

| The Schaefer Center Presents |
2017-18 Season

Les Ballets
TROCKADERO
de Monte Carlo

FRIDAY FEBRUARY 9, 2018 7PM

**SCHAEFER CENTER FOR THE PERFORMING ARTS
BOONE, NC**

Appalachian
STATE UNIVERSITY



LES BALLETS TROCKADERO DE MONTE CARLO

FEATURING

Colette Adae Ludmila Beulemova
Nadia Doumiafeyva Lariska Dumbchenko Nina Enimenimynimova
Helen Highwaters Nina Immobilashvili Elvira Khababgallina
Irina Kolesterolikova Sonia Leftova Eugenia Repelskii
Alla Snizova Olga Supphozova Guzella Verbitskaya

and

Jacques d'Aniels Pepe Dufka Ketevan Iosifidi
Stanislas Kokitch Andrei Leftov Marat Legupski
Sergey Legupski Vladimir Legupski Mikhail Mudkin
Boris Mudko Mikhail Mypansarov Yuri Smirnov
Innokenti Smoktumuchsky Kravlji Snepek

Tory Dobrin.....Artistic Director
Isabel Martinez Rivera.....Associate Director
Liz Harler.....General Manager

LE LAC DES CYGNES (SWAN LAKE, ACT II)
MUSIC BY PYOTR ILYICH TCHAIKOVSKY
CHOREOGRAPHY AFTER LEV IVANOVICH IVANOV
COSTUMES BY MIKE GONZALES
DECOR BY JASON COURSON
LIGHTING BY KIP MARSH

Swept up into the magical realm of swans (and birds), this elegiac phantasmagoria of variations and ensembles in line and music is the signature work of *Les Ballets Trockadero*. The story of Odette, the beautiful princess turned into a swan by the evil sorcerer, and how she is nearly saved by the love of Prince Siegfried, was not so unusual a theme when Tchaikovsky first wrote his ballet in 1877 -- the metamorphosis of mortals to birds and visa versa occurs frequently in Russian folklore. The original *Swan Lake* at the Bolshoi Theatre in Moscow was treated unsuccessfully; a year after Tchaikovsky's death in 1893, the St. Petersburg Maryinsky Ballet produced the version we know today. Perhaps the world's best known ballet, its appeal seems to stem from the mysterious and pathetic qualities of the heroine juxtaposed with the canonized glamour of 19th century Russian ballet.

Benno: *Pepe Dufka*
(friend and confidant to)

Prince Siegfried: *Vladimir Legupski*
(who falls in love with)

Nadia Doumiafeyva (Queen of the)

Swans:

Colette Adae, Ludmila Beulemova, Nina Enimenimynimova,
Nina Immobilashvili, Elvira Khababgallina, Sonia Leftova,
Eugenia Repelskii, Guzella Verbitskaya
(all of whom got this way because of)

Von Rothbart: *Yuri Smirnov*
(an evil wizard who goes about turning girls into swans)

~ INTERMISSION ~

PAS DE DEUX OR MODERN WORK TO BE ANNOUNCED

GO FOR BAROCCO
MUSIC BY J.S. BACH
CHOREOGRAPHY BY PETER ANASTOS
COSTUMES BY MIKE GONZALES
LIGHTING BY KIP MARSH

Stylistic heir to Balanchine's Middle-Blue-Verging-On-Black-and-White Period, this ballet has become a primer in identifying stark coolness and choreosymphonic delineation in the new(neo) neo-new classic dance. It has been called a wristwatch for Balanchine clock-time.

First Movement (Moderato)
Eugenia Repelskii and Alla Snizova
With
Ludmila Beaulemova, Nina Immobilashvili,
Elvira Khababgallina, Guzella Verbitskaya

Second Movement (Adagio)
Eugenia Repelskii and Alla Snizova

Third Movement (Allegro)
ALL

~ INTERMISSION ~

PAQUITA
MUSIC BY LUDWIG MINKUS
CHOREOGRAPHY AFTER MARIUS PETIPA
STAGED BY ELENA KUNIKOVA
COSTUMES AND DECOR BY MIKE GONZALES
LIGHTING BY KIP MARSH

Paquita is a superb example of the French style as it was exported to Saint Petersburg in the late 19th Century. *Paquita* was originally a ballet-pantomine in 2 acts, choreographed by Joseph Mazillier, to music by Ernest Deldevez. The story had a Spanish theme, with Carlotta Grisi (creator of *Giselle*) as a young woman kidnapped by gypsies, who saves a young and handsome officer from certain death. Premiering at the Paris Opera in 1846, the ballet was produced a year later in Russia by Marius Petipa. Petipa commissioned Ludwig Minkus, the composer of his two most recent successes (*Don Quixote* and *La Bayadere*) to write additional music to add a brilliant "divertissement" to Mazillier's *Paquita*. Petipa choreographed for this a Pas de Trois and a Grand Pas de Deux in his characteristic style. These soon became the bravura highlights of the evening, to the point that they are the only fragments of *Paquita* that have been preserved. The dancers display a range of choreographic fireworks,

which exploit the virtuoso possibilities of academic classical dance, enriched by the unexpected combinations of steps.

Ballerina and Cavalier
Nina Enimenimynimova
With *Boris Mudko*

Variations:

Variation 1.....Elvira Khababgallina
Variation 2.....Nina Immobilashvili
Variation 3.....Nadia Doumiafeyva
Variation 4.....Alla Snizova
Variation 5.....Nina Enimenimynimova

COMPANY HISTORY

Les Ballets Trockadero de Monte Carlo was founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful, entertaining view of traditional, classical ballet in parody form and *en travesti*, Les Ballets Trockadero first performed in the late-late shows in Off-Off Broadway lofts. The Trocks, as they are affectionately known, quickly garnered a major critical essay by Arlene Croce in *The New Yorker*, which combined with reviews in *The New York Times* and *The Village Voice* established the Company as an artistic and popular success. By mid-1975, the Trocks' loving knowledge of dance, comic approach, and commitment to the notion that men can, indeed, dance en pointe without falling flat on their faces, was already garnering attention beyond the Company's New York home. Articles and notices in publications such as *Variety*, *Oui*, *The London Daily Telegraph*, as well as a Richard Avedon photo essay in *Vogue*, made the Company nationally and internationally known.

The 1975-76 season was a year of growth and full professionalization. The Company found management, qualified for the National Endowment for the Arts Touring Program, and hired a full-time teacher and ballet mistress to oversee daily classes and rehearsals. Also in this season, they made their first extended tours of the United States and Canada. Packing, unpacking, and repacking tutus and drops, stocking giant-sized toe shoes by the case; running for planes and chartered buses all became routine parts of life.

Since those beginnings, the Trocks have established themselves as a major dance phenomenon throughout the world. They have participated in dance festivals worldwide and there have been television appearances as varied as a Shirley MacLaine special, *The Dick Cavett Show*, *What's My Line?*, *Real People*, *On-Stage America*, with Kermit and Miss Piggy on their show *Muppet Babies*, and a BBC Omnibus special on the world of ballet hosted by Jennifer Saunders. A documentary about the company, *Rebels on Pointe* by Bobbi Jo Hart, had its theatrical release in 2017. Awards that the Trocks have garnered over the years include: Best Classical Repertoire from the prestigious Critic's Circle National Dance Awards (2007) (UK); the Theatrical Managers Award (2006) (UK); and the 2007 Positano Award (Italy) for excellence in dance. In December 2008, the Trocks performed for members of the British royal family at the 80th anniversary Royal Variety Performance, to aid of the Entertainment Artistes' Benevolent Fund, in London.

The Trocks' numerous tours have been both popular and critical successes - their frenzied annual schedule has included appearances in over 35 countries and over 600 cities worldwide since its founding in 1974, including seasons at the Bolshoi Theater in Moscow and the Chatelet Theater in Paris. The Company continues to appear in benefits for international AIDS organizations such as DRA (Dancers Responding to AIDS) and *Classical Action* in New York City, the *Life Ball* in Vienna, Austria, *Dancers for Life* in Toronto, Canada, London's *Stonewall Gala* and Germany's *AIDS Tanz Gala*.

The original concept of les ballets trockadero de monte carlo has not changed. It is a Company of professional male dancers performing the full range of the ballet and modern dance repertoire, including classical and original works in faithful renditions of the manners and conceits of those dance styles. The comedy is achieved by incorporating and exaggerating the foibles, accidents, and underlying incongruities of serious dance. The fact that men dance all the parts--heavy bodies delicately balancing on toes as swans, sylphs, water sprites, romantic princesses, angst-ridden Victorian ladies--enhances rather than mocks the spirit of dance as an art form, delighting and amusing the most knowledgeable, as well as novices, in the audiences. For the future, there are plans for new works in the repertoire: new cities, states and countries to perform in; and for the continuation of the Trocks' original purpose: to bring the pleasure of dance to the widest possible audience. They will, as they have done for more than forty-four years, "Keep on Trockin'!"

MEET THE ARTISTS

COLETTE ADAE was orphaned at the age of three when her mother, a ballerina of some dubious distinction, impaled herself on the first violinist's bow after a series of rather uncontrolled *fouette* voyage. Colette was raised and educated with the "rats" of the Opera House, but the trauma of her childhood never let her reach her full potential. However, under the kind and watchful eye of the Trockadero, she has begun to flower, and we are sure you will enjoy watching her growth.

LUDMILA BEAULEMOVA, famed country and western ballerina, formerly prima ballerina of the grand Ole Opry, recently defected from that company when they moved to their new Nashville home. The rift was caused by their refusal to stage the ballet with which her name has become synonymous, *I Never Promised You a Rose Adagio*.

NADIA DOUMIAFEYVA. No one who has seen Heliazpopkin will soon forget the spiritual athleticism of Nadia Doumiafeyva, a child of Caucasus who changed her name for show business reasons. Her fiery attack, combined with lyric somnolence, produces confusion in audiences the world over, particularly when applied to ballet.

LARISKA DUMBCHENKO. Before defecting to the West, Lariska's supreme agility aroused the interest of the Russian space program, and in 1962 she became the first ballerina to be shot into orbit. Hurling through the stratosphere, she delivered handy make-up tips to an assembled crowd of celebrities back on earth, including the now legendary...."Whitney Houston, we have a problem...."

NINA ENIMENIMYNIMOVA'S frail spiritual qualities have caused this elfin charmer to be likened to a lemon soufflé, poised delicately on the brink of total collapse. Her adorably over-stretched tendons exude a childlike sweetness that belies her actual age.

HELEN HIGHWATERS has defected to America three times and been promptly returned on each occasion -- for "artistic reasons." Recently discovered "en omelette" at the Easter Egg Hunt in Washington, D.C., she was hired by the Trockadero, where her inexplicable rise to stardom answers the musical question: Who put the bop in the bop-shibop shibop?

NINA IMMOBILASHVILI has, for more years than she cares to admit, been the Great Terror of the international ballet world. The omniscient and ubiquitous Immobilashvili is reputed to have extensive dossiers on every major dance figure, living and/or dead. This amazing collection has assured her entree into the loftiest choreographic circles; the roles she has thus been able to create are too numerous to mention. We are honored to present this grand dame in her spectacular return to the ballet stage.

ELVIRA KHABABGALLINA, voted the girl most likely to, is the living example that a common hard-working girl can make it to the top. Our friendly ballerina was pounding the pavement looking for work when Trockadero found her. Her brilliant technique has endeared her to several fans, as well as to some of the stage hands. Her motto is "a smile is better than talent." Her nickname is... well, never mind what her nickname is.

IRINA KOLESTEROLIKOVA was discovered by kindly peasants, along with Rasputin's boot, adrift in a basket on the river Neva. Her debut at the Maryinsky Theatre in St. Petersburg was marred by her overzealous grand jete into the Tsar's box, impaling a Grand Duchess. Banished from Russia, she made her way arduously to New York, where she founded, and still directs, the Ecole de Ballet de Hard-Nox. Her most famous exercise is the warm-up, consisting of a martini and an elevator.

SONIA LEFTOVA, "The Prune Danish of Russian Ballet," abandoned an enormously successful career as a film actress to become a Trockadero ballerina. Her faithful fans, however, need not despair, as most of her great films have been made into ballets: the searing *Back to Back*, the tear-filled *Thighs and Blisters*, and the immortal seven-part *Screams from a Carriage*. Because of her theatrical flair, Sonia has chosen to explore the more dramatic aspects of ballet, causing one critic to rename her Giselle "What's My Line?"

EUGENIA REPELSKII. The secrets of Mme. Repelskii's beginnings lie shrouded behind the Kremlin wall; in fact, no fewer than six lie in the wall (in jars of assorted sizes). Dancing lightly over pogroms and other sordid reorganizational measures, Eugenia has emerged as a ballerina nonpareil whose pungency is indisputable.

ALLA SNIZOVA enjoyed great success as a baby ballerina at the mere age of 9. Being a child prodigy, she developed serious allergy problems and could only perform short pieces. Known as the "little orphan," Miss Snizova joined the Trockadero on tour, appearing cloaked in an enigma (complete with zip-out lining). A consummate actress, she has danced the part of Little Miss Markova and the title role of Glinka's Popoy-the Sailor Man.

OLGA SUPPHOZOVA made her first public appearance in a KGB line-up under dubious circumstances. After a seven-year-to-life hiatus, she now returns to her adoring fans. When questioned about her forced sabbatical, Olga's only comment was "I did it for Art's sake." Art, however, said nothing.

GUZELLA VERBITSKAYA. Guzella was born on a locomotive speeding through the Ural Mountains. She quickly realized the limitations of her native folk dancing and quaint handicrafts. After her arrival in America, she learned everything she now knows about ballet from a seminar entitled: "Evil Fairies on the Periphery of the Classical Dance."

JACQUES d'ANIELS was originally trained as an astronaut before entering the world of ballet. Strong but flexible, good natured but dedicated, sensible but not given to unbelievable flights of fantastic behavior, Mr. d'Aniels is an expert on recovering from ballet injuries (including the dread "Pavlova's clavicle").

PEPE DUFKA. The ballet world was rocked to its foundations last month when Pepe Dufka sued 182 of New York's most ardent ballet lovers for loss of earnings. Mr. Dufka claims that nineteen years of constant exposure to rotten fruit and vegetables has led to painful and prolonged bouts of leafmould, cabbage root fly, and bottom-end rot. Sadly, this historic court case comes too late for a former colleague, whose legs were recently crushed by a genetically modified avocado; he will never dance again.

KETEVAN IOSIFIDI. Ketevan was dismissed from the Kirov Ballet in 1991 when he blackmailed the horn section of the orchestra and forced them to play *Papa Don't Preach* in the third act of *Romeo and Juliet* while he vogued en pointe. Though Ketevan's appreciation of high culture is second to none, he still thinks that prima donna means any song recorded before *Like a Virgin*.

STANISLAS KOKITCH, "The Forgotten Man" of ballet, is hardly ever mentioned in reviews by critics or in discussions by devoted balletomanes despite having created several important roles in now-forgotten ballets. He is the author of "The Tragedy of My Life," an autobiography not at all reliable.

ANDREI LEFTOV, "The Prune Danish of Russian Ballet," abandoned an enormously successful career as a film actor to become a Trockadero premier danseur. His faithful fans, however, need not despair, as most of his great films have been made into ballets: the searing *Back to Back*, the tear-filled *Thighs and Blisters*, and the immortal seven-part *Screams from a Carriage*. Because of his theatrical flair, Andrei has chosen to explore the more dramatic aspects of ballet, causing one critic to rename his Siegfried "What's My Line?"

THE LEGUPSKI BROTHERS. Marat, Sergey and Vladimir are not really brothers, nor are their names really Marat, Sergey or Vladimir nor are they real Russians, nor can they tell the difference between a pirouette and a jete...but...well...they do move about rather nicely ...and...they fit into the costumes.

MIKHAIL MUDKIN, the famed Russian danseur for whom the word "Bolshoi" was coined, comes to American from his triumphs as understudy to a famous impresario in the role of the Bear in *Petrushka*.

BORIS MUDKO is the Trocks' newest danseur, having joined only last year. Boris is a drunken but talented Russian from Dzerzhinsk, in the former Soviet Union. He insisted on an audition while the company was on tour. It took some time to sober him up to make him coherent – he was given gallons of tea and several enemas – but finally he was accepted into the company. He has since given up all drink and is doing quite well.

MIKHAIL MYPANSAROV soared into prominence as the first defector whose leave-taking was accomplished at the virtual insistence of the defectees (although in subsequent days Mypansarov was accused of abandoning his joyous comrades for “a mountain of beer and an ocean of dollars”). His meteoric rise to stardom caused him to be named Official Bicentennial Porteur by a committee of New York balletomanes who singled out his winning smile and losing feet.

YURI SMIRNOV. At the age of sixteen, Yuri ran away from home and joined the Kirov Opera because he thought Borodin was a prescription barbiturate. Luckily for the Trockadero he soon discovered that he didn't know his arias from his elbow and decided to become a ballet star instead.

INNOKENTI SMOKTUMUCHSKY is known only to the most cultured and refined balletomanes in the dark alleyways of St. Petersburg. Originally a promising dancer-choreographer, his only ballet, *Le Dernier Mohicain*, was stolen by the director of the company. In severe depression and shock, he burned his ballet slippers and fled to the sewers, only to surface these forty years later.

KRAVLJI SNEPEK comes to the Trockadero from his split-level birthplace in Siberia, where he excelled in toe, tap, acrobatic and Hawaiian. This good natured Slav is famous for his breathtaking technique--a blend of froth and frou-frou centered on a spine of steel, painfully acquired at the hands and feet of his teacher, Glib Generalization, who has already trained many able dancers. As an artist in the classical, heroic, tragical mold, young Kravljji wrenched the heart of all who saw him dance Harlene, the Goat Roper in *The Best Little Dacha in Sverdlovsk*.

LES BALLETS TROCKADERO DE MONTE CARLO

DANCERS

Olga Supphozova and Yuri Smirnov.....	Robert Carter
Sonia Leftova and Andrei Leftov.....	Boysie Dikobe
Guzella Verbitskaya and Mikhail Mudkin	Jack Furlong, Jr
Helen Highwaters and Vladimir Legupski.....	Duane Gosa
Elvira Khababgallina and Sergey Legupski.....	Kevin Garcia
Alla Snizova and Innokenti Smoktumuchsky	Carlos Hopuy
Nadia Doumiafeyva and Kravljji Snepek	Philip Martin-Nielson
Lariska Dumbchenko and Pepe Dufka.....	Raffaele Morra
Colette Adae and Marat Legupski.....	Christopher Ouellette
Nina Immobilashvili and Stanislas Kokitch	Alberto Pretto
Irina Kolesterolikova and Boris Mudko.....	Giovanni Ravelo
Eugenia Repelskii and Jacques d'Aniels.....	Joshua Thake
Ludmila Beaulomova and Mikhail Mypansarov	Roberto Vega
Nina Enimenimynimova and Ketevan Iosifidi.....	Long Zou

COMPANY STAFF

Artistic Director..... Tory Dobrin
Associate Director / Production Manager.....Isabel Martinez Rivera
General Manager Liz Harler
Music Director..... George Daugherty
Associate Production Manager..... Shelby Sonnenberg
Ballet Master..... Raffaele Morra
Lighting Supervisor.....Erika Johnson
Wardrobe Supervisor.....Ryan Hanson
Development Manager..... Lauren Gibbs
Costume Designer..... Ken Busbin, Jeffrey Sturdivant
Stylistic Guru Marius Petipa
Orthopedic Consultant..... Dr. David S. Weiss
Photographer.....Zoran Jelenic

COMPANY BIOGRAPHIES

ROBERT CARTER.

Birthplace: Charleston, SC. Training: Robert Ivey Ballet School, Joffrey Ballet School.
Joined Trockadero: November 1995. Previous companies: Florence Civic Ballet,
Dance Theater of Harlem Ensemble, Bay Ballet Theater.

BOYSIE DIKOBÉ.

Birthplace: Brits, South Africa. Training: South African Ballet Theatre School, The
National School of the Arts, The Washington School of Ballet. Joined Trockadero:
February 2011. Previous companies: South African Ballet Theatre, Cape Town City
Ballet.

JACK FURLONG, JR.

Birthplace: Boston, MA. Training: Valentina Kozlova. Joined Trockadero: September
2014. Previous company: Quark Contemporary Dance Theater.

KEVIN GARCIA.

Birthplace: Gran Canaria, Spain. Training: Centro Coreografico de Las Palmas
Trini Borrull, Conservatory of Dance Carmen Amaya. Joined Trockadero: August
2017. Previous companies: Ballet Jose Manuel Armas, Lifedanscenter , Peridance
Contemporary Dance Company.

DUANE GOSA.

Birthplace: Chicago IL. Training: University of Akron, Ailey School. Joined
Trockadero: September 2013. Previous companies: Jennifer Muller/The Works,
Brooklyn Ballet, The Love Show.

CARLOS HOPUY.

Birthplace: Havana, Cuba. Training: Escuela Nacional de Arte, Havana. Joined
Trockadero: February 2012 Previous companies: National Ballet of Cuba, National
Ballet of Costa Rica, Ballet San Antonio. Awards: International Ballet Competitions
in Havana (Gold medalist 1999, 2001, 2002) Nagoya (Gold medalist 2002), and
Jackson, Mississippi (finalist, 2010).

PHILIP MARTIN-NIELSON.

Birthplace: Middletown, NY. Training: Natasha Bar, School of American Ballet, Chautauqua Institution of Dance. Joined Trockadero: September 2012. Previous company: North Carolina Dance Theater.

RAFFAELE MORRA.

Birthplace: Fossano, Italy. Training: Estudio de Danzas (Mirta & Marcelo Aulicio), Accademia Regionale di Danza del Teatro Nuovo di Torino. Joined Trockadero: May 2001. Previous company: Compagnia di Danza Teatro Nuovo di Torino.

CHRISTOPHER OUELLETTE.

Birthplace: San Francisco, CA. Training: San Francisco Ballet School. Joined Trockadero: May 2014. Previous company: Pittsburgh Ballet Theatre.

ALBERTO PRETTO.

Birthplace: Vicenza, Italy. Training: Academie de Danse Classique Princesse Grace, Monaco. Joined Trockadero: February 2011. Previous companies: English National Ballet, Stadttheater Koblenz.

GIOVANNI RAVELO.

Birthplace: Bucaramanga, Colombia. Training: Ballet Anna Pavlova (Bogota), The Rock School, Escuela del Ballet Nacional de Cuba. Joined Trockadero: October 2008. Previous Companies: Roxey Ballet, Ballet Nacional de Colombia.

JOSHUA THAKE.

Birthplace: Providence, RI Training: Boston Ballet School, San Francisco Ballet School, Brae Crest School of Classical Ballet. Joined Trockadero: November 2011. Previous company: Man Dance Company of San Francisco.

ROBERTO VEGA.

Birthplace: Manatí, Puerto Rico. Training: Miami City Ballet School, Conservatorio de Ballet Concierto de Puerto Rico, Escuela Especializada en Ballet Julián E. Blanco, Escuela de Ballets de San Juan. Joined Trockadero: August 2017. Previous Companies: Nashville Ballet 2, Ballet Concierto de Puerto Rico.

LONG ZOU.

Birthplace: Li Ling, China. Training: Central School of Ballet (London), Guangzhou Art School. Joined Trockadero: May 2009 / rejoined 2016. Previous Companies: Ballet Central (UK), Guangzhou Ballet, Jinxing Dance Theatre.

LES BALLETS TROCKADERO DE MONTE CARLO, Inc. is a nonprofit dance company chartered by the State of New York. Vaughan de Kirby, president; Lucille Lewis Johnson, vice-president; Tory Dobrin, secretary/treasurer.
James C.P. Berry, Martha Cooper, Amy Minter

All contributions are tax-deductible as provided by law.

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Special Thanks to:
Dance / USA
The Max and Victoria Dreyfus foundation
The Harkness Foundations for Dance
New York State Council for the Arts
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Program subject to change without notice.

Music for Swan Lake, Go for Barocco, and Paquita is conducted by
Pierre Michel Durand
with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, Leader

BOOKING INQUIRIES:

Liz Harler
General Manager
liz@trockadero.org

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April 13-15, 2018

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Friday, April 20, 2018

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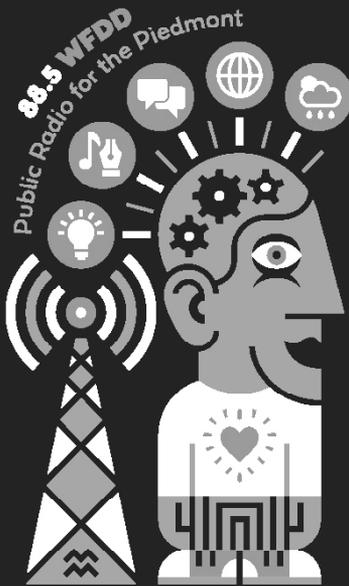


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