SCOTTISH BALLET
Sat, Oct 22, 8:00 pm, Orpheum Theatre

Adam Blyde, Eve Mutso, and Tama Barry in MacMillan's Song of the Earth.
Photo © Graham Wylie.
Dear Northrop Dance Patrons,

Welcome to Northrop Concerts and Lectures’ season opening performance and Minnesota debut of the acclaimed Scottish Ballet, Scotland’s national classical dance company. Headed by artistic director, Ashley Page, Scottish Ballet is the perfect launch to an extraordinary 2011-12 dance season, and will typify the world-class artistry that Northrop brings to Minnesota each season. We are thrilled to have you in the audience.

Tonight is special for many reasons. First, as Northrop Auditorium undergoes its exciting revitalization, scheduled to reopen in two years during the 2013-14 season, we have launched our NORTHROP MOVES campaign, where Northrop Dance literally and figuratively “moves” to the beautiful Orpheum Theatre in downtown Minneapolis. Northrop Concerts and Lectures and the University of Minnesota are committed to presenting our 83-year-old historic, international presenting program during the interim period during Northrop’s makeover.

To help us celebrate our downtown presence, we welcome new U of M President, Eric W. Kaler and his wife Karen Kaler, to help celebrate tonight’s special occasion. I want to personally thank President Kaler for his commitment to support arts, culture, and creativity on campus, and for sustaining the enduring legacy of Northrop.

Many special people helped to make tonight’s events more glorious. Sam Grabarski and the Minneapolis Downtown Council have worked incredibly hard to create support for Northrop’s season opener and to welcome President Kaler to the downtown business community. There are many reasons that Minneapolis remains a vibrant and enviable cultural hub, and Sam Grabarski and the Downtown Council deserve much credit for their part. We are also thankful to Brookfield Properties, Gaviidae Common, and Neiman Marcus for helping to welcome patrons to downtown earlier this month at our Get To Know Downtown event.

I would also like to thank Jim Sheeley and staff of Broadway Across America, and Tom Hoch and staff of the Hennepin Theatre Trust for working so diligently to support bringing Northrop’s program and audience to Hennepin Avenue. We also thank the staff of Scottish Ballet, British Council, Creative Scotland, National Dance Educators Association, Honorary Consulate of Finland, Twin Cities Scottish Club, Minneapolis City Council, the Mayor’s Office of Minneapolis, Project SUCCESS, Friends of Northrop, Rich Bonnin and Paul Kaminski, Eric and Elizabeth Jolly, Priscilla Pierce, Macalester College Pipe Band, Hart School of Highland Dance, and the hardworking Northrop Staff for making tonight a success.

We hope that you enjoy the season to come, and that you are able to take advantage of all that downtown Minneapolis has to offer.

Yours,
Ben Johnson
Director of Northrop Concerts and Lectures
University of Minnesota

P.S. Don’t miss the upcoming U.S. Premiere of Canada’s Royal Winnipeg Ballet’s new production of Wonderland on November 12 and 13. It was one of the most talked about productions in Canada from this past season!

Dear friends,

I am delighted by this opportunity to share with you one of the University of Minnesota’s most beloved cultural assets, the Northrop Concerts and Lectures series. I am also truly excited about tonight’s performance by Scottish Ballet.

As the state’s only public research university, we are the heartbeat of Minnesota’s vibrant arts community and the engine for Minnesota’s economic vitality. Through the performing arts, we engage the full spectrum of human experience, cultivate cultural sensitivity, and enhance creative thinking skills.

We are in the business of developing thoughtful, curious, talented students. The arts push our imaginations and theirs, our emotions and theirs, and our beliefs and theirs. The arts are an essential part of a well-rounded education.

Northrop Concerts and Lectures is a leader in providing artistic experiences for students on campus. Northrop is also an active partner in creating opportunities for the community to connect to the University and to support artists and thought leaders of all disciplines on a local, national, and global scale. We are extremely fortunate to have such a remarkable world-class resource on our campus.

Of course, we’re not on campus for this evening’s performance. But that’s good news. Wonderful, iconic Northrop is undergoing a much-needed $81 million revitalization. We are thankful to the Legislature and our private partners for their investment in a spectacular “new” Northrop.

When complete in 2013, the new Northrop will be central to everyday life on campus, and a destination where students, faculty, and community members will have access to technology-rich spaces for seminars, discussions, symposia, performances, screenings, and collaboration.

And, of course, Northrop will remain a cultural and performing arts center, but with an updated 2,800-seat hall, featuring state-of-the-art acoustics, fabulous sightlines, and cutting-edge technologies. I can’t wait.

It is with a real sense of excitement and pride that we are advancing Northrop’s contributions to the University and the broader arts community. I warmly welcome you to this new season of Northrop Dance in downtown Minneapolis.

Thanks for coming,
Eric W. Kaler
President
University of Minnesota
Each year, Northrop strives to present the very best national and international dance. Tonight’s Minnesota debut of Scottish Ballet is no exception. What you may not know about Northrop is the amount of work that takes place beyond the stage.

Community engagement is central to Northrop’s programmatic philosophy. Director Ben Johnson brings more than 20 years of expertise in developing large-scale, nationally acclaimed community-based education, outreach, and diversity programs. In 2007, he received the first-ever National MetLife Foundation Award for Arts Access in Underserved Communities and was awarded Michigan’s 2008 Special Recognition Guvvy Award in recognition of excellence and innovation in arts and culture.

During the 2010-11 season, Northrop launched an ambitious community engagement program, thanks to generous support from the Minnesota State Arts Board’s arts and cultural heritage fund. Partnering with numerous community organizations like Neighborhood House, Migrant Workers School of SE Minnesota, Consulado de México en Saint Paul, Capri Theater, Urban Research and Outreach/Engagement Center (UROC), Minneapolis American Indian Center, American Indians in Unity, LGBT Allies, and PFLAG, among others, Northrop provided access to performances and meaningful enrichment activities for thousands of Minnesotans, including:

- More than 1,000 free youth and family tickets to attend Tania Pérez-Salas Compañia de Danza;
- Empowerment workshops and free tickets for 250 girls and women in North Minneapolis surrounding our presentation of Urban Bush Women;
- Three free performances of Emily Johnson’s The Thank-you Bar featuring celebratory receptions and dialogues for 150 members of the American Indian community; and
- An open mic night, family performance, workshops, and free tickets for 250 GLTBA youth and families to attend Nicholas Leichter Dance.

Northrop’s engagement goals continue to grow with many exciting new initiatives throughout the 2011-12 season. Partnerships with downtown businesses and community organizations, free tickets, special performances, public lectures and interviews, master classes, exhibits, events, workshops, and residencies expect to reach 10,000 new community members and provide 5,000 free tickets to underserved families this year.

MORE TO COME: Look for community engagement updates in each performance program this season. For more information or to get involved, please contact Kevin Curran at 612-624-7652 or curr0181@umn.edu.

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2010-11 COMMUNITY ENGAGEMENT STATS
21 partner organizations
29 local artists, educators, and vendors
50 residency activities, workshops, and master classes
1,650 free performance tickets
8,000 new community members
KINGS 2 ENDS

2011

Choreography
Jorma Elo

Music
Violin Concerto No. 1 in B flat K207 by Wolfgang Amadeus Mozart
Double Sextet by Steve Reich

Costume Design
Yumiko Takeshima

Lighting Design and Scenic Design
Jordan Tuinman

Choreographer’s Assistant
Nancy Euverink

CAST
Sophie Martin, Adam Blyde, Laura Joffre, Erik Cavallari, Eve Mutso,
Owen Thorne, Sophie Laplane, Lewis Landini, Noëlle Conjeaud,
Teun van Roosmalen, Amy Hadley, Luke Ahmet,
Luciana Ravizzi, Andrew Peasgood

INTERMISSION
(25 minutes)

SONG OF THE EARTH

1965

Choreography
Sir Kenneth MacMillan

Music
Das Lied von der Erde by Gustav Mahler

Design
Nicholas Georgiadis

Lighting Design
John B. Read

Répétiteur
Grant Coyle and Donald MacLeary

CAST
Messenger of Death
Adam Blyde

1st Song
Erik Cavallari
Daniel Davidson, Remi Andreoni, Luke Ahmet,
Teun van Roosmalen, Lewis Landini

2nd Song
Sophie Martin
Eva Lombardo, Luciana Ravizzi, Laura Joffre,
Daniel Davidson, Luke Ahmet,
Teun van Roosmalen, Lewis Landini

3rd Song
Eva Lombardo
Amy Hadley, Laura Kinross, Sophie Laplane,
Brenda Lee Grech, Jamiel Laurence,
Luke Ahmet, Victor Zarallo, Remi Andreoni

4th Song
Luciana Ravizzi, Daniel Davidson
Laura Joffre, Kara McLaughlin, Amy Hadley,
Laura Kinross, Sophie Laplane,
Brenda Lee Grech, Teun van Roosmalen,
Lewis Landini, Luke Ahmet, Jamiel Laurence,
Remi Andreoni, Victor Zarallo

5th Song
Erik Cavallari
Daniel Davidson, Luke Ahmet

6th Song
Full Company

The Company in MacMillan’s Song of the Earth.
Photo © Andrew Ross.
ABOUT SCOTTISH BALLET

SCOTTISH BALLET IS SCOTLAND’S NATIONAL DANCE COMPANY.

The company performs across Scotland, the U.K., and abroad, with strong classical technique at the root of all of its work. Its broad repertoire includes new versions of the classics, seminal pieces from the 20th century modern ballet canon, signature pieces by living choreographers, and new commissions.

Scottish Ballet provides a comprehensive education and outreach programme to complement its production and touring activity. Education initiatives and classes include work with people of all ages and abilities, and Scottish Ballet’s Associate Programme encourages young dancers to train for a career in the industry. As part of this commitment to broadening audiences, Scottish Ballet was the first dance company in the U.K. to offer live audio-description for the visually impaired, and maintains a programme of regular audio-described performances today.

In 2009, Scottish Ballet moved to its purpose-built home at the Tramway complex in Glasgow, creating a production and presentation facility of a scale and artistic mix unrivalled in the U.K.

THE DANCERS OF SCOTTISH BALLET

PRINCIPAL

Sophie Martin
Born in Cherbourg, France and trained at Conservatoire National Superieur de Paris de musique et de danse. She joined Scottish Ballet in 2003 and was promoted to Principal in 2008.

Tomomi Sato
Born in Nagoya, Japan and trained at The Royal Conservatory and The Hague. She joined Scottish Ballet in 2000 and has been a Principal since 2005.

Adam Blyde
Born in London, England and trained at Royal Ballet School. He joined Scottish Ballet in 2003, and was promoted to Principal in 2008.

Erik Cavallari
Born in Brescia, Italy and trained at Associazione Balletto Classico. He joined Scottish Ballet in 2001 and has been a Principal since 2004.

FOR FULL BIOGRAPHIES, PLEASE VISIT http://www.scottishballet.co.uk/the-company.htm
Kara McLaughlin
Born in Irvine, Scotland and trained at Dance School of Scotland. She joined Scottish Ballet in 1996 and was promoted to Coryphée in 2007. McLaughlin is sponsored by Reid, supported by Arts and Business Scotland.

Luciana Ravizzi
Born in Buenos Aires, Argentina and trained at Royal Ballet School. She joined Scottish Ballet in 2002 and was promoted to Coryphée in 2009. Ravizzi is sponsored by Baillie Gifford.

Daniel Davidson
Born in Edinburgh, Scotland and trained at Millennium Dance and Dance School of Scotland. He joined Scottish Ballet in 2005 and was promoted to Coryphée in 2009.

William Smith

Owen Thorne
Born in New Orleans, LA, U.S.A. and trained at San Francisco Ballet School, Nashville Ballet, and Central Pennsylvania Youth Ballet. He joined Scottish Ballet in 2009 and was promoted to Coryphée in 2011. Thorne is sponsored by Brooks Brothers.

Nathalie Dupovy
Born in Paris, France and trained at L’Ecole Nationale Supérieure de Danse de Marseille. She joined Scottish Ballet in 2005.

Brenda Lee Grech
Born in Malta, Malita and trained at Johane Casabene Dance Conservatoire and Scuola di Ballo del Teatro alla Scala. She joined Scottish Ballet in 2008.

Amy Hadley

Bethany Kingsley-Garner

Laura Kinross
Born in Queensland, Australia, and trained at Ransley Gold Coast Youth Ballet and English National Ballet School. She first danced with Scottish Ballet in 2009 and joined in 2010.

Katie Webb

Remi Andreoni

Lewis Landini

Jamiel Laurence

Andrew Peasgood

Teun van Roosmalen

Victor Zarallo
THE ARTISTS OF SCOTTISH BALLET

Ashley Page  
Artistic Director
Born in Rochester, Kent, Ashley Page joined the Royal Ballet School after having trained in his hometown. After joining the Royal Ballet in 1976, he worked with choreographers such as Frederick Ashton, Kenneth MacMillan, Glen Tetley, and Richard Alston. Although his subsequent encounter with modern dance was a revelation, he never refuted ballet. In 1984, the year he was promoted to Principal Dancer, Page created A Broken Set of Rules for the Royal Ballet. By the end of the Eighties, he had created dances for several other companies. Rambert Dance Company, Second Stride, Western Australian Ballet, Turkuaz Modern Dance Company, and the Dutch National Ballet. Each collaboration enhanced the investigation of new formulae, which, in turn, informed the creation of works such as Pursuit (1987), Bloodlines (1990), Fearful Symmetries (1994), Ebony Concerto (1995), Sleeping with Audrey (1996), Invention (1996), and Cheating, Lying, Stealing (1998). The collaboration with cutting-edge artists such as Michael Nymayr, Orlando Gough, John Adams, Howard Hodgkin, Deanna Petherbridge, John Morrell, and Antony McDonald, is one of the most evident traits of his dance making, together with a vibrantly multilayered choreographic style. Such signature features are at the core of his artistic directorship of Scottish Ballet, which he took in 2002. Works by Balanchine, Ashton, Alston, Robbins, Brown, Petronio, and Forsythe are presented alongside his own works and his successfully modernist takes on classics such as The Nutcracker (2003), Cinderella (2005), The Sleeping Beauty (2007), and Alice (2011). Page received an OBE for his service to dance in 2006.

Paul Tyers  
Deputy Artistic Director
Tyers was born in Leicester, training at the Rambert and Royal Ballet Schools. During his time as a Principal dancer with Scottish Ballet, Tyers danced many leading roles for the company. He subsequently became Répétiteur, and then Ballet Master in 1996. Tyers was promoted to the role of Assistant Artistic Director in 2002 and Deputy Artistic Director in 2005.

In addition to his role at Scottish Ballet, Tyers was appointed Artistic Director of the B.A. in Modern Ballet course at the Royal Scottish Academy of Music and Drama in 2009.

Maria Jimenez  
Ballet Mistress
Jimenez obtained the degree in Classical Dance by the Royal Academy of Dramatic Art and Dance of Madrid, while training at the School of Dance Maria De Avila in Zaragosa, where she subsequently taught from 1991 to 2001. She then studied for a certificate in H.E. in Contemporary Dance at London Contemporary Dance School, and Bénésh Notation at the Bénésh Institute where she graduated as a Professional Notator with Distinction in June 2005. In the meantime, she became Ballet Mistress and Répétiteur for Ballet Zaragosa in 2004, before joining Scottish Ballet in 2005.

Hope Muir  
Ballet Mistress
Born in Toronto, Muir was a founding member of Peter Schaufuss’s London Festival Ballet School. Upon graduation she joined the company (now English National Ballet) where she danced numerous soloist and principal roles. In 1994, Hope joined Rambert Dance Company with the appointment of Christopher Bruce CBE. There, she danced a wide variety of repertoire from some of the most prolific choreographers of our time, including Ek, Kylián, Naharin, Tharp, Tetley, De Frutos, Cunningham, and over a dozen Bruce works. After ten years with RDC, she moved to Hubbard Street Dance, Chicago and expanded her repertoire to include Forsythe, Duato, and Lubovich amongst others. After a nineteen-year career, Muir retired from performing and holds a diploma with Scottish Ballet, Tyers danced many leading roles for the company. He subsequently became Répétiteur, and then Ballet Master in 1996. Tyers was promoted to the role of Assistant Artistic Director in 2002 and Deputy Artistic Director in 2005.

SONG OF THE EARTH

Sir Kenneth MacMillan  
Choreography
Born in Dunfermline on 11 December 1929, Kenneth MacMillan grew up in great Yarmouth where he took lessons from Phyllis Adams. Training at Sadler’s Wells (now Royal) Ballet School, he became a founder member of the Sadler’s Wells Theatre Ballet, for which he made his first experimental Workshop ballets. Their success and their promise led Ninette de Valois to commission the Stravinsky ballet Dances.

MacMillan then danced with the Covent Garden Company, returning to Sadler’s Wells when he eventually abandoned dancing for choreography, and in The Barrow, he discovered the dramatic gifts of Lynne Seymour, whom he became to be his muse.

During a period of remarkable creativity he created plotless ballets like Diversions and Symphony to big company works such as The Rite of Spring. Romeo and Juliet, MacMillan’s first full-length ballet, was created in 1965 for Seymour and Christopher Gable followed by Anastasia, Manon, Mayerling, Isadora, and The Prince and the Pagodas.

MacMillan also created ballets in Stuttgart, served as Director of Ballet at the Deutsche Oper Berlin, and was Artistic Associate of Houston Ballet. He directed plays and worked on award-winning television productions. His last choreography was for the National Theatre’s Carousel for which he won the Tony Award on Broadway. He was much honoured for his services to British ballet, culminating in his knighthood in 1983. In 1993 he was given a special Laurence Olivier Award for lifetime achievement.

MacMillan is survived by his widow, the artist Deborah MacMillan, who realised the company’s new production of Anastasia in May 1996 and is responsible for all revivals of his ballets.


Gustav Mahler  
Composer
Gustav Mahler was born in Kalist, Bohemia. In 1875 he was admitted to the Vienna Conservatoire where he studied piano under Julius Epstein. Subsequently, Mahler attended lectures given by Anton Bruckner at Vienna University. His first major attempt at composition came with Das Klagende Lied, which he entered in a competition as an opera (he later turned it into a cantata). However, he was unsuccessful, and turned his attention to conducting. After his first conducting job at Bad Hall, he took posts at a succession of increasingly larger opera houses. He then secured his first long-term post at the Hamburg Opera in 1891, where he stayed until 1897. He completed his Symphony No. 1 and the Lieder aus Des Knaben Wunderhorn during this period.

In 1897, Mahler converted from Judaism to Roman Catholicism in order to secure a post as artistic director of the prestigious Vienna Opera (Jews were virtually prohibited from holding the post at that time). For the next ten years he stayed at Vienna, where he was noted as a great perfectionist. He ran the Opera for nine months of the year, spending the other three composing— he composed his symphonies 2 through 8. In 1907 he discovered that he had lost his job at Vienna, hounded out by a largely anti-Semitic press after trying to promote his own music, which was not well received on the whole. Indeed, not until the performance of his Symphony No. 5 in 1910 did Mahler have a true public success with his music. The pieces he wrote after that were not performed in his lifetime.

In 1907 Mahler received an offer to conduct the Metropolitan Opera in New York. He conducted a season there in 1908 and became conductor of the newly formed New York Philharmonic Orchestra the following year. Around this time, he completed Das Lied von der Erde, and the Symphony No. 9 which turned out to be his last completed work. During his last visit to America in February 1911, he fell seriously ill and was taken back to Vienna at his request. He died there from blood poisoning in May 1911 in Vienna.
SONG OF THE EARTH

Nicholas Georgiadis

Design
Nicholas Georgiadis was born in Greece and in 1953 went to England. He studied architecture in Athens, New York, and the Slade School of Fine Art in London, where he went on to lecture on stage design.

His designs for the ballet include Kenneth MacMillan’s Danse Concertantes, House of Birds, Noctambules, Agon, The Burrow, The Invitation, Las Hermanas, Song of the Earth, Manon, Mayerling, Orpheus (for The Royal Ballet), Benjamin Britten’s Prince of the Pagodas (for the Royal Opera House), Swan Lake (for the Berlin Opera House); Nureyev’s production of The Nutcracker, The Tempest, and MacMillan’s production of Manon (for The Royal Ballet and the Paris Opera Ballet), Swan Lake (Vienna State Opera House), The Sleeping Beauty (La Scala, Milan, National Ballet of Canada, Vienna State Opera, and London Festival Ballet), Rameau’s Opera Ballet, Zurich Opera House and Paris Opera Ballet, Manfred (Zurich Opera House), Don Quixote (Zurich, Berlin and Paris Opera Houses, and International Ballet Festival, Boston); and Lynn Seymour’s Intimate Letters (Sadler’s Wells Royal Ballet).

Georgiadis’ designs for Orpheus and The Tempest won him the London Evening Standard Ballet Award for the most outstanding achievement in 1982. Georgiadis’ designs for opera include Aida and The Trojans (The Royal Opera); Medea (Frankfurt Opera House); Anna Bolena (Athens Opera House); and Don Giovanni (Athens Festival). He also designed for Aix-en-Provence Festival Mozart’s La Clémence de Tito, and last year Chillea’s Adriana Lecouvreur for the Athens Opera. His designs for plays include Lysistrata (Royal Court), Monteverdi’s Le Reine Morte (Oxford Playhouse), Julius Caesar (Old Vic), Antony and Cleopatra (Prospect Theatre Company), All for Love (Prospect), Captain Brassbound’s Conversion (Haymarket), more recently Pirandello’s As You Desire Me, (for which he received the Carlos Koun Prize), and Schindler’s Anatom. His costume designs for films include Euripides’ The Trojan Woman, and the reconstruction of the Ballets Russes designs for Nijinsky.

Georgiadis received the CBE at the 1984 Birthday Honours. He died in 2001.

Donald MacLeary
Représenté

Donald MacLeary was born in Glasgow. He joined the Royal Ballet School aged thirteen having had no ballet training at all. Three years later he joined the Sadler’s Wells Theatre Ballet, becoming a Soloist in 1954 and transferring to the main Covent Garden Company as a Principal in 1959.

Renowned as a danseur noble and an exemplary partner, his many principal roles included acclaimed performances in Romeo and Juliet, The Firebird, Cinderella, Song of the Earth, and Symphonic Variations, and he partnered Margot Fonteyn, Svetlana Beriosova, and Natalia Makarova, among others. He was appointed Ballet Master in 1975; a post he retained until 1979 when he left to resume his dancing career as a Guest with Scottish Ballet and other companies. He returned to The Royal Ballet as Répétiteur in 1981 and was appointed Répétiteur to the Principal Artists in 1985. He returned to the stage as Catalabutte in Natalia Makarova’s The Sleeping Beauty in March 2003.

He retired in August 2002 and continues to work as Guest Principal Répétiteur.

Grant Coyle
Répétiteur

Born in Australia, he attended the Australian Ballet School and danced with companies in Australia and Germany. In 1976 he moved to London where he trained at the Institute of Choreography. After graduating in 1978 he worked as a dance notator with Scottish Ballet and SWRB. In 1987 he was invited to join the Royal Ballet as its Principal Notator.

He has worked with many choreographers including Balanchine, MacMillan, Ashton, Peter Darrell, and Bintley, reproducing ballets for many companies abroad including Paris Opera Ballet, The National Ballet of Canada, ABT, San Francisco Ballet, Bavarian State Opera Ballet, Hamburg Ballet, National Ballet of Hungary, and La Scala Ballet, Milan.

In 2008, he was made a Fellow of the Institute of Choreology.

John B. Read

Lighting Design
John B. Read was for 24 years lighting consultant to the Royal Opera and the Royal Ballet companies. He is largely responsible for establishing lighting as an integral part of dance presentation through his work with most major classical and contemporary ballet companies in four continents, including dance companies in Berlin, Paris, Stockholm, Milan, and Australia, and throughout North America.

Theatre lighting in London includes Kafka’s The Trial at the National Theatre and in the West End On Your Toes, Song and Dance, and Ilse’s Ghosts.

He was lighting designer for several Britten premières with the English Music Theatre and Opera Groups; he lit many Royal Opera productions including Der Ring Der Nibelungen.

Much of his dance work has been televised and is available on video/DVD.

Adam Blake, Sophie Martin, and Erik Cavallari in MacMillan’s Song of the Earth.

Photo © Andrew Ross.
Jorma Elo
Choreography
Finnish Jorma Elo is one of the most sought-after choreographers in the world. Elo, who was named Resident Choreographer of Boston Ballet in 2005, was singled out as a talent to follow by Anna Kisselgoff in her 2004 Year in Review for The New York Times. It was an astute observation. He has since created numerous works in the U.S. and internationally, including Slice to Sharp for New York City Ballet, Glow-Stop, and C. to C. (Close to Chuck) for American Ballet Theatre, Double Evil for San Francisco Ballet, Carmen for Boston Ballet, A Midsummer Night’s Dream for Vienna State Opera Ballet, Pur ti Miro for National Ballet of Canada, Io to Hyper M for Royal Danish Ballet, and Offcore for Finnish National Ballet. His From All Sides debuted in 2007 for Hubbard Street Dance Chicago, to a commissioned score from Chicago Symphony Orchestra’s Mead Composer-in-Residence, Mark Anthony Turnage, and the piece was conducted by Maestro Esa-Pekka Salonen.


The 2005 Helsinki International Ballet Competition awarded Elo a choreography prize and he is the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006. Dance Magazine (April, 2007) featured Elo on their cover with a corresponding article, Pointe Magazine named him a Dance VIP of 2006, and Espire named him a Master Artist in 2008. In 2011, Elo won the prestigious Benois de la Danse prize for best choreography of 2010 on Tuesday, May 24 in Moscow, Russia. Elo was nominated for his production of A Midsummer Night’s Dream, commissioned by Vienna State Opera Ballet, and Slice to Sharp, a new version of the ballet created for the Ballet Company of Stanislavsky and Nemirovich-Danchenko Music Theatre.

Wolfgang Amadeus Mozart
Composer
Born Jan 27, 1756, Salzburg as the son of the violinist and composer Leopold Mozart (1719–87). Wolfgang Amadeus was born in the year of publication of Leopold’s best-selling treatise on violin playing. He and his older sister, Maria Anna (1753-1829), were prodigies; at age five he began to compose and gave his first public performance.

From 1763 Leopold toured throughout Europe with his children, showing off the “miracle that God allowed to be born in Salzburg.” The first round of touring (1763–69) took them as far as France and England, where Wolfgang met Johann Christian Bach and wrote his first symphonies (1764). Tours of Italy followed (1769–73); there he first saw the string quartets of Joseph Haydn and wrote his own first Italian opera. In 1775–77 he composed his violin concertos and his first piano sonatas. He returned to Salzburg as cathedral organist and in 1781 wrote his opera seria Idomeneo. Chafing under the archbishop’s rule, he was released from his position in 1781; he moved in with his friends, the Weber family, and began his independent career in Vienna. He married Constanze Weber, gave piano lessons, and wrote The Abduction from the Seraglio (1782) and many of his great piano concertos.

The later 1780s were the height of his success, with the string quartets dedicated to Haydn (who called Mozart the greatest living composer), the three great operas on Lorenzo Da Ponte’s librettists—The Marriage of Figaro (1786), Don Giovanni (1787), and Cosi fan tutte (1790)—and his superb late symphonies. In his last year he composed the opera The Magic Flute and his great Requiem (left unfinished). His death at age 35 may have resulted from a number of illnesses; among those that have been suggested are military fever, rheumatic fever, and Schönlein-Henoch syndrome. No other composer left such an extraordinary legacy in so short a lifetime.

Steve Reich
Composer
Recipient of the Pulitzer Prize for 2008, Steve Reich has been called America’s greatest living composer (“The Village VOICE”), the most original musical thinker of our time (“The New Yorker”), and among the great composers of the century (“The New York Times”). His music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the establishment that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental colour. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

Different Trains and Music for 18 Musicians have each earned him GRAMMY awards, and his documentary video opera works—The Cave and Three Tales, done in collaboration with video artist Beryl Korot—have pushed the boundaries of the operatic medium. Over the years his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition, Double Sextet. In 2008, Reich wrote his first piece for rock band set-up, 2×5, which premiered on the opening night of Manchester International Festival on a double-tier with German electronic music legends, Kraftwerk.

Steve Reich is published by Boosey & Hawkes.

Yumiko Takeshima
Costume Design
Yumiko Takeshima was born in Ashakihawa, Japan. She has performed as a Principal dancer with Universal Ballet, Alberto Ballet, Feld Ballet NY, Het National Ballet, and is currently Principal dancer at Dresden Semper Oper Ballet.

In 2002, she founded dancewear company YUMIKO and continues to design for him. She has designed costumes for Dawson’s A Million Kisses to my Skin, The Grey, OO.OO, Morning Ground, and Gentle Chapter (all Het National Ballet), Reverence (Marinsky Ballet), The Disappeared, Giselle, and The World According to Us (Semper Oper Ballet), Sweet Spell of Oblivion, and The Third Light (Royal Ballet of Flanders), A Million Kisses to my Skin and Faun(a) (English National Ballet), Dancing Madly Backwards (Norwegian National Ballet), and On the Nature of Daylight (gala piece). She has also designed for Jorma Elo’s Golden Parita (Basel Ballet) and Soit Murde (Finish National Ballet), William Forsythe’s The Second Detail (Semper Oper Ballet), Krzysztof Pastor’s And the Rain Will Pass (Polish National Ballet), and Annabelle Lopez Ochoa’s Solitaire (Het National Ballet).

Jordan Tuinman
Lighting and Scenic Design
Born in Rotterdam, Tuinman’s career began with a traineeship at Netherlands Dance Theater’s technical department in 1999. He toured the world with all three NDT workshops and Jorma Elo’s 1st Flash and Plan to A.

Between 2005 and 2007, Tuinman worked as stage manager and DSM when major Disney Broadway musicals The Lion King and Tarzan were performed in Holland. Since 2007, when Aspen Santa Fe Ballet performed 1st Flash, he has worked as a freelance lighting designer for companies including Royal New Zealand Ballet, Ballet BC, Croatian National Ballet, Ballet Basel, and several theatre and opera companies in The Netherlands. Other lighting design credits include Verdi: Codes, Swan Lake, Running Red, La Traviata, Red Sweet, Balibo, Charlie and the Chocolate Factory, Carmen, A Song in the Dark, Silhouettes, Milk & Honey, Alice in Wonderland, Giselle, Aïck, Spectre de la Rosa, Golden Partita, La Valse, several remakes of both 1st Flash and Plan to A, and gala performances including solists from the Ballet Opéra de Paris, The Royal Ballet London, and the Bolshoi Ballet Moscow.
Nancy Euverink
Choreographer’s Assistant

Nancy Euverink trained at the Ballet Academy of the Royal Conservatory in The Hague and Boston Ballet. In 1986, she was a Prix de Lausanne finalist, and in the same year performed with Boston Ballet 2 and Boston Ballet. She joined Nederlands Dans Theater II in 1987 and NDT I in 1989, and retired from the stage in 2007.

Euverink has had roles created on her and performed works by renowned choreographers such as Jiří Kylián, Mats Ek, William Forsythe, Ohad Naharin, Nacho Duato, Jorma Elo, and Lightfoot León. She has created numerous ballets for Nederland Dans Theater’s annual Choreographic Workshop, also creating her own sound designs, of which one was used in Jorma Elo’s Brake the Eyes for Boston Ballet.

She has acted as ballet master with the Nederlands Dans Theater for Jiří Kylián’s Petite Mort and Whereabouts Unknown, and has assisted Lightfoot León in setting work for Norwegian National Ballet and Ballet Mainz.

She has assisted Jorma Elo with the creation of several works at the Hubbard Street Dance Company, American Ballet Theatre, San Francisco Ballet, Royal Danish Ballet, Norwegian National Ballet, Boston Ballet, Vienna State Opera Ballet, National Ballet of Canada, Stuttgart Ballet, and Gothenburg Ballet, as well as staging Plan to A (Royal New Zealand Ballet and Ballet Basel), and Slice to Sharp (Stanislavski Ballet). She has also worked with Ballet Basel, Lyon Opera Ballet, National Ballet of Finland, and State Ballet of Georgia acting as ballet master for Jiří Kylián.

Euverink received the award of achievement by Dancers Foundation ’79 in January 2005. As of September 2011, she will be Artistic Director of the Ballet Academy of the Royal Conservatory in The Hague.

New venue and presenting partners for premier Twin Cities chamber ensemble Accordo

The Schubert Club, Northrop Concerts and Lectures, and Kate Nordstrom Projects join forces to present Accordo’s third season at the architecturally significant Christ Church Lutheran in Minneapolis, designed by the esteemed architect Eliel Saarinen and his son Eero Saarinen. Established in 2009, Accordo is a Minnesota-based chamber group made up of some of the very best instrumentalists in the country, eager to share their love of classical and contemporary chamber music in intimate and unique performance spaces. Accordo includes SPCO principal players Steve Copes, Ruggero Allifranchini, Mayya Papach, and Ron Thomas and Minnesota Orchestra principal cellist Tony Ross.

Mon, Feb 6, 2012, 7:30 pm
Romantic String Sextets
Strauss: Capriccio, Opus 85
Schoenberg: Verklärte Nacht (Transfigured Night), Opus 4
Tchaikovsky: Souvenir de Florence in D minor, Opus 70
with Rebecca Albers, viola

Mon, Mar 12, 2012, 7:30 pm
Bacchanalia
Beethoven: String Trio in G major
Dvorak: String Quartet in C major, Opus 61
with Ian Ding, percussion

Mon, May 14, 2012, 7:30 pm
Brahms/Haydn Variations
Haydn: String Quartet in F minor, Opus 20 No. 5
Dahl: Concerto a Tre
Brahms: Clarinet Quintet in B minor, Opus 115
with Burt Hara, clarinet

Buy Tickets
Phone: 651-292-3268
Online: schubert.org/accordo
In person: Landmark Center
Schubert Club Office

KATE NORDSTRUM PROJECTS
NORTHROP UNIVERSITY OF MINNESOTA
Driven to Discover

Photos © Roee Dori

KINGS 2 ENDS

Adam Blyde and Amy Hadley in Elo’s Kings 2 Ends. Photo © Andrew Ross.
Northrop is excited to be moving its dance season to the dynamic heart of Downtown Minneapolis while its facility undergoes a major revitalization over the next two years. Downtown’s Hennepin Theatre District and the Orpheum Theatre provide a perfect backdrop for ushering in new energy and signaling the vibrancy that is so much a part of Northrop’s future.

Northrop’s move also provides opportunities to build new relationships with downtown businesses such as the Minneapolis Downtown Council. As the business community’s guiding force for ongoing growth and vitality, the Downtown Council has assisted downtown expansion from just five million square feet of offices to 35 million square feet, featuring one of the top ten concentrations of employees and residents among all cities in the nation. Guided by a board of 50 business leaders, the Downtown Council produces many of the region’s most popular events, including the Aquatennial Festival and Target Holidazzle.

Minneapolis Downtown Council President and CEO Sam Grabarski is an ardent champion of the arts in downtown vitality. “A lively cultural scene is an asset to any modern downtown and we’re elated to have Northrop’s 2011-12 dance season in our mix. Northrop Dance is a brand name unsurpassed nationally and its emerging partnership with the Minneapolis Downtown Council is an alliance we’ve formed with much anticipation. We welcome to downtown the thousands of dance patrons that Northrop has fostered over the years. Whether this is your first visit to a downtown theater, or one of many, please enjoy the surroundings which feature hundreds of places to shop, dine, visit, and cheer (GO LYNX!). The arts energize us, humanize us, and spread contagious hope. Thanks to Northrop’s leaders for making this an energetic, inspiring, and memorable season of dance for all of us.”

Northrop looks forward to working with the Minneapolis Downtown Council to take advantage of all that downtown has to offer.
MCKNIGHT ARTIST FELLOWSHIPS
For Dancers and Choreographers

We at Northrop Concerts and Lectures are thrilled to share with you that The McKnight Foundation’s Artist Fellowships for Dancers and for Choreographers will now be managed by Northrop Concerts and Lectures. McKnight annually awards three artist fellowships of $25,000 each to Minnesota dancers, and three fellowships of $25,000 each to choreographers. We’re delighted to introduce a new international residency, funding one choreographer each year to collaborate with Twin Cities dance artists and showcase works-in-progress.

McKnight’s president Kate Wolford says: “All parties are delighted with this move to a permanent home. Northrop Concerts and Lectures’ reputation and relationships and generous approach to service and creative programming make it a uniquely natural fit for the McKnight Fellowships for Dancers and Choreographers.” Under director Ben Johnson’s leadership, Northrop Concerts and Lectures regularly makes use of a wealth of connections and relationships with artists, presenters, and producers working both locally and globally, all of which benefit Minnesota’s arts community.

In addition to the monetary awards, each dancer fellow also has an opportunity to commission one showcase solo. Although showcases are not planned for Northrop’s main stage, which is closed for remodeling, Johnson is interested in experimenting with offsite presenting and partnerships. The SOLO show is planned for September of 2012.

With a shared interest in such community collaborations, we’re working with the McKnight to determine the best opportunities to support all the choreographers and dancers.

“Creating new models to support, sustain, and inspire Minnesota-based artists is a top priority for us,” explains Johnson, “and the McKnight residencies fit perfectly into the vision of how Northrop Concerts and Lectures wants to engage the local dance community at the highest level. We plan to work with each artist to expand their possibilities in the creation and presentation of new work and promote them on a national and international platform. We also endeavor to support them in deeply meaningful ways in our community and state, by connecting them to the intellectual resources of the University and to a broader range of community partners.”

Johnson emphasizes that our Northrop team is also thrilled about the new McKnight International Choreographer Fellowship: “Focusing on emerging and mid-career choreographers from other countries, we want to build bridges and connections for our local dance community through this unique international exchange. We are currently looking at artists from Paris, Rio, Tokyo, and Montreal to pilot this initiative. It is an ideal way to keep our artists engaged in global aesthetics, cultural shifts in dance, and creative movements in other countries.”

The 2012 fellowship application process will be announced by the end of October, and posted online at northrop.umn.edu. (Springboard for the Arts announced the 2011 dancer and choreographer fellows in June.) Fellows will be selected by a national panel of dance professionals, including artists and curators.

While administered by Northrop Concerts and Lectures, all program funding will be channeled through the University of Minnesota Foundation, which manages more than a billion dollars in private funding for programs, scholarships, faculty, and research. Wolford noted, “We are fortunate that Northrop Concerts and Lectures also offers powerful connections to the vast intellectual and creative resources of the University of Minnesota, an added benefit for the program and our artist fellows.”
We are grateful for the generous support of our corporate and community partners in making Northrop’s artistic programming and community outreach possible.

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Project SUCCESS

COMMUNITY PARTNERS

THANKS ALSO TO:
Hart School of Highland Dance, Honorary Consulate of Finland, Minneapolis, Macalester College Pipe Band, Minneapolis City Council, Minneapolis Mayor’s Office, and the National Dance Education Organization.

BUY A SERIES PACKAGE FOR THE BEST SEATS AND DISCOUNTS
Order a series package and save up to 17% at northrop.umn.edu or 612-624-2345.

Single tickets available through ticketmaster.com or by calling 1-800-745-3000.

GUEST SERVICES

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

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

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

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

ACCESSIBLE SEATING
If a guest wishes to transfer from their wheelchair to fixed seats the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance an usher will return the wheelchair to the guest. We do not recommend transferring to fixed seats unless absolutely necessary as this may hinder evacuation in emergency situations.

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

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

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

NORTHROP
2011-12 SEASON CALENDAR

MINNESOTA DEBUT

SCOTTISH BALLET
Sat, Oct 22, 8:00 pm
Intense classic technique paired with stellar choreography.

U.S. PREMIERE

CANADA’S ROYAL WINNIPEG BALLET WONDERLAND
Sat, Nov 12, 8:00 pm & Sun, Nov 13, 3:00 pm
Fantastical reinterpretation with sensory flourish.

MINNESOTA DEBUT

JIN XING DANCE THEATRE SHANGHAI
Sat, Feb 18, 8:00 pm
Courageous, contemporary portrait of China.

A MINNESOTA FAVORITE

HOUSTON BALLET
Fri, Mar 23, 8:00 pm & Sat, Mar 24, 8:00 pm
Precise, virtuosic classic ballet at its strongest.

MINNESOTA DEBUT

BALLET PRELJOCAJ
SNOW WHITE
Fri, Apr 13, 8:00 pm & Sat, Apr 14, 8:00 pm
Lush production with an all-star roster of French artists.

A CELEBRATION OF REVELATIONS

ALVIN AILEY AMERICAN DANCE THEATER
Tue, May 1, 7:30 pm & Wed, May 2, 7:30 pm
A breathtaking celebration of movement and culture.

ARTISTS AND PROGRAMS SUBJECT TO CHANGE.
ALL PERFORMANCES WILL BE AT THE ORPHEUM THEATRE.

THANKS ALSO TO:
Hart School of Highland Dance, Honorary Consulate of Finland, Minneapolis, Macalester College Pipe Band, Minneapolis City Council, Minneapolis Mayor’s Office, and the National Dance Education Organization.
Both Yvonne and Erhard Bruderer grew up with an appreciation for the arts. Born and raised in Switzerland, they remember waking up on many mornings to attend opera performances. Today, Yvonne and Erhard continue the tradition with vacations that typically include international performances and museums. Despite a life-long passion for visual art and classical music, they came to dance later in life thanks to Yvonne’s love of movement.

“As a physical therapist, I have always had an intuitive connection to movement and fitness,” Yvonne muses. “I feel a bit like a sculptor adjusting the motion and posture of my patients to relieve pain. Our love of dance really began when I signed up for adult figure skating lessons because my five year old daughter was skating. I thought it would be a fun way to stay fit.” Yvonne went on to win a gold medal in her division at the Adult World Figure Skating Championships in 2005. “I began looking for similar activities and thought that ballet lessons might be good for me. I like that in ballet you work toward improving your movement and mastering the technique whether it is a better pirouette or a little higher leap. I’ve been taking ballet class for eleven years now and have learned to appreciate how hard a dancer has to work to perfect his or her craft.”

As her love of dance grew, Yvonne eventually introduced Erhard to ballet at Northrop. “When the ballet was over I told her, ‘I think I can tolerate this!’” Erhard says with a big laugh. “It was an ‘ah-ha’ moment for me realizing how great this art form is. That night I said, ‘why don’t we sign up for season tickets?’ Ten seasons later, we have become quite Taken for a quickie, or a little higher leap. I’ve been taking class for eleven years now and have learned to appreciate how hard a dancer has to work to perfect his or her craft.”

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Yvonne reminisces about their first year at Northrop. “2000 was a great season! We still talk about Balanchine’s Prodigal Son danced by the San Francisco Ballet. Prokofiev is one of our favorite composers and George Rouault’s The prodigal son was one of our favorite pieces of visual art. We always try to bring the best works and artists to Minneapolis.”

Yvonne and Erhard’s excitement motivated them to become Friends of Northrop after just two performances. “Dance is an art that is still undervalued. By contributing we hope that we can continue to bring first rate companies to the Twin Cities.”

In thinking about their aspirations for Northrop, Erhard has only two requests. “First—be world-class. Bring the best troupe you can afford and deliver quality over quantity. Second—be bold. It’s OK if not every opportunity works out. If you don’t experiment and take risks, you can’t grow.” Yvonne reiterates, “It really is about quality. For us, Northrop Dance is the best arts investment in the Twin Cities.”

BECOME A FRIEND OF NORTHROP

Shape Northrop’s Future—be part of something big.

Over the next two years we will be hard at work to deliver more ambitious world-class projects; deep community engagement; innovative University collaboration; and meaningful connections between audiences and artists cultivating in a dramatic grand season opening celebrating a new era for Northrop. As Northrop plans for a bright, future, our need for Friends has never been greater. Ticket sales represent less than 33% of the income needed to realize luminous performance while building toward a grand opening night and as a self-sustaining entity at the University, we depend entirely on contributed support to close the gap.

Thank you to our Friends of Northrop. Your commitment directly supports Northrop’s long tradition of presenting celebrated artists and providing transformative cultural experiences to students and community members. We are grateful for your generous support!

Yvonne and Erhard’s excitement motivated them to become Friends of Northrop after just two performances. “Dance is an art that is still undervalued. By contributing we hope that we can continue to bring first rate companies to the Twin Cities and give dancers a platform to showcase their exquisite art. We have returned to these productions for the last ten years because they are always top companies that impress us.”

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U.S. PREMIERE
CANADA’S ROYAL WINNIPEG BALLET
WONDERLAND
Sat, Nov 12, 8:00 pm & Sun, Nov 13, 3:00 pm
Orpheum Theatre

THIS IS ALICE LIKE YOU’VE NEVER SEEN HER BEFORE!
A fantastical story ballet of Lewis Carroll’s classic tale filled with multisensory fun, wit, and visual treats.
Contemporary interpretation of story. Themes suitable for age 6 and older.

PERFORMANCE PREVIEW
Hosted by Carl Flink and Emilie Plauchè Flink
Solera Restaurant, 3rd floor Catalonia Room
Sat, Nov 12, 6:45 – 7:30 pm
Sun, Nov 13, 1:45 – 2:30 pm
Special guest appearance: Tara Birtwhistle, featured as the Queen of Hearts in Canada’s Royal Winnipeg Ballet’s Wonderland. Drinks and light snacks are available for purchase beginning 30 minutes prior to the preview.

A CELEBRATION OF WONDERLAND (Oct 31 - Nov 13)
A special collaboration between Northrop Concerts and Lectures, Macy’s Downtown Minneapolis, and Hennepin County Library – Minneapolis Central.
A Celebration of Wonderland features Alice in Wonderland-inspired dance, performances, storytelling, films, and specialty food events for the entire family.

WONDERLAND FAMILY FUN DAY AND FOOD OFFERINGS AT MACY’S DOWNTOWN MINNEAPOLIS (Oct 31 – Nov 12)
Sat, Nov 12, Family Fun Day
The first 20 people to purchase $100 in the kid’s department will receive a free 4-pack of tickets for the Sunday matinee show of Wonderland.

Oct 31 – Nov 12, Special Wonderland Food Offerings

A CELEBRATION OF WONDERLAND AT HENNEPIN COUNTY LIBRARY – MINNEAPOLIS CENTRAL (Oct 30 - Nov 13)
For more details about A Celebration of Wonderland, visit northrop.umn.edu.

Tara Birtwhistle in Wonderland.
Photo © David Cooper.