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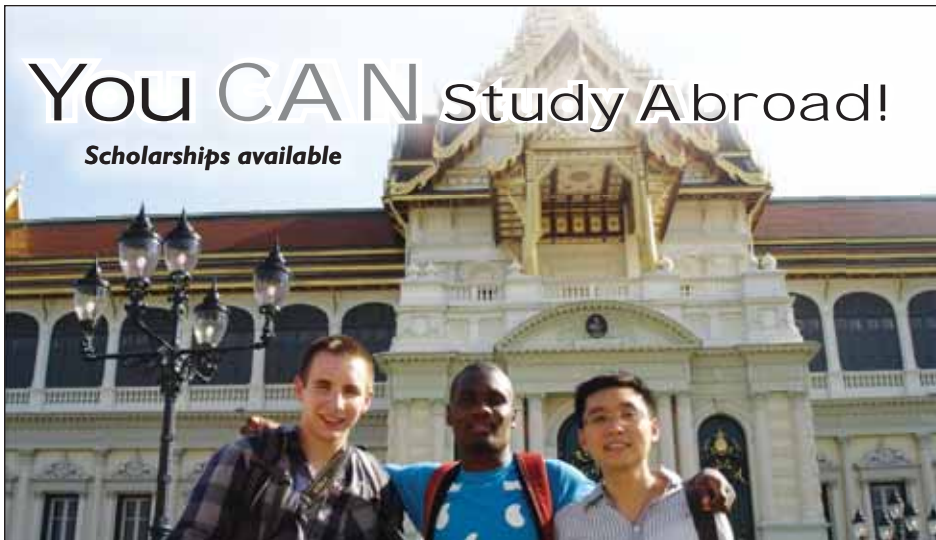
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In this Issue . . .

- 17 JANE MONHEIT**
- 21 KIDD PIVOT: “TEMPEST REPLICA”**
- 32 NATALIE MACMASTER**
- 39 Fine Arts Center Board and Staff**
- 40 Friends of the Fine Arts Center**
- 44 Evacuation Diagram**
- 46 Patron Services Information**
- 47 Symbols of Support**



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ABOUT THE ARTIST

Jazz vocalist Jane Monheit celebrates the tenth anniversary of her remarkable recording career with her most mature, heartfelt album yet, *Home*, a collection of standards that represents a passionate return to her roots as a jazz musician. The CD features the band she has worked with onstage and off for most of her career, as well as special guests such as John Pizzarelli, Mark O'Connor, and Larry Goldings. This is her first album for Emarcy/Universal and also marks her debut as sole producer of a recording.

"I didn't feel the need for anyone to help me realize the vision of this record," says Monheit. "This is a project I've been thinking of for a long time...an album of songs and a group of musicians that are deeply important to me. There was no need to discuss what should or should not be included, or who should play... this is clearly me, from the heart. My relationships to these songs and my love for the people playing them make this album what it is."

On the whole, *Home* is arguably the loveliest and lightest album of Monheit's 10-CD discography. Treasured songs include the upbeat Arthur Schwartz/Howard Dietz classic "A Shine On Your Shoes", the swinging Rodgers and Hart gem "Everything I've Got Belongs To You", a charming rendition of Irving Berlin's "Isn't It A Lovely Day", and Jerome Kern/B.G. Desylva's accentuate-the-positive "Look For The Silver Lining". "I'm so much more drawn to the happier songs," she says with a laugh, noting that this is the first album she's made in its entirety since becoming a mother. (Her son was born halfway through the recording of her previous album, *The Lovers, The Dreamers, And Me*). "Having a beautiful child in my life has really lightened me up, especially where music is concerned! I'll always have a high level of drama, though...it makes me who I am, and certainly helps me be better at what I do!"

An extraordinarily gifted jazz vocalist whose sincere and romantic interpretations of exceptional songs has made her a favorite in both the jazz and cabaret worlds, Monheit has garnered numerous accolades in the past decade. Her first album, *Never Never Land*, was voted top debut recording by the Jazz Journalist's Association and stayed on the *Billboard* Jazz chart for over a year. Subsequent albums either charted high, or in several cases, debuted at

number one, and yielded two Grammy nominations in the Best Instrumental Arrangement Accompanying Vocals category, recognizing the work of Vince Mendoza on 2002's *In The Sun* and 2004's *Taking A Chance On Love*.

The making of *Home* has been a defining moment in Monheit's career for different reasons. She has emerged as a fully complete musician, sole producer of the album, and able to deliver vocals that show a deep maturity, reflecting her life experience as a woman and mother. However, Monheit experienced a first during the making of the record: She had to come to grips with the reality that her voice is not an infallible instrument. "Every musician goes through some sort of crisis in their playing," she says. "You take your talent for granted, when the fact is that you're not invincible. I've been singing since I could talk. It was effortless. But for the first time in my life, I've had to learn how to take care of my instrument and be more gentle to myself to appreciate it fully. Your voice is very delicate, and can need rehabilitation due to constant overuse and travel... especially with a toddler! You get exhausted...I needed to slow down and take care of myself."

The entire experience, both deeply rewarding as a producer and incredibly challenging as a vocalist, helped to render a final product that is more true to who Monheit really is than perhaps any of her past projects. "All of my records are important to me in different ways. I've been very lucky...I've had the chance to make these epic fantasies in the studio with gigantic, lush arrangements, incredible orchestras, and all the magic you could ever ask for. It was time for me to do what's real, though. This album more closely resembles what we do on stage than any other. The musicians I work with every day, Michael Kanan, Neal Miner, and Rick Montalbano, are my family. They are the heart of this record, and I guess my vocals provide the soul."

Home opens with the bright, swinging "A Shine On Your Shoes", which Monheit first heard as a child in one of her favorite films, 1953's *The Bandwagon*. Guitarist Frank Vignola, a constant collaborator and friend of the band, contributes. Following this is Monheit's charming take on Rodgers and Hart's "There's A Small Hotel", which also features close family friend Joe Magnarelli on trumpet. "My husband and I have played live with Joe so many times in the

past, and I'm thrilled to finally have recorded with him," says Monheit. "Actually, this tune seemed right because it reminds us of our honeymoon...and will probably remind others of theirs."

The slow and sweet "This Is Always" (Mack Gordon/Harry Warren) was recorded by Monheit once before (and later discarded) for her third album, *In The Sun*. "When I recorded the song the first time, something just didn't click, and I'm so glad I waited until the time was right. People tell me often that they've danced to my recordings at their weddings....and that completely inspired our interpretation of this tune. It's such a lovely thing to know we've helped people create beautiful memories!"

While there are many versions of the Billy Rose/Lee David song "Tonight You Belong To Me", Monheit's favorite is the version sung by Bernadette Peters and Steve Martin from the hit movie *The Jerk*. Here Monheit settles in with John Pizzarelli for a cozy duet, accompanied only by John's guitar. "When I decided to record this, I knew it had to be with John," she says. "We did it in about a minute, too!" Other than a version of "They Can't Take That Away From Me" for the PBS series *Legends Of Jazz*, this is the first time they've recorded together.

Next up is "Look For The Silver Lining", one of Montalban's all-time favorite songs. "My husband's influence on the direction of this album was immense," Monheit says. "I cannot put into words how much he and the band contributed to the production." This is followed by a delicate and moving rendition of the Alec Wilder/William Engvick ballad "I'll Be Around", which with Kanan's arrangement, says Monheit, is "pure musical theater." Violinist O'Connor, who enlisted Monheit to record on a past project, returns the favor on two tracks: the swinging, humorous "Everything I've Got Belongs To You", and the Duke Ellington romance "I Didn't Know About You", seamlessly linked to his "All Too Soon". As for O'Connor's contribution, Monheit says, "Mark is a genius- the loveliest, sweetest player. Plus, I grew up listening to his music.... my father plays banjo, so there was a lot of bluegrass and folk music in the house. I am honored every time I sing with Mark."

Other highlights include a soulful take on Arlen and Harburg's "The Eagle And Me", the warm-hearted Kanan/Monheit duet on "Isn't It A Lovely Day" (Michael and I feature duets in every show and on every album," she says) and sweeping waltz "While We're Young", another nod to musical theater that serves as the CD endsong (which Monheit says is "a beautiful

album closer and a perfect show opener").

The only non-standard on *Home* is one of the album's most moving pieces, "It's Only Smoke", composed by Larry Goldings and Cliff Goldmacher. On the tune, Goldings plays piano and Monheit is joined by vocalist Peter Eldridge, with whom she studied during her years at Manhattan School of Music. "I've known Peter since I was fourteen, and we've loved singing together for so long...this was the perfect tune for us to record together. This is the first time I've played with Larry, although I've been a huge fan for many years. His songs move me so much, and this one affected me particularly deeply. It floated in my head for days, to a point where I was living the song...it was that intense, especially because singing with Peter is so special to me."

On *Home* Monheit has upped the ante in her career by digging deep into what brought her to this music in the first place: great songs, and her passion for interpreting them. This return to the heart of who she is, and the fearless honesty with which she imparts her musical truth, lend great maturity and sincerity to the album: her closeness to these songs and the musicians who play them are what *Home* is all about.

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KIDD PIVOT: "THE TEMPEST REPLICA"

World Premiere – October 20, 2011
Künstlerhaus Mousonturm, Frankfurt, Germany

Created by:	Crystal Pite
Performers:	Bryan Arias Eric Beauchesne Sandra Marín Garcia Yannick Matthon David Raymond Cindy Salgado Jermaine Maurice Spivey
Composer:	Owen Belton
Sound Designers:	Alessandro Juliani, Meg Roe
Voice:	Peter Chu, Meg Roe
Lighting Designer:	Robert Sondergaard
Set Designer:	Jay Gower Taylor
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Costume Designer:	Nancy Bryant
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Choreographer's	
Production Assistant:	Carl Staaf
Production Assistant:	Sandra Li Maennel Saavedra
Management:	Josef Chung Bernard Sauvé Sharon Simpson Jim Smith Bonnie Sun
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Assistant Technical Director:	Wladimiro Woyno
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Acknowledgements

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Kidd Pivot gratefully acknowledges Kemptener Tanzherbst (Kempten) and SFU Woodward's (Vancouver) for the residencies provided towards the creation of this work.

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KIDD PIVOT

Integrating movement, original music, text, and rich visual design, Kidd Pivot's performance work is assembled with recklessness and rigour, balancing sharp exactitude with irreverence and risk. Under the direction of internationally renowned Canadian choreographer Crystal Pite, the company's distinct choreographic language – a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation – is marked by a strong theatrical sensibility and a keen sense of wit and invention.

Crystal Pite has collaborated with celebrated dance artists, theatre companies and filmmakers in Canada, Europe, and the United States. Since 2002, she has created and performed under the banner of her own company. Her work and her company have been recognized with numerous awards and commissions. Kidd Pivot tours extensively around the world with productions that include *The Tempest Replica* (2011), *The You Show* (2010), *Dark Matters* (2009), *Lost Action* (2006), and *Double Story* (2004), created with Richard Siegal. Kidd Pivot is the recipient of the 2006 Rio Tinto Alcan Performing Arts Award, and was resident company at Künstlerhaus Mousonturm, with the support of Kulturfonds Frankfurt Rhein Main, in Frankfurt, Germany from 2010 to 2012.

Crystal Pite – Choreographer

Born and raised on the Canadian West Coast, choreographer and performer Crystal Pite is a former company member of Ballet British Columbia and William Forsythe's Ballet Frankfurt.

Crystal's choreographic debut was in 1990, at Ballet British Columbia. Since then, she has created works for Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The National Ballet of Canada, Les Ballets Jazz de Montréal (Resident Choreographer, 2001-2004), Cedar Lake Contemporary Ballet, Ballet British Columbia, Alberta Ballet, Ballet Jorgen, and several independent dance artists; most recently Louise Lecavalier. Crystal is Associate Choreographer of Nederlands Dans Theater and Associate Dance Artist of National Arts Centre in Ottawa.

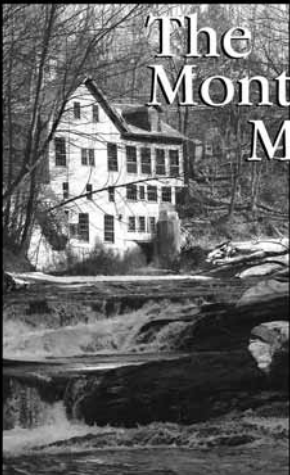
In 2002 she formed Kidd Pivot and continues to create and perform in her own work. The company tours nationally and internationally, performing such highly demanded and critically acclaimed works as *Dark Matters*

and *Lost Action*. Kidd Pivot's residency at the Künstlerhaus Mousonturm in Frankfurt (2010-2012) provided her the opportunity to create and tour her most recent works, *The You Show* and *The Tempest Replica*, with her dancers and collaborators.

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

Bryan Arias – Performer

A native of Puerto Rico, Bryan Arias moved to New York City with his family at the age of eight. While living in New York Bryan attended La Guardia High School for the Arts and Manhattan Youth Ballet School. After



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graduation, Bryan danced for two years with Complexions contemporary ballet under the direction of Dwight Rhoden and Desmond Richardson. In 2008 he moved to the Netherlands for four years to dance with the Nederlans Dans Theater II and later NDT I. There he was part of original creations and performed works by Jiri Kylian, Ohad Naharin, Crystal Pite, and many more. This is Bryan's first season with Kidd Pivot.

Eric Beauchesne – Performer

Born in Bécancour, Québec, Eric Beauchesne first encountered dance at age 16 when he made his performing arts début in a student musical. After graduating from L'Ecole supérieure de danse du Québec, he participated in many productions with Les Grands ballets canadiens, Le Jeune ballet du Québec and the Banff Festival Ballet. In 1994, he left for Europe where he became a member of the Badisches Staatstheater Karlsruhe and later the Stadttheater Moenchengladbach in Germany. From 1997 to 2004, he danced with Les Ballets jazz de Montréal with whom he toured extensively the works of more than 15 choreographers including James Kudelka, Mia Michaels, Dominique Dumais, Patrick Delcroix and Crystal Pite. In 2004, he became an independent artist and has had, since then,

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Sandra Marín García – Performer

Sandra Marín García was born in Barcelona, where she studied dance at the Institute of Theatre, Dance and Choreography. After graduating in 1992, Sandra joined the company Concert Dansa Dark, under the direction of Guillermina Coll. Later she danced with Polish Dance Theatre, Vorpommern Theater Greifswald & Stralsund, Stadttheater Dortmund, Scapino Ballet Rotterdam, Cullberg Ballet, and Nederlands Dans Theater I. Sandra has worked with such choreographers as Johan Inger, Paul Lightfoot, Sol León, Mats Ek, Jiri Kylián and Crystal Pite, among others. She has taught workshops at the Conservatorio Superior de Danza de Madrid María de Ávila, the Maximum Dans Course in Den Haag in 2010, and at the Netherlands Dans Theatre Summer Intensive in 2011 and 2012. She joined Kidd Pivot in August 2010.

Yannick Matthon – Performer

A Montreal native, Yannick Matthon studied at L'École supérieur de danse du Québec under the mentorship of renowned teacher Daniel Sellier and Max Ratevosian, himself a pupil of Pushkin. Upon graduation in 1996 he joined Alberta Ballet where he was entrusted with lead roles his first year with the company. Some of his roles there included Romeo in Ali Pourfarock's *Romeo and Juliet*, the Son in Balanchine's *Prodigal Son*, and Othello in Val Caniparoli adaptation of Shakespeare's masterwork. After four years with the company Yannick joined Les ballets jazz de Montréal where he further explored contemporary dance. It is there in 2000 that Yannick first met Crystal Pite. In a bid to have more control over the shaping of his career, he left BJM in 2002 to become freelance artist, and as such his career grew the more eclectic. Since, he has had the opportunity to work with some of our greatest contemporaries such as Aszure Barton, Benoît Lachambre, Dominique Porte, Lee Su-Feh, Myriam Naisy, Robert Battle, Serge Denoncourt, Shawn Hounsell, The Holy

Body Tattoo, Victor Quijada and Wen Wei Wang, to name a few. Yannick recently passed the 1000th representation milestone and is honoured to have done so while with Kidd Pivot.

David Raymond – Performer

Born and raised in Penticton, BC, David Raymond started taking tap classes at age four. Beginning his career as a tap dancer, he continued to train in classical forms and explore other types of dance, forming a collective called Over the Influence with four street dancers who trained and performed together. In 2004 after meeting Tiffany Tregarthen they took up a two-year creative residency in Antwerp, Belgium as they began their collaborative partnership and continued to develop movement language. Upon returning to Vancouver in 2007, he and Tiffany

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founded Out Innerspace Dance Theatre to serve as the home for their creative work, and as a platform to continue developing and sharing their research and practice with young aspiring artists through Modus Operandi. As well as making dance, David captures and designs video for theatre and installation. Apart from his work with Tiffany and Out Innerspace, David has worked with The 605 Collective, Wen Wei Dance, Response Dance, Dana Gingras, Simone Orlando, Beijing Modern Dance Company, Vancouver Opera and Move: The Company.

Cindy Salgado – Performer

Born in Sunnyvale, California, Cindy Salgado trained in multiple styles of dance and continues to explore a range of inspirations. After graduating from the Juilliard School in 2005, with the Princess Grace Award, she began freelancing in New York. She danced for Azsure Barton & Artists on many diverse projects such as Busk and Mikhail Baryshnikov's Hell's Kitchen Dance Tour. She has been an assistant for Andy Blankenbuehler in preproduction for *The Wiz*, *In The Heights*, *Bring It On*, and recently did a workshop for *Pan*. Cindy has worked for Mia Michaels as both a performer and an assistant on projects like *So You Think You Can Dance*, *Delirium* (a Cirque du Soleil production), and Anna Vissi concerts in Greece. She performed in the first chuthis full evening work in 2008. She has taught and choreographed for dance schools throughout the US, and has been a guest teacher at Santa Clara University. She is a cofounder and teacher for Artists Striving To End Poverty, an outreach organization that provides arts programming for underserved children in New York, Florida, South Africa, and India. Cindy is honored to have joined Kidd Pivot in January 2009 for the creation of *Dark Matters*.

Jermaine Maurice Spivey – Performer

Jermaine Maurice Spivey was born in Baltimore, Maryland where he began his dance training and later attended performing arts high school at the Baltimore School for the Arts. After graduating with a BFA in dance from The Juilliard School in 2002, he moved to Lisbon, Portugal where he danced with Ballet Gulbenkian from 2002 to 2005. In 2005, Jermaine joined the Cullberg Ballet, where he met Crystal Pite, and performed with the company until Summer 2008. Jermaine has received several awards in dance including the National Foundation for Advancement in the Arts 1st Level Scholarship and the

Princess Grace Award. Jermaine has been performing with Kidd Pivot since August 2008.

Owen Belton – Composer

Owen Belton graduated from Simon Fraser University in 1993 with a degree in Fine and Performing Arts, and studied music composition with Barry Truax and Owen Underhill. In his work, he blends acoustic and electronic instruments and found sounds, often in combination with computer processing techniques such as granular synthesis. Over the last ten years he has written music for many dance companies, including Kidd Pivot, the National Ballet of Canada, the Cullberg Ballet, Nederlands Dans Theatre, and the Royal Ballet of London. Owen has been collaborating with Crystal Pite since 1994 for Kidd Pivot and other national and international dance companies. Owen also creates scores and sound design for theatre and film and has worked with Touchstone Theatre, Headlines Theatre and Theatre Replacement.

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Robert Songergaard – Lighting Designer

Robert Sondergaard is a Vancouver-based designer with a diverse portfolio spanning over 15 years. He has collaborated with Crystal Pite since 2008 as well as designing for Nederlands Dans Theater, Ballet BC, MovEnt, 605 Collective and Science Friction. In addition to dance, Robert has an extensive television portfolio including the Opening and Closing Ceremonies of the 2010 Vancouver Paralympic Winter Games, four Grey Cup halftime shows, the 2007 and 2011 Opening and Closing Ceremonies of the Canada Winter Games, the Gemini Awards, and the *Anne Murray: Friends & Legends* special. Robert is a member of the Associated Designers of Canada.

Jay Gower Taylor – Set Designer

Jay Gower Taylor started out as a professional dancer enjoying a 20-year international career. Parallel to his dance career, Jay developed skills as a designer. Some of his first designing opportunities were with Dance-

makers, collaborating with Serge Bennathan on *Absences*, *The Invisible Life of Joseph Finch*, and the film *Quand les grandmères s'envolent* for CBC's *Opening Night*. More recently, Jay designed *Conversation*, the play version of *Finch*, and *Elles* for Bennathan, and the Electric Company's live-cinematic interpretation of Jean-Paul Sartre's *No Exit*. For Crystal Pite, he designed *Plot Point*, *Frontier* and *Solo Echo* at Nederlands Dans Theater, *Emergence* at the National Ballet of Canada, and *Dark Matters* and *The Tempest Replica* for Kidd Pivot.

Nancy Bryant – Costume Designer

Nancy Bryant is based in Vancouver and designs costumes for dance, theatre, opera and film. She designed costumes for Crystal Pite's *Plot Point* at Nederlands Dans Theater. Other design for dance include work for Dance Theatre of Harlem, Ballet de Monte Carlo, Stuttgart Ballet, National Ballet of Canada and Ballet British Columbia. Designs for opera include work for the Vancouver Opera: *The Three Penny Opera*, and for The Pacific Opera



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Victoria: *The Rakes Progress*, *Rodelinda* and *The Flying Dutchman*. She has received 12 Jessie Richardson awards for her design work in Vancouver theatre and a Leo award for the costume design in the film *Earthsea*.

Alessandro Juliani & Meg Roe – Sound Designers

Alessandro Juliani and Meg Roe are theatre artists based in Vancouver. Their work has been seen and heard across Canada and around the world at: Canadian Stage, Factory Theatre, Centaur Theatre, Bard on the Beach, Ruby Slippers Theatre, Electric Company Theatre, Blackbird Theatre, Arts Club, The Vancouver Playhouse, Pi Theatre, Rumble Theatre, The National Arts Centre, Theatre Calgary, Alberta Theatre Projects, Theatre Junction, Citadel Theatre, Belfry, Intrepid Theatre, Theatre SKAM, Theatre Aquarius, Manitoba Theatre Centre, Western Canada Theatre, Orlando Shakespeare Festival, American Conservatory Theatre, Center Theater Group (Los Angeles), and the Britten/Pears Festival (Aldeburgh, UK). They are thrilled to be working with Kidd Pivot.

Jamie Nesbitt – Projection Designer

Jamie Nesbitt designs across North America. His resume includes: The Canadian Stage Theatre company, the National Arts Centre, The Vancouver Playhouse, Theatre Calgary, Bard on the Beach, The Arts Club, The Electric Company, Pi Theatre, The Belfry, The Actors Repertory Company, Cahoots, The Citadel, Greenthumb, Why Not Theatre, Theatre Network, Touchstone Theatre, November Theatre, Company 14, The Yukon Arts Centre, and many more. A graduate of Studio 58, he is the recipient of seven Jessie Richardson Award nominations, one Jessie Richardson Award, the 2008 Mayor Arts award, the 2007 Sam Payne award, and the 2006 Earl Klien Memorial Scholarship. www.jamienesbitt.ca

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SYNOPSIS

Cast of Characters

Prospero, a magician and the usurped Duke of Milan

Miranda, his daughter

Ariel, a spirit, indebted to Prospero

Caliban, resident monster of the Island, enslaved by Prospero

Alonso, the King of Naples

Sebastian, The King's brother

Ferdinand, The King's son

Antonio, Prospero's usurping brother

Prospero, a magician and the usurped Duke of Milan, intends to have revenge upon his enemies by having them delivered, by shipwreck, to the island where he and his daughter Miranda have been exiled for twelve years. Prospero, instructs the spirit Ariel to manifest a tempest, and the ship is wrecked upon the shores.

Upon seeing the shipwreck, Miranda is panicked, fearing for the lives of the passengers. Prospero calms her, and explains that twelve years ago his brother, Antonio, jealous and frustrated with Prospero's studies of magic arts, conspired with King Alonso and the King's brother, Sebastian, to usurp Prospero from his Dukedom. The three nobles captured Prospero and his two-year-old Miranda, forced them into a small boat, and cast them out to sea with no oars or sail. Eventually they arrived at the Island, where they met the resident monster, Caliban, and Ariel, a spirit trapped on the Island by a witch's spell. Prospero tried to tame and educate Caliban along with Miranda, teaching him language and the ways of civilization, but when Caliban tried to rape Miranda, Prospero enslaved him.

Now the three nobles have been delivered safely to the Island, along with the King's son, Ferdinand. Prospero's intention is to have revenge upon his enemies, and to arrange a proper marriage for Miranda to Ferdinand.

Following his explanation, Prospero casts a spell on Miranda so she sleeps, and summons the spirit Ariel. Ariel, indebted to Prospero since he released her from bondage, yearns for the freedom he has promised her once her tasks are complete. After describing the shipwreck, Ariel reminds Prospero that he promised to free her. Prospero sternly tells her there is still much work to do.

He asks Ariel to bring Ferdinand to Miranda so they can meet. When they behold each other, they fall instantly, desperately in love. In order to slow things down, Prospero pretends to mistrust Ferdinand, and forces him to perform hard physical labour as punishment.

On the other side of the Island, Ariel watches as King Alonso, Sebastian and Antonio wash up on the beach. The men believe that Ferdinand may have drowned. The King is devastated. Ariel casts a spell to make him sleep, and watches as the other two men conspire to kill him. Just as Sebastian raises his sword to murder his brother, Ariel awakens him. The men make excuses, and the three nobles exit in search of Ferdinand.

Meanwhile, Caliban, the enslaved monster, imagines killing Prospero and having the Island as his own.

Prospero is haunted by the guilt and shadow of Caliban, but he is focused on his revenge against the three nobles. He instructs Ariel to create a magic banquet. The nobles, tired and hungry, discover a table laid with food and wine, but as they touch it, the banquet turns rotten and terrifying. Ariel appears as a giant harpy and condemns the men to madness.

Following the banquet, Prospero releases Ferdinand from his heavy tasks and gives him Miranda's hand in marriage. He instructs Ariel to conjure a magical wedding. Prospero's joy at the wedding is interrupted by his thoughts of Caliban, and he leaves abruptly.

Ariel reminds Prospero that the nobles are still suffering in their madness. Prospero is moved by Ariel's compassion and, choosing virtue over vengeance, decides to forgive the three men and to give up his magic forever. Upon releasing the men, he reveals to the King that Ferdinand is alive, introduces Miranda, and asks Ariel to magically repair the ship and send them all back to Milan where Prospero intends to enjoy the rest of his days as the Duke and a father.

Finally, Prospero frees Ariel.

Caliban is left behind.

Contributed Program Notes

Crystal Pite conveys her unique approach to dance when explaining the meaning of Kidd Pivot, her company's name. "Pivot" signifies physical movement and dance, while "Kidd" introduces danger and violence with its echoes of Captain Kidd, the pirate, and the many boxers who use "Kid" as a nickname. This tension between movement and aggression permeates her work.

Pite started choreographing while performing with Ballet British Columbia in her native Vancouver. Prior to forming Kidd Pivot in 2002, she was a member of Ballett Frankfurt under William Forsythe, whose singular edge is a clear influence. Pite also worked with the Netherlands Dance Theatre, Cullberg Ballet, Cedar Lake Contemporary Ballet and the National Ballet of Canada. Last year, she won the \$25,000 Jacob's Pillow Dance Award. This fall, she will make her Metropolitan Opera debut, choreographing Thomas Adès' *The Tempest*, directed by her fellow Canadian, Robert LePage.

Dark Matters

As a scenographer and puppet designer, I was drawn to Pite's use of puppetry. Her masterpiece, *Dark Matters*, which I saw at Jacob's Pillow, takes the fusion of puppetry and dance in a totally new direction. Using classic Japanese Bunraku manipulation techniques, Pite integrates gymnastic, acting and scenic elements and creates a high-octane world peopled by Kidd Pivot's extraordinarily gifted dancers.

In *Dark Matters*, we saw heart-stopping interaction between the puppet and its creator. The puppet walked, ran, leapt, and flew, miraculously endowed by the puppeteer dancers with a forceful will to destroy its creator. Ultimately, the puppet tore down the fabric walls of the set which crashed noisily to the floor, obliterating the puppet maker and leaving a disaster area onstage.

The Tempest Replica

In *The Tempest Replica*, her latest work on tonight's program, Pite again integrates dark themes, puppetry and stagecraft. She chose an existing script, wanting to explore dance narrative without resorting to storytelling clichés. She settled on motifs from Shakespeare's *The Tempest* only the night before starting work with the dancers in the studio. She created the piece in ten weeks.

Pite sees the play as being about a magician/artist/creator (Prospero) who renounces power, ambition and vengeance for the sake of his daughter. It is no coincidence that Pite became a mother shortly before beginning this piece. These themes arguably reflect her own issues resolving family and humanity versus ambition and art.

The piece opens with a thrilling storm that uses lighting, projections, and movement to portray chaos as never seen before on stage. Prospero initially interacts with the faceless chalk-white "replicas" that deliver the essential plot points of the story. Prospero manipulates these figures like articulated artists' mannequins, shaping them and moving them according to his will – an apt metaphor for the art of the choreographer. Concerned by his daughter Miranda's inability to deal with the world as a result of growing up in isolation on their island, he tells her how they came to be exiled there through the use of shadow animation.

Only after the focus of the piece moves to Prospero's emotional relationships with these characters do they cease being replicas and become more natural and fully rounded. And having exercised his control over them and finally renounced his powers to do so, does he finally restore order and harmony to the world. Prospero's magic has set his daughter on the road to a fulfilling life, and he has used his art to right the political wrongs that had forced him into exile.

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"To call Natalie MacMaster the most dynamic performer in Celtic music today is high praise, but it still doesn't get at just how remarkable a concert artist this Cape Breton Island fiddler has become."

—The Boston Herald

NATALIE MACMASTER: A CAPE BRETON GIRL

Through and through, let there be no doubt: expert Juno Award-winning fiddler Natalie MacMaster is a Cape Breton girl. Let there be any reservation concerning this declaration, you're invited to check out *Cape Breton Girl*, her 11th and latest collection of jubilant instrumental music that is beloved by audiences worldwide.

"I just wanted to do a straight-ahead, traditional record, and I find that they're becoming less and less common," says MacMaster, a member of the Order Of Canada, the country's highest civilian honor.

Mission accomplished, as this invigorating collection of toe-tapping jigs, reels and strathspeys is not only a joy to behold, but with titles like "Alex MacMaster's Jig," "My Brother Kevin" and "Stoney Lake Reels" embraces all the values that Natalie holds dear: family, tradition, home and faith.

"Those are the things most important to me," says MacMaster, who is married to fellow fiddler Donnell Leahy and is a mother of four. "I work through my music, to strike a proper balance between life and work wherever possible."

It's her dedicated work ethic that has seen her accomplish so much: professionally, her three-decade career has watched her amass multiple gold albums, two Grammy nominations and one win (for her contribution to Yo-Yo Ma's *Songs Of Joy & Peace*, for which she received "a nice bottle of champagne"); a Juno Award for Best Instrumental Album for *In My Hands*; eight Canadian Country Music Awards, 10 East Coast Music Awards, an honorary doctorate from St. Thomas University and honorary degrees from Niagara University, NY, Trent University and – most recently – the Arts & Letters Award from the Canadian Association of New York.

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MacMaster has also established herself as an electrifying performer all over the world, thrilling Carnegie Hall audiences and Massey Hall crowds; captivated radio audiences with multiple appearances on the CBC, Canada A.M. and Garrison Keillor's *A Prairie Home Companion*, and warmed TV viewers with guest spots on Christmas specials like Rita MacNeil's *Christmas and Holiday Festival On Ice* with Olympic ice skaters Jamie Sale, David Pelletier, Kurt Browning and world champion Jeffrey Buttle.

MacMaster's talents have also been in-demand by her peers, contributing to albums by Ma; The Chieftains; children's entertainer Raffi; banjo prodigy Béla Fleck; fellow fiddling marvel Alison Krauss, with whom Natalie played a duet on Krauss's *A Hundred Miles Or More: A Collection*; Dobro specialist Jerry Douglas, singer Hayley Westenra; former Doobie Brother and classic R&B interpreter Michael McDonald and, most recently, Thomas Dolby's new album *Map Of The Floating City*.

In turn, such stellar talents as Grammy-winning fiddlers Krauss and Mark O'Connor, "Jesus, Take The Wheel" songwriter Gordie Sampson, Nuevo Flamenco guitarist Jesse Cook, members of The Rankin Family, Edgar Meyer and Alison Brown are just some who have contributed to Natalie's own projects through the years, such is their respect for her musicianship.

More recently, MacMaster's talents have expanded to include author, co-writing and publishing the picturesque 161-page coffee table book *Natalie MacMaster's Cape Breton Aire* with Pulitzer Prize-winning wordsmith Eileen McNamara and featuring Boston-based



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Eric Roth's breathtaking photography.

"I'm really proud of the book," notes MacMaster, of the work that's available at independent bookstores and on her website, nataliemacmaster.com.

"Eileen did an amazing job and Eric's scenic photos are wonderful. They helped me perfectly capture the Cape Breton I wanted to portray."

But music is as important as home and tradition, her beloved family now shapes and informs her musicianship as much as the jigs, reels, air, waltzes, strathspeys, marches and traditional folk that feed her spiritual soul.

"Not so much the sound as the delivery," states MacMaster, who married handsome fiddle phenomenon Donnell Leahy of Leahy in 2002. "I am a Mom now. I am a wife. Faith is also important. Those things are my priorities in life, and I think people get a sense of that – of that part of who I am – through my show. But my music itself hasn't changed."

If anything, family has reinvigorated Natalie MacMaster's commitment to the stage and her audience.

"I like being on stage even more," enthuses the mother of four, who gave birth to daughter Julia in January 2011. "When I appear onstage, that's my departure from Momhood – and I transform into Natalie MacMaster: the entertainer, the fiddler, the performer. I relish that now more."

As do her audiences, who are left clapping, hollering and screaming for more as MacMaster and her band wow them with stylistic diversity as reflected in such top-selling CDs as the Grammy-nominated *My Roots Are Showing*, *Blueprint and Yours Truly*, and the visually intoxicating DVD *Live in Cape Breton*, featuring Hayley Westenra, Bela Fleck, Donnell Leahy and Buddy MacMaster among others. The applause only increases in excitement when MacMaster incorporates step dancing into her performance.

"I was 16 when I tried step dancing and fiddling at the same time," she recalls. "I was with a bunch of other young musicians and we all played and we all danced. It was a joke at the beginning, but then I began pulling it out of the hat so to speak when I needed to perk up the crowd, and it always did the trick. As the years went on, people came to expect it, so I still do a little of that – even when I'm pregnant!"

But it's her majesty with the bow and her intricate technique in making the fiddle sing



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and championing the Cape Breton tradition that floors her admirers for over 100 shows per year.

"I guess culture and tradition never go out of style," MacMaster explains. "For my crowds, they've been there for so many years – they just keep building and hanging on. I think they've watched me grow from a youthful new musician into a mature and confident performer. I also think they receive whatever it is that I give, not through me trying, but only through the nature of music itself. I always get the sense from them that they deeply understand the unspoken essence of what I do. That's probably a combination of the Cape Breton tradition and personality."

And she's not simply sticking to her roots.

"I love music, and I don't just love Cape Breton fiddling, although it's my favourite: I love pop, rock, country, classical, jazz, bluegrass, Latin, and so on. I grew up listening to Michael Jackson, Whitney Houston, Def Leppard, AC/DC, Anne Murray – if I hear something I really like, like Bonnie Raitt's 'Good Man, Good Woman,' I want to be a part of it." "That love spawned a few tunes like 'Catharsis,' which

I recorded on No Boundaries – my first rock piece – and ‘Flamenco Fling’ on *In My Hands*. I heard flamenco guitar playing and I thought it was awesome, and thought I could put a fiddle tune over flamenco rhythms.”

“Being from Cape Breton has never made me feel restricted to playing only that tradition,” MacMaster declares. “I’ve always felt I can be a part of any type of music. But certainly, no matter how it comes out, it always has the Cape Breton groove.”

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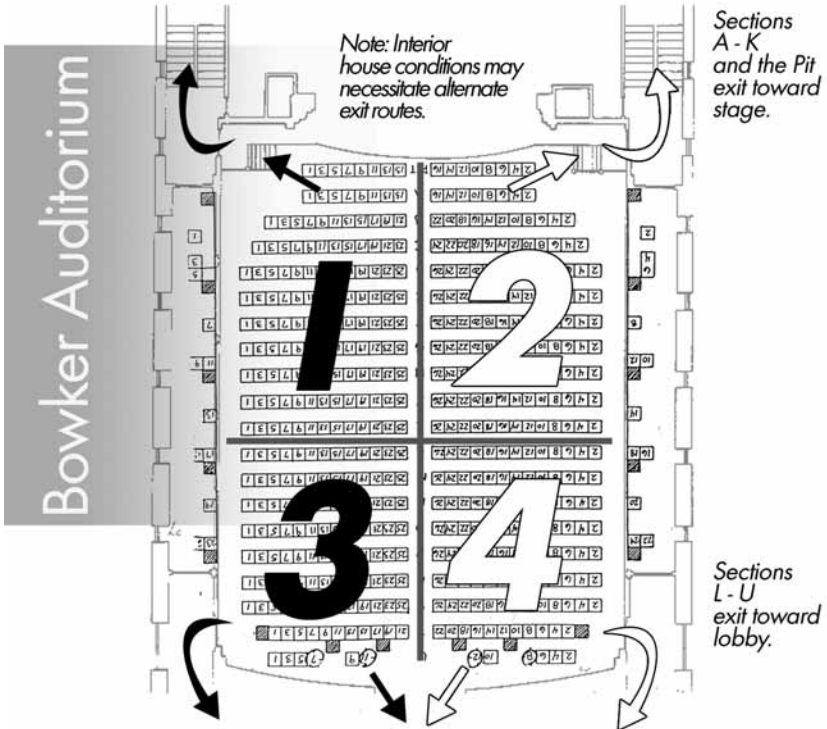
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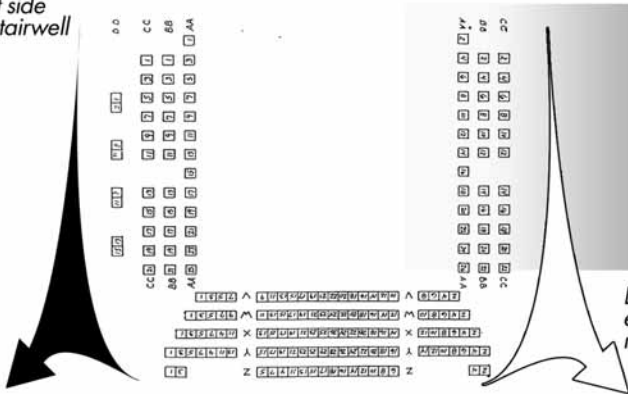
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Evacuation Procedures

Bowker Auditorium



West side exit stairwell Left.

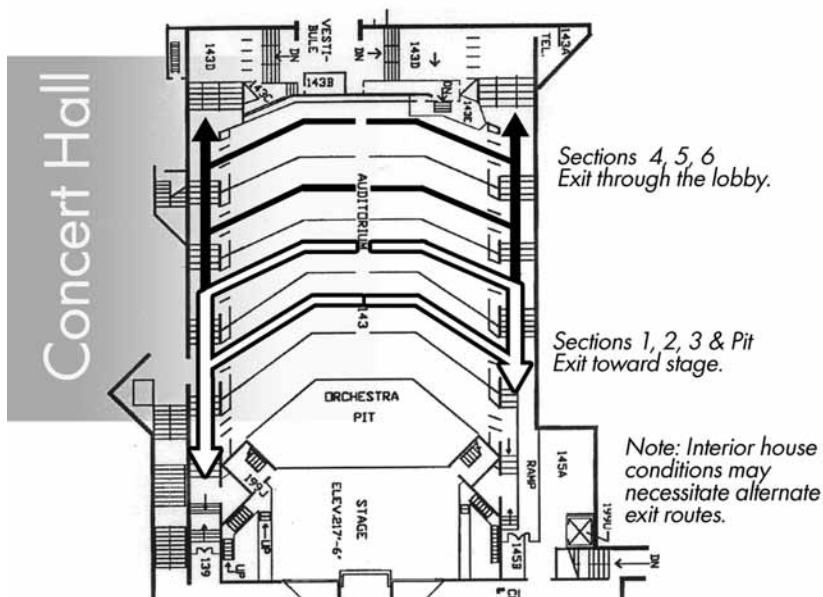


Balconies

East side exit stairwell right.

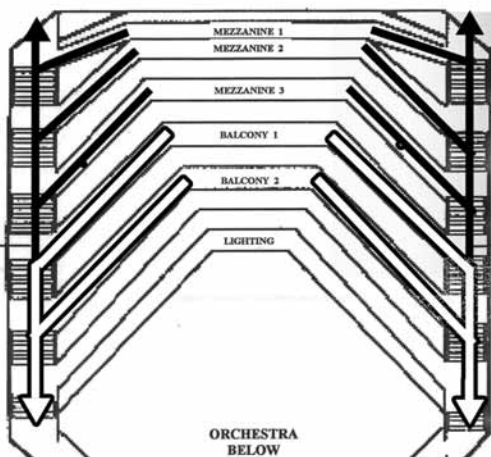
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In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape



Patron Services

Refreshments

Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

Restrooms

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

Drinking Fountains

Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

Late Seating

Patrons arriving after the start of the performance will be seated at an appropriate break.

Pagers and Cell Phones

Please turn off all pagers and cell phones when entering the seating area.

On Call Service

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a pager with you, please use the silent, vibration option.

Cameras and Recording Devices

The taking of photographs or recording the performance in any way is strictly prohibited.

For Hearing-Impaired Patrons

Assisted listening devices: Induction

loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

Emergency Closing

In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking

An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure

Check out what's on view in the University Gallery. The University Gallery is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Gallery is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

Performance Cancellation

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WRNX 100.9FM/WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund. Please recycle your playbill in the lobby.

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