

2018-19 FALL SEASON

BALLET HISPÁNICO

Thu, Oct 4, 7:30 pm

Latina Choreographers Program

**COMPAGNIE
KÄFIG – CCM**

Sat, Nov 3, 7:30 pm

Pixel

**PITTSBURGH BALLET THEATRE
WITH THE SAINT PAUL
CHAMBER ORCHESTRA**

Thu, Nov 8, 7:30 pm

Mozart in Motion

NORTHROP

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM



Welcome to Northrop!

Fall is my favorite time of the year here in Minnesota. While the leaves start to change and the temperatures start to drop, the campus comes alive with students and the Northrop Dance Season begins anew. I am delighted that you have decided to share your evening with us as we experience the transformative power of dance together.

This new season brings some changes at Northrop. As you may already know, Christine Tschida, who has served as Northrop's Director for the past five years, has decided to step down from that role to focus on what she loves most—programming dance as the Artistic Director of the Northrop Dance Series. We are so

grateful that she will be with us through this season, finalizing the 2019-20 season. After two years as Northrop's General Manager, I am honored to have been appointed to the Director role, overseeing the operations, finances and strategic direction as we move into this next chapter of our story.

In the meantime, Northrop and our patrons have a very exciting year ahead. The 2018-19 Dance Season has something to please everyone with companies from around the nation and the globe, and styles ranging from classical ballet to hip-hop. In addition, Northrop's new Music Series brings some of the Twin Cities' superlative musical groups to Northrop. The Minnesota Orchestra will be with us for two concerts in October as we celebrate Northrop's newly restored pipe organ. In November, the Oratorio Society will join with the University's Men's and Women's Choirs and the UMN Wind Ensemble to commemorate Armistice Day. Also over Thanksgiving weekend, the University's own Marching Band will continue its annual tradition with two indoor concerts. Find more about any of these events in our brochure, available at the box office and at northrop.umn.edu.

But there are so many exciting events happening at Northrop that you won't find in the brochure! We have some of today's greatest minds giving lectures on the biggest topics of our day as well as in-demand concerts and comedians. The Stein Lecture in October will feature John G. Roberts Jr., Chief Justice of the United States. In November, the Carlson Lecture will feature Pulitzer Prize-winning author Jon Meacham, and later that same week, Minneapolis' own Dessa will speak with Dr. Mary Jo Kreitzer of the Center for Spirituality and Healing as part of the Wellbeing Experience. The University of Minnesota Indian Student Association will host their Fall Show on the Carlson Family Stage also in November. Elvis Costello and Thom Yorke are sure to entertain our concert crowds this fall too, and that's just the fall semester! New events are being announced all the time, so please visit our website or join our e-mail club for updates.

Thank you for joining us for the wonderful events in Northrop's Dance Season. I invite you to enjoy the wide range of events that Northrop has to offer throughout the year.

With gratitude,

Kari Schloner
Director of Northrop



Welcome Northrop Dance lovers!

I am so pleased you are joining us tonight as we settle in to enjoy the fall series of performances on the Carlson Family Stage.

As many of you already know, this will be my last season here at Northrop, and I want to welcome you this evening in my new role as Artistic Director of the Northrop Dance Series. I could not be more thrilled to devote all of my energies to this season's programming and to selecting the dance artists for Northrop's 2019-20 season. I am also thrilled to work with Kari Schloner, who has assumed the role of Director following her exemplary work as general manager. She will lead the Northrop team forward for many more years of great programming.

We begin our season with the premier Latino dance organization in the United States: Ballet Hispánico, whose mission "to bring communities together to celebrate and explore Latino cultures through innovative dance productions, transformative training, and community engagement" will be demonstrated throughout their Northrop residency. The evening performance celebrates the work of three exciting Latina choreographers. Through master classes, they'll provide training in Latin Salsa as well as contemporary technique. More than 2,500 middle and high school students will experience a special student matinee performance. This great season kickoff celebrates the many ways Northrop dance programming touches our community.

I'll bet many of you recall a memorable 2015 performance by amazing male hip-hop dancers with hundreds of cups of water set in a geometric pattern across the Carlson Family stage. The dancers enthralled us with jumps, spins and backflips, and not a drop of water was spilled! It was the work of choreographer Mourad Merzouki and his Compagnie Käfig—CCN, whose spectacular technique and ground-breaking designs will fascinate once again in an evening performance and another student matinee of *Pixel*.

We continue our commitment to live music with the first event of the ballet series: The Saint Paul Chamber Orchestra and The Pittsburgh Ballet Theatre. In a program of glorious Mozart music and exquisite contemporary ballet by George Balanchine and Jiří Kylián, PBT celebrates their 50th anniversary and their Northrop debut.

I urge you to also take advantage of our wonderful film series of movies related to the companies, choreographers, and themes explored in the Dance Season. A complete listing is included in this program and also available at northrop.umn.edu. Please also join me as I talk with artistic directors and company members prior to each dance performance, in the Best Buy Theater, an hour and 15 minutes before show time.

Again, my thanks to you for joining us this fall, and a very special thanks to our subscribers and our donors who make this work possible. I hope to see you back here at Northrop for winter and spring performances as well!

Cordially,

Christine Tschida
Artistic Director, Northrop Dance Series

BALLET HISPÁNICO

Thu, Oct 4, 7:30 pm

Con Brazos Abiertos by Michelle Manzanales

Sombrerísimo by Annabelle Lopez Ochoa

3. *Catorce Dieciséis* by Tania Pérez-Salas



Ballet Hispánico in *Sombrerísimo*. Photo ©Paula Lobo.

Northrop Presents

BALLET HISPÁNICO

Latina Choreographers Program

Founder: Tina Ramirez

Artistic Director & CEO: Eduardo Vilaro

The Company: Chris Bloom, Jared Bogart, Shelby Colona, Raúl Contreras, Melissa Fernandez, Laura Lopez, Antonio Mannino, Jenna Marie, Geena Pacareu, Omar Rivéra, Gabrielle Sprauve, Eila Valls, Dandara Veiga, Lyvan Verdecia

Company General Manager: Joshua Preston

Rehearsal Director: Johan Rivera Méndez

Wardrobe Director: Diana Ruettiger

Production Stage Manager: Nathan K. Claus

Technical Director: Josh Weckesser

Wardrobe Assistant: Stacey Dávila

The performance runs approximately 90 minutes including a brief pause in the first act and one intermission.

Ballet Hispánico salutes Jody and John Arnhold for their visionary leadership and support. Through the generosity of the Arnhold family, Ballet Hispánico will continue to inspire communities around the world for years to come.

MetLife Foundation is the Official Tour Sponsor of Ballet Hispánico.

ballethispánico.org

Follow us @ballethispánico



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Program is subject to change.

The taking of video, audio and photographs is strictly prohibited.



This presentation is supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from Minnesota State Arts Board and the Crane Group.



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.

ABOUT THE COMPANY

Ballet Hispánico, the premier Latino dance organization in the United States, has been bringing individuals and communities together to celebrate and explore Latino cultures through dance for nearly 50 years. Whether dancing on stage, in school, or in the street, Ballet Hispánico creates a space where few institutions are breaking ground.

The organization's founder, National Medal of Arts recipient Tina Ramirez, sought to give voice to the Hispanic experience and break through stereotypes. Today, Ballet Hispánico is led by Eduardo Vilaro, an acclaimed choreographer and former member of the Company, whose vision of social equity, cultural identity and quality arts education for all drives its programs.

Ballet Hispánico, a role model in and for the Latino community, is inspiring creativity and social awareness in our neighborhoods and across the country by providing access to arts education.



Ballet Hispánico in *Con Brazos Abiertos*. Photo ©Paula Lobo.

CON BRAZOS ABIERTOS

By Maria Billini

Que es ahora?

*Con brazos abiertos
I bring myself to you
a bronzed goddess
of native and foreign tongues.*

*Mírame,
una mujer with eyes
black like distant galaxies.
Lips abundant,
exploding stars,
hips carved
from ancient pyramids.
I am her.
I am here.
I am.*

*Yo soy el presente, el pasado,
y todo lo que te espera.
Are you listening?
Gliding in and out
of two worlds
that collide and combine
and will never fully be mine.*

*Escúchame...
My language,
this culture of Latin warriors,
these kisses of fire,
these hot plates of jalapeño ecstasy.*

Estoy aquí...

*con brazos abiertos,
without criminality or apologies,
without the heat of shame,
without chains, or borders,
or green paper work.
Instead there are green pastures,
sombreros, tortillas, familia, maíz,
arroz con frijoles,
newspapers, música, inventions,
libros and blue prints.
Engineers and painters,
poets and lovers.*

Mírame...

*My hair long black strands of defiance,
of protest, of voters, of builders,
of fighters, of mothers, of daughters.
Una Madona Bonita,
peligrosa but sweet
like piñas y mangos,
like apple pie and ice cream.
Pero linda en mi ropa,
beautiful in my skin.
A moving mountain.
A breathing testament.
I am here
con brazos
abiertos.*



Ballet Hispánico in *Con Brazos Abiertos*. Photo ©Paula Lobo.

THE PROGRAM

CON BRAZOS ABIERTOS

Choreography: Michelle Manzanales

Artistic Collaboration: Ray Doñes

Soundscape includes Carla Morrison, Cheech & Chong, Julio Iglesias, Edward James Olmos, Gustavo Santaolalla, Maria Billini-Padilla, Juan Carlos Marin Marin, Ember Island, Mexican Institute of Sound

Costume Design: Diana Ruettiger

Lighting Design: Joshua Preston

Dancers: The company

Michelle Manzanales explores with humility, nostalgia, and humor, the iconic Mexican symbols that she was reluctant to embrace as a Mexican-American child growing up in Texas. Intertwining folkloric details with a distinctly contemporary voice in dance, set to music that ranges from Julio Iglesias to rock en español, *Con Brazos Abiertos* is a fun and frank look at a life caught between two cultures.

Special thanks to artists Juan Carlos Marin Marin, Nir Ben-Gal, and Noemi Gasparini, for this original recording of *Chiles Verdes* and to Maria Billini for her original poem, *Con Brazos Abiertos* (see Page 8).

Creep by Radiohead used with permission by Warner/ Chappell and Sony/ ATV.

World Premiere: Apr 18, 2017 at The Joyce Theater

—PAUSE—

Please remain in your seats

SOMBRERÍSIMO

Choreography: Annabelle Lopez Ochoa

Music: Banda Ionica featuring Macaco el Mono Loco, Titi Robin, and soundscape by various artists

Costume Design: Diana Ruettiger

Lighting Design: Joshua Preston

Dancers: Chris Bloom, Jared Bogart, Raúl Contreras, Antonio Mannino, Omar Rivéra, Lyvan Verdecia

An absorbing exploration of identity, *Sombrerísimo* makes references to the surrealist world of Belgian painter René Magritte, famous for his paintings of men in bowler hats.

Sombrerísimo has been commissioned by New York City Center for the Fall for Dance Festival.

World Premiere: Sep 20, 2013 at New York City Center

—INTERMISSION—

3. CATORCE DIECISÉIS

Choreography: Tania Pérez-Salas

Music: Marin Marais, Girolamo Frescobaldi, A. Vivaldi, Francois Couperini, and Giovanni Batista Pergolesi.

Costume Design: Amanda Gladu

Lighting Design: Bob Franklin

Dancers: The company

One of the leading voices of Mexican contemporary dance, Tania Pérez-Salas draws inspiration from the number Pi to reflect on the circularity of our movement through life. With intense theatricality and breathtaking imagery set to music by Vivaldi and other Baroque composers, *3. Catorce Dieciséis* is a joyful feast for the senses.

Ballet Hispánico Premiere: Apr 18, 2017 at The Joyce Theater



ARTISTIC LEADERSHIP



Eduardo Vilaro (*Artistic Director & CEO*) joined Ballet Hispánico as Artistic Director in August 2009, becoming only the second person to head the company since it was founded in 1970. In 2015, Vilaro took on the additional role of Chief Executive Officer of Ballet Hispánico. He has been part of the Ballet Hispánico family since 1985 as a dancer and educator, after which he began a 10-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. Vilaro has infused Ballet Hispánico's legacy with a bold and eclectic brand of contemporary dance that reflects America's changing cultural landscape. Born in Cuba and raised in New York from the age of six, he is a frequent speaker on the merits of cultural diversity and dance education.

Vilaro's own choreography is devoted to capturing the spiritual, sensual, and historical essence of Latino cultures. He created over 20 ballets for Luna Negra and has received commissions from the Ravinia Festival, the Chicago Sinfonietta, the Grant Park Festival, the Lexington Ballet and the Chicago Symphony. In 2001, he was a recipient of a Ruth Page Award for choreography, and in 2003, he was honored for his choreographic work at Panama's II International Festival of Ballet. In 2016, he was inducted into the Bronx Walk of Fame, and was awarded *HOMBRE Magazine's* 2017 Arts & Culture Trailblazer of the Year.



Johan Rivera Méndez (*Rehearsal Director*) was born in San Juan, Puerto Rico. He began his dance training at the School for the Performing Arts, PR under the direction of Waldo Gonzalez. He graduated Magna Cum Laude with his BFA from the New World School of the Arts in 2013. While there, he had the opportunity to perform the works of Robert Battle, Kyle Abraham, Peter London, Daniel Lewis, Merce Cunningham and Doris Humphrey as well as simultaneously working with local dance companies in Miami, FL. During his tenure with the Ballet Hispánico Company, Méndez had the pleasure of performing the ballets of choreographers such as Annabelle Lopez Ochoa, Gustavo Ramírez Sansano, Pedro Ruiz, and Eduardo Vilaro. In addition, he was a vital member of Ballet

Hispánico's Education & Outreach teaching team while on tour and at home in NYC. Méndez had the honor of mentoring and directing second company *BHdos* for the fall of 2016 before taking over as Rehearsal Director for Ballet Hispánico's main company. He holds an MA in Executive Leadership from Liberty University.

CHOREOGRAPHERS

Michelle Manzanales is a choreographer and dance educator originally from Houston, TX. She began working with Eduardo Vilaro in 2003 as a dancer for his company Luna Negra Dance Theater of Chicago, where she later became Rehearsal Director in 2006 and served as Interim Artistic Director 2009-2010. In 2007, Manzanales created *Sugar in the Raw* (*Azúcar Cruda*) for LNDT, which was applauded by the *Chicago Sun-Times* as "a staggering, beautiful, accomplished new work." In 2010, her homage to Frida Kahlo, *Paloma Querida*, was hailed as a "visual masterpiece" by Lucia Mauro of the *Chicago Tribune* and was described by the *Sun-Times* as a "gorgeously designed, richly hallucinatory, multi-faceted vision of the artist." "This dance isn't just about one girl's experience; it applies to everyone, of any gender, and of any culture," said *CriticalDance* of Manzanales' *Con Brazos Abiertos* (2017).

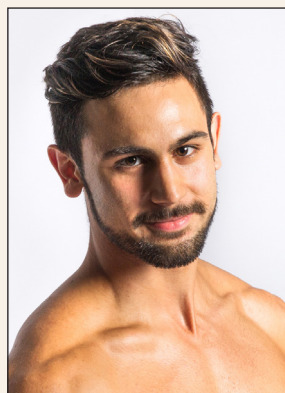
Annabelle Lopez Ochoa has been choreographing since 2003 following a 12-year dance career in various contemporary dance companies throughout Europe. She has created works on 50 companies worldwide including Ballet Hispánico, Atlanta Ballet, Cincinnati Ballet, Compañía Nacional de Danza, Dutch National Ballet, Finnish National Ballet, Royal Ballet of Flanders, Ballet du Grand Théâtre de Genève, Göteborg Ballet, Joffrey Ballet, BJM-Danse Montréal, New York City Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, Tulsa Ballet, San Francisco Ballet and Les Grands Ballets Canadiens, to name a few. In 2012, her first full length work, *A Streetcar Named Desire*, originally created for Scottish Ballet, received the Critics' Circle National Dance Award for "Best Classical Choreography" and was nominated for the prestigious Olivier Award for "Best New Dance Production" the following year.

Tania Pérez-Salas was born in Mexico City. She obtained her first significant recognition in 1993, when she received the award for best female performer in the National Dance Competition of Mexico. Since then, she has won national and international recognition as both a dancer and choreographer, including the National and Continental Prizes for Choreography in Mexico and the sixth Paris International Dance Competition, among others. In 1994 Pérez-Salas founded the Tania Pérez-Salas Compañía de Danza. The company has been invited to perform her work in some of the most important theaters and festivals in Mexico, the United States, Canada, South America, China, the Middle East and Europe. Her work is based on universal themes which she presents from unique angles. For example, a satire on technology, informs *Biography of Desire* (*Biografía del Deseo*); the dimensions of death and life are inherent in *Visitor* (*Visitante*); femininity in *The Hours* (*Las Horas*); love and sensuality in *Anabiosis*; water, with its infinite power of conveying metaphors and images in *The Waters of Forgetfulness* (*Las Aguas del Olvido*); or reviving literary texts as in *Clodia, the Impudent* (*Clodia la Impúdica*). Her company performed at Northrop in the 2010-11 season.

DANCERS



Chris Bloom is from Fredrick County, VA, where he began dancing at the Blue Ridge Studio for the Performing Arts and the Vostrikov Academy of Ballet. Bloom graduated Summa Cum Laude from the Ailey/Fordham BFA Program in 2012. In 2011, he joined Parsons Dance as an apprentice and continued to perform with Parsons as a guest artist for two years while also dancing with Lydia Johnson Dance, Thang Dao Dance Company, VonUssar DanceWorks, 360° Dance Theatre and the Peridance Contemporary Dance Company. Bloom joined Ballet Hispánico in 2013 and has had the pleasure of originating roles in new works by Annabelle Lopez Ochoa, Edgar Zendejas, Miguel Mancillas, Fernando Melo, Michelle Manzanale, Gustavo Ramírez Sansano, and Eduardo Vilaro. In addition, he has performed in Nacho Duato's *Jardí Tancat* and as Don José in Gustavo Ramírez Sansano's *CARMEN.maquia*.



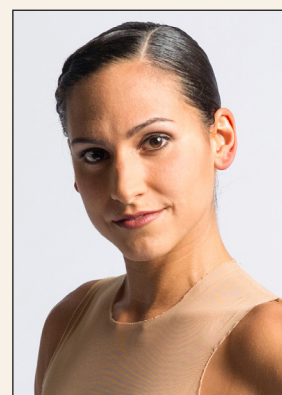
Jared Bogart is originally from Crystal River, FL, with a BFA in Dance from Jacksonville University. He spent his early years training at his parents' dance school in Crystal River, FL. He has trained during the summers at the Orlando Ballet School, Archcore40, Florida Dance Masters, and Florida Dance Festival. While in Jacksonville, Bogart worked with artists such as Jennifer Muller, Robert Moses, Jennifer Archibald, and Stephanie Martinez. Bogart is very excited for his second season with Ballet Hispánico.



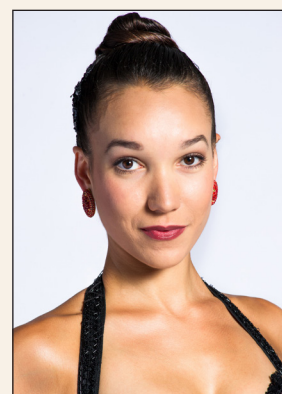
Shelby Colona is a 2013 graduate of The Ailey School's Certificate Program. In 2011, she graduated from The High School for the Performing and Visual Arts (HSPVA) in Houston, TX. Shelby has had further training with Alonzo King LINES Ballet, Perry-Mansfield, and Complexions Contemporary Ballet. She has performed works by Robert Battle, Benoit-Swan Pouffer, Peter Chu, Nicholas Villeneuve, Billy Bell, Loni Landon, and has performed with companies such as Alvin Ailey American Dance Theater, Lunge Dance Collective, and BHdos before joining Ballet Hispánico.



Raúl Contreras is originally from Monterrey, Mexico, and has trained at Escuela Superior de Música y Danza de Monterrey, the Martha Graham School, and Generation IV Dance. Contreras was an apprentice for Ballet Metropolitano de Monterrey for the 2011-2012 season, and was invited to be part of Metamorphosis Dance Collective's Shanghai Residency in 2017. Contreras has shown an outstanding development as a teacher, choreographer, and artistic director for Universidad de Monterrey's Dance Group, winning several dance competitions in Mexico and the United States. He also taught in Tec de Monterrey, Urban Dance Community Monterrey, as well as The Dance Revolution, the biggest dance convention in México, as a special guest. Contreras has also worked with renowned choreographers such as Edgar Zendejas, Miguel Mancillas, and Alicia Sánchez, among others.

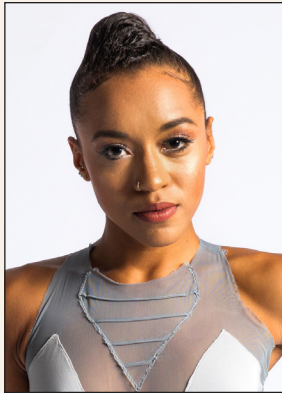


Melissa Fernandez is from Miami, FL, and received her early training from Caridad Espinosa, Mencia-Pikieris School of Dance, and New World School of the Arts, where she graduated summa cum laude in 2008. In 2012, Fernandez went on to earn her BFA in dance from The Juilliard School, where she performed works by Sidra Bell, Alex Ekman, Nacho Duato, and Jerome Robbins, among others. Fernandez was selected as a modern dance finalist in The National YoungArts Foundation competition in 2008, and was featured in the HBO series *Master Class*. In 2016, Fernandez had the joy of being presented beside her Ballet Hispánico colleagues in *Lincoln Center at the Movies: Great American Dance Series*, where she performed lead roles in works by Gustavo Ramírez Sansano and Pedro Ruiz. Currently, Fernandez is in her seventh season with Ballet Hispánico and is excitedly looking forward to marrying her partner on stage and off, Lyvan Verdecia, in the summer of 2019.



Laura Lopez was born and raised in Miami, FL, where she began dancing at the age of three at Patricia Penenori Dance Center. She attended New World School of the Arts High School where she continued her dance training in ballet and modern. Lopez was a 2013 Young Arts finalist and was nominated as a Presidential Scholar. In April 2016, she graduated from New World College, where she received her BFA in Dance from the University of Florida. Lopez has danced professionally with Complexions Contemporary Ballet and Ballet Hispánico's BHdos. Throughout her dance career, she has attended summer programs at Exploring Ballet with Suzanne Farrell, Miami City Ballet, Alonzo King LINES Ballet, and Jacob's Pillow. Lopez has had the privilege of dancing the works of Eduardo Vilaro, Annabelle Lopez Ochoa, Robert Moses, and many more.

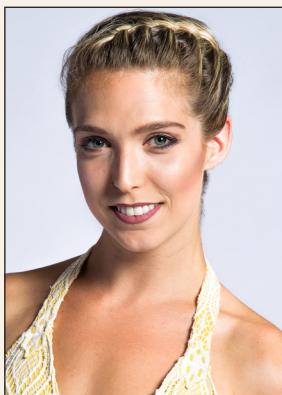
DANCERS



Jenna Marie was born in Philadelphia, PA. She began her dance training at Olga Kresin's Ballet School and later attended The Philadelphia High School for the Creative and Performing Arts. As a scholarship student, Marie trained at The Ailey School and has participated in a number of dance competitions including the Youth America Grand Prix, where she was featured in the documentary *First Position*, the Barcelona International Dance Competition, and the Tanzolymp Danz Festival. Marie has worked for artists such as Beyoncé, Romeo Santos, Nile Rodgers, and Betsey Johnson. She has been featured in *Dance Magazine* and *Pointe Magazine*, and has performed as a guest artist with Zest Collective and The Black Iris Project. Jenna Marie was a member of Ailey II under the direction of Sylvia Waters and Troy Powell. She was also a member of Nai Ni Chen Dance Company, Complexions Contemporary Ballet, The Metropolitan Opera, and MOMIX. This is Jenna Marie's third season with Ballet Hispánico.



Antonio Mannino was born in Sicily, Italy, and began his ballet training at the age of seven. He has trained at dance schools throughout Europe, including Rome Opera House Ballet School, John Cranko School, and La Scala Theatre Ballet School. When Mannino moved to England, he trained with Northern Ballet and performed in the Company's filming of the *Tortoise & the Hare* for the BBC. Soon after, he joined Sibiu Ballet Theater in Romania, where he performed soloist roles in *Paquita The Fairy Doll*, and corps de ballet roles in *Swan Lake*, *Don Quixote*, *Giselle*, and *Anna Karenina*. In 2017, he joined The Joffrey Ballet Studio Company in Chicago and performed works by August Bournonville, Gerald Arpino, Paul Taylor, and Brendan Fernandes.



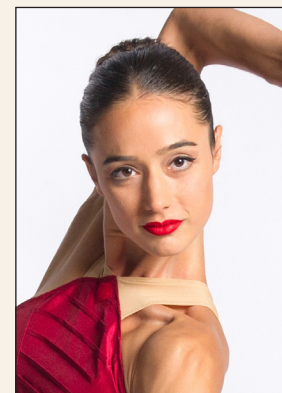
Geena Pacareu is from Tarragona, Spain, where she trained at Artemis Dansa, and graduated from the Royal Conservatory of Dance Mariemma in Madrid. She has won numerous prizes at internationally renowned dance contests, such as Les Espoirs de la Danse and The National Confederation of Dance in France. Before graduating, Pacareu was accepted as a full-time trainee at Ajkun Ballet Theatre in New York City and was promoted to Company artist in 2012. A year later, she joined Parsons Dance under the direction of David Parsons, where she performed repertory from choreographers such as David Parsons, Robert Battle, Trey McIntyre, and taught all over United States, Europe, and Latin America. Pacareu has worked as a dancer/model for the 2015 W/F Studio collection of OYSHO, Voice of Insiders, and Lois Greenfield's Breaking Bounds 2018 Calendar.



Omar Rivéra is originally from Los Angeles, CA. After moving to Dallas, TX, Rivéra trained at Prodigy Dance & Performing Arts Centre under the direction of Camille Billelo. In addition to training at Prodigy, he graduated from the prestigious Booker T. Washington High School for the Performing & Visual Arts (HSPVA) under the direction of Lily Cabatu Weiss, and was a part of HSPVA's dance ensembles Repertoire Dance Company I & II, where he performed a variety of works choreographed by national leading artists including Robert Battle and Desmond Richardson. Soon after, Rivéra attended the University of Arizona-School of Dance, under the direction of Jory L. Hancock on scholarship, and graduated with a BFA in Dance in 2018. Throughout his years at the University of Arizona, Rivéra was one of eight men selected to perform at The Joyce Theater for the José Limón International Dance Festival, and danced in works by guest artists including Christopher Wheeldon's *The American*, Darrell Grand Moultrie's *Boiling Point*, and Bella Lewitzky's *Meta4*, among others.

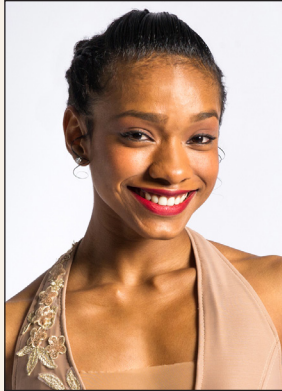


Gabrielle Sprauve was born in Queens, NY, and raised in Savannah, GA. During her high school years, Sprauve attended Savannah Arts Academy for the performing arts and participated in programs at Alvin Ailey American Dance Theater and The Martha Graham School. She went on to Marymount Manhattan College, where she earned her BFA degree in Dance under the direction of Katie Langan in 2017. Sprauve has performed at the American Dance Guild, the 92nd Street Y's Fridays at Noon Series, and The Martha Graham Company's University Partners Showcase. She has also performed works by Larry Keigwin, Alexandra Damiani, Norbert De La Cruz, Paul Taylor, Darrell Grand Moultrie, Adam Barruch, and Jo Strömngren. This is Sprauve's second season dancing nationally and internationally with Ballet Hispánico.



Eila Valls is originally from Spain and graduated from El Real Conservatorio Profesional de Danza (The Royal Professional Dance Conservatory) "Mariemma" in Madrid, Spain in 2010. She is the winner of the Virginia Valero extraordinary award in Madrid, and the first-place winner of the international competition Certamen de Dansa Ciutat de Barcelona (Barcelona City Dance Contest), through which she was awarded a full scholarship to the Peridance Certificate Program and The Joffrey Ballet. Since she moved to New York in 2011, she's had the privilege to work with Peridance Contemporary Dance Company, where she has performed repertory by choreographers such as Igal Perry, Dwight Rhoden, Ohad Naharin, and Sidra Bell, among others. She has also danced under the direction of Manuel Vignouille, Brice Mousset and Yesid Lopez, and has worked as a dancer/model for Adidas, Nike, and Under Armour.

DANCERS



Dandara Amorim Veiga was a scholarship student at The Ailey School in 2016-17. She started her dance training at Projeto Social Primeiros Passos (Brazil), before training as a scholarship student at Escola de dança Ballerina (Brazil), Studio Margarita Fernandez (Argentina), Opus Ballet (Italy), and Annarella Academia Dr Ballet e Dança (Portugal). Veiga has participated in dance festivals all around the world and received scholarships with San Francisco Ballet and Ballet West. She has performed at events such as Vibe Competition (Montana/US), Assamblé International (Toronto/Canada), Harlem Arts Festival, and the Ailey Spirit Gala (New York/US). She has had the opportunity to work with names such as Charla Gen, Robert Battle, Caridad Martinez, Claudia Zaccari, Jean Emille, Ray Mercer, Raul Candal, and Melanie Futorian.



Lyvan Verdecia was born in Havana, Cuba. He graduated from the National Ballet School of Cuba in 2013 and joined the ranks of the National Ballet of Cuba through December 2014, where he developed as a dancer and choreographer. He has had the opportunity to participate in festivals and has won gold and bronze medals at international competitions. He has shared the stage with Carlos Acosta in his *Tocororo* and with Viengsay Valdes in Annabelle Lopez Ochoa's *Celeste*. In 2017, Verdecia was awarded a Princess Grace Award in Dance.

DESIGNERS

Bob Franklin (*Lighting Designer*) is a lighting designer for theatre, dance, and more. Dance work includes Ballet Hispánico, Pilobolus, Kate Weare Company, and others. Associate/Assistant credits: *The Color Purple*, *Noises Off!* (Broadway). *Peer Gynt*, *Men on Boats* (Off-Broadway). *Man of La Mancha*, *Luna Gale*, *Angels in America* (Seattle). He also designs for corporate events and fashion.

Amanda Gladu (*Costume Designer*) is a New York City based costume designer. She recently received her MFA in Stage (Costume) Design from Northwestern University in Chicago, IL. Originally from Texas, She holds dual BA degrees in Dance and Art History from the University of Texas at Austin. Designs at Northwestern University include *Equivocation*, *Anna in the Tropics*, *Sweet Charity*, selected pieces in *Danceworks* and *Danceworks: Current Rhythms*, and *Stick Fly*. Other design credits include *Thrones! The Musical Parody* at the Apollo Theater in Chicago and the Hudson Theatre in Los Angeles. Her recent work with Ballet Hispánico includes 3. *Catorce Dieciséis*, choreographed by Tania Pérez-Salas. Gladu received the 2017 Michael Merritt Academic Award for Collaborative Design for Northwestern University. She lives in Brooklyn with her partner, Logan, and her chihuahua, Daisy.

PRODUCTION

Joshua Preston (*Company General Manager & Lighting Designer*) hails from the verdant hills of Lexington, KY, where he began his training in design, management, and bourbon. Preston has had the pleasure of working with Ballet Hispánico for seven years and is proud to call his colleagues family. Preston met Eduardo Vilaro on the windy stages of Chicago and has followed his remarkable vision ever since. He is eternally grateful to Vilaro for shepherding him as a designer and as a person. Preston has designed lighting for dance, theater, opera and his apartment. He also serves as a trophy artist/husband to his ever-patient wife, Chloe.

Diana Ruettiger (*Wardrobe Director & Costume Designer*) has served as wardrobe supervisor for Luna Negra Dance Theater and Costume Designer for Dance for Life Chicago, Columbia College, and The Chicago Academy for the Arts. She has worked as stitcher and crew for The Joffrey Ballet and numerous Broadway touring shows. Ruettiger owned and operated a costume shop for 25 years before moving to New York to begin her tenure supervising wardrobe for Ballet Hispánico.

Nathan K. Claus (*Production Stage Manager*) is in his sixth season as the stage manager for Ballet Hispánico. He has previously worked on Broadway with the productions of *Priscilla Queen of the Desert*, *God of Carnage*, *The Norman Conquests* and David Mamet's *November*, and has worked with several other dance companies, including tours with Jennifer Muller/The Works. Hailing from Fargo, North Dakota, Claus began studying ballet at Dancenter North in Libertyville, IL before obtaining a BA in Theatre from Millikin University in Decatur, IL, where he also studied dance, music, and education.

Joshua Paul Weckesser (*Technical Director*) is originally from Normal, IL. He is the founder of Bread & Roses Productions, dedicated to providing production support to art-based originations. Working primarily in circles of dance, Weckesser's designs have been seen across the US and internationally. Weckesser has been working closely with Molly Shanahan/Mad Shak as a lighting designer and core collaborator since 2003. He also works with LEVELdance and the Chicago Human Rhythm Project as their resident lighting designer. Career highlights include lighting the first ever evening-length production of *American Tap* at the Kennedy Center, working with Karole Armitage in the Netherlands, and touring with Gobsmaeked and Che Malambo.

Stacey Dávila (*Wardrobe Assistant*) is from San Juan, Puerto Rico, where she worked for the fashion design line Ecliptica. This is when Norein and Michelle Otero inspired Dávila to pursue a career in Costume Design. It was her love for costumes, storytelling, and collaboration that made her relocate to Tampa, FL, where she completed a bachelors in Costume Design at The University of South Florida. Dávila has designed for choreographers like Andrew Carroll, Bliss Kohlmyer, Maurice Causey, John Parks, Michael Foley, and Paula Nuñez. She has been working in NYC and with Ballet Hispánico for three seasons.

COMPAGNIE KÄFIG—CCN

Sat, Nov 3, 7:30 pm

Pixel



COMPAGNIE KÄFIG—CCN

Pixel

Centre chorégraphique national de Créteil et du Val-de-Marne/Compagnie Käfig – directed by Mourad Merzouki

Artistic direction and choreography: Mourad Merzouki

Concept: Mourad Merzouki and Adrien M/Claire B

Digital production: Adrien Mondot and Claire Bardainne

Music: Armand Amar

Sarah Nemtanu, violin; Julien Carton, piano; Nuria Rovira Salat, vocals

Additional music: Anne-Sophie Versnaeyen, viola; "Les Plocks," drum programming; Stéphane Lavallée and Julien Delaune, Artback Society; Vincent Joinville, recording, mixing, and sound design; Martin Fouilleul, modular synthesizer

Assistant of the choreographer: Marjorie Hannoteaux

Artists: Marc Brilliant, Antonin *Tonbee* Cattaruzza, Elodie Chan, Aurélien Chareyron, Yvener Guillaume, Amélie Jousseau, Ludovic Lacroix, Ibrahima Mboup, Paul Thao, Sofiane Tiet, Médésséganvi Yetongnon known as *Swing*

Lighting design: Yoann Tivoli, assisted by Nicolas Faucheux

Stage design: Benjamin Lebreton

Costume design: Pascale Robin, assisted by Marie Grammatico

Paintings Exclusive North American tour representation: Rena Shagan Associates, Inc.:

Camille Courier de Méré and Benjamin Lebreton

Producer: Centre chorégraphique national de Créteil et du Val-de-Marne/Compagnie Käfig

Co-producers: Maison des Arts de Créteil, Espace Albert Camus in Bron

With the support of Compagnie Adrien M/Claire B

Light control: Stéphane Loirat

Video management: Eve Liot

Sound control: Alexis Lazar

Stage management: François Michaudel

Exclusive North American tour representation: Rena Shagan Associates, Inc.

The performance runs approximately 70 minutes with no intermission

Premiered on November 15, 2014, at Maison des Arts de Créteil, during the Kalypso Festival



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.

ABOUT THE COMPANY

As the head of the National Choreographic Center of Créteil and Val-de-Marne, choreographer Mourad Merzouki developed a worldwide artistic project embracing many choreographic languages. Since he created the company in 1996, Merzouki has expanded the language of hip-hop by orienting his approach at the crossroads of multiple disciplines: circus, martial arts, and contemporary dance. His choreographic pieces have allowed the world to experience hip-hop dance in many theaters and festivals around the world.

Since 1996, 30 creations have been performed in 700 cities and 60 countries. Compagnie Käfig has given 3,000 performances for 1.5 million people. An average of 140 tour dates are performed a year, of which 25 percent are abroad.



Compagnie Käfig—CCN in Pixel. Photo ©Patrick Berger.

THE PROGRAM

Pixel

Mourad Merzouki created a work at the crossroads of arts, immersing the viewer in a universe of poetry and dreams in which reality and illusion are flustered. Thanks to the 3-D effects of digital artists Adrien M/Claire B, the movements of hip-hop dance mixed with circus arts find a new playground. In this impalpable universe, in perpetual motion, the exalted gesture is constantly challenged to better find itself. Armand Amar's musical creation reinforces the show's lyricism, like a warmer invitation on this journey.

Choreographer Mourad Merzouki talking about *PIXEL*

We are constantly exposed to images, videos, and digital media. Screens are everywhere. One only needs to walk down the streets of big capitals of some countries to imagine what will be the city of tomorrow: a large exposure to images that is now part of our everyday life.

The *Pixel* project was born when I first met Adrien Mondot and Claire Bardainne and from the fascination I felt at that moment: it was just like I wasn't able to make the difference between both the real and the virtual world and I rapidly decided to try a new association using those new technologies with and for dance.

The first experience mixing dance and interactive video has been breathtaking for the performers who are part of the project. With the same curiosity and open mind that inspire me, I face, during this new adventure, an impalpable world created by the light projection developed by the Adrien M/Claire B Company. The challenge of making both worlds interact with each other and of striking a subtle balance between both techniques so that dance and abstract representations answer each other without one getting the upper hand, destabilizes me again with the way I approach gesture. I follow that quest for motion that I keep developing and improving at each of my creations, with new constraints and new playing partners.

How does the dancer perform in a space made up of illusions on a 3-D set, when video may by turns accompany motion as well as hinder it?

Besides video projections, I wanted Armand Amar's music to fit closely to the choreography and the images, like a warmer invitation to travel. Accompanying the performers, his music brings out the energy as well as the poetry lying in the dancer's body.

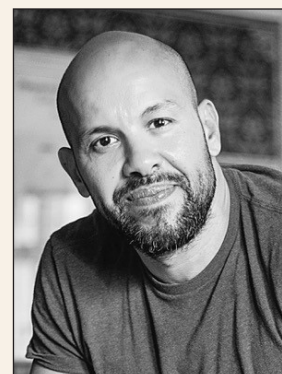
Those new discovery paths allow me to work on this extension of reality and to face a synthetic world, which is odd for a choreographer who feeds off bodies and material. Inhabiting dance in a space where the body only faces dreams, developing gestures in moving landscapes created by Adrien M and Claire B.

I wanted to open up the way where the synthetic world of digital projection interacts with the dancer's reality.

Each artist has playfully immersed in an unknown world, with a sharing mind, relying on hip-hop virtuosity and energy, mixing up poetry and dreams, to create a show at the crossroads of arts.

—Mourad Merzouki, November 2014

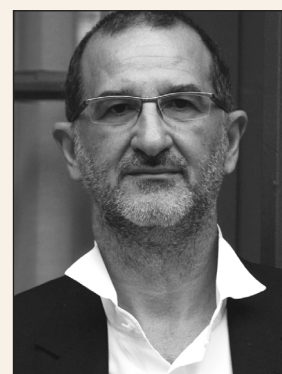
ARTISTIC LEADERSHIP



Mourad Merzouki (Artistic Direction and Choreography) has been a major figure on the hip-hop scene since the early 1990s and works at the junction of many different disciplines. To his exploration of all hip-hop styles, he adds circus, martial arts, fine arts, video and live music. Without losing sight of hip-hop movement's roots, of its social and geographical origins, this multidisciplinary approach opens up new horizons and reveals complete new outlooks.

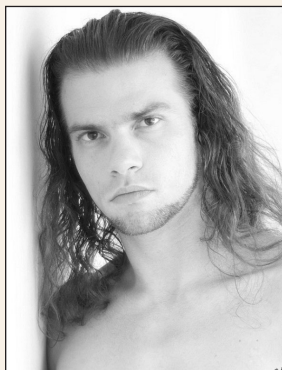


Adrien Mondot and Claire Bardainne (Digital production) of the Adrien M/Claire B Company create many forms of art, from stage performances to exhibitions combining digital arts with live performing arts. Bardainne and Mondot co-direct the company. They place the human body at the heart of technological stakes, with the specificity of developing and customizing their own IT tools. The company operates as a research and creativity workshop, looking for a live digital world: mobile, organic, ephemeral, random, and sensory.



Armand Amar (Music) is French of Moroccan origin, born in Jerusalem, and fascinated by extra-European music. He learned to play tablas, zarb and congas, and studied under various masters of traditional and classical music. Through the discovery of dance in the 1970s, he found a direct relationship to music, the power to improvise freely, and the advantages of authentic, on-the-spot exchanges. Since then he has worked with various choreographers from the different branches of contemporary dance, such as Marie-Claude Pietragalla, Carolyn Carlson, Francesca Lattuada, and Russell Maliphant.

DANCERS



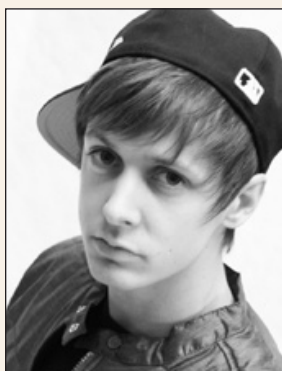
Marc Brillant practiced capoeira, street acrobatics and parkour (the art of movement) for 10 years before joining the Malabar Company and discovering the Cyr wheel. His atypical career led him to join prestigious street performance companies, circus and dance companies, mostly accompanied by the Cyr wheel. He uses his wheel in an acrobatic way as well as his capoeira skills to create a language with the floor, around and out of the wheel. This particular style allowed him to join the Czech company La Putyka and the Pietragalla Company, before joining the Käfig Company to participate in *Pixel*. At the same time, he developed his own artistic project with his company, Le Quatrième Corollaire.



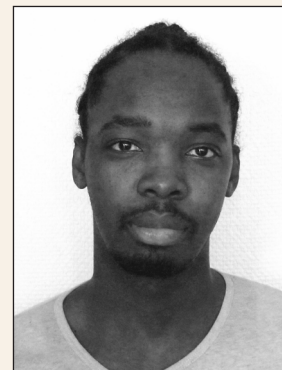
Antonin Cattaruzza, known as Tonbee, trained at the well-known Académie Internationale de la Danse in Paris in contemporary dance, ballet and modern jazz. He then learned hip-hop dance at Centre de Danse du Galion. He danced on tour in musicals and shows for various singers such as Slimane and TAL. Tonbee also worked as a choreographer for M Pokora, X Factor Liban, and the video game *Just Dance*. He also has worked with hip-hop dance companies Trafic de Style, Dyptik, Massala and Käfig.



Elodie Chan has been interested in the culture and arts of the Chinese circus since an early age. She was trained in the contortion art by Liu Wei in Paris. Starting in 2013, she has been training in workshops with the acrobatic Troupe of Tianjin, at the national school of the Beijing Circus, and also with Canadian performers. She also has taken contemporary dance classes in Paris. She has participated in several events, cabarets, TV shows and musicals and joined *Pixel* in 2014.



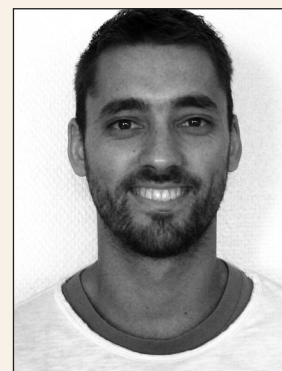
After almost eight years of practicing hip-hop, **Aurélien Chareyron** participated in several contests in France and abroad, winning the Express Yourself contest (Paris), placing second at the XXL Championship of London and winning third place at the UDO European Street Dance Championship. He also reached the quarterfinals in the TV show *La Meilleure Danse*. In 2010, he joined the Metamorphoz Company, directed by Mohamed Rouabah. He joined the *Pixel* team in 2014.



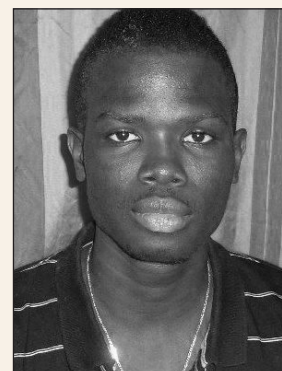
Yvener Guillaume started to dance hip-hop when he was 12. He took ballet, jazz, contemporary dance, singing and comedy lessons at the Académie Internationale de la Danse. He worked with choreographers such as Maurice Béjart, Kamel Ouali, Nasser Martin Gousset, Hiroaki Umeda, Fouad Boussouf, Simhamed Benhalima and Mourad Merzouki. He also has acted in advertisements, films, and TV films. He won dance contests and has been called to act as a judge for dance contests. He also has developed a significant pedagogical work providing internships, classes and workshops in France and abroad. He joined the *Pixel* team in 2013.



Amélie Jousseau built her fundamentals on jazz and hip-hop dance before turning to break dance and working with the Echos-liés (winners of the 2009 TV Show *Incroyable Talent*). She joined the ranks of the Canadian French team of Ayong in 2012, within the Moral Soul Company. At the same time, she choreographed and performed as a soloist in the children play by Karine Thomas, *L'Arbre des Découvertes*. She joined the 6ème Dimension Company on the shows *Je me sens bien* (2010 Beaumarchais-SACD Award) and *Satisfaite*, before integrating the performers' team of *Pixel* within the Käfig Company.

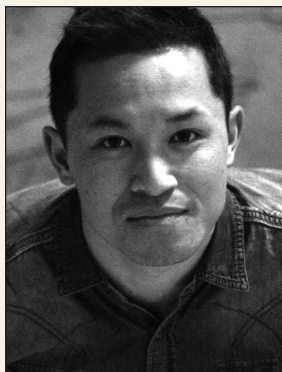


Ludovic Lacroix has been travelling across France for several years to participate in battles (Battle of the Year 2006, regional Battles, etc.). In 2011, he performed in the musical *Ali Baba*. Concurrently, he has improved his skills working with companies such as Fradness, Alexandra N'Possee, Us Latino, Daskik and the Käfig Company, with *Pixel*, since 2013. Lacroix has been executing educational actions for several years in schools and sociocultural structures.



Ibrahima Mboup, known as Ibou Sene, started rollerblading in Senegal at the age of 17. He rapidly became a role model in the African and international rollerblading field. He trains in slalom, acrobatic jump, speed and dance. He participated in and won his first championship in 2007. At the same time, he creates shows with the company Roller Dance Africa, invited regularly to the festival ETNOSUR in Spain. He leads also many educational actions towards schools. Ibrahima settled in France in 2012. He joins the Käfig Company in 2016 as dancer on rollerblades for *Pixel*.

DANCERS



Paul Thao was born in 1984 in Nîmes. He started break dancing at the age of 14, among his family. He discovered other hip-hop styles by training beside Storm, Poppin Taco, Junior Almeida, Ronnie from Full Force Crew, etc. Thanks to these experiences, he started to teach in 2003. He integrated the companies MIX and Groove in 2006, and the following year the company Evasion. This new group then toured throughout France until 2011. The same year, he was cast as a dancer in the movie *Planet B-boy*. He joined the artistic team of *Pixel* in 2015.



Sofiane Tiet was born in Belfort in 1986. He left his hometown in 2003 to move to Paris, where he learned jazz, ballet, and contemporary dance at the Académie internationale de la danse. He joined the Japanese company S20 in 2009, created by Hiroaki Umeda, and toured with them for two years. In 2013, he was cast as a dancer in the team of Street Dance for Puma The Quest. This event enabled him to train and gain experience in various capital cities around the world. He joined the Käfig Company in 2015.



Médésséganvi Yetongnon, known as Swing, was trained in hip-hop dance within the Bordeaux team La Smala. Travelling from street shows to battles, he won the France National Championship and reached third place at the Battle of the Year 2010. He joined the Rick Odums center and took lessons of jazz, ballet, modern and contemporary dance. As he keeps participating in contests, he has become a professional with several companies, including Les Echos-liés, Malka, RV6K and Funky Feet in Belgium. He joined Käfig for *Pixel* in 2014.

The National choreography center of Créteil and Val-de-Marne/Käfig Company – directed by Mourad Merzouki is funded by the Ile-de-France Regional Cultural Affairs Office - Ministry of Culture and Communication, the Val-de-Marne Department and the City of Créteil. It receives the assistance of Institut français for its international tours.

Photos credits: © Agathe Poupeney, © Patrick Berger and © Laurent Philippe



PITTSBURGH BALLET THEATRE WITH THE SAINT PAUL CHAMBER ORCHESTRA

Thu, Nov 8, 7:30 pm

Mozart in Motion

DIVERTIMENTO NO. 15

Choreography: George Balanchine

Music: Wolfgang Amadeus Mozart

Divertimento in B-flat, KV 287

SECHS TÄNZE

Choreography: Jiří Kylián

Music: Wolfgang Amadeus Mozart

Sechs Deutsche Tänze, KV 571

PETITE MORT

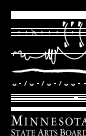
Choreography: Jiří Kylián

Music: Wolfgang Amadeus Mozart

I Piano Concerto A major KV 488, Adagio

II Piano Concerto C major KV 467, Andante

The performance runs approximately 95 minutes with two intermissions.



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.



ABOUT THE COMPANIES

PITTSBURGH BALLET THEATRE

One of the most exciting ballet companies in the United States, Pittsburgh Ballet Theatre has built a legacy of excellence and innovation since 1969. The company’s eclectic style and energy have been shaped by a series of distinguished artistic directors over nearly five decades. In the 1980s, former New York City Ballet Principal Dancer Patricia Wilde led the company to new heights and national acclaim with an emphasis on virtuosic technique and works by the modern masters, including her mentor, George Balanchine. Since 1997, the company has flourished under the direction of Terrence S. Orr, former American Ballet Theatre ballet master and principal dancer. Orr has created a powerful repertoire, including fresh versions of traditional ballets, original works commissioned to contemporary American music and dramatic works that push the boundaries of ballet as an art form. Through more than 50 performances each year at home and on tour, PBT audiences discover the passion and joy of ballet.

THE SAINT PAUL CHAMBER ORCHESTRA

Renowned for its artistic excellence, remarkable versatility of musical styles and adventurous programming, The Saint Paul Chamber Orchestra is widely regarded as one of the finest chamber orchestras in the world. Now in its 60th season, the SPCO has recently undergone transformational change with the opening of its new home, the Ordway Concert Hall, the addition of a new generation of players, and significant changes in its artistic vision. The SPCO is primarily an unconducted ensemble that performs a broad range of repertoire from Baroque to new music and works in close collaboration with a diverse series of artistic partners, including British Baroque specialist Jonathan Cohen, American pianist Jeremy Denk, Swedish clarinetist Martin Fröst, Moldovan violinist Patricia Kopatchinskaja and Finnish violinist Pekka Kuusisto. Past Artistic Partners include Roberto Abbado, Pierre-Laurent Aimard, Joshua Bell, Douglas Boyd, Nicholas McGegan, Stephen Prutsman, Dawn Upshaw, Christian Zacharias and Thomas Zehetmair.

The virtuoso musicians of the SPCO present more than 130 concerts and educational programs in the Twin Cities each year. The orchestra also reaches more than 250,000 listeners annually through its free online Concert Library, and has recently begun offering both live and on-demand videos of concerts that can be viewed anytime, anywhere, on any device, completely free of charge. The SPCO is regularly heard on public radio programs that reach more than 2 million listeners each week on over 300 stations. Additionally, the SPCO has released 67 recordings, including the 2017 Grammy® Award-winning recording of Schubert’s *Death and the Maiden* with violinist and Artistic Partner Patricia Kopatchinskaja. The SPCO has commissioned 150 new works and tours nationally and internationally, including recent engagements in Europe and New York City, and a prestigious residency with Cal Performances at the University of California, Berkeley.

THE PROGRAM

DIVERTIMENTO NO. 15

Choreography: George Balanchine
Music: *Divertimento No. 15 in B-flat, K. 287*, by Wolfgang Amadeus Mozart
Staged by: Judith Fugate
Lighting Design: Christina Giannelli

Allegro
Theme and Variations
Minuet
Andante
Finale

The Dancers: See Insert

When asked to present a work at the Mozart Festival held at the American Shakespeare Theater in Stratford, Connecticut, in 1956, George Balanchine originally planned to revive *Caracole*, an earlier work set to Mozart’s *Divertimento No. 15*. Instead, he created a new ballet that used many steps from the old, and he named the new ballet after the music, which he considered the finest divertimento ever written.

The divertimento genre reached its zenith amid the parties and informal entertainments of 18th-century aristocratic life. Divertimentos did not have a fixed structure; the number of movements could vary from one to twelve and they could be scored for one instrument or a chamber orchestra. *Divertimento No. 15* is choreographed for eight principal dancers, five women and three men, with an ensemble of eight women. The ballet omits the second minuet and the andante from the sixth movement; a new cadenza for violin and viola by John Colman was added in the late 1960s.

To complement the sparkling score, Balanchine created a work of prodigious ingenuity featuring a regal cast of dancers.

Courtesy of New York City Ballet

The performance of *Divertimento No. 15*, a Balanchine Ballet®, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the trust.

Costumes made under the direction of Janet Marie Groom in the PBT Costume Shop.

—INTERMISSION—

PETITE MORT

Dance Production/Choreography: Jiří Kylián

Assistants to the Choreographer: Roslyn Anderson and Shirley Esseboom

Music: Wolfgang Amadeus Mozart

I Piano Concerto A major KV 488, Adagio

II Piano Concerto C major KV 467, Andante

Set Design: Jiří Kylián

Costume Design: Joke Visser

Lighting Design: Jiří Kylián (concept), Joop Caboort (realization)

Technical Supervisor: Kees Tjebbes

Lighting Direction: Christina Giannelli

World Premiere: August 23, 1991, Kl. Festspielhaus, Salzburg-Au Nederlands Das Theater

Piano Soloist: Yoland Collin

The Dancers: See Insert

Jiří Kylián created this ballet especially for the Salzburg Festival on the second centenary of Mozart's death. For his work he chose the slow parts of two of Mozart's most beautiful and popular piano concertos. "This deliberate choice should not be seen as a provocation or thoughtlessness — rather as my way to acknowledge the fact that I am living and working as part of a world where nothing is sacred, where brutality and arbitrariness are commonplace. It should convey the idea of two antique torsos, heads and limbs cut off — evidence of intended mutilation. This doesn't destroy their beauty but reflects the spiritual power of their creator."

The choreography includes six men, six women and six foils. The foils have the function to be actual dance partners and at times seem more unruly and obstinate than a partner of



Pittsburgh Ballet Theatre in *Petite Mort*. Photo ©Aimee DiAndrea

flesh and blood. They visualize a symbolism which is more present than a storyline. Aggression, sexuality, energy, silence, cultivated senselessness and vulnerability — they all play a significant part. *Petite mort*, literally meaning "small death," serves as a paraphrase for orgasm in French and Arabic.

—Kylián Foundation

Costumes and scenery courtesy of Hubbard Street Dance Chicago

—PAUSE—

Please remain in your seats

SECHS TÄNZE

Dance Production/Choreography: Jiří Kylián

Music: Wolfgang Amadeus Mozart

Sechs Deutsche Tänze, KV 571

Assistant to the Choreographer: Shirley Esseboom

Set and Costume Designs: Jiří Kylián

Lighting Design: Jiří Kylián (concept), Joop Caboort (realization)

Technical Supervisor: Kees Tjebbes

Lighting Direction: Christina Giannelli

World Premiere: October 24, 1986. Het Muziektheater, Amsterdam-NL. Nederlands Dans Theater

The Dancers: See Insert

Two centuries separate us from the time Mozart wrote his *Sechs Tänze* (*German Dances*)—a historical period shaped considerably by wars, revolutions and all sorts of social upheavals. Mozart's ability to react upon difficult circumstances with a self-preserving outburst of nonsensical poetry is well known. With this in mind I found it impossible to simply create different dance numbers reflecting merely the humor and musical brilliance of the composer. Instead, I have set six seemingly nonsensical acts, which obviously ignore their surroundings. They are dwarfed in the face of the ever-present troubled world, which most of us for some unspecified reason carry in our souls.

Although the entertaining quality of Mozart's *Sechs Tänze* enjoys great general popularity, it shouldn't only be regarded as a burlesque. Its humor ought to serve as a vehicle to point toward our relative values.

—Jiří Kylián

Costumes and scenery courtesy of Hubbard Street Dance Chicago

ARTISTIC LEADERSHIP



Harris N. Ferris (executive director) has fortified PBT's financial position and led a successful \$21.2 campaign to expand the company's campus and build endowment and innovation funding for artistic priorities during his 12-year tenure as executive director. In partnership with the artistic director, Ferris has curated a series of new productions that have elevated the company's artistic profile. A former dancer and New Jersey native, Ferris previously served as executive director of the Empire State Ballet, managing director of Princeton's American Repertory Ballet and executive director of the Nevada Ballet in Las Vegas, in each case strengthening touring, finances and artistic scope. He attended Bard College, earned a BA from SUNY Buffalo and an MBA from Rutgers University. He serves on the Pennsylvania Humanities Council and the Greater Pittsburgh Nonprofit Advisory Committee.



Terrence S. Orr (artistic director) is a California native who trained at San Francisco Ballet, joined the company in high school and became a principal dancer by age 17. After moving to New York, he went on to lead a celebrated career at American Ballet Theatre, rising from corps de ballet to principal dancer. He joined ABT's artistic staff while he was still performing and served as ballet master from 1978 to 1997, when he joined PBT as artistic director. He has staged works for ballet companies worldwide, including The Royal Ballet, Paris Opera Ballet, La Scala, Australian Ballet and National Ballet of Japan. Throughout his 22 seasons as PBT artistic director, Orr has elevated PBT's repertoire with a dynamic roster of classics, new commissions and modern masterworks by Jiří Kylián, Twyla Tharp, William Forsythe, Mark Morris, John Neumeier, Jean-Christophe Maillot, Jerome Robbins, Derek Deane and Dwight Rhoden.



Marianna Tcherkassky (ballet mistress) was brought up in Kensington, MD, and is of Russian and Japanese descent. She began her training with her mother, Lillian Oka Tcherkassky, and continued her studies at Mary Day's Academy of the Washington School of Ballet and on full scholarship at the School of American Ballet in New York. She joined American Ballet Theatre in 1970 and became principal dancer in 1976. A frequent partner of Mikhail Baryshnikov and Rudolf Nureyev, Ms. Tcherkassky has been recognized as one of the world's leading ballerinas and reviewed as "one of the greatest Giselles that American ballet produced" by *The New York Times*. Since retiring from the stage in 1996, she has taught extensively and received a Golden Ring Award from the Asian-American Arts Foundation in 1997 and an Honorary Doctorate of Performing Arts from the University of Cincinnati in 1999.



Steven Annegarn became ballet master after retiring as a PBT principal dancer in 2003. He received his advanced training from the Royal Ballet School in London and toured with Sadler's Wells Royal Ballet Company before joining the London City Ballet in 1984. He was promoted to principal dancer two years later. A highly acclaimed performer with both impeccable classical technique and powerful dramatic ability, Annegarn also has been a principal dancer with Pacific Northwest Ballet in Seattle. His repertoire included *Swan Lake*, *Giselle*, *Romeo and Juliet*, George Balanchine's *Apollo* and Jiří Kylián's *Return to a Strange Land*. He is married to former PBT Principal Dancer Erin Halloran and together they are the proud parents of their sons Aiden, Leo and Ronan.

THE DANCERS



Hannah Carter, principal, of England joined Pittsburgh Ballet Theatre in 2013, advanced to soloist in 2015 and to principal in 2016. Before joining PBT, Carter danced for the Estonian National Ballet, graduated with honors from the Royal Ballet School and performed in a number of productions with The Royal Ballet. Her repertoire includes classics like *Swan Lake* and *Giselle* and modern masterworks like Jiří Kylián's *Petite Mort*, and William Forsythe's *In the Middle, Somewhat Elevated*.



Amanda Cochrane, principal, joined Pittsburgh Ballet Theatre in 2009, advanced to soloist in 2012 and to principal in 2014. In 2013, she was named one of *Dance Magazine's* 25 to Watch. Before joining PBT School's Graduate Program in 2007, she trained in her hometown of Spokane, Washington, at Sandra Olgard's Studio of Dance and Ballet Arts Academy. Her favorite performances include principal roles in *Giselle*, *Swan Lake*, and George Balanchine's *Serenade* among others.

THE DANCERS



Julia Erickson, principal, is a Seattle, WA, native who trained on scholarship with Pacific Northwest Ballet School and San Francisco Ballet School. She toured to Europe and Asia with PNB and danced with Texas Ballet Theater prior to joining PBT in 2001. She was promoted to soloist in 2004 and to principal in 2009. Erickson has danced principal roles in *Swan Lake*, *La Bayadère*, *The Sleeping Beauty*, *La Sylphide*, *Le Corsaire*, William Forsythe's *In the Middle*, *Somewhat Elevated*, Jiří Kylián's *Petite Mort* and *Sinfonietta*; and Balanchine's *Theme and Variations*, *Agon*, and *Serenade*.



Alexandra Kochis, principal, is a Massachusetts native who trained at Ballet Arts Academy, Lascu School of Ballet, Boston Ballet School, The Kirov Academy, and The School of American Ballet. She joined Boston Ballet II in 1995 and the company in 1998. Since joining PBT in 2006, she has danced principal roles in *Swan Lake*, *The Sleeping Beauty*, *Giselle*, Jean-Christophe Maillot's *Roméo et Juliette*, John Neumeier's *A Streetcar Named Desire*, Antony Tudor's *Jardin Aux Lilas* and Jerome Robbins' *The Concert*.



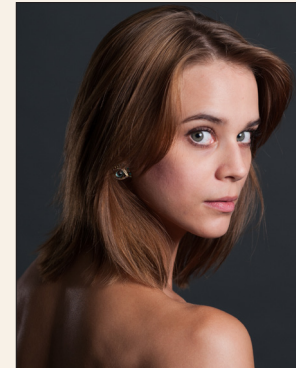
Alejandro Diaz, principal, is a native of Miami, FL, and trained with Tony Catanzaro before continuing on to Boston Ballet School and dancing with Boston Ballet II. He joined PBT in 2008 and has danced principal roles in *Swan Lake*; *Don Quixote*; *The Sleeping Beauty*; Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs*; Jerome Robbins' *The Concert*; Jiří Kylián's *Petite Mort* and *Sinfonietta*; James Kudelka's *The Man in Black*; and William Forsythe's *In the Middle*, *Somewhat Elevated*.



Yoshiaki Nakano, principal, of Japan, trained with Elite Ballet Studio, San Francisco Ballet School and PBT School's Graduate Program. He joined PBT in 2010 and was promoted to principal and named one of *Dance Magazine's* 25 to Watch in 2014. He has danced principal roles in *Swan Lake*; *La Bayadère*; *Le Corsaire*; *Giselle*; Balanchine's *Agon*; Jiří Kylián's *Petite Mort*; and William Forsythe's *In the Middle*, *Somewhat Elevated* and has choreographed for PBT and PBT School.



Luca Sbrizzi, principal, of Udine, Italy, trained with his sister, Alessia Sbrizzi, at Abidance and Pino Carbone at Club il Vortice. He received honors, including Premio Speranza, Giovanissimi Talenti and XVII Trofeo Internazionale Citta' di Palmanova. After dancing with Boston Ballet II, Luca joined PBT in 2007 and was promoted to principal in 2016. He has performed featured roles in *The Sleeping Beauty*, *Don Quixote*, *La Bayadère*, *Giselle*, and *Romeo and Juliet*.



JoAnna Rose Schmidt, soloist, of Eustis, FL, joined PBT in 2012. She trained in PBT School's Graduate Program, at Central Florida Ballet and in summer intensives at Miami City Ballet, Bolshoi Ballet and Jacob's Pillow. JoAnna's featured roles with PBT include Cupid in *Don Quixote*, Princess Florine in *The Sleeping Beauty*, Tinker Bell in *Peter Pan* and the Sugar Plum Fairy in *The Nutcracker*. In 2018, PBT commissioned JoAnna to choreograph her first work for the company.



Gabrielle Thurlow, soloist, is a native of Buffalo who joined PBT in 2007 and was promoted to soloist in 2014. She trained in PBT School's Graduate Program, at Neglia Conservatory of Ballet, and in summer programs at the School of American Ballet and American Ballet Theatre. She has danced featured roles in *Don Quixote*, Twyla Tharp's *In the Upper Room*, William Forsythe's *In the Middle*, *Somewhat Elevated*; Jerome Robbins' *The Concert*; Jiří Kylián's *Petite Mort*, and George Balanchine's *Western Symphony*.



Diana Yohe, soloist, of Willoughby, OH, trained under Courtney Laves and Mark Otloski at the City Ballet of Cleveland before continuing on to Joffrey Ballet's Trainee Program and PBT School's Graduate Program. Since joining PBT in 2013, she has performed leading roles in PBT's *Giselle*, Twyla Tharp's *In the Upper Room*; Balanchine's *Western Symphony*; Michael Smuin's *Eternal Idol*; James Kudelka's *The Man in Black*; Jiří Kylián's *Petite Mort*; and William Forsythe's *In the Middle*, *Somewhat Elevated*.

THE DANCERS



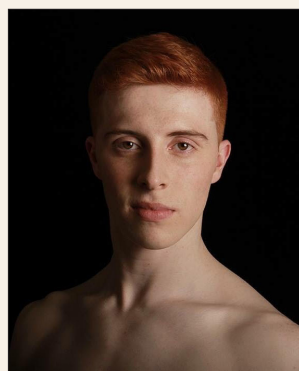
Masahiro Haneji, soloist, is a native of Japan who joined the company in 2014. Haneji trained with Houston Ballet II before joining PBT School in 2012. Haneji has earned honors in several international ballet competitions, advancing to the semi-final round of the 2011 Prix de Lausanne and earning the bronze medal in the 2014 World Ballet Competition's pas de deux category. His repertoire includes *The Sleeping Beauty*, *Swan Lake*, *La Bayadère*, Jerome Robbins' *The Concert*, and Jiří Kylián's *Petite Mort*.



William Moore, soloist, of England, joined PBT in 2013 from the Estonian National Ballet. Moore graduated with honors from The Royal Ballet School in London and performed with The Royal Ballet in company productions, including *La Bayadère*, *Giselle*, *Firebird*, *Sylvia*, and *The Sleeping Beauty*. His repertoire also includes *The Three Musketeers*, *Swan Lake*, *Coppélia*, *La Sylphide*, *Before Night Falls*, *Romeo and Juliet*, Jerome Robbins' *The Concert*, and Jiří Kylián's *Petite Mort*.



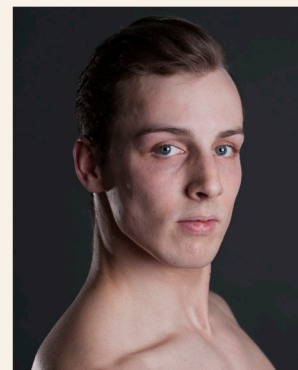
Corey Bourbonniere, corps de ballet, of Woonsocket, RI, joined PBT in 2012. He trained with the State Ballet of Rhode Island, Heritage Ballet and PBT School's Graduate Program and attended summer programs at the American Academy of Dance and Texas Ballet Theater. His favorite PBT performances include Mark Morris's *Maelstrom* and *Drink to Me Only with Thine Eyes* and featured roles in Twyla Tharp's *In the Upper Room* (Stomper) and Terrence S. Orr's *The Nutcracker* (Drosselmeyer).



Jonathan Breight is a native of Pittsburgh who joined PBT in 2018 from the PBT School Graduate Program. He also trained in PBT School's Intensive Summer Program and in Point Park University's International Summer Dance Program. With PBT, he has performed in Jerome Robbins' *West Side Story Suite*, *Swan Lake*, *The Nutcracker*, *Alice in Wonderland*, *Giselle*, and *Beauty and The Beast*. He also instructs pre-ballet classes for PBT School's Children's Division.



Christian García Campos, of Puebla, Mexico, joined PBT in 2018 from the PBT School Graduate Program. Prior to PBT, García Campos trained with the Saint Paul Conservatory for Performing Artists and with Estudio y Compañía de Danza Antoinette in Puebla. García Campos has performed in PBT productions of *Swan Lake*, *The Nutcracker*, *Dracula* and *Alice in Wonderland*. Her repertoire also includes *Etudes*, *Giselle*, *Don Quixote* and *The Nutcracker*.



Alexander Castillo, corps de ballet, of Bayside, Queens, NY, joined PBT in 2016. Previously, Castillo danced for six years with Los Angeles Ballet, where he was promoted to the company's first male soloist position. He has danced featured roles in George Balanchine's *Western Symphony*, *Serenade*, *La Valse*, *Concerto Barocco* and *Dances Concertantes*, Jiří Kylián's *Return to a Strange Land*, and *Giselle*, *Swan Lake*, and *Don Quixote*.

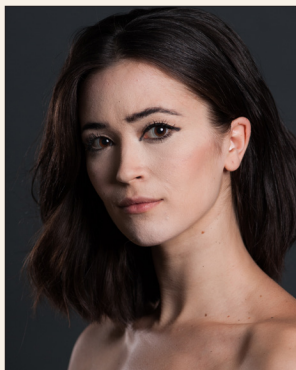


Yu-Chieh Chao, of Pingtung, Taiwan, joined PBT in 2018 from PBT School's Pre-Professional Division. Prior to PBT School, he trained with the Taipei National University of Arts. Chao has performed in PBT productions of *The Nutcracker* and Jerome Robbins' *West Side Story Suite*, and his repertoire also includes *Etudes*, the Bluebird pas de deux from *The Sleeping Beauty*, and George Balanchine's *Western Symphony*.



Danielle Downey, corps de ballet, of Erie, PA, is in her 12th season with PBT. She trained with the Lake Erie Ballet and PBT School's Graduate Program and attended summer programs at Boston Ballet, PBT School and Central Pennsylvania Youth Ballet. She has danced featured roles in George Balanchine's *Western Symphony*, PBT's *Swan Lake*, *Le Corsaire*, and *La Bayadère*, and Derek Deane's *Alice in Wonderland*. Her repertoire also includes Jiří Kylián's *Petite Mort* and Jerome Robbins' *The Concert*.

THE DANCERS



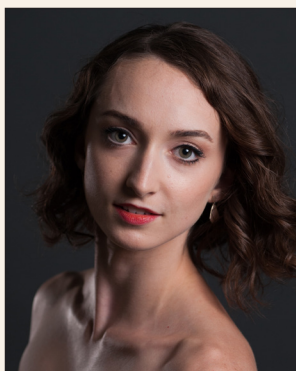
Marisa Grywalski, corps de ballet, of Columbus, OH, joined PBT in 2014 from the PBT School Graduate Program. She also trained at Pacific Northwest Ballet School and Houston Ballet Academy. Her repertoire includes *Swan Lake*, *The Sleeping Beauty*, *Le Corsaire*, *La Bayadère* and *Giselle* as well as featured roles in Jerome Robbins' *The Concert*; William Forsythe's *In the Middle Somewhat Elevated*; and Dwight Rhoden's *Ave Maria*. Marisa was named one of *Pointe Magazine's* 2015 Stars of the Corps.



Tommie Kesten of Pittsburgh joined PBT in 2018 from the PBT School Graduate Program. She also trained with Miami City Ballet School and Ballet Academy of Pittsburgh and completed summer intensives at the School of American Ballet and PBT School. She has performed in PBT productions of *The Nutcracker* and *Swan Lake*, and her repertoire also includes George Balanchine's *Walpurgisnacht*, *Valse Fantaisie*, and *Raymonda Variations*, and Jerome Robbins' *Glass Pieces*.



Lucius Kirst, corps de ballet, of Los Angeles joined PBT in 2014. He previously danced for Ballet San Jose and was a member of the Studio Company at American Ballet Theatre, where he trained on full scholarship at The Jacqueline Kennedy Onassis School. He received his early training at City Ballet School in San Francisco and Marin Ballet in California. He has also participated in summer intensive programs at American Ballet Theatre and San Francisco Ballet.



Jessica McCann, corps de ballet, of Los Angeles, joined PBT in 2015 after training with Alonzo King LINES Ballet, American Ballet Theatre and the PBT School Graduate Program. She has performed featured roles in William Forsythe's *In the Middle, Somewhat Elevated*; Terrence S. Orr's *Giselle* and *The Nutcracker*; Derek Deane's *Romeo and Juliet* and *Alice in Wonderland*, Jiří Kylián's *Sinfonietta*, and Antony Tudor's *Jardin aux Lilas*. Jessica was named one of *Pointe Magazine's* 2016 Stars of the Corps.



Colin McCaslin, of Vineland, NJ, joined PBT in 2018 from the PBT School Pre-professional Division. Before joining PBT School, McCaslin trained with the Atlantic City Ballet School under Phyllis Papa and in Miami City Ballet School's summer intensive. He has performed with PBT in *The Nutcracker* and *West Side Story Suite* and with Atlantic City Ballet in *Carmen* and *Swan Lake*. His repertoire also includes *Giselle*, *La Sylphide*, *The Sleeping Beauty* and *Don Quixote*.



Caitlyn Mendicino of Pittsburgh joined PBT in 2018 from the PBT School Graduate Program. She has also trained with Nicolas Petrov, PBT's founding artistic director, Mansur Kamelatinov, Ballet Academy of Pittsburgh, North Carolina School of the Arts and American Ballet Theatre and Boston Ballet summer intensives. She danced as an apprentice with Charlotte Ballet for two years and has performed in PBT productions of *Swan Lake*, *Dracula*, *Romeo and Juliet*, *Alice in Wonderland* and *Giselle*.



Ruslan Mukhambetkaliyev, corps de ballet, of Kazakhstan, joined PBT in 2013 after dancing with Cincinnati Ballet, Tulsa Ballet (demi-soloist) and Russian National Ballet (principal). He trained at the Almaty Ballet Academy in Kazakhstan and performed as a 2004-2005 Season soloist with Moscow City Ballet. Ruslan has performed leading roles in *The Sleeping Beauty*, *Swan Lake*, *Giselle*, *Cinderella*, *The Nutcracker*, *Don Quixote* and *La Bayadère* and has toured extensively throughout the United States, Europe, Israel, China and South Africa.



Joseph Parr, corps de ballet, grew up in Owensboro, KY, and Wooster, OH, and trained at the University of Akron and PBT School. He joined PBT in 2008. His favorite performances include Twyla Tharp's *In the Upper Room*, James Kudelka's *The Man in Black*, Mark Morris' *Drink to Me Only With Thine Eyes*, PBT's *Swan Lake* and *Coppélia*, Jorden Morris' *Moulin Rouge®-The Ballet*, John Neumeier's *A Streetcar Named Desire*, and Jean-Christophe Maillot's *Roméo et Juliette*.

THE DANCERS



Amanda Potts, corps de ballet, of Texas joined PBT in 2016 from the PBT School Graduate Program. She has performed in *Western Symphony*, *Peter Pan*, *Le Corsaire*, *Giselle*, *The Nutcracker*, *Romeo and Juliet* and Mark Morris' *Sandpaper Ballet* on tour at the 2015 Chicago Dancing Festival. Amanda trained with Martelly School of Ballet, Longview Ballet Theatre, and in summer intensives including The Rock School for Dance Education and Boston Ballet. Amanda earned a BA from the University of North Carolina School of the Arts.



Emily Simpson, corps de ballet, of England joined PBT in 2015 from the PBT School Graduate Program. She grew up in China and Thailand and trained with the Vaganova Ballet Academy (Saint Petersburg), Chiang Mai Ballet Academy (Thailand), and the Nydza School of Dance and Performing Arts (England), and toured to China with Goh Ballet Academy of Canada. Emily's repertoire includes PBT's *The Nutcracker*, in William Forsythe's *In the Middle*, *Somewhat Elevated* and Jiří Kylián's *Sinfonietta*.



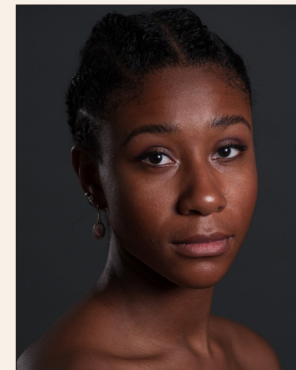
Kurtis Sprowls, corps de ballet, of Orrville, OH, joined the company in 2015 from PBT School's Graduate and Intensive Summer programs. He also completed summer intensives at Nederlands Dans Theater, where he performed works by Paul Lightfoot, Sol Leon, and Crystal Pite, and Jacob's Pillow, where he performed in the opening gala of the 2013 and 2017 festivals. His repertoire includes Jiří Kylián's *Sinfonietta*, Terrence S. Orr's *The Sleeping Beauty*, and Derek Deane's *Alice In Wonderland*.



Jake Unger, corps de ballet, joined PBT in 2014 from Houston Ballet II. Unger trained at the California Dance Academy, Colburn School Professional Training Program, Yuri Grigoriev School of Ballet, and Houston Ballet Academy in addition to summer intensives at the School of American Ballet and San Francisco School of Ballet. With PBT, Unger has performed in Jiří Kylián's *Petite Mort* and *Sinfonietta*, James Kudelka's *The Man in Black* and PBT's *The Sleeping Beauty*, *Le Corsaire* and *Giselle*.



Cooper Verona, corps de ballet, is a Connecticut native who joined PBT in 2011. He trained with David Lawrence and Wendy Fish-Lawrence, Ethan Stiefel at UNCSA and Claudio Munoz and Andrew Murphy at Houston Ballet. His repertoire includes *Romeo and Juliet* (Tybalt), *The Nutcracker* (Cavalier), *The Man In Black*; *In the Upper Room*; *In the Middle*, *Somewhat Elevated* and *Petite Mort*. Cooper's passion for choreography has led to a number of commissions for PBT, PBT School and Point Park University.



Victoria Watford, corps de ballet, of Cleveland, OH, joined PBT in 2016 from the PBT School Graduate Program. Watford also trained with the Cleveland School of Dance for over 10 years and performed with Cleveland Youth Ballet Company. With PBT, Watford has performed in *Giselle*, *The Sleeping Beauty*, *The Nutcracker*, *Beauty and the Beast*, *La Bayadère*, *Western Symphony*, *Peter Pan* and on tour at the 2015 Chicago Dancing Festival in Mark Morris' *Sandpaper Ballet*.

THE SAINT PAUL CHAMBER ORCHESTRA

Mozart: *Piano Concerto A major KV 488, Adagio II*

Mozart: *Piano Concerto C major KV 467, Andante*

Mozart: *Divertimento No. 15 in B-flat, K. 287*

Mozart: *Sechs Deutsche Tänze, KV 571*

The Saint Paul Chamber Orchestra 2018-19 Musicians

VIOLIN

Steven Copes

Concertmaster

John M. and Elizabeth W. Musser Chair

Ruggero Alliffranchini

Associate Concertmaster

John H. and Elizabeth B. Myers Chair

Kyu-Young Kim

Principal Violin

Bruce H. Coppock Chair

Daria T. Adams

Nina Tso-Ning Fan

Eunice Kim

Maureen Nelson

Nicholas Tavani*

VIOLA

Maiya Papach

Principal Viola

Alfred and Ingrid Lenz Harrison Chair

Hyobi Sim

Alice Preves Viola Chair

CELLO

Julie Albers

Principal Cello

Bill and Hella Mears Hueg Chair

Joshua Koestenbaum

Associate Principal Cello

Ruth and John Huss Chair

Sarah Lewis

John and Karen Larsen Chair

BASS

Zachary Cohen

Principal Bass

FLUTE

Julia Bogorad-Kogan

Principal Flute

Alicia McQuerrey

OBOE

Barbara Bishop

CLARINET

Sang Yoon Kim

Principal Clarinet

Philip H. and Katherine Nason Chair

BASSOON

Carole Mason Smith

HORN

James Ferree

Principal Horn

Matthew Wilson

TRUMPET

Lynn Erickson

*Guest musician for 2018-19 season

In addition to those listed above, we extend our deepest thanks to the HRK Family for endowing a position in the orchestra.

All solo performances by SPCO musicians are endowed by the Redleaf Family Chair.

For a complete listing of orchestra personnel performing on this program, including biographical information and photos, please visit thespc.org/roster.



The Saint Paul Chamber Orchestra. Photo © The Saint Paul Chamber Orchestra.

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GREETINGS FROM OUR INSPIRED EVENT CHAIRS



We are so blessed to have Northrop as a special part of our Minnesota community for the past ten years. We began our Northrop journey during the time in which the dance program was sojourning to different venues during the recent renovation. Even during this time of transition, it was undeniable that the experiences Northrop was bringing in to our lives were exceptional and personally meaningful. Even our two children, Ava and Xavier, often squabbled over who would join us for performances. As Co-Chairs of the Grand Reopening Gala in 2014, we were thrilled to partner with so many "Friends of Northrop" to celebrate and financially support this new chapter in Northrop's grand history.

Perhaps the greatest highlight of our Northrop experience was hosting the Alvin Ailey Dance Theatre at our home prior to their performance on Northrop's stage.

Northrop has a tremendous impact on the Twin Cities and our state. In addition to its consistently outstanding and diverse programming, Northrop has been an influential thought-leader attracting world-renowned speakers and diverse voices to campus. We are especially pleased to support Northrop's rich educational and engagement programs. At a time when school budgets for the arts are often diminishing, Northrop is stepping up and providing a platform for thousands of students to experience the most prestigious dance companies in the world. Equally important, by attending Northrop performances, the students are coming to the U of M campus and seeing a glimpse of life as a college student. This access to campus for young people can be life changing.

The future for Northrop is bright. Its commitment to transformative experiences through the celebration of the arts and thoughtful dialogue resonates with our personal values. With great joy and anticipation, we look forward to the next ten years of our journey with Northrop!

—Antone and Genevieve Melton-Meaux

NORTHROP YOUTH PROGRAMS IN ACTION

In October of 2017, Northrop presented Havana-based Malpaso Dance Company. Through Northrop's youth programs, Artistic Director Osnel Delgado visited PIM Arts High School to lead a Master Class with 25 modern dance students, where he shared and taught the students choreography and his unique moves with Latinx flair!



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FILM SCREENING

Hecho En México

Wed, Sep 26, 6:30 pm

Ballet Hispánico

Latina Choreographers Program

Thu, Oct 4, 7:30 pm

FILM SCREENING

Ceux Qui Dansent Sur La Tête (Those Who Dance On The Head)

Wed, Oct 24, 6:30 pm

Compagnie Käfig—CCN

Pixel

Sat, Nov 3, 7:30 pm

FILM SCREENING

Amadeus (Director's Cut)

Wed, Oct 31, 6:30 pm

**Pittsburgh Ballet Theatre with
The Saint Paul Chamber Orchestra**

Mozart in Motion

Thu, Nov 8, 7:30 pm

FILM SCREENING

***I Am Trying To Break Your Heart:
A Film About Wilco***

Wed, Jan 30, 6:30 pm

Northrop and Walker Art Center
Present

Ate9

calling glenn with live music

by Glenn Kotche

Thu, Feb 7, 7:30 pm

FILM SCREENING

Anna Karenina

Wed, Feb 20, 6:30 pm

The Joffrey Ballet

Anna Karenina with live orchestra

Sat, Mar 2, 7:30 pm

Sun, Mar 3, 2:00 pm

FILM SCREENING

Moonlight

Wed, Mar 6, 6:30 pm

Alvin Ailey

American Dance Theater

Mixed repertory including *Revelations*

Tue, Mar 12, 7:30 pm

FILM SCREENING

Polina

Wed, Mar 20, 6:30 pm

Ballet Preljocaj

La Fresque (The Painting on the Wall)

Angelin Preljocaj, Artistic Director

Sat, Mar 30, 7:30pm

FILM SCREENING

A Ballerina's Tale

Wed, Mar 27, 6:30 pm

American Ballet Theatre

Mixed repertory

Tue, Apr 2, 7:30 pm

FILM SCREENING

***Dance On Film Double Feature:
Bittersweet And Two Seconds After
Laughter***

Wed, Apr 10, 6:30 pm

David Roussève/REALITY

Halfway to Dawn

Sat, Apr 13, 7:30pm

SPECIAL EVENT

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Fri-Sat, Oct 12-13, 8:00 pm



U of M School of Music
Presents
57th Annual Marching
Band Indoor Concert
Sat, Nov 24, 7:00 pm
Sun, Nov 25, 2:00 pm



Oratorio Society of Minnesota,
U of M School of Music and Northrop
Present
Lest We Forget
World War I Armistice
Centenary Concert
Sun, Nov 11, 4:00 pm



Northrop and Foley-Baker Inc.
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First solo recital on Northrop's
restored pipe organ
Tue, Dec 4, 7:30 pm

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1968 HISTORIC UPHEAVALS 69-2018 ENDURING AFTERSHOCKS 19

Thu, Oct 11, 3:30 pm

American Justice

Nancy Gertner (Harvard Law; Retired Federal Judge) and Lecia Brooks (Southern Poverty Law Center)

Moderated by Elaine Tyler May (History)

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FREE and open to the public

Thu, Nov 8, 3:30 pm

Campus protests, representation, and educational reform

John Wright (African and African American Studies) Jean O'Brien (American Indian Studies), and Lena Jones (HECUA)

Moderated by Provost Karen Hanson

Best Buy Theater

FREE and open to the public

Thu, Feb 21, 3:30 pm

Why Go To The Moon? Apollo, The Space Race, And The Many Faces Of Lunar Exploration

Roger Launius (Retired NASA; Smithsonian National Air and Space Museum)

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Thu, Apr 11, 3:30 pm

Dreamscape

Rickerby Hinds (Theatre, Film & Digital Production, UC Riverside)

Best Buy Theater

FREE and open to the public

Thu, Apr 18, 7:00 pm

White Rage: The Unspoken Truth Of Our Racial Divide

Carol Anderson (NYT best-selling author; Charles Howard Candler Professor and Chair of African American Studies, Emory University)

Carlson Family Stage

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Twin Cities Tap Festival: Pictured: Darnisha Sunbry Edwards; Photo: Nick Schroeder

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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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2018-19 Fall Season

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A special thank you to our patrons whose generous support makes Northrop’s transformative cultural experiences possible. Make your mark on Northrop’s future by becoming a friend today, learn more by visiting northrop.umn.edu/support-northrop.

We gratefully acknowledge the support from Arts Midwest Touring Fund, HGA Architects and Engineers, Minnesota State Arts Board, and RBC Foundation USA.

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This season’s listing is current as of 9/17/18. Please contact Cynthia Betz at betzx011@umn.edu if you have any corrections or questions.

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GUEST SERVICES

Ground Level East & West Coat Check Guest Services: Listening devices, large print programs, coat check, lost and found, and taxi calling service

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

ATM: Located near the elevator on the ground floor, West.

Restrooms: 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).

Replacing Lost Tickets: 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 for the most current listing of events, or call 612-624-2345. 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 nametag.

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COVER (from top): Ballet Hispánico in 3. *Catorce Dieciséis*. Photo ©Paula Lobo, Compagnie Käfig—CCN in *Pixel*. Photo ©Agathe Poupeney. Pittsburgh Ballet Theatre. Photo ©Duane Rieder.

BACK (from top): Ballet Hispánico in *Sombreísimo*. Photo ©Paula Lobo, Compagnie Käfig—CCN in *Pixel*. Photo ©Laurent Philippe. Pittsburgh Ballet Theatre in *Petite Mort*. Photo ©Rich Sofranko.