

2014 // 15 SEASON

Northrop Presents

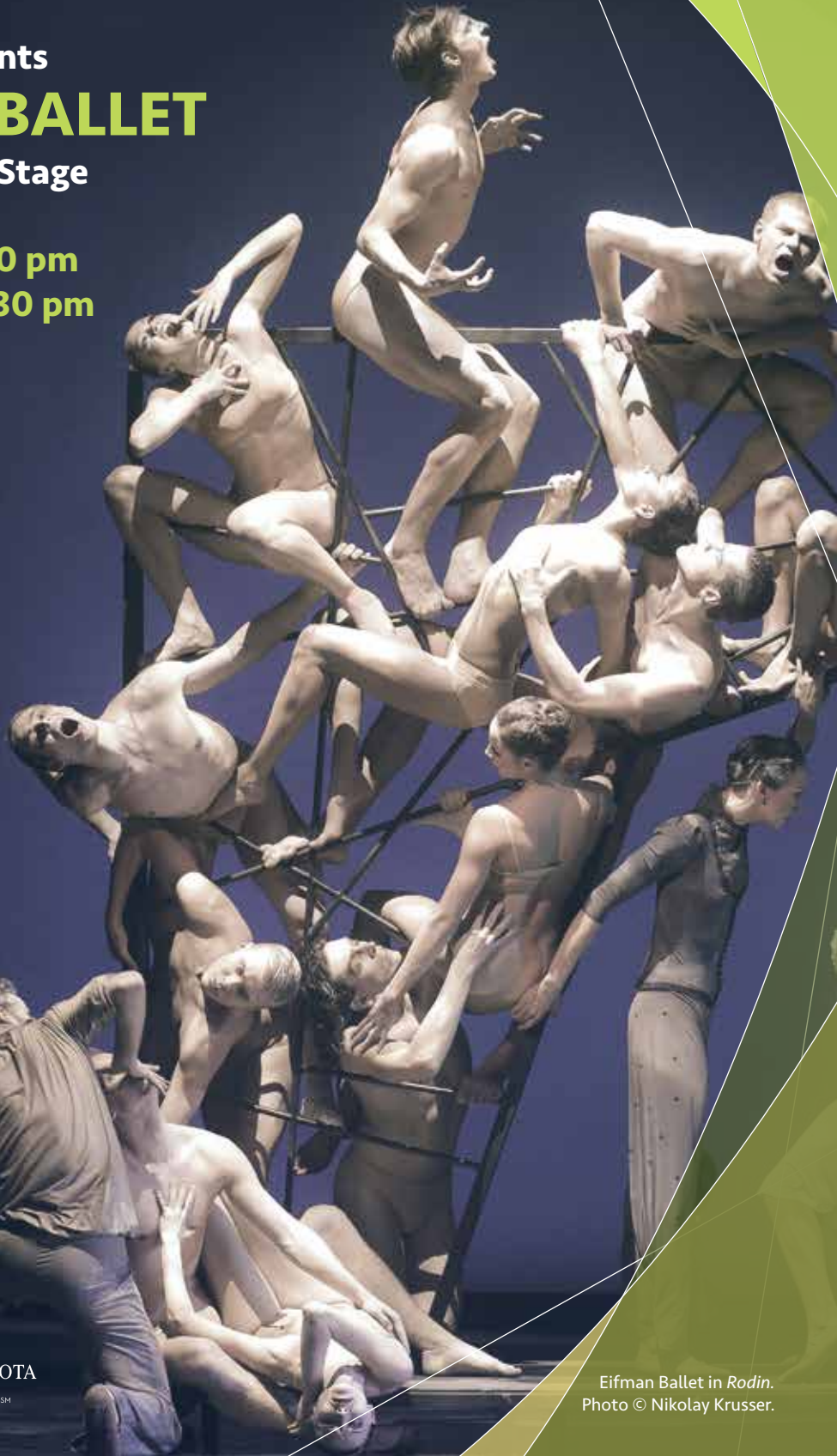
EIFMAN BALLETT

Carlson Family Stage

Tue, Apr 28, 7:30 pm

Wed, Apr 29, 7:30 pm

Rodin





Dear Northrop Dance Lovers,

It's hard to believe that we've reached the end of our first full season at Northrop. Can it really be that it was a little more than a year ago that we first welcomed American Ballet Theatre to the Northrop stage? Tonight, our artists come from halfway around the globe. We are delighted to welcome Eifman Ballet from St. Petersburg, Russia for the grand finale of our season. Their return to the Northrop stage has been long-awaited.

Siberian-born choreographer Boris Eifman is a prolific force in Russian ballet, and his work has a signature theatrical flair. He calls his genre "psychological ballet," and the tormented characters we will see on stage tonight are a perfect demonstration of this style. *Rodin*, created in 2011, tells the story of the life and work of two great sculptors: Auguste Rodin and his disciple, mistress, and muse—Camille Claudel.

Eifman's *Rodin* is steamy and tumultuous, depicting a relationship that was full of passion and centered around

artistic creation. Rodin and Claudel were together for more than 15 years, and their eventual break-up led to Claudel's tragic end. The costumes and sets are film-like, and the dramatic music is by Saint-Saens, Massenet, and Ravel.

For Boris Eifman, ballet is a means of contemplation, or, as he puts it, an "opportunity, through movement, not only to express some sort of form and line, but to convey a flood of emotions, energy, and ideas." And isn't that, indeed, true of all dance?

We will soon embark on Northrop's 2015//16 dance season. I hope you will join us for an amazing array of artists, and all of the ideas, energy, and emotion they will share with us from this stage. Thank you for being with us this season.

We look forward to welcoming you back in 2015//16!

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP: Season subscriptions for our **2015//16 Northrop Season** are on sale now! Renewing subscribers have only until May 15 to renew and get priority seating. Single tickets go on sale June 15.

Ardani Artists and Northrop at the University of Minnesota

Present

EIFMAN BALLET OF ST. PETERSBURG

Artistic Director
BORIS EIFMAN

The Company

MARIA ABASHOVA, LYUBOV ANDREYEVA, NATALIA POVOROZNYUK,
ANASTASIA SITNIKOVA, NINA ZMIEVETS

DMITRY FISHER, OLEG GABYSHEV, JIŘÍ JELÍNEK,
OLEG MARKOV, PAVEL MOSKVITO, IGOR SUBBOTIN, SERGEY VOLOBUEV

LEONID LEONTIEV, LILIA LISHCHUK, ALEXANDER SOLOVEY

ALINA BAKALOVA, KRISTINA BILETSKAYA, EKATERINA BLASHCHIK, JAROSLAVNA BRYKOVA,
MARIANNA CHEBYKINA, POLINA GORBUNOVA, YANA GORDIENKO, POLINA GUTENKO,
EVGENIYA HARUTYUNYAN, INGA KARPOVA, NANA KURAUCHI, ALEXANDRA KUZMICH,
AIZHAN MUKATOVA, ANNA OSTAPENKO, KSENIA PERMYAKOVA, ALINA PETROVSKAYA,
ALISA POTURAYEVA, NATALIA POZDNYAKOVA, ANGELA PROKHOROVA, JAIME REID,
VALERIYA SOKOLOVA, IRINA SPIRIDONOVA, ALINA SVINTINSKAYA, EKATERINA TROFIMOVA,
EVGENIYA VOLOBUEVA, KSENIA YASCOVETS, ANASTASIA ZABEREZHNYAYA

IVAN ANDREYEV, ALEXANDER CHUPRAKOV, VASIL DAUTOV, ANATOLY GRUDZINSKY,
KIRILL EFREMOV, ALEXANDER IVANOV, ANTON LABUNSKAS, DMITRY LUNEV,
ROMAN NESTEROV, ARTUR PETROV, IGOR POLYAKOV, DANIIL STARKOV,
RAFAL TANDEK, DMITRY VOROBAY, ELДАР YANGIROV, VIKENTY YASCOVETS

North-American Representative:
Ardani Artists Management, Inc.
130 West 56th Street
New York, NY 10019



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

NORTHROP
UNIVERSITY OF MINNESOTA
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RODIN

A ballet by **Boris Eifman**
Music by **Maurice Ravel, Camille Saint-Saëns, and Jules Massenet**
Sets by **Zinovy Margolin**
Costumes by **Olga Shaishmelashvili**
Lighting by **Gleb Filshtinsky and Boris Eifman**
Premiere: November 22, 2011

CAST

Apr 28, 8:00 pm

Apr 29, 8:00 pm

<i>Rodin</i>	OLEG GABYSHEV	DMITRY FISHER
<i>Camille</i>	LYUBOV ANDREYEVA	ANASTASIA SITNIKOVA
<i>Rose Beuret</i>	YULIA MANJELES	ANGELA PROKHOROVA

“The story of life and love of Auguste Rodin and Camille Claudel is an amazing tale about an incredibly dramatic alliance of two artists where everything was entwined: passion, hatred, and artistic jealousy. Spiritual and energy exchange between the two sculptors was an outstanding phenomenon: being so close to Rodin, Camille was not only an inspiration for his work helping him find a new style and create masterpieces, she also impetuously went through the development of her own talent becoming a great master of sculpture herself. Her beauty, her youth, and her genius—all this was sacrificed to her beloved man.

After breaking up with Rodin, Claudel plunges into the darkness of insanity. The wretched woman’s soul is being incinerated by pathological hatred towards her former teacher and lover, who, as Camille believes, has stolen her life and talent.

This new ballet reflects Rodin’s longing for his Muse, torments of his conscience, as well as Camille’s delirium caused by the mental illness and saturated with painful obsessions—or rather that of the insane Erinyes that the ruthless fate has turned her into.

In our performance, using the language of dance, we talk about passion, inner struggle, and despair—of all those human spirit phenomena that were brilliantly expressed by Rodin and Camille in bronze and marble. To turn a moment carved in stone into an unrestrained, emotionally rich stream of body movements is what I was striving for while creating this new ballet performance.

Rodin is a reflection on the extreme price that people of genius have to pay for the creation of eternal masterpieces. And, of course, it is a reflection on those torments and mysteries of creative process that will always be of concern to any artist.”

Boris Eifman

SYNOPSIS

ACT I

A mental asylum is the last refuge for Camille Claudel. The appearance of Rodin brings the characters to the past. Camille gains the heart of the aging sculptor in his workshop.

Next to Rodin is his devoted but unloved Rose. In his thoughts the sculptor is in the studio, where his works are born and where he and Claudel work together. Everything Camille has—her beauty, youth, sculptress’s gift—is sacrificed to her lover and teacher. Success comes to Rodin. He celebrates his triumph while Camille finds herself alone.

INTERMISSION

ACT II

Camille works with Rodin. Rose follows the sculptor relentlessly. Rodin recalls his first encounter with Rose at a grape festival. In despair Camille leaves her lover, but the return to Rodin is inevitable. The sculptor is torn between the passion for one woman and the sincere affection towards the other.

Work on *Clotho* exhausts Camille completely. Crushed by the critics, she destroys her sculpture. Nightmarish visions haunt Camille, maddening her. Camille ends up being one of the asylum’s prisoners. Rodin continues his work alone.



MUSIC SELECTION

Act I

Maurice Ravel

Rhapsodie espagnole: Prélude à la nuit

Camille Saint-Saëns

Piano Concerto No. 1 in D major, Op. 17: Andante sostenuto quasi adagio
Le Carnaval des Animaux: Finale
Symphony No. 3 in C minor, Op. 78, "Organ": Adagio—Allegro moderato
Introduction and Rondo Capriccioso in A minor, Op. 28
Danse macabre, Op. 40

Jules Massenet

Scènes de féerie, Suite No. 6: Apparition
Scènes de féerie, Suite No. 6: Ballet

Claude Debussy

Clair de Lune

Erik Satie

Gnossienne No. 3

Act II

Camille Saint-Saëns

Piano Concerto No. 2 in G minor, Op. 22: Andante sostenuto
Violin Concerto No. 2 in C minor, Op. 58: Allegro moderato e maestoso
Symphony No. 1 in E-flat major, Op. 2: Adagio
Le Carnaval des Animaux: Personnages à longues oreilles
Septet in E-flat major, Op. 65: Intermède

Jules Massenet

Scènes de féerie, Suite No. 6: Bacchanale
Scènes napolitaines, Suite No. 5: La fête
Scènes dramatiques, Suite No. 3: Mélodrame
Meditation, from the opera "Thaïs"

Maurice Ravel

Piano Concerto for the Left Hand
Daphnis et Chloé, Suite No. 2: Dance generale

Erik Satie

Gnossienne No. 3

ARTISTIC DIRECTOR

BORIS EIFMAN



Boris Eifman, the founder and creator of his own theater, his own style, and his own ballet universe, who is called “one of the leading choreographers in the world” and an “amazing magician of the theater,” was born in Siberia in 1946, and from early childhood wanted to express his feelings and thoughts through body language, and in dance. He himself would later say, “For me, ballet is more than a profession. It is a means of existence, my mission on this earth. Using its resources, I am compelled to convey what is given to me from on high. Most likely, I would simply suffocate on my emotions if I didn’t have the possibility of expressing them through art. For me, choreography is art that is deeply religious, in the broadest sense of the word.”

The innate sense of movement and the “instinct to compose” brought him to the Leningrad Conservatory, where he studied in the Choreography Department, and then to the Vaganova Academy of Russian Ballet, where he worked for ten years as a choreographer, composing new works for student performances. Finally, in 1977, he formed his own ballet ensemble. This is the moment when the Eifman story began,

as, with his talent, with his blood and sweat, with his energy, dedicating himself a full 24 hours a day, he began to create his own theater.

Eifman brilliantly combined cutting-edge achievements in the world of ballet with what he learned in the academic school of classical Russian choreography, to which he traces his roots. “What I do can be called the dance of emotions, free dance, a new language, in which classical ballet, modern dance, ecstatic impulses, and many other things are interwoven...,” he said at the time.

His dancers, who had an exclusively academic grounding, had to acquire a new vocabulary of body movement. It was a completely different kind of choreography, one that’s fundamental principle came into being as the troupe was formed by Eifman.

In the course of time, his ballet ensemble became a ballet theater, and this change in names reflects the essential formula of Eifman’s creative method. As an artist whose natural inclination is toward the theater, he is interested in choreographing not only variations of movement but also transparent internal actions as well as one or another overriding idea connected with a performance. “I create ballets of a different kind, where self-expression becomes the subject and in which there is drama, philosophy, characters, and an idea. And I am sure that this is the ballet of the future. Believe me, many of my young colleagues will follow the road that I have taken. This road leads eventually to man.”

It’s a man who’s viewed by Eifman as the main subject and interest of art that has power over people’s hearts and is capable of addressing the soul. For Eifman, ballet is a means of contemplation, or, as he puts it, an “opportunity, through movement, not only to express some sort of form and line, but to convey a flood of emotions, energy, ideas...”

A distinct feature of Eifman’s theater, its trademark, is that almost all of his performances have a plot and, often, a literary source. This corresponds fully to his artistic credo: “I am

not saying that I don’t concern myself with the choreographic text itself and its level, as well as the degree of imagination or the perfected form... But if I need a literary base, it means that I am looking for an opportunity to plunge into some sort of realm, one that is familiar to me and to my audience, and, in the familiar, I try to discover and reveal the unexplored...”

It is this penetration into the realm of the unexplored—in the choreography and in the sphere of ideas—that is arguably the hallmark of Boris Eifman. When he turns to the literary works, or to the stories of life of Moliere, Paul I (the Emperor of Russia), Tchaikovsky or Rodin, Eifman always sees nuances that no one else has noticed, he finds that which is capable of astonishing, he detects new meanings. In visual metaphors of movement, that can be compared to a figurative cipher of dreams, in which hazy fantasies and impulses take on visual forms, Eifman externalizes what is at the heart of a literary text or of an artist’s life history. Eifman’s

theater is often called a psychological one. His ballets can be named plastic psychoanalysis, in the course of which the psychological depth of the characters and the stories—no matter fictional or real—is being disclosed.

When Eifman turns to the works of great writers or to the lives of geniuses and translates them into the language of ballet, this is immersion, through the physical, in the psychic, through the body, in the soul, through words, in ideas. His unique lexicon and conceptual, authorial interpretations are a breakthrough into that fantastic dimension where the boundlessness of inner worlds comes to life.



Eifman Ballet in *Rodin*.
Photo © Nikolay Krusser.



Eifman Ballet in *Rodin*.
Photo © Nikolay Krusser.

THE COMPANY

St. Petersburg's Eifman Ballet, originally called the Leningrad New Ballet, was established by Boris Eifman in 1977. The concept of the New Ballet was more than innovative for its time: from the first days of its work it was conceived and developed as an experimental laboratory, a ballet theater for one choreographer.

The company's first performances such as *Two-Voice* and *Boomerang* brought success and stirred intense interest in the audience; ballet critics began arguing about new tendencies in the Russian ballet. Advocates of the traditional ballet school, however, were rather reluctant to acknowledge the young choreographer's authority. Eifman's novelty in how he chose a literary basis and music for his ballets, the audacity of the body movement vocabulary secured for him the reputation of "a choreographic dissident".

In the late 70s–early 80s, Eifman's theater was working out its own individual approach to repertoire formation. More and more new ballets based on the world classical literature appeared on the playbill. The choreographer and his company, characterized by an outstanding dance intellect, explored new genres. Boris Eifman created performances whose distinguishing feature is the strikingly sharp choreographic patterns, intended to express the fiery passions of ballets' characters: *The Duel*, *The Idiot*, *The Mad March Day*, or *the Marriage of Figaro*, *The Legend*, *The Twelfth Night*, *Master and Margarita*, and *Murderers*.

Today, St. Petersburg's Eifman Ballet is renowned among ballet lovers in Asia, Europe, the Americas, and in Australia for such ballets as *Tchaikovsky I*, *Don Quixote*, *Red Giselle*, *Russian Hamlet*, *Anna Karenina*, *The Seagull*, *Onegin*, *Rodin*, *Beyond Sin*, *Requiem*, and *Up & Down*. These works were generally recognized. Not only do they represent the highest artistic level of achievements of the contemporary Russian ballet, but they also turn the audience to the immortal spiritual heritage of Russian and world culture that inspired the choreographer and his dancers.

Boris Eifman's endeavor to engage his spectators in the infinite world of human passions, to form

a spiritual liaison with the audience, to amaze viewers by the brilliance and dynamism of his plastique—all this has ensured the decades-long success of Eifman Ballet's performances at leading venues around the globe.

Boris Eifman is a philosopher choreographer. He is earnestly concerned with the problems of today, with the secrets of creativity. The choreographer speaks openly with his audience about the complicated and dramatic aspects of human life; he defines his genre as "psychological ballet". *The New York Times* calls Boris Eifman the leader among living choreographers: "The ballet world in search of a major choreographer need search no more. He is Boris Eifman."

The company is distinguished by its brilliant technique, unique dedication, and high onstage intelligence. Today excellent dancers, winners of international ballet contests and laureates of the President of Russia's Prize for Young Cultural Professionals and the Russian Government prize in the field of culture, holders of the prestigious Golden Mask and Golden Soffit awards, implement Boris Eifman's ideas: Oleg Gabyshev, Dmitry Fisher, Nina Zmievets, Lyubov Andreyeva, Anastasia Sitnikova, Sergey Volobuev, and others.

An important period in the company's life began in 2011, when the Government of St. Petersburg took a decision to launch the construction of the *Boris Eifman Dance Academy*—a project originally initiated by the choreographer himself. In September 2013 the Academy announced the start of its first academic year.

Another Eifman-initiated ballet institution is to be built and opened in St. Petersburg in the near future. It is the *Boris Eifman Dance Palace* envisioned by Boris Eifman as a new world center of dance arts.

Forming an original ballet repertoire of modern Russia based upon the rich traditions of Russian psychological theatre, along with searching for and developing new forms of choreography of the 21st century, are among the key priorities within the artistic mission of Boris Eifman and his brilliant company.

SOLOISTS



LYUBOV ANDREYEVA Soloist

Hailing from Minsk in the Republic of Belarus, Lyubov Andreyeva graduated from the Belarusian State Choreographic College in 2007. From 2009 to 2011 she was a dancer with the

National Academic Bolshoi Opera and Ballet Theatre of the Republic of Belarus. Andreyeva joined the Eifman Ballet in 2011 where her featured roles have included Girl from tavern/Dulcinea (*I, Don Quixote*); Tatyana (*Onegin*); Camille (*Rodin*); Grushenka (*Beyond Sin*); Wife, Woman (*Requiem*); and Patient (*Up & Down*).



DMITRY FISHER Soloist

Born in Perm, Russia, Dmitry Fisher is a 2002 graduate of the Perm State Choreographic College and has been a soloist with the Eifman Ballet since 2002. Featured roles since joining the Eifman Ballet

include Double; Prince, Youth, Joker (*Tchaikovsky*); Gamache, the rich nobleman (*I, Don Quixote*); Friend, Partner (*Red Giselle*); Son of the Empress, The Heir (*Russian Hamlet*); Hebrew (*My Jerusalem*); Alex (*Who's Who*); Karenin (*Anna Karenina*); Treplev (*The Seagull*); Lensky (*Onegin*); Rodin (*Rodin*); Alexey Karamazov (*Beyond Sin*); Old man (*Requiem*); and Buddy (*Up & Down*).



OLEG GABYSHEV Soloist

Oleg Gabyshev was born in Volgograd and graduated from the Novosibirsk State Choreographic College in 2003. A year later, he joined the Eifman Ballet where he has been a soloist ever since.

Featured roles include Double (*Tchaikovsky*); Basil, Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Partner (*Red Giselle*); Don Juan (*Don Juan, or Moliere Passions*); Vronsky (*Anna Karenina*); Treplev (*The Seagull*); Onegin (*Onegin*); Rodin (*Rodin*); Dmitry Karamazov (*Beyond Sin*); Man (*Requiem*); Psychiatrist (*Up & Down*). Gabyshev's honors include Honoured Artist of Russia, Golden Mask Award Laureate, and Golden Soffit Award Laureate.



YULIA MANJELES Guest soloist

Born in Krasnoyarsk, Yulia Manjeles is a 2003 graduate from the Perm State Choreographic College. From 2003 to 2010 she was a soloist with the Perm State Tchaikovsky Academic Opera

and Ballet Theatre and was a company member of the Eifman Ballet from 2010 to 2013 where her featured roles included Nadezhda von Meck (*Tchaikovsky*); Doctor (*I, Don Quixote*); Ballerina (*Red Giselle*); The Empress (*Russian Hamlet*); Anna (*Anna Karenina*); Arkadina (*The Seagull*); Rose Beuret (*Rodin*); and Mother (*Requiem*).



ANGELA PROKHOROVA Soloist

Born in the Moscow Region in 1990, Angela Prokhorova graduated from the Vaganova Ballet Academy in Saint Petersburg in 2007. From 2008 to 2009 she was a dancer with the St. Petersburg

State Leonid Yakobson Academic Ballet Theatre. In 2009 she joined the Imperial Russian Ballet where she danced for two years before joining the Eifman Ballet. Featured roles include Antonina Milyukova, Tchaikovsky's wife (*Tchaikovsky*); Doctor (*I, Don Quixote*); Rose Beuret (*Rodin*); Mother (*Requiem*); and Movie Star (*Up & Down*).



ANASTASIA SITNIKOVA Soloist

Hailing from Syktyvkar and a 2002 graduate of the Komi Republic School of Art, Anastasia Sitnikova was a soloist with the Kremlevsky Ballet until 2004, when she joined the Eifman Ballet as

a soloist. Featured roles with the Eifman Ballet include Antonina Milyukova, Tchaikovsky's wife (*Tchaikovsky*); Doctor, Girl from tavern/ Dulcinea (*I, Don Quixote*); Ballerina (*Red Giselle*); Orthodox (*My Jerusalem*); The Wife of the Heir (*Russian Hamlet*); Armanda, Anna (*Don Juan, or Moliere Passions*); Anna (*Anna Karenina*); Nina Zarechnaya (*The Seagull*); Tatyana (*Onegin*); Camille (*Rodin*); and Wife, Woman (*Requiem*).

EIFMAN BALLET STAFF

Artistic Director, People's Artist of Russia, Laureate of State Prize, Boris Eifman

*Ballet masters and company teachers: People's Artist of Russia Valentina Morozova,
Honored Artists of Russia Olga Kalmykova, Elena Kuzmina, Valery Mikhailovsky
Sofia Elistratova, Natalia Moskvito, Andrey Ivanov, Oleg Paradnik, Oxana Tverdokhlebova*

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Deputy Director for development: Pyotr Kostyshev

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Senior administrator: Natalia Chumina

Archivist: Ekaterina Petrova

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Chief stage manager: Sergey Barabanov

Assistants to the chief stage manager: Vadim Shemarov, Alexander Yaroslavtsev

Chief light expert: Yury Timofeev

Light group: Vera Lysieva, Vladislav Potapov, Alexander Yuryev

Head of sound department: Tatiana Ivanova

Sound engineer: Leonid Eremin

*Operators of the sound department: Yulia Kudryashova, Elena Kurinova, Lidia Mikhailova,
Irina Motorkina*

Cameraman: Nikolai Nikitin

Video engineer: Mikhail Kulunakov

Photographer: Yulia Kudryashova, Evgeny Matveev

*Stage-hands: Andrey Dashkov, Ilya Dukhov, Dmitry Gul, Sergey Grigoryev, Mikhail Ivankov,
Evgeny Lukyanchikov, Sergey Nikiforov, Dmitry Yakobson*

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Dressers: Alla Kazakova, Tatiana Smirnova, Natalia Yashenkova

Make-up: Daria Tokmakova

Accompanists: Olga Ermilova, Ekaterina Fyodorova, Irina Tsilman

*Financial group: Irina Zakharova, Irina Andreeva, Svetlana Matveeva, Veronika Migunova,
Tatyana Ushakova, Olga Veretelnik*

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Staff for Ardani Artists:

Sergei Danilian, President & CEO

Gaia Gina Danilian Ardani, Vice-President

Michael Vool, Production Director

Travel & Accommodation: Road Rebel, MOSCO

Cargo: OOCL, Clark Transfer

Photos: Michael Khoury

McKNIGHT FELLOWSHIPS

For Dancers and Choreographers

McKnight Fellowship News

McKNIGHT NATIONAL RESIDENCIES

McKnight Choreography Fellows, as part of their fellowship, may receive a McKnight-sponsored residency with one of our program's national residency partners. The residencies provide time and resources for the development of new choreographic work as well as garnering a national profile for the fellows. Two McKnight residencies took place recently at MANCC, a national center for choreography in Tallahassee, Florida.

RESIDENCY MARCH 2015 AT MANCC

Ranee Ramaswamy and Aparna Ramaswamy (Choreo 2012) developed *Written in Water*, a multimedia production that employs elements of chance and improvisation. As a child in India, Ranee played the board game Paramapadam—"game of destiny"—which takes players on a symbolic journey through life. She used this game as inspiration for the new work. In performance, a game board is projected on the floor, incorporating the game's basic structure—a grid of 100 squares. "Ladders" (virtues) advance players on the board; "snakes" slide the player backward. The dancers are living pieces on the board and must be prepared at any moment to transition from abstract improvisation to choreographed solos.



Ranee Ramaswamy, Ashwini Ramaswamy, and Tamara Nadel
Written in Water residency at MANCC Photo © Chris Cameron.

RESIDENCY APRIL 2015 AT MANCC

To challenge their approach to performance, HIJACK (Kristin Van Loon and Arwen Wilder, Choreo 2013) created an exploratory residency to investigate their relationship to improvisation. Joined by Lisa Nelson, a long-time researcher into dance improvisation, who developed a practice called Tuning Scores that explores the physical senses in imagination, performance and observation in movement. Additionally, the two researched Library Science, examining the approach to organizing and storing an immense amount of material and relating their findings to composition and choreography. They investigated how libraries hold and categorize past information, as well as methods of organizing and understanding the future (ie. astrology, personality tests) to consider the connections in time.

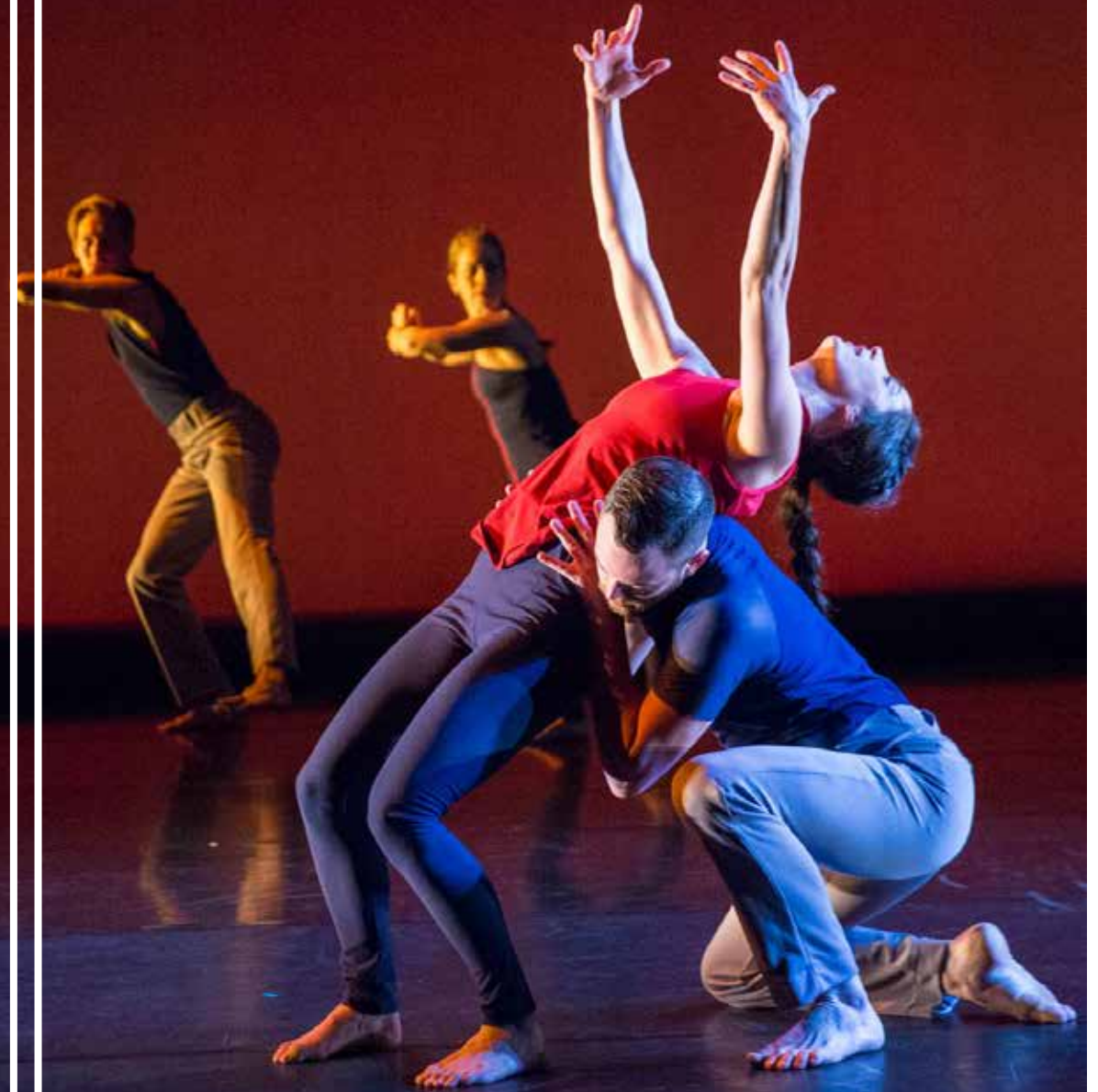


Arwen Wilder, Kristin Van Loon, and Lisa Nelson.
HIJACK's Aftermath residency at MANCC. Photo © Chris Cameron.

ZENON DANCE COMPANY

32nd SPRING SEASON

MAY 8-17, 2015



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The exhibition includes approximately seventy presentation Easter eggs featuring Russian orthodox saints, Imperial monograms, traditional Russian geometric patterns, ornate floral designs, and more. These beautifully painted porcelain Easter eggs were produced at the Imperial Porcelain Factory in St. Petersburg during the 19th and early 20th centuries.

Also on view: *Romance in Soviet Art* April 4 through September 13, 2015
Russian American Artists in Minnesota through May 31, 2015

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NORTHROP UPCOMING EVENTS

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Wed, May 6, 7:30 pm

LINDSEY STIRLING
Thu, Jun 4, 8:00 pm

NORTHERN SPARK FESTIVAL
Sat, Jun 13, 9:00 pm-5:26 am

ROB THOMAS
Fri, Jun 19, 8:00 pm

INGRID MICHAELSON
Tue, Jun 23, 7:30 pm

MY MORNING JACKET
Fri, Jun 26, 8:00 pm
Sat, Jun 27, 8:00 pm

MIRANDA SINGS
Wed, Aug 5, 7:00 pm

IDINA MENZEL
Thu, Aug 13, 8:00 pm

BRIT FLOYD
Sat, Aug 22, 8:00 pm



Ingrid Michaelson
Photo courtesy of the artist.

UNIVERSITY OF MINNESOTA
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ZENON DANCE COMPANY Spring Season May 8 - 17



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GUEST SERVICES

Ground Level East & West Coat Check

Guest Services Provide:

- »Listening devices
- »Coat check
- »Large print programs
- »Lost and found services
- »Taxi calling service (If calling your own taxi, our address is 84 Church St SE, Minneapolis, MN 55455)

Surdyk's Café

Surdyk's Café is on the first floor, west side of Northrop. Hours: 7:30 am-7:00 pm, Monday-Friday and 10:00 am-3:00 pm Saturday. Surdyk's concessions (including wine and beer) are located on the east and west sides of each level before and during performances happening on the Carlson Family Stage.

Restrooms

Restrooms are located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women's restroom on the east side, and a men's restroom on the west side only).

General Ticket Information

For any ticketing questions, visit U of M Tickets and Events on the ground floor of west and east sides of the building or visit northrop.umn.edu for the most current listing of events.

Replacing Lost Tickets

For your convenience, U of M Tickets & Events keeps record of your purchase, should you lose or forget your tickets.

Accommodating Special Needs

Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the east and west sides of the building. Accessibility services, including parking information, are available upon request.

If a guest wishes to transfer from their wheelchair to fixed seats, the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance an usher will return the wheelchair to the guest.

Cameras and Cell Phones

Use of cameras and recording equipment are not permitted in the theater. Please be considerate and turn off your cell phones or other electronic devices during the performance.

Motorist Assistance

University of Minnesota provides free jump starts, vehicle unlocking, and flat tire changes to vehicles in University parking facilities Mon-Fri, 7:00 am-10:00 pm. Call 612-626-PARK (7275) for assistance.

Campus Security Escort

Trained security monitors are available 24/7 to walk or bike with anyone on campus. This free service is provided by the University of Minnesota Police Department. Please call 612-624-WALK (9255) or ask an usher to contact them for you.

Questions?

If you have any questions or concerns, please ask an usher or anyone with a Northrop name tag.

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