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TOWARD LIGHT

A TRIBUTE TO RACHEL BROWNE

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9 WORKS

1 ICON OF MODERN DANCE

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Wild Geese

by Mary Oliver (from Dream Work, 1986)

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert, repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting –
over and over announcing your place
in the family of things.

Rachel (Ray) Browne

1934 - 2012

Brent Lott

Artistic Director, Winnipeg's Contemporary Dancers

Sheyn Vi Di Levone

Pretty as the moon, bright as the stars, you are a heaven-sent gift to me.

Performed by Tracy Kasner-Greaves and Ron Krug

Music by J. Rumshinsky Lyrics by C. Tauber

Stephanie Ballard

Archivist, Winnipeg's Contemporary Dancers

Odette Heyn

Co-Director, School of Contemporary Dancers

Music: J.S. Bach

Arrangement by Busoni, performed by Murray Perahia

From *Radiance* (premiere 2011), created in memory of
the late Babs Asper, who loved dance, and composer
Ann Southam, who turned to the music of Bach for solace.

For Kris.

Ruth Carol Browne Asper

Max, Daniel and Rebecca Browne Asper

Miriam Ann Browne

Annette Jo Browne

Dance, dance, otherwise we are lost (Pina Bausch)

Music: G. F. Handel

Suite No.5 in E Major, HWV 430, Air
(with 5 variations; "Harmonious Blacksmith")

Performed by Murray Perahia

RACHEL BROWNE



MEMORIES

Created by:
Stephanie Ballard
Charlene Kulbaba

January 2019

This collection of Memories of Rachel Browne is dedicated to Rachel's daughters, Ruth Asper, Miriam Browne and Annette Browne.

My memories of Rachel are overwhelming. After all without her, I would not have an extremely successful career in dance or this beautiful life in Canada! I am forever grateful for her love, grace, tolerance, inspiration and true grit.

Stephanie Ballard

Teacher, mentor, creator, artist, humanitarian, Rachel left us too soon. But, how lucky for us that we were touched by Rachel's energy and were pushed and challenged by her. How lucky we are to have lived in Winnipeg, to have been the recipients of Rachel's gifts. She taught us to love this fragile community, to treat it gently, but to fight for it when necessary. She taught us to care for it with passion and to support each other, openly, honestly, without judgement. She believed in the work, she believed in us. What greater gift can there be for a community? This community truly misses this pillar, our Mother of modern dance. I truly miss my friend; I will miss her in the studio, I will miss her in my life and at my dining room table.

Odette Heyn, C.M.

Rachel was a renowned founder of modern dance in Canada. Stephanie Ballard and I were among her first Winnipeg's Contemporary Dancers apprentices, and part of the first generation following her. She was an honoured companion in my whole artistic journey – artistic 'mother', mentor and friend. As a dancer, I treasured the opportunity to perform her work. As a director, I highly valued her counsel. Decades later, it was deeply meaningful to me to witness her intimate and wonderful rehearsals with The School of Contemporary Dancers Professional Program students – my artistic 'children' including my daughter, Robyn and son, James.

Faye Thomson, C.M.

When I think of Rachel, I am reminded of her incredible drive and passion to create and teach. In the studio, she was extremely demanding and always pushed you to live up to her expectations. More, Bigger, Faster, I loved every moment of being in the process with her. She would get so immersed in the work that she would lose all sense of time and if she felt she needed more time, she would just turn the clock back so she could get an extra 15 minutes in. I will never forget her unique musicality in her choreography. Those rhythms will remain forever imprinted in my mind and body. Now, I can only ever hear those pieces of music Rae's way. As a performer she commanded the stage with her eloquent and magical presence. She attended almost every dance performance possible in the community and if I had created a new work or had danced in a show, I would always get a personal phone call the next day with all of her thoughts and feelings about my work be it positive or negative. I truly value this very special gift of mentorship and friendship from Rachel.

Gaile Petursson-Hiley

At each Professional Program and Junior Professional Program performance series, I speak on stage at the top of the show. At the end of the night, I would be honoured to get notes from Rachel even though I was not one of the dancers. Notes would come from Rachel even after closing night! She had such a great eye for detail! She made everyone feel special. She was always interested in my daughters' and my personal life. She just knew when I needed to talk to her, and after our talks I came away wiser. My greatest joy was making Rachel laugh. I will never forget that and will treasure the memory of her always.

Charlene Kulbaba

I can't explain it as clearly as I feel it but whenever I watch Willow Island being performed - the sky becomes clearer or the lights in the studio shine brighter. It's strange, but I've never been more sure spirits exist and that hers is in the studio. She will always be in our memories but during Willow Island there is an unmistakable aura at SCD that she is still here.

Elise Allard

Today I put 'Rachel's' chair on the stage at the back of the studio at 109 Pulford. The place she always sat in to rehearse - the one she moved & danced in as we rehearsed. I was filled with great sadness & comfort all at the same time. The chair was empty... so very empty... but I could feel her presence fill the studio. Rachel's leaving us left us with a gaping hole..... but she also left us with so many gifts. Stephanie and Faye and Odette and Gaile are the gifts of her Legacy that she leaves to us now.....and I know she leaves us in good hands.

Paula Blair

"More." "Bigger." "More!" I have a distinct memory of Rachel Browne from the early nineties. I was a student, training at the Professional Program of the School of Contemporary Dancers in Winnipeg. I remember standing just outside the doors to the upstairs studio of the school, waiting with my class. It was already ten minutes into our group's rehearsal time, but from inside the studio, the strains of Hoagy Carmichael showed no sign of letting up. And neither did the wiry, energetic woman at the front of the studio, focused on giving her notes and demonstrating to a younger dancer in a long white gown. This woman, of course, was the inimitable Rachel Browne, doing one of the things she did best – rehearse her dancers. In rehearsal, her intensity and rigour endured well past any hour on the clock, and we became used to waiting outside her studio, our teacher gently tapping on the door and prodding, "Rachel...it's 11:45..." Winnipeg legend has it that she would turn the clocks back in rehearsal. I don't know if this is true, but I do know that she was always in pursuit of a higher standard of dance, and I imagine that sometimes 'time' just got in the way.

Susie Burpee

"Browne was considered the matriarch of Canadian contemporary dance. She took great pride in the fact that WCD, which she established in 1964, is the oldest modern dance company in Canada. Through the School of Contemporary Dancers, she helped train, nurture and inspire countless choreographers and dancers. Her role as a pioneer in the development of modern dance in Canada is monumental."

Paula Citron, 2012, The Globe and Mail

I have never met anyone so attuned to the texture of movement. To work with Rachel Browne was to enter a space of precision - of experimentation and curiosity within those precise parameters.

Emma Doran

*Front cover photo: Rachel Browne in Stephanie Ballard's 'Home Again'. Photo: Vince Pakhala
Back cover top photo: Rachel Browne with original cast of 'Willow Island'. Photo: SCD archives
Back cover bottom photo: Rachel Browne's 'KJ 4'. Photo: Matthew Parker*

Rachel Browne and I became close friends during the year in which I served as Artistic Director of WCD. I liked her instantly when I interviewed for the position in June of 1983 and she and I strolled over to the grounds of the legislative building for a chat. She was with me in virtually every class I taught and every rehearsal I directed. She performed in my work Jukebox in May, 1983 at the MTC Warehouse and in my work, 'Bach Dances', in December, 1984 at the Gas Station Theatre. She was gracious, supportive and thoughtful in every interaction. She performed my work with enormous integrity. She had a captivating simplicity and honesty as an artist that I admired tremendously. Each year, when I visited the School for my May intensive, Rachel would witness at least one class and the final showing and take me to dinner. She was always positive and affirming, making me feel good about my teaching, choreography & performance. It meant the world to me that she cared and knew how important it is for artists to support each other. She treated my husband, Don, and me to dinner and a wonderful conversation in Chinatown just days before she passed away. Rachel is a role model for me. She held her head high and always took the high road, despite adversity. I cherish memories of the times we spent together and of the love she showed me. I admire her profoundly for having founded the oldest contemporary dance company in Canada.

Bill Evans

Very softly she said "so Brianna" my jaw dropped, "she knows my name!" I thought to myself with pure joy. "How are all your pieces coming along?" she asked. I think I managed to compose myself together enough to say "good". We continued to chat back and forth for a while. It was incredible. She knew every single dance I was in, all the names of the pieces, who choreographed what, specific schedule changes we had made that week, and the previous week, she knew everything! All my worries and stressful thoughts that were lingering from the day disappeared, I became totally infatuated and just purely in awe of her. I always looked up to Rachel without ever really knowing her as a person, just knowing her name, history and what she accomplished. After having the honour of one, just one, conversation with her, I knew she was one of a kind - graceful, intelligent, dedicated, driven and beautiful in so many ways. Rachel Browne will live on in all of us forever.

Brianna Ferguson

I was very young when I was accepted into the company in 1971 - eighteen years old - and took for granted the company's existence and all that was waiting for me when I arrived. Looking back now I see the miracle Rachel had accomplished by starting a contemporary dance company in that time and place. Against all odds, she had struggled and succeeded in the previous years to turn an amateur group into a paid professional company that was able to bring in renowned choreographers. In the two years I danced with Contemporary Dancers we had Sophie Maslow, Richard Gain, Norman Walker, Charles Moulton Sr., James Waring and my mentor Paul Sanasardo. I might even be missing a few! They were heady days of cross Canada touring from Newfoundland to Victoria, Churchill to Knoxville Tennessee. Rachel, a woman who looked vulnerable and slightly frail at first glance, proved to be a driving force. She taught me how to persevere with a vision against obstacles and bureaucracy, against whispered mutiny in hotel rooms and against an established world of ballet where both of us had trained. With the help of the choreographers she brought in, she was able to drive my development into modern dance. I remember thinking that Rachel was getting too old to perform - probably in her late thirties at the time - and balked privately at her desire to be on the stage. I laugh at myself now, at nearly 66, having returned to the stage with Suzette Sherman to share our love of modern dance. Rachel was one of the first

dancers to make it all right to dance after the bloom of youth has faded. In 1973, dancer and tour manager Aaron Braun (Jim Green) and I married and moved to Saskatchewan to start our own company. Jim, also with the company for two seasons, had learned so much from Rachel about the inner workings and administration of a company, skills he has used throughout his life. My hat is off to what she accomplished through her life and continues to accomplish through her dancers. I include myself among them and honour the flame she lit in my soul.

Michele (Presly) Green

I can't remember a time when I did not know Rachel, I met her within the first few weeks of my birth. However, my most profound memory comes from realizing she was no longer with us. It was June 15, 2012 and I was one of many gathered at the Centennial Concert Hall for Rachel's memorial. Her grandchildren were sharing a memory of the way their grandmother broke conventional bedtime routines. Rather than reading them a traditional story Rachel would tuck them into bed and then improvise a bedtime dance for each one of the children. As I listened, I took a moment to look around at all of Rachel's family and friends and the generations upon generations of dance artists in attendance. It truly hit me as I saw a visual representation of the contemporary dance community Rachel had built and inspired. We were gathered to pay homage to the woman who planted the seed which has become a wonderful and diverse mecca for dance and art. I felt an overwhelming sense of loss, that we too had lost our matriarch. However, I found comfort in the thought that this community is a part of her legacy, and she has instilled in each one of us the need to thrive. Her spirit lives on, and those of us who have had the honour to know and work with her are able to pass on to the future generations the special gifts she has given to us.

Kathleen Hiley

I was lucky to have my first full time administrative job at Winnipeg's Contemporary Dancers in the mid-70's. What an exciting hub of talent and determination, I loved every minute. I remember Rachel as this tiny woman brimming with an energy you could almost see. She was a trailblazer, determined that large and small venues in Canada would see the company - and they did; determined to have the best dancers and choreographers for the company, thus setting the bar high. The business of dance never intimidated this woman. She dealt with governments and business leaders politely, patiently explaining why only this choreographer or dancer would do and not taking 'no' for an answer, her belief unshakeable. I remember there was always a cup of tea growing cold in the office while she made notes and phone calls before rushing back to the studio to lead a ballet class or one more rehearsal. She taught me how important it is to be true to yourself and to live your beliefs. I think of her often, and I'm so grateful to her for being herself.

Lori (Clark) Natuik

In high school I had to write an essay on WCD. After doing much research on Rachel, I remember I was personally introduced to her by Stephanie after one of the JPP shows. I felt like I knew so much about her and that I was such a small part of what she created. I was speechless. It was like I was meeting a celebrity. Looking back now I wish I had said thank you. Thank you for allowing me to do what I love.

Jessica Oliphant

Sometimes it can be difficult to find the right words to say to someone who means so much to you. Especially to a woman to whom I knew most well through dance. Her words were direct, succinct and efficient. Her dancing was poetic, vulnerable, raw and beautiful. The dance community she created has inspired some of the most amazing Canadian artists who have gone on to change the world in their own unique ways. A grounding place that allowed generations of young dancers to express themselves creatively, to be celebrated for their differences and supported in their mistakes and messes — knowing that this was the dance of life. To be part of this community in my childhood and adolescence, I will be forever grateful. The week before Rachel passed away, she left me a voicemail. She said she wanted to meet with me to discuss my latest work. I kept that voicemail for years. I wish I met her for tea and heard her direct, succinct and efficient criticism spoken from a place of love and generosity. But I didn't, so I continue on my own path. Finding a career in dance that is unique to me. Knowing that my passion comes from hers, and I am comforted by that. Finding contentment in knowing that maybe, just maybe, I inspire others, the way she did me.

Nina Jane Patel

My day had started like any other day - an automatic routine before coming alive in the studio. Looking forward to feeling the release of muscle tension from a good night's rest. I bent over to remove my shoes prior to entering the change room. Out of the corner of my eye I saw a pair of sensible shoes and a dark pair of pants. My heart skipped a beat and I knew it was Rachel. I paused a moment thinking about what to say and looked up. We locked eyes and she smiled a radiant smile. It lit up my morning. The light contours her face, accenting the shadows in her cheeks-she was beautiful. I felt the tension release from my body as if I had already stretched. I couldn't help but reciprocate with my smile - I felt so happy. I smile and bowed graciously, nodding my head offering my tremendous feeling of respect and gratitude for what she has accomplished silently. There were no words necessary, the moment was enough.

Araon Paul

Rachel, I did not know you as well as I would have liked to. However, I am honoured and grateful that I did get to know and have you around me as much as I did. What you have created here is something so special and beautiful. Your dancing and spirit brought many people joy and inspiration, including myself. To add to this, with what you have created for us and with the love of dancing you have allowed for us all to feel, you have given something else to me that I am grateful for. You gave my mom comfort, support, honesty and true friendship. You gave her kindness and love and for that I am thankful. I wish I could have had a chance to work with you and learn from you. Instead, now as I move forward into a world I thought I had chosen to leave behind, I take you with me. I will learn from your students the things that they have learned from you. Your legacy will live forever. Thank you, with love.

Kendra Penner

It is hard to believe the Winnipeg's Contemporary Dancers is 55 years old and Rachel passed away 6 years ago on June 9, 2012 here in Ottawa. She and I came from New York to join the Royal Winnipeg Ballet on September 7, 1957, 61 years ago. She was so wonderful and certainly left her mark on the dance world. She and I danced "Blue Bird pas de deux" along with many other ballets at the time. She is certainly missed by all who knew her.

Richard Rutherford

Rachel never seemed to me like a "normal" artistic director, or even like most other people in the dance world. She was very understanding and sympathetic to my needs. I don't know if that was the way she treated everyone, or if it was because we had by that time known each other for almost twenty years, from the time I was nine or ten years old, or if there was just an affinity. After I left the company I used to run into Rachel from time to time when I was visiting Winnipeg, or when I came back to live. She was a very unaffected person, warm and always interested in what I was doing and what I had to say. She was very unpretentious and had no "ego" to speak of, at least that's how I perceived her. But I think she was a person of great force of character and determination. She had to have been, to have started a modern dance company in Winnipeg in 1964, and to keep it going, through thick and thin.

Joel Simkin

While in the Professional Program of the School of Contemporary Dancers, I had the honour of working with Rachel and performing in three of her works, including Willow Island. Rachel expressed her love of nature so purely in this piece and in those rehearsals. I was always taken with the meticulous care and importance that she placed in every movement. One summer I visited Rachel's cottage at Willow Island with my family on the way home from Gimli. We were only there for the afternoon, but it was enough to give me a deeper understanding of Rachel's connection to nature. Were her love of nature and of dance not two loves but one and the same? Was the expression of her art rooted in the art of nature? I noticed that the attention and importance she placed in a twitch of the finger could reflect her acknowledgement and respect of a blade of grass caught by the wind. How lunging and leaping could hold the power of a brewing storm. How I could almost feel the warmth of the sun in a high lift while performing Willow Island. The attention and gravity that she ascribed to each movement large or tiny reflected her deep respect and love of nature and its breadth. I would compare Rachel's pieces to ecosystems, in that one movement was not more important than another, but all essential to the piece as a whole, all essential to Rachel and the brilliant artistry of her life.

Robyn Thomson Kacki

Many years ago, I remember Rachel arriving at the studio during General School time, carrying many plastic shopping bags. The lady watching the office didn't recognize her, and politely asked if she was in the right place. Rachel was very amused and that was how I first learned about the history of our School.

Zaley Warkentin

Rachel, was of course, a constant presence at SCD, and worked with James, Sarah and Rachelle almost daily; however, being in my first year left few opportunities for us to interact. Two moments, in particular, stand out for me. The first was during a studio run of the May Show. After her trio had performed (and she stood proudly by the sound system without taking her seat), she needed to leave, and walked along the side wall to the door. I walked past her to open the door for her. She gave a slight smile, said thank you and went on her way. The second time was maybe a day or two later; she was leaving the Crocus Building as I was arriving, and she held the door open for me.

Alexandra Winters



Rachel Browne 1934-2012

A Tribute

Deborah Lundmark

Carol Anderson

Dance Collection Danse
photo presentation

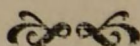
Old Times Now (1987)

Danced by Andrea Nann

Choreography by Rachel Browne

Music by Almeta Speaks

Stephanie Ballard



W C D

Winnipeg's
Contemporary
Dancers



verge

REMEMBERING RACHEL BROWNE

SIGNATURE WORKS CHOREOGRAPHED BY Rachel Browne

DIRECTED BY Stephanie Ballard

JANUARY 18TH - 20TH, 2019 - 8 PM

THE RACHEL BROWNE THEATRE | 204-211 Bannatyne Ave.



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PROGRAM

OLD TIMES NOW 1987

CONSULTANTS: D-Anne Kuby, Andrea Nann
MUSIC: Old Time Blues
ARRANGED AND PERFORMED BY: Almeta Speaks
COSTUME DESIGN: Megan La Touche
ADAPTED BY: Vivian's Tailors
DANCER: Kathleen Hiley

TOWARD LIGHT (Excerpt) 1995

REHEARSAL DIRECTOR: Odette Heyn
CONSULTANT: Stephanie Ballard
MUSIC: J.S. Bach
COSTUME DESIGN: Wanda Farian
DANCERS: Odette Heyn and Paula Blair,
Kendra Coulter, Kendra Penner, Anna Protsiou, Ilse Torres-Orozco

CAMPING OUT (Excerpt) 1985

CHOREOGRAPHY AND CONCEPT: Tedd Robinson
CHOREOGRAPHIC CONTRIBUTION: Rachel Browne
REHEARSAL DIRECTOR: Stephanie Ballard
MUSIC: Franz Liszt
DANCERS: Neilla Hawley and Shawn MacLaine
Allison Brooks, Emma Dal Monte, Mark Dela Cruz, Julious Gambalan, Trevor Pick, Emily Solstice Tait

WILLOW ISLAND 1997

REHEARSAL DIRECTORS: Odette Heyn, Stephanie Ballard
CONSULTANT: Kristin Haight
MUSIC: Simon Jeffes
PERFORMED BY: The Penguin Cafe Orchestra
COSTUME RECONSTRUCTION: Megan La Touche
DANCERS: Kamryn Dyck, Melina Giesbrecht, Joell Jobin,
Shayla Rudd, Kyra Taylor-Gagne, Sharazade Vahid, Fiona Withereil, Colleen Zander

KJ4 1994

REHEARSAL DIRECTOR: Faye Thomson
MUSIC: Keith Jarrett: Improvisations
COSTUME RECONSTRUCTION: Megan La Touche
DANCERS: Allison Brooks,
Emma Dal Monte, Mark Dela Cruz, Trevor Pick

FREDDY 1991

REHEARSAL DIRECTOR: Faye Thomson
CONSULTANT: Sharon Moore
MUSIC: Traditional Berlin Text,
Kurt Weill, Roger Fernay, Lion Feuchtwagner
PERFORMED BY: Teresa Stratas
COSTUME DESIGN AND DECOR: Randal Newman
COSTUME RECONSTRUCTION: Megan La Touche
DANCER: Robyn Thomson Kacki

SUNSTORM (Excerpts) 2001

REHEARSAL DIRECTOR: Stephanie Ballard
CONSULTANT: Kristin Haight
MUSIC: Chopin Preludes; Pianist: Evgeny Kissin
COSTUMES: Wanda Farian
DANCERS: Kendra Coulter, Julious Gambalan,
Neilla Hawley, Shawn MacLaine, Anna Protsiou, Emily Solstice Tait, Ilse Torres-Orozco

SPECIAL THANKS TO:

Faye Thomson C.M. for her ongoing Artistic Direction and Administration of Verge. WCD and the School of Contemporary Dancers Professional Program continue in partnership to break new ground by providing a challenging and professional experience for our graduates, emerging artist and guest artist. Verge is an exceptional concept originated between Brent Lott (WCD) and Faye Thomson (SCD). Last year Verge took a leap forward with Ballard (WCD) and Faye Thomson (SCD) by introducing guest artists and new challenges for the dancers. This year's VERGE is unlike any other as we celebrate Winnipeg's Contemporary Dancers 55th Anniversary! We are deeply indebted to Faye and her continued commitment to dance in our community and across Canada.

THANK YOU TO:

Iryna Kravchenko, Odette Heyne C.M., Gaile Petursson-Hiley, Charleen Kulbaba (The Rachel Browne Memory Pamphlet), Dwight Chmilinsky, Colin Wiens, Kristin Haight and Megan La Touche.

RECOGNITION FOR CONTRIBUTIONS:

Thank you Kathleen Hiley and Robyn Thomson Kacki for contributing your works by Rachel Browne to this evening's incredible event.

ALSO THIS SEASON:

lucas is lonely

APRIL 11 - 13, 2019 | 8PM

THE RACHEL BROWNE THEATRE: 204 - 211 BANNATYNE AVE.

The World Premier of WCD's visiting Artist-in-Residence Munich based, Canadian choreographer Jasmine Ellis' full evening work will feature a cast of both Winnipeg dancers and international artists.

"Lucas is lonely" is a dance piece that explores the loneliest moments of life, narrated by a man, inside a dance performance, who isn't a dancer.



TOWARD LIGHT

A TRIBUTE TO RACHEL BROWNE



VARIATIONS (1969)

Choreographer: RACHEL BROWNE

Dancer: RACHEL BROWNE

Photo: J. COLEMAN FLETCHER

TOWARD LIGHT

A TRIBUTE TO RACHEL BROWNE

4 SHOWS | 3 CITIES | 1 LEGACY

WINNIPEG GALA EVENT

January 8th, 2013 • 8PM

Fundraising performance for
The Rachel Browne Trust

The Shaw Performing Arts Centre

WINNIPEG

January 9th, 2013 • 8PM

Regular performance at WCD season pricing

The Shaw Performing Arts Centre

Manitoba Theatre for Young People
LESLIE SILVERMAN, ARTISTIC DIRECTOR • GENERAL MANAGER ZAZ RAJON
SHAW PERFORMING ARTS CENTRE

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VANCOUVER

January 15th, 2013 • 8PM

The Scotiabank Dance Centre

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A message from BRENT LOTT

WCD Artistic Director



Tonight's production of *Toward Light* affords us all with a rare opportunity to see the scope and depth of Rachel Browne's work. It is however, only a glimpse into a lifetime of creative achievements by one of Canada's icons of modern dance.

The inspiration for this Tribute emerged during the Shabbat dinner after Rachel's memorial service in Winnipeg, where family, friends and dance artists gathered. We were inspired to think "big", since that is what Rachel always did. If she hadn't there would not be a Winnipeg's Contemporary Dancers. If she hadn't, the School of Contemporary Dancers would not exist. If she hadn't, I and myriad other dancers and choreographers would not be contributing to the evolution of our craft in Canada and internationally.

Since Rachel's passing, many have shared of her impact on their lives. The number and magnitude of these stories is astounding. Countless dancers/choreographers from across Canada and around the world have felt compelled to make known how she contributed to their artistic practice. I should have known, considering her impact on my life -- but Rachel was always so modest.

Modesty aside, Rachel was a matriarch, a pioneer (all words she eschewed) of modern dance in Canada. She is the reason many of us have careers in dance. She was, and how I still hate to use the past tense, more of a groundbreaker than a trailblazer. Her legacy is not a flashy one but one that demonstrates that talent combined with determination, persistence, and vision, can take you very far in life.

I am so grateful that Rachel's daughter Ruth and her husband David have made this Tribute show possible. Their financial support of the launching of The Rachel Browne Trust has propelled so many others to contribute. This Tribute show, and its touring to Toronto and Vancouver, is indebted to them.

ADDITIONAL SUPPORT FOR TOWARD LIGHT FROM:



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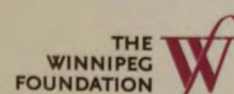
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A message from STEPHANIE BALLARD



Rachel Browne was a legend in her own time. As a dancer she set a very high standard for herself. As a director and choreographer her accomplishments are unsurpassable. Rachel's work often included feminist statements that celebrate the power of women. She was known as a generous mentor and she especially encouraged women to choreograph. For that, many of us remain eternally grateful.

Rachel believed in leaving a legacy. And she has done so in a most prolific and profound way. One important facet of Rachel's legacy, Winnipeg's Contemporary Dancers, is now in the hands of Artistic Director Brent Lott, someone whom she trusted and believed in. Every WCD Company member is a graduate of the School of Contemporary Dancers Professional Program, as is Brent. The School of Contemporary Dancers' Co-Director Odette Heyn was Rachel's quintessential dancing partner. Co-Director Faye Thomson was her revered master teacher and rehearsal director. Artistic Associate Gaile Petursson-Hiley was her muse as a young dancer.

Her profound impact on dance in Canada speaks for itself. The late Arnold Spohr, Artistic Director Emeritus of Canada's Royal Winnipeg Ballet, often said that Rachel knew what it took: talent, tolerance and tenacity. In 1964 when Rachel Browne started a dance company in Winnipeg, I doubt she had any idea of the far-reaching impact she would have both in Winnipeg and throughout Canada.

I will miss her companionship and support when it comes to The Winnipeg Dance Preservation Initiative, archival work and advocacy. But I look forward to my ongoing working relationship with Kristin Haight on the The Rachel Brown Trust. We have all been touched deeply by Rachel's artistry and compassion. She was my teacher, choreographer, director, mentor and my treasured friend for forty years. Like many others, I owe my entire career to Rachel Browne and am very proud to be a part of her monumental legacy.

STEPHANIE BALLARD

Artistic Advisor for the Rachel Browne Tribute Tour

A message from FROM RACHEL BROWNE'S DAUGHTERS

Thank you very much for joining us for these special Tribute Performances in honour of our beloved mother. We hope you enjoy these eight pieces, which she so carefully crafted.

We are grateful to the dance artists who worked tirelessly and with such devotion to bring these Tribute Performances to life. A very special note of gratitude goes to Stephanie Ballard, Brent Lott and Kristin Haight.

RUTH, MIRIAM AND ANNETTE

Without the dancer, there is no dance. Rachel Browne was deeply invested in every dancer she chose to work with. She understood the difference between dancers that wanted to dance and dancers who had to dance. She made every effort to encourage talent when she saw it. She believed in practice as a means to perform.

She made every dancer she worked with feel special. Her passion for creating dances was shared equally with her dancers. Her dances and beloved dancers are a testament to her outstanding legacy.



THE WOMAN I AM (1975)

Choreographer: RACHEL BROWNE

Dancers: FREDERICK MCKITRICK, STEPHANIE BALLARD, RACHEL BROWNE, SUSAN OLIVER, NANCY PARIS, GRANT MCDANNIEL

Photo: J. COLEMAN FLETCHER

RACHEL BROWNE, CM

1934 - 2012

WRITTEN BY John Rymon



THE OTHER (1978)

Choreographed by RACHEL BROWNE

Dancers: KENNETH LIPITZ & RACHEL BROWNE

Photo: ROBERT TINKER

Rachel Browne began her dance training as a child, and after graduating from high school, moved to New York City to study ballet. She trained with teachers including Robert Joffrey, Edward Caton and Benjamin Harkavy who became her mentor. When Harkavy became Artistic Director of the Royal Winnipeg Ballet in 1957, she accompanied him to Winnipeg. She danced with the RWB until 1961 then moved on to teach classes and choreograph at the Lhotka School of Ballet. Her first choreography in 1964, *Odetta's Songs and Dances*, marked a transition from a classical aesthetic to a more earthy, modern sensibility.

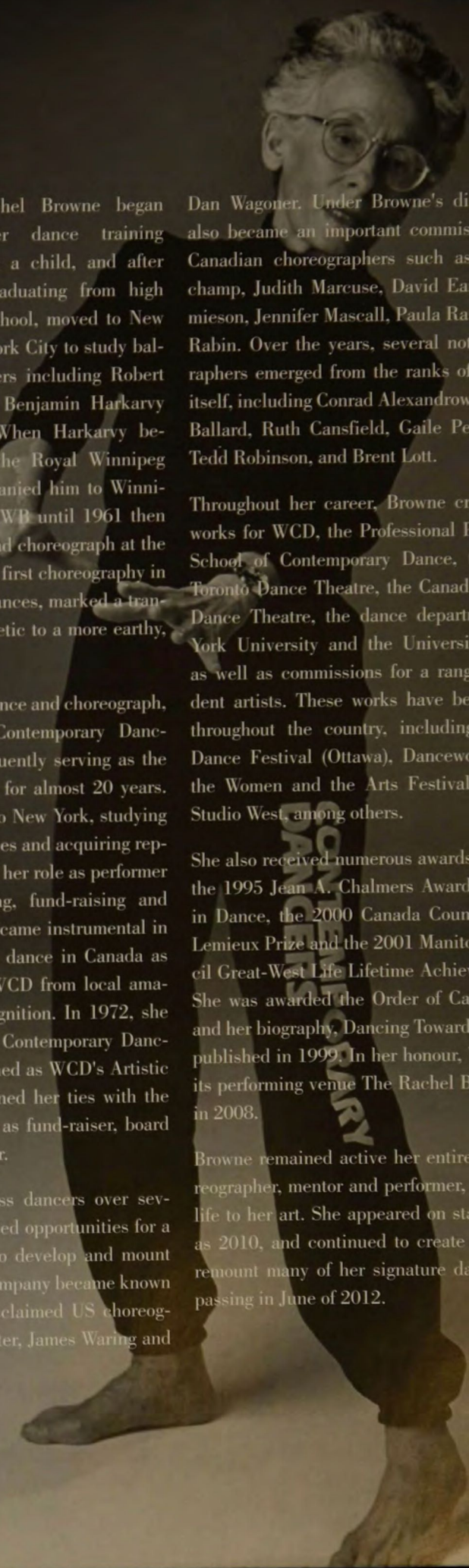
Motivated by her desire to dance and choreograph, she founded Winnipeg's Contemporary Dancers (WCD) in 1964, subsequently serving as the company's Artistic Director for almost 20 years. Browne travelled regularly to New York, studying Limón and Graham techniques and acquiring repertory for WCD. She juggled her role as performer with choreography, teaching, fund-raising and administration. Her work became instrumental in the development of modern dance in Canada as by 1970 she had brought WCD from local amateur status to national recognition. In 1972, she also founded the School of Contemporary Dancers. By 1983, Browne resigned as WCD's Artistic Director although she retained her ties with the company, continuing to act as fund-raiser, board member, teacher and advisor.

Browne influenced countless dancers over several generations, and provided opportunities for a myriad of choreographers to develop and mount their works on WCD. The company became known for performing works by acclaimed US choreographers including Cliff Keuter, James Waring and Dan Wagoner. Under Browne's direction, WCD also became an important commissioner of new Canadian choreographers such as Anna Blewchamp, Judith Marcuse, David Earle, Karen Jamieson, Jennifer Mascal, Paula Ravitz and Linda Rabin. Over the years, several notable choreographers emerged from the ranks of the company itself, including Conrad Alexandrowicz, Stephanie Ballard, Ruth Cansfield, Gaile Petursson-Hiley, Tedd Robinson, and Brent Lott.

Throughout her career, Browne created original works for WCD, the Professional Program of the School of Contemporary Dance, the School of Toronto Dance Theatre, the Canadian Children's Dance Theatre, the dance departments of both York University and the University of Calgary, as well as commissions for a range of independent artists. These works have been showcased throughout the country, including the Canada Dance Festival (Ottawa), Danceworks (Toronto), the Women and the Arts Festival and Dancers Studio West, among others.

She also received numerous awards, most notably the 1995 Jean A. Chalmers Award for Creativity in Dance, the 2000 Canada Council Jacqueline Lemieux Prize and the 2001 Manitoba Arts Council Great-West Life Lifetime Achievement Award. She was awarded the Order of Canada in 1997, and her biography, *Dancing Toward the Light*, was published in 1999. In her honour, WCD renamed its performing venue The Rachel Browne Theatre in 2008.

Browne remained active her entire life as a choreographer, mentor and performer, dedicating her life to her art. She appeared on stage as recently as 2010, and continued to create new work and remount many of her signature dances until her passing in June of 2012.





STAFF

Artistic Director	BRENT LOTT
General Manager	KATHY FENTON
Communications	JAMES BOTAITIS
Production Manager	STEVEN HUNNIE
House Technician	JAMES JANSEN
Company Dancers	KRISTIN HAIGHT, KAYLA HENRY, LISE MCMILLAN, MARK MEDRANO JOHANNA RILEY

Resident Lighting Designer	DEAN COWIESON
Archivist	STEPHANIE BALLARD
Resident Videographer	KAYLA JEANSON

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WCD & THE RACHEL BROWNE THEATRE

2nd Floor - 211 Bannatyne Ave

Winnipeg, MB R3B 3P2

204-452-0229

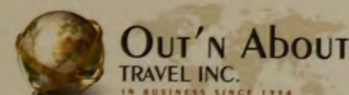
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WINNIPEG'S CONTEMPORARY DANCERS
CANADA'S OLDEST MODERN DANCE COMPANY

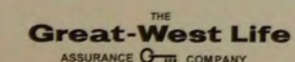
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WCD WISHES TO THANK AND ACKNOWLEDGE ONGOING SUPPORT FROM



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people who care

The Launch of THE RACHEL BROWNE TRUST

To preserve & disseminate the legacy of Rachel Browne C.M.

After the tragic passing of Rachel Browne at the Canada Dance Festival in Ottawa this summer many of us in the Canadian dance community were left reeling. Rachel was a true icon whose life and art had a huge impact on the scores of dancers, choreographers and students with whom she worked. In honour of her incomparable contribution to dance in Canada it was decided to form The Rachel Browne Trust. The purpose of the Trust is to preserve and disseminate her legacy; the many dances she so carefully crafted. In order to launch this Trust nationally we have programmed this tribute show showcasing the depth and breadth of her significant body of work.

The Trust will be administered by Rachel's daughters Ruth Asper, Miriam Browne and Annette Browne with support from WCD, who will assist with its management. Internationally recognized dance artist, Stephanie Ballard, will handle Rachel's archival work (the preservation pillar of the Trust). WCD dancer and Rachel's most recent muse, Kristin Haight will oversee the dissemination of her dances.

Donations to the Trust are welcomed. Donors will be acknowledged at their level of support in the lobby of The Rachel Browne Theatre, in WCD's show programs for this season and permanently on WCD's website. All donations to the Trust will receive a charitable tax receipt from Winnipeg's Contemporary Dancers.

DONOR LEVELS

LEADERS OF THE TRUST	\$50,000
PATRONS OF THE TRUST	\$25,000 and above
PROTECTORS OF THE TRUST	\$10,000 and above
GUARDIANS OF THE TRUST	\$5,000 and above
ADVOCATES OF THE TRUST	\$1,000 and above
KEEPERS OF THE TRUST	up to \$999

TO DONATE

EMAIL: wcd@mts.net

PHONE: 204.452.0229 x223

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MESSAGE FROM THE PREMIER GREG SELINGER

On behalf of the Province and the people of Manitoba, it is a pleasure to bring greetings to all those attending the Toward Light tribute tour for Rachel Browne. Along with Rachel's friends, family, and fellow lovers of dance, we have all gathered here today to honour Rachel's life through the art form that was her life's passion.

The founder of Winnipeg's Contemporary Dancers and The School of Contemporary Dancers, Rachel's work changed this city's cultural scene. She brought contemporary dance into the mainstream, developed one of the top dance schools in the country, and made it possible for every Manitoban to discover professional dance. Today, Winnipeg can pride itself on dance performances of a calibre and range that are the envy of much larger centres, and we have Rachel and Winnipeg's Contemporary Dancers to thank for that.

Tonight, I encourage you all to enjoy the performance and be reminded of Rachel's work, dedication, and true love of dance. I am certain this tour will be a huge success, just like everything else Rachel Browne has left her mark on. Thanks to all the organizers, Winnipeg's Contemporary Dancers and other performers, and to Rachel's daughters, Miriam, Ruth and Annette, for allowing us all to celebrate Rachel's life through her work, one more time.

Yours sincerely,
GREG SELINGER
Premier of Manitoba

A MESSAGE FROM MINISTER OF CULTURE, HERITAGE AND TOURISM FLOR MARCELINO

On behalf of all Manitobans, I welcome you to Toward Light - A Tribute to Rachel Browne.

Another renowned choreographer, Martha Graham, once said "Dance is the hidden language of the soul." The Canadian arts community was extremely fortunate to have had Rachel Browne provide such wondrous translation in a lifetime dedicated to her craft. Through her vision and unbridled talent, she inspired a great many dancers, choreographers and audiences to explore and appreciate the exquisite art of dance.

Rachel Browne was not only a visionary, but also a mentor and an extraordinary artist. A gifted dancer, she shared her passion and creativity with our Royal Winnipeg Ballet. Her remarkable flair for choreography was always centre stage in her work with Winnipeg's Contemporary Dancers, an accomplished organization that she pioneered and led for decades.

Ms. Browne's passing is a loss, not only for her family and many friends, but also for the Canadian arts community which was so enriched by her energy, talent and achievements.

While we mourn, we are also grateful for her life that was lived so well and for her work that has touched the hearts, minds and spirits of everyone who had the distinct pleasure of experiencing her artistry.

Yours sincerely,
FLOR MARCELINO, MINISTER
Manitoba Culture, Heritage and Tourism

A MESSAGE FROM MAYOR SAM KATZ

As the Mayor of Winnipeg, it is with great honour that I extend greetings to everyone attending Toward Light - A Tribute to Rachel Browne.

As a celebrated and legendary choreographer, Rachel Browne not only made an indelible mark on our City but transformed the landscape and accessibility of dance in our community. Her tenacity inspired countless dancers and aspiring choreographers across the country and around the world.

The legacy of Rachel Browne and the company she founded, Winnipeg's Contemporary Dancers, will continue to encourage others to push boundaries and achieve greatness. Keeping in mind her prolific contributions in the world of dance, The Rachel Browne Trust will provide the perfect opportunity to celebrate the influential and distinctive choreography that in, many ways, defined the landscape of dance in Winnipeg. Presenting the full spectrum of her artistic vision, this retrospective will combine excerpts from her classic pieces such as Odetta's Songs and Dances to one of her most recent and poignant works, Momentum.

Like so many visionaries, Rachel passed too soon and left a void that cannot be replaced. However, this event will allow our community to come together for the purpose of recognizing an individual whose commitment towards Winnipeg, not just dance, was second to none. Rachel was and, will always be, a beacon of light in our City, an earmark of the homegrown talent Winnipeg is renowned for.

On behalf of the citizens of Winnipeg and my esteemed colleagues on City Council, I send my regards for what I am certain will be a moving and uplifting celebration of human spirit.

Yours sincerely,
SAM KATZ
Mayor



RACHEL AND HER GRANDSON MAX ASPER AT WILLOW ISLAND
Photo: ANNETTE BROWNE



TOWARD LIGHT

"I still think of myself as a strong feminist, though I am not active in the women's movement. I am leaving that up to the younger generation, though my dances continue to reflect a woman's sensibility."

RACHEL BROWNE – 2011

ODETTA'S SONGS AND DANCES

Excerpts 1964

Music: ODETTA

Rehearsal Direction: FAYE THOMSON, BRENT LOTT AND KRISTIN HAIGHT

Original Lighting Design: BILL WILLIAMS ADAPTED BY STEVEN HUNNIE

Original Costume Design: GRANT MARSHAL

Reconstructed by: NORMA LACHANCE

1. *What Month Was Jesus Born In?*: LISE MCMILLAN, JOHANNA RILEY, SARAH ROCHE, KAYLA HENRY AND ALI ROBSON, EMMA ROSE (UNDERSTUDY)

2. *Water Boy*: MARK MEDRANO

3. *All My Trials*: ODETTE HEYN, LISE MCMILLAN (UNDERSTUDY)

This was the first piece that Rachel created for Winnipeg's Contemporary Dancers. From the beginning Rachel showed a fondness for strong voices of women in poetry and song. Odetta's songs inspired one of her earliest, most enduringly satisfying suites of dances.

MOMENTUM

2012

Music: CHOPIN'S SCHERZO IN B MINOR; JANINA FIALKOWSKA, PIANO

Rehearsal Director: FAYE THOMSON

Original Lighting Design: SCOTT HENDERSON ADAPTED BY STEVEN HUNNIE

Costume Design: THE DANCERS IN CONSULTATION WITH NORMA LACHANCE

Dancers: RACHELLE BOURGET, SARAH HELMER, JAMES THOMSON KACKI

On May 25th 2012 referring to Momentum, Rachel said "Would you believe, I just finished a new work at age 77". This quote was taken from a note to Nancy Paris (Company member from 1973 to 1979). This work was created on these dancers for their graduation from the Professional Program of the School of Contemporary Dancers. This was Rachel's last creation.

FREDDY

1991

Music: TRADITIONAL BERLIN TEXT, KURT WEILL, ROGER FERNAY, LION FEUCHTWANGER, PERFORMED BY TERESA STRATAS

Rehearsal Director: BRENT LOTT

Original Lighting Design: HUGH CONACHER ADAPTED BY STEVEN HUNNIE

Original Costume Design: RANDAL NEWMAN
RECONSTRUCTED BY NORMA LACHANCE

Dancer: JOHANNA RILEY

These satirical musical compositions, created in Germany between the two World Wars, capture the tone of social decadence that characterized these times.

WILLOW ISLAND

1997

Music: SIMON JEFFES PERFORMED BY THE PENGUIN CAFÉ ORCHESTRA

Original Lighting Design: HUGH CONACHER ADAPTED BY STEVEN HUNNIE

Costumes reconstructed by: NORMA LACHANCE

Rehearsal Directors: FAYE THOMSON AND KRISTIN HAIGHT

Dancers: CAROL-ANN BOHRN, HANNAH EVEREST, BRIANNA FERGUSON, JILLIAN GROENING, EKATERINA LIKHOTIN, SAM PENNER, AMY WEBB, ARDLEY ZOZOBRADO (WINNIPEG)

This work was created for the 25th Anniversary of School of Contemporary Dancers Professional Program. Rachel's cabin at Willow Island on Lake Winnipeg has been her source of inspiration and gratitude. In the summer of 1997, Rachel read and contemplated by the lake as she dealt with deep personal change. When she returned to Winnipeg she began a challenging process that produced a joyful dance.

Toronto Cast: CANADIAN CONTEMPORARY DANCE THEATRE – SEE PAGE 15

Vancouver Cast: VICTORIA SCHOOL OF CONTEMPORARY DANCE – SEE PAGE 16

INTERMISSION

RADIANCE

2011

Music: J.S. BACH ARRANGEMENTS BY BUSONI, PERFORMED BY MURRAY PERAHIA

Original Lighting Design: DEAN COWIESON ADAPTED BY STEVEN HUNNIE

Original Costume Design: NORMA LACHANCE

Dancer: KRISTIN HAIGHT

Rachel created this solo for Kristin Haight; it was the last dance of Rachel's to be presented by Winnipeg's Contemporary Dancers.

"For Kris. In memory of the late Babs Asper, who loved dance, and composer Ann Southam, who turned to the music of Bach for solace." – Rachel Browne

MY ROMANCE

1990

Music: ROGERS AND HART, HOAGY CARMICHAEL
PERFORMED BY ALMETA SPEAKS

Original Lighting Design: HUGH CONACHER ADAPTED BY STEVEN HUNNIE

Original Costume Design: RANDAL NEWMAN

Reconstructed by: NORMA LACHANCE

Dancer: TREASURE WADDELL, SARAH ROCHE
(UNDERSTUDY)

Rachel created this work for her daughter Miriam.

KJ4

1994

Music: KEITH JARRETT, IMPROVISATIONS

Rehearsal Director: FAYE THOMSON, BRENT LOTT
ASSISTANT REHEARSAL DIRECTOR KRISTIN HAIGHT

Original lighting design: HUGH CONACHER ADAPTED BY STEVEN HUNNIE

Dancers: KRISTIN HAIGHT, KAYLA HENRY, MARK MEDRANO, EMMA ROSE, LISE MCMILLAN (UNDERSTUDY)

Originally KJ3 and commissioned by Toronto's Canadian Children's Dance Theatre, it was later remounted on the Professional Program at the School of Contemporary Dancers and the students of the School of Toronto Dance Theatre.

Toronto cast: THE SCHOOL OF TORONTO DANCE THEATRE – SEE PAGE 15

CCDT originally commissioned KJ3 (March, 1994 premiere)

(Slide Show)

SUNSTORM

Excerpts 2002

Music: CHOPIN TWENTY-FOUR PRELUDES; PIANIST
EVGENY KISSIN

Original lighting design: HUGH CONACHER ADAPTED BY STEVEN HUNNIE

Original costume design: WANDA FARIAN ADDITIONAL
CONSTRUCTION BY NORMA LACHANCE

Dancers: ODETTE HEYN, KRISTIN HAIGHT, ALI ROBSON, LISE MCMILLAN, JOHANNA RILEY, SARAH ROCHE, MARK MEDRANO, TREASURE WADDELL (UNDERSTUDY), EMMA ROSE (UNDERSTUDY)

The Twenty-four Preludes were written as a cycle, but the individual preludes stand in stark contrast to one another. The seeds of Sunstorm coincided with Rachel's recovery from hip surgery. She dedicated this dance to her family, friends, colleagues and medical staff whose support kept her afloat.

TRIBUTE STAFF

Artistic Advisor: STEPHANIE BALLARD

Tribute Assistant: JOHANNA RILEY

Rehearsal Directors: FAYE THOMSON, KRISTIN HAIGHT, BRENT LOTT

Production Manager: STEVEN HUNNIE

Stage Manager: PAIGE LEWIS

Program Design: CHRIS LEE OF GEORGIA

BRENT LOTT
WCD ARTISTIC DIRECTOR



There are so many stories, so many ways Rachel had an impact on my life both artistically and personally. She taught me class, (so musically challenging), she choreographed on me, (so musically challenging) and she became my mentor and a treasured friend. It was however long before I ever met her that she had begun to influence me as an artist. I did not know it

then but the accompanist for my ballet classes at the RWB, the pianist who helped me to breathe life in to each step I took, Shirley Grierson, was there playing because Rachel taught her how to be an accompanist. Long before meeting and I am sure long after saying goodbye to Rachel, she has and will affect my life and my art. I am forever grateful.

KRISTIN HAIGHT
WCD COMPANY DANCER



Ray's choreography provides the ability to be true to myself. Pure, honest movement communicating human experiences and sending messages. Her dances speak of strength, grace, resilience, vulnerability, integrity, dedication, gratitude, and most of all, being human. I am fortunate to have been in the original cast of four of Ray's works, including being a major part in the

creation of *Sunstorm* (2002), plus a remount of *Mouvement* (1992). The responsibility of remounting and performing some of this evening's works has and will continue to broaden my knowledge about Ray, and myself as an artist and human being. Her consistent influence on my journey has been formative in my career. Ray's spirit and love of dance live on tonight and for years to come through the initiation of the Rachel Browne Trust, which I am thrilled to be a part of. I am indebted to Ray for her friendship, mentorship, wise words and compassion.

KAYLA HENRY
WCD COMPANY DANCER



I am a 2011 graduate of The School of Contemporary Dancers in affiliation with the University of Winnipeg. I had the privilege to work with Rachel in 2009, remounting an excerpt of her work, *Sunstorm*, which was performed in SCD's show, *Basement Projects*. The experience of getting to learn and perform Rachel's work was an honour. I always appreciated

her detailed feedback after watching a dance. This is my first season as a WCD company dancer.

LISE McMILLAN
WCD COMPANY DANCER



I still remember the first time I experienced a Rachel Browne work, it was her duet *What a surprise!* and it instantly won my heart. It wasn't until my graduating years from SCD that I would have the opportunity to be in a work of Rachel's. I performed the duet *Dreamscapes* and was fortunate to continue my working relationships with her when I joined WCD in

2007. A career highlight for me was performing the solo *Edgelit* on tour across Canada with WCD in 2009. I remember Rachel's constant presence in the dance community, always attending as many rehearsals, showings and performances as possible. Rachel's steadfast encouragement continues to be felt today. Her words of encouragement will be with me forever.

MARK MEDRANO
WCD COMPANY DANCER



I graduated from the School of Contemporary Dancers in 2011. In 2010 I had the wonderful opportunity of working on and performing a remount of *Dreamscape*, a piece choreographed by Rachel. I am truly thankful for her valuable coaching and guidance. This is my second year dancing with the company after my apprenticeship last year. I am excited and proud to be

representing Rachel's work in this upcoming tour. I have also had the opportunity to work with many people who were touched by Rachel's artistry such as Christina Medina, Julia Sasso, Stephanie Ballard, and Jolene Bailie.

JOHANNA RILEY
WCD COMPANY DANCER



I am a 2002 graduate of the Professional Program of the School of Contemporary Dancers, founded by Rachel Browne. While as a student I did not have the chance to learn Browne's work, and she still taught technique class to the students when I was in my first year of the program. In 2007, along two colleagues, Natasha Torres-Garner and Jennifer Essex, I com-

missioned and performed a new work by Browne titled *Ceremonies*, set to music by Ann Southam. As a company member for the last seven years of Winnipeg's Contemporary Dancers, also founded by Rachel Browne, I have had the great fortune of performing several of Browne's works, including *Songs That Dance*, *Toward Light*, and *Edgelit*, which I recently performed at Browne's request at a tribute to the life of Ann Southam held at the University of Toronto.

ODETTE HEYN
DANCER,
SCHOOL OF CONTEMPORARY DANCERS CO-DIRECTOR



Teacher, mentor, creator, artist, humanitarian, Rachel leaves us too soon. But how lucky for us that we were touched by Rachel's energy, that we were pushed and challenged by her. How lucky we are to have lived in Winnipeg, to have been the recipients of Rachel's gifts. She taught us to love this fragile community, to treat it gently, but to fight for it when necessary.

She taught us to care for it with passion and to support each other, openly, honestly, without judgement. She believed in the work, she believed in us. What greater gift can there be for a community? This community will truly miss this pillar, our Mother of modern dance. I will truly miss my friend; I will miss her in the studio, I will miss her in my life and at my dining room table.

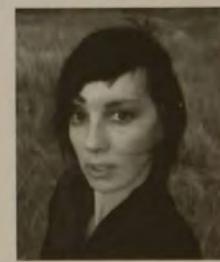
ALISON ROBSON
DANCER



I didn't have the opportunity to work with Rachel as a student at the School of Contemporary Dancers, but I was keenly aware of her influence and presence. I got to know Rachel best as a loyal audience member at dance shows in Winnipeg, and even a show in Vancouver in which I was performing. In the few words we exchanged after performances she always

made me feel that I was not "just" dancing, but that what I was doing was important and powerful. Throughout this process I have been fortunate to work with many dancers who have worked closely with Rachel and I can see her in their gestures, in the way we listen to the music together, in the way we push ourselves further to achieve the perfect image and I am inspired again and again.

TREASURE WADDELL
DANCER



Meeting and working with Rachel Browne has had a profound and indelible effect on my life. Rachel taught me about possibilities I did not even know existed. Her dedication and her work ethic was an inspiration. Her demand for clarity and excellence was implicit. Thanks to Rachel my understanding of what excellence actually is shifted to a realization

that the heart of what mattered in the dance was truth. A physical, emotional, intellectual and spiritual truth. She challenged me to look within and without.

Whenever I invited Rachel to come and watch me perform or to see work I had choreographed she was always there. Her support was a tangible thing. She always had an encouraging word and was honest in her observations. She was teaching dance but really she was teaching about life. I feel I am still learning from Rachel. Thank you Rachel for encouraging me to dance my path, you will always be in my heart.

SARAH ROCHE
DANCER



Under the title 'Memorable Moments' in an old dance journal of mine I wrote that one of them was "...being told I had a solo with Rachel Browne and my knees buckling beneath me". I was in my fourth year of the Senior Program at SCD and had the honour of performing *Mein Ruhe Platz* for my graduating show as well as an apprentice the following year when we renamed

our space The Rachel Browne Theatre. In that process Rachel taught me the importance of intention, to be clear with intention not only in my face but my fingers and torso and all parts of me. She also taught me about trust. To trust myself and to trust the audience. "Let them come to you... no need to push so hard, it's clean enough. They understand". Rachel, Thank you for your wisdom, your human-ness, your modesty and your spirit.

EMMA ROSE
DANCER



I began dancing at SCD in the general program at a very young age and having done all of my training through various programs in the school I feel unbelievably thankful to Rachel Browne who started it all. She laid the groundwork for this wonderful community that I was able to grow and thrive in as a dancer. Although I never had a close relationship with Rachel, I re-

member Rachel's kind and encouraging words as she greeted performers after a show. It was nice to know she was always in the audience sitting way up near the back, as she rarely missed a show (although she was known for being tardy). I am so happy to be a part of this tribute show, and it comforts me to know Rachel's spirit will always be sitting somewhere in the audience watching her beautiful dances and of course taking notes.

RACHELLE BOURGET
DANCER



A 2012 graduate of the School of Contemporary Dancers, I had the privilege of working very closely with Rachel during the last year of the program creating "Momentum", a trio choreographed for Sarah Helmer, James Thomson-Kacki and myself. Throughout this process, Rachel was patient, encouraging and generous, offering her knowledge both in and out of the studio. I am honoured to be performing for Rachel again and delighted to share her passion with such talented artists.

SARAH HELMER
DANCER



In my fourth year of the School of Contemporary Dancers' Senior Professional Program, I had the opportunity to work with Rachel Browne on the creation of the piece *Momentum* (2012). Being able to work so closely with Rachel was a blessing and an honour. Each day, Rachel inspired us with her unwavering dedication, her boundless energy, her endless capacity to nurture and the clarity and brilliance of her artistry. She taught and demonstrated how even the smallest of movements can be invested in and fully embodied. I hope that I can always carry Rachel's words and memory with me to be shared with others in the future.

JAMES THOMSON KACKI
DANCER



I am a recent graduate of the School of Contemporary Dancers. I was honoured to be a part of Rachel Browne's outstanding legacy. I am so thankful to have had the chance to work with this inspiring woman in my final year of training. Working on Rachel's timeless, masterful choreography while bridging into the profession, was such an artistically enriching experience. I was awed by her exquisite ability to find and explore the complex simplicity of all movements, and truly moved by her sincere care of each and every individual dancer with whom she worked.

FAYE THOMSON
SCHOOL OF CONTEMPORARY DANCERS CO-DIRECTOR



Rachel was a renowned founder of modern dance in Canada. Stephanie Ballard and I were among her first Winnipeg's Contemporary Dancers apprentices, and part of the first generation following her.

She was an honoured companion in my whole artistic journey – artistic 'mother', mentor and friend. As a dancer, I treasured the opportunity to perform her work. As a

director, I highly valued her counsel.

Decades later, it was deeply meaningful to me to witness her intimate and wonderful rehearsals with The School of Contemporary Dancers Professional Program students – my artistic 'children' including my daughter, Robyn and son, James.

GAILE PETURSSON-HILEY
ARTISTIC ASSOCIATE, SCD



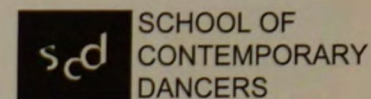
I have the great honour to have been Rachel Browne's muse during my eight years as principal dancer with WCD. Under her and Stephanie Ballard's Artistic Direction, we shared many milestone moments in dance together. I loved dancing in Rachel's work and cherish the guidance she offered as our "mother of modern dance".

It has been an incredible privilege to work in the school Rachel founded and watch her continue to inspire and create throughout the years. My daughter Kathleen and I share a unique legacy of both dancing in Rachel's work as well as assisting in her rehearsal processes. I am touched to be recognized as one of her dance daughters by her family.

opposite page:

GROUP PHOTO BY ROBERT TINKER 1986

JACK UDASHKIN, HUGH CONACHER, RUTH CANSFIELD,
D-ANNE KUBY, ANNE BRUCE FALCONER,
DEIDRE TOMKINS, ALAN SCHEWCHUK,
DESIREE KLEEMAN, FIONA DRINNAN, JEANETTE ANGEL,
BRUCE WOOD, GAILE PETURSSON HILEY,
ODETTE HEYN, MARGIE GILLIS, FAYE THOMSON,
STEPHANIE BALLARD, RACHEL BROWNE,
LESLIE DILLINGHAM



www.schoolofcontemporarydancers.ca

THE SCHOOL OF CONTEMPORARY DANCERS

The School of Contemporary Dancers is recognized as a leading national centre for professional contemporary dance training in Canada. The School was founded by Rachel Browne in 1972 and is currently celebrating its 40th Anniversary season. The Professional Program was founded by Odette Heyn and Faye Thomson in 1981 and it has continued under their direction for over thirty years. Numerous graduates have continued to enter the profession and perform with renowned companies and choreographers across the country and internationally. The School of Contemporary Dancers gratefully acknowledges the support of Canadian Heritage, the Manitoba Arts Council and the Winnipeg Arts Council.

**THE SCHOOL OF CONTEMPORARY DANCERS
AND RACHEL BROWNE'S INFLUENCE**

Rachel was an honoured mentor and supporter to Odette Heyn and Faye Thomson. She served as a core faculty teacher throughout the history of the Professional Program. Her teaching was focused through her choreography and rehearsal direction. She had a profound influence in the training of young artists through her outstanding gifts as a rehearsal director. Working with a quiet, intense focus that articulated the most subtle artistic nuances, she was able to draw out an exceptional level of technical clarity and artistry. Rachel followed the progression of the students with great interest and enthusiasm and they were deeply honoured to be able to work with her.

Rachel's final work, a trio entitled 'Momentum', was created for three 2012 graduating dancers of The School of Contemporary Dancers. This beautiful and vivacious piece expresses the momentum of her profound legacy carried forward into the next generation.

ODETTE HEYN & FAYE THOMSON
Co-Directors

All the rehearsal advisors for Toward Light are graduates of the school Rachel founded 40 years ago. For their insights and for sharing their memories of being in a creative process with Rachel, WCD would like to recognize the generosity of Alana Shewchuk, Randy Joynt, Paige Lewis, Gaile Petursson-Hiley and Jolene Bailie.





THE SCHOOL OF TORONTO DANCE THEATRE

For more than 40 years, The School of Toronto Dance Theatre has been training dancers who have been inspired by the depth of passion and the physical power of the human body in motion. Our teaching emphasizes the whole dancer - body, mind, and spirit - since excellent movement training engages the physical, intellectual, emotional, and spiritual aspects of our humanity. Our three-year Professional Training Program is a full-time, post-secondary program that provides a broad curriculum, a solid foundation of knowledge about contemporary dance, physical and intellectual instruction in the art form, extensive performing experience, and an environment for learning that prepares students for professional careers. Through our affiliation with York University, graduates may take advantage of a joint BFA program. The School is one of the nationally recognized programs at the forefront of training in contemporary dance in Canada.

REMEMBERING RACHEL

Rachel Browne envisioned and created dances of quiet power. I met Rachel in the 1970s and began working with her in the late 1980s. At that time she seemed to be undergoing a creative transformation. I recall her use of imagery in a way I had not experienced before, and felt I shared, as a true collaborator, in her search for the image that would "speak"; the metaphor that would resonate. Those images, though often dark, served to reveal a vision of hope. Rachel was an inspiration - a testament to the determination and perseverance of the creative spirit.

PATRICIA FRASER
STDT Artistic Director

KJ4

Rehearsal Direction: MAIRÉAD FILGATE

Rehearsal Assistance: PATRICIA FRASER AND ANDREA ROBERTS

Dancers: MARIE LAMBIN-GAGNON, KASSI SCOTT, KATHIA WITTENBORN, MICHELLE ZIMMERMAN



CANADIAN CONTEMPORARY DANCE THEATRE

Canadian Contemporary Dance Theatre (formerly the Canadian Children's Dance Theatre) is a repertory company founded by Artistic Director Deborah Lundmark and Managing Director Michael deConinek Smith in 1980 to present gifted next-generation artists in professional productions. While still in their teens CCDT dancers enjoy performing the work of such dance luminaries as David Earle, Carol Anderson, Danny Grossman, Margie Gillis, Peggy Baker, Peter Chin and Rachel Browne in forty shows annually. As part of the Toronto-based company's twelve year Ontario Arts Access initiative they have introduced 160,000 students to contemporary dance, from Windsor and Lion's Head to Kapuskasing and Kenora. Other presentation highlights include featured appearances at Toronto's Princess of Wales and Royal Alexandra Theatres for the Creative Trust and Dancers for Life Galas, tours to Singapore, Malaysia and China, and five invitations to the Canada Dance Festival.

REMEMBERING RACHEL

My beginning with Rachel was in 1969 when I was still in high school and she visited Saskatoon to give modern classes during an audition tour. I'd seen WCD perform (no other modern company was touring to Saskatoon then) and admired the company a great deal. As a ballet student I had no modern experience but her classes were so generous and encouraging that I was completely won over. Most of all, Rachel made me believe it was possible to conceive a company, direct it, choreograph it, dance in it, express yourself through it... Ten years later I used that extraordinary inspiration to co-found CCDT.

DEBORAH LUNDMARK,
CCDT Artistic Director

WILLOW ISLAND - TORONTO

Rehearsal Direction: JENNIFER DICK AND POON WOO

Rehearsal Director for The Rachel Browne Trust: KRISTIN HAIGHT

Dancers: MADELINE HORGAN, DANIELA JEZERINAC, JENNIFER MORSE, JULIAN NICHOLS, AVALON O'CONNOR, NICHOLAS RUSCICA, CALEIGH SULINE, CALDER WHITE

Understudies: ALEXANDRA KERSLEY, HANNAH SZEPTYCKI



VICTORIA SCHOOL OF CONTEMPORARY DANCE

Victoria School of Contemporary Dance is one of the leading centres for contemporary dance training in Western Canada. Under the Artistic Direction of Constance Cooke VSC Dance houses a general school, professional training programme and Wings, a mentorship programme for emerging professionals.

Fizzik'l is a semi-professional contemporary dance company. The company includes dancers who are currently working at a professional level and an apprenticeship programme for dancers looking to pursue a professional career. Repertoire includes work by some of Canada's leading performers and dance creators such as Josh Beamish, Jung-Ah Chung, Shay Kuebler, Ron Stewart, Clinton Draper and Constance Cooke. The Company has performed in Romp, 4Dance, Light on our Feet, Dance Days, Kinect, Rough Cuts and many many site - specific improvisations.

REMEMBERING RACHEL

Like so many many dance artists, Rachel has had a profound influence on my life, her generous mentorship and friendship has been the gift of a lifetime.

"Never stop creating" she would tell me "and look for the gems". "If you get your grant make dance, if your grant falls through make dance, if your lover leaves you make dance, if you are tired, hungry, busy, happy, or joyful make dance". I've taken her notes, I hear her voice, I am forever grateful.

CONSTANCE COOKE,
VSC Dance Artistic Director

WILLOW ISLAND - VANCOUVER

Rehearsal Direction: CONSTANCE COOK

Rehearsal Director for The Rachel Browne Trust: KRISTIN HAIGHT

Dancers: NADIA BOUCHER, DAWN HARTSHORNE, REBEKAH LUDOLPH, STACY SANDERSON.

Apprentices: MATILDA COBANLI, ALYSON FUDGER, ESTELLE RADLEY-WALTERS

COMPANY BUS (1971)
ELAINE LOO, MICHELE
PRESLEY, DAVID TUCKER,
HOLLY ANNE SAVAGE,
BARBARA JOHNSON,
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WELLER, JIM GREEN,
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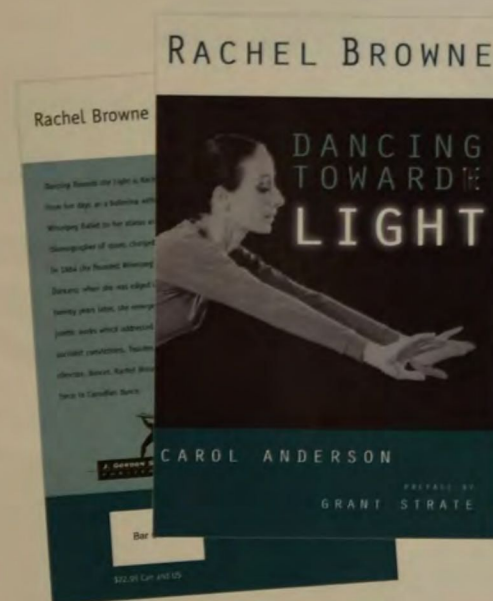
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<i>Lilian Bonin</i>	<i>Brent Lott</i>
<i>Candace Borger</i>	<i>Claudine Majzels</i>
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<i>Holly Harris</i>	<i>Alice von Graevenitz</i>
<i>Gaile Peturrson Hiley</i>	<i>Kevin Walters</i>
<i>Kathleen Hiley</i>	<i>Nancy Wightman</i>
<i>Ming Hon</i>	<i>Libby Yager</i>

"Dancing Toward Light is Rachel Browne's story, from her days as a ballerina with the Royal Winnipeg Ballet to her present status as a noted choreographer of spare, charged works of dance."

CAROL ANDERSON, AUTHOR

LIMITED EDITION COPIES OF DANCING TOWARD LIGHT
 AVAILABLE IN THE LOBBY



BEHIND THE SCENES

Rachel knew that while dancers, choreographers and artistic directors always receive tremendous recognition from the audience and the media, those who have worked behind the scenes often do not receive the recognition they deserve. Some of those people are: Ninette Archambault, Tanya Babalow, Michael Baldwin, Karla Berbrayer, Brenda Brand, Eve Buriak, Larry Clark, Lori Clark, Owen Clark, David Cooper, Dean Cowieson, Ester Crawford, Dena Decter, Geoff Devenney, Jim Donahue, Robert Doyle, Todd Drader, Jeannette Durant, Wanda Farian, J. Coleman Fletcher, Janice Fontaine, Cyndi Forcand, Shirley Grierson, Kristin Haight, Geoff Hayes, Beverly Herd, Jeff Herd, Odette Heyn, David Hinks, Richard Irish, Larry Isacoff, Alexandra Kaczmarek, Peter Kaczmarek, Tom Karnicki, Alana Keef, Greg Klassen, Ava Kobrinsky, Taras Koral, Megan La Touche, Page Lewis, Cam MacLean, Ted Madoff, Grant Marshall, Ray Marshall, Terry Marynewich, Grant McDaniel, Marilyn McGuire, Diana McIntosh, Sharon Medzon, Bruce Monk, Maureen More, Marjorie Morrell, Randal Newman, Basia Nitychoruk, Rod Olafson, Fred Penner, Ron Paley, Philip Phelan, Evelyn Polish, Tom Saunders, Marvin Schlichting, Tom Scurfield, Judy Slivinski, Ann Southam, Leslie Stafford, John Stammers, Joan Stevens, Lisa and Leilani Stiver, Sue Stone, Robert Tinker, De Tomkins, Michael Utgaard, Effie Von Helmut, Bill Williams, David Williams, and Laura Willows.

Special recognition goes to Hugh Conacher, with whom Rachel enjoyed the longest and most relied-upon working relationship in production management and lighting design.

From 1963 until 1973 Rachel directed WCD on her own. From 1973 until 1983 she worked with three associate artistic directors: Mariane Sarach, Kenneth Lipitz and Stephanie Ballard. As Founding Artistic Director she worked with four Artistic Directors: Bill Evans, Tedd Robinson, Tom Stroud and Brent Lott.

A heartfelt thank you to Miriam Adams, Carol Anderson, Amy Bowring, Deborah Lundmark, Dance Collection Dance and CCDT for organizing and hosting The Rachel Browne Tribute in Toronto on September 6, 2012. Bravo to Andrea Nann for her exquisite performance of Rachel Browne's, "Old Times Now". Thank you to everyone who shared in this very special event.

Rachel Browne knew what it took: talent, tolerance and tenacity.

ARNOLD SPOHR

Artistic Director Emeritus of Canada's Royal Winnipeg Ballet

I admire what Rachel did for modern dance; it is monumental in Canadian dance history, hats off to her!

JILL LHOTKA

Founding member of Contemporary Dancers

During SCD performance time, I would speak on stage....Rachel would give me notes afterwards. Such wonderful attention to detail! I was so honoured to get notes from Rachel! She made me feel special. She was always interested in my daughters and my personal life. My greatest joy was making Rachel laugh. That is what I will treasure always.

CHARLENE KULBABA

Office Manager, The School of Contemporary Dancers

Rachel Browne was one of the finest people I have ever known. Ray had a deep respect for all people, an overriding sense of fairness and justice, and a passion to hone and perfect all aspects of her being and her artistry. Rachel will long be missed and mourned by all who were privileged to have known her or her work. I am filled with gratitude for the honour and gift of her friendship.

ELLEN OBERLANDER

Longest-serving member of the Board of Directors for WCD and SCD

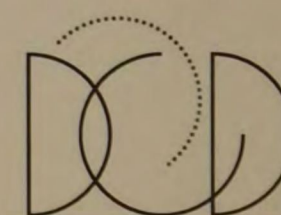
Through her abiding devotion to her art, Rachel Browne has come to stand as a moral force in Canadian dance. Singular in her courage, unwavering in her discipline, and at times through sheer bloody-mindedness, Rachel has been a trailblazer of dance in Canada.

CAROL ANDERSON

Dancing Toward the Light



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HOMEAGAIN (2010)
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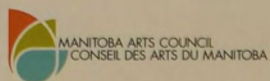


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**The
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CHAPTER ONE

No Place Like Home

September 8 — October 7, 2012

CHAPTER THREE

Winter Kept Us Warm

December 15, 2012 — January 20, 2013

CHAPTER TWO

Maps & Legends

October 27 — November 25, 2012

CHAPTER FOUR

The Artists' Choice

February 9 — March 13, 2013

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visual arts

The Winnipeg Art Gallery celebrates 100 years of being Canada's oldest civic art gallery this season; plus the city's artist-run galleries are shaping up to present a wonderful array of soul-searching work

4



theatre

The Royal Manitoba Theatre Centre (it still sounds strange to say that) and Prairie Theatre Exchange look to find the perfect balance, while Winnipeg's indie companies continue to challenge theatregoers.

10



dance

The Royal Winnipeg Ballet meets Twyla Tharp; Winnipeg's Contemporary Dancers remember Rachel Browne; and a plethora of new and exciting work will be presented by local independent troupes.

14



music

Alexander Mickelthwate has signed a new contract at WSO; Manitoba Opera presents a pair of Verdi's best; Groundswell and MCO continue to flourish and the rock, jazz and folk concert seasons all start anew.

20

Uptown Arts Guide 2012-13

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Abraham Anghik Ruben's *Kittigazuit*, part of the *Creation & Transformation* exhibit

WAG celebrates its
100th anniversary
in 2012-13

A cool place to hang

Jared Story

The 2012-13 exhibition season marks the 100th anniversary of the Winnipeg Art Gallery. To celebrate its centennial, Canada's oldest civic art gallery is programming an unprecedented series of exhibitions, programs and events.



Main entrance to the Winnipeg Industrial Bureau Exposition Building, circa 1913; part of the *WAG Century* exhibition

The big birthday party kicks off with *The WAG Century*, which opened on Aug. 24 and runs until Sept. 30. Curated by Andrew Kear, the interactive and evolving exhibition explores the 100-year history of the WAG.

"It looks at how we started, how we collected, the people involved, the architecture, the collections and the programs," says Stephen Borys, executive director of the WAG.

"Andrew is working on it, but he's had an amazing volunteer committee helping with research study and putting together archival materials. It's looking at things we didn't know about ourselves, about the WAG. I think Winnipeggers will be very surprised and interested to see just what we've done over the last hundred years."

The centenary commemoration continues with *Winnipeg Now*, running Sept. 29 to Dec. 30. Co-curated by long-time local art mavens Meeka Walsh and Robert Enright, the show will feature 13 of Winnipeg's best and brightest, including Aboriginal artist KC Adams, performance art duo Shawna Dempsey and Lorri Millan, and filmmaker Guy Maddin.

"Thirteen hot young contemporary artists that have come out of Winnipeg, artists that, whether they live here or not, have always felt connected

and aligned with the Winnipeg scene," Borys says.

All 13 artists will be producing new work. "Guy Maddin's *Spiritismes* project is a project with Centre Pompidou in Paris, the Museum of Modern Art in New York and with the Sao Paulo Biennale in Brazil. He's looking at 100 silent films and bringing them back through a kind of a séance-like atmosphere," Borys says.

"He'll be building a set here in the galleries and filming live, so visitors can watch him film and recreate scenes. It's pretty spectacular."

Next up for the WAG will be *Creation and Transformation: Defining Moments in Inuit Art*. The exhibition – running Jan. 25 to April 14 – features over 250 works, making it the WAG's largest Inuit art display ever.

"This show is exciting because we're partnering with Canadian publisher Douglas & McIntyre to produce what will perhaps be the definitive book on the contemporary Inuit art collection at the WAG," Borys says.

"We have the world's largest collection of contemporary Inuit art, with over 11,000 objects. We've been collecting Inuit art for close to 60 years, and we've published and exhibited more than any other museum in the world."

Speaking of Inuit art, the WAG intends to build



Sarah Anne Johnson's *Black Smoke*, part of the *Winnipeg Now* exhibition

a \$45-million Inuit Art and Learning Centre on the site of its current studio building, hoping to break ground on the project in 2014.

"We are the leaders in Inuit art publishing, exhibiting, research and scholarship, so we want to give it a real home; a place, a name and a face to this world-renowned collection," Borys says.

"There is an architectural competition underway and we hope we'll get a fabulous design for the new centre.

"It's going to be a place where one of our Aboriginal cultures can participate and there can be active artist exchanges. I'd like to think that over the course of the school year, every school kid in Manitoba will have a visit to the WAG because studying the North is part of the curriculum."

The final major show of the WAG's 100th season is *Only in Canada: 100 International Masterworks for the WAG Centennial*.

Running May 10 to Aug. 11, the exhibition brings 100 masterworks borrowed from 26 museums across the country. Included are pieces by Rembrandt, Gainsborough, Monet, van Gogh,

Picasso, Warhol and 50 Canadian works by the likes of Cornelius Krieghoff, Emily Carr, Tom

Thomson and Jean-Paul Riopelle.

"One hundred extraordinary works that rarely get lent are coming here and are going to be presented together in this exhibition," Borys says.

"Some people love contemporary art, others love the old masters, the impressionists, the modernists. The fact is *Only in Canada* will have everyone from Rembrandt to Picasso and everyone in between."

Another exciting component of the centennial season is *NGC@WAG*, a three-year partnership between the National Gallery of Canada and the WAG, starting Jan. 17. This initiative will see Ottawa sending the WAG celebrated contemporary, modern and historic artworks, beginning with Janet Cardiff's *The Forty-Party Motet*.

In addition to exhibitions, the WAG's 2012-2013 season will feature many events, including the Centennial Birthday Party (Sept. 29), the annual all-night contemporary art extravaganza *Nuit Blanche* (Sept. 29), an Anniversary Soirée (Dec. 16) and the annual fundraising party *Art & Soul* (Feb. 23).

"The WAG is more than an art gallery, it's a place, a destination," Borys says.

"With *Nuit Blanche* the last two years, there's been 5,000 people walking through our doors through the course of the night. Regardless of why they're coming here, they're coming here.

"We want to make the WAG a place people want to hang out at."

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Marcel Dzama's *Untitled (Winnipeg Map)*, on display as part of Plug In's *My Winnipeg Project*

Local galleries revisit
their favourite subject...

Our Winnipeg

Steven Leyden Cochrane

With only a third of their populations, Winnipeg is home to as many artist-run centres as Edmonton and Calgary combined (as many as the entire province of Alberta if, like most Albertans, you ignore Lethbridge).

That's without taking into account any of Winnipeg's literally dozens of newer, alternative and institutionally affiliated spaces or, for that matter, Plug In (an Institute of Contemporary Art).

There's an awful lot of art to see in this city (a lot of awful art, too, but that's true of anywhere), and this look ahead at the fall and winter can, at best, only scratch the surface.

Our city's visual arts scene is exceptional and "Winnipeg exceptionalism" is certainly one of its favourite tropes — this year more than ever. The Winnipeg Art Gallery has already begun its year-long, centennial celebration of itself, with *Winnipeg Now*, its first major regional survey in a number of years, opening later in September.

Meanwhile, up the block at Plug In, the *My Winnipeg Project*, comprising four exhibitions that scrutinize the city's varied and often conflicting mythologies and realities, makes its homecoming on Sept. 8 (like its namesake, the Guy Maddin film, the *Project* debuted elsewhere).

The first three shows, *No Place Like Home*, *Maps & Legends*, and *Winter Kept Us Warm*, present work by an exhaustive collection of some 70-plus artists whose output exemplifies and contradicts both the stories Winnipeggers tell about themselves and the stories told about us elsewhere. The final instalment, *Artists' Choice* (opening in February), will see contributors each selecting one work by an emerging local artist to highlight; if the rumours already circulating about those choices have any merit, it won't be a show to miss.

Platform Centre, by contrast, is winding down an extended reappraisal — roughly coinciding with its 30th year — of "the archive," with exhibitions examining ways in which history is

both highly unstable and stubbornly persistent. Where recent shows have tackled everything from the history of prostitution in Winnipeg to the reappropriation and remixing of obsolete video games, *LAMENT*, opening Sept. 7, brings together an international roster of artists who call into question photography's presumed documentary function, while Cheryl Sourkes' *Best Amateur Webcams*, opening in November, takes as its subject the incessant, probably pathological impulse toward self-documentation in the digital age. *Again + Again*, a Nov. 30 screening of 10 titles reflecting diverse approaches to (and sources of) video footage, takes a final look at the curatorial theme of the palimpsest (i.e., a manuscript that's been overwritten but still betrays traces of its earlier content).

Venues without a significant anniversary to celebrate or an overarching theme to explore will also give us no less to look forward to. In St. Boniface, the Maison des artistes continues to consistently exhibit formally challenging, intellectually rigorous works by francophone artists of all persuasions. Caroline Monnet (formerly of Winnipeg), whose multidisciplinary practice incisively and evocatively unfolds and recombines elements of personal and collective identity and history, has an exhibition of new paintings opening in November, and an exhibition by Chloe Desjardins, whose subdued sculptural works tease at the medium's potential and conventions, rings in the new year. *Éveil dans la ville* ("Awakening in the city"), on view through September and October, features work by three local artists, sculptor-crafter-video-artist Chantel Mierau, storyteller and cultural-worker-about-town hannah_g, and filmmaker Stéphane Ostryk.



Jordan Bennett's *Skull Stories*, until Sept. 29, Urban Shaman

Following its second annual Soapbox Derby fundraiser on Sept. 9 (which should demonstrate vividly, as it did last year, that artists make for entertaining if unreliable automotive engineers), Aceartinc. launches into a promising new leg of its exhibition program. Certain highlights, extending well into

2013, include a body of monumental drawings by Doug Smith (*Catharsis*, opening Sept. 14) and solo shows by JD Hollingshead (January), the aforementioned Mierau (March), and indefatigably inventive printmaker Suzie Smith (June).

Urban Shaman, for its part, is doing double-duty, stacking its two exhibition spaces with exciting works by emerging and established Aboriginal artists. Current exhibitions by Shelley Niro and Jordan Bennett tackle the often-uneasy convergence of traditional and historical memory, the lived and the technologically mediated present. If there's a forthcoming show anywhere that I can't wait to see, though, it's the pairing of *Peter's Museum*, an extended performative work by Peter Morin in which the gallery becomes an evolving "museum" of traditional knowledge, and Skawennati Tricia Fragnito's *Time Traveller*, which reimagines the ongoing colonization of the Americas through the aesthetic conventions of video games. For that, we'll have to wait until January.

That I've run out of steam (and space) without even mentioning Martha Street, Raw:Gallery, Atomic Centre, Negative Space and however many other worthwhile venues probably tells you more than any preview could: Winnipeggers — "exceptional" or otherwise — may talk about themselves endlessly but, if our artist-run culture is any indication, there really is more than enough to talk about.

ACEARTINC.

Sept. 9, 2012 — **SECOND ANNUAL SOAP BOX DERBY** (part of the Ciclovía Festival)
Sept. 14-Oct. 19, 2012 — **DOUG SMITH: CATHARSIS**
Nov. 2-Dec. 7, 2012 — **ROSEMARY SCANLON: WHORL OF SLEEP**

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Sept. 6-18 — **CONVERGENT EVOLUTIONS** by Ann Rallison & Lidi Kuper
Sept. 21-Oct. 2 — **COLOURFUL STORIES** by Roger Van Lieshout
Oct. 5-16 — **IN SEARCH OF THE DIVINE** by Charles Putnins
Oct. 20-29 — **DATE NIGHT** by George Van der Walt
Nov. 3-12 — **RAW ELEGANCE** by Cindy Davidson
Nov. 16-26 — **FINDING FLUX** by Mike Astill
Nov. 30-Dec. 10 — **GENIUS LOCI - THE SPIRIT OF PLACE** by Brigitta Urban
Dec. 13-18 — **FRACTIONS** by Sarah, Ashley, Anna and Chris
Dec. 22 — **12.21.2013 END OF THE WORLD ART SHOW** by Michael Luczak,

Shawn Berard and Val Huffman
Jan. 18-25, 2013 — **DANCE OF DEATH**
Feb. 15-26 — **DOMESTIC GODDESSES RUN AMOK** by Suzanne du Plooy, Jane Gateson, Sherry Glanville, Pat McCullough, Lin Milne, Helen Stein, Randie Yuffe
Mar. 30-April 9 — **TIME SIGNATURES** by Robert Coulter
April 13-23 — **UNFORTUNATE CREATURES** by Kevin Friedrich

GUREVICH FINE ART

Sept. 7-29 — **PICKS FROM THE RABBIT HOLE** by Bill Lobchuk
Oct. 12-27 — **16 MILLION COLORS** by Buffy Sainte-Marie

LA MAISON DES ARTISTES VISUELS FRANCOPHONES

Sept. 6-Oct. 25 — **ÉVEIL DANS LA VILLE** by hannah_g & Stéphane Ostryk
Nov. 1, 2012-Jan. 4, 2013 — **CAROLINE MONNET: NEW PAINTINGS**
Jan. 17-Feb. 28 — **CHLOÉ DESJARDINS: L'ŒUVRES ABSENTE**

MEDEA GALLERY

Until Sept. 14 — **NEW WORK** by Sonja Strausz
Sept. 16-28 — **ALFRESCO** by Barb Stafford
Sept. 29-Oct. 12 — **UNATTENDED SORROWS** by Kathleen Black
Oct. 14-26 — **MAINLY BLACK & WHITE** by Marlene A. Campbell
Oct. 28-Nov. 26 — **A REALLY BIG PICTURE SHOW** by gallery artists

PLATFORM CENTRE FOR PHOTOGRAPHIC + DIGITAL ARTS

Sept. 7-Oct. 20 — **LAMENT: FOR ALTERED, ERASED, AND LOST HISTORIES** by Evgon, Chris Curreri, Shawna Dempsey, Lorri Millan, Jenna Edwards, Tess Hurrell, Jason Lazarus, Cody Trepte
Nov. 2-Dec. 8 — **CHERYL SOURKES: BEST AMATEUR WEBCAMS**
Screening Nov. 30 — **AGAIN + AGAIN**

URBAN SHAMAN

Until Sept. 29 — **M: STORIES OF WOMEN** by Shelly Niro
Until Sept. 29 — **SKULL STORIES** by Jordan Bennett

Oct. 5-Nov. 17 — **DANA CLAXTON: HEART OF THE CONTINENT**
Nov. 23-Dec. 15 — **50 TO 500 EXHIBITION + SALE**
Jan. 15-Mar. 13, 2013 — **PETER MORIN: PETER'S MUSEUM**
Jan. 15-Mar. 13 — **SKAWENNATI TRICIA FRAGNITO: TIME TRAVELLER**

PLUG IN ICA EXHIBITIONS

Until Oct. 7 — **MY WINNIPEG: THERE'S NO PLACE LIKE HOME** by the Professional Native Indian Artists' Inc.
Oct. 27-Nov. 25 — **MY WINNIPEG: MAPS AND LEGENDS** by KC Adams, Paul Butler, Craig Alum Smith, Eleanor Bond, Aganetha Dyck, Karel Funk, Tim Gardner, Noam Gonick, Simon Hughes and more
Dec. 15-Jan. 20, 2013 — **MY WINNIPEG: WINTER KEPT US WARM** by Ed Ackerman, Sharon Alward, C. Graham Asmundson, Louis Bako, Paul Butler and more
Feb. 9-Mar. 13 — **MY WINNIPEG: THE ARTISTS' CHOICE** by nominated Winnipeg artists

City's two leading theatre companies meet their annual artistic challenges

Finding a balance

Julijana Capone

Many artistic directors will tell you the key to good theatre is finding the perfect balance between smart and entertaining.

Manitoba's major players of the theatre circuit — the Royal Manitoba Theatre Centre (RMTTC) and Prairie Theatre Exchange (PTE) — plan to do just that with their excellent 2012-13 seasons.

MTC kicks things off at the John Hirsch Mainstage with *A Few Good Men*, written by Hollywood hotshot Aaron Sorkin of *The Newsroom*, *The Social Network* and *The West Wing* fame.

"It's one of the great modern courtroom dramas of our time," says Steven Schipper, MTC's artistic director. You'll likely remember the 1992 film adaption, directed by Rob Reiner, which centres on a group of marines accused of murder. The drama originally debuted as a play in 1989 and finds its way back to the stage from Oct. 18-Nov. 10.

Southern belle Scarlett O'Hara makes her theatrical debut in perhaps the most anticipated production of the MTC season: the stage version of *Gone with the Wind*, adapted by Canadian writer Nikki Landau, which runs from Jan. 10-Feb. 2, 2013.

"Nikki wrote the version and told us to produce it," Schipper says. "Anyone could come up with an adaptation of *Gone with the Wind*, but to actually deliver a compelling script... We know how fortunate we are. It still remains to be seen how it will work on stage, but we're confident that it will be every bit as good as the script."

Over at the Tom Hendry Theatre Warehouse,

MTC artistic director Steven Schipper



Rod Beattie in RMTC's *Ed's Garage*

from Nov. 1-Nov. 17, is John Logan's *Red*, inspired by 1950s abstract expressionist painter Mark Rothko, known in part for his mural commissions for the Four Seasons Restaurant in New York.

"What (Rothko) came up with were these massive canvases that, at first, just look red, and people questioned if it was art," Schipper says. "On closer look, you see a landscape of many passions. It's now considered to be one of the greatest artistic achievements."

Next up is Steven Sondheim's vaudeville extravaganza, *Assassins*, about a group of individuals who set out to assassinate the president of the United States. It runs Jan. 17-Feb. 2, 2013 as part of the Master Playwrights Fest.

Finally, Margaret Atwood's *The Penelopiad* will run Feb. 21-Mar. 9. Atwood puts a fresh spin on

RMTTC PRODUCTIONS

JOHN HIRSCH THEATRE MAINSTAGE

A Few Good Men: Oct. 18-Nov. 10
Miracle on South Division Street: Nov. 22-Dec. 15
Gone With the Wind: Jan. 10-Feb. 2, 2013

Ed's Garage: Feb. 7-March 2
Daddy Long Legs: Mar. 14-Apr. 6
Other People's Money: Apr. 18-May 11

Plays presented at John Hirsch Theatre, 174 Market Ave. Call 942-6537 for tickets

or visit mtc.mb.ca for more information.

TOM HENDRY THEATRE WAREHOUSE

Red: Nov. 1-Nov. 17
Assassins: Jan. 17-Feb. 2, 2013
The Penelopiad: Feb. 21-Mar. 9
Ride the Cyclone A Musical: Mar. 21-Apr. 6

Plays presented at Tom Hendry Theatre, Rupert Avenue & Lily Street. Call 942-6537 for tickets or visit mtc.mb.ca for more information.

PTE PRODUCTIONS

The Brink: Oct. 11-Oct. 28
The Swearing Jar: Nov. 15-Dec. 2
Magical Mystery Munsch: Dec. 21-Jan. 6, 2013 (Family holiday show)
The Dishwashers: Jan. 24-Feb. 10
This is War: Feb. 21-Mar. 10
Gunmetal Blues: Apr. 4-Apr. 21

All shows at Prairie Theatre Exchange, located on the third floor of Portage Place downtown. Call the PTE box office at 942-5483 or visit pte.mb.ca for more information.



Andrew Wheeler in PTE's *Gunmetal Blues*

the classic myth of Penelope, wife of Odysseus. "She is portrayed as a faithful wife in the original. Margaret Atwood allows Penelope to give her side of the story," Schipper says.

Robert Metcalfe, artistic director at PTE, is thrilled for his 40th-anniversary season, which just happens to be the year that the theatre celebrates its 140th new production. "I couldn't have planned it better," Metcalfe says.

The season opens with *The Brink* by Winnipeg's Ellen Peterson, which runs from Oct. 11-Oct. 28. The story, set in 1969, follows a girl who struggles to take any significant risks despite the world around her being on the brink of something extraordinary.

The Swearing Jar by Kate Hewlett follows from Nov. 15-Dec. 2. The play won the Best of Fringe at

the 2008 Toronto Fringe Festival and Outstanding New Play at the 2010 New York International Fringe Festival. This will be the premiere of Hewlett's new full-length version.

"It's quirky and funny and really engaging," Metcalfe says.

Starting off the new year is Morris Panych's *The Dishwashers*, running from Jan. 24-Feb. 10, 2013.

"One of the things that we are trying to do with this season is illustrate how the times you're living in impacts your perception of things," Metcalfe says. "This is a perfect example. You've got a guy that used to eat in a fancy restaurant but, because of a reversal of fortunes, he now finds himself working in the dish pit down in the basement. It's kind of perfect for our new economic reality."

This is War, running Feb. 21-Mar. 10, will look at the hard truth of war; what it's really like and the lifetime of consequences that result from decisions made in nanoseconds, Metcalfe says.

"I was looking for plays in the last little while that sparked some sort of conversation about the war, because we've been at war for 10 years and it's barely talked about. In the theatrical world, it really wasn't being discussed at all. I'm really excited to present this play."

Closing the PTE season is *Gunmetal Blues*. On from April 4-April 21, it's a film noir-inspired piece that celebrates the genre in musical fashion.

"It's fun and kind of silly. It's set in a lounge outside an airport. It has all of the elements of sleaze you'd expect," Metcalfe says.

PTE's artistic director Robert Metcalfe

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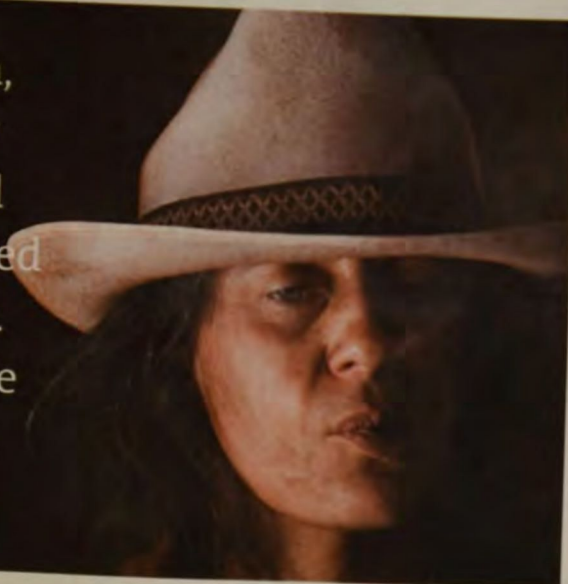
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Local theatregoers can expect a host of treats in the upcoming season

From Sondheim to Sylvia

Julijana Capone

Ass-kicking women, wild imaginary beasts, bilingual theatre salons, improvised musicals, Sylvia Kuzyk. Winnipeg's local theatre companies promise a real feast this fall.



Sonofabitch Stew: The Drunken Life of Calamity Jane

Socially conscious theatre-makers Sarasvati Productions celebrates its 10th anniversary FemFest from Sept. 15-22.

"We are really excited," says Hope McIntyre, artistic director at Sarasvati. "We really didn't think it would last 10 years."

To commemorate the milestone, Sarasvati Productions has an amazing festival lineup in store, including a visit from nationally recognized playwright Judith Thompson, who will be doing a master class for playwrights and also reading from her work.

McIntyre says this year's theme will centre on identity.

"We're exploring views of who women are, what the stereotypes of

womanhood are and dispelling myths."

The festival begins with *Empty*, a joint effort by Sarasvati Productions and several local food banks which aims to dispel myths about food banks and the people who use them. Retired TV darling Sylvia Kuzyk will make her stage return in the play, running Sept. 21-22.

Sonofabitch Stew: The Drunken Life of Calamity Jane, about a women's studies professor who takes on the persona of Calamity Jane, runs Sept. 18-19.

"It's a lot of fun," McIntyre says. "As she marks her retirement, she decides to tell the administration what's what by using Calamity Jane's shit-kicking, drinking, carousing ways as a metaphor for women rebelling against a system

that tries to make you be a certain thing."

Over at Manitoba Theatre for Young People (MTYP), *Where the Wild Things Are* will kick off the season from Oct. 11-27. Leslee Silverman, artistic director, promises an engaging and interactive show. "Kids are on three sides and they participate in being the wild beasts. The whole year, every single play includes the kids as a part of the performance."

The next hottest thing on the circuit at MTYP is *Dan and Jeff's Potted Potter*, running Nov. 7-11. The piece combines all seven Harry Potter films into 70 minutes.

"What's beautiful about these guys is they have their own irony," Silverman

says. "The kids get all the jokes. Kids own this *Harry Potter* culture. When I saw the production, it seemed like the five-year-olds, who could not have gotten all of the references, were laughing just as much as the 22-year-olds."

Silverman is also eager to bring *GRUG*, based on the popular Australian book series, to Canadian audiences from Jan. 31-Feb. 10, 2013. "They are so far-out when it comes to work for kids. This is a play for children as young as one year old and up — and we've never had that. It's a great mom, dad and child introduction to things coming alive," Silverman says.

Ardith Boxall, artistic director at Theatre Projects Manitoba, says the company's season will explore two Quebec plays in English translation. The first is *John and Beatrice*, a comedy by Carole Fréchette, who won the Siminovitch award for the piece in 2002. This work runs Nov. 1-11.

Then, from Mar. 14-24, audiences will get the chance to engage with Evelyne de la Chenelière's *Bashir Lazhar* in its Manitoba stage premiere. Made for the screen in 2011, the film adaptation, *Monsieur Lazhar*, won a Genie for best picture and was nominated for an Oscar for best foreign film.

BLACK HOLE THEATRE COMPANY

All shows at Black Hole Theatre, University College, U of M. For more info, see bhtc.ca

MANITOBA THEATRE FOR YOUNG PEOPLE

All shows at Manitoba Theatre for Young People, The Forks. For more info, see mtyp.ca

LE CERCLE MOLIERE

All shows at Franco Manitoba Cultural Centre. For more info, see cerclermoliere.com

SARASVATI PRODUCTIONS

Shows at various locations. FemFest runs Sept. 15-Sept. 22. For more info, see sarasvati.ca

THEATRE PROJECTS MANITOBA

All shows at Rachel Browne Theatre. For more info, see theatreprojectsmanitoba.ca

WINNIPEG JEWISH THEATRE

All shows at Berney Theatre, Asper Jewish Community Centre. For more info, see wjt.ca

Along with the works in translation, TPM will also debut a new monthly Theatre Salon, at which Manitoba artists and audiences can explore Quebec

theatre in English as well its original language, French.

The folks at Winnipeg Jewish Theatre are excited to unleash a brand-new series of entertaining and enlightening theatre as part of WJT's 25th-anniversary season. Artistic producer Michael Nathanson anticipates that this season's blockbuster show will be *Angels in America: Perestroika*, which makes its Winnipeg stage debut from Oct. 24-Nov. 4.

WJT's entry into Sondheim Festival will also be a major draw for the theatre company. *Improvise Sondheim!* features masters of long-form improvisation, The National Theatre of the World, and runs from Jan. 23-27, 2013.

"For anyone who saw The National Theatre of the World last year, it was like a potato chip; you couldn't see just one show," Nathanson says. "You had to see what they did next. Their ability to tell a story out of audience suggestions is really astonishing."

Local playwright Alix Sobler will close the season with her reimagining of the Anne Frank saga. *Rewritten* will run May 1-12, 2013. "It's a fascinating historical what-if and it's built with great sensitivity and insight by Alix Sobler," Nathanson says.



MTYP's *ZooZoo*

American dance legend's
new ballet will be centrepiece
of RWB season

Look Tharp

Holly Harris

Twyla Tharp



Balletomanes will be buzzing this fall as international dance giant Twyla Tharp comes to town to stage the Canadian premiere of her newest ballet, *Twyla Tharp's The Princess and the Goblin*. The highly anticipated production being performed Oct. 17 to 21 officially kicks off the Royal Winnipeg Ballet's 2012-13 season and has already captured worldwide attention.

Oct. 27-21 – **TWYLA THARP'S THE PRINCESS AND THE GOBLIN** (Atlanta Ballet International Co-production)

Dec. 20-30 – **NUTCRACKER**

Mar. 6-10, 2013 – **THE SLEEPING BEAUTY**

May 1-5 – **MOULIN ROUGE: THE BALLET**

All productions are at the Centennial Concert Hall. See www.rwb.org for more info.

It's considered a major artistic coup for the 73-year-old company, which is co-producing the fantastical story ballet with Atlanta Ballet. The similar-sized American company presented the world premiere in Georgia last February, hailed by *The New York Times* as "enchanting and funny... a powerful image of love."

"This co-production represents a rare opportunity for artists from Canada, the United States and around

the world to work together under the leadership of one of the world's most influential choreographers," says RWB artistic director André Lewis. "We are honoured to be working with Ms. Tharp."

Based in New York City, the legendary dancer/choreographer, 71, has created over 135 works for stage and screen, winning Tony and Emmy awards for her restless creative spirit and iconic style. Her ground-breaking *Deuce Coupe*, choreographed in 1973 for the Joffrey Ballet, is regarded as the first crossover ballet — and was performed by the RWB in the early 1990s.

Based on a Victorian fairytale by Scottish writer George MacDonald, *The Princess and the Goblin* is a coming-of-age story following courageous young Princess Irene as she discovers the town's children being kidnapped by the Goblin. Guided by her magical great-great-grandmother, Irene triumphantly rescues the children in a heartwarming tale of humility and forgiveness. Tharp says she had been

contemplating the ballet for the past 20 years, drawn to MacDonald's story both for its eternal themes of goodness and hope — as well as its clearly defined story arc.

"In terms of its having really basically a simple, concise clear narrative, it's the most accessible of all (Macdonald's) writing, and it's the most complete of all his writing," the intensely focused artist explained backstage at NYC's Joyce Theater when asked why she chose this particular story. "It has a real beauty and an enormous logic — so it just sort of presented itself as a solace about the goodness that can still be acquired, even though terrible things happen."

Melding classical with contemporary dance, the narrative ballet also marks the first time Tharp has included children in a full-length work in her nearly 50-year career. After arriving here late summer, she'll be working with the 26-member troupe, as well as 13 young dance students cast from the RWB professional and recreational divisions until opening night, continuing to re-sculpt the ballet — including a "total re-write" of Irene's lead character — that has evolved since its Atlanta debut.

Local audiences will also get a taste of Tharp's famously sharp wit. For example, pointe shoes are used to beat the goblins' delicate feet — a sly commentary on the arduous life of professional dancers. Later, some of the female goblins, after finally donning the ballet slippers as an act of transformation, struggle and wobble.

The production also features acclaimed guest stars: American Ballet Theatre principal dancer Paloma Herrera, and former Twyla Tharp Dance/American Ballet Theatre dancer John Selya, performing the roles of Irene and King Papa, respectively. Both artists have previously worked with Tharp during past shows and will make their local debuts with the Prairie company.

Every artistic venture is a journey and creators often discover new truths along the way. Asked what insights she has realized during the making of her latest ballet, Tharp responds immediately:

"Kids are very smart. Kids are way more capable than what we give them credit for," she replies. "What I've learned is that the children can do anything as long as the adults are clear, but the adults need to be very clear," she adds.

"And also, that five-year-olds are amazing."

The show includes a live score of Franz Schubert's music arranged/orchestrated by Richard Burke, as well as costumes by RWB's Anne Armit. Also featured is Tony-Award-winner Donald Holder's lighting design, with billowing sets by Caleb Levensgood. The family-friendly ballet will eventually tour extensively



Atlanta company dancer Alessa Rogers as Princess Irene

throughout Canada.

Also being performed by the RWB this year is everyone's holiday favourite, *Nutcracker*, choreographed by Galina Yordanova and Nina Menon, which runs Dec. 20-30, followed by Marius Petipa's ethereal classic *The Sleeping Beauty*, from March 6-10. The magical storybook season wraps up with Jorden Morris' 2009 blockbuster hit *Moulin Rouge – The Ballet*, which has consistently sold out houses across North America while winning new dance fans with its ooh-la-la.



Rachel Browne, circa 1976

WCD season altered to include
tribute to company's late founder

Remembering Rachel

Holly Harris

Still reeling from the unexpected death of Canadian dance pioneer Rachel Browne this past June, Winnipeg's Contemporary Dancers revised its previously announced 2012-13 season to include an emotional tribute to its revered founder.

"When Rachel died, we all suffered a huge loss, the magnitude of which I am still learning," says WCD artistic director Brent Lott, now entering his eighth year at the helm. "In order to demonstrate the impact of a life lived in devotion to dance, WCD's plans for our season needed to change."

The legendary 77-year-old dance icon passed away suddenly in Ottawa, where she had been attending and supporting performances by WCD and The School of Contemporary Dancers (SCD) during the 2012 Canada Dance Festival. The Philadelphia-born artist founded the 48-year-old troupe in 1964 after first arriving in Winnipeg to pursue

her dance career with the Royal Winnipeg Ballet. In 1972 Browne founded the SCD; it stands as another living legacy to her creative vision.

Towards Light — titled after Browne's 1996 mesmerizing solo, performed silently to the pulse of the dancer's breath — will be performed Jan. 8 and 9 at the Shaw Performing Arts Centre (MTYP) and is certain to leave no eye dry.

"Rachel had a huge impact on Canadian contemporary dance," Lott says. "By showing the depth and breadth of her work, I think it will help others to understand how important and how rich her choreography is. It's also an opportunity

for all of us to celebrate her work. It's going to be magical."

The eclectic program will feature excerpts from nine of Browne's signature works, performed by 21 local dancers. One of those will be her first piece — *Odetta's Songs and Dances*, choreographed in 1964 — which set the stage for her life-long career. Another will be her more recent, poignant solo *Radiance*, performed last December by WCD dancer Kristin Haight.

Haight worked frequently with Browne over the years, living intimately within her choreography while developing a simpatico relationship with her cherished mentor.

"*Radiance* is ponderous, insightful, whimsical, contemplative," Haight says. "It's about reflecting on your time spent on this earth, appreciating the good, accepting the not-so-good, and departing with grace. I will forever dance it for Rachel."

The program also includes Browne's final piece, *Momentum* (2012), which was performed last May by SCD graduates Rachele Bourget, Sarah Helmer and James Thomson Kacki.

The tribute will officially launch the Rachel Browne Trust, dedicated to preserving and disseminating her body of work, which numbers over 80 pieces. The show will be sponsored by one of Browne's three daughters, Ruth, and her husband, David Asper. It will subsequently tour to Toronto and Vancouver.

The new season officially kicks off with the third-annual *Prairie Dance Circuit* which showcases artists based in Manitoba, Saskatchewan and Alberta. This year's program features Calgary-based artist Tania Alvarado's new work *...and the moment one lingers in between*, as well as new creations by both Lott and company dancer Johanna Riley. The program will be performed Dec. 7 and 8 at the Rachel Browne Theatre during its four-city Western Canadian tour.

The Trilogy Project features three unconventional new duets by former company dancer Lesandra Dodson, Jan. 26 and 27. Now based in Fredericton, N.B., Dodson blends highly charged physicality with subtle characterization; her work was last seen here during WCD's mixed repertoire show *Shuffled* in November 2011.

If you enjoy seeing young talent grow, you'll also want to catch *Verge*. Running March 1-3, it features seven emerging local dancers hand-picked by Lott.

The season wraps up with two world premieres by fearless choreographer/performer Sasha Ivanochko. The gritty new show, slated for April 25-28, includes a new duet performed by the Montreal-based dancer with former WCD dancer Brendan Wyatt, as well as an ensemble piece created for the company.

Dec 7, 8 — PRAIRIE DANCE CIRCUIT

Jan 8, 9, 2013, Shaw Performing Arts Centre — **TOWARD LIGHT: A TRIBUTE TO RACHEL BROWNE**

Jan 26, 27 — **THE TRILOGY PROJECT**

Mar 1-3 — **VERGE**

Apr 25-27 — **SASHA IVANOCHKO**

All shows 8 p.m. at the Rachel Brown Theatre unless otherwise listed. Sunday matinees at 3 p.m.

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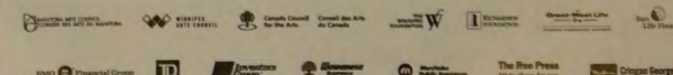


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Gearshifting Performance Works

Winnipeg's emerging
and indie dance scene is
growing in leaps
and bounds

Dance explosion

Holly Harris



Q Dance

This city will explode with independent dance this year as both emerging and established companies make their marks. A host of artists appear in individual shows, as well as cross-pollinating with other organizations — creating a non-stop season that offers something for everyone.

First up is Gearshifting Performance Works' *Gloria's Sensoria*, choreographed/performed by founding artistic director Jolene Bailie. The theatrical solo further explores the impact of technology on society that underscored her riveting collaborative work *Hybrid Human* (2010). The nearly 12-minute work will be presented Sept. 22 at the University of Winnipeg's Asper Centre for Theatre and Film as part of Sarasvati Productions' annual Femfest Cabaret.

"The solo is fast-paced and energetic, and includes an interweaving of human and non-human references," Bailie says. "I continue to look at the need to satisfy and understand a human relationship with technology; what

may happen when one tries to comprehend the impact experienced and... when one simply tries to carry on with their daily life alongside technology."

Also on tap for the lithe dancer is a world premiere of a new ensemble work, Nov. 16 and 17 at the Gas Station Arts Centre. The now 12-year-old company also co-presents acclaimed guest artist Marie-Josée Chartier's solo touring show, *STRIA*, April 19 and 20 at the same venue.

NAfro Dance Productions celebrates its 10th anniversary this year and the party's only just begun. Western Canada's only African contemporary dance troupe kicks its season off with Moving Inspirations Dance Festival and Symposium, Nov. 1-3 at the Gas Station Arts Centre, featuring African and contemporary dancers from across Canada, as well as local guest artists.

Next up is the world premiere of NAfro's Mozambique-born artistic director Casimiro Nhussi's *Kudja*, performed with Toronto-based dancers Feb. 28 through March 3 at the Gas Station Arts Centre.

Translated from the Makonde language as "coming from," *Kudja* refers to a traditional ceremony that marks the passage from childhood to adulthood. The full-length show also showcases the live, high-octane NAfro Band and will end the celebratory season — literally — with a bang.

Young Lungs Dance Exchange explores new artistic territory while pushing creative boundaries. This year, the popular collective has re-envisioned its programming to include two types of productions. Its inaugural "works-in-progress" Production Series, featuring Winnipeg-based artists Coral Maloney and Treasure Waddell with a company of four interdisciplinary performers, will be held Sept. 13-15 at the Gas Station Arts Centre.

Next up is its first *Creation Series*, which allows four selected emerging/established artists to flex their creative muscles while trying out new ideas. It runs May 24 and 25 at the Rachel Browne Theatre.

Q Dance presents its annual production Feb. 22-24 at the Gas Station Arts Centre — something that's becoming an eagerly anticipated event. Comprised of an ensemble of elite Royal Winnipeg Ballet dancers hand-picked by founding artistic director Peter Quanz, the new show features a world premiere by the internationally acclaimed choreographer set to Latvian composer Peteris Vasks' haunting score, *Musica Adventis*.

Quanz' dazzling signature work *In Tandem* will also be performed during the Winnipeg Symphony Orchestra's 2013 New Music Festival. Notably, the contemporary ballet will be performed for the first time to a live accompaniment of Steve Reich's Pulitzer Prize-winning score *Double Sextet* on Jan. 31 with the composer in attendance. The hyperkinetic piece was originally premiered by New York City's Guggenheim Museum Works and Process series in 2009.

Inter-media/dance artist Freya Björg Olafson



Freya Björg Olafson performing *Hyper*

performs a short dance piece on Sept. 14, featured during Adhere + Deny Theatre's *Circus of Objects* at Plug In ICA. The short performances series, in turn, is being held in conjunction with the contemporary art gallery's season-long *My Winnipeg* exhibit. Winnipeg choreographer/performer Alexandra Elliott is also included on the Oct. 6 program. After touring extensively throughout Canada with her interdisciplinary show *Avatar* (2009), Olafson presents the world premiere of *Hyper* next spring with dates TBA.

Winnipeg-based choreographer Odette Heyn teams with the Aboriginal School of Dance Ensemble's founding director Buffy Handel to stage an inter-cultural *The Rite of Spring* this fall, set to Stravinsky's iconic masterpiece. The collaborative ensemble work showcases local Aboriginal and contemporary dancers, Oct. 12 and 13, featured during the WSO's regular Masterworks series held at the Centennial Concert Hall.

Last but not least, The Professional Program of the School of Contemporary Dancers celebrates its milestone 40th anniversary this year with three gala shows being performed May 31-June 2 at the Gas Station Arts Centre. Over 50 graduates — including nearly every member of the local professional dance community — will perform three unique programs, culminating with acclaimed choreographer Stephanie Ballard's 2010 *Homeagain*, dedicated to late SCD founder Rachel Browne.

NAFRO DANCE

Nov. 2, 8 pm, Gas Station Arts Centre —

MOVING INSPIRATIONS DANCE FESTIVAL AND SYMPOSIUM

Feb. 28-Mar. 3, 2013, Gas Station Arts Centre — *KUDJA*

Q DANCE

Feb. 22-24, 2013, Gas Station Arts Centre — *Q DANCE*

YOUNG LUNGS

Sept. 13-15 — *THE PRODUCTION SERIES*
All productions are 8 p.m. at the Gas Station Arts Centre; Sunday shows at 3 p.m. Ticket info at younglungs.ca

GEARSHIFTING PERFORMANCE WORKS

Sept. 22, 9 pm, Asper Centre for Theatre and Film — *FEMFEST CABARET*
Oct. 21, 7 pm — *GIRLS! GIRLS! GIRLS!*
Nov. 16, 17, 8 pm — *NEW CREATION*
April 19, 20, 8 pm — *MARIE-JOSEE CHARTIER'S STRIA*

THE SCHOOL OF CONTEMPORARY DANCER'S 40TH ANNIVERSARY CONCERT

May 31-June 2, 7:30 pm — *THE SCHOOL OF CONTEMPORARY DANCER'S 40TH ANNIVERSARY CONCERT*
All performances at the Gas Station Arts Centre (unless otherwise noted).

The WSO may be 65, but its flame burns bright

No sign of tiring

Jared Story

It's still current after all these years. As the Winnipeg Symphony Orchestra celebrates its 65th birthday, it will present a season full of firsts.



Evelyn Glennie will liven up the New Music Festival in the new year

All information is subject to change.

The orchestra's premiere performance of the year will feature the WSO debut of Yuja Wang (Sept. 21-22). The young and very in-demand Chinese classical pianist will perform Tchaikovsky's *Piano Concerto No. 1* as part of the company's Masterworks A series.

"We've tried to get her twice already and she cancelled on us twice, both times for top conductors, I believe (Italian conductor) Robert Abbado and the Berlin Philharmonic," says Alexander Mickelthwate, the WSO's music director.

"This time I think we have her locked in. She's maybe the hottest young pianist on the planet right now."

The Masterworks A series continues with two more firsts, the WSO debut of Canadian opera star Measha Brueggergosman (Oct. 26-27) and the company's premiere performance of Gustav Mahler's *Symphony No. 7*, sometimes referred to as *Song of the Night* (Nov. 16-17).

"We ended last season with Mahler's *Symphony No. 2* and it was quite full. We were surprised how many people showed up," Mickelthwate says. "I started looking at Mahler's *Symphony No. 7* and it is most interesting, maybe my favourite Mahler symphony. It's totally quirky. It has a guitar in it and other sounds that you're not used to with symphony orchestra."

Also unusual will be Masterwork B & C series shows featuring Nobuyuki Tsujii, a 23-year-old Japanese pianist and composer who has been blind since birth. The sightless sensation will perform Sergei Prokofiev's *Piano Concerto No. 3* (Jan. 18-19).

"It's a phenomenon that's unheard of," Mickelthwate says. "Usually you learn the blind language so you can read, but he has to reproduce something that you cannot read. He learns by listening and then figures out how to reproduce those sounds. It's quite a feat. I'm thrilled he's coming here."

The WSO Pops series will also feature some unique shows, including Canadian pop-rockers Barenaked Ladies (Dec. 7-9), *The Dream Concert* (Jan. 25-27) which features musical theatre stars Michael Burgess and Rebecca Caine singing selections from such musicals as *Phantom of the Opera* and *My Fair*

Lady, and a screening of *Pirates of the Caribbean: The Curse of the Black Pearl* (March 22-24), which sees the WSO performing the score to the Disney film.

Of course the WSO's annual New Music Festival (Jan. 28-Feb. 1) will feature plenty of innovative artists, including Toronto chamber choir the Elmer Iseler Singers, Scottish percussion virtuoso Dame Evelyn Glennie and American composer Steve Reich, a pioneer of minimal music.

Other distinctive shows include *Mennonite Concertos* (Dec. 2), featuring performances of Victor Davies' *Mennonite Piano Concerto* and *Violin Concerto*, and the Ben Heppner Gala Recital (Nov. 13), featuring the famed Canadian tenor.

"Getting Ben Heppner was a fluke," Mickelthwate says. "He's maybe the most famous Canadian opera star and he sings in New York at the Metropolitan Opera. He's doing a Canadian tour with a pianist (John Hess). Originally it was only for piano and him, but somehow we convinced his management to get the orchestra involved, so it will be a unique evening."

The WSO will also bring back some old favourites this season, including *Beyond the Score*, a multimedia series from the Chicago Symphony Orchestra.

"Last year we did Dvorak's *New World Symphony* and it was a real success," Mickelthwate says. "The show incorporates slides, video, actors, a narrator and the orchestra. It recreates the time of the composer. This year we're bringing Vivaldi's *The Four Seasons*, which is maybe the biggest baroque blockbuster ever written. We'll dig into Vivaldi and examine how it was in his lifetime, to get a real grasp of the piece."

The birthday season will be made all the more special by the fact that Mickelthwate recently signed a contract extension for an additional four years.



Alexander Mickelthwate

The German-born conductor—who is entering his seventh season with the WSO—points to programs such as Sistema Winnipeg, a free, daily after-school music program for children and youth, for his decision to stay put.

"We had our first public concert of the Sistema kids in June and I was in tears. It was so beautiful and real," Mickelthwate says.

"Also, I don't know of any other symphony orchestra that, on a Monday night in the middle of winter during the New Music Festival, gets 500 to 600 people out cheering for living artists. You feel the audience. It's a really receptive place."



Measha Brueggergosman

MASTERWORKS: A

Sept. 21, 22 – STRAUSS: *DON JUAN*, TCHAIKOVSKY: *PIANO CONCERTO NO. 1*, BEETHOVEN *SYMPHONY NO. 7*
Oct. 26, 27 – BERNSTEIN, KERNIS, RAVEL, BOLCOM, AND GERSHWIN
Nov. 16, 17 – MAHLER: *SYMPHONY NO. 7*

Feb. 15, 16, 2013 – MOZART: *PIANO CONCERTO NO. 25*, PROKOFIEV: *ROMEO & JULIET*

Mar. 15, 16 – RAVEL: *LE TOMBEAU DE COUPERIN*, PROKOFIEV: *VIOLIN CONCERTO NO. 1*, BERLIOZ: *SYMPHONIE FANTASTIQUE*

May 10-12 – BLOCH: *SCHELOMO: HEBRAIC RHAPSODY*, BEETHOVEN: *SYMPHONY NO. 9*

All concerts 8 p.m. at Centennial Concert Hall; Sunday shows at 2 p.m.

MASTERWORKS: B & C

Oct. 12, 13 – BARBARA CROALL: *MUJID-WEWINAN*, PIAZZOLLA: *BANDONEON CONCERTO*, STRAVINSKY: *THE RITE OF SPRING*

Nov. 9, 10 – SID ROBINOVITCH: *RED*

RIVER, BEETHOVEN: *PIANO CONCERTO NO. 1*, MENDELSSOHN: *SYMPHONY NO. 3*
Dec. 15 – HANDEL: *MESSIAH*
Jan. 18, 19, 2013 – LIGETI: *CONCERT ROMANESQUE*, PROKOFIEV: *PIANO CONCERTO NO. 3*, DVORAK: *SYMPHONY NO. 7*

Feb. 1 – GARETH FARR: *HIKOI*, STEVE REICH: *TEHILLIM*

Feb. 2 – VINCENT HO: *SYMPHONIC RITUAL*, STEVE REICH: *THE DESERT MUSIC*

Mar. 1, 2 – BRAHMS: *SYMPHONY NO. 3*, BARTOK: *RHAPSODIES NOS. 1 & 2*, KODALY: *DANCES OF GALANTA*
Mar. 30 – MOZART: *SYMPHONY NO. 29*, REQUIEM

All concerts 8 p.m. at Centennial Concert Hall

MATINEES

Oct. 12 – STRAVINSKY: *RITE OF SPRING*
Nov. 9 – MENDELSSOHN: *SYMPHONY NO. 3* (SCOTTISH)
Jan. 18, 2013 – DVOŘÁK: *SYMPHONY NO. 7*

Mar. 15 – BERLIOZ: *SYMPHONIE FANTASTIQUE*

All concerts 10:30 a.m. at Centennial Concert Hall

VIRTUOSI CONCERTS

Dec. 8, 9 – *THE EVOLUTION OF ROMANTICISM: WORKS FOR PIANO AND ORCHESTRA*
Jan. 20, 2013 – NOBUYUKI TSUJII *IN RECITAL*

All concerts 8 p.m. at Centennial Concert Hall; Sunday shows at 3 p.m.

SOUNDBYTES

Dec. 1* – *CHRISTMAS SPECTACULAR*
Feb. 9, 2013 – VIVALDI: *THE FOUR SEASONS*
April 20 – CHAPLIN: *THE GOLD RUSH*
All concerts 8 p.m. (* 7:30 pm) at Centennial Concert Hall

WSO POPS

Sept. 28-30 – *CELEBRATING 50 YEARS OF MOTOWN WITH THE CONTOURS*
Nov. 2-4 – *BIG NIGHTMARE MUSIC*
Dec. 7-9 – *BARENAKED LADIES: HITS*

AND HOLIDAY SONGS

Jan. 11-13, 2013 – *A SYMPHONIC NIGHT IN HAVANA*

Jan. 25-27 – *THE DREAM CONCERT*

Feb. 22-24 – *WOODSTOCK*

Mar. 22-24 – *PIRATES OF THE CARIBBEAN*

April 26-28 – *CIRQUE MUSICA*

All concerts 8 p.m. at Centennial Concert Hall; Sunday shows at 2 p.m.

SPECIALS

Nov. 13, 8 pm – *BEN HEPPNER GALA RECITAL*

Dec. 2, 7:30 pm – *MENNONITE CONCERTOS*

CONCERTS FOR KIDS

Oct. 28 – *HALLOWEEN HOOPLA*

Jan. 6, 2013 – *FAIRY TALE FANTASIA*

Feb. 10 – *MANNY TUBA AND THE MAGIC JUKEBOX*

Apr. 21 – *MUSIC, NOISE & SILENCE*
May 11 – *SYMPHONY TALES*

All concerts 2 p.m. at Centennial Concert Hall; pre-concert activities at 1 p.m.

Iconic and eclectic sounds in store from Manitoba Opera, Groundswell and Virtuosi Concerts

Vive la difference

Jared Story

Winnipeg's own Tracy Dahl will be singing the role of Gilda in Manitoba Opera's *Rigoletto*.

Manitoba Opera turns 40 this year and it's celebrating with a double dose of Giuseppe Verdi.

The company's 2012-13 season features two masterworks — *Rigoletto* and *Aida* — by the Italian opera composer.

"When you think of opera, most people think of Verdi because he was such an influential composer in the 19th century," says Darlene Ronald, Manitoba Opera's director of marketing.

"In terms of fame, he would have been similar to the pop stars of today. We took two of his pieces that are very popular and have music in them that everybody knows. They're hit parades, really."

Rigoletto — the tale of a court jester, his daughter and a lecherous duke — features *La donna è mobile*, one of opera's most recognizable pieces, while *Aida* — a classic love triangle — is considered by many to be the greatest opera ever.

"If you only ever see one opera, it should be *Aida*," Ronald says. "It's the grandest of the big, grand operas. It has big, passionate arias and big chorus pieces that, when combined with orchestral music, shows you the best of Verdi and the power of opera."

Like Manitoba Opera, Virtuosi Concerts has big plans for 2012-13. Winnipeg's only international recital and chamber music concert series features such acts as Zara Nelsova Prize-winning cellist See-Doo Park, blind-since-birth pianist Nobuyuki Tsuji, the world-renowned Shanghai Quartet and the recently launched New Orford String Quartet.

"These are principle players of major symphony orchestras who got together to form a string quartet and it was an instant success," says



See-Doo Park performs Nov. 24

Harry Strub, Virtuosi's founder and artistic director. "They got permission to use the name Orford String Quartet. For a good 25 years, the Orford had a legendary status and world-class reputation; they dissolved in 1991 and, in 2009, these guys called themselves the New Orford with the blessing of the old Orford."

"This quote from *Toronto Star* is very accurate: 'Nothing short of electrifying; listen and weep.' It was like this way from virtually their first concert, which is extraordinary because most string

quartets have to grow together to feel each other out. We're very excited we got them so early in their career."

Virtuosi's season may be big, but its venue is small. Most of its shows take place in the Eckhardt-Gramatté Hall at the University of Winnipeg.

"That's one of the successes of our series," Strub says. "We're in a small, intimate hall. It's almost like the performers are playing in your living room."

Groundswell, Winnipeg's only chamber music series dedicated exclusively to new music, also stages its shows at Eckhardt-Gramatté, as well as at the Muriel Richardson Auditorium at the Winnipeg Art Gallery. This season's programming includes Victoria's large chamber ensemble Aventa, the Winnipeg Symphony Orchestra's resident string quartet and Trainsport, which features the unusual combination of bassoon, percussion and piano.

"The mood of Trainsport goes from introspective to dramatic to extroverted humorous theatre pieces," says Robert Sauvey, Groundswell's executive director. "There's music by Mario Lavista, Isang Yun, Theodore Burkali and our own Diana McIntosh. There are a lot of great folks performing, as well: Vincent Ellin on bassoon, renowned percussionist Beverly Johnston, Victoria Sparks and, of course, Diana McIntosh. It should prove to be really intense and a lot of fun."

Speaking of fun, Groundswell's season finale combines new classical music with one of Winnipeg's most popular acts.

"We're finishing up in a really festive mood with a concert called Latin Party with the Pampa Mambo Sextet," Sauvey says. "It's the lovely combination of new music and Latin music, and it's all coming together in one wild evening of Cuban and Brazilian flavours. It's the kind of music that should make you feel the cultural heat and make you get up and dance."

Sauvey says accessibility is an important aspect of Groundswell's programming.

"We don't want new music to be thought of as an austere thing that only special people go to," he says. "What we try to do in a season is open it up to a wider public, so new music isn't seen as something far off in the distance."



Shanghai Quartet performs April 6

CAMERATA NOVA

For ticket info see cameratanova.ca

MANITOBA OPERA

Nov. 24, 27, 30 — *RIGOLETTO*

Apr. 13, 16, 19, 2013 — *AIDA*

All shows at Centennial Concert Hall. Ticket info at manitobaopera.mb.ca.

VIRTUOSI CONCERTS

Sept. 22 — *CHARISMA*

Oct. 13 — *THE LEGEND REBORN*

Oct. 20 — *TRIO DI VIRTUOSI*

Nov. 3 — *FROM BACH TO BUENOS AIRES*

Nov. 24 — *THE ZARA NELSOVA PRIZE*

Dec. 8, 9* — *WSO BAROQUE & BEYOND: EVOLUTION OF ROMANTICISM*

Jan. 5, 2013 — *EUROPEAN HORIZON*

Jan. 20* — *THE VAN CLIBURN GOLD*

Mar. 2 — *SOME ENCHANTED EVENING*

Mar. 16 — *PORTS OF CALL*

Mar. 30 — *SLAVIC SOUL*

Apr. 6 — *THIRTIETH ANNIVERSARY!*

All shows at 8 p.m. (3 p.m. for matinees*) at Eckhardt-Gramatté Hall. Ticket info at virtuosi.mb.ca, 786-9000.

GROUNDSWELL

MICHELLE MOURRE: Sept. 15, Winnipeg Art Gallery

ENSEMBLE CONTEMPORAIN DE MONTREAL: Nov. 7, Eckhardt-Gramatté Hall

THE CLEARWATER QUARTET: Dec. 3, Winnipeg Art Gallery

AVENTA & KAJA SAARIAHO: Mar. 2, 2013, Eckhardt-Gramatté Hall

LATIN PARTY W/ PAPA MAMBO SEXTET: Apr. 5,

Eckhardt-Gramatté Hall

TRANSPORT: Apr. 25, Eckhardt-Gramatté Hall
All concerts at 8 p.m. For ticket info see gswell.ca

MANITOBA CHAMBER ORCHESTRA

Sept. 12 — Isabel Bayrakdarian

Nov. 21 — Scott Yoo

Jan. 9, 2013 — Marc-Andre Hamelin

Feb. 6 — The Winnipeg Singers

Feb. 19 — Janina Fialkowska

Mar. 12 — Anne Manson

Apr. 2 — Roy Goodman

May 14 — Daniel Taylor

Jun. 5 — Colin Carr

All concerts at 8 p.m. at Westminster United Church. Ticket info at themco.ca

WINNIPEG JAZZ ORCHESTRA

Oct. 14, 8 pm — THE MUSIC OF WOODY HERMAN

AND HIS THUNDERING HERDS, W/ FRED STRIDE

Nov. 18, 8 pm — MAMBO NIGHTS, W/ MICHAEL PHILIP MOSSMAN

Dec. 9, 8 pm — GLENN MILLER CHRISTMAS

Feb. 17, 2013 8 pm — A NIGHT AT THE REX, W/ JOHN MACLEOD

Mar. 24, 8 pm — 1001 ARABIAN JAZZ NIGHTS, W/ NIKOLAJ BENTON

May 12, 8 pm — KING OF SWING, W/ KEN PEPOWSKI

All concerts at 8 p.m. at the Winnipeg Art Gallery. Ticket info at winnipegjazzorchestra.com

Visit the musicnet.mb.ca for links to Canzona, The Musical Offering, Prairie Voices, The Winnipeg Philharmonic Choir, The Winnipeg Singers, the Westminster Concert Organ Series and the Women's Musical Club.



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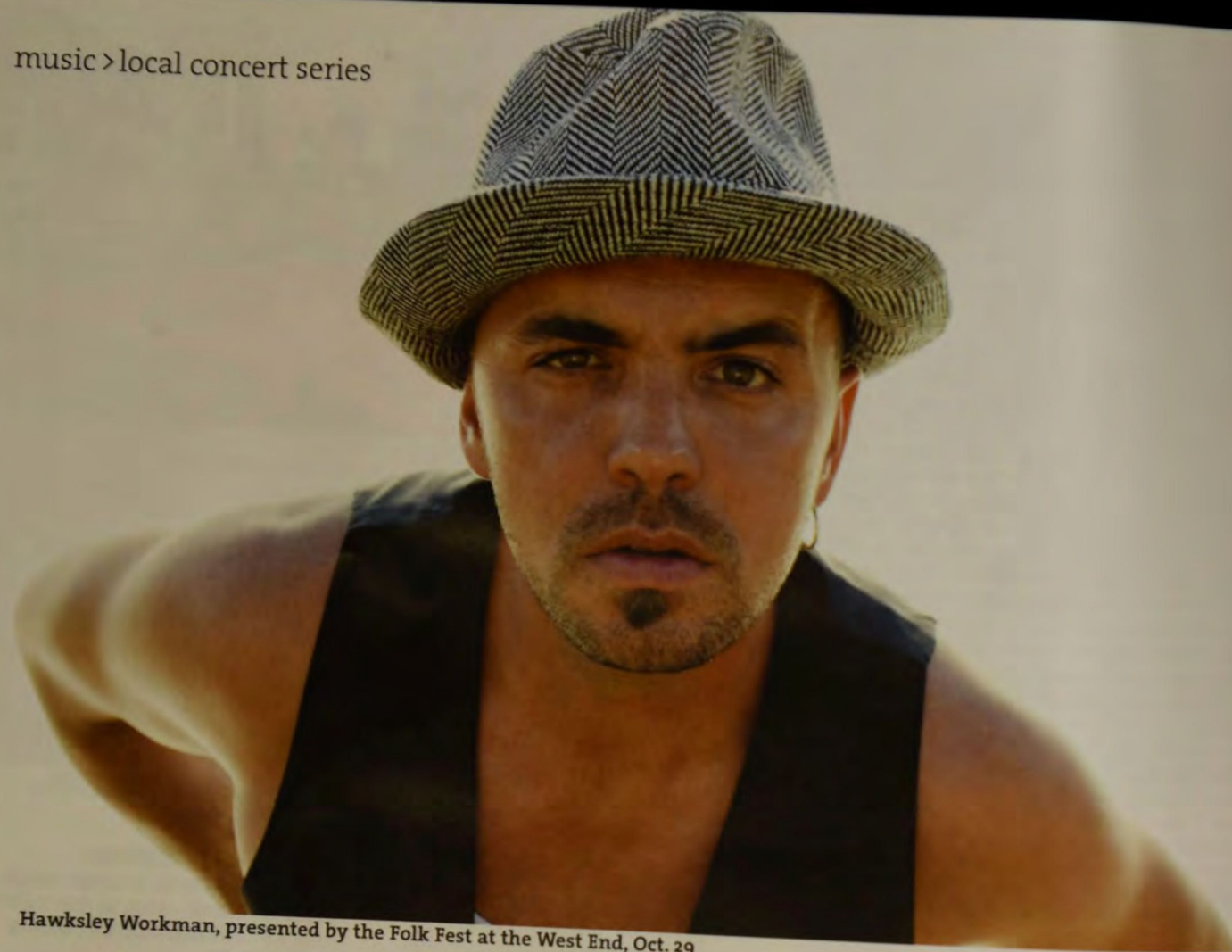
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Hawksley Workman, presented by the Folk Fest at the West End, Oct. 29

West End Cultural Centre, Winnipeg Folk Festival and Jazz Winnipeg will keep music fans hopping

The music's never over

Jared Story

Winnipeg is known for its summer music festivals — Folk Fest, Jazz Fest, BBQ & Blues, etc. — but just because the fun in the sun is almost over, it doesn't mean the good times have to end.



Dan Mangan, Nov. 1, the Burt

For instance, year-round programming is one of the Winnipeg Folk Festival's top priorities.

"The festival is more than five days in July," says artistic director Chris Frayer.

"Our efforts to have a year-round presence have to do with increasing Winnipeg's folk music presence. In international terms, we want to let artists know that this is a good place to come play and even a good community to live in."

Folk Fest's fall concert season kicks off with Canadian pop singer/songwriter Royal Wood, followed by local alt-country sensation Del Barber, the prolific Hawksley Workman, indie-folkster Dan Mangan, New Pornographers frontman A.C. Newman, Bhangra/Celtic fusion band Delhi 2 Dublin, bluesy folk rockers Blackie and the Rodeo Kings and Australian multi-instrumentalist Xavier Rudd.

"The intention is to express the diversity we have in our programming at the festival year round," Frayer says. "At the same time, we want to engage our volunteer core and keep staff busy learning more about production work. It keeps us well-oiled."

"Also, I see that (year-long programming) helps the organization build long-term relationships with artists. My hope is when I'm not here anymore, we'll have a stable of fantastically diverse artists that sell tickets well and make interesting art."

The West End Cultural Centre knows all about building long-term relationships. For its 25th-anniversary season, the venue and arts institution is bringing back such favourites as Danny Michel — who recorded *Live in Winnipeg* at the WECC in 2010 — and legendary Canadian folk musician Valdy, the second-best-selling Canadian folk singer of the 1970s.

"The only one bigger than him was Gordon Lightfoot," says Jason Hooper, the WECC's artistic director. "He used to have a recurring role on *The Beachcombers*, a true Canadian icon. He first played the West End soon after we opened 25 years ago; one of the originals, probably."

"Those relationships are really important, they're good to foster and they don't happen just because you're a nice guy. They happen because the venue is great. Artists like to know they can go onstage and everything will work — from the



Legendary Canadian folksinger Valdy, Sept. 21, WECC

monitors to the microphones to the quality of the room, they don't have to worry about anything and can just focus on their performance."

Of course, there's more to the WECC's 25th year than just two shows. Micah Barnes, formerly of The Nylons, kicks off the fall season, followed by such acts as Zimbabwe percussion-based act Bongo Love, West Coast bluegrass band The Bills, African guitarist The Mighty Popo and Austin-based blues poet Ray Bonneville.

In October, the WECC will celebrate its quarter century with a trio of special shows showcasing the local music scene. The details are still to be determined, but Hooper says a singer/songwriter extravaganza is in the works for Oct. 20.

"We're looking to partner 10 to 20 people up and have them collaborate and perform one song each," Hooper says. "The idea is to have a busy



DJ Shadow, Sept. 27, Pyramid Cabaret

stage of music that represents the local artists that have been through here the last 25 years. That includes people with established careers, people who are at that midway point, and people who are up and coming. It's not just about celebrating the last 25 years, but also looking forward to the next 25. It's not just about where you've been but where you're going."

Jazz Winnipeg is definitely going places with its upcoming concert season. The musical journey begins with instrumental hip hop artist DJ Shadow, followed by gypsy jazz group The Lost Fingers, flamenco guitar virtuoso Jesse Cook and progressive piano trio The Bad Plus.

"The Bad Plus push the envelope in a good way," says Tyler Sneesby, Jazz Winnipeg's outreach and special projects coordinator.

"They're progressive but also engaging. They're challenging, but not alienating."

That's exactly the balance Jazz Winnipeg looks to achieve with all of its programming, Sneesby says. "We're always looking for that balance between stuff people like and stuff we can be comfortable putting our brand behind."



The Bad Plus, Oct. 4, WECC

JAZZ WINNIPEG CONCERT SEASON

DI SHADOW: Sept. 27, 9 pm, Pyramid Cabaret
THE BAD PLUS: Oct. 4, 8 pm, West End Cultural Centre
THE LOST FINGERS: Nov. 1, 8 pm, Park Theatre
JESSE COOK: Dec. 6, 7:30 pm, Pantages Playhouse Theatre

WEST END CULTURAL CENTRE

Sept. 8 – MICAH BARNES w/ SUSS
 Sept. 14 – BONGO LOVE w/ DRUM CAFE
 Sept. 15 – THE BILLS w/ SWEET ALIBI
 Sept. 20 – THE MIGHTY POPO w/ PHOEBE MANN
 Sept. 21 – AN EVENING WITH VALDY
 Sept. 28 – AN EVENING WITH RAY BONNEVILLE
 Oct. 11 – SUNPARLOUR PLAYERS w/ KALLE MATTSO
 Oct. 16 – PHYLLIS SINCLAIR
 Oct. 18 – MATT EPP w/ CATHERINE MACLELLAND
 Oct. 19, 20 – WECC 25TH-ANNIVERSARY CONCERT
 Oct. 26 – DEL BARBER
 Oct. 31 – THE PACK A.D. HALLOWEEN PARTY
 Nov. 13 – DANNY MICHEL
 For ticket info see wecc.ca

WINNIPEG FOLK FESTIVAL FALL CONCERT SERIES

ROYAL WOOD: Oct. 15, West End Cultural Centre
CARLY DOW: Oct. 20, West End Cultural Centre
DEL BARBER: Oct. 26, West End Cultural Centre
HAWKSLEY WORKMAN: Oct. 29, West End Cultural Centre
DAN MANGAN w/ THE RURAL ALBERTA ADVANTAGE: Nov. 1, Burton Cummings Theatre
A.C. NEWMAN: Nov. 2, West End Cultural Centre
DELHI 2 DUBLIN: Nov. 6, West End Cultural Centre
BLACKIE AND THE RODEO KINGS: Nov. 18, Burton Cummings Theatre
XAVIER RUDD: Nov. 24, Burton Cummings Theatre

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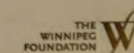
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Brueggsgosman

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Music Director

Cirque Musica

Barenaked Ladies

Pirates of the Caribbean:
The Curse of the Black Pearl

Yuja Wang

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WITH THE CONTOURS**
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Saturday, September 29 | 8:00 pm
Sunday, September 30 | 2:00 pm

STRAVINSKY: RITE OF SPRING
Friday, October 12 | 10:30 am

RITE OF SPRING
Friday, October 12 | 8:00 pm
Saturday, October 13 | 8:00 pm

MEASHA
Friday, October 26 | 8:00 pm
Saturday, October 27 | 8:00 pm

HALLOWEEN HOOPLA
Sunday, October 28 | 2:00 pm

BIG NIGHTMARE MUSIC
Friday, November 2 | 8:00 pm
Saturday, November 3 | 8:00 pm
Sunday, November 4 | 2:00 pm

**MEYER: SYMPHONY NO. 3
(SCOTTISH)**
Friday, November 9 | 10:30 am

**SCOTTISH SYMPHONY:
A SELKIRK SETTLERS CELEBRATION**
Friday, November 9 | 8:00 pm
Saturday, November 10 | 8:00 pm

BEN HEPPNER GALA RECITAL
Tuesday, November 13 | 8:00 pm

MAHLER 7
Friday, November 16 | 8:00 pm
Saturday, November 17 | 8:00 pm

CHRISTMAS SPECTACULAR
Saturday, December 1 | 7:30 pm

MENNONITE CONCERTOS
Sunday, December 2 | 7:30 pm

**BARENAKED LADIES:
HITS AND HOLIDAY SONGS**
Friday, December 7 | 8:00 pm
Saturday, December 8 | 8:00 pm
Sunday, December 9 | 2:00 pm

MESSIAH
Saturday, December 15 | 8:00 pm

FAIRY TALE FANTASIA
Sunday, January 6 | 2:00 pm

A SYMPHONIC NIGHT IN HAVANA
Friday, January 11 | 8:00 pm
Saturday, January 12 | 8:00 pm
Sunday, January 13 | 2:00 pm

DVOŘÁK: SYMPHONY NO. 7
Friday, January 18 | 10:30 am

PROKOFIEV 3 & DVOŘÁK 7
Friday, January 18 | 8:00 pm
Saturday, January 19 | 8:00 pm

THE DREAM CONCERT
Friday, January 25 | 8:00 pm
Saturday, January 26 | 8:00 pm
Sunday, January 27 | 2:00 pm

GLENNIE & REICH: PART 1
Friday, February 1 | 8:00 pm

GLENNIE & REICH: PART 2
Saturday, February 2 | 8:00 pm

VIVALDI: THE FOUR SEASONS
Saturday, February 9 | 8:00 pm

MANNY TUBA AND THE MAGIC JUKEBOX
Sunday, February 10 | 2:00 pm

CHENG PLAYS MOZART
Friday, February 15 | 8:00 pm
Saturday, February 16 | 8:00 pm

WOODSTOCK
Friday, February 22 | 8:00 pm
Saturday, February 23 | 8:00 pm
Sunday, February 24 | 2:00 pm

PIRIETO CONDUCTS BRAHMS
Friday, March 1 | 8:00 pm
Saturday, March 2 | 8:00 pm

BERLIOZ: SYMPHONIE FANTASTIQUE
Friday, March 15 | 10:30 am

SYMPHONIE FANTASTIQUE
Friday, March 15 | 8:00 pm
Saturday, March 16 | 8:00 pm

**PIRATES OF THE CARIBBEAN:
THE CURSE OF THE BLACK PEARL**
Friday, March 22 | 8:00 pm
Saturday, March 23 | 8:00 pm
Sunday, March 24 | 2:00 pm

MOZART REQUIEM
Saturday, March 30 | 8:00 pm

CHAPLIN: THE GOLD RUSH
Saturday, April 20 | 8:00 pm

MUSIC, NOISE & SILENCE
Sunday, April 21 | 2:00 pm

CIRQUE MUSICA
Friday, April 26 | 8:00 pm
Saturday, April 27 | 8:00 pm
Sunday, April 28 | 2:00 pm

BEETHOVEN 9
Friday, May 10 | 8:00 pm
Saturday, May 11 | 8:00 pm
Sunday, May 12 | 2:00 pm

SYMPHONY TALES
PETER AND THE WOLF &
DR. SEUSS' GREEN EGGS & HAM
Sunday, June 23 | 2:00 pm

DOUBLE
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January 15, 2013

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TOWARD LIGHT VANCOUVER

A TRIBUTE TO RACHEL BROWNE

January 15, 2013

SHOWTIME 8PM

SCOTIABANK DANCE CENTRE

After the tragic passing of Rachel Browne at the Canada Dance Festival in Ottawa this summer many in the Canadian dance community were left reeling. Rachel was a true icon whose life and art had a huge impact on the scores of dancers, choreographers and students with whom she worked. In honour of her incomparable contribution to dance in Canada it was decided to form The Rachel Browne Trust. The purpose of the Trust will be to preserve and disseminate her legacy; the many dances she so carefully crafted. In order to launch this Trust nationally we have programmed a tribute show that will showcase the depth and breadth of her significant body of work.

TOWARD LIGHT, A Tribute to Rachel Browne, will highlight a range of Rachel's work including a short excerpt from *Odetta's Songs and Dances* (1964) to Rachel's most recent and very poignant work *Momentum* (2012).

THE RACHEL BROWNE TRUST

To preserve and disseminate the legacy of Rachel Browne C.M.

<http://bit.ly/TeaLOy>

All Tickets \$25

*Supporters of the Trust \$75

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* Tickets priced at \$75 will receive a \$50 Charitable Tax Receipt. The \$50 donation portion supports the launch of The Rachel Browne Trust.

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