

FOOTNOTES

sponsored by
fāstrac
INNOVATIVE DIRECT MARKETING SOLUTIONS

NOV 2009
#30

The Nutcracker

Alberta Ballet & Victoria Symphony

ROYAL THEATRE

November 27 + 28 • 7:30 pm

November 28 + 29 • 2 pm

Running time (incl. intermission): 2 hours

Curbside (evening): 9:30 pm Curbside (matinee): 4 pm

PRESENTED BY

Maryland



SEASON SPONSOR



Victoria BMW
MINI Victoria





Nutcracker's First Night

“For dancers there is rather little in it, for art absolutely nothing, and for the artistic fate of our ballet, one more step downward,” was what the first reviewer of the first performance of *The Nutcracker* in December, 1892, said. Over all, it wasn't a very auspicious reception for a work that would become the most beloved holiday classic with one of the most recognizable scores in the western world.

When Pyotr Ilyich Tchaikovsky first composed the music for *The Nutcracker* in 1891, he already had two other ballets to his credit. He composed *Swan Lake* through 1875, premiering it in 1876. The second, *The Sleeping Beauty*, premiered in 1888. With *The Nutcracker*, Tchaikovsky completed his triple crown and cemented his reputation as the greatest composer of classical ballet, although it would be some time after his death that he achieved this status.

The story for *The Nutcracker* comes from a morbid tale penned by E. T. A. Hoffman, and published in 1816. Although written for children, it is a grisly tale full of evil spells, intended as a comment on the ills of society. In 1844, French writer, Alexandre Dumas Père published a much sweeter version, entitled *Histoire d'un casse noisette*. It was this story that Ivan Alexandrovitch Vsevolosky, Director of the Imperial Theatre in St. Petersburg, brought to Tchaikovsky and choreographer Marius Petipa as a commission. This trio had teamed on the successful *The Sleeping Beauty*, so Vsevolosky decided they should try their hand at an entirely new work.

Marius Petipa is, of course, the father of classical ballet. A Frenchman who worked as the chief choreographer in the Imperial Russian Ballet, Petipa perfected the full-length story ballet.

Neither Petipa nor Tchaikovsky liked the story. Petipa's dislike was centred on what he perceived as a lack of opportunity in the narrative, for a large *corps de ballet* spectacle piece. Tchaikovsky was not enamoured by the plot, and when Petipa introduced the character of a Sugar Plum Fairy and decided to diminish the roles of Clara and Drosselmeyer, Tchaikovsky grew concerned that the plot had been compromised even further. But Vsevolosky persisted, inducing Tchaikovsky to continue work on the project by offering him another commission for a one-act opera.

The first draft of the music was completed by July 1891 and the orchestration began in January 1892. When he reviewed the completed work, Tchaikovsky deemed it “all ugliness.” His one-act opera *Iolanthe* premiered on December 17, 1892, which was the same night of *The Nutcracker's* premiere. In subsequent years, Tchaikovsky wrote, “Strange that when I was composing the ballet I kept thinking it wasn't very good, but I would show them (the Imperial Theatres) what I can do when I began the opera. And now it seems that the ballet is good and the opera not so good.” **FN**

DANCE VICTORIA

Dance Victoria is a non-profit charitable organization dedicated to dance presentation and education. Our Mission: To enhance the appreciation of dance in the Capital Region by presenting and developing excellent professional dance and engaging the community.

Dance Victoria is governed by a **Board of Directors** that includes:

- President** Colleen Gibson
- Vice President** Dr. Jennifer Charlesworth
- Secretary** Jane Tice
- Treasurer** Carlos MacDonald
- Directors:** Joan Athey
Helen McAllister
Jean McRae
Kimberly Tuson

Special Advisor Sean Marshman

Staff:

- Producer** Stephen White
- Development Manager** Tony Cheong
- Administrator** Bill Hamar
- Community Relations Manager** Elise Walker

If you'd like to volunteer for Dance Victoria, call 250-595-1829.
Office Location: Suite 111 – 2750 Quadra Street, 10 am to 4 pm daily
Mailing Address: 2236 Hampshire Tce., Victoria, BC V8S 3G9

Footnotes is written by Stephen White (unless otherwise noted) and proofed by Anne Moon.



Matthew Lehmann, Mark Bocca and Alberta Ballet Company Artists in *The Nutcracker*. (top) Kelley McKinlay, Tam Williamson, Patrick Doe and Alberta Ballet Company Artists. Photos: Gerard Yunker



CHANGING STRIPES

The Nutcracker choreographer for Alberta Ballet's new production, Edmund Stripe, has had a whole year since he first created his version of this holiday classic. Recently I had the opportunity to ask him a few questions about what he's up to now.

Stephen White: I understand that after the premiere season last year, you are intending to go back into the rehearsal hall and tweak some of the choreography. What will you be doing specifically?

EDMUND STRIPE: Probably the most important will be a new Pas de Deux for the Sugar Plum Fairy and her Cavalier. Time and other issues last year forced me to fall back on other versions. But this year the choreography will be brand new, though perhaps not obviously so. There will also be tweaks to the Party scene with the Children and their parents and a few changes to the Snowflakes dance in Act 1 and The Waltz of the Flowers in Act 2.

S.W.: Now that you have a completed production under your belt, what would you say are things that most please you about it?

E.S.: I must say I'm pretty pleased with most of it and hopefully even more so once I have made the few changes I mentioned earlier. And I always get a buzz hearing the audience gasp audibly when the wolves first appear in Act 1.

S.W.: What projects are on the horizon for you?

E.S.: I'm currently working on a ballet version of the children's book *The Queen, The Bear & The Bumblebee*, which will premiere in Calgary in April 2011. I'm also working, intermittently, on my pet project, a full length ballet of *The Three Musketeers*, though whether it will ever see the light of day is another matter! **FN**

TUTUS AND THE BALLET

One of the iconic symbols of ballet is the tutu. How did it come to pass that this odd platter of fabric and netting, tied perpendicularly to a ballerina's waist, became essential to the dance? Briefly, in the early 1800s as female dancers began to rise en pointe, there was an interest in seeing more of their intricate foot and leg work. The soft, longer dresses constructed from fabrics that contributed to the illusion of weightlessness and allowed for freedom of movement, were then cut to expose the ankle and part of the lower leg. This dress still exists and is considered a "romantic tutu" because it was worn exclusively in the 1840s in ballets like *Giselle* or *Les Sylphides* at the height of the Romantic period.

As ballet instruction improved and ballerinas became more technically proficient, the performer wanted to show more of their leg and the audience proved very receptive (especially the male audience members who in the 19th century were often scouting for a mistress at the ballet). Today, both tutus are used, depending on the style of the ballet. **FN**

Photo: Chris Clark

Nutcracker Kids Update

A big thank you to Victoria Butterfly Gardens for donating free passes and gift bags to all of our Nutcracker Kids!

Nutcracker Story Time

40 minutes prior to show time

1:20 pm for matinées & 6:50 pm for evening performances

Forty minutes before show time (6:50 p.m. for the evening performances and 1:20 p.m. for the matinees) join us in the lobby of the Royal Theatre to hear the story of *The Nutcracker* as told by professional story-teller, Jim Leard. Leard is the Artistic Director of Victoria's Story Theatre Company, a popular touring company for young audiences. He's also an excellent story-teller who will make the whole experience of *The Nutcracker* more enjoyable for young and old.

DANCE FUTURES UPDATE: Lola Would be Proud

Eighteen months ago, in the summer of 2008, Dance Victoria launched a new initiative that would come to be known as the “LOLA Projects”. Developed with Vancouver choreographer Lola MacLaughlin, the program invited Victoria-based solo dancers/choreographers to submit plans for a work that they were developing. The promise was that Lola would select three works and come to Victoria to mentor the successful artists over the next year. Unfortunately, Lola’s health declined in the fall of 2008 and she wasn’t able to see the project through. (She died earlier this year.) Instead, Vancouver’s Day Helesic, Emily Molnar and Joe Laughlin took her place and came across the Straits to work with each of the selected participants, Annemarie Cabri, Stacey Horton and Trenea Stubel.

These new works will be featured as part of Dance Days on Wednesday, February 3 at 7:30 p.m.

Cabri was born in Montreal, trained first in Ottawa at The School of Dance, and then went on to graduate from The National Ballet School in Toronto. She was chosen by Celia Franca to dance the lead duet in the opera *Die Fleidermaus* (Canadian Opera Company) on the then O’Keefe Centre stage, with singer Maureen Forrester, earning \$100 a show. After that experience, at 18 years of age, she stuffed her pointes in a backpack and went to Europe where she landed a full contract with The Dutch National Ballet. She stayed for seven seasons. The repertoire she danced there included all the big classics, some Balanchine, and contemporary pieces. In 1988 Cabri joined the Judith Marcuse Dance Company in Vancouver, and toured many times across Canada, the U.S., and Asia. In those years she also had a number of independent contracts and received Canada Council funding to study with Peggy Baker and Linda Rabin, and pursue her growing interest in developmental movement therapy.

Cabri moved to Victoria in 1993 and taught ballet and modern dance while raising a family. She now runs a school, Cabri Creative, which includes teaching and directing programs with visual artists and music teachers. She guest teaches ballet, adjudicates, performs occasionally, teaches teachers and delivers parent education workshops. She maintains her personal dance training, and continues to learn and laugh with her two teenaged daughters.

Stephen White: What was the genesis of the piece you are working on during the LOLA Projects?

ANNEMARIE CABRI: A couple of years ago I went on a deeply moving visit to Oaxaca, Mexico, where all my senses were bombarded and came alive and where I uncovered both the folklore of La Llorona, and the contemporary music and singing of Lila Downs. This was the story I wanted to challenge myself to dance. It involves as much acting, as dancing. Being deeply bonded to both my daughters, the story is an incomprehensibly dark tale of a mother who in a fit of

rage kills her two children and immediately regrets her actions. I was curious to explore the different extremes and kinds of love in the story. Lila Downs is a popular singer with a stunning vocal range. She sings a beautiful version of the well-known song Llorona. I was moved musically to choreograph to her work.

SW: Can you talk about the impact of returning to the studio as a dancer/choreographer and focusing on your personal work after so many years of teaching and creating for others? Has the process surprised you in any way?



AC: Maybe not a surprise but a confirmation that the work is so very demanding, needing a single focus, a selfishness to concentrate on one’s self solely, in order to do what you truly want to do. Not only is dance itself demanding, but creating a new work for yourself is at times impossible! The reality of continuing to teach in the way that I do, full-time mothering, and running all manner of other things makes the life of a solo artist, well... trying. That is why I have such gratitude for Dance Victoria, enabling these weeks in the studio. It felt a real luxury to set everything else aside and work on the piece. It felt like a homecoming. Things began to come more easily and a feeling of something familiar coursed through my body, yet it’s different now that I’m in midlife. The process surprised me because it made me realize how all that bloody training I’d done allowed me to pull this off!

SW: How did it work when you were mentored by Emily Molnar? She wasn’t choreographing the work. That is your job. So, how would you describe what she was doing in the studio — what kind of exercises did she have you partake in?

AC: When Emily was working with me it felt like the atmosphere back when I worked with all the big choreographers at Dutch National. Being pushed to go further, and questioning choices. She was careful to make you look good in your own way, and she helped solve movement problems as they arose. It was a luxury to have another brain and body to work things out with as we moved together in the studio. Emily offered an outside eye that was able to see the difference in the work from yesterday while maintaining a sense of what you wanted to create. She helped identify what my priorities are in the piece.

SW: Has working on this piece made you hungry to do more?

AC: It’s made me hungry to dance more and with others. In the past I did an awful lot of duets. Over the years here in Victoria my duets have been me with a musician. I would very much like to dance again with another body. We’ll see.

SW: Are you the kind of artist that enjoys the process more than the performance or vice versa — and why?

AC: As a student, I was very shy and never stood in the front (I still

don't because I don't learn best from that angle) but when performance came I could get so completely transported. The minute the music started I lost all feeling of being watched. Class was very, very hard for me as I started late-ish, had no natural physical attributes for ballet, so I was always catching up. My strengths were musical feeling and determination. When I arrived in Amsterdam with solid training under my belt I still felt self-conscious in the studio. All the dancers, in my estimation, were so divinely beautiful and confident, and weren't afraid to show their working efforts. I, on the other hand, lived for the performances always. Now here, in midlife, I am happy with both scenarios as they both move my senses, my body and my brain and connect me with others.

Tickets to see Annemarie's dance and the two other LOLA Projects are \$20 or \$15 for Dance Victoria subscribers and are available now by phoning the McPherson Box Office at 250-386-6121. One performance only! Wednesday, February 3 @ 7:30 pm. Metro Studio (Quadra at Johnson).

This is one of the many projects that are part of Dance Victoria's Dance Futures program of community outreach that have been generously supported by donors like you. **FN**

Thank you to our recent donors

(as at November 5, 2009)

- Academy of Ballet
- Muriel Andrews
- Anonymous
- Joan Athey
- Anne Bowen
- Doreen Byrnell
- Valerie Cochran
- Heather Grampp & David Clark
- Mrs. R. G. Lawrence
- Vivian & Monty Love
- Jeannie MacCulloch
- Hugh MacPherson
- Ben & Joelle Marshman
- Helen McAllister
- Jean McRae
- Robert Milne
- TLC Fund for Kids
- Whitespace Dance Society
- Fred & Ann Wurlitzer



The Wen Wei Way

Dance Victoria is very pleased to announce that it has secured the services of choreographer Wen Wei Wang for its 2010/11 LOLA Projects. In May 2010, Dance Victoria will invite Victoria's community of dance makers to submit proposals for solo or small group dance pieces they want to develop. Wen Wei will review the submissions, select three, and over the course of the next months will come

to Victoria three times to work as a mentor for these groups. Dance Victoria will rent a studio, pay Wen Wei's fees, accommodation and travel expenses so local dancers can have access to his insight, skills and experience.

The works that are developed will be shown to the public but will remain the property of the artists who created them.

Wen Wei in Cuckoo. Photo: Steven Lemay

Clothing for the dance of life



Maresa Boutique
 2227 Oak Bay Ave. 250.592.1412

THE SECOND BEST PLACE ON EARTH



Photo: Helene Cyr

A few years ago our government introduced the tag line “The Best Place on Earth.” It became part of all its advertising. Remember those men in hip-waders casting their looping lines into pristine rivers, people on horseback trotting on skinny twisty trails through mountain passes, or sophisticated diners dancing on rooftops under the dome of night with the twinkling lights of downtown Vancouver behind them? I remember joking with friends at the

time that a slightly different tag line would have been more interesting. What about “The Second Best Place on Earth?” My theory was that if those healthy, pretty models featured in the TV ads said “This is the second best place on earth!” with enthusiasm, it would lead to a lot of speculation about what place is first best. There would be those who would defend BC: “No way — we’re not second best to nobody!” Others who might have a quick answer: “Thailand is lovely. It would be the best in my books.” But, at least there’d be some discussion about it rather than the common (and very Canadian) response that the original “Best Place” tag was immodest, boastful even.

My own response to the brazen new tag line was more cynical. In my mind the “Best Place on Earth” idea was a little more nefarious and a lot more condescending. Some expensive downtown Vancouver ad agency convinced the clutch of guys in the Premier’s office to use that tag line and their pitch went something like, “It’s simple, repeat it often enough, stick it on your letterhead and every dang pamphlet you print, run some great looking television ads and pretty soon everyone will believe it. Not only will they believe it, they will associate the best place on earth with you, Mr. Premier.”

These days I’m wondering what’s happened to The Best Place on Earth. Does the Premier still believe the hype or is he, like the rest of us, wondering if BC is even in the top ten, or fifty best places?

See, my idea of what makes a place best is a vibrant, multicultural society interacting in the best way. A place where pretty much everyone has access to what they need to make a good, healthy life for themselves and their families. It includes a dynamic arts and cultural sector where we tell our stories to each other or introduce each other to stories that are foreign to us. It includes excellent education for all. There are sports teams and kids have band practice. The best places support research and fund innovation and they ensure that the sick and the less fortunate are looked after. Somehow, the best place on earth inspires everyone to reach higher, to find creative solutions, because everyone wants it to be even better.

And these ideas of what makes us the best aren’t disposable. They don’t disappear because for a time revenue goes soft, especially when everyone knows that demand for the commodities we have (in spades) will come back. We can certainly do a better job of planning for the future, to protect these ideals, when the economy is robust. In fact, my Dad didn’t know a lot about money but he did tell me when times are good you plan for when they’ll be bad — and vice versa. Why don’t we start doing that now? Let’s plan for the good times and

make sure we haven’t decimated the very sectors, the infrastructure that will make us the Best Place on Earth.

There was a time, not too long ago, when the Premier and his lads came up with the Five Great Goals — remember that? It was his strategic plan from 2006 to 2009, I think. When it was first introduced it felt a bit Mao Tse Tung or Red Army to me (next thing they’d have us scaring crows out of treetops by banging pots and pans). It was likely a different, more idealistic clutch of guys that dreamed up this one. But in its way, it was refreshing. So simple: “Let’s say it out loud — we’re going to be the best educated, the healthiest, the greenest, the best caretakers of the disabled, and we’re going to create the most jobs.” Ha!

My colleagues in the arts are much better at making the arguments. I just know on a personal level that society is an ecological system — and just like in nature, if one part of the ecological system is destroyed, the whole thing crumbles. The salmon disappear, the bear population dies off. Take away kids, sports, stop funding the theatres, let the galleries languish, kill services to needy families by snipping here, cutting there and what are you left with? It certainly isn’t any best place I ever heard of. **FN**

Dance Victoria is very pleased to welcome a number of returning sponsors to our 2009/10 season as well as a couple of brand new companies:

- SEASON SPONSOR** Victoria BMW/MINI Victoria
- SPRING SEASON SPONSOR** Derma Spa
- DANCE DAYS** Yam Magazine
- DANCE FUTURES**
- RESIDENCY PROGRAM** Jawl & Bundon, Barristers & Solicitors
- PRO-MENTORING** Robert Milloy, Sotheby’s Int’l Realty
- YOUTH PASS** Il Terrazzo Restaurante
- NEWSLETTER** Fastrac Mail Service
- ALBERTA BALLET’S**
- THE NUTCRACKER** Mayfair Shopping Centre
- NUTCRACKER LOCAL ENSEMBLE** Toes ‘N’ Taps Dance Shoppe
- MEDIA** Times Colonist
CFAX 1070/KOOL FM
- ACCOMMODATION** Hotel Grand Pacific
- TRANSPORTATION** Helijet Airways International
- TECHNOLOGY** Smart Dolphins
- VENUE AND BOX OFFICE** Royal & McPherson Theatres Society
- PUBLIC SECTOR** Department of Canadian Heritage
Canada Council for the Arts
BC Arts Council
CRD Arts Development
- FOUNDATION FUNDING** The Hamber Foundation

MARIE CHOUINARD'S RAMP

The phone call came a few weeks ago. It was Marie Chouinard's manager with news about the new show commissioned by the Olympics and scheduled to be presented in Victoria next March, just a few days after its world premiere.

"Has anyone told you about the ramp?" Paul, the manager, asked. "The ramp?"

Turns out, Ms Chouinard had just emerged from her studio in Montreal after the first couple of weeks working with her dancers and announced "I see a ramp!"

The ramp she imagines extends from the lip of the stage, 44 feet into the audience. It's about six seats wide and 13 rows long. It's constructed to sit just over the back of the seats. It eats about 80 prime, main floor centre seats — seats that we've already sold. The ramp is where most of her dance will take place.

It gets better.

Because the Royal Theatre is an old vaudeville house, there's actually no way to light Marie's ramp. Modern theatres have "coves" or lighting positions in the ceiling — not so at the Royal.

And there's another wee complication — no one in the balcony (and we've also sold a number of these seats) can see a dang thing that takes place on the

ramp. In fact — the way it's designed, the ramp extends under the balcony. Oh, and did I mention that those people sitting next to the ramp would spend the entire performance twisting around in their seats to look up at the dancers? Good for the local physiotherapists, not so great for Dance Victoria.

Now the good news.

Compagnie Marie Chouinard is bringing a different program to Victoria — one that takes place on the stage. And I'm actually quite excited about it. It is seminal Chouinard work, created early in the 1990s as Marie moved out of her solo career and began developing group pieces. The first is *Prelude to the Afternoon of a Faun* set to music by Claude Debussy. It's followed by *Rite of Spring* with music by Igor Stravinsky. I've seen both of these works — they are provocative, sexy, outrageous and funny. They are also excellent platforms for demonstrating the skill of Chouinard's very talented dancers.

We'll be calling current ticket holders over the next few weeks to ask if this show interests them. If not, we will refund them. If you'd like more information about this performance, please call me (Stephen White) at 250-595-1829. I'm happy to tell you more about it. **FN**



Dominique Pate in *Le Sacre du printemps* / *The Rite of Spring*. Photo: Marie Chouinard

New Board

At its September 20th meeting, the Board of Directors said goodbye to two members — Travel Consultant Heather Frost, and OK Radio Group's Senior Program Manager (and new Dad), John Shields. Both will be missed and we thank them for their contribution over the past few years. Sean Marshman, Dance Victoria's Treasurer, has shifted his responsibility so that he is now a Special Advisor to Dance Victoria's Finance and Legal Committee.

The Board also welcomed two new members. Helen McAllister is well known to many in the Victoria community as a dedicated volunteer. A former nurse, she now is a health consultant and enjoys spending time with her two sons and grandsons.

Jean McRae, Executive Director of Victoria's Inter-Cultural Association, brings her own dance background (she trained and

danced in Vancouver in the 1980s) plus her strong non-profit administration skills to the table.

We are very excited to have these two resourceful, dedicated women join us.

www.DanceVictoria.com

No splashy overhaul. No new cutting edge graphics. Instead it's been a quiet accumulation of materials and information. At the office we've discussed modifications and new initiatives, so that now we're pretty proud of what we have packed into our website. Aside from the show information, our website has a few features that are extremely useful.

One is our calendar of island dance performances and events. We call it "Dancing on the Island" and it is now set up as a calendar, so you can scroll ahead to any month and see what's playing in Victoria. When

you click on the title of a listed show, more information about that program opens up. It's a great way to stay informed.

We also have a very comprehensive listing of all of the region's dance schools and clubs on our "Dancer's Resource" page so if you're ever looking for a class or school or you have a friend who is — refer to this page and you'll find pretty much everything that's being taught in our community.

Finally, a favourite resource we have is our Library page where you can read back issues of this newsletter and access a listing of the dance we've presented in our 12-year history, my favourite feature is a direct link to the National Arts Centre's "Arts Alive" site, which offers bios and background information on Canadian and international dancers and choreographers. It also has features on choreography and composition. It's worth a visit. **FN**

London Dance and Theatre Tour Change

London's Royal Ballet recently released information about their performances and dates in the spring of 2010. We had tried very hard to get this information from the Manager of Group Sales before we put our tour on sale. But alas, all of our attempts to be pro-active failed.

The long and short of it is that we have now adjusted the dates of our tour so we leave a week earlier. None of the itinerary has changed, but we're now departing Victoria May 31, 2010, and returning June 9, 2010. All this so we can be sure to see the Royal Ballet.

Pite Signs Contract with Frankfurt

Talk about your local girl done good story, Crystal Pite has just signed a contract with a Frankfurt dance organization that will mean her own company, Kidd Pivot, will be resident in Germany six months a year where they will have access to studios and equipment as Pite creates new repertoire. Her current three-year contract with Nederlands Dans Theatre expires in 18 months.

Jung-ah On Tour

Victoria-based dancer Jung-ah Chung has just signed on with Wen Wei Dance to tour his 2007 work, *Unbound*, to China as well be part of a new work that Wen Wei is developing with the Beijing Modern Dance Company. Chung joins a cast of five and will perform in both Shanghai and Beijing for a total of six performances. In November 2009, the company will be part of the collaborative work with the Beijing Modern Dance Company at the Shanghai Dramatic Arts Centre. This will involve three weeks of working in the studio with performers from the Beijing Modern Dance Company, as well as choreographer Gao Yanjinzi. Additionally, Gao will come to Vancouver to continue developing the work. It will premiere at the Canada Dance Festival in June 2010. Chung is no stranger to touring in Asia. In the past two or three years, she and local dancer/artist David Ferguson have twice toured to several festivals in South Korea. Chung is well known as a tireless local performer and teacher.

Countdown to Dance Days

January 27 through February 11, 2010

Clear your calendars — we have big plans for you. Dance Days Coordinator Elise Walker is finalizing the programming for our community-wide event.

Here are a few tantalizing highlights of what's planned:

- Free classes at Moondance Studios (*African*), Academy of Ballet, Arthur Murray Dance Studio, and Lynda Raino Modern Dance Studio.
- Workshops at Pacific Dance Centre, Victoria School of Contemporary Dance, Boston Dance Collective and a ballet intensive at Ballet Victoria.
- A demonstration of Gyrokenesis (Yoga for Dancers) and open rehearsals at Canadian Pacific Ballet, Ballet Victoria and Lynda Raino Dance.

Upcoming Performances

Don't forget, as a subscriber, at any time during the season, you can buy additional tickets to any performance at the subscriber discount. Just call the Box office at 250-386-6121 and tell them you want the "Friend of Subscriber" price.

Spring Season

SPONSORED BY DERMASPA

January 27 + 28 • 7:30 pm

Royal Theatre

Alberta Ballet

Joni Mitchell's *The Fiddle and the Drum*

"...a great artist has inspired greatness in her fellow artists" – *Calgary Herald*.

January 30 • 7:30 pm

Royal Theatre

Crystal Pite/Kidd Pivot

Dark Matters

Commissioned by Dance Victoria and the National Arts Centre.

Supported by Arts Partners in Creative Development (Canada Council, BC Arts Council, Vancouver Foundation, City of Vancouver, Vancouver 2010, 2010 Legacies Now)

February 9 – 11 • 7:30 pm

Royal Theatre

Royal Winnipeg Ballet

Moulin Rouge (The Ballet)

A thrilling new work from Canada's internationally celebrated ballet company.

March 16 • 7:30 pm

Royal Theatre

Compagnie Marie Chouinard

Prelude to the Afternoon of a Faun (Claude Debussy)

The Rite of Spring (Igor Stravinsky)

These seminal works in Chouinard's prolific career heralded the arrival of a new voice on the international stage.

May 1 • 7:30 pm

Royal Theatre

Wen Wei Dance

Cock-Pit

A compelling new work from one of Canada's hottest choreographers about four young boys on the edge of sexual maturity.

- And three second stage performances at the Metro Studio (Johnson at Quadra). All performances begin at 7:30 pm

triPOD Collective

Six Mixed

February 2

triPOD Collective/ LOLA Project

***New Works* ***

February 3

Peter Bingham/Chris Aiken

Duet

February 4