



B A L L E T
B A L L E
B A L L
B A L
B A
B C

Program 2

1st Flash

Jorma Elo

WHICH/ONE

Adi Salant

Solo Echo

Crystal Pite

Feb 28 Mar 1 2

Queen Elizabeth Theatre



AN ARTSLANDIA
PUBLICATION



WECHAT



@BALLETC
#BALLETCPROGRAM2 #TALKBALLET
JOIN THE BALLET BC E-LIST: BALLETC.COM

B A L L E T
B A L L E
B A L L
B A L
B A
B C

Program 2

1st Flash
Jorma Elo

WHICH/ONE
Adi Salant

Solo Echo
Crystal Pite

Learning Guide

The goal of this Learning Guide is to help students engage fully with the dance performance featured in Ballet BC's 2018/19 production of **Program 2** at the Queen Elizabeth Theatre.

TABLE OF CONTENTS

- 3... Welcome from Artistic Director
- 4... About Ballet BC
- 5... Interview with Emily Molnar by Pia Lo
- 6... About Ballet BC's Program 2
- 8... About the Artists
- 15... Before the Performance Lesson I - Dance
- 18... Before the Performance Lesson II - Storytelling
- 19... After the Performance Lesson III
- 20... Continue Your Exploration

Ballet BC would like to thank **Diamond Foundation** for their generous support of Ballet BC's Student and Community Dress Rehearsal program.

Ballet BC acknowledges the financial assistance of the Province of British Columbia for Ballet BC's Outreach and Education Program.



A message from Ballet BC

WELCOME TO PROGRAM 2! First, a sincere thank you for joining and supporting us as we journey through this celebratory 2018–19 season. After weeks of exciting touring in new locations, we return to our home town to present a captivating evening of dance featuring three remarkable and inspired works. Tonight's program features the return of Jorma Elo's gripping *1st Flash*, followed by a world premiere by the fresh choreographic voice of Adi Salant, and we close the evening with *Solo Echo*, a company signature and audience favourite by renowned Canadian choreographer, Crystal Pite.

Jorma Elo's commanding *1st Flash* was originally commissioned for Nederlands Dans Theater in 2003. This "virtuosic mind-blower" premiered in Vancouver in 2011 and was an immediate success. An ambitious work set to Jean Sibelius' inspired violin concerto, six dancers create harmony of sound and movement as the music interrupts their silence and charges it with beauty and musicality.

Former Co-Artistic Director of Batsheva Dance Company, Adi Salant, delivers a mesmerizing world with her choreography. Anchored by a deep sense of presence, her compelling work balances explosive physicality and a delicate sensibility of the unpredictable. Ballet BC is honoured to be the first company in North America to commission a new creation by this powerful, emerging dance maker.

The third piece of the evening showcases internationally celebrated Vancouver choreographer Crystal Pite as she explores recurring themes of acceptance and loss with *Solo Echo*. Inspired by two sonatas for cello and piano by Brahms—creative touchstones for the artist throughout her career—and the poem *Lines for Winter* by Mark Strand, Pite continues her lifelong artistic exploration of tension and its resolution. *Solo Echo* moves from aggression to yearning, from the individual to the collective, traveling the pathways from conflict to acceptance. Having performed the work on a number of international stages – from Madrid to Toronto, London to Tel Aviv, making Pite's inventive work a signature for the company, we are thrilled to present *Solo Echo* on our home stage in Vancouver.



As we celebrate 10 years of riveting dance under the artistic direction of Emily Molnar, we hope you'll join us as we conclude our season in May with the North American premiere of *Bedroom Folk* by Sharon Eyal and Gai Behar, a world premiere by acclaimed Canadian choreographer Serge Bennathan, and the much-anticipated return of Ohad Naharin's playful *Minus 16*.

Throughout our home season in Vancouver, we are honoured to serve as cultural ambassadors for British Columbia when we embark on national and international tours. In the next few months, we will be engaging audiences in Victoria, Ottawa, Halifax, Toronto, Des Moines, New York City, Beckett (MA), Barcelona, Stuttgart and other cities soon to be announced. Be sure to visit our website for more details!

Our commitment to excellence and collaboration and our mission to inspire diverse communities through dance could not be accomplished without the dedicated participation and generous gifts from our audience, volunteers, sponsors, and patrons. We would like to express our deepest appreciation for the tremendous and steadfast support we receive from our Founders' Council members, subscribers, government and private funding agencies, our incredible staff and team, our dedicated Board of Directors, individual donors, in-kind contributors, the Ballet BC Up committee, and volunteers who passionately support our work.

Finally, we are incredibly humbled by the support of our Platinum Season Sponsor, BMO, our Production Sponsor Assante Wealth Management, our Hotel Sponsor, Rosedale on Robson Suite Hotels, as well as our Media Sponsors, Georgia Straight, Omni Television and CityTV.

Thank you for being here tonight; your support means so much to us at Ballet BC. We look forward to seeing you throughout the season. Enjoy the performance!

–Emily & John

About Ballet BC

An internationally acclaimed collaborative and creation-based contemporary ballet company that is a leader and resource in the creation production and education of contemporary dance in Canada.

Founded in 1986, Ballet BC has been under the leadership of Artistic Director Emily Molnar since 2009. Ballet BC is an internationally acclaimed collaborative and creation-based contemporary ballet company that is a leader and resource in the creation, production and education of contemporary dance in Canada. Bold and innovative, the Company's distinctive style and approach has made a unique and valuable national contribution to the development of dance.

Ballet BC's dancers are a group of open-minded and curious artists, each unique for their dynamic movement while sharing an intuitive passion for dance. Ballet BC is committed to its role as a leader in the community through dancer training opportunities, community and audience outreach, and professional development activities.

The Company presents a diverse repertoire of Canadian and international work from the late 20th and early 21st centuries, and is a hotbed for the creation and performance of new works. Since 2009, the Company has developed a repertoire of more than 45 new works by acclaimed Canadian and international choreographers including William Forsythe, Cayetano Soto, Sharon Eyal and Gai Behar, Medhi Walerski, Ohad Naharin, Crystal Pite, Johan Inger, Emanuel Gat, Gustavo Ramirez Sansano, Jacopo Godani, Company 605, Jorma Elo, Wen Wei Wang, Itzik Galili, Serge Bennathan, Walter Matteini, José Navas, Emily Molnar, Lesley Telford, Nicolo Fonte, Fernando Hernando Magadan, Kevin O'Day, Shawn Hounsell, Gioconda Barbuto, Simone Orlando, Robert Glumbek and Aszure Barton, among others.

Under the artistic direction of Emily Molnar, former member of The National Ballet of Canada, Ballet BC and the Ballett Frankfurt, the Company actively fosters collaborations that support artists, choreographers and audiences alike, furthering the boundaries of contemporary dance. We embrace excellence in the practice of contemporary ballet, with its wide diversity of technique and style, honouring its roots and components.

Performing at Vancouver's Queen Elizabeth Theatre and touring nationally and internationally.

Ballet BC regularly performs at Vancouver's Queen Elizabeth Theatre (QET) in the fall, winter and spring. We also tour provincially, nationally and internationally, and as a complement to the repertoire and activities of the Company, we present national and international guest companies as part of our subscription series. Including the QET and community performances, regional and national tours, audience engagement activities and programming for children and youth, more than 25,000+ patrons see Ballet BC each season.

Ballet BC's outreach and education programs include: The Artist Salon, Alternative Space Program, Sneak Previews, Studio Visits, Pre-performance Chats and Student Dress Rehearsals. Our programs directed to the professional dance community include: Choreographic Workshops, Professional Development Program, Artist-in-Residence Program and Emerging Artist Program, in addition to the Summer Dance Intensive, which is presented in collaboration with Arts Umbrella.

As a cultural institution, we bring value and opportunity to the life of the community that generously supports us. We are a creative place and we work in a collaborative environment. We are a company that aims to create dance at its most essential: visceral, powerful, thought provoking and transformative.

Interview with Emily Molnar

BY PIA LO

Ballet BC is a contemporary ballet company. What makes it ‘contemporary’ and what, in your view, does it mean to be ‘contemporary’?

To me, as an artist and the company’s Artistic Director, contemporary means something that is of relevance today and that responds to the current state of society. By asking questions, as living artists, about how we practice, who our audiences are here and around the world, the kind of work we are making, and by creating work today—that, I believe, makes us contemporary.

How are these ideas demonstrated in the ways that the dancers work?

We take a lot of time working on building voice in the creative process so that we have dancers who feel like they can communicate their ideas and observations within a rehearsal. We’re trying to facilitate an environment where people can find both a collective and individual presence. Because we are primarily a creation based company, dancers work with an enormous amount of agency and are invited to participate a great deal in the creative process. In another example, we removed the traditional hierarchy in dancers’ pay. Our dancers are paid not on how much they perform or their gender, but based on their years of experience; it’s very transparent. I think these approaches reflect contemporary trends in the world.

What themes of contemporary society are addressed by the works on Program 2?

Many of the choreographers that we have been working with choose, I believe, to make a universal comment about humanity.

In Adi’s new creation for Program 2, I see her exploring a sensory expression of the body that draws on the individuality of her own voice. She’s

“We’re trying to facilitate an environment where people can find both a collective and individual presence.”

speaking to the conflict of contrasting tones between the industrial world where we are having to produce and produce - with the primal world that’s reflective of our instinctive nature. Although Adi is not attaching a specific label to her work, it doesn’t mean she’s not making a comment about the world.

In *1st Flash*, Jorma is challenging the boundaries of classicism and making a delightfully distinct examination into the virtuosity of contemporary ballet. There is a contemporary approach in the way the choreography relates to the use of space, music, lighting and set design.

In *Solo Echo*, Crystal is reflecting on both the collective and individual voice in an exploration of living. The first movement investigates a sense of abandonment and risk related to the early stage of one’s life, of throwing ourselves into the world. The second movement is about acceptance and loss, how we come together to deal with our mortality. Crystal refers to the poem, *Lines For Winter*, by Mark Strand, and I see in this piece an expression of hope that somewhere in this journey of living on Earth, we will be able to look at ourselves in the mirror and not only accept who we are, but possibly smile.

How can dance be used to explore our contemporary society?

I feel what we, as a company, are researching is the potential of the mind and body connection—the depths that the body can go in helping us explore our humanity and society.

Dance is built upon a logic that is unique from other art forms, and we need to use that logic to give us a different point of view on things. If we use dance only to perform a literal depiction, we do a disservice to what dance can give us in working out the complicated emotional questions that we ask as human beings.

Advances in technology has automated so much of what used to be physical labour and has allowed us to communicate with one another without physical presence. Dance is an important counterpoint to the reduced usage of the body in our everyday lives. I believe one of the reasons dance is becoming more mainstream is because people are looking for ways to connect with the physical body. It is essential to our development as human beings that we keep the expression of the body alive.

Pia Lo, www.GlobeDancer.com

1st Flash

World Premiere, September 2003,
Nederlands Dans Theater
Canadian Premiere, January 2013, Ballet BC

Choreography

Jorma Elo

Music

Jean Sibelius, Violin Concerto in D minor
Op. 47, Movements 2 & 3

Performed by Anne-Sophie Mutter
with Staatskapelle Dresden

Courtesy of Deutsche Grammophon Classics
under license from Universal Music Canada Inc.

Lighting Design

Jordan Tuinman

Costume Design

Joke Visser

Staging

Makaila Wallace

Performers

Feb 28, March 2

Brandon Alley, Emily Chessa, Parker Finley,
Scott Fowler, Peter Smida, Nicole Ward

March 1

Patrick Kilbane, Racheal Prince,
Justin Rapaport, Peter Smida,
Nicole Ward, Kirsten Wicklund

INTERMISSION

WHICH/ONE

World Premiere, February 2019, Ballet BC

Choreography

Adi Salant

Sound Design

Moritz Bard

Music

Excerpts from:

Marvin Hamlisch and Edward Kleban:
I Hope I Get It

Performed by Ensemble of *A Chorus Line*
(original motion picture soundtrack)

Courtesy of Island Def Jam under license from Universal
Music Canada Inc.

Lighting Design

James Proudfoot

Costume Design

Kate Burrows

Performers

Brandon Alley, Anna Bekirova*, Emily Chessa,
Parker Finley, Scott Fowler, Miriam Gittens*,
Kiera Hill, Patrick Kilbane, Racheal Prince,
Justin Rapaport, Peter Smida,
Dex van ter Meij*, Nicole Ward,
Kirsten Wicklund, Sophie Whittome*,
Zenon Zubyk*

*Emerging Artist

All journeys have secret destinations of
which the traveler is unaware — Martin Buber

Thank you to my family for the patience and
support I LOVE YOU, the dancers for opening
their heart and sharing their passion and
vulnerability, Emily and the whole Ballet BC
team for your generous work and Moritz Bard
for realizing the soundtrack of my vision.

INTERMISSION

Solo Echo

World Premiere, February 2012,
Nederlands Dans Theater

Canadian Premiere, November 2015,
Ballet BC

Choreography

Crystal Pite

Music

Johannes Brahms: *Cello Sonata in E minor, op. 38—Allegro non troppo*

Johannes Brahms: *Cello Sonata in F major, op. 99—Adagio affettuoso*

Performed by Yo-Yo Ma, cello;
Emanuel Ax, piano

Courtesy of Sony Music Entertainment Canada Inc.

Lighting Design

Tom Visser

Set Design

Jay Gower Taylor

Costume Design

Crystal Pite and Joke Visser

Staging

Eric Beauchesne

Performers

Feb 28

Brandon Alley, Alexis Fletcher,
Racheal Prince, Justin Rapaport,
Gilbert Small, Peter Smida,
Kirsten Wicklund

March 1

Parker Finley, Scott Fowler,
Miriam Gittens*, Patrick Kilbane,
Dex van ter Meij*, Nicole Ward,
Zenon Zubyk*

March 2

Brandon Alley, Anna Bekirova*,
Emily Chessa, Alexis Fletcher,
Justin Rapaport, Gilbert Small,
Peter Smida

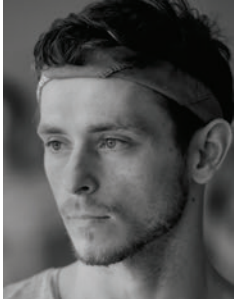
*Emerging Artist

Lines for Winter

by Mark Strand

Tell yourself
as it gets cold and gray falls from the air
that you will go on
walking, hearing
the same tune no matter where
you find yourself—
inside the dome of dark
or under the cracking white
of the moon's gaze in a valley of snow.
Tonight as it gets cold
tell yourself
what you know which is nothing
but the tune your bones play
as you keep going.
And you will be able
for once to lie down under the small fire
of winter stars.
And if it happens that you cannot
go on or turn back
and you find yourself
where you will be at the end,
tell yourself
in that final owing of cold through your limbs
that you love what you are.

18/19 SEASON DANCERS


BRANDON ALLEY

A North Carolina native, Brandon Lee Alley began his dance training at the Eastern Randolph High School when he

was 14 under the direction of Britt Allen. He later attended the Greensboro Ballet's year-long program on a full scholarship and graduated from the University of North Carolina School of the Arts specializing in contemporary dance in 2012. Brandon has had the pleasure of attending many summer intensives including Ballet Austin, Hubbard Street Dance Chicago and LINES Ballet. He has also worked with choreographers such as Crystal Pite, Sharon Eyal, Victor Quijada, Cayetano Soto and Stijn Celis among many others. Brandon began his professional career with Hubbard Street 2 and has been a member of BODY-TRAFFIC. This year will be Brandon's 4th season with Ballet BC. He would also like to thank his wonderful teacher, Britt Allen, for supporting him every step of the way and his family and friends for their guidance and love.


EMILY CHESSA

Originally from Richmond, BC, Emily began her professional dance training at the Royal Winnipeg Ballet

School in 2006 where she received the Arnold Spohr Scholarship and the Paddy Stone Scholarship for choreography. After graduating the school in 2010, she trained at Arts Umbrella in the graduate program under the guidance of Artemis Gordon. She participated in summer programs

such as the Movement Invention Project in New York and Springboard Danse Montreal. Since joining Ballet BC in 2012 as an apprentice, she has performed works by Emily Molnar, Company 605, Johan Inger, Lesley Telford, Medhi Walerski, Crystal Pite, Ohad Naharin and Sharon Eyal. This is Emily's 7th season with the company.


PARKER FINLEY

Parker Finley was born in Louisiana in 1997. In 2014, she began her professional training at the Houston Ballet

Academy under the instruction of Sabrina Lenzi and Sally Rojas where she performed works by Stanton Welch, John Neumeier, Kenneth MacMillan, and Ben Stevenson. After graduating in 2016, she was an apprentice for Hubbard Street 2 during their 2016-2017 season. As their apprentice, she had the opportunity to learn works from Alice Klock, Terence Marling, Alejandro Cerrudo, Peter Chu, and Bryan Arias. She has participated in summer programs such as Houston Ballet Summer Intensive and Springboard Danse Montreal. Parker is thrilled to be joining Ballet BC as a full time company member this season.

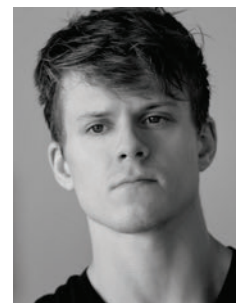

ALEXIS FLETCHER

Alexis Fletcher was raised on Vancouver Island where she received her early training before attending Arts Umbrella's

Graduate Program. Alexis was a member of Arts Umbrella's Student Company and attended Springboard Danse Montreal.

After graduating in 2005, she joined Ballet BC, where she has been fortunate to work with creative visionaries such as Crystal Pite, Emily Molnar, John Alleyne, Johan Inger, Stijn Celis, Jacopo Godani, Walter Matteini, Fernando Hernando Magadan, Serge Bennathan, Gioconda Barbuto, and Jorma Elo among many others. Independently she has worked collaboratively with creators such as Sidra Bell, James Gnam, Simone Orlando, Rob Kitsos and Wen Wei Wang. As well as beginning to choreograph, she has co-created a multidisciplinary performance space with her husband at their home in Vancouver. They also run a successful Bed and Breakfast business together.

Alexis is fascinated by how exploring the movement potential of the human body becomes a way of accessing the inner landscapes of our spirits and psyches, and this is the primary motivation behind her own physical practice and choreographic interests. She believes that dance is a unique vehicle with which to share, research and discuss our collective humanity. Alexis is in her 14th season with Ballet BC.


SCOTT FOWLER

Born in Vancouver, Scott Fowler trained at Arts Umbrella under the direction of Artemis Gordon and attended summer inten-

sive programs at American Ballet Theatre, the National Ballet School and Jacob's Pillow. He performed in Alberta Ballet's *The Nutcracker*, Ballet BC's *Peter Pan* and in the Opening Ceremony for the 2010 Olympic Winter Games in Vancouver. Scott received a scholarship grant from the BC Arts Council in 2010. In 2011, he toured the Netherlands, performing at Codarts and worked with Noord Nederlandse Dans. Scott was invited in 2013

by James Kudelka to perform *See#3* as a guest artist for Coleman Lemieux & Compagnie. Scott has been privileged to work with choreographers Aszure Barton, Gioconda Barbuto, James Kudelka, Emily Molnar, Jacopo Godani, Wen Wei Wang, Medhi Walerski, Cayetano Soto and Lesley Telford. This is Scott's 7th season with the company.



KIERA HILL

Born in Vancouver, Kiera completed her professional training at Arts Umbrella under the direction of Artemis Gordon. She

was a proud recipient of the BC Arts Council Scholarship Award for excellence in dance in 2011. After graduating in 2012 she apprenticed with Ballet BC for one season. In 2013, she joined Les Ballets Jazz de Montreal where she performed leading roles in pieces by Andonis Foniadakis, Itzik Galili, Rodrigo Pederneiras, Cayetano Soto, Barak Marshall and Wen Wei Wang. For four years she toured extensively with BJM performing in France, Germany, Italy, Spain, Switzerland, Luxembourg, Slovenia, China, Israel, Mexico, USA and across Canada. Kiera returned to Ballet BC in 2017 and is thrilled to be back for another season.



PATRICK KILBANE

Patrick is from Bainbridge Island, Washington. He discovered dance at the age of 14 and studied on full scholarship

at San Francisco Ballet School. He contin-

ued his training at the School of American Ballet, Pacific Northwest Ballet, and with Suzanne Farrell at The Kennedy Center. Patrick worked with Oregon Ballet Theater where he danced ballets by George Balanchine and Jerome Robbins. He spent five seasons with Sarah Slipper's NW Dance Project in Portland, Oregon as a performer, teacher, and choreographer. There he danced original roles in new works by Ihsan Rustem, Wen Wei Wang, Danielle Agami, Maurice Causey, Noam Gagnon, Lucas Crandall, Didi Veldman, Olivier Wevers, Patrick Delcroix, and many others. Before moving to Vancouver he danced with Whim W'Him and worked as a freelance artist in Seattle and internationally. During his time with Ballet BC he has had the privilege of performing works by Emily Molnar, Medhi Walerski, Cayetano Soto, Sharon Eyal, William Forsythe, and Crystal Pite. This is Patrick's 2nd season with the company.



RACHEAL PRINCE

Racheal Prince was raised in Wasaga Beach, Ontario, and received her early training at the Quinte Ballet School under

the direction of Brian Scott. She attended the School of Alberta Ballet's Pre Professional Program with Murray and Nancy Kilgour and received the prestigious Ali Pourfarrokhi Scholarship. Racheal began her professional career with the Alberta Ballet Company where she danced for four years. She has performed works by William Forsythe, Crystal Pite, Itzik Galili, and Lar Lubovitch among many others. Her performance highlights include Jorma Elo's *1st Flash*, Emily Molnar's *between disappearing and becoming*, and William Forsythe's *Herman Schmerman*. In her spare time, Racheal enjoys working on handmade items for her online store as well as teaching and choreographing.

18/19 SEASON DANCERS

She is excited to be in her 12th season with Ballet BC.



JUSTIN RAPAPORT

Justin Rapaport is from Miami, Florida, where he began dancing at the age of 8. He went on to formally train at

New World School of the Arts and The Juilliard School. During his training, Justin had the opportunity to learn works by Jiří Kylián, Twyla Tharp, Kyle Abraham, Brian Brooks and many more amazing artists. Justin has also studied at various summer intensives such as Nederlands Dans Theater, Springboard Dance Montreal and Jacob's Pillow Contemporary Program. While at Ballet BC, Justin has had the privilege to work with choreographers such as Crystal Pite, Ohad Naharin, Sharon Eyal, Johan Inger, Emily Molnar, Medhi Walerski and Cayetano Soto. This is Justin's 3rd season with Ballet BC.



GILBERT SMALL

Born in Baltimore, Maryland, Gilbert Small started his professional ballet training at the age of 10 at the Baltimore

School for the Arts. He has studied at various summer programs, including Dance Theater of Harlem, Nutmeg Conservatory, Miami City Ballet, American Ballet Theatre and Springboard Dance Montreal. After graduating from the Baltimore School for the Arts, he continued his studies at the Conservatory of Dance at Purchase College. While at Purchase, Gilbert was given the opportunity to study abroad at the Hogeschool voor Muziek

18/19 SEASON DANCERS

en Dans in Rotterdam, Netherlands. He has also performed with Toronto-based ProArteDanza. Prior to joining Ballet BC, Gilbert performed for New York-based Sidra Bell Dance New York. This is his 10th season with Ballet BC.



PETER SMIDA

Peter Smida was born and raised in Kingston, Ontario. A former tennis player, Peter studied on scholarship at the Royal Winnipeg Ballet School and graduated in 2007. He also attended summer programs and festivals in Banff and Prague. After working with the Royal Winnipeg Ballet and Ballet Victoria, Peter joined Ballet BC in 2008 and has since had the pleasure of performing works by Emily Molnar, Jorma Elo, Crystal Pite, Johan Inger and Medhi Walerski, as well as many others. In addition to his work at Ballet BC, Peter has also worked on independent projects with Donald Sales and has begun choreographing, showing his work at Dances for a Small Stage and the Shadbolt Centre for the Performing Arts. This is his 11th season with Ballet BC.



NICOLE WARD

Nicole Ward was born in Santa Cruz de la Sierra, Bolivia but raised in Vancouver, Canada. She began her professional training at Arts Umbrella, under the direction of Artemis Gordon and Lynn Sheppard. During her time there, she had the opportunity of working with Lesley Telford, James Kudelka, Crystal Pite, Stephen Shropshire, Francesca Caroti, Fernando Hernando Magadan and Azure Barton among others. After completing the Graduate Program in 2015 Nicole was offered an apprenticeship with Ballet BC and joined as a full time member after one season. Nicole is elated to be entering her 4th season with Ballet BC.



KIRSTEN WICKLUND

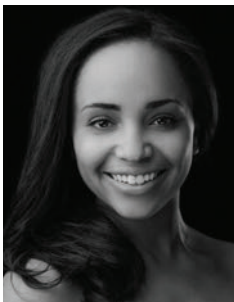
Vancouver-born Kirsten Wicklund studied at Goh Ballet Academy and toured with Canada's Youth Ballet

Company. Kirsten received scholarships at American Ballet Theatre, Royal Winnipeg Ballet, Boston Ballet, PNB, and Washington Ballet, as well as a Vancouver Foundation Arts Study Award and the Vancouver Ballet Society's Memorial Scholarship. Kirsten received contemporary training through Tiffany Tregarthen & David Raymond of M.O.. In 2007, she won an artistry award at the Youth America Grand Prix Finals in NYC and earned the only Canadian placement in the Top 12 Women. She has danced with The Washington Ballet, Alonzo King's choreographic workshop, LUNGE Dance Collective and toured extensively with Rasta Thomas' *Rock the Ballet*. She has created works for Dances for a Small Stage, the Dance Deck Series and Arts Umbrella. Kirsten has been privileged to dance works by Lesley Telford, Medhi Walerski, William Forsythe, Johan Inger, Jacopo Godani, Gustavo Ramirez Sansano, Walter Matteini, Wen Wei Wang, Company 605, Cayetano Soto, Emily Molnar, Crystal Pite, Sharon Eyal, Ohad Naharin, and others. This is Kirsten's 5th season with Ballet BC.

18/19 EMERGING ARTISTS


**ANNA
BEKIROVA**

Born in Amsterdam, Anna Bekirova started dancing at the Dutch National Ballet Academy at age 10 and graduated in 2016. After her graduation she moved to Vancouver to study at Arts Umbrella under the guidance of Artemis Gordon. Here she had the opportunity to work with world-renowned artists such as Crystal Pite, Wen Wei Wang, Lesley Telford, Tom Weinberger and Cayetano Soto. She is excited and grateful to be one of Ballet BC's emerging artists for the 2018–2019 season.


**MIRIAM
GITTENS**

Miriam was born and raised in Fresno, California. She grew up training at The Dance Studio of Fresno where she received a diverse dance education. In May of 2017, Miriam graduated from The Juilliard School with a Bachelor of Fine Arts degree in dance. During her time at Juilliard, Miriam performed in works by Merce Cunningham, Martha Graham, Paul Taylor, Richard Alston, Mathew Neenan, Zvi Gotheiner, Loni Landon, and Takehiro Ueyama. She furthered her training during summer intensives at chuthis., Bodytraffic, Complexions Contemporary Ballet, Springboard Danse Montreal, and Nederlands Dans Theater. Miriam has been involved in many outreach programs and fellowships

which have allowed her to share her love for dance with audiences and students across New York City and California. She has most recently performed with chuthis. under the direction of Peter Chu. Miriam is thrilled to be joining as an emerging artist with Ballet BC for this upcoming season.


**DEX VAN
TER MEIJ**

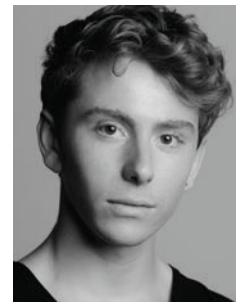
Dex van ter Meij is originally from Amsterdam and started his professional dance training at the age of 10 with the Dutch

National Ballet Academy for 8 years. Continuing his training in 2016 at Arts Umbrella under the directorship of Artemis Gordon, he had the opportunity to work with several brilliant artists such as Crystal Pite, Lesley Telford, Emanuel Gat, Doug Letheren, Eric Beauchesne, Rafael Sady, Lukas Timulak, Tom Weinberger, Wen Wei Wang and Cayetano Soto. Dex joined Ballet BC's Program 2 for the amazing *Romeo + Juliet* by Medhi Walerski and feels very excited about joining as an Emerging Artist for the 2018/19 season.


**SOPHIE
WHITTO**

Born in Edmonton, Alberta, Sophie Whitto attended Victoria School of the Arts for 12 years. In 2015, she began her professional training at Arts Umbrella in

Vancouver, BC, under the direction of Artemis Gordon. During her time there she had the privilege to perform works by choreographers such as Sharon Eyal, Crystal Pite, and Mats Ek and was able to work with artists such as, among others, Lesley Telford, Tom Weinberger, and Wen Wei Wang. Sophie performed in Nederlands Dans Theatre's/Korzo's *Shortcuts XL* with Arts Umbrella Dance Company in 2017 and performed with Ballet BC in Medhi Walerski's *Romeo + Juliet* in 2018. Sophie is hugely grateful for the opportunity to join Ballet BC this year as an apprentice.


**ZENON
ZUBYK**

Zenon Zubyk is from Toronto, Ontario, where he began his dance training at the age of 11. In 2016, he joined the Arts

Umbrella Graduate Program under the direction of Artemis Gordon. During his time there, Zenon had the opportunity of performing works by Crystal Pite, Sharon Eyal, Mats Ek, Aszure Barton, Lesley Telford, Fernando Hernando Magadan, James Kudelka, Emanuel Gat and more. In 2017, Zenon toured the Netherlands, performing in the ITS Festival and Netherlands Dans Theater's *Shortcuts XL'17*. He also performed in Medhi Walerski's *Romeo + Juliet* in Ballet BC's Program 2. Zenon is so thrilled to work with Ballet BC as an Emerging Artist this season.



**EMILY
MOLNAR,
C.M.**
Artistic
Director,
Ballet BC

As Artistic Director of Ballet BC, Molnar's vision has steered the unique compa-

ny of 18 dancers into a celebrated era of innovation and collaboration. Since the start of her tenure in 2009, the Company has developed a diverse repertoire that includes more than 45 new works by celebrated Canadian and international choreographers.

Molnar is a graduate of the National Ballet School and a former member of the National Ballet of Canada, a soloist with the Ballett Frankfurt under director William Forsythe, and a principal dancer with Ballet BC. An internationally respected and critically acclaimed dance artist and choreographer, Molnar worked and toured extensively throughout Europe, Asia, Mexico, Canada and the U.S., where she created works for Alberta Ballet, Ballet Mannheim, Ballet Augsburg, Cedar Lake Dance, ProArteDanza and Morphoses/The Wheeldon Company and New York City Ballet's Choreographic Institute, among others. Molnar's most recent works for Ballet BC are *between disappearing and becoming*, *Aniel*, *16 + a room*, *RITE*, *Keep Driving*, *I'm Dreaming*, *when you left*, and more recently, *To this day* which premiered in November 2018.

Named The Globe and Mail's 2013 Dance Artist of the Year, Molnar is the 2016 recipient of the Vancouver Mayor's Arts Award, BC Community Achievement Award and the YWCA Women of Distinction Award in Art, Culture & Design. She was recently appointed to the Order of Canada for her artistic leadership of Ballet BC and creative contribution to advancing dance in Canada.

As an active mentor, advocate, and coach, Molnar follows her passion to nurture artists and choreographers, to educate

artists and choreographers, to educate and support the research and development of dance and artistic leadership, and explore the role of the artist in society. For six years she served as a Director on the Board of the BC Arts Council.

In addition to her work with Ballet BC, Molnar is also Artistic Director of Dance at Banff Centre for Arts and Creativity, a new position designed to guide and inform all Banff Centre Dance initiatives throughout the year in collaboration with the Canadian and international dance community.



JORMA ELO
Choreographer,
1st Flash

Jorma Elo is one of the most sought-after choreographers in the world. Singled out by Anna Kisselgoff in *The*

New York Times as a "talent to follow", Finnish-born Elo has created more than 60 works around the world for companies that include American Ballet Theatre, San Francisco Ballet, New York City Ballet, Bolshoi Ballet, Boston Ballet, Royal Danish Ballet, Royal Ballet of Flanders, Vienna State Opera Ballet, Stuttgart Ballet, Finnish National Ballet, Hubbard Street Dance Chicago, Base;l Ballet, and Norwegian National Ballet, among others.

Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. He danced with Finnish National Ballet and Cullberg Ballet until joining Netherlands Dance Theater in 1990, where he enjoyed a 15 year career.

As Resident Choreographer of Boston Ballet since 2005, Elo has created many world premieres, including *Carmen*, *Le Sacre du Printemps*, *Plan to B*, *Brake the Eyes*, and the full length *Elo Experience*. Elo's *From All Sides* debuted in 2007 for Hubbard Street Dance Chicago, to a commissioned score from Chicago Symphony

COLLABORATORS

Orchestra's Mead Composer-in-Residence, Mark Anthony Turnage, conducted by Maestro Esa-Pekka Salonen. Vienna State Opera Ballet premiered his full length *A Midsummer Night's Dream* in 2010. Finnish National Ballet premiered Elo's full length *Alice in Wonderland* in 2016.

Elo choreographed and performed in the Finnish television film *Nijinsky Invisible Power* in 2007. He is also a skilled designer of costumes, lighting and video effects for his ballets.

Elo was awarded the prestigious Benois de la Danse prize for best choreography in 2010, for his production of *A Midsummer Night's Dream*, and *Slice to Sharp*, a new version of the ballet created for the Stanislavsky Music Theatre. The Finnish Government awarded Elo with the 2012 Dance Artist Prize and the 2015 Pro Finlandia Medal of the Order of the Lion of Finland, one of Finland's highest honours. The 2005 Helsinki International Ballet Competition awarded Elo their Choreographic Prize and he was the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006. *One/end/one*, created for Houston Ballet in 2011, was supported by the first-ever Rudolf Nureyev Prize for New Dance. He was nominated for a 2008 Isadora Duncan Dance Award. Elo has been featured in *Esquire*, *Dance*, and *Pointe* magazines.



**CRYSTAL
PITE**
Choreographer,
Solo Echo

Canadian choreographer and performer Crystal Pite is a former company member of Ballet British Columbia

and William Forsythe's Ballett Frankfurt.

Pite's professional choreographic debut was in 1990, at Ballet BC. Since then, she has created over 40 works for companies such as Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The

National Ballet of Canada, Les Ballets Jazz de Montréal (Resident Choreographer, 2001-2004), Cedar Lake Contemporary Ballet, Ballet BC, and Louise Lecavalier/Fou Glorieux. She has also collaborated with Electric Company Theatre and Robert Lepage. Crystal is Associate Choreographer of Nederlands Dans Theater I and Associate Dance Artist of Canada's National Arts Centre. In 2013, Crystal was appointed Associate Artist at Sadler's Wells, London.

In 2002, she formed Kidd Pivot in Vancouver. Integrating movement, original music, text, and rich visual design, Kidd Pivot's performance work is assembled with recklessness and rigour, balancing sharp exactitude with irreverence and risk. The company's distinct choreographic language—a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation—is marked by a strong theatrical sensibility and a keen sense of wit and invention.

Kidd Pivot tours nationally and internationally, performing such highly-demanded and critically acclaimed works as *Dark Matters* and *Lost Action*. Kidd Pivot's residency at the Künstlerhaus Mousonturm in Frankfurt (2010–2012) provided Pite the opportunity to create and tour her most recent works, *The You Show* and *The Tempest Replica*. Most recently, the company has premiered *Betroffenheit*, a co-creation with playwright and actor Jonathon Young of Electric Company Theatre.

Pite is the recipient of the Banff Centre's Clifford E. Lee Award (1995), the Bonnie Bird North American Choreography Award (2004), and the Isadora Award (2005). Her work has received several Dora Mavor Moore Awards (2009, 2012), and a Jessie Richardson Theatre Award (2006). She is the recipient of the 2008 Governor General of Canada's Performing Arts Award, Mentorship Program, the 2011 Jacob's Pillow Dance Award, the inaugural Lola Award in 2012, and the Canada Council's 2012 Jacqueline Lemieux Prize. Most recently, she received a Laurence Olivier Award

(2015) for Outstanding Achievement in Dance.



ADI SALANT
Choreographer,
WHICH/ONE

Adi Salant was the Co-Artistic Director of The Batsheva Dance Company together with Ohad Naharin, for 8 years, from

2009–2017. Now she continues sharing her vast knowledge and experience, enriching the world of movement and keeps exploring her passion to create and choreograph.

Her journey in the dance world started as a student at the prestigious Israeli Bat-Dor Dance School for 12 years, and she graduated from Alon High School for the Arts. Upon graduation she was accepted to join the Young Batsheva Ensemble, and two years later was invited to join the main Batsheva Company where she danced for 5 years. After leaving the company, Ohad Naharin invited her to act as his main assistant and to stage his repertoire for leading companies around the world.

With her reputation as an internationally acclaimed dance educator and director, she is mentoring dancers from the whole range of the dance world.

Adi has choreographed for companies and different dance projects, her creations are performed worldwide. She is frequently invited to teach contemporary classes, ballet classes and to lead dance workshops. She is also a senior certified teacher for Gaga movement research for dancers as well for Gaga/people classes.

JORDAN TUINMAN
Lighting Designer, *1st Flash*

Jordan Tuinman started his career at Nederlands Dance Theatre in The Hague, The Netherlands, making his first light designs for company dancer and choreographer Jorma Elo.

COLLABORATORS

As a freelance set and light designer Jordan has since worked for internationally acclaimed companies such as the Royal Ballet (UK), Bolshoi Ballet (RUS), Dutch National Ballet (NED), Norwegian National

Bydgoszcz (POL), Croatian National Ballet, the Tbilisi State Opera & Ballet Theatre (GEO) and a multitude of theatre companies and commercial- and governmental institutions in The Netherlands.

JOKE VISSER
Costume Designer, *1st Flash*
and *Solo Echo*

After ten years of free-lance work for the Dutch National Ballet, Nederlands Dans Theater and the Dutch Opera Foundation, costume designer Joke Visser was employed by Nederlands Dans Theater in 1987. In 1989 she was appointed head of the NDT costume department. Ms. Visser now designs and makes the costumes for Jiří Kylián's dance productions. In addition to collaborating with other choreographers, Joke Visser also assists and supervises the staging of Kylián's works everywhere in the world.

MAKAILA WALLACE
Stager, *1st Flash*

Makaila received her training at the Royal Winnipeg Ballet School and Bolshoi Ballet summer programs. She then joined the RWB company and the Royal Swedish Ballet before returning to Canada to dance with Ballet BC for 11 years. There, she was fortunate to work with such creators as Azure Barton, Serge Bennathan, Jorma Elo, Johan Inger, Crystal Pite and Wen Wei Wang among others. More recently, Makaila has worked intimately with Margie Gillis, dancing alongside her in *Florilege* at the Sechelt Arts Festival, as well as performing in Dance Deck *Presents* and Rachel Meyer's *Quartet*. In 2017–18 she joined Ballet BC as one of the rehearsal directors, and was delighted to play *Lady Capulet* in Medhi Walerski's *Romeo + Juliet*.

Makaila has had the pleasure to work closely alongside Jorma Elo coaching his work at the 2018 *Prix de Lausanne*,

Makaila has had the pleasure to work closely alongside Jorma Elo coaching his work at the 2018 *Prix de Lausanne*, and has acted as his choreographic assistant, including projects with both the Finnish National Ballet and will join him at the Pennsylvania Ballet in 2019.

ERIC BEAUCHESNE

Stager, Solo Echo

Born in Québec, Eric grew up fishing and hunting before discovering dance at the age of 16. Graduate from École supérieure de danse du Québec, he has been on stage with Les Grands Ballets Canadiens, the Badisches Staatstheater Karlsruhe and Les Ballets Jazz de Montréal, as well as with Canadian contemporary dance icons such as La Fondation Jean-Pierre Perreault, Paul-André Fortier, Louise Lecavalier and Crystal Pite. Company member since 2004, Eric now collaborates with Kidd Pivot as associate artistic director, and stages Pite's work on companies worldwide including the National Ballet of Canada, Ballet Zürich, Hubbard Street Dance Chicago, Ballet British Columbia and, most recently, Göteborgs Operans Danskompani. Eric has served as guest teacher and faculty for several organizations such as Arts Umbrella, TransFormation, Springboard, Seattle Festival of Dance Improvisation and Dutch National Ballet Academy, as well as rehearsal director for Nederlands Dans Theater. He currently resides in Holland and devotes much of his spare time advocating for climate action and sustainable practices in the dance world.

JAY GOWER TAYLOR

Set Designer, Solo Echo

Jay Gower Taylor started out in theatre as a professional dancer where he enjoyed an international career spanning more than twenty years. As a set designer he has collaborated with Crystal Pite over the last decade, creating onstage environments for works such as *Plot Point*, *Frontier*, *Solo Echo*, *Parade*, *In the Event* and *The Statement* for Nederlands Dans Theater; *Emergence* for the National Ballet of Canada; *Polaris* for Sadler's Wells, London; and *Dark Matters*, *The Tempest Replica*, and *Betro enheit* for Kidd Pivot. Recently, Jay designed *The Seasons' Canon* for The Paris Opera Ballet, and *Flight Pattern* for The Royal Ballet, London.

Emergence for the National Ballet of Canada; *Polaris* for Sadler's Wells, London; and *Dark Matters*, *The Tempest Replica*, and *Betro enheit* for Kidd Pivot. Recently, Jay designed *The Seasons' Canon* for The Paris Opera Ballet, and *Flight Pattern* for The Royal Ballet, London.

TOM VISSER

Lighting Designer, Solo Echo

Tom Visser, 1980, grew up in the west of Ireland. Coming from a theatrical family, he spent a lot of time as a child in theatres around the world. At the age of 18 he started working in music theatre. In 2003 he joined The Nederlands Dans Theater which brought him into contact with many great names in the dance world. For the past 10 years he has been working as a freelance light designer. He has created

COLLABORATORS

works for NDT1 and 2, Royal Swedish Ballet, Les Ballets de Monte-Carlo, Sydney Dance Company and The Norwegian National Ballet, to name a few.

KATE BURROWS

Costume Designer, WHICH/ONE

Originally from the U.K., Kate Burrows has made her home in Vancouver since the 1990s. She has worked with Ballet BC for more than ten seasons. Some of her most memorable highlights with Ballet BC include touring to Mexico, Newfoundland and the Yukon as well as being in residence at The Banff Centre. Kate has also had the pleasure of working with many choreographers and dance companies in BC and across Canada.

JAMES PROUDFOOT

Lighting Designer, WHICH/ONE

Originally from Edinburgh, Scotland, James Proudfoot has been in Vancouver since 1993. He is a much sought-after designer and has created lighting for many dance and theatre companies including Lola Dance, Co. Erasga, Wen Wei Dance, Joe Ink, EDAM, The Contingency Plan, battery opera, Kinesis Dance, Restless Productions, Holy Body Tattoo, Dumb Instrument, Anatomica, Tara Cheyenne Performance, Action At A Distance, Les Productions Figlio, Mutable Subject, Trial & Eros, Out Innerspace Dance, BJM, the Plastic Orchid Factory, Justine A. Chambers, as well as the Firehall Theatre Company.

Before the Performance - Lesson I: Dance

Exploring What We Know About Dance

WHAT IS DANCE?

Bending, stretching, jumping, and turning are all activities dancers do. They work hard to transform these everyday movements into the language of dance, using each step as a word to compose first a phrase, second a sentence, then a paragraph, and finally a complete idea such as a poem or a story. Dance can also be a medium for expressing a feeling such as joy, sadness, anger, or love. This is one of the greatest forms of communication we have available to us. Through movement of the body, dancers learn to convey emotions, comments, and sometimes even entire stories, without needing to speak out loud. Because dance doesn't need the use of spoken word, people around the world who don't speak the same language understand and respond to it. This is why dance is sometimes called a universal language. Movement to music is a natural response to our enjoyment of sounds. Even young children respond physically to music they enjoy. There are many different types and variations of dancing: from tribal to swing, to the dancing you do at a party, and to classical ballet on an opera house stage. Dance is a wonderful way of expressing our joy and challenges in life. You might explore how to communicate an emotion through movement yourself. All dance is a valid form of expression.

HISTORY OF DANCE

People have always danced. The first dances were part of religious and community ceremonies, but by the time of the Ancient Greeks and Romans, dancing had also become a form of entertainment. In the Middle Ages, the Church in Europe claimed that dancing was sinful, but when the Renaissance arrived in the 1400's, dancing had become popular once again. It is in the European courts of the 16th and 17th centuries where the true origins of ballet lie.

BALLET

16th Century

The word Ballet comes from the Italian ballare, meaning 'to dance', and it was first used to describe elaborate music, dance, and mime performed for the nobility of Europe. In France and Italy, royalty competed to have the most splendid court. The monarchs would search for and employ the best poets, musicians, and artists. At this time, dancing became increasingly theatrical. This form of entertainment, also called the ballet de court (court ballet), featured elaborate scenery and lavish costumes, plus a series of processions, poetic speeches, music and dancing. The first known ballet, Le Ballet Comique was performed in 1581 at the wedding of the Queen of France's sister.

17th Century

The popularity and development of ballet can be attributed to King Louis XIV of France. He took dancing very seriously and trained daily with his dance master Beauchamp. One of his famous roles was the Rising Sun, which led him to become known as the Sun King. King Louis also set up the Académie Royale de Danse (Royal Academy of Dance) in 1661, where dance steps became structurally codified and recorded. These steps are the same steps that have been handed down through centuries, and which now form the basis of today's classical ballet style.

18th Century

By the end of the 17th century women were finally allowed to dance. One of the most famous ballerinas was Marie Camargo who shocked the audiences by shortening her skirt to just above the ankle and wearing flat shoes so that she could perform complex jumps. At this time, female dancers also began to dominate the stage over their male counterparts. Ballet companies were now being set up all over France to train dancers for the opera.

19th Century

By 1830 the Romantic movement was sweeping the world of art, music, literature and philosophy, and ballet took on a whole new look. The ballerina now wore calf-length, white bell-shaped tulle skirts. To enhance the image of the ballerina as light and elusive, the pointe shoe was introduced, enabling women to dance on the tips of their toes.

20th Century Ballet

Although the term “classical” is often used to refer to traditional ballet, this term really describes a group of story ballets first seen in Russia at the end of the 19th century. At this time, the centre of ballet moved from France to Russia. In Russia, the French choreographer Marius Petipa collaborated with the Russian composer Pyotr Tchaikovsky to create lavish story ballets that audiences around the globe still love today, such as *Swan Lake*, *The Sleeping Beauty*, and the holiday favourite, *The Nutcracker*.

In 1909, the Russian impresario Serge Diaghilev brought together a group of dancers, choreographers, composers, artists, and designers to create Les Ballets Russes. This company took Paris by storm, as it introduced short one act ballets such as *Scheherazade*, *Les Sylphides*, *The Rite of Spring*, *Firebird*, and *Petrushka*.

MODERN DANCE

In the early 1900s the American dancers Isadora Duncan and Ruth St. Denis and the German dancer Mary Wigman started to pioneer the beginning of modern dance by departing from the traditional formalized structure of ballet. In a response to removing themselves of the rigid constraints and authoritarian control of ballet technique, the tutu and the pointe shoe and technical virtuosity, these pioneers of modern dance were committed to self expression.

Classical ballet relies on an illusion of lightness and effortlessness through the articulation of line and technical precision. In opposition modern dance uses gravity and the weight of the body to enhance and develop movement, rather than fighting it. This tends to produce more natural and organic forms of movement in the body. Modern dancers will often slide across the space or fall to the floor only to rebound again in unexpected ways. It is not unusual for modern choreographers to invent personal techniques and styles instead of following structured forms and technique.

Alvin Ailey, Merce Cunningham, Martha Graham, José Limón, and Paul Taylor are a few examples of choreographers who developed styles that laid down the foundations of American modern dance as we know it today. Another difference between classical ballet and modern dance is simply the way it looks on stage. Classical ballet relies on ornate scenery and costumes but modern dance is often performed on a bare stage, in bare feet, with very simple costuming.

Furthermore, while the story is central to a classical ballet, modern dance does not always follow a traditional narrative. Rather, it encourages the expression of feelings, dreams or ideas of the individual experience.

CONTEMPORARY BALLET

Contemporary Ballet pushes the boundaries and form of classical ballet. It draws on some of the elements of modern dance while at the same time including ballet techniques to create a contemporary aesthetic. By integrating the classical articulation of line and technical virtuosity to the range of motion, use of space and sense of gravity of modern dance, contemporary ballet is able to bridge the value of both forms into a varied and sophisticated movement vocabulary that has a dynamic range of expression in the body.

Feet are bare or in socks, pointe shoes, or soft slippers. A range of turned-in and turned-out leg work and floor work are used extensively. The ballet of the early 20th Century relied on ornate costumes and scenery compared to that of contemporary ballet where the set design may be more engaged by the use of light and video and costumes that expose the body. George Balanchine (New York City Ballet) is considered one of the main pioneers of contemporary ballet. To follow would be some of the world’s leading choreographers: William Forsythe, Jiří Kylián, Nacho Duato, Maurice Béjart, Twyla Tharp, Alonso King, Cayetano Soto to name a few.

WHAT IS A CHOREOGRAPHER?

A choreographer is someone who creates a work of dance and who crafts the sequences of movements. The word choreography literally means “dance-writing” from the Greek words χορεία γραφή. This process involves either the creation of movements by the choreographer only, or the use of improvisation during which dancers and a choreographer collaborate to create the movements. It may also be a combination of both. The choreographer may begin with a concept, idea, theme or emotion, which is further developed into a work of dance. Usually, at some point during the creation period, music will be included in the dance piece. Music styles used could be anything including classical, pop, jazz, hip-hop, electronic, etc. There is also collaboration between the choreographer and the other members of the artistic team such as the Composer, Lighting Designer, Set Designer, Costume Designer and Technical Director. The audience plays an active role because their response informs the choreographer whether his or her vision has been successfully communicated.

WHAT IS A COMPOSER?

A composer is someone who writes a piece of music. A good composer is creative, versatile, and not afraid of experimenting. In dance, choreographers may collaborate with a composer on an original composition, use existing music, or decide to use silence as part of the sound landscape.

The composer ensures that the music suits the project by working closely with the choreographer in the development of his or her ideas for the dance work. The music he or she writes may be instrumental, have lyrics, or be in various styles such as classical, electronic, jazz or pop, among others. What is a Dress Rehearsal?

The last step in the process before the opening night performance is the dress rehearsal. It is essentially a “dry run” where all the elements come together: choreography, lights, sets, costumes and music. Everything is in place and the dancers perform the work from start to finish as if it were a show with an audience. Up until the dress rehearsal, not all of the components have been put together so it is an opportunity for everyone to experience the show and make sure that everything is as it should be.

Elements of Dance

These are five recognized elements of dance, which include: body, action, space, time and energy. Students can develop or extend their understanding of the following elements through observing and/or participating in dance Experiences.

- Body:** refers to awareness of specific body parts and how they can be moved into different shapes; symmetric/asymmetric, geometric/organic, curved/angular.
- Action:** refers to the locomotor movements and non-locomotor movements. Locomotor action includes movement that travels through space such as leaping, darting, walking, running, hopping, skipping, galloping, sliding, etc. Non-locomotor action is where the body stays planted while the body parts initiate movement; bending, twisting, stretching, swinging, etc.
- Space:** refers to the space through which the dancer’s body moves, such as different levels, pathways, directions, shapes, the proximity of dancers to one another, various group formations and use of the performance/studio space.
- Time:** is applied as both a musical and movement element that includes rhythm, tempo, duration, beat, acceleration/deceleration, fast/slow, stillness and sometimes silence.
- Energy:** refers to the force applied to highlight the weight, strength and flow of a dancer’s movement.

Before the Performance - Lesson II: Storytelling

Storytelling Without Words

Together, brainstorm things a performer must do in order to communicate without words. Possible answers could include comments on facial expressions, gestures, exaggeration, working with others.

Explore what other elements in a performance (besides the actions of the performer/dancer) can help tell a story that has no words. Possible answers could include comments on the costumes, set and music.

Make a list of possible ways to storytell without words.

ACTIVITY 1

Embodying a character through gesture

Objective: To explore character development through the body

Materials: Space to move

Create a gesture for a character that expresses something about their personality.

Take turns doing your gestures to create a “movement conversation”.

For example, Person #1 does his/her gesture. Person #2 responds with his/her gesture. Person #1 repeats his/her gesture as a response to Person #2.

During the conversation, feel free to vary your gesture slightly based on what your partner has just “said” to you.

Think about the list you created in the Opening Activity.

Ask:

Can you add any of these to make your gesture more expressive?

What kind of story do you think could be behind the conversation you just had?

Option: Draw a costume! Think how the audience would find out more about your character by looking at what this character wears.

After the Performance - Lesson III

ACTIVITY 1

Objective: Creative Discussion

This activity uses dance, a non-verbal form of communication, to encourage students to become more articulate on how to express their opinions about what they have seen.

Objective: To build dance literacy among your students.

Upon your return to school engage the class in a group discussion.

Questions for discussion:

- Consider the work you observed
- What do you remember most vividly?
- How did the work make you feel?

Describe the work:

- Using the elements of dance describe the movement in terms of body, space, energy, time and action.
- Were there any sets used?
- How was the lighting used?

Expressing opinions:

- Did you enjoy the show? Why or why not?
- Would you recommend this performance to a friend or family member?
- How did the lighting, costumes and set help to convey the ideas or moods of the work?
- Could you imagine using another style of music?

ACTIVITY 2

This activity uses writing to help stimulate observation and creative critical thinking.

Objective: Write a review for the performance.

Materials: Have the students bring a journal and pen to the theatre.

Find some reviews of Ballet BC (or other companies) in the papers or online at www.balletbc.com. Read and discuss the reviews. From the reviews, make a list of questions that the students can think about when they view the performance.

Things to take note of while watching the Dress Rehearsal:

- The movement and emotions expressed by the dancers.
- The combination of patterns, shapes and dynamics on stage.
- The relationship between the movement and the music.
- The colours, textures and design elements used to enhance the movement.

Writing the Review

Ask the students to write a review of the show taking into consideration the following questions. It may be useful to do an initial brainstorm as a group, and then ask them to write their individual reviews.

- What is the title and who are the choreographers and collaborators?
- When and where was the work created?
- Describe the technical qualities of the work (movement, music, costumes, lighting and set).

Analyze

Analyze how the work is constructed taking into consideration choice of music, use of set, costume and lighting. Comment on how these elements relate to the choreography of each work.

- Identify some of the similarities and differences.
- Identify some of the focal points.

Interpret

Based on your experience of viewing the work, describe how it made you feel.

- Describe the expressive qualities you find in the work. What feelings or emotions did it evoke in you?
- Does the work remind you of something you have experienced, moments or events in your life?
- Why do you think the choreographer chose to make this work?
- How does the work relate to other ideas or events in the world and/or in your other studies?
- Would you recommend this work to others? Why?

The students can print their reviews in the school newspaper or on their blog. Ballet BC would love to receive copies of their reviews.

Please send them to Nina Patel at education-outreach@balletbc.com.

Ballet BC Artist Profiles, Articles and More:

Please visit our blog for in-depth artist profiles, company articles, and reviews.
balletbc.com/category/news/

For more information, please contact:

Nina Patel, Outreach & Education Administrator

604-732-5003

education-outreach@balletbc.com