NORTHROP MOVES
2011 | 12 DANCE

CANADA’S ROYAL WINNIPEG BALLET

WONDERLAND

Sat, Nov 12, 8:00 pm
Sun, Nov 13, 3:00 pm
Orpheum Theatre
Dear Friends of Northrop,

Welcome to this Northrop Dance presentation of the U.S. premiere of Canada’s Royal Winnipeg Ballet’s (RWB) Wonderland created by Canadian superstar choreographer Shawn Hounsell. After the wild enthusiasm surrounding RWB’s production of Moulin Rouge® – The Ballet two seasons ago, I couldn’t wait to bring them back for the unveiling of a new, full-length reinterpretation inspired by one of the most popular books of all time, Lewis Carroll’s Alice’s Adventures in Wonderland.

But this production is far a cry from any Alice you’ve seen before. This production is ballet for the 21st century charged with contemporary video technology, projection art, an electro-acoustic score, adventurous costuming, and avant-garde choreography, all featuring the who’s who of stage craft in Canada. The warped, video-amped production is a huge departure for the RWB, and it pushes the form of ballet into delirious new territory. As ballerina Tara Birtwhistle, who plays the Queen of Hearts, puts it, “It’s nothing you’ve ever seen a ballet company do before, as far as movement.” Revealing it’s more akin to the darker, warped spirit of Tim Burton’s Alice in Wonderland than to the original 1865 novel, she adds, “As we like to say, it’s not your grandmother’s Alice in Wonderland.”

Choreographer Shawn Hounsell, a former RWB and Les Grands Ballets Canadiens de Montreal dancer, embraces the idea of multimedia ballet productions that make the most of new technology. “I’m 44 and I’m aware in the last 20 years how much our processing of images and information has changed since the arrival of the Internet. Not just in dance but all the disciplines, there’s a very broad crossover,” he says. “There’s a lot of enthusiasm there, because you can explore things in a new way, creating a universe that allows us to carry away an experience we might not have seen before.”

Extraordinary world-class performances do not happen without incredible support from the community. I’d like to extend a special thank you to our sponsors Hilton Garden Inn, Enbridge Inc., Thomson Reuters, and David Abele for making this evening’s performance possible. I would also like to thank the Consul General of Canada in Minneapolis, Martin Loken and his staff, as well as Canada’s Royal Winnipeg Ballet for their special support of this production. Their involvement has been vital to making this performance happen in Minnesota. Also, thank you to our patrons and Friends of Northrop for continuously coming to our programs and sustaining the arts you love most!

This production was also supported by several important community partners as part of “A Celebration of Wonderland” which was created with several important Twin Cities organizations. In particular, I want to thank Bernie Farrell and the staff of the Hennepin County Library – Minneapolis Central and Suk Chang, Erin Shanley, and Steven Bibeau at Macy’s Downtown Minneapolis for dreaming up a series of wonderful family events surrounding this performance.

I look forward to seeing you all again on Saturday, February 18 for the Minnesota debut of China’s leading modern dance company, Jin Xing Dance Theatre Shanghai, immediately followed by the return of the classic Houston Ballet, featuring the latest roster of important ballet repertoire. These are performances that you won’t want to miss!

As always, thanks for coming and enjoy the show!

Ben Johnson
Director of Northrop Concerts and Lectures
University of Minnesota

BEYOND THE STAGE
Northrop Community Impact

The whimsical retelling of Lewis Carroll’s classic story by Canada's Royal Winnipeg Ballet has created an environment of wonder and excitement for patrons of all ages in recent weeks. With both energetic and family-friendly themes, Northrop has been able to cultivate spectacular outreach and engagement events leading up to the performances of Wonderland.

In collaboration with Macy’s Downtown Minneapolis, Hennepin County Library – Minneapolis Central, and Mixed Precipitation, Northrop developed a series of activities for Alice fans young and old. These events—spanning nearly two weeks—featured Alice in Wonderland-inspired performances, storytelling, rare films, tea parties, and specialty foods for the entire family. Macy’s Wonderland Weekend, hosted in their downtown location, gave families an opportunity to meet the stars of the show while exploring a variety of Alice-themed activities. “Macy’s recognizes that putting a strong emphasis on the arts—locally and nationally—creates a vibrant and energetic community,” Suh Chang, Regional Manager of Special Events said. “Macy’s Minneapolis was very excited to be in partnership with Northrop Concerts and Lectures in welcoming Canada’s Royal Winnipeg Ballet’s Wonderland to the Orpheum Theatre, while creating a fun and unique opportunity for families to enjoy!”

Ali Turner, Acting Division Manager of Communications and Community Engagement at Hennepin County Libraries expanded on the opportunities surrounding Wonderland. “In addition to sharing several versions of Lewis Carroll’s titles from our Milestone Collection, we offered the public an opportunity to see many versions and a variety of interpretations of his stories. Librarians used Wonderland as a theme for story time...an English professor from the University of Minnesota gave a talk about Wonderland in the context of Victorian Literature...and we hosted a screening of the 1951 Disney version of the story. These programs fostered conversations, connections, and memories.”

Wonderland has given Northrop a chance to partner with organizations that share common community engagement goals. In their work with Northrop, Macy’s, Mixed Precipitation, and Hennepin County Library have demonstrated a meaningful commitment to access and outreach that is central to Northrop’s mission. Turner acknowledged the importance of such alignment, saying, “At the library, our mission is to nourish minds, transform lives, and build community together. This partnership offered a unique way to engage patrons and creatively market library services; celebrating Lewis Carroll’s classic, Alice’s Adventures in Wonderland.”

Scotty Reynolds, head of Mixed Precipitation shared similar sentiments: “The environment that Northrop has built around their dance concerts is unique—at all times egalitarian, elegant, and eclectic. We are so happy to be a part of a collaboration with great people who have a dedicated commitment to our community. As we bring our unique style to the classic material of Lewis Carroll’s work, we are interested in connecting with young people and families while performing in the setting of such a wonderful library. Is there anything more exhilarating than performing for children?”

MORE TO COME: Read about our Chinese American engagement activities surrounding the presentation of Jin Xing Dance Theatre Shanghai in our February performance program. For more information or to get involved, please contact Kevin Curran at 612-624-7652 or curr0181@umn.edu.

A Special Thank you to Thomson Reuters, Northrop’s Exclusive Access Sponsor of Canada’s Royal Winnipeg Ballet. With Thomson Reuters’ support, Northrop was able to subsidize 400 tickets for youth and their families to attend Wonderland.

COMMUNITY
by Canada’s Royal Winnipeg Ballet

under the distinguished patronage of the Academy

the Right Honourable David Johnston, C.C., C.M.M., C.O.M., C.D.
Governor General of Canada

WONDERLAND

CAST AND CREDITS OF WONDERLAND

CHOREOGRAPHY
Shawn Horszczak

ARTISTIC & DRAMATURGE ASSISTANT
Alejandro Alvarez

COMPOSERS
John Estacio, Brian Current, Josef Strauss

STYLE DESIGN
Anne Armit

SET DESIGN
Guillaume Lord

LIGHTING DESIGN
Hugh Conacher

SOUNDSCAPE DESIGN
Nicolas Bernier

VIDEO SCENOGRAPHY
Jenni Lakatos, TURBINE

VIDEOGRAPHER
James W. Mangher

MAKE-UP DESIGN
Jane McKay

VOICE OF ALICE
Natalie Macaluso

ALICE
Amanda Green (Nov 12) / / Emily Grizzell (Nov 13)

QUEEN OF HEARTS
Amanda Green (Nov 12) / / Emily Grizzell (Nov 13)

MAD HATTER
Amar Dhalial

MARCH HARE
Jo-Ann Sunderland

DORMOUSE
Emily Grizzell (Nov 12) / / Yayoi Ezawa (Nov 13)

TWEEDLEDEE & TWEEDLEDUM
Tristan Drobotwney, Thiago Dos Santos

DUCHESS
Eric Nipp

COOK
Yayoi Ezawa (Nov 12) / / Sophia Lee (Nov 13)

TOONEY LOONS
Alex Lantz

CREATURES
Tristan Drobotwney (Nov 12) // Thiago Dos Santos (Nov 13)
Amar Dhalial

BIRDS
Jo-Ann Sunderland, Dmitri Dovgoselets, Beth Lamont
Sarah Davey (Nov 12) // Catherine Rutherford (Nov 13)
Harrison James (Nov 12) // Alex Lantz (Nov 13)
Thiago Dos Santos (Nov 12) // Tristan Drobotwney (Nov 13)
Sarah Davey (Nov 12) // Amalina McAdie (Nov 13)
Alex Lantz

TOONEY COOKS
Sophia Lee (Nov 12) / / Sarah Davey (Nov 13)

CARDS
Alanna McAdie (Nov 12) // Dmitri Dovgoselets (Nov 13)
Tristan Drobotwney (Nov 12) // Thiago Dos Santos (Nov 13)
Amar Dhalial

WALL OF HEADS
Queen of Hearts, Alice, Duchess, Mad Hatter, Flamingos

FLOWERS
Sophia Lee, Sarah Davey, Yayoi Ezawa, Serena Sandford,
Carrie Broda, Catherine Rutherford, Emily Grizzell (Nov 12) // Alanna McAdie (Nov 13)
Beth Lamont

GYPHON & MOCKTURTLE
Wang Yun, Jiao Yang

DUCHESS
Emily Grizzell (Nov 12) // Yayoi Ezawa (Nov 13)

TWEEDLEDUM & TWEEDLEDEE
Tristan Drobotwney, Thiago Dos Santos

VOYAGERS
Carrie Broda, Yayoi Ezawa,
Serena Sandford, Sarah Davey

THE UNIVERSITY OF MINNESOTA
Northrop Dance at the University of Minnesota presents

The 2011-12 Northrop Dance Season is funded, in part, by the Minnesota State Arts Board through the arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the Legacy Amendment vote of the people of Minnesota on November 4, 2008. The engagement of Canada’s Royal Winnipeg Ballet is supported by the Performing Arts Fund, a program of Arts Midwest, funded by the National Endowment for the Arts, with additional contributions from the Minnesota State Arts Board, General Mills Foundation, and Land O’Lakes Foundation. Canada’s Royal Winnipeg Ballet is also presented with support from Enbridge, Inc., Macy’s, Inc., Thomson Reuters, Hilton Garden Inn, Hennepin County Library-Minneapolis Central, and the Consulate General of Canada in Minneapolis.

Northrop Dance at the University of Minnesota

The University of Minnesota shall provide equal access to and opportunity in its programs, facilities, and employment without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression.

CAST AND CREDITS

ARTISTS
Vanessa Lawson, Wang Yun, Jiao Yang, Nihan Kulybaev,
Amanda Green, Emily Grizzell, Jo-Ann Sunderland,
Dmitri Dovgoselets, Alexander Gamaev,
Harrison James, Yosuke Mino, Carmen Broda, Serena Sandford,
Amar Dhalial, Eric Nipp,
Sarah Davey, Yayoi Ezawa, Sophia Lee,
Liam Caines, Tristan Drobotwney,
Thiago Dos Santos, Zhen Guo Chen

APPRENTICES
Beth Lamont, Alanna Macaluso, Catherine Rutherford, Alex Lantz

ASPIRANTS
Evan Brennan, Katie Bonelli, Liz Cheung, Victoria Clere, Anna O’Callahan,
Lydia Bedpath, Ryoko Sumimoto, Manami Trubai, Sayaka Trubai, Caroline Vandenberq,
Linden Rutenbrouwer, Tudor-Paul Moldoveanu, Stephanie Pozin, Yinan Wang

DIRECTOR OF PRODUCTION
Bob Stewart

PRODUCTION STAGE MANAGER
Ingrid Kottke

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We discover Tweedledee and Tweedledum in a garden, engaged in a frantic but dubious attempt to convert all of the white roses to red. Alice staggers into the garden unknowingly and is swept up in the anticipatory preparation for the Queen's arrival.

Red carpet and all, the Queen of Hearts enters and a crazed and demented game begins. The Queen proceeds to wreak havoc on the event and on poor Alice herself. Accidentally finding herself alone with the Queen, Alice is enticed into trying one of the Queen's tarts.

Alice escapes to another part of the forest where she discovers a sensual Garden of Live Flowers and, shortly thereafter, a Gryphon and a Mock Turtle. By this point, Alice is vaguely aware of how far she has come and how much has happened to her, however she has absolutely no idea how she might find her way home. As she ponders this, the White Rabbit appears again and Alice is reminded of how this outlandish adventure began.

Meanwhile, the Queen's tarts are gone and Alice's name is all over it. Slowly, characters begin to reappear in anticipation of the Queen's final verdict and the spectacular showdown that is most certain to erupt. Frightened and confused, Alice escapes through the front door.

She wakes up. The story begins again as all fantastic stories do.

INTERMISSION
(20 minutes)

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WONDERLAND PROGRAM NOTES

Written in 1865 by British mathematician and author Lewis Carroll, Alice's Adventures in Wonderland is the tale of a young girl who follows a white rabbit down a hole and discovers a strange and fantastic world full of surprise and bewilderment, a place where the unexpected is expected and nothing is quite as it seems.

Alice in Wonderland has been interpreted and reinterpreted countless times over the last 150 years. Why the adult preoccupation with a children's story? What is so special about this little girl? I believe we recognize ourselves in the character of Alice, that her desire to escape from the ordinary appeals to our own yearning for escape. That, like her, we use fantasy to hide from the mundane reality of our everyday lives. This is why we have chosen to follow her down the rabbit hole time and time again. Our systems of fantasy—from literature, to theatre, cinema, the Internet, celebrity, fashion, sports, and the infinite number of other ways we distract ourselves—are reflected and refracted throughout the work, so that, this time, we are not watching from the outside. This time, we are on the inside of Wonderland, experiencing it for ourselves. This is our Wonderland.

But, like Alice, we cannot escape forever. The beautiful dream must end. Wonderland may be an illusion, but the story of Alice's adventure goes on and on, and so, too, does fantasy. And just before the curtain goes down, we are met in that place between wakefulness and dreaming, by the inevitable realization that we are the fantasy and that we, too, will end.

Shawn Hounsell
THE MUSIC OF WONDERLAND

FARMER’S SYMPHONY
1st Movement “Seeds of Spring”
John Estacio

THIS ISN’T SILENCE
Brian Current

FARMER’S SYMPHONY
3rd Movement “The Harvesters”
John Estacio

CONCERTINO FOR FLUTE AND STRINGS
Brian Current

TRIPTYCH
3rd Movement “Scherzando”
John Estacio

BOREALIS
John Estacio

BOOTLEGGER’S TANZETELLA
John Estacio

KAZABAZUA
Brian Current

FREERGY
John Estacio

DELIRIUM – WALZER Op. 211
Josef Strauss

FOR THE TIME BEING
Brian Current

FARMER’S SYMPHONY
2nd Movement “Summer Nocturne”
John Estacio

FOR THE TIME BEING
Brian Current

FARMER’S SYMPHONY
1st Movement “Seeds of Spring”
John Estacio

CANADA’S ROYAL WINNIPEG BALLET
A Seventy-Two Year History of Excellence

“The company has never looked more resplendent, more assured, or more ravishing...a triumph for the indefatigable prairie troupe, a jewel box of sumptuous dancing, at every moment, the energy and youth radiating from the stage is palpable.”
— The Vancouver Sun

Versatility, technical excellence, and a captivating style are the trademarks of Canada’s Royal Winnipeg Ballet, qualities that have garnered both critical and audience acclaim. These qualities keep the RWB in demand as it presents more than 70 performances every season.

Founded in 1939 by Gweneith Lloyd and Betty Farrally, the Royal Winnipeg Ballet holds the double distinction of being Canada’s premier ballet company and the longest continuously operating ballet company in North America. In 1953, the company received its royal title, the first granted under the reign of Queen Elizabeth II. In 1958, Arnold Spohr was appointed artistic director. Under his direction the Royal Winnipeg Ballet grew and developed to take its place among the world’s internationally renowned companies. To further the company’s development, a professional school was created in 1970 under the direction of David Moroni. Today two-thirds of the company’s dancers are graduates of the school.

In 1988, Spohr turned his position over to Henny Jurriens, who had been a principal dancer with both the Dutch National Ballet and the Royal Winnipeg Ballet. Tragically, Jurriens and his wife lost their lives in an automobile accident on April 9, 1989. In 1990, during the company’s 50th anniversary season, John Meehan was appointed artistic director. A former principal dancer with American Ballet Theatre and guest artist with The National Ballet of Canada and New York City Ballet, Meehan resigned in 1993 to return to his home in New York. From 1993 to 1995, William Whitener, a former principal dancer with the Joffrey Ballet and Twyla Tharp Dance, served as artistic director.

On March 7, 1996, André Lewis was named artistic director of Canada’s Royal Winnipeg Ballet. A native of Gatineau, Quebec, Lewis has maintained a thirty-year association with the RWB. He joined the RWB School’s Professional Division in 1975, entered the company’s corps de ballet in 1979 and was promoted to soloist in 1982. He was asked to join the artistic staff in 1984 and was appointed associate artistic director in 1990. During his tenure as artistic director, Lewis has worked to revitalise the company’s repertoire, especially with the commissioning of new full-length ballets such as Dracula, Nutcracker, The Magic Flute, Peter Pan, and Moulin Rouge® – The Ballet.

The repertoire of the Royal Winnipeg Ballet embraces a wide array of dance styles, which includes classical story ballets and an intriguing collection of shorter dances. The RWB achieves a fine balance between the classical traditions of Europe and the boldness of contemporary ballet, which in turn has produced a unique style. Works to be found in the RWB repertoire include those of Sir Frederick Ashton, Oscar Araiz, George Balanchine, John Cranko, Jiří Kylián, Agnes de Mille, Vincente Nebrada, John Neumeier, Antony Tudor, Hans van Manen, and Rudi van Dantzig. Among the Canadian choreographers who have worked with the company are Brian Macdonald, Paddy Stone, Norbert Vesak, Jacques Lemay, and Judith Marcuse. Mark Godden, former soloist with the RWB, continues to create numerous exciting and award-winning works for the company, having been the first resident choreographer in the Royal Winnipeg Ballet’s history from 1990 to 1994.
The Royal Winnipeg Ballet first began to tour Canada in 1945; it completed its first American tour in 1954. Today, the company spends 15 or more weeks a year on the road, performing in centers large and small. The RWB is compact in size, with 24 dancers, a production crew of seven and a semi-trailer that carries approximately 55,000 pounds of equipment. For full-length ballets, the RWB travels with two semi-trailers and an expanded company. The RWB has performed in the United States, South America, Europe, the Middle East, Russia, Japan, Asia, Mexico, and in every province of Canada.

Throughout its history, the Royal Winnipeg Ballet has been a dance leader, recording innumerable firsts. It developed the concept of the regional ballet festival in the 1940s. It was the first Western company to perform in Cuba after the revolution. It received Gold Medals at the International Ballet Festival in Paris in 1968 and that same year became the first Canadian company to tour Russia and Czechoslovakia.

The company is also noted for artistic excellence. In 1980, Principal Dancers Evelyn Hart and David Peregrine won Bronze Medals at the World Festival Ballet Concours in Japan. That same year, at the International Ballet Competition in Varna, Bulgaria, the company earned a number of prizes—Hart received a Gold Medal for her performance, as well as the rarely-awarded Certificate for Exceptional Artistic Achievement; Peregrine won a Bronze Medal; Music Director Earl Stafford received a Gold Medal; and choreographer Norbert Vesak won the Gold Medal for Belong. In 1982, Arnold Spohr was awarded the coveted Annual Dance Magazine Award for outstanding contributions to the world of dance. In 1983 he was presented with the prestigious Diplôme d’Honneur by the Canadian Conference of the Arts. The following year he received the Dance in Canada Award.

A return visit to Bulgaria in 1990 resulted in further international accolades for the Royal Winnipeg Ballet. At the 14th International Ballet Competition in Varna, Principal Dancer Laura Graham was awarded a Silver Medal in the senior women’s category. Her non-competing partner, Stephen Hyde, received a Certificate of Excellence; and Soloist Mark Godden was presented with a second prize for new choreography for Myth. At the 1991 Second International Ballet Competition in Helsinki, Finland, Soloist Suzanne Rubio took home third prize in the senior women’s division; Godden won again, sharing second prize for new choreography for his pas de deux La Princesse et le Soldat; and company pianist Barbara Riske was awarded Best Pianist.

In 1986 the Royal Winnipeg Ballet began construction of a new company home. This unique facility, which includes 10 dance studios (including a performance studio), physiotherapy room, administrative and production offices, box office, wardrobe department, and the Royal Winnipeg Ballet School Professional and Recreational Divisions, was officially opened in January 1988.

On April 12, 2010, tragic news hit as former Artistic Director Arnold Spohr passed away, making international headlines. Spohr, dynamic and passionate, helped propel the RWB onto the international stage while at the helm of the company.

The RWB opened its 72nd season in Winnipeg with the World Premiere of Svengali, a new work by critically-acclaimed choreographer Mark Godden. The company will take this new production on the road with stops in Brandon, Saskatchewan, Regina, Toronto, London, Hamilton, Ottawa, Vancouver, Victoria, and Nanaimo. In December, the RWB will share its cherished Nutcracker with audiences in Cleveland before helping Winnipeggers celebrate the holiday season with six performances of the classic at home. South of the border engagements include a tour of Wonderland to Atlanta, Georgia, and Minneapolis, and Moulin Rouge® – The Ballet will tour across the U.S. In March, after a decade’s absence, the haunting classic Giselle returns to the RWB stage in Winnipeg. The RWB’s season will conclude in May with Pure Ballet a mixed repertoire featuring Peter Quaza’s Luminosa, Maurice Wainrot’s Carmina Burana, and The Doorway, a new work by Jorden Morris set to music by Leonard Cohen.
**THE ARTISTS OF WONDERLAND**

**ANDRÉ LEWIS**
Artistic Director

Approaching nearly 35 years with Canada’s Royal Winnipeg Ballet, 15 of them as artistic director, André Lewis has spent the majority of his career with Canada’s first professional dance company, whose growth he has nurtured on stages at home and around the world.

A native of Gatineau, Québec, André Lewis began his dance training in Ottawa before being accepted into the Professional Division at the Royal Winnipeg Ballet School in 1975. Under the direction of David Moroni he trained there until 1979, when he was asked to join the Royal Winnipeg Ballet Company. Known for his strength as a soloist and as a partner, Lewis enjoyed an accomplished career as a dancer for over ten years, performing with the RWB until 1990.

Throughout his professional dance career, Lewis had the opportunity to perform an array of diverse repertoire by esteemed choreographers including Rudí van Dantzig, Jiří Kylián, Dame Alicia Markova, Agnes de Mille, and Galina Yanudova. Some of his signature roles include Gunther in Rigoletto, Mercutio in Romeo & Juliet, and Jamie Paul in The Ecstasy of Rita Joe. He also appeared as a guest artist numerous times companies throughout North America, Asia, and Russia. His film and television credits include Romeo & Juliet (CBC), Firebird (Greece National Television), The Big Top (CBC/PRIMEDIA), and Belong (CBC/Radio-Canada). His film and television credits have been repeatedly recognized as one of the leading composers of his generation in North America. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit, and daring bravado.

Current’s music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony Orchestra, the Warsaw National Philharmonic, the Vancouver Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Calgary Philharmonic Orchestra, Symphony Nova Scotia (Koussevitzky commission), Monday Evening Concerts (Los Angeles), the VOX festival of the New York City Opera, the St. Lawrence String Quartet, Winston Chau, the Honens International Piano Competition, and others.

**SHAWN HOUNSELL**
Choreographer

Originally from Saskatchewan, Canadian choreographer Shawn Hounsell danced professionally with Canada’s Royal Winnipeg Ballet and Les Grands Ballets Canadiens de Montréal between 1989 and 2003. Noted for his versatility and theatricality, he danced soloist and principal roles in works by world-renowned choreographers such as Jiří Kylián, Ohad Naharin, Nacho Duato, Rudí van Dantzig, Anthony Tudor, and José Limón. An award-winning choreographer, Hounsell has created and staged pieces for numerous Canadian companies including the Royal Winnipeg Ballet, Les Grands Ballets Canadiens de Montréal, Les Ballets Jazz de Montréal, Le Jeune Ballet du Québec, and Festival Dance Company. Many of his duets have been performed in galas across the globe including the Prix de Lausanne Gala (Tokyo) and the Cincinnati International Gala of Ballet Stars. In addition his works have been performed by American companies like Ballet Pacifica and in Europe by the Ballet of the National Theatre of Prague.

Projects in the tele-visual field include dance shorts for BravoFACT, choreography for the CBS mini-series The Reagans, choreography for the Montréal Symphony Orchestra’s live national broadcast of Beethoven’s Ninth Symphony with maestro Kent Nagano, and choreography for the CBC production of the Lieutenant Governor’s Centennial Gala in the presence of H.R.H. Queen Elizabeth II. Hounsell also acted as rehearsal director and assistant for the world tour (2006 – 2009) of Amjad by Edouard Lock and LaLaLa Human Steps.

Based in Montréal and continuing to pursue independent projects, Hounsell recently premiered his new creation sweet as part of Ballet Columbia’s dress series Volo and wonderful with Royal Winnipeg Ballet.

**JOHN ESTACIO**
Composer

Junio nominated composer John Estacio has served as composer in residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera, and Pro Coro Canada. His residencies have yielded numerous orchestral works, several of which appear on Frenery, the Music of John Estacio, released by CBC Records.

The last decade has seen Estacio focus on operatic works. Together with librettist John Murrell, he has written three operas including Lilian Allan which premiered in October 2010 by the Vancouver Opera. Filumena, his first opera, premiered in 2003 in Calgary and Banff and went on to receive four Betty Mitchell Awards including the award for outstanding production of musical theatre work. Additional productions soon followed in Ottawa and Edmonton. Filumena was filmed for television and received its national television premiere in 2006. Estacio is the recent recipient of the National Arts Centre Award for Composers, which will result in three commissioned works for the National Arts Centre Orchestra in upcoming seasons. Other awards include an AMPA Award for his film score for The Secret of the Nutcracker, and his frequent performances and broadcasts have earned him several SOCAN Concert Music Awards.

In the 2010/11 season the Toronto Symphony Orchestra give the Carnegie Hall premiere of Frenery. The Montréal Symphony, Edmonton Symphony, the Jacob’s Pillow Symphony, the Charlotte Symphony are among several other ensembles presenting his works this season.

During the past few seasons, the National Youth Orchestra of the Americas toured the U.S. and Canada with Estacio’s Bootlegger’s Tarantella, The Los Angeles Philharmonic, along with acclaimed tenor Ben Heppner, toured Europe with Estacio’s arrangements of Seven Songs of Jean Sibelius. In 2008, the Vancouver Bach Choir, the Richard Eaton Singers, Chorus Niagara, and the Grand Philharmonic Choir premiered his cantata The Houses Stand Not Far text by John Murrell. In 2009, the Victoria Symphony premiered his sinfonietta Triptych. Other recent performances of his works have been given by the St. Louis Symphony, Fort Wayne Philharmonic, Houston Symphony, Allentown Symphony, and numerous community orchestras across Canada. Estacio’s music that is featured in Wonderland can be found on the CD Frenery: The Music of John Estacio, available on iTunes.

**BRIAN CURRENT**
Orchestral Arrangements

A 2005 Guggenheim Fellow and recipient of the 2010 Pollock Prize, Brian Current has been repeatedly recognized as one of the leading composers of his generation in North America. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit, and daring bravado.

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Johnestacio.com

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Canada’s Royal Winnipeg Ballet, 15 of them as artistic director, André Lewis has spent the majority of his career with Canada’s first professional dance company, whose growth he has nurtured on stages at home and around the world.

A native of Gatineau, Québec, André Lewis began his dance training in Ottawa before being accepted into the Professional Division at the Royal Winnipeg Ballet School in 1975. Under the direction of David Moroni he trained there until 1979, when he was asked to join the Royal Winnipeg Ballet Company. Known for his strength as a soloist and as a partner, Lewis enjoyed an accomplished career as a dancer for over ten years, performing with the RWB until 1990.

Throughout his professional dance career, Lewis had the opportunity to perform an array of diverse repertoire by esteemed choreographers including Rudí van Dantzig, Jiří Kylián, Dame Alicia Markova, Agnes de Mille, and Galina Yanudova. Some of his signature roles include Gunther in Rigoletto, Mercutio in Romeo & Juliet, and Jamie Paul in The Ecstasy of Rita Joe. He also appeared as a guest artist numerous times companies throughout North America, Asia, and Russia. His film and television credits include Romeo & Juliet (CBC), Firebird (Greece National Television), The Big Top (CBC/PRIMEDIA), and Belong (CBC/Radio-Canada). His film and television credits have been repeatedly recognized as one of the leading composers of his generation in North America. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit, and daring bravado.

Current’s music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony Orchestra, the Warsaw National Philharmonic, the Vancouver Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Calgary Philharmonic Orchestra, Symphony Nova Scotia (Koussevitzky commission), Monday Evening Concerts (Los Angeles), the VOX festival of the New York City Opera, the St. Lawrence String Quartet, Winston Chau, the Honens International Piano Competition, and others.

Raised in Ottawa, Current studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also as active as a conductor. He has since been featured as a conductor with numerous ensembles, including the Kensington Symphony, Soundstreams, CBC’s In Performance and On Stage, as well as the Esprit Orchestra’s New Waves Festival.
Upcoming engagements include concerts with the Thunder Bay Symphony Orchestra and New Music Concerts. Since 2006, Current has been the artistic director and conductor of the Royal Conservatory of Music’s New Music Ensemble, which performs several concerts each year of international contemporary works. In October of 2009, Current was the artistic director of Nuit Blanche at the Royal Conservatory in Toronto. In celebration of the opening of the Conservatory’s new Koerner Hall, Current directed over 200 musicians, singers, staff, volunteers, and electronics in a 12-hour installation of James Tenney’s In a Large Open Space which spanned the entire building. An estimated 15,000 people attended throughout the night.

In 2001, Current won the Grand Prize in the CBC National Competition for Young Composers for his piece For The Time Being, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit. Recently Current’s new disc This Isn’t Silence: Works for Symphony Orchestra was nominated for a Juno Award, and featured Current conducting in a first-ever CBC broadcast of Classical Juna nominees.

Current has received residencies from Yaddo, MacDowell, JUSFFC (Japan), and Bogliasco (Italy) and is the recipient of assistance from numerous foundations and arts councils. He lives in Toronto and is on the board of directors of the Toronto Arts Council, the Canadian League of Composers, and other organizations.

JOSEF STRAUSS Composer

Josef Strauss was born in 1827 in Vienna. He was trained as an engineer and worked for the city for many years during which time he designed the horse-drawn forerunner of today’s revolving-brush street-sweeping vehicles. He also designed costumes for film, television, and theatre, including the contract for Cats. He joined Canada’s Royal Winnipeg Ballet in 1989 as Director of Wardrobe and Lighting Design and this position has given him the opportunity to travel and design productions such as L.I.F.E., La Bayadère, Raymonda, Creaturehood, The Sleeping Beauty, Peter Pan, Moulin Rouge® – The Ballet, (Quartet by Quanz, In Tandem (commissioned by the Works & Process Series of the Guggenheim Museum in New York City), and more. Anne has also designed costumes for several Ballet Jorgen productions in Toronto.

HUGH CONACHER Lighting Design

Hugh Conacher has collaborated with choreographers, dance companies, and theatres across Canada for over 30 years. His most recent collaborations with Canada’s Royal Winnipeg Ballet include the design for The Sleeping Beauty. Conacher’s work has been seen across the country with such companies as the Royal Manitoba Theatre Centre, Theatre Calgary, Manitoba Theatre Centre for Young People, Geffen Playhouse, included in Prix Ars Electronica (Austria), SONAR (Spain), Mutek (Canada), DocFax (Japan), and Transmediale (Germany).

JIMMY LAKATOS, TURBINE Video Scenography

Jimmy Lakatos escapes labeling. His work led him to what he describes as video-scenography. Intrepid artist, he likes cracks and the risks they imply. Technical saltimbancos, he transposes his artistic preoccupations in voluntarily unstable setups, finding extraordinary thrills to a very personal language. The broad spectrum of his professional achievements forms him a unique perspective on the arts community and on the social impact of digital technologies.

JANE MCKAY Make-Up Design

There isn’t a single color that Jane McKay dislikes. She excelled in art in high school and, enamored of colors and textures, envisioned a career in interior design until she had the epiphany that the human face was more compelling than a room. McKay found herself in aesthetician school in Calgary, and was soon running the makeup school at John Casablanca where she worked on fashion shows. Not long after she pulled together a portfolio, she was introduced to the Franks. Once she had M·A·C artist training running smoothly, she moved on to run global sales, her team setting up M·A·C sales in global markets including Asia, China, France, Italy, and Hong Kong.

Then McKay had a baby. “I took nine months off and reflected on my life and decided to get back to my roots–doing makeup as a senior artist in Toronto,” says Jane. That job involves travelling and everything from fashion shows in Europe to the Sundance Film Festival. McKay has been with M·A·C for 21 years. What she still loves about M·A·C: “People ask me if I have other products in my kit, but I don’t; I only have M·A·C. We have so much variety and diversity in our products that you can create unlimited images. Every experience for me is different. Every day is different.” McKay also finds it thrilling to work with senior artists and also heading up training and development for senior artists.

NICOLAS BERNIER Soundscape Design

Nicolas Bernier is a sound artist and music composer based in Montréal. While his initiation into musical creation was through popular music, his love for discovering new musical grounds brought him to musique concrète, live electronics, installations, art video, and music for dance, theatre, and cinema. In the midst of this eclecticism, his artistic concerns remain constant: to achieve balance between the cerebral and the sensual, and between organic sound sources and digital processing. His works have been shown all over the world, including Prix Ars Electronica (Austria), SONAR (Spain), Mutek (Canada), DocFax (Japan), and Transmediale (Germany).

McKay has been with M·A·C for 21 years. What she still loves about M·A·C: “People ask me if I have other products in my kit, but I don’t; I only have M·A·C. We have so much variety and diversity in our products that you can create unlimited images. Every experience for me is different. Every day is different.” McKay also finds it thrilling to work with senior artists and also heading up training and development for senior artists.

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**THE DANCERS OF ROYAL WINNIPEG BALLET**

**Vanessa Lawson**
- Hometown: Edmonton, AB
- Year joined the RBW: 2004
- Favorite ballet or role: Giselle
- Values most in her friends: Compassion

**Wang Yun**
- Hometown: Liaoning, China
- Year joined the RBW: 2011
- Favorite ballet or role: Romeo and Juliet
- A love other than dance: Watching movies and travelling

**Jiao Yang**
- Hometown: Liaoning, China
- Year joined the RBW: 2011
- Favorite ballet or role: Don Quixote
- A love other than dance: Swimming and watching movies

**Nurzhan Kulybaev**
- Hometown: Tashkent, Uzbekistan
- Year joined the RBW: 2004
- Favorite ballet or role: Spartacus
- Giselle
- A love other than dance: Listening to opera

**Amanda Green**
- Hometown: Beaumont, AB
- Year joined the RBW: 2004
- Favorite ballet or role: Serenade and works by Joe Kanonori
- Most admired growing up: My sister

**Emily Grizzell**
- Hometown: Spokane, WA
- Year joined the RBW: 1997
- Favorite ballet or role: Juliet in Romeo & Juliet
- Cries when: Reading Love You Forever to my daughter

**Jo-Ann Sundermeier**
- Hometown: Pompano Beach, FL
- Year joined the RBW: 2003
- Favorite ballet or role: Odette/Odile in Swan Lake
- Movie she could see over and over: The Wizard of Oz

**Dmitri DVogoslets**
- Hometown: Kiev, Ukraine
- Year joined the RBW: 1998
- Favorite ballet or role: Romeo & Juliet
- A love other than dance: Horseback riding

**Alexander Gamyunov**
- Hometown: Kiev, Ukraine
- Year joined the RBW: 2001
- Favorite ballet or role: Swan Lake
- A love other than dance: Movies

**Yosuke Miko**
- Hometown: Kanazawa, Japan
- Year joined the RBW: 1998
- Favorite ballet or role: Balanchine’s Serenade and Petipa’s Swan Lake
- Guilty pleasures: Kraft Dinner with cut up wiener

**Carrie Broda**
- Hometown: Regina, SK
- Year joined the RBW: 2000
- Favorite ballet or role: Romeo & Juliet
- A love other than dance: Reading & food

**Serena Sandford**
- Hometown: Sherwood Park, AB
- Year joined the RBW: 2000
- Favorite ballet or role: Romeo & Juliet
- Feels most inspired: Listening to music that moves me

**Amar Dhalwal**
- Hometown: Sherwood Park, AB
- Year joined the RBW: 2003
- Favorite ballet or role: Mad Hatter in Wonderland
- Always wanted to do: Buy an old house and rebuild it from the inside out

**Harrison James**
- Hometown: Waikane, New Zealand
- Year joined the RBW: 2010
- Favorite ballet or role: Forsythe’s in the Middle, Somewhat Elevated
- Song that makes you instantly happy: “Defying Gravity” from Wicked

**Eric Nipp**
- Hometown: Salmon Arm, BC
- Year joined the RBW: 2007
- Favorite ballet or role: La Bayadère
- Would love to have the power to: Time travel

**Sarah Davey**
- Hometown: Waterloo, ON
- Year joined the RBW: 2009
- Favorite ballet or role: Swan Lake
- Personal motto: Live and Learn

**Yayo Ezawa**
- Hometown: Chiba, Japan
- Year joined the RBW: 2005
- Favorite ballet or role: Giselle
- Favorite food: Sushi of course! And everything my fiancé cooks for me!

**Sophia Lee**
- Hometown: Vancouver, BC
- Year joined the RBW: 2011
- Favorite ballet or role: Spartacus
- A love other than dance: Playing the piano

**Liam Caines**
- Hometown: Kingston, ON
- Year joined the RBW: 2007
- Favorite ballet or role: Romeo & Juliet
- Favorite poet: Shel Silverstein

**Tristan Debrowney**
- Hometown: Saskatoon, SK
- Year joined the RBW: 2008
- Favorite ballet or role: La Bayadère
- Most admired growing up: Abbott and Costello

**Thiago Dos Santos**
- Hometown: São Paulo, Brazil
- Year joined the RBW: 2008
- Favorite ballet or role: Romeo and Juliet
- Swan Lake
- Feels most inspired: When I see young talent

**Zhong Guo Chen**
- Hometown: Qing Dao, China
- Year joined the RBW: 2004
- Favorite ballet or role: Swan Lake
- A love other than dance: Music

**Beth Lamont**
- Hometown: Kitchener-Waterloo, ON
- Year joined the RBW: 2010
- Favorite ballet or role: Giselle
- Most treasured possession: A necklace my dad gave me

**Alanna McAdie**
- Hometown: Edmonton, AB
- Year joined the RBW: 2011
- Favorite ballet or role: Kits from Don Q; Medora from Corsaire
- A love other than dance: Music

**Catherine Rutherford**
- Hometown: Winnipeg, MB
- Year joined the RBW: 2011
- Favorite ballet or role: Swan Lake
- A love other than dance: Baking

**Johnny W. Chang**
- Hometown: Shanghai, China
- Year joined the RBW: Principal dancer in 1992, Ballet Master in 2002
- Favorite ballet or role: Giselle, Dracula, Romeo & Juliet
- A love other than dance: Cooking and reading

**Tara Birtwhistle**
- Hometown: Sherwood Park, AB
- Year joined the RBW: 1991
- Favorite ballet or role: Lucy in Dracula, Juliet in Romeo & Juliet
- A love other than dance: Horseback riding

**Jaime Vargas**
- Hometown: Mexico City, Mexico
- Year joined the RBW: 2004
- Favorite ballet or role: Bob in Val Caniparoli’s A Cinderella Story
- Giselle
- A love other than dance: Being a father

**Ingrid Kottke**
- Hometown: Edmonton, AB
- Year joined the RBW: 2008
- Favorite ballet: Bolero
- Would you most like to live: Out of a suitcase

**For full biographies, visit northrop.umn.edu/events/canadas-royal-winnipeg-ballet**

*RWB School, Professional Division Graduate
**Attended RWB School, Professional Division
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Head of Electrics – Marc Gagnon
Head of Properties – Tim Hrabchack
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The Royal Winnipeg Ballet would like to acknowledge the contributions made by the Women’s Committee, represented by Jane McGrigor, President and the Alumni Association, represented by Marilyn Marshall, President.

We are pleased to receive your letters, comments, or questions.
Send to:
Marketing & Communications Department
Canada’s Royal Winnipeg Ballet
380 Graham Avenue
Winnipeg, Manitoba, R3C 4K2
or the comments section at www.rwb.org

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Mon, Mar 12, 2012, 7:30 PM
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Featuring works by Beethoven, Jeffery Cotton, and Dvorak

Mon, May 14, 2012, 7:30 PM
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THE SCHUBERT CLUB
JUDITH A. MARTIN

Judith A. Martin was a vibrant and seemingly omnipresent force in the Twin Cities, who as Steve Brandt of the Star Tribune put it, “shaped the Twin Cities landscape perhaps more than any academic of her era.” An enthusiastic yet private person, Martin had an intense passion for local theater and dance, attending dozens of performances every year.

Camille LeFevre, a friend and colleague of Martin’s, elaborated on her passions, saying, “...she was a vivid, kinetic presence in our lives, a shimmering copper-colored thread running through the urban culture and aesthetic tapestry of the Twin Cities who frequently emerged—in the classroom, at a meeting, during a dinner party, after a performance—as a robust advocate of one of her many great passions. Dance was one of those passions. And, of course, what made her such a tremendous dance pal and dance advocate was the intellectual rigor and aesthetic appreciation she brought to her dance viewing.”

A dance subscriber since the late eighties, Martin appreciated Northrop’s new and cutting edge programming. A tireless champion for dance, she was an academic leader of Northrop’s revitalization campaign and generously gifted the restoration of Northrop’s WPA murals, originally painted in 1936.

Martin, a professor of geography and director of the urban studies program at the University of Minnesota, undertook her responsibility to serve the people of the state both inside and outside of the classroom. She sat on the City Planning Commission for 17 years, including seven as its chair. Her varied and influential career at the University of Minnesota began in 1970. She earned a master’s degree in American History and an M.A. and Ph.D. in American Studies. She was recognized with numerous prestigious awards including the Morse Alumni Teaching Award, the President’s Outstanding Community Leadership Award, and the College of Continuing Education’s Distinguished Educator Award. In 2009, she was awarded the President’s Outstanding Service Award.

Among the many classes she taught was a survey course on the geography of the Twin Cities, which hundreds of students took each year—many learning to their chagrin that understanding the cities and their region was far more complex than they expected. Martin’s brisk but cheery style inspired many to get out and see what they could learn from close observation of the city and the people in it. One of her favorite exercises was to assign students to ride an unfamiliar bus route and describe the ridership patterns, landscape, and social relations that they observed. All of her work was grounded in a strong belief in the importance of knowledge derived from experience—“how things really are,” as she often said—rather than theories about places or people.

Her absence will be felt by many and her voice will be greatly missed in the Cities’ most vital conversations.

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**NORTHROP DANCE**

**2011-12 SEASON CALENDAR**

**Minnesota Debut**

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

- **CANADA’S ROYAL WINNIPEG BALLET WINTERLAND**
  - 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.

- **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.

- **ALVIN AILEY AMERICAN DANCE THEATER**
  - **A Celebration of Revelations**
    - 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.
Over the years, Don and Pamela have become articulate and educated dance patrons, paying close attention to the performances at Friends events. This personal component has enriched the dance experience for them both. “Meeting the dancers as people and hearing about their backgrounds makes us want them to succeed on stage even more. We ask them what we should be looking for and when opening night comes around, it feels as if we are personally cheering them on.” Pamela muses. “We then get to follow up with them after the performance at the Friends post-show receptions, which is really rewarding.” Don agrees, “In talking with the dancers of Aspen Santa Fe Ballet last season, we found out that two were from Minnesota. They had many friends and family that would be attending the show receptions, which is really rewarding.”

Being Friends of Northrop has given Don and Pamela the rare opportunity of meeting company members prior to performances at Friends events. This personal component has enriched the dance experience for them both. “Meeting the dancers as people and hearing about their backgrounds makes us want them to succeed on stage even more. We ask them what we should be looking for and when opening night comes around, it feels as if we are personally cheering them on.” Pamela muses. “We then get to follow up with them after the performance at the Friends post-show receptions, which is really rewarding.” Don agrees, “In talking with the dancers of Aspen Santa Fe Ballet last season, we found out that two were from Minnesota. They had many friends and family that would be attending the show receptions, which is really rewarding.”

With the challenges facing our world today, Don and Pamela are even more ardent about the importance of supporting the arts. “I believe Pamela is more ethereal. "I enjoy the flood of the performance coming at me in one big piece with costumes flowing. This is why I love dance!"” Don observed. “Don believes. For Pamela it is more ethereal. "I enjoy the flood of the performance coming at me in one big piece with costumes flowing. This is why I love dance!"” Pamela contended. "I realize that I was not going to be a ballerina, but that I could forever watch and appreciate dance."}

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Linda Dyer

Glen Evans

Majestic Flirty

Susan Friderly

Dr. Bob Gold

Sue Grunewald

Richard Greynae

Jean and John Gould

Eugene Hugoson

Kimberley Hutchins

_Consortium_

_In Memory of Ruth Binn_

Patricia and Robert Jacobson

Jan and Lance Johnson

Jane Kaul

Evi Kavoujian

Patricia Kelly Hall

Dewayne King

Darlene Kirch

Sarah King

Gail Koches

Chris Kraft

Carmen Lendryx Olson

Sollie Langer

William L Larson

Peggy Lathrop

**FRIENDS OF NORTHROP**

_Directors Circle_

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 culminating in a dramatic grand-opening season celebrating a new era for Northrop. As Northrop plans for a big, bright future, community support is more crucial than ever. Ticket sales represent less than 2% 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.

Be a leader in the next chapter of Northrop’s legacy by becoming a Friend today! Visit northrop.umn.edu/donate for a complete list of giving levels and benefits.

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

**November 16th**

Give to Northrop, Give to Dance, Give to the Max. giveMN.org
MINNESOTA DEBUT

JIN XING
DANCE THEATRE SHANGHAI
Sat, Feb 18, 8:00 pm
Orpheum Theatre

Shanghai Tango

China’s most celebrated dancer, Jin Xing (directly translated as “golden star”), and her company Jin Xing Dance Theatre Shanghai, showcase a retrospective of 10 of her best works over the last 25 years, featuring lavish onstage environments and a feast for the senses. Though not actually tango, Shanghai Tango showcases a contemporary Shanghai, a blend of east and west in dance, costumes, and music that mixes passions and cultures from both the past and the future. Jin Xing’s courage, fighting spirit, and beautiful artistry have contributed to her great success as a ballerina and owner of China’s only independent dance company. Her choreography is graceful, subtle, and filled with visual appeal. Performed to rave reviews in Europe, this event is part of a three-year exchange with arts leaders across the country showcasing Chinese culture.

“They move with fluid grace, speed, and dazzling synchronicity.”
—Sydney Morning Herald