

2017 // 18 SEASON

FALL PROGRAM

# MALPASO DANCE COMPANY

with special guest  
Zenon Dance Company

Tue, Oct 10

*Coming Home*  
*Indomitable Waltz*  
*Ocaso*  
*Why You Follow*



# NEW YORK CITY BALLET MOVES

Sat, Oct 28

*In the Night*  
*La Stravaganza*  
*Sonatine*  
*After the Rain pas de deux*  
*In Creases*



# ODC/DANCE

Thu, Nov 2

*boulders and bones*



# NORTHROP

Presents

UNIVERSITY OF MINNESOTA  
Driven to Discover<sup>SM</sup>



Christine Tschida. Photo by Tim Rummelhoff.

WELCOME to the Northrop Dance fall season performances!

Fall is a beautiful time of year here in Minnesota, with gorgeous autumn colors drawing us outdoors. But, as the days get shorter and the air gets crisper and colder, Twin Cities arts organizations present a cornucopia full of exciting events, enticing us all to come inside and share the communal experience of live performances.

I am pleased and grateful that you have chosen Northrop as one of your gathering places and that you are part of a community that celebrates dance. I hope the arts experiences you have here are rich and fulfilling. I am very enthusiastic about the dance companies we will present on the Carlson Family Stage this season, and I truly believe that these artists—whatever the genre—are ones you will enjoy spending your time with indoors.

**Malpaso Dance Company** from Cuba is our sizzling season opener, joined on stage by Minneapolis' own Zenon Dance Company. While this is a Minnesota debut for the Havana-

based dancers in his company, Malpaso's Artistic Director Osnel Delgado is no stranger here. Thanks to the McKnight Foundation's International Choreographic residency, Delgado spent time in Minneapolis in 2014 working with the Zenon dancers, creating his baseball-themed *Coming Home*. Isn't the timing great to see this work again as Major League Baseball enters the postseason?

Zenon Dance Company was fortunate enough to tour to Cuba and share the stage with Malpaso in venues across the island. We're thrilled we can host this reunion at Northrop. The Malpaso dancers will display their versatility in works by Delgado, Aszure Barton (her *Awáa* stunned many of you last fall), and a rousing Ronald K. Brown finale.

And lucky you if you have seats for **New York City Ballet MOVES!** This is the show that really started box office lines ringing when we opened up sales, and why wouldn't it? Some of the best dancers in the world will be dancing works by NYC Ballet's founding choreographers, George Balanchine and Jerome Robbins, alongside today's most exciting dancemakers: Justin Peck (remember Miami City Ballet's *Heatscape?*), Christopher Wheeldon, and Northrop favorite Angelin Preljocaj. They're touring with their own musicians, adding the extra thrill of live music to a full evening of classical ballet.

Finally this fall, San Francisco's **ODC/Dance** makes its Northrop debut with *boulders and bones*. The performance is inspired by the innovative British sculptor and environmentalist Andy Goldsworthy, who uses an amazing range of natural materials—ice, leaves, bark, rock, clay, feathers, twigs—to create outdoor sculpture that evokes a heartfelt connection to the natural world. Subject to the ravages of time and the elements, the works eventually disappear, but Goldsworthy records them in beautiful color photographs and film—such as the one that forms the backdrop for ODC's performance.

Amazingly enough, choreographers Brenda Way and KT Nelson have expressed this same cycle of inspiration, creation, and decay in their breathtaking dance piece, propelled by an original cello score by Zoë Keating. Erin Wang will play for the Northrop performance, providing yet another opportunity to see dance with live music.

ODC will wrap up the Fall Series with a special event for families and children—their holiday classic, ***The Velveteen Rabbit***. It's a beautiful story about love and the things that really matter, and a great beginning to the holiday season.

When artists are doing the kind of fascinating work described above, don't you just want to learn more about them, and hear more about the inspiration that ignites these projects? I certainly do! That's why I am pleased to continue the performance previews—still FREE to all Northrop ticket holders—in the Best Buy Theater, one hour and 15 minutes before curtain. I hope you'll join me there to meet some of the artists, and ask questions about the work you are about to experience.

And if you want to learn even more, and have a great time as well, join us for any and all of the films that we've planned surrounding the dance series. The complete listing is in this program, and also on our website, but our film series will be on selected Wednesdays at 6:30 pm.

Here's just a taste of what we will be screening this fall: *Havana Curveball*, about Cuba and baseball, with a special guest appearance by Minnesota Twins great Tony Oliva; *Jerome Robbins: Something to Dance About*; and a documentary about Andy Goldsworthy called *Rivers and Tides*. You can experience the many film versions of the story of Romeo and Juliet prior to Jean-Christophe Maillot's stunning version for Les Ballets des Monte-Carlo, by joining some special Honors Program screenings in *The Romeo and Juliet Experience* (selected Mondays at 4:30 pm). All films are free, in the Best Buy Theater.

So, do come back again, for more opportunities to engage with dance and to be part of an audience that shares a performance together.

Thank you again for joining us, and for making dance a part of your life!

Sincerely,

Christine Tschida  
Director of Northrop





Northrop Presents

# MALPASO DANCE COMPANY

with special guest  
Zenon Dance Company

Tue, Oct 10, 7:30 pm  
Carlson Family Stage

*Coming Home*  
*Indomitable Waltz*  
*Ocaso*  
*Why You Follow*



Malpaso Dance Company in *Indomitable Waltz*.  
Photo © Judy Ondrey.

Northrop at the University of Minnesota  
Presents

# MALPASO DANCE COMPANY

An Associate Company of Joyce Theater Productions

**Artistic Director**  
**OSNEL DELGADO**

**Executive Director  
and Co-founder**  
FERNANDO SÁEZ

**Artistic Director  
and Co-founder**  
OSNEL DELGADO

**Associate Artistic Director  
and Co-founder**  
DAILEIDYS CARRAZANA

**Ballet Master**  
DAILYS BACALLAO

**Stage Manager**  
DIANA ROSA HERNANDEZ

**Producers**  
ILTER IBRAHIMOF, SUNNY ARTIST MANAGEMENT, INC.  
BARBARA FRUM, SHARING SPACES, INC.  
JOYCE THEATER PRODUCTIONS

**Production and Company Manager**  
STEVEN CARLINO

**Lighting Supervisor**  
MANUEL DA SILVA

## Dancers

DUNIA ACOSTA, ESTEBAN AGUILAR, MARIA KARLA ARAUJO,  
FERNANDO BENET, DAILEIDYS CARRAZANA, OSNEL DELGADO,  
MANUEL DURÁN, BEATRIZ GARCIA, ABEL ROJO, LISBETH SAAD

This engagement was made possible in part by Joyce Theater Productions,  
a producing partnership of The Joyce Theater Foundation and Sunny Artist Management  
that supports select projects from inception to premiere and subsequent tours.



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,  
and a grant from Wells Fargo.

**NORTHROP**  
UNIVERSITY OF MINNESOTA  
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## ABOUT THE COMPANIES

### MALPASO DANCE COMPANY

In less than five short years since its establishment in 2012, Malpaso Dance Company has already become one of the most sought after Cuban dance companies with a growing international profile. Emphasizing a collaborative creative process, Malpaso is committed to working with top international choreographers while also nurturing new voices in Cuban choreography. The company tours with 11 dancers and is led by its original three founders; resident choreographer and Artistic Director Osnel Delgado, Executive Director Fernando Sáez, and dancer and co-founder Daileidys Carrazana. [malpasodance.com](http://malpasodance.com)

### ZENON DANCE COMPANY

Since its first performance in 1983, Zenon Dance Company has grown to be one of the nation's premier contemporary dance companies. Celebrating the innovative works of American choreographers, Zenon commissions and performs both modern and jazz works created by emerging New York and Twin Cities choreographers as well as internationally renowned masters. Zenon commissions four to six new works yearly—adding richness and diversity to America's modern and jazz dance genres. Zenon's choreographers and performers have earned rave reviews from *The New York Times*, *Village Voice*, *Dance Magazine*, *Minneapolis Star Tribune*, *St. Paul Pioneer Press*, and *City Pages*.

Zenon's diverse repertory has allowed it to reach a broad range of audiences—from dedicated Twin Cities' dance enthusiasts to at-risk youth in Minneapolis and St. Paul, and to students and adults in Greater Minnesota. Zenon has also toured internationally to Cassis, France; Havana, Cuba; Budapest, Hungary; St. Petersburg, Russia; Switzerland, Saipan, Guam and Tinian in the Northern Marianas, and Aruba. The company has built a loyal audience base and received accolades for its kinetic, high-energy performances, technical acuity, and generous personality. Zenon challenges its audience, while remaining accessible.

Zenon is not only unique in its artistic excellence as both a modern and jazz dance company, but also in its unparalleled distinction as a company of trained "teaching artists." The company is a pioneer in the field of dance education and has developed a unique dance residency emphasizing student creativity and self-esteem enhancement while incorporating the host schools' curriculum into the technique and artistry of dance. Zenon is strongly committed to working with diverse populations including the deaf/hard-of-hearing and blind communities, and students with severe behavioral and emotional issues. In the past five years, the company has conducted more than 70 residencies in a variety of settings, including public and private schools, open and magnet schools, and neighborhood and community centers.



Malpaso Dance Company in *Indomitable Waltz*.  
Photo © Judy Ondrey.



# COMING HOME

(2014)

Performed by Zenon Dance Company

**Choreography by** OSNEL DELGADO, McKnight International Artist  
(administered by Northrop)

**Choreography Dramaturg,** FERNANDO SAEZ

**Music,** *Coming Home* by OSNEL DELGADO

**Original lighting design by** MIKE GROGAN

**Costume design by** CAROL SALMON

## Dancers

TRISTAN KOEPKE, GABRIEL MATA, SCOTT METTILLE,  
TAMARA OBER, LESLIE O'NEILL, LAURA OSTERHAUS,  
STEPHEN SCHROEDER (Guest Artist), ALYSSA SOUKUP, SARA STEICHEN

*Coming Home* was commissioned by the McKnight International Choreographer program and created for Zenon Dance Company. Osnel Delgado was a recipient of a 2014 McKnight International Choreographer Residency, currently administered by The Cowles Center for Dance and the Performing Arts and funded by The McKnight Foundation.

### Coming Home.... A Cuban Choreographer in the Twin Cities

Baseball, born in the US, arrived in Cuba as early as the mid 1800s and became its national sport. It's quick rise and propagation is intrinsically related to the forging of the Island's national identity, and its existence and practice has always had deep cultural implications.

Certainly, baseball's essence and intricate rules offer a wide range of associations and ever poetic meanings tied to Cuba's mythical conscience. Let's consider one of its basic principles—the winner of the game is the team with the highest number of players returning home safely after successfully visiting all bases on a 360-foot journey. It's hard to ignore the many literary references: Odysseus' long, astute and determined quest to return to Ithaca; the useless voyage of Santiago, Hemingway's fisherman, as his boat lies on Cojimar Beach next to the remains of a big fish.

*Coming Home* is a personal adventure. The choreographer returns to the sources, not only through a sport he grew up with, but through encountering an artistic dance tradition that Cuban dance owes so much to.

And he didn't come out empty handed.... The enjoyment of the effort justifies the meaning of this adventure. He is also well aware of what this exchange humbly brings forward—the pressing need to reengage, at various levels and with all its complexities and beauty, in a cultural conversation that has been interrupted.

—Fernando Sáez, La Habana, October 12, 2014

# INDOMITABLE WALTZ

(2016)

**Choreography by** ASZURE BARTON

**Assistant to the choreographer,** JONATHAN EMANUELL ALSBERRY

**Music by** BALANESCU QUARTET and NILS FRAHM

BALANESCU QUARTET

"Waltz" by Alexander Balanescu

"The Young Conscript and the Moon" by Alexander Balanescu

"Love Scene" by Alexander Balanescu

"String Quartet No.2: 2. II" by Michael Nyman

NILS FRAHM

"Circling" by Nils Frahm

"04:33" by Nils Frahm

By arrangement with Downtown Music UK, Ltd  
obo Manners McDade Music Publishing

"Circling": Courtesy of Erased Tapes Records Ltd.

ISRC: GBWZD1506503

**Lighting design by** NICOLE PEARCE

**Costume design by** FRITZ MASTEN

## Dancers

DUNIA ACOSTA, ESTEBAN AGUILAR,  
MARIA KARLA ARAUJO, FERNANDO BENET, DAILE CARRAZANA,  
OSNEL DELGADO, MANUEL DURÁN, LISBETH SAAD

*Indomitable Waltz* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from; the Doris Duke Charitable Foundation, the Executive Director's Fund at The Joyce Theater Foundation, and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

It was co-commissioned by DANCECleveland and the Cleveland Foundation.

A technical residency was generously provided by Duncan Theatre at Palm Beach State College for the US premiere of *Indomitable Waltz* by Aszure Barton.



# OCASO (2013)

**Choreography by** OSNEL DELGADO  
**Music by** AUTECHRE, KRONOS QUARTET, and MAX RICHTER

"Parallel Suns" by Autechre  
"White Man Sleeps, Track 2" by Kronos Quartet  
"Sunlight" by Max Richter

**Lighting design by** MATT MILLER  
**Costume design by** OSNEL DELGADO

## Dancers

OSNEL DELGADO, BEATRIZ GARCIA



# WHY YOU FOLLOW (2014)

OPEN HEART  
COMMITMENT  
THE PATH  
FAITHFULLY FORWARD

**Choreography by** RONALD K. BROWN  
**Assistant choreographer,** ARCELL CABUAG  
**Music by** ZAP MAMA, GORDHEAVEN & JULIANO,  
THE ALLENKO BROTHERHOOD, and THE HEAVY QUARTERZ

"Looklat Africa" by Zap Mama  
"En route to Motherland" by Gordheaven & Juliano  
"Yoruba Road" by The Allenko Brotherhood  
"Kusase Mnandi" by Gordheaven & Juliano, The Heavy Quarterz

**Lighting design by** CLIFTON TAYLOR  
**Costume design by** KEIKO VOLTAIRE

## Dancers

DUNIA ACOSTA, ESTEBAN AGUILAR, MARIA KARLA ARAUJO,  
FERNANDO BENET, DAILE CARRAZANA, OSNEL DELGADO, MANUEL DURÁN,  
BEATRIZ GARCIA, ABEL ROJO, LISBETH SAAD

*Yoruba Road*  
*Why You Follow*  
*That path is yours*  
*The reason*  
*For your life*  
*LOVE FREEDOM PEACE*  
*Rolling down Yoruba Road*  
*Like water down a hill*  
*People moving forward*  
*Making a way for*  
*The rest*  
*Why you follow*  
*Because you must...*  
*To be able to lead*  
*Learning on Yoruba Road*  
*En route to the Mother Father*  
*And the child*  
*The children are waiting*  
*On Yoruba Road*

© Ronald K. Brown

*Why You Follow* has been commissioned by The Joyce Theater Foundation.

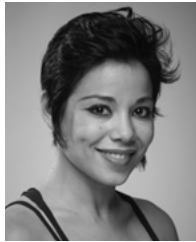


## ARTISTIC LEADERSHIP

### MALPASO DANCE COMPANY



**FERNANDO SÁEZ**  
(Founder and Executive Director) graduated from the School of Performing Arts at the Superior Institute of Arts (ISA) in Havana in 1988. He is also a founder and actor of Estudio Teatral de Santa Clara, was the head of the sociocultural development project in Las Terrazas, Pinar del Rio from 1993 to 1997, and has served on the staff of the Ludwig Foundation of Cuba since 1998. He is also a member of the Foundation's Board of Directors.



**DAILEIDYS CARRAZANA**  
(Founder, Associate Artistic Director and Dancer) graduated from the National Ballet School in Havana in 2003. She was a member of Danza Contemporanea de Cuba from 2003 to 2011, before founding Malpaso with Osnel Delgado Wambrug. Carrazana has worked with choreographers such as Mats Ek, Jan Linkens, Samir Akika, Pedro Ruiz and Isidro Rolando, among others.



**OSNEL DELGADO**  
(Founder, Artistic Director and Choreographer) danced with Danza Contemporanea de Cuba from 2003 to 2011, before founding Malpaso. He has worked with choreographers Mats Ek, Rafael Bonachela, Kenneth Kvarnström, Ja Linkens, Itzik Galili, Samir Akika, Pedro Ruiz, Isidro Rolando and George Cespedes, among others. Delgado has created works for DCC, Rakatan and Ebony Dance of Cuba. Delgado is a 2003 graduate of the National Dance School of Havana, where he is also a professor of dance studies.

**RONALD K. BROWN**  
(Choreographer, *Why You Follow*) has been making dances since the second grade, growing up in the Bedford Stuyvesant section of Brooklyn, New York. He studied extensively with Mary Anthony, whose technique includes a combination of Martha Graham and Hanya Holm. Brown performed as a dancer with Jennifer Muller/The Works. Muller, Bebe Miller, and Maguy Marin were very influential in his work. His dances derive from his interpretation of the human condition and refer to numerous cultural sources including history, tradition, modern and urban dance movement and dance forms from Latin America, the Caribbean and Africa. Brown has choreographed for and set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d'Afrique Noire, Ko-Thi Dance Company, Def Dance Jam Workshop, Ballet Hispanico and Philadanco. His theater credits include Regina Taylor's award-winning play, *Crowns*, and the Tony Award-winning revival of The Gershwins' *Porgy and Bess* starring Audra McDonald.

**ASZURE BARTON**  
(Choreographer, *Indomitable Waltz*), an award-winning Brooklyn based choreographer, was born and raised in Canada. She has created many works for her own company, Aszure Barton & Artists, and in addition to works for Mikhail Baryshnikov, Bolshoi Ballet, Alvin Ailey American Dance Theatre, American Ballet Theatre, The English National Ballet, Nederlands Dans Theater, The National Ballet of Canada, Bayerisches Staatsballett, and Ballet du Rhin, among many others. Other work includes choreography for the Broadway revival production of *The Threepenny Opera* directed by Scott Elliott (translation by Wallace Shawn) and over a dozen international film projects. Barton is an official Ambassador of Contemporary Choreography in Canada and has received numerous accolades including Canada's prestigious Arts & Letters Award. Her works have been performed on prestigious stages including Palais Garnier, The Kennedy Center, The Stanislavsky Theater, and Sadler's Wells. [aszurebarton.com](http://aszurebarton.com)

## ARTISTIC LEADERSHIP

### ZENON DANCE COMPANY



**LINDA Z. ANDREWS**  
(Founding & Artistic Director) Since starting Zenon in 1983, Linda Andrews has earned accolades for developing the company's unique modern and jazz aesthetic by commissioning repertory works from such choreographers as Bebe Miller, Bill T Jones, Bill Young, Llori Wilson, Joe Goode, David Dorfman, Doug Varone, Danny Buraczeski, Keely Garfield, Johannes Wieland, Sean Curran, Colleen Thomas,

and Andrea Miller. She studied at the Martha Graham School, Alvin Ailey Dance Center, the Juilliard School, and with Alvin Nikolais, Lynn Simonson, and Merce Cunningham. She holds a degree in dance and drama from Hollins College in Virginia. Andrews has developed Zenon Dance School into a recognized training center for vocational and professional dancers. She is the mother of two amazing daughters, Laura and Lily, and lives in St. Louis Park with her two cats, Ollie and Jack. Linda wishes to thank Christine Tschida for this amazing opportunity to perform at Northrop!



Zenon Dance Company in Osnel Delgado's *Coming Home*. Photo © William Cameron.



## THE DANCERS

### MALPASO DANCE COMPANY

Photo © Nir Arieli.



**DUNIA ACOSTA**  
(Dancer) graduated from the Regional Dance School Manuel Munoz Cedeno in Bayamo in 2009. She was a member of Danza Libre de Guantanamo from 2010 to 2013 before joining Malpaso.

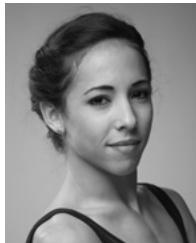
Photo © Dailidys Carrazana.



**ESTEBAN AGUILAR**  
(Dancer) Before joining Malpaso in February 2016, Esteban studied dance at ISA (Superior Institute of Arts)'s Faculty of Dance and was a member of Danza Fragmentada Company (2002-14). He has worked

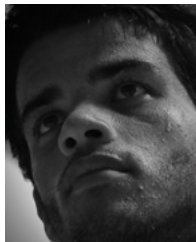
with choreographers like Aszure Barton and Osnel Delgado.

Photo © Nir Arieli.



**MARIA KARLA ARAUJO**  
(Dancer) graduated from the National School of Dance in Havana in 2009. Before joining Malpaso Dance Company, she worked with Ebony Dance Company and Rakatan Company, also based in Havana.

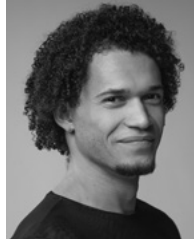
Photo © Dailidys Carrazana.



**FERNANDO BENET**  
(Dancer) is a graduate of the José María Heredia Art School in Santiago de Cuba. Before joining Malpaso in February 2016, he taught Modern Dance at the Alfredo Velázquez Dance School in Guantánamo (2013-15) and was a member

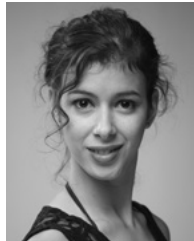
of Danza Libre Company (2013-16). He has worked with choreographers like Aszure Barton and Osnel Delgado.

Photo © Nir Arieli.



**MANUEL DURÁN**  
(Dancer) is a 2009 graduate from the Regional Dance School Manuel Munoz Cedeno in Bayamo, Cuba. He was a member of Danza Libre of Guantanamo from 2010 to 2013 before joining Malpaso.

Photo © Nir Arieli.



**BEATRIZ GARCIA**  
(Dancer) is a graduate of the Superior Institute of Arts (2016) and the National Ballet School in Havana (2008). She was a member of Danza Teatro Retazos until 2014. She has worked with choreographers such as Isabel Bustos, Miguel

Azcue, Irene Kalbusch, and Pepe Hevia. She joined Malpaso in June 2014.

Photo © Dailidys Carrazana.



**ABEL ROJO**  
(Dancer) graduated from the National School of Modern Dance in 2010. He has been a member of companies such as Danza Contemporánea de Cuba (2010-14), DanzAbierta (2015-16), and the theater ensemble EL Ciervo Encantado

(2014-15). He has worked with choreographers like Mats Ek, Rafael Bonachela, and Susana Pous, among others. He joined Malpaso in July 2016.

Photo © Dailidys Carrazana.

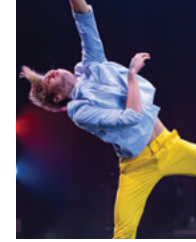


**LISBETH SAAD**  
(Dancer) graduated from the National Ballet School as a dancer and dance instructor in 2000. She performed with Codanza Dance Company from Holguín city for 8 years, as well as was a member of Danza Contemporánea

de Cuba from 2010 to 2016 before joining Malpaso in February 2016. Saad has worked with choreographers such as Juan Cruz, Pedro Ruiz, Rafael Bonachela, Isidro Rolando, Maricel Godoy, and George Céspedes, among others.

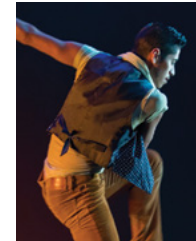
## THE DANCERS

### ZENON DANCE COMPANY



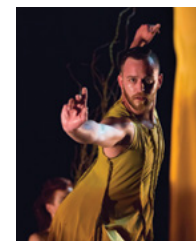
**TRISTAN KOEPKE**  
Tristan Koepke is a dancer based in Minnesota. He joined Zenon Dance Company in 2011, and currently appears in the works of Chris Schlichting and Vanessa Anspaugh. His past performance credits include Doug Varone and

Dancers, Luciana Achugar, BANDportier, Morgan Thorson, elephantJANE dance, Patrick Scully, ARENA Dances, and The Minnesota Opera. Koepke, also a yoga teacher and Rolfer™, received his BA in Dance from the University of Minnesota-Twin Cities. He is currently the Associate Director of the Young Dancers Workshop at the Bates Dance Festival, as well as a Guest Instructor at the University of Minnesota.



**GABRIEL MATA**  
Gabriel Mata is an independent artist, choreographer, educator, and performer. He graduated Outstanding Graduating Senior from San José State University with a Bachelor of Fine Arts in Dance in 2015.

Gabriel Mata/Movements is his solo performance and choreography based project. His dances have been performed in Minnesota, California, and New York. He recently received the Twin Cities Arts Reader Best of Fringe 2017 award. Aside from his own work he performs for several artists and currently performs for Zenon Dance Company.



**SCOTT METTILLE**  
In his fourth season with Zenon, Scott Mettille holds a BA in Dance from the University of Minnesota. While in college, he performed works by artists such as Mathew Janczewski's ARENA Dances, Shapiro and Smith Dance, José Limón, Uri

Sands, Colleen Thomas, Laurie Carlos, and Louis Falco. He is in his fourth year as a company member with Shapiro and Smith Dance and has performed professionally with other local companies.



**TAMARA OBER**  
Tamara Ober has danced for Zenon Dance Company since 2002. She is also a multidisciplinary creator and choreographer, and since 2009 has created critically acclaimed solo shows, and other short works, which have

toured nationally and internationally. Ober is the recipient of a 2009 SAGE Awards for outstanding performer, City Pages 2009 Artist of the Year, *Metro Magazine's* 2011 Keeper Award, 2012 SAGE Award nominations for Performer, Performance, and Design, and the 2013 McKnight Artist Fellowship for Dancers. [tamaraober.com](http://tamaraober.com)



**LESLIE O'NEILL**  
Leslie O'Neill has danced with Zenon since 2006. She began formal training at age 18 at the University of Wisconsin, Green Bay and received her BFA in Dance from the University of Minnesota in 2003. O'Neill is a founding member of Black

Label Movement. She has received Sage Award Nominations in 2009 and 2016 and a McKnight Fellowship for Dancers in 2010. Her choreography has been supported by Red Eye Theater, Metropolitan Regional Arts Council, the Walker Arts Center, and the Minnesota State Arts Board, most recently in her dance-film "Good Night, Sleep Clean." O'Neill also dances with Minneapolis-based artists Tamara Ober, Paula Mann, and Maggie Bergeron.



## THE DANCERS

### ZENON DANCE COMPANY



#### LAURA OSTERHAUS

Laura Osterhaus is an Iowanative who has fallen in love with Minneapolis. She received her B.A. in dance and retail merchandising/fashion studies from the University of Minnesota, Twin Cities, performing the work of many

modern/contemporary choreographers, including that of the Martha Graham Dance Company on the Northrop stage. Osterhaus begins her second season with Zenon Dance Company this fall as a junior company member. In her first season, she had the opportunity to perform the works of Gregory Dolbashian and Danny Buzaczeski. Osterhaus also performs professionally for John Mark Creative and as a co-director of local dance trio, Kelvin Wailey.



#### ALYSSA SOUKUP

Alyssa Soukup has been a part of Zenon Dance Company since 2013. She has a B.F.A in Dance from the University of Kansas where she was the recipient of the Elizabeth Sherbon Award in 2011. While studying at KU, she performed

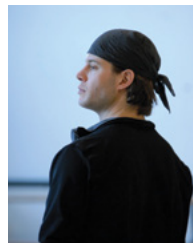
works by artists including Dušan Týnek, Jennifer Hart, and Carl Flink. She spent three years as a member of Black Label Movement and has performed in two productions with the Minnesota Opera. Soukup is also a local yoga instructor and was recognized in *Dance Magazine's* 2015 "25 to Watch."



#### SARA STEICHEN STILES

Sarah Steichen Stiles has danced with Zenon Dance Company since 2013. She graduated magna cum laude from St. Olaf College with a B.A. in Dance Performance and Management Studies. Stiles has also performed

locally with Mathew Janczewski's ARENA DANCES, Eclectic Edge Ensemble, the MN Opera, and Luke Olson-Elm. She teaches in the Twin Cities and is the Performing Arts Director at Prairie School of Dance. Stiles is grateful to be dancing with such incredible artists and human beings.



#### STEPHEN SCHROEDER

(Guest Artist) Stephen Schroeder danced fulltime with Zenon from 2001-2016 and is honored to share the stage as a guest artist. Primarily he raises his daughter and twin boys, teaches at Saint Paul

Conservatory for the Performing Arts, and continues his freelance dance exploits. He's also shared the stage with Minnesota Dance Theater, Shapiro and Smith Dance, ARENA Dances, TU Dance, Penelope Freeh, and Nic Lincoln among others. He holds a BFA from the University of Colorado at Boulder and received a 2012 McKnight Artist Fellowship for Dancers.

## STAFF AND REPRESENTATION

### MALPASO DANCE COMPANY

#### DAILYS BACALLAO

(Ballet Master) graduated from the National Ballet School in 2007, and the Superior Institute of Arts in Havana as a ballet teacher in 2015. She was a dancer of Matanza's city contemporary dance company Danza Espiral from 2008 to 2014. She was professor at the National Ballet School and is currently teacher at the Superior Institute of Arts in Havana.

#### STEVEN CARLINO

(Production and Company Manager) is a New York City based artist, writer, and performer who freelances in assisting other artists produce their work. He worked with the late Magnificent Fred Ho and the Afro-Asian Music Ensemble, the experimental theater collective Mabou Mines, and for ten years toured as the Production Manager for the Paul Taylor Dance Company. He currently works with the Brian Brooks Moving Company, Daniil Simkin's Intensio, and Punchdrunk's *Sleep No More* in NYC.

#### DIANA ROSA HERNANDEZ

(Stage Manager) graduated from the National School of Arts with a degree in acting in 2008. She is a member of Teatro Espontáneo de La Habana and Mefisto Teatro. Hernandez worked in the HavanaBama collaboration between the University of Alabama and Cuba. She joined Malpaso in March 2014.

#### MATT MILLER

(Lighting Design, *Ocaso*) Based in Brooklyn, NY; Matt Miller has spent his career lighting for dance, theatre, live music, corporate and industrial events, galas, symphonies, festivals, and much more. Miller has worked with such companies as Hubbard Street Dance Chicago, arc3design, Yeager Design, Microsoft, The Chicago Symphony Orchestra, Brooklyn Academy of Music, Jessica Lang Dance, Madison Square Garden, Gallim Dance, HMS Media, Square Enix, Xbox, Lines Ballet, The Chicago Dancing Festival, Music Theatre of Wichita, The New Victory Theatre, The Plagiarists Theatre Company, and The Chicago Children's Choir. Miller has toured extensively—domestically and internationally—with a number of world-renowned dance companies. During his

time with Hubbard Street, he designed over 30 new works. He also acted as a cultural ambassador for the US State Department during the company's participation in Dancemotion USA. He holds a BFA in Lighting Design and a BA in Theatre Arts from the Johnny Carson School of Theatre and Film at the University of Nebraska Lincoln. Miller is a proud member of United Scenic Artists 829.

#### MANUEL DA SILVA

(Lighting Supervisor) was born in Caracas, Venezuela and raised in South Florida where he developed a passion for theatre and the arts at a young age. Da Silva attended The University of North Carolina School of the Arts where he received his BFA in Lighting Design and Technology. Now an NYC based lighting designer, Da Silva has gotten the chance to work with several Off-Broadway theatre companies, including designing the world premiere of *La Tía Julia y el Escribidor* at El Repertorio Español. Da Silva has also had the opportunity to display his work at the Gilbert Hemsley Lighting Portfolio Review and the National Design Showcase East. Additionally, Da Silva is a lighting designer at Arc3design, where he works on a great variety of projects, spanning special events to architecture to dance.

#### CLIFTON TAYLOR

(Lighting Designer, *Why You Follow*) has created lighting, projection and scenic designs for Broadway, Off-Broadway, as well as opera, theater and dance companies around the world. His designs for dance have been commissioned for the repertories of Alvin Ailey, Cedar Lake, Martha Graham, ABT, San Francisco and Washington Ballets, among many others, as well as major companies in Europe, Asia, and South America. He is currently the resident designer for Karole Armitage, Philadanco, and Elisa Monte dance companies. Opera designs have included several works for New York's Gotham Chamber Opera, BAM, the New York Philharmonic's opera presentations at Lincoln Center, and internationally in Asia, Europe, and South America for leading companies. [designcurve.com](http://designcurve.com)

## STAFF AND REPRESENTATION

### MALPASO DANCE COMPANY

#### JONATHAN ALSBERRY

(Assistant to the Choreographer, *Indomitable Waltz*) is a dancer, educator, creator, and coach. Born in Normal, IL, he began dancing with his mother, Lyndetta, and went on to graduate from The Chicago Academy for the Arts. In 2006 he received his Bachelor of Fine Arts from The Juilliard School. Alsberry, a.k.a. "Jojo," is now dancer, rehearsal director, and creative collaborator with Azure Barton and Artists and has assisted Barton in more than a dozen creations. He toured with Mikhail Baryshnikov's Hell's Kitchen Dance, as well as Evolution with Alessandra Ferri and Herman Cornejo. Alsberry has performed as a principal dancer with The Metropolitan Opera, The Lyric Opera of Chicago, and Chicago Opera Theater. In 2007, he joined the Lar Lubovitch Dance Company and is also a performer and rehearsal director with the company.

#### NICOLE PEARCE

(Lighting Designer, *Indomitable Waltz*) has previously worked with Azure Barton, Mark Morris, Jessica Lang, Robert Battle, Andrea Miller, Sonya Tayeh, John Heginbotham, Brian Brooks, Alexander Ekman, Kyle Abraham, and Annabelle Lopez-Ochoa, as well as companies including Joffrey Ballet, Atlanta Ballet, Houston Ballet, Boston Ballet, Finnish National Opera, Gallim, Pacific Northwest Ballet, Jessica Lang Dance, Dance Heginbotham, Mark Morris Dance Group, and Alvin Ailey American Dance Theater. Her selected New York theater credits include work with directors Edward Albee, Leigh Silverman, Trip Cullman, Pam MacKinnon, Jade King Carroll, and Ed Sylvanus Iskandar. She also has worked with companies including The Cherry Lane, The Play Company and Labrynth Theater Company. Her upcoming projects include work with Juilliard Opera, Minnesota Opera, the US National Symphony Orchestra, Dance Heginbotham, and the American Ballet Theater. nicolepearcedesign.com

#### FRITZ MASTEN

(Costume Designer, *Indomitable Waltz*) has designed costumes and sets for theaters internationally. fritzmasten.com

**JOYCE THEATER PRODUCTIONS** (JTP) is a producing partnership of The Joyce Theater Foundation, Inc. and Sunny Artist Management, Inc. It was formed to create and tour works by some of today's most exciting dancers and choreographers. Through the partnership, JTP supports new productions created outside of a traditional dance company model, such as Daniil Simkin's *INTENSIO* and Wendy Whelan and Brian Brooks' *Some of a Thousand Words*; as well as the work of existing troupes through its Associate Company program, which currently includes Malpaso Dance Company from Cuba and L.A. Dance Project. Joyce.org

#### Worldwide Representation

Sunny Artist Management Inc.  
Ilter Ibrahimof, Director  
ilter@sunnyartistmanagement.com

### ZENON DANCE COMPANY

#### MIKE GROGRAN

(Lighting Designer) Mike Grogran has been active in the Minneapolis dance scene since 1990. In that time he has designed numerous dance companies including James Sewell Ballet, Joe Chvala and the Flying Foot Forum, and Zenon Dance Company. Grogran won Sage Awards in 2012 and 2014 for his work with Zenon and others. Grogran is currently the Barker Technical Coordinator for the University of Minnesota's department of Theatre Arts & Dance, and a freelance production manager and designer in the Minneapolis area.

#### CAROL SALMON

(Costume Designer) Carol Salmon has designed and fabricated dance costumes for Twin Cities dance schools and companies since 2003. Her first client was Ballet Arts Minnesota (BAM) and subsequent clients have included Zenon Dance Company, Tu Dance, Shapiro & Smith, ARENA Dances, University Dance Theatre, and Ananya Dance Theatre. Salmon has a BS degree in Housing, Social Science and Design from the University of Minnesota.

Northrop Presents

# NEW YORK CITY BALLET MOVES

Sat, Oct 28, 7:30 pm

Carlson Family Stage

*In the Night*  
*La Stravaganza*  
*Sonatine*  
*After the Rain pas de deux*  
*In Creases*



Photo © Paul Kolnik.



Northrop at the University of Minnesota  
Presents

# NEWYORKCITYBALLET MOVES

## Dancers

## Principals

ADRIAN DANCHIG-WARING, CHASE FINLAY, ABI STAFFORD

## Soloist

UNITY PHELAN

## Corps de Ballet

MARIKA ANDERSON, JACQUELINE BOLOGNA, HARRISON COLL,  
CHRISTOPHER GRANT, SPARTAK HOXHA, RACHEL HUTSELL,  
BAILY JONES, ALEC KNIGHT, OLIVIA MACKINNON, MIRIAM MILLER,  
ANDREW SCORDATO, PETER WALKER

## Founders

GEORGE BALANCHINE  
LINCOLN KIRSTEIN

## Founding Choreographers

GEORGE BALANCHINE  
JEROME ROBBINS

Ballet Master in Chief  
PETER MARTINS

Executive Director  
KATHERINE E. BROWN

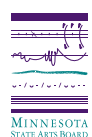
## ABOUT THE COMPANY

New York City Ballet is one of the foremost dance companies in the world, with an unparalleled active repertory of ballets—most of them created for NYCB—many of which are considered modern masterpieces. NYCB was established in 1948 by choreographer George Balanchine and arts aficionado Lincoln Kirstein at the City Center of Music and Drama, and quickly became known for pure neo-classicism, which resonated with modern audiences. In 1949, Jerome Robbins joined NYCB as associate artistic director. Balanchine served as Ballet Master of NYCB from its inception until his death, in 1983, choreographing countless works and creating a company of dancers known for their speed and musicality. In 1964 NYCB moved to its current home at Lincoln Center's New York State Theater (now the David H. Koch Theater),

where it grew into one of the world's great dance companies. Now under the direction of Ballet Master in Chief Peter Martins and Executive Director Katherine Brown, the company has more than 90 dancers, a 62-member orchestra, an official school (the School of American Ballet), an institute for choreography (the New York Choreographic Institute), and an annual 21-week season in New York City, the longest home season of any dance company in the world. New York City Ballet MOVES, composed of a select group of NYCB dancers and musicians, was launched by Peter Martins and the New York City Ballet during the summer of 2011, and provides an opportunity to showcase NYCB's extraordinary artists and repertory for new audiences around the world.



New York City Ballet's Maria Kowroski and Andrew Veyette in *In the Night*. Photo © Paul Kolnik.



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, and a grant from Wells Fargo.

**NORTHROP**  
UNIVERSITY OF MINNESOTA  
Driven to Discover<sup>SM</sup>

## IN THE NIGHT

**Music by** FRÉDÉRIC CHOPIN  
**Choreography by** JEROME ROBBINS

After the enormous popularity of *Dances at a Gathering* in 1969, Jerome Robbins built on his love affair with Chopin's piano works with *In the Night*. While the earlier ballet primarily uses mazurkas, waltzes, and études, *In the Night*, which premiered in 1970, conjures up a post-dusk scenario to four of the composer's nocturnes. Choreographed for three couples of distinct personality, the ballet uses the music as a jumping-off point to explore subtle dance dramas. The Nocturne Op. 27, No. 1 takes on a stately quality before melting into lyricism. Nocturnes Op. 55, No. 1 and No. 2 are, respectively, bittersweet and tempestuous in their melodies. The final piece, Nocturne Op. 9, No. 2 uses the *rondo* form, but in a tender, almost ethereal *andante*.

*Premiere:* January 29, 1970, New York State Theater

## LA STRAVAGANZA

**Music by** ANTONIO VIVALDI  
(*Concerto No. 8, RV 249, excerpts from  
Dixit Dominus, Laudate puéri Dóminum*),  
EVELYN FICARRA (*Sources of Uncertainty*), SERGE MORAND (*Naïves*),  
ROBERT NORMANDEAU (*Éclats de Voix*), AKE PARMERUD (*Laureats*)  
**Choreography by** ANGELIN PRELJOCAJ

Contemporary culture meets 17th-century society in this 1997 Diamond Project ballet created for an ensemble of 12 dancers—Angelin Preljocaj's first work for NYCB. With excerpts from Vivaldi as well as electronic music for its score, *La Stravaganza* merges fantasy and reality, a hallmark of the style of the French choreographer, who is the director of Ballet Preljocaj, based in Aix-en-Provence.

*Premiere:* May 22, 1997, New York State Theater

## SONATINE

**Music by** MAURICE RAVEL  
**Choreography by** GEORGE BALANCHINE\*

*Sonatine* was presented as the opening ballet of the New York City Ballet Ravel Festival during the 1975 Spring Season, which marked the 100th anniversary of the composer's birth. Perhaps as a nod to the composer's country, Balanchine created this ballet—a pas de deux with an onstage pianist—on Violette Verdy and Jean-Pierre Bonnefoux, two principal dancers with New York City Ballet who were both born in France. The music is Ravel's *Sonatine* for Piano, which was first performed in 1906. This early work of Ravel's is bright, clear, and refined, with a fluidity that translates well into dance.

\*© The George Balanchine Trust

Music by arrangement with Theodore Presser Co., agent for Durand & Cie, Paris.

*Premiere:* May 15, 1975, New York State Theater



New York City Ballet's Tiler Peck and Joaquin De Luz in *Sonatine*. Photo © Paul Kolnik.



# AFTER THE RAIN

## PAS DE DEUX

**Music by** ARVO PÄRT  
**Choreography by** CHRISTOPHER WHEELDON

Christopher Wheeldon's *After the Rain* premiered in 2005 at NYCB's annual New Combinations Evening, which honors the anniversary of George Balanchine's birth with world premiere ballets. The full ballet, which included a preceding section set to Arvo Pärt's *Tabula Rasa*, was the last ballet choreographed by Wheeldon for Wendy Whelan and Jock Soto before Soto's retirement from performing later that year. The second section, presented tonight, is a haunting pas de deux set to Pärt's *Spiegel im Spiegel*.

Music: *Spiegel im Spiegel* used by arrangement  
with European American Music Distributors Company, U.S. and  
Canadian agent for Universal Edition Vienna, publisher and copyright owner.

*Premiere:* January 22, 2005, New York State Theater

# IN CREASES

**Music by** PHILIP GLASS  
**Choreography by** JUSTIN PECK

*In Creases* is the first work Justin Peck, a soloist with New York City Ballet, created for the Company. The ballet is set to Philip Glass' "Four Movements for Two Pianos," and received its world premiere in July 2012 during NYCB's annual summer residency at the Saratoga Performing Arts Center in upstate New York. Peck has since created more than 10 works for NYCB, and was named the Company's Resident Choreographer in 2014.

Music: *Four Movements for Two Pianos*, (1st and 3rd movements) ©2007,  
by arrangement with Duvvagen Music Publishers, Inc. Used by Permission.

*Premiere:* July 14, 2012, The Saratoga Performing Arts Center



# THE CHOREOGRAPHERS

**GEORGE BALANCHINE** transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet.

Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929).

After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at the Savoy Theater in London, he met American arts connoisseur Lincoln Kirstein, who later persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world.

Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and was first performed on June 9, 1934, on the grounds of the Warburg estate in White Plains, N.Y. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City.

He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers)

to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world.

**JUSTIN PECK** is a Soloist and the Resident Choreographer of New York City Ballet. He has worked with a range of artistic collaborators including composers Dan Deacon, Bryce Dessner, Philip Glass, Steve Reich, and Sufjan Stevens; visual artists John Baldessari, Jules de Balincourt, Marcel Dzama, Shepard Fairey, Karl Jensen, and Sterling Ruby; and fashion designers Tsumori Chisato, Prabal Gurung, Mary Katrantzou, Humberto Leon, and Dries Van Noten.

He has created more than 30 works for a range of institutions including New York City Ballet, the Paris Opéra Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, and L.A. Dance Project, and his works have also been performed by Dutch National Ballet, Joffrey Ballet, Houston Ballet, and Pennsylvania Ballet, among other companies. Next year Peck will choreograph the revival of Rodgers and Hammerstein's *Carousel* on Broadway, scheduled to open in April 2018.

A native of San Diego, California and a dancer with New York City Ballet since 2007, Peck participated in the New York Choreographic Institute, an affiliate of NYCB, in 2009, and in 2011 NYCB Ballet Master in Chief, Peter Martins, designated Peck to receive NYCI's first year-long choreographic residency.

Peck was named NYCB's Resident Choreographer, the second in the Company's history, in July 2014. Peck was the subject of the 2014 documentary *Ballet 422*, which followed him for two months as he created NYCB's 422nd original ballet, *Paz de la Jolla*. In 2015, his ballet *Rodeo: Four Dance Episodes* won the Bessie Award for Outstanding Production.

**ANGELIN PRELJOCAJ** was born in the Paris region, in France, and began his dance training in classical ballet before going on to study modern dance with Karin Waehner.

In 1980, he traveled to New York to study with Zena Rommett and Merce Cunningham, and then continued his studies in France with Quentin Rouiller, Dominique Bagouet, and American choreographer Viola Farber. He danced with Dominique Bagouet's company until 1984, when he formed his own company, Ballet Preljocaj.

His productions are now part of the repertory of many companies, some of which have commissioned original productions from him, notably La Scala of Milan, the Paris Opera Ballet, and New York City Ballet. In 1997, Preljocaj choreographed *La Stravaganza*, his first piece for New York City Ballet, as part of the Diamond Project. He has made short films (*Le postier, Idées noires* in 1991) and several full-length films, notably *Un trait d'union* and *Annonciation* (1992 and 2003).

In 2011 Air France produced the commercial *L'Envol*, based on Preljocaj's choreography for *Le Parc*. He has also collaborated on several films of his own choreographic work: *Les Raboteurs* with Cyril Collard (based on the painting by Gustave Caillebotte) in 1988, *Pavillon Noir* with Pierre Coulibeuf in 2006, and *Eldorado/ Preljocaj* with Olivier Assayas in 2007.

Throughout the course of his career, Preljocaj has received numerous awards, including the "Grand Prix National de la Danse" awarded by the French Ministry of Culture in 1992, the "Benois de la danse" for *Le Parc* in 1995, the "Bessie Award" for *Annonciation* in 1997, "Les Victoires de la musique" for *Roméo et Juliette* in 1997, and the "Globe de Cristal" for *Snow White* in 2009. He has been honored with France's most prestigious decorations, Officer in the National Order of Arts and Letters in 1996, Knight in the Order of the Legion of Honor in 1998, and National Order of Merit in 2006.

Since 2006, Ballet Preljocaj and its dancers have been based at the Pavillon Noir in Aix-en-Provence, a building entirely dedicated to dance, with Preljocaj as the company's artistic director.

**JEROME ROBBINS** was born in New York City in 1918 and took an interest in music, dancing, and acting from a young age. While still a teenager, he began dancing and choreographing at Tamiment, a resort in the Poconos, and appearing in the choruses of Broadway shows.

In 1940, he joined Ballet Theatre, where he choreographed his first work, *Fancy Free* (1944), with music by a young up-and-comer, Leonard Bernstein. The ballet was an instant success, and that same year, Robbins and Bernstein teamed up with Betty Comden and Adolph Green to turn the ballet into a Broadway smash, *On the Town*.

Robbins went on to create some of Broadway's most legendary shows, including *Billion Dollar Baby*, *The Pajama Game*, *Peter Pan*, *West Side Story*, *Gypsy*, and *Fiddler on the Roof*. Robbins had an equal impact in the ballet world. In 1949, he joined New York City Ballet as Associate Artistic Director, and he spent much of the rest of his life affiliated with the Company, creating such ballets as *Afternoon of a Faun*, *The Cage*, *The Concert*, *Dances at a Gathering*, *The Goldberg Variations*, and *Glass Pieces*.

Robbins formed a touring company, Ballets: U.S.A., in 1958, for which he created *N. Y. Export: Opus Jazz and Moves*. In the last decade of his life, Robbins looked back at his Broadway career with the staging of *Jerome Robbins' Broadway* in 1989, and with *West Side Story Suite*, staged for NYCB in 1995. He also explored his fascination with the music of Bach in a series of significant ballets: *A Suite of Dances* for Mikhail Baryshnikov and *2 & 3 Part Inventions* for the School of American Ballet, both in 1994, and *Brandenburg* for NYCB in 1997.

Shortly after staging Stravinsky's *Les Noces* for NYCB, Robbins died at his home in New York, on July 29, 1998. Robbins established and partially endowed the Jerome Robbins Film Archive of



## THE CHOREOGRAPHERS

the Dance Collection of the New York City Public Library at Lincoln Center. His awards included the Handel Medallion of the City of New York, five Tony Awards, two Academy Awards, and the National Medal of the Arts.

**CHRISTOPHER WHEELDON** was born in Yeovil, Somerset, England, and attended The Royal Ballet School. In 1991 he joined The Royal Ballet and that same year won the Gold Medal at the Prix de Lausanne competition.

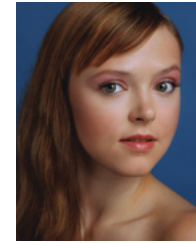
In 1993 Wheeldon joined New York City Ballet; his first ballet for this Company was *Slavonic Dances* for the 1997 Diamond Project. In spring 2000, he retired from dancing and during the 2000-2001 season served as the Company's first-ever Artist in Residence before being named its first Resident Choreographer, a position he held until 2008.

In 2007, Wheeldon founded Morphoses/The Wheeldon Company, serving as the Company's Artistic Director until early 2010. Among his works for NYCB are *After the Rain*, *American Rhapsody*, *Les Carillons*, *Carousel (A Dance)*, *Estancia*, *Liturgy*, *Mercurial Manoeuvres*, *A Place for Us*, and

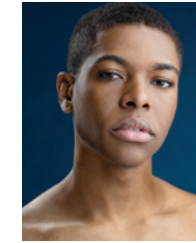
*Polyphonia*. In addition, Wheeldon has created works for the Bolshoi Ballet, Pennsylvania Ballet, The Royal Ballet, and San Francisco Ballet. His recent commissions include a co-production of *Cinderella* for the Dutch National Ballet and San Francisco Ballet, and co-productions of *Alice's Adventures in Wonderland* and *The Winter's Tale* for The Royal Ballet, where he serves as Artistic Associate, and the National Ballet of Canada.

Outside of the ballet world, Wheeldon choreographed *Dance of the Hours* for The Metropolitan Opera's *La Gioconda*, as well as ballet sequences for the 2000 film *Center Stage*, directed by Nicholas Hytner. In 2002, he and Hytner collaborated on *The Sweet Smell of Success* for Broadway. Wheeldon was the director and choreographer of the Tony-Award winning production of *An American in Paris*, which is currently playing in London and on an American national tour. He was appointed Officer of the Order of the British Empire (OBE) in 2016. Among Wheeldon's other honors are Lincoln Center's Martin E. Segal Award, the American Choreography Award, the London Critics' Circle Award, the Olivier Award, the *Dance Magazine* Award, and the Benois de la Danse.

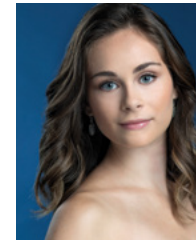
## THE DANCERS



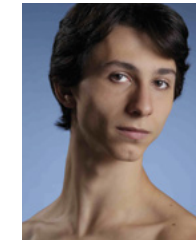
**MARIKA ANDERSON**  
Born Portland, Oregon  
Joined NYCB 2005



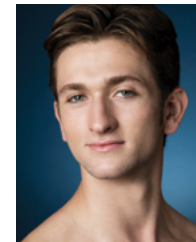
**CHRISTOPHER GRANT**  
Born Queens, New York  
Joined NYCB 2016



**JACQUELINE BOLOGNA**  
Born Boston, Massachusetts  
Joined NYCB 2014



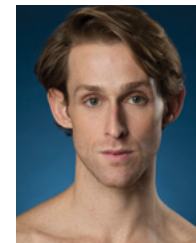
**SPARTAK HOXHA**  
Born Tirana, Albania  
Joined NYCB 2011



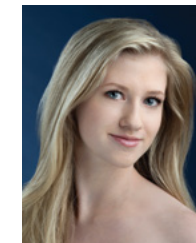
**HARRISON COLL**  
Born Manhattan, New York  
Joined NYCB 2013



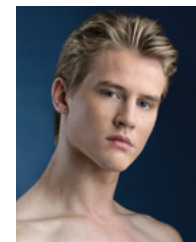
**RACHEL HUTSELL**  
Born Houston, Texas  
Joined NYCB 2016



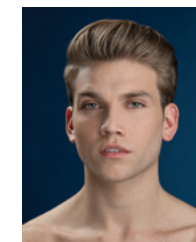
**ADRIAN DANCHIG-WARING**  
Born San Francisco, California  
Joined NYCB 2003  
Principal 2013



**BAILLY JONES**  
Born Holladay, Utah  
Joined NYCB 2015



**CHASE FINLAY**  
Born Fairfield, Connecticut  
Joined NYCB 2009  
Principal 2013

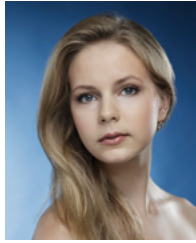


**ALEC KNIGHT**  
Born Queensland, Australia  
Joined NYCB 2016



New York City Ballet in *La Stravaganza*. Photo © Paul Kolnik.

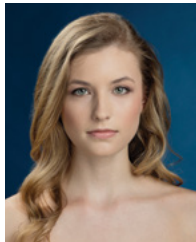
## THE DANCERS



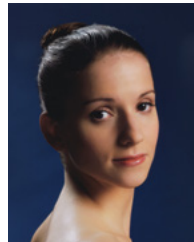
OLIVIA MACKINNON  
*Born Mobile, Alabama  
Joined NYCB 2013*



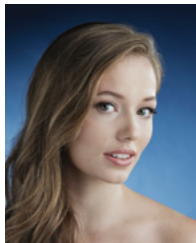
ANDREW SCORDATO  
*Born Sewell, New Jersey  
Joined NYCB 2006*



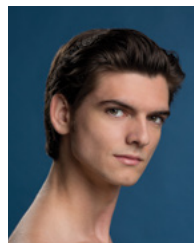
MIRIAM MILLER  
*Born Iowa City, Iowa  
Joined NYCB 2016*



ABI STAFFORD  
*Born Carlisle, Pennsylvania  
Joined NYCB 2000  
Principal 2007*



UNITY PHELAN  
*Born Princeton, New Jersey  
Joined NYCB 2013  
Soloist 2017*



PETER WALKER  
*Born Fort Myers, Florida  
Joined NYCB 2012*

## MUSICIANS



ELAINE CHELTON, Piano  
*Born Brooklyn, New York  
NYCB Solo Pianist 1995*



ALAN MOVERMAN, Piano  
*Born Brooklyn, NY  
NYCB Solo Pianist 1995*



ARTURO DELMONI, Violin  
*Born Brooklyn, New York  
Joined NYCB Orchestra as  
Concert Master 2004*

## THE COMPANY

**Artistic Director**  
PETER MARTINS

**Artistic Administrator**  
JEAN-PIERRE FROHLICH

**THE DANCERS**  
**Principals**  
ADRIAN DANCHIG-WARING  
CHASE FINLAY  
ABI STAFFORD

**Soloist**  
UNITY PHELAN

**Corps de Ballet**  
MARIKA ANDERSON  
JACQUELINE BOLOGNA  
HARRISON COLL  
CHRISTOPHER GRANT  
SPARTAK HOXHA  
RACHEL HUTSELL  
BAILY JONES  
ALEC KNIGHT  
OLIVIA MACKINNON  
MIRIAM MILLER  
ANDREW SCORDATO  
PETER WALKER

**The Musicians**  
ARTURO DELMONI, Violin  
ELAINE CHELTON, Piano  
ALAN MOVERMAN, Piano

**Ballet Masters**  
JEAN-PIERRE FROHLICH  
CRAIG HALL  
LISA JACKSON  
REBECCA KROHN  
CHRISTINE REDPATH  
KATHLEEN TRACEY

**TOURING STAFF FOR  
NEW YORK CITY BALLET MOVES**

**Company Manager**  
GREGORY RUSSELL

**Stage Manager**  
NICOLE MITCHELL

**Lighting Designer**  
PENNY JACOBUS

**Wardrobe Mistress**  
MARLENE OLSON HAMM

**Wardrobe Master**  
JOHN RADWICK

**Master Carpenter**  
NORMAN KIRTLAND III



Northrop Presents

# ODC/DANCE

Thu, Nov 2, 7:30 pm

Carlson Family Stage

## *boulders and bones*





Northrop at the University of Minnesota  
Presents

# ODC/DANCE

## *boulders and bones*

**Artistic Director and Founder**  
**BRENDA WAY**

**Executive Director**  
CARMA ZISMAN

**Co-Artistic Director**  
KT NELSON

**Associate Choreographer and Director of ODC School**  
KIMI OKADA

### Dancers

JEREMY SMITH, NATASHA ADORLEE JOHNSON, JOSIE G. SADAN,  
BRANDON FREEMAN, JEREMY BANNON-NECHES, TEGAN SCHWAB,  
DANIEL SANTOS, RACHEL FURST, LANI YAMANAKA  
JAMES GILMER, MIA J. CHONG

## ABOUT THE COMPANY

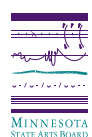
Founded in 1971 by Artistic Director Brenda Way, ODC/Dance was one of the first American companies to incorporate a post-modern sensibility into a virtuosic contemporary dance language and to commit major resources to interdisciplinary collaboration and commissioned scores for the repertory.

ODC/Dance performs for more than 50,000 people annually. In addition to two annual home seasons in San Francisco (Dance Downtown and the much-loved holiday production of *The Velveteen Rabbit*), past highlights include numerous appearances at the Joyce Theater in New York and the Kennedy Center in Washington, D.C., standing-room only engagements in Europe and Russia, and two USIA tours to Asia, most recently as part of the inaugural DanceMotion roster. In 46 years, ODC/Dance has performed for more than a million people in 32 states and 11 countries, with support from the NEA, the U.S. State Department, and many state and city arts agencies.

The company has been widely recognized for its rigorous form, technical clarity and numerous groundbreaking collaborations with, among others, composers Marcelo Zarvos, Bobby McFerrin, Zoë Keating, Zap Mama, Pamela Z, Jay Clويدt, and Paul Drescher; writer/singer Rinde Eckert; actors Bill Irwin, Geoff Hoyle, and Robin Williams; visual artists Andy Goldsworthy, Wayne Thiebaud, Jim Campbell, and Eleanor Coppola; welder/bike designer Max Chen and choreographer Kate Weare. Their creativity-based outreach programs have been widely emulated and continue to fuel their deep engagement in communities across the country.



ODC/Dance in *boulders and bones*.  
Photo © Marie-Pier Frigon.



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, and a grant from Wells Fargo.

**NORTHROP**  
UNIVERSITY OF MINNESOTA  
Driven to Discover<sup>SM</sup>



# BOULDERS AND BONES

**Choreography by** BRENDA WAY and KT NELSON  
**Landscape Artist,** ANDY GOLDSWORTHY  
**Commissioned Score by** ZOË KEATING  
**Visuals by** RJ MUNA  
**Lighting and Scenic design by** ALEXANDER V. NICHOLS  
**Cellist,** ERIN WANG  
**Dancers,** COMPANY

The building process of Andy Goldsworthy's *Culvert Cairn*, a stone installation set in a wild terrain, is the inspiration and organizing premise for *boulders and bones*. Goldsworthy's sculpture leads us to reflect on the dynamic landscape and climate of Northern California. In the dry summer months, the piece is evidence of imaginative human intervention in the landscape: stones from the surrounding countryside creating an eight-foot cairn overlooking a dry creek bed. Once the rains come, if they come, the cairn becomes a vessel and passageway for the winter waters as they roar down the arroyo through the center of the piece.

The dynamic arc of Goldsworthy's project suggested the structure of the choreography: from the noise and effort of construction, to the stillness of completion, to the outpouring of energy that characterizes the final stage of the work. RJ Muna's cinematic *mise en scène* traces the shifting light, changing landscape, and building process of Goldsworthy's installation while Nichol's scenic design lands the imagery.

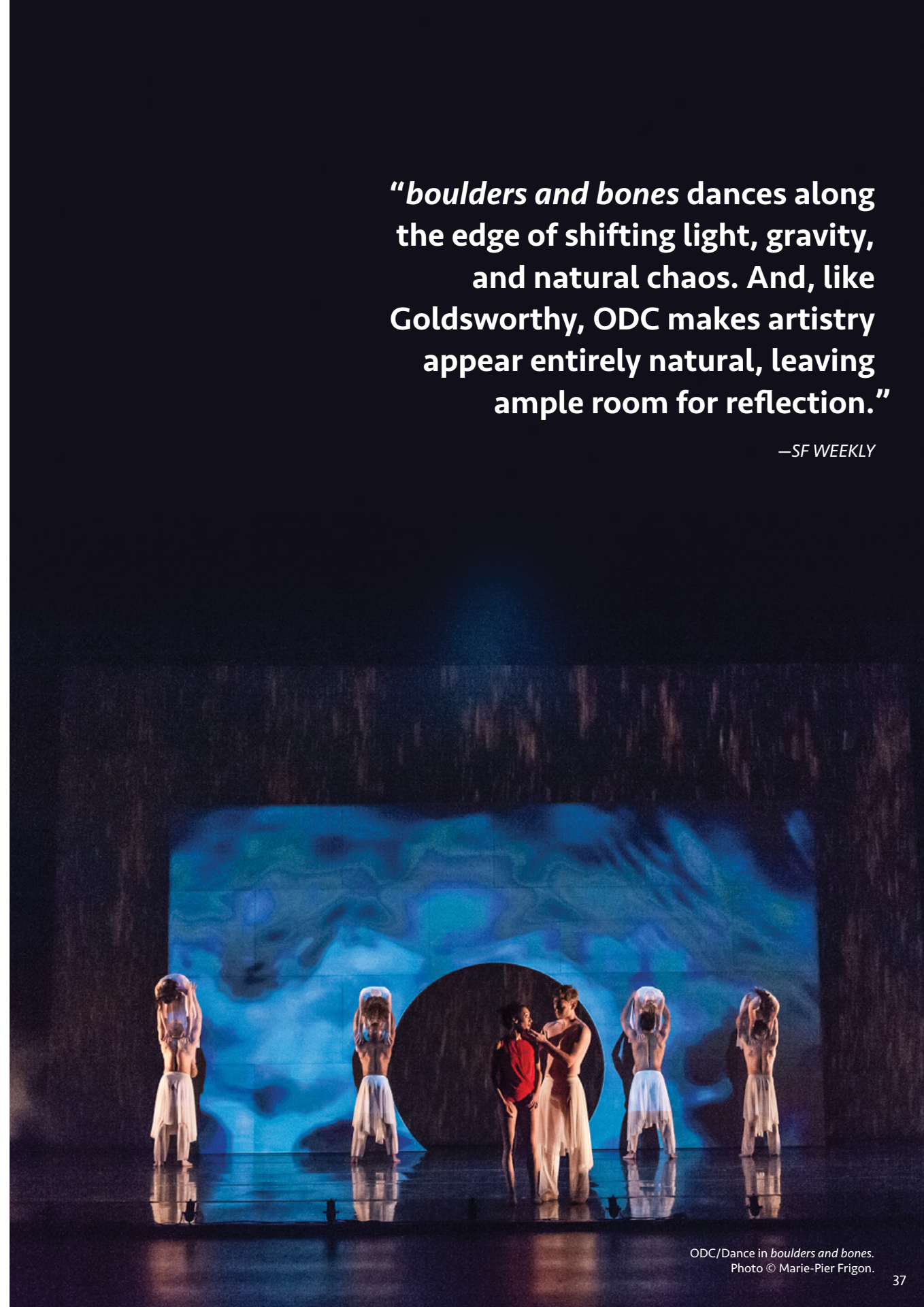
ODC/Dance commissioned the talented avant-cellist Zoë Keating to compose and perform the score for *boulders and bones*. Keating's musical style relies on accumulations of layered sound produced during live performance by her solo cello and electronic manipulations, the act of creation mirroring the building process upon which *boulders and bones* is based.

The impermanence of dance itself makes a fitting metaphor for the temporal changes and evolving dynamic extremes of Northern California. Environmental consciousness and the role of the artist in reflecting on it have been longstanding concerns for both of us.

—Brenda Way and KT Nelson

***“boulders and bones dances along the edge of shifting light, gravity, and natural chaos. And, like Goldsworthy, ODC makes artistry appear entirely natural, leaving ample room for reflection.”***

—SF WEEKLY



ODC/Dance in *boulders and bones*.  
Photo © Marie-Pier Frigon.

# ARTISTIC LEADERSHIP

**BRENDA WAY** (Founder and Artistic Director) received her early training at The School of American Ballet and Ballet Arts in New York City. She is the Founder and Artistic Director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco's Mission District. Way launched ODC and helped form an inter-arts department at Oberlin College and Conservatory of Music in the late 60s before relocating to the Bay Area in 1976.

She has choreographed more than 80 pieces over the last 43 years. Among her commissions are *Unintended Consequences: A Meditation* (2008) Equal Justice Society; *Life is a House* (2008) San Francisco Girls Chorus; *On a Train Heading South* (2005) CSU Monterey Bay; *Remnants of Song* (2002) Stanford Lively Arts; *Scissors Paper Stone* (1994) Alvin Ailey American Dance Theater; *Western Women* (1993) Cal Performances, Rutgers University and Jacob's Pillow; *Ghosts of an Old Ceremony* (1991) Walker Art Center and The Minnesota Orchestra; *Krazy Kat* (1990) San Francisco Ballet; *This Point in Time* (1987) Oakland Ballet; *Tamina* (1986) and San Francisco Performances; *Invisible Cities* (1985) Stanford Lively Arts and the Robotics Research Laboratory.

Her work *Investigating Grace* was named an NEA American Masterpiece in 2011. Way's work was selected by the Brooklyn Academy of Music in 2010 to represent the US in a tour of Southeast Asia, as part of the inaugural DanceMotion touring program sponsored by the US Department of State. She is a national spokesperson for dance, has been published widely, has received numerous awards including Isadora Duncan Dance Awards for both choreography and sustained achievement, and 40 years of support from the National Endowment for the Arts. She is a 2000 recipient of the John Simon Guggenheim Fellowship. In 2009, she was the first choreographer to be a Resident of the Arts at the American Academy in Rome, and in 2012, she received the Helen Crocker Russell Award for Community Leadership from the SF Foundation. Way holds a Ph.D. in aesthetics and is the mother of four children.

**KT NELSON** joined ODC/Dance in 1976 and partners with Brenda Way in directing the ODC/Dance Company. Nelson choreographed and directed the Company's first full-length family ballet in 1986, *The Velveteen Rabbit*. The production has become a holiday tradition in the Bay Area engaging generations of dance goers, young and less so.

Nelson has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Bobby McFerrin, Geoff Hoyle, Shinichi Iova-Koga, Max Chen, Zap Mama, and Joan Jeanrenaud. In 2008, her work *RingRounRozi*, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse International Dance Festival. In 2009 Nelson was one of three artists selected for Austin Ballet's New American Talent Competition. In 2012 she created new work for Western Michigan University as part of their Great Works Dance Project.

In addition to her work as a choreographer, Nelson served on the Zellerbach Community Arts Panel from 2005 to 2011, ran the summer dance department for Center for Creative Youth at Wesleyan University 2003-2006, and founded the ODC Dance Jam in 1997. Over the last 25 years, Nelson has played a major role in defining and implementing ODC's on-going and project-based outreach programs. She has mentored the Margaret Jenkins' Chime Project and continues to mentor emerging artists in the Bay Area and abroad.

**ZOË KEATING** is a one-woman orchestra. She uses a cello and a foot-controlled laptop to record layer upon layer of cello, creating intricate, haunting and compelling music. Keating is known for both her use of technology - which she uses to sample her cello onstage - and for her DIY ethic. She has sold more than 60,000 copies of her albums without a record label, management or physical distribution. Born in Canada and classically trained from the age of eight, Keating spent her 20's working at software startups while moonlighting as a cellist in rock bands. Inevitably, she combined

the two and developed her now-signature style while improvising for late night crowds at her San Francisco warehouse. Keating has collaborated with a wide range of artists, including Imogen Heap, Amanda Palmer, Tears for Fears, DJ Shadow, Dan Hicks, Thomas Dolby, John Vanderslice, Rasputina, Pomplamoose, Paolo Nutini and with Brenda Way on *Breathing Underwater* (2012). She has collaborated with WNYC's Radiolab and lends her music regularly to film, tv, dance productions and commercials.

**RJ MUNA** has teamed up with ODC for more than 20 years to create a powerful collection of dance imagery. This long-standing collaboration has resulted in a creative relationship that has influenced artists on both sides of the camera. Combining the physical energy of dance with the keen observation of photography allows Muna to move seamlessly between still and moving images. His approach to both begins with an understanding of how the human body interacts with light and movement, combined with a strong conceptual foundation. His distinctive lighting techniques complement the human body, capturing the muscular yet graceful movements of ODC's impressive dancers. Muna's film work has been featured and screened in many festivals including Dance Camera Festival (NY), Dance Camera West (LA), San Francisco Dance Film Festival, and Art Basel Switzerland. He has won more than 150 international awards, among them the International Center of Photography's Infinity Award and a Lucie Award. Muna's work has often been featured in magazines such as *Communication Arts* and *Graphis Annuals*, as well as *Camera Arts Magazine*, *American Photography*, *Black and White*, *Camera Work*, and many other international publications.

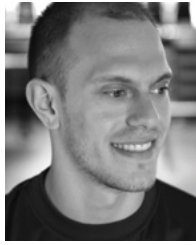
**ALEXANDER V. NICHOLS** has been collaborating with Brenda Way since 1997. Nichols has designed lighting, scenery, projections and/or costumes for 26 ODC productions. Broadway credits include: *Wishful Drinking*, *Hugh Jackman - Back On Broadway*, *Nice Work If You Can Get It*. Off-Broadway productions: *In Masks Outrageous and Austere*, *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*.

Regional credits include American Conservatory Theater, Mark Taper Forum and Berkeley Repertory Theater. Dance credits include Resident Designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet, lighting supervisor for American Ballet Theatre and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey, Hubbard Street, Hong Kong Ballet, Singapore Dance Theatre and the Royal Winnipeg Ballet.

**ERIN WANG** received a Bachelor of Music and a Bachelor of Arts in French from Oberlin College and Conservatory, a Master of Music from DePaul University, and an Artist Certificate in Chamber Music from the San Francisco Conservatory of Music while studying with Jennifer Culp. She has performed chamber music with Yo-Yo Ma, Menahem Pressler, Peter Frankl, and Anthony Marwood, and has collaborated with the Irish music ensemble Anuna and hip-hop artist Kanye West. Wang has appeared with Quartet San Francisco, the New Century Chamber Orchestra, and the Aspen Chamber Orchestra while completing a three-year fellowship in the studio of Darrett Adkins at the Aspen Music Festival. She has performed as soloist with the San Francisco Conservatory Orchestra playing Ernest Bloch's *Schelomo*. Wang currently teaches and performs in the San Francisco Bay Area.



# THE DANCERS



**JEREMY SMITH** began his professional career with Parsons Dance, receiving critical praise for his performance of the acclaimed solo *Caught*. He is twice an Isadora Duncan Dance Award nominee and once a winner for ensemble performance.

He is an advisory board member and the artistic advisor for Post:Ballet in San Francisco and a former artist with Ben Munisteri Dance Projects and Lydia Johnson Dance in New York City. Smith also collaborates with former ODC dancer Yayoi Kambara in Kambara + Dancers. He hails from Miami, FL, and graduated summa cum laude from the Florida State University. Smith joined ODC/Dance in 2007.



**NATASHA ADORLEE JOHNSON** graduated from UC Berkeley with a B.A. in English. She was awarded a 2014 Isadora Duncan Dance Award for her performance with Jeremy Smith in *Two if by Sea*, choreographed by Kimi Okada. She trained with American

Ballet Theatre, SUNY Purchase Conservatory of Dance, and was an inaugural member of Alonzo King's LINES Ballet training program. She played "Snoopy" in *Charlie Brown Christmas-Live!* at the San Francisco Symphony, is a former member of Robert Moses' KIN, and has performed as a guest artist with Kate Weare Company. As artistic director of Concept o4, Johnson has created dance for film and live performance. She has previously choreographed for the European Tanzsomer Festival, Regional Dance America, and music video projects. Johnson is also a singer and music producer with the group Saint Tiimbre. Johnson joined ODC/Dance in 2011.



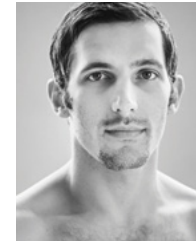
**JOSIE G. SADAN** grew up in Lagunitas, CA. She trained on scholarship at Marin Ballet and NYU's Tisch School of the Arts. Since returning to the Bay area in 2007, Sadan has enjoyed working with choreographers including Sidra Bell, Manuelito Biag,

Molissa Fenley, Amy Foley, and Robert Moses, and she is a former member of Robert Moses' KIN. Sadan is also a widely-published writer and holds an M.A. in Communications from Stanford University. She joined ODC/Dance in 2013.



**BRANDON FREEMAN** better known as "Private," is an ODC veteran, having danced with the company for 12 years before venturing out in 2008 for an artistic "Walkabout." In the Bay Area, Private has had the privilege of working with many dance artists/

companies, most recently in 2010, Amy Seiwert's Imagery and as a principal dancer in the movie *The Matrix II: Reloaded*. He also was a guest artist with the Colorado Ballet, performing in Glen Tetley's *Le Sacre Du Printemps* in 2013. Nominated multiple times, Private received Bay Area Isadora Duncan Awards for Ensemble Performance in 2002 with Brian Fisher, in 2012 with Katie Faulkner, and in 2014 with Katherine Wells. In addition to teaching ballet and modern dance technique (including Dance for Parkinson's Disease), he is a sailor, a poet, a woodworker, oil painter, and was formerly an Artillery and Military Police Sergeant in the Army National Guard. He gratefully acknowledges all who have influenced his dance career, specifically Brenda, KT, Sonya, Amy, and Randy.



**JEREMY BANNON-NECHES** was born in Brooklyn, NY, and grew up in Augusta, GA, where he received his initial training at the Augusta Ballet School. In 2005, he graduated with honors from the North Carolina School of the Arts, where he performed leading roles in *The Nutcracker*, *Don*

*Quixote*, and Lynn Taylor Corbett's *Lost and Found*. Bannon-Neches then danced with Nevada Ballet Theater, performing principal roles in George Balanchine's *Rubies* and *Serenade*, Mathew Neenan's *At the Border*, along with works by Twyla Tharp, Val Caniparoli, James Canfield, and Thaddeus Davis. Since moving to San Francisco in 2012, he has worked with Robert Moses KIN, Post:Ballet, Zhukov Dance, DawsonDanceSF, and Hope Mohr Dance. He joined ODC/Dance in 2015.



**TEGAN SCHWAB** grew up in Miami, FL. She graduated summa cum laude from New World School of the Arts College, and earned a B.F.A. in dance from the University of Florida. In Miami, Tegan began her professional career in 2005 as a dancer/

puppeteer, with choreographer Katherine Kramer and the acclaimed marionette/visual artist Pablo Cano. After graduating in 2008, she moved to San Francisco and has had the pleasure of dancing principal roles as a company member with Dance Through Time, Hope Mohr Dance and Garrett+Moulton Productions. Schwab joined ODC/Dance in 2015.



**DANIEL SANTOS** was born in Manila, Philippines. He began his formal dance training at the age of 16 with State Street Ballet under the tutelage of Rodney Gustafson, and later received a full scholarship from the San Francisco Ballet School. Santos danced with

ODC/Dance for 10 years, winning an Isadora Duncan Award for Individual Performance. In 2012, Santos temporarily left dance to explore

his outdoor interests, studying at the Mountain Training School and learning to guide in three disciplines: Alpine Mountaineering, Back Country Skiing, and Rock Climbing. But after 4 years in the great outdoors, the stage was calling: Santos rejoined the company in 2016.



**RACHEL FURST** is from Baltimore, MD, where she trained at the Baltimore School for the Arts. She graduated summa cum laude with a B.F.A. in Dance from the Alonzo King LINES Ballet B.F.A Program at Dominican University of California. She

performed with Amy Seiwert's Imagery beginning in 2012, as well as with Dawson Dance SF and Smuin Ballet. Furst joined ODC/Dance in 2016.



**LANI YAMANAKA** was born and raised in Carlsbad, CA. She graduated from UC Irvine with two B.F.A. degrees specializing in Performance and Choreography. At UCI, she had the privilege to train with Donald McKayle as a member of his Etude Ensemble where

she performed and created repertory with the world-renowned dance legend. Upon graduation, Yamanaka was cast in Pearl, a multimedia production directed and choreographed by Daniel Ezralow. The show made its world premiere at the David H. Koch Theater at Lincoln Center. She has trained with Hubbard Street Dance Company, San Francisco Conservatory of Dance, BodyTraffic, and Unity 2 Dance Ensemble. Yamanaka was a company member with Entity Contemporary Dance for 3 years, and is signed with Go 2 Talent Agency. She joined ODC/Dance as an apprentice in 2016 and has since been promoted to full company status.



## THE DANCERS



**JAMES GILMER** of Pittsburgh, PA was trained at Pittsburgh Ballet Theatre School and the Pittsburgh School for the Creative & Performing Arts. After graduating in 2011, he joined Cincinnati Ballet's Second Company and joined the main company the following

season. Gilmer danced with the Cincinnati Ballet for six seasons being promoted to Soloist in 2015, he has performed works by Septime Webre, Ohad Naharin, Val Caniparoli, George Balanchine, Annabelle Lopez-Ochoa, Edwaard Liang, Jennifer Archibald, Trey McIntyre, Adam Hougland, Amy Seiwert, and Victoria Morgan to name a few. He has also been a member of Amy Seiwert's Imagery, performing with the company since the summer of 2013. Looking to branch outside of the classical ballet realm, he is excited to join ODC/Dance for his first season.



**MIA J. CHONG** (Apprentice) grew up in San Francisco, CA. She received scholarships and training from the Kirov Academy of Ballet, the Ailey School, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, the School at Jacob's Pillow, Tisch School

of the Arts at New York University, and ODC School, where she trained for over a decade. Chong performed with Robert Moses' KIN Dance Company and is a former member of Dance Theatre of San Francisco. She joined ODC/Dance as an apprentice in 2016.

## STAFF AND REPRESENTATION

### EXECUTIVE STAFF

**Artistic Director and Founder**  
BRENDA WAY

**Executive Director**  
CARMA ZISMAN

**Co-Artistic Director**  
KT NELSON

**Associate Choreographer and Director of ODC School**  
KIMI OKADA

### TOURING STAFF LIST

**Company Manager**  
JOSEPH COPLEY

**Artist Representative/Booking Agent**  
CATHY PRUZAN

**Public Relations Specialist**  
MONA BAROUDI

**Production Manager**  
JACK BEUTTLER

**Lighting Director**  
DAVID ROBERTSON

**Video Engineer**  
RYAN TIRRELL

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Photo courtesy of Coleman Mason Events.



# NORTHROP

## 2017 // 18 SEASON

### FILM SCREENING

#### **Jerome Robbins: Something to Dance About**

Wed, Oct 18, 6:30 pm

### FILM SCREENING

#### **West Side Story**

Romeo and Juliet Experience Film  
Wed, Oct 23, 4:30 pm

### PERFORMANCE

#### **NEW YORK CITY BALLET MOVES**

Sat, Oct 28, 7:30 pm

### FILM SCREENING

#### **Rivers and Tides: Andy Goldsworthy Working with Time**

Wed, Oct 25, 6:30 pm

### DISCUSSION

#### **boulders and bones: A Discussion with ODC/Dance**

IAS Thursdays  
Thu, Nov 2, 3:30 pm

### PERFORMANCE

#### **ODC/DANCE boulders and bones**

Thu, Nov 2, 7:30 pm

### PERFORMANCE

#### **The Velveteen Rabbit**

Performed by ODC/Dance  
Sat, Nov 4, 1:30 pm

### FILM SCREENING

#### **I Capuletti e I Montecchi**

Romeo and Juliet Experience Film  
Mon, Nov 13, 4:30 pm

### PERFORMANCE

#### **56TH ANNUAL MARCHING BAND INDOOR CONCERT**

Sat, Nov 18, 7:00 pm  
Sun, Nov 19, 2:00 pm

### FILM SCREENING

#### **A League of Their Own**

Wed, Jan 17, 6:30 pm

### PERFORMANCE

#### **HUBBARD STREET DANCE CHICAGO**

Sat, Jan 27, 7:30 pm

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### FILM SCREENING

#### **Miniatures**

Wed, Feb 14, 6:30 pm

### PERFORMANCE

#### **LES BALLETS DE MONTE-CARLO**

*Romeo and Juliet*  
by Jean-Christophe Maillot  
Tue-Wed, Feb 27-28, 7:30 pm

### FILM SCREENING

#### **Madonna's Rebel Heart Tour**

Wed, Feb 21, 6:30 pm

### PERFORMANCE

#### **COMPANY WANG RAMIREZ**

*Borderline*  
Sat, Mar 3, 7:30 pm

### FILM SCREENING

#### **Matthew Bourne's Swan Lake**

Wed, Apr 4, 6:30 pm

### PERFORMANCE

#### **HOUSTON BALLET**

*Swan Lake*  
with live orchestra  
Sat, Apr 7, 7:30 pm  
Sun, Apr 8, 1:30 pm



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### FILM SCREENING

#### **Leonard Bernstein: Larger than Life**

Wed, Apr 11, 6:30 pm

### PERFORMANCE

#### **KEIGWIN + COMPANY Celebrates Bernstein with the University Symphony Orchestra**

Sat, Apr 14, 7:30 pm

### FILM SCREENING

#### **I Dream of Wires**

Wed, Apr 25, 6:30 pm

### PERFORMANCE

#### **ALONZO KING LINES BALLET**

Tue, May 1, 7:30 pm

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Professor

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JAMES SEWELL BALLET

Photo by Sara Rubinstein



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November 3-5, 2017



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The Goodale Theater at The Cowles Center  
December 15-30, 2017



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**October 17**  
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**Enso Daiko** with special guest:  
**Eien Hunter-Ishikawa**

**November 21**  
7:00pm - Gremlin Theater  
**ensemble-MA**

**December 5**  
7:00pm - Gremlin Theater  
**Taiko Dynamic Duos**  
featuring Michelle Fujii & Toru Watanabe of **UNIT SOUZOU** and Naomi Guilbert & Hiroshi Koshiyama of **Fubuki Daiko**

For information on concerts, studio classes, and event booking, visit [www.TaikoArtsMidwest.org](http://www.TaikoArtsMidwest.org)

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—ABC

**"Mesmerizing... Absolutely Extraordinary!"** I encourage everyone to see."

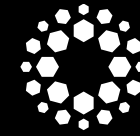
—Donna Karan, Creator of DKNY

**"The 8th wonder of the world.**

People have no idea what they're missing until they come here and see the show."

—Joe Heard,

Former White House Photographer



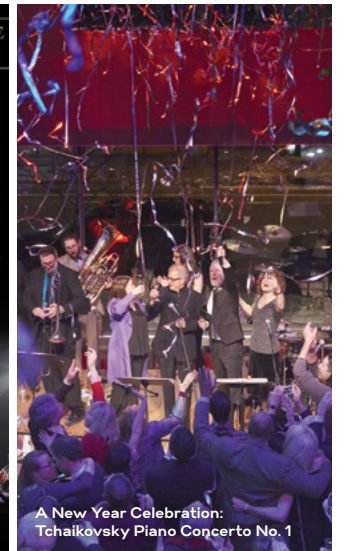
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2017-18  
FALL / PERFORMANCE SEASON

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An Evening of Bharatanatyam by Alarmél Valli  
September 14 & 16 • \$15-40

**TWIN CITIES TAP FESTIVAL**

October 19-22 • \$15-30

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Fall Season  
October 27-29 • \$24-36

**THE KAREN L. CHARLES THREADS DANCE PROJECT**

Uncertain Reality  
November 3-4 • \$24-29

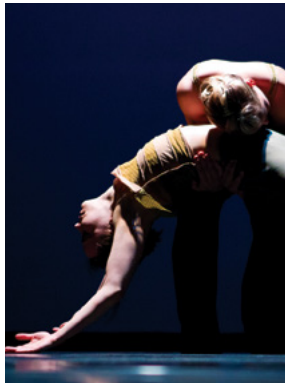
**ZENON DANCE COMPANY**

Fall 2017 Season Performance - 35th Anniversary  
November 10-19 • \$34

**JAMES SEWELL BALLET**

Myron Johnson's *Nutcracker (not so) Suite*  
December 15-30 • \$30-50

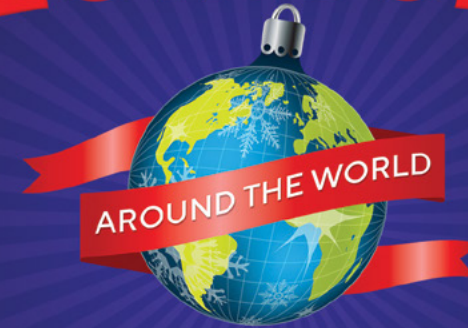
Photo top: Alex Raab, Left to Right: Steve Niesdorf, Jeffrey Pedersen, Steve Peterson, Courtesy of Alarmél Valli



**TICKETS & SEASON PACKAGES:**  
thecowlescenter.org | 612.206.3600

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**GAY HOLIDAY SPECTACULAR**



**DECEMBER 8, 9 and 10, 2017**  
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If you've been to our holiday concerts in the past, you know you are in for a festive experience that only the men of TCGMC can bring you. Featuring songs from Europe, the Ukraine, Nigeria, Mexico - including many well known favorites like *Feliz Navidad* and *The Holly and the Ivy*. And forget the hippopotamus: *I Want a Lumbersexual for Christmas!* It's going to be spectacular!

U of M Tickets & Events:  
612-624-2345 or [tickets.umn.edu](http://tickets.umn.edu)

Adults: \$25-\$53 • 12 & Under: 50% off

Chorus:  
612-339-7664  
[tcgmc.org](http://tcgmc.org)





**MINDFULNESS  
AT WORK**  
ONLINE COMMUNITY CLASS

“Mindfulness at Work” is an innovative online community course beginning on October 13.

This interactive class explores essential workplace skills and how they can be supplemented by key mindfulness traits. Registration is now open.

Learn more at  
[Z.UMN.EDU/MINDFULNESSATWORK](http://Z.UMN.EDU/MINDFULNESSATWORK)



**NORTHROP  
STORY** BOOTH

Northrop is full of stories.

SHARE YOURS TODAY!

Level 1 Atrium

Diana Varda and musicians of the Minnesota Orchestra. Photo by Tim Rummelhoff. The Moody Blues. Photo by Tim Rummelhoff. Les Ballets Jazz de Montreal in Feet. Photo by Leda and Jacques Simonovic. Audience at Northrop in 1939. Dance Theatre of Harlem's Ashley Murphy and Calvin Dore in Far Out Close. Photo by Rachel Neville.

**DANCE AT THE O'SHAUGHNESSY  
A FALL SEASON OF NEW WORKS**



**Rosie Hererra Dance Theatre**  
Oct. 13

**James Sewell Ballet  
w/ The Ahn Trio**  
Nov. 3-5

**TU Dance**  
Nov. 17-19



**THE O'SHAUGHNESSY AT ST. CATHERINE UNIVERSITY**  
TICKETS: [OSHAG.STKATE.EDU](http://OSHAG.STKATE.EDU) | 651-690-6700

2017-2018

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THE ART OF BOXING.  
THE SPORT OF BALLET.

**DECEMBER 1-3**  
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FROM THE NUTCRACKER

**MARCH 9-10**  
FIFTH ANNIVERSARY  
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**MAY 12-13**  
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NORTHROP

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Photo by Chris Hardy

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# GUEST SERVICES

## Ground Level East & West Coat Check Guest Services Provide:

Listening devices, large print programs, coat check, lost and found, and taxi calling service

## Surdyk's Café

Surdyk's Café is on the first floor, west side of Northrop. Hours: 7:30 am–6:00 pm, Mon–Thu, and 7:30 am–5:00 pm, Fri. Surdyk's concessions (including wine and beer) are available before and during performances.

## ATM

An ATM is located near the elevator on the ground floor, West.

## Restrooms

Restrooms are located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women's restroom on the West side, and a men's restroom on the East side only).

## General Ticket Information

For any ticketing questions, visit U of M Tickets and Events on the ground floor of West and East sides of the building, visit [northrop.umn.edu](http://northrop.umn.edu) for the most current listing of events, or call 612-624-2345.

## Replacing Lost Tickets

For your convenience, U of M Tickets and Events keeps record of your purchase, should you lose or forget your tickets.

## Accommodating Special Needs

Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the East and West sides of the building. Accessibility services, including parking information, are available upon request.

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.

## Cameras and Cell Phones

Use of cameras and recording equipment are not permitted in the theater. Please be considerate and turn off your cell phones or other electronic devices during the performance.

## Motorist Assistance

University of Minnesota provides free jump starts, vehicle unlocking, and flat tire changes to vehicles in University parking facilities Mon–Fri, 7:00 am–10:00 pm. Call 612-626-PARK (7275) for assistance.

## Campus Security Escort

Trained security monitors are available 24/7 to walk or bike with anyone on campus. This free service is provided by the University of Minnesota Police Department. Please call 612-624-WALK (9255) or ask an usher to contact them for you.

## Questions?

If you have any questions or concerns, please ask an usher or anyone with a Northrop name tag.

## MAKE LEGENDARY PERFORMANCES HAPPEN!

At Northrop, we believe in sharing **great artists and ideas** with a new generation of audiences. Your support helps make extraordinary arts experiences accessible to **everyone** through **outreach to diverse communities, rich and varied programming, and subsidized student tickets**. Our Friends are at the center of Northrop's biggest ideas and brightest moments on stage.

**Become a Friend of Northrop today!** Donate online at [northrop.umn.edu/support-Northrop](http://northrop.umn.edu/support-Northrop) or contact Cynthia Betz to learn more about supporting Northrop!

## Cynthia Betz

[betzx011@umn.edu](mailto:betzx011@umn.edu) // 612-626-7554

## THE NORTHROP ADVISORY BOARD

The Northrop Advisory Board is committed to the growth and awareness of Northrop's mission, vision, and the continued future of presenting world-class dance in our community. Bringing unique resources in advocacy, development, and network building, this group helps to ensure Northrop's programming for generations to come. If you would like more information about this committee and its work, please contact Cynthia Betz, Director of Development, at 612-626-7554.

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Please contact Cynthia Betz at [betzx011@umn.edu](mailto:betzx011@umn.edu) if you have any corrections or questions.





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