

**NORTHROP MOVES**  
2013//14 DANCE

# Ballet Preljocaj

**Wed, Oct 30, 7:30 pm**  
**Orpheum Theatre**

*And then, one thousand years of peace*



**NORTHROP**

UNIVERSITY OF MINNESOTA  
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Ballet Preljocaj in *And then, one thousand years of peace*.  
Photo © JC Carbonne.

## DIRECTOR'S LETTER



Dear Northrop Dance Lovers,

The murmurs started as soon as the curtain came down on Ballet Preljocaj's *Blanche Neige (Snow White)* back in April of 2012. "This group is amazing," you said, and "We've never seen anything like this!" And, of course, most resoundingly, "When are they coming back?"

Tonight's presentation of *And then, one thousand years of peace* is Northrop's response to your desires to see more work by this fascinating choreographer and his quite remarkable company.

Angelin Preljocaj, the son of Albanian immigrants, grew up just outside of Paris, but his story sounds a bit like that of the musical hero, Billy Elliot. After seeing just a photograph of Rudolph Nureyev, he was transfixed by dance, and secretly used his Judo lesson money to take ballet classes instead. From that start, at age 11, he has become one of France's foremost contemporary choreographers, in demand the world over for his intensely physical, but very precise, sculpted movement.

Preljocaj created *And then, one thousand years of peace* in collaboration with the Bolshoi Theatre, after being asked to set one of his extant works on the company. When he began working with the Bolshoi dancers, he was intrigued with the way they interacted with his own company and decided to create an original piece, involving both his own dancers and the Moscow dancers.

"The Bolshoi's dancers are used to performing to very rigid choreography, within tight constraints," Preljocaj explained. "Yet when presented with the opportunity to do something more fluid, to improvise, I think everyone was surprised how quickly they rose to that challenge, utilizing talents even they possibly didn't know they possessed. The experience also brought out something different from my dancers."

The collaboration with the Bolshoi is not the only international alliance in tonight's work. The sets are designed by Indian visual artist Subodh Gupta, and the musical score combines Beethoven with the techno-trance soundscapes of French DJ Laurent Garnier.

The inspiration for *And then, one thousand years of peace* came from imagery and emotion, rather than the narrative story of *Snow White*, so it's bound to be a different experience, but certainly a no less fascinating one.

Thank you for joining us tonight, and please join me in thanking Sally and Richard Leider, Gail and Stuart Hanson, and Pamela Neuenfeldt and Donald Williams for their special support of Ballet Preljocaj.

Sincerely,

Christine Tschida  
Director of Northrop

NEXT UP AT NORTHROP: SHANGHAI BALLET in *The Butterfly Lovers* on Tuesday, November 12 at 7:30 pm at the Orpheum Theatre.

Northrop at the University of Minnesota presents

# Ballet Preljocaj

*And then, one thousand years of peace*

**Choreography by Angelin Preljocaj**

Music by Laurent Garnier (except "Les Anges" by Benjamin Rippert and "Sonate au Clair de lune" by Beethoven - Mix by Scan X)

Scenography by Subodh Gupta

Costumes by Igor Chapurin

Lighting by Cécile Giovansili-Vissière

Deputy assistance to the artistic direction by Youri Van den Bosch

Rehearsal assistance by Natalia Naidich

Choreology by Dany Lévêque

### Dancers

Gaëlle Chappaz, Natacha Grimaud, Solène Héroult, Émilie Lalande, Céline Marié, Aude Miyagi, Wilma Puentes Linares, Nagisa Shirai, Anna Tatarova, Cecilia Torres Morillo, Yurie Tsugawa, Yacnoy Abreu Alfonso, Sergi Amoros Aparicio, Marius Delcourt, Sergio Diaz, Jean-Charles Jousni, Fran Sanchez, Julien Thibault, Yang Wang, Gaël Rougegrez, Joakim Lorca

Technical Direction by Luc Corazza

General production and sound management by Martin Lecarme

Lighting management by Sébastien Dué

Electric management by Gil Boulanger

Stage management by Michel Carbuccioni

Wardrobe mistress by Claudine Duranti

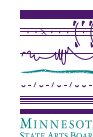
**Duration:** 1 hour 40 minutes (without intermission)

This show was originally created in collaboration with the Bolshoi Theatre as part of the France-Russia Year 2010.

Coproduction Conseil Général du Rhône / Biennale de la danse de Lyon (France), Théâtre National de Chaillot (France), Grand Théâtre de Luxembourg, The Amsterdam Music Theatre (The Netherlands), Theater im Pfalzhaus (Germany), Spielzeit Europa - Berliner Festspiele (Germany), Théâtre de Saint-Quentin-en-Yvelines (France), MC2: (France), Théâtre de Caen (France), Opéra Royal - Château de Versailles Spectacles (Paris, France), France Russia Year 2010 With the support of Grand Théâtre de Provence, Aix-en-Provence (France)

**Special thanks to the Aix Regional Community, the City of Aix-en-Provence and Mazars (audit and consultancy) for their exceptional support.**

The Ballet Preljocaj, National Choreographic Centre, is subsidised by the Ministry of Culture and Communication –DRAC PACA, the Provence-Alpes-Côte d'Azur Region, the Bouches-du-Rhône Department, the Aix Regional Community and the City of Aix-en-Provence. It receives support to develop its projects from the Groupe Partouche–Casino Municipal d'Aix-Thermal, the Total Corporate Foundation, Corporate members of the Carré des Mécènes and individual and corporate members of the Cercle des Mécènes.



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Artists and programs subject to change.  
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## THE PROGRAM

### *And then, one thousand years of peace*

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 stigmatises 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

### The Company

Created in December 1984, the Preljocaj company became the National Choreographic Centre of Champigny-sur-Marne and Val-de-Marne in 1989. In 1996, the company was welcomed at the Cité du Livre in Aix-en-Provence and became Ballet Preljocaj—National Choreographic Centre of the Provence-Alpes-Côte d'Azur Region, the Bouches-du-Rhône Department, the Pays d'Aix Community, and the City of Aix-en-Provence.

Since founding his company, now composed of 26 dancers, Angelin Preljocaj has created 47 choreographic works, ranging from solo to larger formations. The company performs about 100 dates per year on tour, in France and abroad.

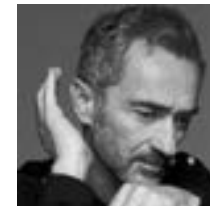
Beyond the repertory performances, Ballet Preljocaj has been multiplying its local actions in Aix-en-Provence and neighbouring communities, in order to share its passion for dance with a broader public: lectures on dance interpretation through video, public rehearsals, contemporary-dance classes and workshops, and dance interventions in urban public space—all means of viewing and understanding dance from different perspectives.

Since 2006, the Ballet Preljocaj is settled in the Pavillon Noir, designed by the architect Rudy Ricciotti in Aix-en-Provence. Performances are programmed all year round, of Angelin Preljocaj's creations and also invited companies.



Ballet Preljocaj in *And then, one thousand years of peace*. Photo © JC Carbonne.

## THE ARTISTS



### **Angelín Preljocaj, Artistic Director and Choreographer**

Angelín Preljocaj was born in the Paris region, in France, and began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner,

Zena Rommett, Merce Cunningham, and later Viola Farber and Quentin Rouillier. He then joined Dominique Bagouet before founding his own company in December 1984. Angelín Preljocaj has created 47 choreographic works, ranging from solo to larger formations. He works regularly with other artists including Enki Bilal, Goran Vejvoda, Air, Granular Synthesis, Fabrice Hyber, Karlheinz Stockhausen, Jean Paul Gaultier, Laurent Mauvignier, Natacha Atlas, and Azzedine Alaïa. His productions are now part of the repertoire of many companies, many of which also commission original production from him (New York City Ballet, Staatsoper Berlin, Paris Opera Ballet, and more). Also, he has made and collaborated on several films of his own choreographic work. Preljocaj has received numerous awards, including the Benois de la Danse in 1995, the Bessie Award in 1997, Les Victoires de la Musique in 1997, and the Globe de Cristal for *Snow White* in 2009.



### **Laurent Garnier, Music**

Born in the suburbs of Paris in 1966, Laurent Garnier was fascinated from a very young age by the world of the night. He first became the DJ for Hacienda, a mythical night club in Manchester. Since 1991 he has

involved in the production of albums for techno and house music. In 1997, his album *30* earned him a Victoire de la Musique and he also became the first DJ to introduce techno music to the Olympia. Since then, he has released many albums, he has taken the lead of a weekly radio program and he has published *Electrochoc*, a book devoted to the odyssey of techno music. Over these last years, he has worked with artists from different horizons, including the jazz pianist Bugge Wesseltøft, the Tunisian singer/oud player Dhafer Youssef, and the choreographer Marie-Claude Pietragalla.



### **Subodh Gupta, Scenographer**

Subodh Gupta was born in 1964 in North India. Originally trained as a painter, he began to explore other artistic forms that were less conventional at the time: sculpture, video, and performances. He

exhibited his first installation in 1999: *29 Mornings*. This work is considered the earliest of his significant pieces in the international contemporary art scene. He participated in the inaugural exhibition of Palais de Tokyo in Paris and in the 2006 edition of the *Nuit Blanche* with *Very Hungry God*, an imposing vanity based on his preferred medium, traditional Indian stainless steel kitchen utensils. Gupta describes himself as an "Idol Thief." His work inspired by everyday items and commonly used objects, confronts the tradition of modernity, urban space, and rurality. Today, he lives and works in New Delhi.



### **Igor Chapurin, Costumes**

Igor Chapurin, born in 1969, attracted a lot of attention creating the dresses for the Miss Europe, Miss World, and Miss Universe contests. In 1998, the first Chapurin boutique opened in Moscow. Few years later began the

love story between Chapurin and the theater. He designed costumes for Oleg Menshikov, a renowned Russian actor and director, and for the Bolshoi Theatre. In 2005, his first Paris pret-a-porter show took place. In 2007, another ballet was staged by the Bolshoi with Chapurin's costumes and set: *Classconcert*, choreographed by Asaf Messerer.



### **Cécile Giovansili-Vissière, Lights**

Born in Marseille in 1973, after taking her science-based school leaving examination and studying language sciences, Cécile Giovansili-Vissière taught herself lighting techniques and rapidly went on to design her

first lighting. She initially worked in theatre and opera, before encountering the world of dance when she joined Ballet Preljocaj in 2001. Over a career spanning almost twenty years, she has worked with Klaus Michael Grüber, Hans Peter Cloos, Peter Brook, and Robyn Orlin.



### **Dany Lévêque, Choreographic Notation Specialist**

A student of Solange Golovine, Dany Lévêque studied choreographic notation and obtained the Benesh Institut of London Diploma. She made her first notation for Hervé Robbe. As assistant to Jean-Christophe Maillot in the organization of the arrival of the Olympic Flame Bearer in Paris (1991), she obtained the Villa Médicis prize "Hors les Murs" for her study on the relationship between video and notation. Since 1992, she has been Angelin Preljocaj's choreographic assistant, for whom she has noted and reconstructed numerous pieces for prestigious companies.



### **Natalia Naidich, Ballet Master**

Born in 1976 in Argentina, Naidich studied at the Idam Ballet in Argentina and then at the Rudra Bejart School in Lausanne. She studied the Benesh movement notation at the National Music and Dance Conservatory in Paris. She worked as a Movement notation specialist for different choreographers such as Jean-Claude Gallotta, Robert Cohan, Dominique Bagouet, and Daniel Larrieu. She joined Ballet Preljocaj in January 2011.



### **Youri Van den Bosch, Ballet Master**

After studying at the Ecole Jacques Sausin in Brussels, Van den Bosch started his career as a professional dancer. Van den Bosch holds a State Diploma as Dance Professor. He has directed classes for professionals (for the preparation of the State Diploma); workshops, and classes for amateurs; as well as carrying out many projects for promoting dance awareness in schools. In September 1999, he became an assistant to Angelin Preljocaj and coach for Ballet Preljocaj. He has been deputy to the artistic direction since 2005.

## THE DANCERS



### **Gaëlle Chappaz, Dancer**

Chappaz studied at the Rosella Hightower Dance School in Cannes (France) from 1991 to 2001, where she worked on several techniques, such as contemporary, classical, improvisation workshops, and other.

From 1999 to 2001, she frequently took part in creations with Philippe Tallard (director of the Ballets de Manheim) and Anthony Egea (Révolution company). She joined the Ballet Preljocaj in 2002.



### **Natacha Grimaud, Dancer**

Grimaud began studying dance at the Paris Opera Dance School in 1987, and trained at the Rosella Hightower Dance School in Cannes in 1991. In 1996, she joined the Ballet du Nord—the Nord-Pas-de-Calais

National Choreographic Centre with Maryse Delente, where she performed in many works such as *Barbe Bleue*, *Rite of Spring*, *Don Quixote*, and more. She joined the Ballet Preljocaj in 2002.



### **Emilie Lalande, Dancer**

Lalande joined the Ballet d'Europe directed by Jean-Charles Gil in 2004. She danced in *Rêve de Jorma Uotinen*. In 2005, she choreographed *Illusion* and *Hello Charlie* for the association Ascendanse. She joined

the Ballet Preljocaj in January 2008.



### **Céline Marié, Dancer**

Marié trained first at the Classical Conservatory, where she was awarded the gold medal, then at Mylène Riou's School of Contemporary Dance. In 1997, she attended the P.A.R.T.S school in Brussels, directed

by Anne Teresa de Keersmaeker, where she performed in works by Trisha Brown, William Forsythe, and Anne Teresa de Keersmaeker. She began her career as a professional dancer in Belgium in 2000, with the Galothar Company, then returned to France in 2001 to perform in the musical *Roméo et Juliette*, choreographed by Rhéda. She joined the Ballet Preljocaj in January 2003.



### **Nagisa Shirai, Dancer**

Shirai began classical dance with the Tamami Watanabe Ballet. She pursued her classical dance training in Nantes, and in 1998, entered the National Superior Conservatory of Music and Dance (Lyon). There, she

performed in *Big City* by Kurt Jooss, *Swinging Charles Trenet* by Michel Kelemenis, and *4 point 5* by Abou Lagraa. She also danced in *Experience*, a personal choreographic work that she presented in Niigata, in Japan. She joined the Ballet Preljocaj in 2001.



### **Anna Tatarova, Dancer**

Tatarova received a Tatiana Galtseva High School Diploma with highest honors from the Moscow Dance School. In 2007 she finished her studies with distinction at the University of Bolshoi Ballet Academy

with specialization in pedagogy and choreography. She joined the Bolshoi Theatre in 2003. As a member of ballet corps, and trained by Svetlana Adyrkhaeva, she danced in the majority of Bolshoi ballet, in particular *Coppélia*, *Pakhita*, *Giselle*, *Lea*, and *Cinderella*. In 2009, she participated in the creation of Angelin Preljocaj's *And then, one thousand years of peace*, with Ballet Preljocaj and nine other dancers from the Bolshoi Theatre. In 2011 she joined the Ballet Preljocaj.



### **Yurie Tsugawa, Dancer**

In 2005, Tsugawa studied at Rosella Hightower Dance School in Cannes under the direction of Monique Loudière. Within the Junior Ballet of Cannes, she performed pieces by several choreographers. In 2008 she

worked for the Ballet Preljocaj as a trainee within the creation *Snow White*. At the same time, she started working with the Sylvain Groud company for the piece *Cordes*. In 2009, she joined the Ballet Preljocaj as a dancer.



Ballet Preljocaj in *And then, one thousand years of peace*. Photo © JC Carbonne.





#### **Yacnoy Abreu Alfonso, Dancer**

Alfonso was born in 1985 in Havana, Cuba. With a degree in modern, contemporary, and folkloric Cuban dance, he began his professional career in 2003. He danced in the company Danza Contemporanea de Cuba and Ballet of Cuba National Television. He worked with the choreographers Rafael Bonachela, Cathy Marston, Jan Linkens, and Lucas Bruni. In 2011, he decided to work in Europe and joined the Ballet Preljocaj.



#### **Sergio Amoros Aparicio, Dancer**

Aparicio began his classical dance training at the Artemis dance school in Tarragona and later completed his training at the Royal Professional Dance Conservatory in Madrid. After obtaining a scholarship in 2003, he became a performer with the company Europa Dance led by Jean-Albert Cartier. In 2008, he joined the Young Ballet Gala Chemnitz and performed the work Madrigal created by Nacho Duato. He then worked for the company La Mov led by Victor Jimenez until 2009, when he joined the Ballet Preljocaj.



#### **Sergio Diaz, Dancer**

Diaz moved from Boston to Los Angeles in 1984, to Cannes, France in 1988, and began dancing in 1994. He studied hip-hop, jazz, and contemporary dance at Annie Oggero's Dance School, and was accepted at Rosella Hightower Dance School. He joined Ballet Preljocaj in 1999. He then went to Paris and performed in the musicals *Les Demoiselles de Rochefort* and *Chicago*, and rejoined Ballet Preljocaj in 2005.



#### **Gaël Rougegrez, Dancer**

Rougegrez began his training at the National Conservatory of Lille Region (France) and in the CNSMD in Paris as contemporary dancer. Then he continued his career at the National Choreographic Centre of Nantes and danced with different companies: Compagnie d'après, Company NGC 25, Company Maryse Delente, and Company ECO Cie Calentito. From 2009 to 2011, he was dancer in the GUID of Ballet Preljocaj. He recently joined Ballet Preljocaj as intermittent dancer on *And then one thousand years of peace* and *Snow White* tours. He continues his work in parallel with the company NGC 25 and Blanca Li.



#### **Jean-Charles Jousni, Dancer**

Jousni studied classical and contemporary dance at the National Music and Dance School of Brest from 2004 to 2006 and then attended Rosella Hightower Dance School in Cannes. In 2007, he joined Ballet Preljocaj through the GUID, a local dance awareness program, performing choreographies by Preljocaj. He joined Ballet Preljocaj in July 2008.



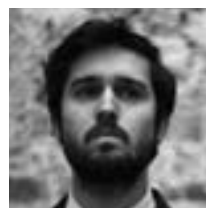
#### **Fran Sanchez, Dancer**

Sanchez began studying jazz dance in 2004 in a private school in Madrid. He attended ballet classes at Centro de Danza Victor Ullate for two years and worked in Spain with the company Santamaria Compañia de Danza for two years. He worked with Thomas Noone Dance for the creation *Bound*. He joined the Ballet Preljocaj in June 2009.



#### **Julien Thibault, Dancer**

In 1998, Thibault entered the National Superior Conservatory of Dance and Music in Paris where he studied classical and contemporary dance. In 2003, he obtained the Contemporary Dance Certificate with distinction. In 2006, he joined Philippe Tréhet for the creation *Açoka*, and then he assisted him with *Gardiens d'étoiles Eparses* at the Junior Ballet of Paris. He joined the Ballet Preljocaj in 2007.



#### **Joakim Lorca, Dancer**

Lorca studied at the Institute Mo' Better Jazz (Paris) and the National Superior Conservatory of Music and Dance (Paris). In 2008, he danced with the companies of Samir Elyamni and David Drouard. In 2009, he performed in the opera *Pastoral*, and in 2010, *Pacific*. In 2011 he worked with Isabelle Catalan and Company Azar for the Artdanthé festival. Finally he worked on the project *Poppydog* by Johnathan Capdevielle and Marlene Saldana at the CND in Paris. Meanwhile, he created his own company and created his first piece presented at Suresnes Cités Dance Festival in January 2011 and a solo at Indisciplines Festival in Paris in April 2012.



Ballet Preljocaj in *And then, one thousand years of peace*. Photo © JC Carbonne.

**Yang Wang, Dancer**

Born in June 24, 1975, Wang trained at the dance department of the FLA Academy of Arts. In 1994, he won the Peach Blossom Cup, a national dance competition. In 1997, he entered the China Beijing Modern Dance

Ensemble where he became chief dancer in 1998. The same year, he won the Performance prize during the Beijing Youth Dance competition. He created his first choreography, *Intolerable pain in life*, in May 1999 and then took part in the Chinese national dance production *Ah Bing*, nominated for the Chinese Cultural Award. In 1999 he worked with the Centre for the Performing Arts institute as an international guest dancer. Then he came back to China in 2000 and entered the Jin Xing Dance Theatre of Shanghai. He arrived in France in 2001 where he danced in the Ballet du Nord before joining Ballet Preljocaj in 2002. Since 2007, he embarked on his career in photography, focusing on fashion and stage photographing. He still works as intermittent dancer for some of the Ballet Preljocaj's tours.

**Solène Hérault, Dancer**

Hérault was born in 1985 in Dieppe, France. She began classical training at the Regional Conservatory of Rouen in 1996, and graduated from the National Superior Conservatory of Music and Dance (Paris) 2006.

From 2005 to 2006 she worked as assistant ballet master to Sylvia Bidegain at Junior Contemporary Ballet. Hérault joined the GUID of Ballet Preljocaj in August of 2006. Since 2008, she also works with the Company Etant Donn   and Compagnie L'Adret.

**Marius Delcourt, Dancer**

Delcourt was born in 1992 in Paris and began his classical training in 2002 at the Op  ra de Paris Dance School, continuing at the Regional Conservatory of the National Superior Conservatory of Music and

Dance (Paris) and in 2009, the Conservatory of Lyon. In 2010, he performed in the Youth Ballet in Lyon and created a duo for the Museum of Fine Arts in Lyon. In 2011, he was hired by the company Ballet Actuel and joined Ballet Preljocaj in 2012.

**Cecilia Torres Morillo, Dancer**

Born in 1990 in C  rdoba (Spain), Morillo began studying classical dance at the Conservatory in C  rdoba. In 2008, she joined the Andaluz Dance Center led by Blanca Li and specialized in contemporary

dance. In 2010, she joined the Company La Imperdible. In 2011, she entered the Conservatory of Madrid and worked with the Company CaraBdanza. She joined Ballet Preljocaj in 2013 for the production of *The Nights*.

**Wilma Puentes Linares, Dancer**

Born in Granada (Spain) in 1992, Linares joined the Professional Conservatory of Dance in Granada in 2000. In 2010, she entered the Rudra-Bejart School in Lausanne and continued her career at the

Conservatory of Madrid. In 2012, she worked with the company CaraBdanza, and then joined Ballet Preljocaj for the production of *The Nights*.

**Aude Miyagi, Dancer**

Born in 1985, Miyagi began modern jazz dance and also studied arts at the National Great School of Fine Arts in Paris. In 2006, she graduated from textile design and decided to start a professional career in dance

with Karine Saporta, K-Dance, Magali Lesueur, and other street dance companies. In 2012, she also participated in the opera *Nixon in China* at the Th   tre du Ch  teau in Paris. She joined Ballet Preljocaj in 2012.



Ballet Preljocaj in *And then, one thousand years of peace*. Photo    JC Carbonne.

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## NORTHROP McKnight Artist Fellowships

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## McKNIGHT ARTIST FELLOWSHIPS

Northrop is the home of the McKnight Artist Fellowships for Dancers and Choreographers and the McKnight International Fellowship.

The McKnight Artist Fellowships for Dancers and Choreographers awards \$25,000 fellowships to Minnesota mid-career dancers and choreographers whose work demonstrates artistic excellence. A fellowship can help an artist set aside periods of time for study, reflection, experimentation, and exploration; take advantage of an opportunity; or work on a new project. In addition to the unrestricted cash award, the McKnight program supports fellows in many other ways, including, for our choreography fellows, a national choreographic residency with one of our national partners, and for our dance fellows, a new solo created expressly for each of them as part of our SOLO Commissioning Project.

**Congratulations to these three choreographers, selected to create new solos for our 2013 McKnight Dancer Fellows.**



**Lane Gifford (NY)**  
for dance fellow Kari Mosel



**D.J. Mendel (NY)**  
for dance fellow Tamara Ober



**Karen Sherman (MN)**  
for dance fellow Gregory Waletski

Watch for the premieres of these new works at **SOLO**, presented fall 2014 at Northrop.

## GUEST SERVICES

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 silent 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.

### LARGE PRINT PROGRAMS

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

### 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.

### 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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**“PRAISE  
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OF SONG  
AND DANCE –  
Indian dance  
meets American  
gospel singing  
with surprisingly  
uplifting results.”**

– Caroline Palmer, *Star Tribune*



## THANK YOU

We are grateful for the generous support of our corporate and community partners in making Northrop's artistic programming and community outreach possible.

### CORPORATE AND FOUNDATION SUPPORT



### COMMUNITY PARTNERS



### THANKS ALSO TO:

G.I.R.L. Initiative, Tim Rummelhoff Photography, Girls in Action, Breakthrough Twin Cities, Girl Scouts of Minnesota and Wisconsin River Valleys



# THANK YOU!

Northrop would like to thank the Radisson Plaza Hotel for inspiring our community through its generous support of Northrop's 2013-14 Dance Season.

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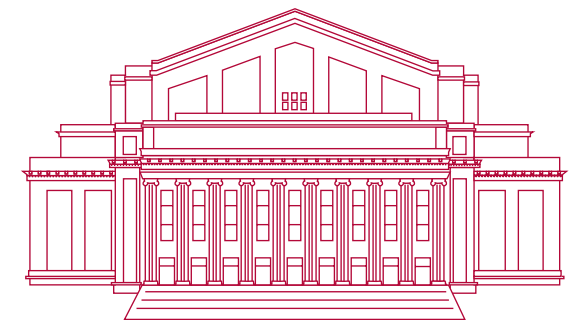


# Northrop Grand Reopening

## NORTHROP INSIDE OUT

### —Grand Reopening Gala—

The University will unveil Northrop's dramatic transformation on April 4, thanking champions and opening its doors to the community. Join us for an extraordinary evening of dance, live orchestra, and sparkling festivities to celebrate the historic Reopening of Northrop! Seating is limited. To learn more about sponsorship opportunities, contact Sarah Thompson at [smthomps@umn.edu](mailto:smthomps@umn.edu).



## Grand Reopening Events

A variety of additional Grand Reopening events are scheduled throughout April and May of 2014 featuring Northrop and our new partners (University Honors Program, Institute for Advanced Study, and College of Design Innovation Lab).

Details will be announced on November 21, 2013.

# ZENON DANCE COMPANY

[zenondance.org](http://zenondance.org)

31st FALL SEASON  
Nov. 22 - Dec. 1, 2013

THE COWLES CENTER MINNEAPOLIS 612.206.3600 [thecowlescenter.org](http://thecowlescenter.org)

Photo: V. Paul Viriocio

# NORTHROPMOVES 2013//14 DANCE

Northrop and The O'Shaughnessy at St. Catherine University present  
WOMEN OF SUBSTANCE

## Kate Weare Company

Thu, Dec 5, 7:30 pm

The O'Shaughnessy at  
St. Catherine University

Garden  
Dark Lark Excerpts

Innovative choreography flirts with an  
uncontrollable natural world in *Garden*.

WOMEN  
OF SUBSTANCE  
AT ST. CATHERINE UNIVERSITY

The  
O'SHAUGHNESSY  
ST. CATHERINE UNIVERSITY

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Kate Weare Company in *Garden*. Photos courtesy of Kate Weare Company.



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CONCERTO  
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## NORTHROP WELCOMES

### University of Wisconsin- Steven's Point

to tonight's performance

Groups of 10+ save 15% off original ticket prices or 25% off for schools and educational groups to Northrop dance season events at Orpheum Theatre.

To order, contact Hennepin Theatre Trust/  
Broadway Across America at:  
612-373-5665 or  
[MinneapolisGroups@BroadwayAcrossAmerica.com](mailto:MinneapolisGroups@BroadwayAcrossAmerica.com)

## FRIENDS OF NORTHROP

Northrop is currently hard at work to deliver more **ambitious world-class projects, deep community engagement, innovative University collaborations, and meaningful connections between audiences and artists**, culminating in a dramatic grand reopening season celebrating a new era for Northrop. **Ticket sales represent less than 33% of the income needed** to realize luminous performances while building toward a grand reopening night and, as a self-sustaining entity at the University, **we depend entirely on contributed support to close the gap**. We are inviting Friends to join us on this remarkable journey by becoming an investor in Northrop's future.

This is your opportunity to be a leader in the next chapter of Northrop's rich legacy by becoming a Friend today! Visit [northrop.umn.edu/donate](http://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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**NORTHROP MOVES**  
2013//14 DANCE

# Shanghai Ballet

**Tue, Nov 12, 7:30 pm**  
**Orpheum Theatre**

## *The Butterfly Lovers*

Blending precise classical movement with Chinese folk influences, *The Butterfly Lovers* is a storybook ballet that follows two star-crossed classmates in love.



Shanghai Ballet in *The Butterfly Lovers*. Photo courtesy of Shanghai Ballet.

**NORTHROP**

UNIVERSITY OF MINNESOTA

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