughout the community.

THE O'SHAUGHNESSY AT ST. CATHERINE UNIVERSITY

Located on the scenic main campus of St. Catherine University in St. Paul, The O'Shaughnessy is one of the Twin Cities' premiere venues for showcasing the arts. The O'Shaughnessy established itself as a venue for regional and local dance organizations such as CAAM Chinese Dance, The James Sewell Ballet, TU Dance, Katha Dance, Ballet Minnesota, Out on a Limb, and countless others. In addition, the venue features performances by a number of local arts companies, hosts public events, student performances and multicultural programming with an emphasis on dance, music and theater. The O'Shaughnessy is the home of Women of Substance, which showcases the artistry and innovative work of women, both prominent and emerging in their field, whose voices need to be heard. In addition, The O'Shaughnessy hosts concerts and lectures featuring prominent artists and dignitaries.

The O'Shaughnessy holds a unique place in the cultural landscape of the Twin Cities as both an arts presenter and rental hall. The venue also has a strong focus on education, and hosts thousands of students and teachers each year from schools and institutions throughout Minnesota.

WALKER ART CENTER

The Walker Art Center is a catalyst for the creative expression of artists and the active engagement of audiences. Focusing on the visual, performing, and media arts of our time, the Walker takes a global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of art. Walker programs examine the questions that shape and inspire us as individuals, cultures, and communities.

Artists and programs subject to change.

The University of Minnesota is an equal opportunity educator and employer.