

2015 // 16 SEASON

Northrop Presents

MIAMI CITY BALLET

Wed, Apr 27, 7:30 pm
Carlson Family Stage

Serenade

Symphony in Three Movements

Heatscape





Dear Friends of Northrop,

Spring is finally here, bringing with it graduations and the end of another season of Northrop Dance. I hope you have enjoyed the 2015//16 season as much as I have, and that you will stay with us after tonight's performance to hear about all of the excitement we have in store for you in the 2016//17 season.

But first, we're thrilled to have the stunning Miami City Ballet with us for a truly special season finale. And, to make it even more special, we have a full orchestra of 55 local musicians with us to play the incredible musical scores that accompany tonight's ballets.

Miami City Ballet has graced the Northrop stage many times since their first appearance here in 1992, but the last time was 10 years ago, so to say that this is a "highly-anticipated return" is an understatement. Widely known as one of the world's leading exponents of George Balanchine's choreography, the company opens the program with a

Christine Tschida. Photo by Patrick O'Leary, University of Minnesota.

milestone in the history of dance: *Serenade*. It is a signature Balanchine work—the first original ballet he created in America, danced to a transcendent Tchaikovsky score (one of the choreographer's favorite composers).

Fast forward 37 years to one of Balanchine's most acclaimed leotard ballets: *Symphony in Three Movements* is a work as bold and lightning fast as the Stravinsky score that accompanies it. The program ends with Justin Peck's critically hailed *Heatscape*, a work commissioned by Miami City Ballet in 2014 and inspired by Miami's flourishing artistic identity.

Artistic Director Lourdes Lopez claims, "I cannot think of a better way to celebrate our 30th Anniversary than by sharing these marvelous dancers with our audiences and lifelong fans across the nation... bringing to New York, Chicago, and Minneapolis audiences the vitality, energy, and diversity that MCB is known for." I know you are as proud as I am that Minneapolis is on that list!

Thank you for being a part of this season.

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: We hope to see you back at Northrop this fall, when our 2016//17 dance season kicks off on October 1!

Northrop at the University of Minnesota Presents



THE COMPANY

Artistic Director
LOURDES LOPEZ

Executive Director
MICHAEL SCOLAMIERO

Principal Ballet Master
ROMA SOSENKO

Ballet Masters
JOAN LATHAM ARNOLD QUINTANE

Principal Conductor, GARY SHELDON
Music Advisor/Company Pianist, FRANCISCO RENNÓ

Principals
TRICIA ALBERTSON RENAN CERDEIRO JEANETTE DELGADO PATRICIA DELGADO
CARLOS MIGUEL GUERRA RAINER KRENSTETTER JENNIFER CARLYNN KRONENBERG
SIMONE MESSMER RENATO PENTEADO KLEBER REBELLO REYNERIS REYES

Principal Soloists
DIDIER BRAMAZ JENNIFER LAUREN CALLIE MANNING

Soloists
NATHALIA ARJA EMILY BROMBERG JOVANI FURLAN JORDAN-ELIZABETH LONG

Corps de Ballet
MICHAEL SEAN BREEDEN ADRIENNE CARTER ANDREI CHAGAS MAYA COLLINS
BRADLEY DUNLAP JULIAN DUQUE MAYUMI ENOKIBARA LEIGH-ANN ESTY
SAMANTHA HOPE GALLER ELLEN GROCKI SHIMON ITO REBECCA KING ASHLEY KNOX
SUZETTE LOGUE ALEX MANNING NEIL MARSHALL SARAH MCCA HILL LEXIE OVERHOLT
ADRIANA PIERCE LEANNA RINALDI ÉMILIE RIVOIRE ARIEL ROSE HELEN RUIZ
CHRISTIE SCITURRO RAECHEL SPARREO CHRISTINA SPIGNER NICOLE STALKER CHASE SWATOSH
ELLA TITUS ERIC TROPE NIESER ZAMBRANA DAMIAN ZAMORANO ZOE ZIEN

Founder, TOBY LERNER ANSIN
Founding Artistic Director, EDWARD VILLELLA

Bank of America is Miami City Ballet's South Florida 30th Anniversary Corporate Leader.



This presentation of Miami City Ballet 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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SERENADE

Choreography by GEORGE BALANCHINE

© THE GEORGE BALANCHINE TRUST

Music by PETER ILYICH TCHAIKOVSKY, *Serenade in C Major for String Orchestra*

Staged by MIAMI CITY BALLET

Costumes by KARINSKA

Lighting Design by JOHN HALL

SIMONE MESSMER NATHALIA ARJA EMILY BROMBERG
RAINER KRENSTETTER CHASE SWATOSH

ASHLEY KNOX LEIGH-ANN ESTY ZOE ZIEN JENNIFER LAUREN

MAYA COLLINS MAYUMI ENOKIBARA SAMANTHA HOPE GALLER REBECCA KING
SUZETTE LOGUE LEXIE OVERHOLT ADRIANA PIERCE LEANNA RINALDI HELEN RUIZ
CHRISTIE SCITURRO RAEHEL SPARREO CHRISTINA SPIGNER NICOLE STALKER
NEIL MARSHALL ÉMILIE RIVOIRE ARIEL ROSE DAMIAN ZAMORANO

The evocative nature of Tchaikovsky's *Serenade in C Major for String Orchestra* leads many to see a story in this ballet, but it is actually plotless.

Serenade is danced without interruption. The first movement, "Piece in the Form of a Sonatina: *Andante non troppo, Allegro*" begins with girls in formation. They seamlessly break and re-form into kaleidoscopic patterns, emulating the turns and leaps of one among them. Ultimately, they form a dynamic circle marked by big, graceful syncopations.

Into that group is added a late-arriving girl who awaits the approach of a boy. As that couple leads the company in a waltz, dancers begin to exit, until only five remain.

Temma Russo: Andante, Allegro con spirito opens with the same five girls seated, delicately motioning, then rising to dance again. A boy rushes in and dances with one, who falls and is left sitting alone, her head buried in her arms.

Lastly, in "Elegy," a boy is led onstage and to the fallen ballerina. After he helps her rise, all three dancers link in sculptural forms until—compelled to decide between the two—he chooses his guide. The final image is an arresting one, as the "fallen" dancer is carried off in a dramatic grand procession.

—Adapted from a note by Anita Finkel

MCB premiere: October 30, 1991, Broward Center for the Performing Arts, Ft. Lauderdale, FL.

The performance of *Serenade*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique®, Service Standards established and provided by The Trust.

INTERMISSION

SYMPHONY IN THREE MOVEMENTS

Choreography by GEORGE BALANCHINE

© THE GEORGE BALANCHINE TRUST

Music by IGOR STRAVINSKY, *Symphony in Three Movements*

Staged by MIAMI CITY BALLET

Costume design by KARINSKA

Lighting design by JOHN HALL

NATHALIA ARJA JENNIFER CARLYNN KRONENBERG ASHLEY KNOX
SHIMON ITO KLEBER REBELLO JOVANI FURLAN

MAYA COLLINS JENNIFER LAUREN CALLIE MANNING NICOLE STALKER ZOE ZIEN
MICHAEL SEAN BREEDEN BRADLEY DUNLAP NEIL MARSHALL ARIEL ROSE DAMIAN ZAMORANO

ALAINA ANDERSEN EMILY BROMBERG MAYUMI ENOKIBARA LEIGH-ANN ESTY
SAMANTHA HOPE GALLER ELLEN GROCKI REBECCA KING SUZETTE LOGUE
JORDAN-ELIZABETH LONG LEXIE OVERHOLT ADRIANA PIERCE LEANNA RINALDI
HELEN RUIZ CHRISTIE SCITURRO RAEHEL SPARREO CHRISTINA SPIGNER

Choreographed by George Balanchine for the opening night of the New York City Ballet's 1972 Stravinsky Festival, *Symphony in Three Movements* contains some of his fleetest and most densely patterned dance. The original cast featured Sara Leland, Marnee Morris, Lynda Yourth, Helgi Tomasson, Edward Villella, and Robert Weiss.

Symphony in Three Movements is a large plotless ensemble work, containing a remarkable Balinese-inflected central duet startling in its breadth of energy, complexity, originality and contrasts. Balanchine choreographed to the jazz flavor in Stravinsky's 1945 score by using angular, turned-in movements and brisk, athletic walking sequences. Stravinsky is said to have written *Symphony in Three Movements* in response to his impressions of World War II.

MCB premiere: October 3, 2003, Jackie Gleason Theater, Miami Beach, FL.

Symphony in Three Movements is used by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, publisher and copyright owner.

The performance of *Symphony in Three Movements*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique®, Service Standards established and provided by The Trust.

INTERMISSION

HEATSCAPE

Choreography by JUSTIN PECK

Music by BOHUSLAV MARTINŮ, *Concerto No. 1 for Piano and Orchestra*

Art design by SHEPARD FAIREY/OBEYGiant.COM

Costume design by REID BARTELME and HARRIET JUNG

Lighting design by BRANDON STIRLING BAKER

TRICIA ALBERTSON EMILY BROMBERG LEIGH-ANN ESTY JEANETTE DELGADO
REBECCA KING CALLIE MANNING ADRIANA PIERCE NICOLE STALKER ZOE ZIEN
MICHAEL SEAN BREEDEN RENAN CERDEIRO ANDREI CHAGAS JOVANI FURLAN
SHIMON ITO NEIL MARSHALL KLEBER REBELLO ERIC TROPE

1st Movement

EMILY BROMBERG RENAN CERDEIRO
and COMPANY

2nd Movement

TRICIA ALBERTSON KLEBER REBELLO
and COMPANY

3rd Movement

ANDREI CHAGAS JEANETTE DELGADO SHIMON ITO
and COMPANY

FRANCISCO RENNÓ, *piano*

Justin Peck, who continues to broaden his artistic scope and choreographic repertoire, has always viewed dance as a nexus for all artistic mediums. It is with this spirit of creative collaboration that he sought out renowned visual artist Shepard Fairey to present a vibrant visual design for *Heatscape*—Peck's second commission for Miami City Ballet.

Peck initially began examining Shepard Fairey's (ObeyGiant) street art while exploring Miami's Wynwood Arts District. Fairey, who had never designed for ballet, worked with Peck to develop a visual setting that is as bold as the movement and music. The design emanates from Fairey's mandala paintings, which Peck used as a basis for certain architectural movements throughout the ballet. "[Fairey] works to create these mandala images which start from the center and build outward in a meticulously detailed fashion," Peck told *Vogue*. "That means of construct inspired me to develop certain choreographic techniques within this ballet."

Peck chose to choreograph his new ballet to Bohuslav Martinů's *Piano Concerto No. 1*, a relatively unknown piece of music. "I consider this work to be a hidden gem that is not only rich with texture, innovation and relevance to the current day, but is also tremendously danceable. It has buoyancy, playfulness and emotion—and a sturdy blueprint to guide me in the choreographic process. This piece of music has been on my radar for a few years now, and I felt that Miami City Ballet would be the perfect vessel for realizing a ballet in relation to it."

Building upon the personalities, movement qualities and traits of each dancer, Peck was motivated to create "a unique world based-off-of and tailor-made-toward these human beings." The result is a moving and beautifully structured ballet of camaraderie, which is a tribute to the community of individuals that is Miami City Ballet.

"For me, this ballet has become a long-term dialogue among Miami City Ballet, Wynwood Arts District, Shepard Fairey, Bohuslav Martinů and the larger community of Miami. It is the outcome of taking some ingredients that don't conventionally belong together, adding some heat, and seeing what sorts of flavors emerge."

World premiere by Miami City Ballet: March 27, 2015, Kravis Center for the Performing Arts, West Palm Beach, FL.

Bohuslav Martinů's *Concerto for Piano and Orchestra No. 1, H 149* is used by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, publisher and copyright owner.

Heatscape is made possible by a New Works grant from the John S. and James L. Knight Foundation and the generous support of The Rockefeller Foundation, National Endowment for the Arts: ArtWorks, Armando and Margarita Codina, and Bob Benson.



ARTISTIC DIRECTOR LOURDES LOPEZ



Photo © Alberto Oviedo.

Lourdes Lopez became Artistic Director of Miami City Ballet (MCB) in September 2012, bringing with her a nearly 40-year career in dance, television, teaching and arts management. As a Soloist and Principal Dancer with New York City Ballet, she danced for two legends of the art form, George Balanchine and Jerome Robbins.

Lopez was born in Havana, Cuba in 1958 and raised in Miami by her parents along with two sisters. She began taking ballet lessons at the age of 5, on the recommendation of a doctor. At the age of 11 she received a full scholarship to the School of American Ballet, (SAB), the official school of New York City Ballet, where she continued her ballet training in Miami during the year and then in New York during the summers. At 14, she moved to New York permanently to devote herself to full-time studies at SAB, and shortly after turning 16, she joined the corps de ballet of New York City Ballet.

Under the direction of George Balanchine and Jerome Robbins, her star rose quickly at New York City Ballet where she was soon dancing corps and soloist roles in much of the company's repertory. She was promoted to Soloist in 1981 and Principal Dancer in 1984, performing countless featured roles including *Violin Concerto*, *Firebird*, *Serenade*, *Liebeslieder Walzer*, *Divertimento No. 15*, *Symphony in C*, *Agon*, *The Four Temperaments*, *Dances at a Gathering*, *Glass Pieces*, *Fancy Free*, *In the Night*, *Four Seasons*, and *Brandenburg*. Lopez's great interest in children also found her writing and contributing to many of the company's Family Matinee series.

Upon retirement, Lopez joined WNBC-TV in New York as a Cultural Arts reporter, writing and producing feature segments on the arts, artists and arts education. She was also a full-time senior faculty member and Director of Student Placement, Student Evaluation and Curriculum Planning at New York's Ballet Academy East. She served on the dance faculty of Barnard College and guest taught at numerous dance institutions and festivals in the United States.

In 2002, Lopez became the Executive Director of The George Balanchine Foundation, which works to educate the public about dance and to further the art of ballet, with a special emphasis on the work and achievements of George Balanchine. In this position, she oversaw the 2004 Balanchine Centennial Celebration, a worldwide festival honoring the choreographer and his legacy. Among the events that year was the symposium "Balanchine: Past, Present and Future," which was held in St. Petersburg, Russia, and which was a collaboration among the Mariinsky Theater, the Hermitage Museum, and The George Balanchine Foundation. Lopez co-founded The Cuban Artists Fund, which supports Cuban and Cuban-American artists in their endeavors. She also co-founded Morphoses with Christopher Wheeldon in 2007—a New York-based dance company aiming to revitalize dance through innovative collaborations with important artists from the worlds of music, visual arts, design, film, and fashion; and by inviting younger and broader audiences to engage in and actively experience dance.

In 2014 Lopez was elected to serve on the Ford Foundation's Board of Trustees, marking the first time an artist was elected to serve on its board. In 2007 she received an award from the American Immigration Law Foundation honoring Cuban Americans for their accomplishments and contributions to American society and in 2011, she received the prestigious Jerome Robbins Award for her years in dance. She has served as a dance panelist for the National Endowment for the Arts. Lopez is married to investment banker George Skouras. They are the parents of two daughters: Adriel and Calliste.

ABOUT THE COMPANY

Hailed by *The New York Times* as "one of America's most beloved dance companies," **Miami City Ballet** (MCB) is led by Artistic Director Lourdes Lopez and is considered a leader in the field—nurturing new choreographic voices, creating innovative collaborations, and opening new avenues of inclusivity within classical ballet.

Founded in 1985 by Miami philanthropist Toby Lerner Ansin and Founding Artistic Director and ballet legend Edward Villella, MCB is universally admired as one of the world's preeminent interpreters of the choreography of George Balanchine. Its repertory of 100 ballets, including 12 world premieres, was built upon the Balanchine repertory, style and technique, and then expanded to include beloved classical works of importance and exciting new choreography by contemporary and groundbreaking artists. MCB maintains annual seasons in Miami-Dade, Palm Beach, Broward and Collier Counties, serving more than 100,000 patrons in South Florida through four diverse repertory programs; the treasured Christmas fairytale, *George Balanchine's The Nutcracker™*; and an expansive national touring program.

Founded in 1993, Miami City Ballet School (MCB School) is regarded as one of the premier dance-

training programs in the nation and serves as the primary talent feeder for the professional company. MCB School's expanded national and international audition tours attract more than 1,300 students each season, and MCB School's scholarship program offers support to children from around the corner and across the globe, providing nearly \$500,000 worth of scholarships each year. As one of the most diverse classical ballet companies in the nation, MCB serves as a gateway to the Americas for dancers from Central and South America, resulting in a robust international roster of both dancers and students.

MCB's *Share the Dance: Community Outreach and Educational Programs* reach deep into the community, touching nearly 17,000 young people, seniors and other traditionally underserved community members annually through a wide array of programming—a dramatic 42% increase from the previous year's activities. This expanded portfolio of programs introduces new and underserved audiences to the art form of classical ballet while building strong community relationships and engagement with the arts.



Miami City Ballet in Balanchine's *Serenade*.
Photo © Daniel Azoulay.

THE ORCHESTRA

Gary Sheldon, *Conductor*

Prepared by Rebecca Arons, *Orchestra Contractor*

First Violin

Allison Ostrander,
Concertmaster
Jill Olson-Moser
Natalia Moiseeva
Julia Persitz
Colin McGuire
Elise Parker
Conor O'Brien
Maisie Block
Emily Saathoff

Second Violin

Leslie Shank, *Principal*
Elizabeth Decker
Margaret Humphrey
Ian Snyder
Melinda Marshall
Renata Steve
David Block

Viola

Emily Hagen, *Principal*
Susan Janda
Jenny Nilsson
Coca Bochonko
Joseph Peterson

Cello

James Jacobson, *Principal*
Rebecca Arons
Teresa Richardson
William Richardson

Bass

Fred Bretschger,
Principal
Christopher Brown
Charles Block
Rolf Erdahl

Harp

Shari Rothman

Flute

Jane Garvin
Jennifer Kennard

Piccolo

Susie Kuniyoshi

Oboe

Michael Dayton
Jeffrey Marshak

Clarinet

Karrin Meffert-Nelson
Jennifer Gerth

Bass Clarinet

Paul Schimming

Bassoon

John Miller
Coreen Nordling

Contra Bassoon

Laurie Merz

Horn

Neal Bolter
William Eisenberg
Charles Hodgson
Gina Goettl

Trumpet

John Koopmann
Christopher Volpe
Takako Senn

Trombone

Phillip Ostrander
Larry Zimmerman
John Tranter

Tuba

Jacob Daniel

Piano

Andrew Bourgoin

Timpani

Stephen Kimball

Percussion

Kory Andry

THE COMPANY

Principals

TRICIA ALBERTSON
Santa Cruz, California

RENAN CERDEIRO
Rio de Janeiro, Brazil

JEANETTE DELGADO
Miami, Florida

PATRICIA DELGADO
Miami, Florida

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Camagüey, Cuba

RAINER KRENSTETTER
Vienna, Austria

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Queens, New York

SIMONE MESSMER
Minneapolis, Minnesota

RENATO PENTEADO
São Paulo, Brazil

KLEBER REBELLO
Rio de Janeiro, Brazil

REYNERIS REYES
Pinar del Rio, Cuba

Principal Soloists

DIDIER BRAMAZ
Geneva, Switzerland

JENNIFER LAUREN
Tuscaloosa, Alabama

CALLIE MANNING
Hummelstown, Pennsylvania

Soloists

NATHALIA ARJA
Rio de Janeiro, Brazil

EMILY BROMBERG
Boston, Massachusetts

JOVANI FURLAN
Joinville, Brazil

JORDAN-ELIZABETH LONG
Blacksburg, Virginia

Full artist biographies are available at miamicityballet.org



Miami City Ballet in Justin Peck's *Heatscape*.
Photo © Gene Schiavone.

THE COMPANY

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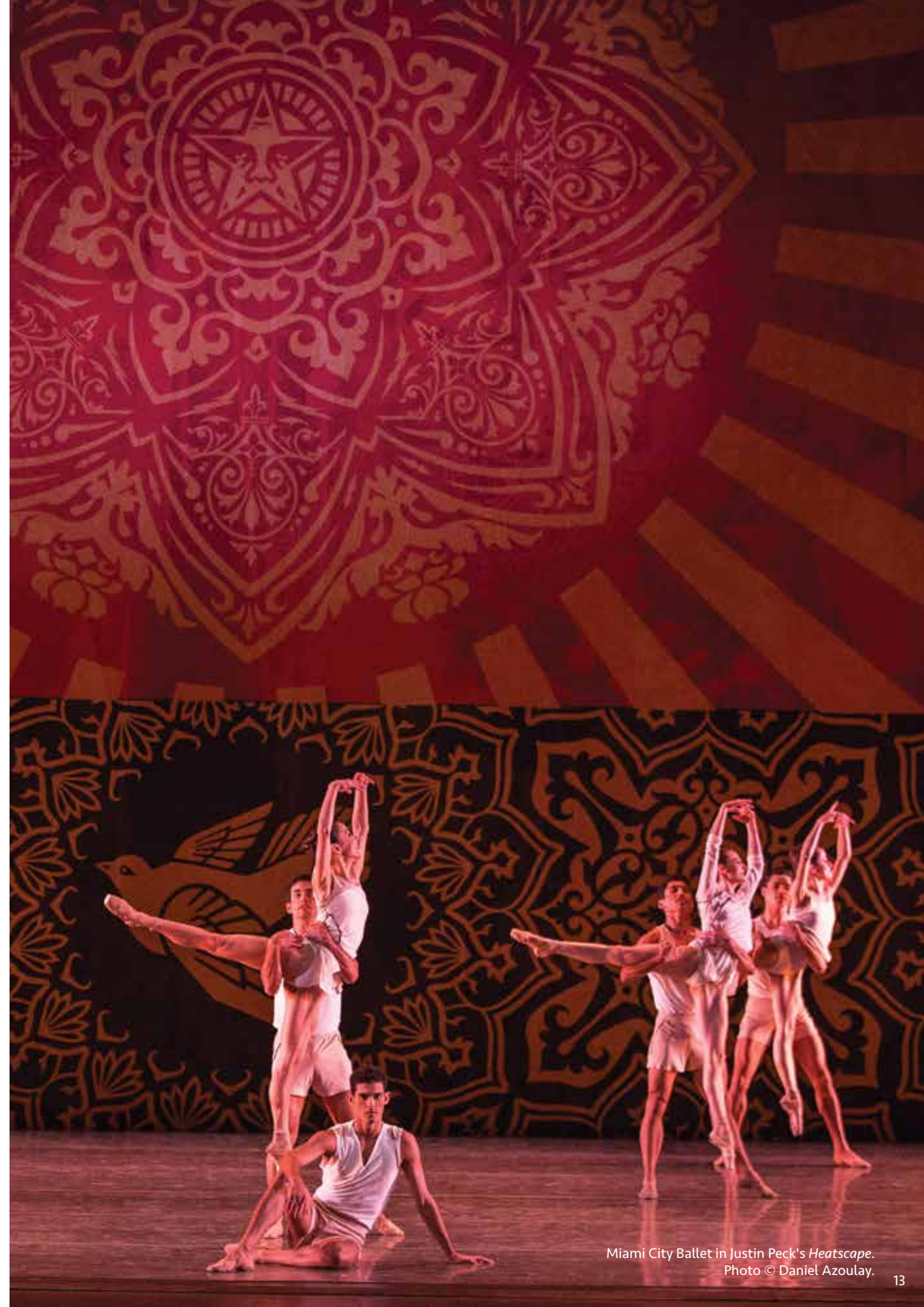
Pinar del Rio, Cuba

DAMIAN ZAMORANO

Havana, Cuba

ZOE ZIEN

New York, New York



Miami City Ballet in Justin Peck's *Heatscape*.
Photo © Daniel Azoulay.

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MICHAEL SCOLAMIERO
Executive Director

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Physical Therapist, ELIZABETH MAPLES PT, DPT
Massage Therapist, ALEXIS SOMOANO LMT
Massage Therapist, MICHAEL ORKIN LMT
Massage Therapist, ANTHONY GARCIA PRIETO PTA, LMT

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Photo © Lois Greenfield

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Level 1 Atrium



Osmo Vanska and musicians of the Minnesota Orchestra. Photo by Tim Rummelhoff. The Moody Blues. Photo by Tim Rummelhoff. Les Ballets Jazz de Montréal in *Fuel*. Photo by Leda and St Jacques. Convocation Audience at Northrop in 1939. Dance Theatre of Harlem's Ashley Murphy and DaVon Doane in *Far But Close*. Photo by Rachel Neville.

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UPCOMING EVENTS AT NORTHROP

TEDxUMN: REAWAKEN
Fri, Apr 29, 6:00 pm

REIMAGINING SOCIAL MEDICINE
Sat, Apr 30, 9:00 am

TORI KELLY
Mon, May 9, 7:30 pm

**LORD HURON AND
NATHANIEL RATELIFF
& THE NIGHT SWEATS
with Caroline Rose**
Tue, May 31, 7:30 pm

**MAKING A MURDERER'S
DEAN STRANG & JERRY BUTING**
Thu, Jun 2, 7:30 pm

TREVOR NOAH
Lost in Translation
Fri, Jun 10, 8:00 pm

STEVE MILLER BAND
Wed, Jun 29, 7:30 pm

IL DIVO
Amor & Pasion Tour
Sun, Oct 23, 7:30 pm

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Tue, Nov 1, 8:00 pm

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Tori Kelly.
Photo courtesy of the Artist.



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umn.edu/desai



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Ground Level East & West Coat Check Guest Services Provide:

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Surdyk's Café

Surdyk's Café is on the first floor, west side of Northrop. Hours: 7:30 am–6:00 pm, Monday–Thursday, and 7:30 am–5:00 pm, Friday. Surdyk's concessions (including wine and beer) are available before and during performances.

ATM

An ATM is located near the elevator on the ground floor, west side.

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 and 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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Brian Ahlm, *Digital Media Manager*
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