



NORTHROP ACROSS CAMPUS

2018-19 SEASON

Academic Engagement
through the Arts

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

WELCOME

Northrop Across Campus encourages University of Minnesota faculty and staff to bring entire classes of students to performances in the Northrop Season, incorporating the work performed on stage with the classroom curriculum. We provide **complimentary tickets for your students** based on availability. This program exemplifies Northrop's commitment to enriching the student experience, promoting engagement beyond the classroom, and creating opportunities for cross-disciplinary dialogue. We believe that attending live performances and cultural events can deepen curriculum in unique and exciting ways and can offer an experience unlike any other on campus.

This guide provides information about the curricular connections for each of the performances in the 2018-19 Northrop Dance Season, as well as select performances of the 2018-19 Northrop Music Series, which will bring artists from all over the world to the Carlson Family Stage.

If you would like your class to attend a performance as part of Northrop Across Campus, please contact our Campus Engagement Team at nacampus@umn.edu. We are happy to walk you through the process, discuss the academic connections, and help craft meaningful experiences for your students.

We invite you to look at the possibilities available this academic year and to engage with all that Northrop has to offer. We look forward to working with you!



ACADEMIC DIRECTORY*

Art History:

Ballet Preljocaj, pg. 18

Computer Sciences / Programming:

Compagnie Käfig—CCN, pg. 6

Dance (any/all)

Dance History:

Ballet Hispánico, pg. 4

David Roussève/REALITY, pg. 22

Ballet:

Pittsburgh Ballet Theatre with the St. Paul

Chamber Orchestra, pg. 8

American Ballet Theatre, pg. 20

Contemporary/Modern:

Ate9, pg. 12

Alvin Ailey American Dance Theater, pg. 16

Ballet Preljocaj, pg. 18

Design

Graphic Design:

Compagnie Käfig—CCN, pg. 6

Apparel Design/Costume Design:

Ate9, pg. 12

American Ballet Theatre, pg. 20

Theatre Tech Design:

Compagnie Käfig, pg. 6

English / Literature / Storytelling / Comparative

Literature:

Compagnie Käfig—CCN, pg. 6

Lest We Forget, pg. 10

The Joffrey Ballet, pg. 14

Ballet Preljocaj, pg. 18

David Roussève/REALITY, pg. 22

Gender Studies / Gender Identity / Women's Studies:

Ballet Hispánico, pg. 4

The Joffrey Ballet, pg. 14

Alvin Ailey American Dance Theater, pg. 16

Ballet Preljocaj, pg. 18

David Roussève/REALITY, pg. 22

Global Studies/Cultural Studies:

Ballet Hispánico, pg. 4

Compagnie Käfig—CCN, pg. 6

Lest We Forget, pg. 10

History

Latin American History:

Ballet Hispánico, pg. 4

20th Century:

Lest We Forget, pg. 10

American Ballet Theatre, pg. 20

American History:

Alvin Ailey American Dance Theater, pg. 16

David Roussève/REALITY, pg. 22

Kinesiology:

Pittsburgh Ballet Theatre with the St. Paul Chamber Orchestra, pg. 8

Ate9, pg. 12

Ballet Preljocaj, pg. 18

Languages

Spanish:

Ballet Hispánico, pg. 4

French:

Compagnie Käfig—CCN, pg. 6

Ballet Preljocaj, pg. 18

Russian:

The Joffrey Ballet, pg. 14

American Ballet Theatre, pg. 20

Chinese (folktale):

Ballet Preljocaj, pg. 18

Music

World Music:

Ballet Hispánico, pg. 4

Compagnie Käfig, pg. 6

Classical:

Pittsburgh Ballet Theatre with the St. Paul Chamber Orchestra, pg. 8

Lest We Forget, pg. 10

American Ballet Theatre, pg. 20

Contemporary:

Ate9, pg. 12

The Joffrey Ballet, pg. 14

Jazz:

David Roussève/REALITY, pg. 22

Neurophysiology:

Pittsburgh Ballet Theatre with the St. Paul Chamber Orchestra, pg. 8

*The Academic Directory serves as a starting point for curricular connections, however, it is not all-encompassing.

STRENGTHENING STUDENT OUTCOMES

The student experience is all about discovery. The University of Minnesota creates research opportunities and **campus engagement experiences** that prepare students to be leaders, innovators, and global citizens. The Office for Student Affairs expects students at the University of Minnesota to participate in experiences both inside and outside of the classroom, which allow them to develop and demonstrate skills and characteristics for success during their college years and beyond.

[The University of Minnesota's Student Learning and Development Outcomes](#) are meant to encapsulate what students should learn in and out of the classroom. These outcomes provide a framework for students and help guide faculty and staff as they develop courses and degree programs. Northrop programs allow students to achieve Student Learning and Development Outcomes in many ways. Attending a Northrop performance directly strengthens the following outcomes:

UNDERSTAND THE ROLE OF CREATIVITY, INNOVATION, DISCOVERY, AND EXPRESSION ACROSS DISCIPLINES

» Critical thinking skills are developed while watching and thinking about a performance. Dance and music are collaborative forms of creative expression, which helps viewers understand new and different interpretations of certain topics and themes.

» The presentation of ideas through sensory mediums, like music and dance, demonstrates the capacity of creative expression to illuminate the perspectives of others and open doors to innovative ways of thinking.

SELF AWARENESS

- » Attending a performance offers students an enriched understanding of his or her own sense of self by witnessing or experiencing artistic expression, examining their responses to it, and viewing the world through a new lens.
- » Performances elicit an emotional response that leads to self-reflection.
- » Seeing performances can encourage dialogue with other students, as there will be varying opinions about what was seen and experienced.

APPRECIATION OF DIFFERENCES

- » By presenting a wide array of international artists, Northrop exposes students to different cultures.
- » Each artist presented has a unique voice, offering students a chance to see many different forms of expression.
- » Dance and music performances are a true demonstration of collaborative work in support of a singular vision.



BALLET HISPÁNICO



Thu, Oct 4, 7:30 pm
Carlson Family Stage

Con Brazos Abiertos
Sombrerísimo
3. Catorce Dieciséis

Acclaimed for exploring, preserving and celebrating Latino cultures through dance, Ballet Hispánico makes its Northrop debut in a thrilling program of works by Latina choreographers. Michelle Manzaneles recalls her childhood as a Mexican-American growing up in Texas, suspended between her heritage as a Mexican, and her desire for acceptance as an American. She tackles this dichotomy in the heartfelt and humorous *Con Brazos Abiertos*. Belgian-Columbian choreographer Annabelle Lopez Ochoa gives the company's male dancers a chance to unleash their technical prowess and charismatic theatricality in the sexy and animated *Sombrerísimo*, taking inspiration from the Belgian surrealist artist René Magritte, and using a bowler hat instead of a sombrero. One of the leading voices of Mexican contemporary dance, Tania Pérez-Salas draws inspiration from the number *Pi* to reflect on the circularity of our movement through life. With intense theatricality and breathtaking imagery set to music by Vivaldi and other Baroque composers, *3. Catorce Dieciséis* is a joyful feast for the senses.



BALLET HISPÁNICO

CONNECT

This performance engages with topics and themes such as

- » World Music
- » Global Studies/Cultural Exchange
- » Latin American History and Culture/Spanish Language
- » Dance History/Social Dance
- » Immigration Studies
- » International Relations
- » Gender Identity/Women's Studies

DISCOVER

[About the Company](#)

[PBS Program on Ballet Hispánico](#)

[Video of Sombrerísimo](#)

[Havana Times: "New York's Ballet Hispánico in Havana"](#)

[Medium: "Latin American Macho vs. American Male Chauvinist"](#)

ENGAGE

At the heart of this production are interpretations of Latin dance traditions.

- » *What power do dances carry as part of a cultural tradition?*
- » *How do these dances become reinterpreted and/or preserved across generations?*

Ballet Hispánico's Artistic Director, Eduardo Vilaro, has said he wants the dances to "go back and touch upon the authenticity" of Hispanic cultures.

- » *How does "authenticity" read on stage?*
- » *What cultural elements did you see that might be interpreted as stereotypes, and how did the choreographer infuse those elements with meaning, beyond the stereotype?*

In *Sombrerísimo*, the choreographer plays with the idea of Latin "machismo."

- » *How do you see the concept portrayed?*
- » *Does a female choreographer of an all-male dance impact the choices made in the dance? If so, how?*

Discuss how Michelle Manzanales revealed the conflict inherent in living between two worlds.

- » *How did dance become biography in *Con Brazos Abiertos*?*
- » *What feelings did you emerge with?*
- » *Did you come to understand her better through this work?*

COMPAGNIE KÄFIG—CCN



Sat, Nov 3, 7:30 pm
Carlson Family Stage

Pixel

French-Algerian choreographer Mourad Merzouki has been a figurehead of the international hip-hop movement for more than 20 years.

He created Compagnie Käfig in 1996, choosing a name that means “cage” in both Arabic and German. He works at the crossroads of many disciplines, combining hip-hop movement with circus, martial arts, video, and live music. In *Pixel*, Merzouki uses cutting-edge digital projections from Adrien M and Claire B, and a Middle East-influenced cinematic musical score by Armand Amar. The technical elements create a kind of 3-D digital landscape, allowing for new movement possibilities, as the ground seems to shift beneath the dancers’ feet. As they interact with computer-generated graphics, it feels as if the dancers are actually inside a video game. *Pixel*’s suspended reality offers a glimpse into the exciting possibilities at the border of the virtual world, and is a great dance experience for graphic designers, computer gamers, film and video artists, and those interested in virtual reality.



COMPAGNIE KÄFIG—CCN

CONNECT

This performance engages with topics and themes such as

- » Theatre Design and Technology
- » Computer Sciences/Programming
- » Graphic Design/Light Projections
- » Cultural Studies
- » Comparative Literature
- » Social Justice/Global Studies
- » World Music

DISCOVER

[About the Company](#)

[Other Choreography performed by Company Käfig](#)

[Adrien M. & Claire B. work on Pixel](#)

[Wired.com: "A High-Tech Dance Performance Melds Human Bodies with Code"](#)

[Dance Consortium: "Mourad Merzouki Uncaged"](#)

ENGAGE

Technology and light projections are used in this production to shape an environment for the dancers.

- » *How does technology work to shape our own environments?*
- » *How often is it helpful and how often is it restrictive?*

Aside from the theatrical effect, how did you see the lighting and projections as being a part of the dance?

- » *How did they impact the movement and the message?*

Compagnie Käfig says of their work that they create dances that express "the confrontations with other 'worlds,' which allow the artistic language to be built ...and [connect] generations and very diverse cultures."

- » *What did you see in the performance that highlights those concepts?*

Social justice is prevalent in Compagnie Käfig's work.

- » *How does technology impact that messaging?*

In this work, the dancers seem to enter and inhabit an entirely different world.

- » *How does this relate to your experience in "fully entering" a work of art—such as being fully absorbed in a book, a film, or a piece of music?*
- » *Is it possible to "lose oneself" in a work of art? (Note: Similar concepts will be explored in Ballet Preljocaj's La Fresque in spring semester.)*

PITTSBURGH BALLET THEATRE

WITH THE SAINT PAUL CHAMBER ORCHESTRA



Thu, Nov 8, 7:30 pm
Carlson Family Stage

Mozart in Motion

Petite Mort by Jiří Kylián

Adagio from Concerto No. 23 in A for Piano and Orchestra, K. 488
and Andante from Concerto No. 21 in C for Piano and Orchestra,
K. 467

Divertimento No. 15 by George Balanchine

Divertimento in B-flat, K.287 (271H)

Sechs Tänze by Jiří Kylián

Six German Dances, K. 571

A program of classical, contemporary, and comic ballets danced by one of America's most exciting regional ballet companies is paired with Mozart's delectable music, played live by the incomparable Saint Paul Chamber Orchestra. Mozart in Motion includes George Balanchine's *Divertimento No. 15*, hailed by *The New York Times* as "the most sublime choreography ever made to music by Mozart." Czech choreographer Jiří Kylián's *Sechs Tänze*, set to Mozart's *Six German Dances*, is a comedic clash of the classical and contemporary, sophisticated and absurd, peppered with powdered wigs and dry wit. By contrast, Kylián's profound *Petite Mort* juxtaposes the slow movements of three Mozart piano concertos with powerful dancing that integrates baroque dresses, fencing foils and black silks to striking effect.



PITTSBURGH BALLET THEATRE

WITH THE SAINT PAUL CHAMBER ORCHESTRA

CONNECT

This performance engages with topics and themes such as

- » Classical Music/Mozart
- » Music Performance/Music History/Music Therapy
- » Ballet Performance Technique
- » Artistic Collaboration
- » Kinesiology
- » Neurophysiology

DISCOVER

[About Pittsburgh Ballet Theatre](#)

[About SPCO](#)

[Australian Ballet: *Le Petite Mort: The Little Death*](#)

[Video of *Sechs Tänze*, Kylián, music by Mozart](#)

[Clinical Neurophysiology: "The influence of](#)

[Mozart's music on brain activity..."](#)

ENGAGE

In the 1990s, a group of neuroscientists boosted classical CD sales when they published findings suggesting that exposure to Mozart's music could enhance human spatial reasoning and memory—the so-called "Mozart effect." Although this "effect" is debatable, Mozart's music remains popular across hundreds of years.

» *Why do you think it is still relevant today?*

Choreographer Jiří Kylián says of *Sechs Tänze* that he wanted these six seemingly frivolous dances to mean more: "Its humor ought to serve as a vehicle to point towards our relative values." He says the dances should represent humans' ability to react to hardship with humor.

» *Is this evident to the audiences?*

» *Does humorous work always need to have a deeper meaning?*

» *Can dance be purely entertaining?*

Jiří Kylián's *Petite Mort* includes 12 dancers, each given props that are stereotypically associated with their gender (men with swords, and women are concealed by elaborate ball-gown mannequins).

» *What meaning can be found in the fact that, at the end of the dance, the props are the only things left on stage?*

» *What do you make of the image of the flowing black silk that reveals and then sweeps away stage action?*

Oratorio Society of Minnesota, U of M School of Music,
and Northrop Present

LEST WE FORGET



Sun, Nov 11, 4:00 pm
Carlson Family Stage

World War I Armistice Centenary Concert

featuring the Oratorio Society of Minnesota Chorus and the U of M Men's and Women's Choirs, as well as Northrop's newly restored, historic Aeolian-Skinner Pipe Organ

With the signing of the Armistice, World War I ended on Nov 11, 1918, at the "eleventh hour on the 11th day of the 11th month." To commemorate this milestone in world history, this Veterans Day concert will present the United States premiere of composer Patrick Hawes' *The Great War Symphony*—a four-movement, hour-long work for soloists, chorus, orchestra and organ.* Additional selections will include arrangements of wartime tunes. Presented in collaboration with the U of M Office of the Executive Vice President and Provost.

*The world premiere of *The Great War Symphony* will be Oct 9 at London's Royal Albert Hall, and the U.S. premieres will be Nov 11 at Northrop and Carnegie Hall simultaneously.



Oratorio Society of Minnesota, U of M School of Music, and Northrop Present

LEST WE FORGET

CONNECT

This performance engages with topics and themes such as

- » History (War History, European History, 20th Century World History, Social History, Historiography)
- » Music Performance/Music History/Music Therapy/Vocal Performance
- » Global Studies
- » Literature/Poetry
- » Library Sciences/Archival Documentation
- » Museum Curatorial Sciences/Heritage Management

DISCOVER

[Oratorio Society of MN website](#)

[Video of *As the Leaves Fall*](#)

[The Telegraph: "Remembrance Sunday, poppies and why the act of remembrance matters"](#)

[Video Blog by Composer, Patrick Hawes](#)

ENGAGE

The end of World War I on Nov 11, 1918, was marked by celebrations all over the world, yet it was also a day of reflection for all that had been lost.

- » *Did particular works in the program highlight celebrations? Sadness and reflection?*
- » *Did the arrangements throughout the program adequately capture what people around the world may have been feeling at the end of the war?*

In the first half of the program, *As the Leaves Fall* ([full poem](#)) uses the text of a soldier-poet Joseph Courtney. *I Know the Music* ([full poem](#)) is also a poem written by Wilfred Owen, set to music by Patrick Hawes. Because poetry has a lyrical cadence, and rhythm, poems are often used as the text set to music for choral arrangements.

- » *Are there other inherent similarities between what poems and music can communicate?*
- » *How do we continue to memorialize, honor, and commemorate World War I?*
- » *How do you think we should mark the occasion of Armistice and Veterans Day?*

Northrop and Walker Art Center Present

ATE9

Thu, Feb 7, 7:30 pm
Carlson Family Stage

calling glenn
with live music by Glenn Kotche

Choreographer Danielle Agami was born in Israel and spent several years with Batsheva Dance Company, emerging with a totally unique choreographic voice that combines visceral honesty and offbeat humor. Her company Ate9, now based in Los Angeles, has become one of the most sought-after dance companies on the West Coast. This is her first collaboration with well-known Wilco percussionist Glenn Kotche, who performs his original score in this full-length work of physical and rhythmic precision.





Northrop and Walker Art Center Present

ATE9

CONNECT

This performance engages with topics and themes such as

- » Music Performance/Contemporary Composition
- » Contemporary Dance Performance
- » Artistic Collaboration
- » Communications (non-verbal, interpersonal)
- » Kinesiology

DISCOVER

[About the Company](#)

[Interview with Danielle Agami](#)

[Video excerpts of calling glenn](#)

[KCET: "A Cosmic Collaboration in Dance and Music"](#)

ENGAGE

Musician Glenn Kotche uses a combination of instrumental devices—some traditional, some electronic, some unordinary—to create the music for this production.

» *How is this variety of sound or sound-making techniques reflected in the dancers?*

Agami's choreography explores ideas of communication and intimacy.

» *At what points did you see the dancers effectively communicating with each other on stage or with the audience?*

» *Were communication problems or frustrations that one might experience in a professional or social setting ever portrayed or visible on stage?*

Rhythm is an integral part of Agami's work as a dancer/choreographer and Kotche's work as a percussion artist.

» *Were there moments in which the rhythm pulled you into the production or had an emotional effect on you?*

Agami has said that "I think struggle creates beauty and that nothing is created without a struggle."

» *What examples of struggle, and of beauty, did you see in this work?*

THE JOFFREY BALLET



Sat, Mar 2, 7:30 pm
Sun, Mar 3, 2:00 pm
Carlson Family Stage

Anna Karenina
with live orchestra

Choreographer: Yuri Possokhov
Music: Ilya Demutsky

Direct from its world-premiere in Chicago, the Joffrey brings us this two-act ballet created by visionary choreographer Yuri Possokhov (Bolshoi Ballet, San Francisco Ballet) and an all-star creative team including composer Ilya Demutsky (2016 Golden Mask Award recipient, Russia's most prestigious theatre honor). *Anna Karenina*, a married noblewoman and socialite, becomes embroiled in a scandalous affair with the dashing cavalry officer, Count Vronsky, in Tolstoy's tragic drama of passion and revenge set against a backdrop of 19th century Imperial Russia. Choreographer Possokhov has received critical acclaim for transforming iconic literature into inventive, emotionally driven story ballets—a perfect choice for “the greatest book ever written” (*Time Magazine* readers' poll).



THE JOFFREY BALLET

CONNECT

This performance engages with topics and themes such as

- » Literature, English Literature/Textual Analysis
- » Russian Literature/Russian Studies/Russian Language Studies
- » Cultural Studies and Comparative Literature
- » Gender and Women's Studies
- » Music Performance/Music History/Composition
- » Storytelling

DISCOVER

[About the Company](#)

[About the Choreographer, Yuri Possokhov](#)

[The New Yorker: "Is Anna Karenina a Love Story?"](#)

[The New York Times: "For Ballet, Plots Thicken, or Just Stick?"](#)

[Washington Post: "This is Our Brain on Art"](#)

ENGAGE

Anna Karenina was originally published as a novel in 1877. In the time since, film, theater, and dance adaptations have been created, and continue to be created.

- » *What aspects of the story or themes make this work so timeless?*

George Balanchine once famously said, "There are no mothers-in-law in ballet," alluding to the fact that complexity of plot is difficult to capture through dance.

- » *How did production elements—such as the music, lighting, or set design—support the storytelling?*

The title character in *Anna Karenina* is a woman. In this production, the composer, set designer, and choreographer are all men.

- » *Does this fact influence the portrayal of the female lead?*
- » *What might have been changed had this production had women in those roles?*

Story ballets are often romantic yet tragic. *Swan Lake* and *Giselle* are both examples of this.

- » *What others can you think of in literature, film, theatre, and dance?*
- » *How do these genres—romance and tragedy—interact with each other and with the beauty of ballet?*

ALVIN AILEY AMERICAN DANCE THEATER

Tue, Mar 12, 7:30 pm
Carlson Family Stage

Mixed repertory including *Revelations*

Discover dance's power to bring people together and connect all when Alvin Ailey American Dance Theater returns to Northrop. A vital American cultural ambassador to the world, this beloved company celebrates the uniqueness of the African-American cultural experience, pushing dance into fascinating new territory, yet honoring tradition with the signature classic, Alvin Ailey's inspiring *Revelations*, a masterpiece of hope and redemption.



ALVIN AILEY AMERICAN DANCE THEATER



CONNECT

This performance engages with topics and themes such as

- » Dance Performance/Contemporary Dance
- » American History/American Studies
- » African American Studies
- » Political Sciences
- » Gender and Women's Studies (representation)
- » Religious Studies/History of Religion

DISCOVER

[About the Company](#)

[Video of Revelations](#)

[LA Times: "What Makes Alvin Ailey's Revelations an American Classic?"](#)

[Library of Congress: "African American Spirituals"](#)

ENGAGE

Alvin Ailey brings together multiple aspects of African-American heritage on stage, and the repertory spans many years.

- » *How do cultural representations and themes evolve throughout time?*
- » *Can you see different methods or strategies of choreographing within the various repertory that reflect this?*
- » *Throughout the performance, did you feel your emotions shifting?*
- » *What different moods or worlds were brought to the stage, and which were most relatable to you?*

The company is officially known as Alvin Ailey American Dance Theater.

- » *Were there specific moments or topics explored throughout the performance that stood out as being quintessentially "American?"*
- » *How does the multi-racial aspect of the company support or differ from other types of American-branded dance companies or artists you have seen?*

BALLET PRELJOCAJ

Sat, Mar 30, 7:30 pm
Carlson Family Stage

La Fresque (The Painting on the Wall)

Artistic Director: Angelin Preljocaj

Like Compagnie Kafig's *Pixel* (presented at Northrop in the fall), Ballet Preljocaj is another international company exploring the compelling nature of a work of art, and how an audience member might actually "enter in" to the world that the artwork creates. *La Fresque* poses the question, "Is there a secret passageway that allows us to enter a painting?" Choreographer Angelin Preljocaj, one of the leading stars of contemporary dance in France and abroad, answers YES with this fascinating exploration of the supernatural power of art. Based on a traditional Chinese folk tale called *The Painting on the Wall*, this production depicts the story of two travelers mesmerized by a magnificent fresco. It is a story rich in symbolism and metaphor. Originally conceived for young audiences, Preljocaj creates different choreographies for each different "chapter" or episode in the tale, making the work accessible, yet fascinating for audiences of any age.





BALLET PRELJOCAJ

CONNECT

This performance engages with topics and themes such as

- » Dance Performance
- » Art History
- » Chinese History/Chinese Literature
- » Kinesiology
- » English Literature/Folktales/Folklore
- » Storytelling
- » Cultural Studies and Comparative Literature

DISCOVER

[About the Company](#)

[Video of La Fresque](#)

[Interview with Angelin Preljocaj \(en français\)](#)

[The Denver Post: "Art and the Active Audience..."](#)

ENGAGE

La Fresque is inspired by a Chinese folktale that tells the story of a journey into another dimension where a physical being can engage in a relationship with an idea. Ballet often seeks to explore this question: what is representation and what is reality?

- » *What is a fixed image and what is movement?*
- » *What other parallels can we draw between ballet and paintings?*
- » *Between ballet and other art forms?*
- » *Can you relate this to the same ideas as explored in Pixel?*
- » *How do the dancers' costumes and even their hair represent the dichotomy between freedom and restriction?*
- » *What is the secret that is revealed at the end of the performance?*

- » *Does it mean that the work of art itself was changed by the traveler's "participation" or entry into the work?*
- » *Does that resonate for you in your experience of engaging with art (such as live performance?)*
- » *Do you feel your commitment to engaging fully in the work can actually "change" it?*

AMERICAN BALLET THEATRE



Tue, Apr 2, 7:30 pm

Carlson Family Stage

Songs of Bukovina by Alexei Ratmansky with live piano

Other Dances by Jerome Robbins with live piano

In the Upper Room by Twyla Tharp

Northrop favorites since their first appearance here in 1956, American Ballet Theatre celebrated our grand reopening in 2014 with their beautiful *Giselle*. Five years later, they are back in a richly varied repertory program that showcases the passion, innovation and athleticism that the company is renowned for. Alexei Ratmansky's *Songs of Bukovina* is set to music by Leonid Desyatnikov, and is full of folk-inspired choreography with a jubilant feel. *Other Dances* by Jerome Robbins pays homage to Chopin's romanticism and the purity of classical ballet technique, while Twyla Tharp's *In the Upper Room*, set to one of Philip Glass' propulsive scores, is 40 continuous minutes of sheer, exuberant motion.



AMERICAN BALLET THEATRE

CONNECT

This performance engages with topics and themes such as

- » Dance/Dance History
- » Kinesiology
- » Music Performance (piano)/Music Composition
- » Apparel Design
- » Russian Language/Russian History
- » History

DISCOVER

[About the Company](#)

[The New York Times: "Alexi Ratmansky's Elective Affinity, Musically Speaking"](#)

[The Guardian: "A Guide to Philip Glass's Music"](#)

[Archive: In the Upper Room](#)

ENGAGE

Both *Songs of Bukovina* and *Other Dances* make reference to Russian folk dance.

- » *How were the moods different in each piece?*
- » *What similarities did you see in the use of classical dance vocabulary?*
- » *If you had no idea when each was choreographed, would you put them in the same time period? Why or why not?*
- » *How were the relationships different?*

The choreography of *In the Upper Room* fuses a broad spectrum of movement into one vigorous vocabulary; boxing, tap dance, yoga, ballet and full-out sprinting are intertwined.

- » *Does the combination of all these movement styles convey a different message that any one style cannot?*

In the Upper Room is often interpreted as a religious reference with the use of 13 dancers (12 apostles and Jesus at the Last Supper).

- » *Do you feel there is anything spiritual and transcendent about the work? Or do you see it as ironic symbolism?*

DAVID ROUSSÈVE/ REALITY



Sat, Apr 13, 7:30 pm
Carlson Family Stage

Halfway to Dawn

Written, choreographed and directed by David Roussève and performed by his diverse nine-member company REALITY, *Halfway to Dawn* is a vibrant multi-media dance/theater work. The core is African-American composer Billy Strayhorn's music, interpreted through a dynamic dance vocabulary that melds jazz, modern/postmodern and social dance. Through a lush soundtrack of famous Strayhorn recordings from the 1940s-50s, a complex portrait of this remarkably private artist emerges, touching on themes of fame, privacy, gay identity and the artist's role as activist.



DAVID ROUSSÈVE/REALITY

CONNECT

This performance engages with topics and themes such as

- » Dance Performance/Dance History
- » Gender and Women's Studies
- » Education/Curriculum and Instruction
- » Music History/Jazz Music
- » Communications/Journalism (pop culture)
- » History (American History 1960's to Today)
- » African American Studies/History
- » Social Justice/GLBTQ+
- » Cultural Studies and Comparative Literature

DISCOVER

[About the Company](#)

[NPR: "100 Years of Billy Strayhorn, Emotional Architect of Song"](#)

[Video excerpt of *Halfway to Dawn*](#)

ENGAGE

Much of David Roussève's work explores issues of equality, often highlighting the lack of equality and struggles of the GLBTQ+ community.

- » *How does the medium of dance identify and address these issues?*
- » *What other artistic mediums are suited to raising these issues?*

Social constructs and experiences can shape an individual's identity and the way they move through the world.

- » *In what ways did the circumstances of Billy Strayhorn's life affect his identity, and in turn, how was that expressed through dance?*
- » *How does this relate to the social construct of Anna Karenina's life and the choices she was able to make about love and intimate partnerships?*

Although jazz music is at the center of this production, the dances are not the same style that we typically associate with that era (swing, lindy hop, etc).

- » *What new or different dimension does that add to the performance?*
- » *Why do you think those artistic choices were made?*

EXPAND THE EVENING

NORTHROP STUDENT LOUNGE

The Northrop Student Lounge is a dedicated space for U of M students to gather at Northrop season events. Students can enjoy complimentary snacks and beverages before the performance and during intermission. The Northrop Student Lounge fosters community and creates conversation among students. The lounge opens 45 minutes before each show and admission is free with U of M Student I.D.

PERFORMANCE PREVIEWS

Gain insight into Northrop season performances at in-depth conversations with choreographers or artistic directors featured in that evening's program. Performance Previews are free and open to the public, and take place in the 4th floor Best Buy Theater at 6:15 pm on performance nights. (75 minutes before curtain time at matinees.) Performance Previews are a great starting point to introduce students to the dance works they will see. The format covers the artists' background, provides context for the evening's work, and allows time for audience questions.

POST-SHOW DISCUSSIONS FOR STUDENTS

Students can join us after the show for light refreshments and conversations with University staff, faculty, and student group leaders about the performance. The conversation will be casual and welcoming whether you are new to dance or have been dancing your whole life, and provides a space to reflect on the performance. With the goal of increasing arts literacy and stimulating more questions and critical thinking, these discussions are a great way to end the night!

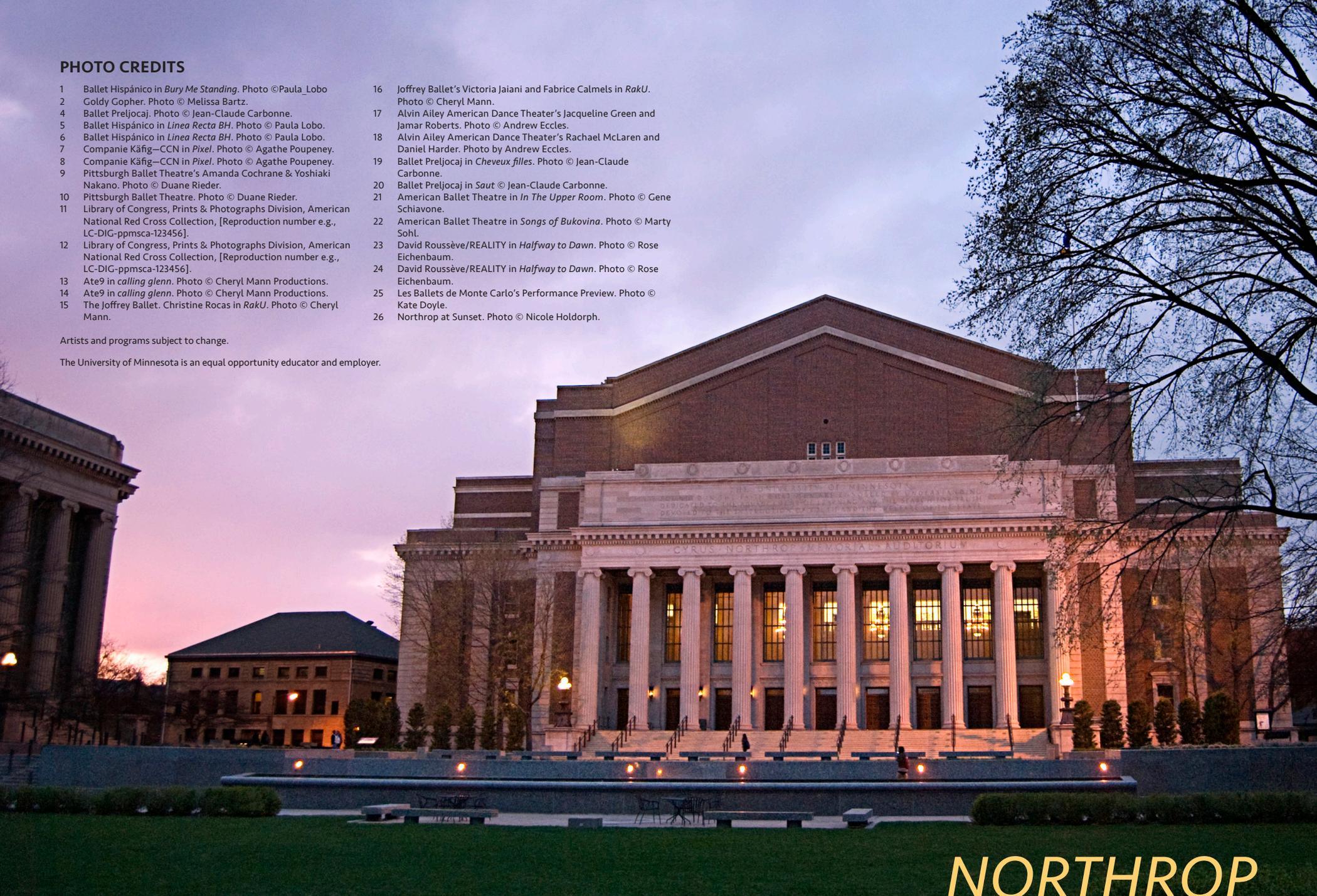


PHOTO CREDITS

- 1 Ballet Hispánico in *Bury Me Standing*. Photo ©Paula_Lobo
- 2 Goldy Gopher. Photo © Melissa Bartz.
- 4 Ballet Preljocaj. Photo © Jean-Claude Carbonne.
- 5 Ballet Hispánico in *Linea Recta BH*. Photo © Paula Lobo.
- 6 Ballet Hispánico in *Linea Recta BH*. Photo © Paula Lobo.
- 7 Companie Käfig—CCN in *Pixel*. Photo © Agathe Poupeney.
- 8 Companie Käfig—CCN in *Pixel*. Photo © Agathe Poupeney.
- 9 Pittsburgh Ballet Theatre's Amanda Cochrane & Yoshiaki Nakano. Photo © Duane Rieder.
- 10 Pittsburgh Ballet Theatre. Photo © Duane Rieder.
- 11 Library of Congress, Prints & Photographs Division, American National Red Cross Collection, [Reproduction number e.g., LC-DIG-ppmsca-123456].
- 12 Library of Congress, Prints & Photographs Division, American National Red Cross Collection, [Reproduction number e.g., LC-DIG-ppmsca-123456].
- 13 Ate9 in *calling glenn*. Photo © Cheryl Mann Productions.
- 14 Ate9 in *calling glenn*. Photo © Cheryl Mann Productions.
- 15 The Joffrey Ballet. Christine Rocas in *RakU*. Photo © Cheryl Mann.
- 16 Joffrey Ballet's Victoria Jaiani and Fabrice Calmels in *RakU*. Photo © Cheryl Mann.
- 17 Alvin Ailey American Dance Theater's Jacqueline Green and Jamar Roberts. Photo © Andrew Eccles.
- 18 Alvin Ailey American Dance Theater's Rachael McLaren and Daniel Harder. Photo by Andrew Eccles.
- 19 Ballet Preljocaj in *Cheveux filles*. Photo © Jean-Claude Carbonne.
- 20 Ballet Preljocaj in *Saut* © Jean-Claude Carbonne.
- 21 American Ballet Theatre in *In The Upper Room*. Photo © Gene Schiavone.
- 22 American Ballet Theatre in *Songs of Bukovina*. Photo © Marty Sohl.
- 23 David Roussève/REALITY in *Halfway to Dawn*. Photo © Rose Eichenbaum.
- 24 David Roussève/REALITY in *Halfway to Dawn*. Photo © Rose Eichenbaum.
- 25 Les Ballets de Monte Carlo's Performance Preview. Photo © Kate Doyle.
- 26 Northrop at Sunset. Photo © Nicole Holdorph.

Artists and programs subject to change.

The University of Minnesota is an equal opportunity educator and employer.



NORTHROP

UNIVERSITY OF MINNESOTA

Driven to DiscoverSM

connect with us:   
612.624.2345 | northrop.umn.edu