

2016 // 17 SEASON

Northrop and Walker Art Center Present

**CCN-BALLET DE
LORRAINE**

**Thu, Feb 16, 7:30 pm
Carlson Family Stage**

*Devoted
Fabrications
Sounddance*





Christine Tschida. Photo by Tim Rummelhoff.

Dear Friends of Northrop,

Tonight, we collaborate with Walker Art Center as part of their major survey: *Merce Cunningham: Common Time*, offering two of Cunningham's groundbreaking choreographic works. The program begins with *Devoted*, a commissioned work by the trend setting choreographic duo Cecilia Bengolea and François Chaignaud. Infused with current dance hall and pop culture, these French choreographers are clearly influenced by modern and even post-modern American dance history—history that was forever changed by Cunningham's impact.

Fabrications, the second work on our program, actually had its world premiere right here at Northrop in 1987, with Cunningham dancing, as he did in every performance by his company until he was 70. When he died a few months after his 90th birthday, he had won every choreographic award and accolade imaginable, and left a legacy of nearly 200 works.

It's interesting to think about the audience who sat here at Northrop 30 years ago, and their world. Ronald Reagan was in his second term in the White House and had just struggled through a government shutdown. News of the Iran-Contra Scandal had recently broken. Mad Cow Disease was discovered in the U.K., and the Minnesota Twins would go on to win their first World Series later that year. A few weeks after that Northrop performance, Anna Kisselgoff raved of the New York premiere, "*Fabrications* is a superb example of Mr. Cunningham's ability... to create drama out of movement." She described "unstintingly interesting activity" and claimed the work had "a highly emotional resonance." I wonder if Minnesota audiences felt the same way? And I wonder about Cunningham's own reaction, since he famously wanted to create dance that was solely about movement itself, as devoid as possible of narrative or emotional implications.

We close with *Sounddance*, which premiered in 1975 (its review sits alongside an ad for "Best Picture: ROCKY" in *The New York Times*), which has long been regarded as one of Cunningham's greatest works. "A contemporary Everyman play, in which the dancers have been given a brief lease on life," Kisselgoff comments, "...enormously moving, even in old-fashioned romantic terms."

Cunningham a romantic? Despite work that is perplexing and maddening to some, critics do keep referring to emotional resonance in his works, and Cunningham often spoke and wrote movingly about the nature of dance and its impermanence. "You have to love dancing to stick to it," he once wrote. "It gives you nothing back, no manuscripts to store away, no paintings to show on walls and maybe hang in museums, no poems to be printed and sold, nothing but that single fleeting moment when you feel alive."

Thank you for being here to experience that feeling tonight!

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: We welcome BEREISHIT DANCE COMPANY from Seoul, South Korea on Tuesday, February 28 at 7:30 pm. The ancient art of Korean drumming and Pansori singing accompany the hip-hop styles of contemporary Korean street dance.

Cover: CCN-Ballet de Lorraine in *Devoted*.
Photo © Arno Paul.

Northrop at the University of Minnesota
and Walker Art Center Present

CCN-BALLET DE LORRAINE

Choreographer and General Director
PETTER JACOBSSON

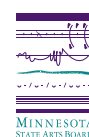
Choreographer and Coordinator of Research
THOMAS CALEY

Dancers

JONATHAN ARCHAMBAULT AMANDINE BIANCHERIN AGNÈS BOULANGER
GUILLAUME BUSILLET MATTHIEU CHAYRIGUES PAULINE COLEMARD
JUSTIN CUMINE GIUSEPPE DAGOSTINO MIRIAM ROSE GRONWALD
TRISTAN IHNE LAURE LESCOFFY VALÉRIE LY-CUONG
SAKIKO OISHI MARION RASTOUIL ELSA RAYMOND
ELISA RIBES YOANN RIFOSTA LIGIA SALDANHA

Exclusive representation
Rena Shagan Associates, Inc.
shaganarts.com

The U.S. tour of the CCN-Ballet de Lorraine is made possible thanks to the support of Institut français-Paris and the Cultural Services of the French Embassy in the United States.



This presentation of CCN-Ballet de Lorraine 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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DEVOTED

Choreography by CECILIA BENGOLEA and FRANÇOIS CHAIGNAUD

Music by PHILIP GLASS, *Another Look at Harmony Part IV*

Lighting by JEAN-MARC SEGALEN

Costumes by CECILIA BENGOLEA and FRANÇOIS CHAIGNAUD with
THE COSTUME SHOP OF THE CCN-BALLET DE LORRAINE

Dance hall teachers, GIDDY ELITE TEAM, DAMION BG DANCERZ

Dancer assisting with preparation, ERIKA MYAUCHI

Thanks to FLORENCE ABELIN, PHILIPPE GLADIEUX and DONATIEN VEISMANN

Rehearsal director, VALÉRIE FERRANDO

AMANDINE BIANCHERIN AGNÈS BOULANGER PAULINE COLEMARD

LAURE LESCOFFY SAKIKO OISHI MARION RASTOUIL

ELSA RAYMOND ELISA RIBES LIGIA SALDANHA

INTERMISSION

FABRICATIONS

Choreography by MERCE CUNNINGHAM

Music by EMANUEL DIMAS DE MELO PIMENTA, *Short Waves 1985* and *SBbr*

Design by DOVE BRADSHAW

Staged by PATRICIA LENT

JONATHAN ARCHAMBAULT AMANDINE BIANCHERIN AGNÈS BOULANGER

GUILLAUME BUSILLET MATTHIEU CHAYRIGUES PAULINE COLEMARD

JUSTIN CUMINE GIUSEPPE DAGOSTINO MIRIAM ROSE GRONWALD

TRISTAN IHNE VALÉRIE LY-CUONG SAKIKO OISHI

MARION RASTOUIL YOANN RIFOSTA LIGIA SALDANHA

INTERMISSION

SOUND DANCE

Choreography by MERCE CUNNINGHAM

Music by DAVID TUDOR, *Untitled 1975/1994*

Design by MARK LANCASTER

Staged by THOMAS CALEY and MEG HARPER

JONATHAN ARCHAMBAULT AMANDINE BIANCHERIN AGNÈS BOULANGER

MATTHIEU CHAYRIGUES JUSTIN CUMINE TRISTAN IHNE VALÉRIE LY-CUONG

SAKIKO OISHI MARION RASTOUIL YOANN RIFOSTA



ABOUT THE COMPANY

The current **CENTRE CHOREGRAPHIQUE NATIONAL—BALLET DE LORRAINE** was first established in Amiens, France in 1968. In 1978 it was permanently relocated to Nancy. After acquiring the CCN title in 1999, the CCN—Ballet de Lorraine has dedicated itself to supporting contemporary choreographic creation. As of July 2011, the organization is under the General and Artistic direction of choreographer Petter Jacobsson.

The CCN—Ballet de Lorraine and its company of 26 dancers is one of the most important companies working in Europe, performing contemporary creations while retaining and programming a rich and extensive repertory, spanning our modern history, made up of works by some of our generations' most highly regarded choreographers.

The CCN functions as an art center and venue for multiple possibilities in the fields of research, experimentation, and artistic creation. It is a platform open to many different disciplines, a space where the many visions of contemporary dance may meet. In these artistic pursuits, he is joined by Thomas Caley, choreographer and coordinator of research.



CCN-Ballet de Lorraine in *Sounddance*.
Photo © Laurent Philippe.

CREATIVE TEAM



Petter Jacobsson

Born in Stockholm, **PETTER JACOBSSON** started his studies in dance at the age of three and was further educated at the Royal Swedish Ballet School. He later graduated from the Vaganova Academy in St. Petersburg in 1982.

As a principal dancer with the Sadler's Wells Royal Ballet in London between 1984 and 1993, he toured the globe dancing all of the renowned classical roles as well as appearing as a guest artist with numerous international companies. In 1993, he moved to New York to begin a freelance career, studying with Merce Cunningham and working with Twyla Tharp Dance Company, Irene Hultman Dance, and later Deborah Hay.



Thomas Caley

THOMAS CALEY was born in Menominee, Michigan and in 1992, earned a BFA from Purchase College in New York. After a year of performing in a multitude of independent projects in New York City he joined the Merce Cunningham Company. From 1994 to 2000, he performed and toured throughout the world while participating in the creation of over 12 new works by Cunningham.

Petter and Thomas started working as a creative team in the mid-nineties, choreographing works for Martha@Mother, the Joyce Soho in New York, and the choreography for the opera *Staden* at the Royal Opera in Stockholm, a commission for the 1998 *Cultural Capital of Europe*.

In 1999, when Petter was appointed the artistic director of the Royal Swedish Ballet in Stockholm, they made the move to Europe to continue their artistic collaboration. An exceptional embodiment

of their work for the RSB was the creation of two immense happenings, *In Nooks and Crannies 2000* and *2001*. The project included the Royal Ballet, Opera and Orchestra, as well as independent artists who took over non-traditional, yet possible, performance spaces occupying the entire Royal Opera House of Stockholm. Petter was named *Choreographer of the Year 2002* by the Society of Swedish Choreographers in recognition of the modernization of the Royal Swedish Ballet. After years of collaboration, Petter and Thomas established an independent dance company in 2005. Their works include *Nightlife*, *Unknown Partner*, *Flux*, *No Mans Land-No Lands Man*, *The Nearest Nearness*. In 2002 they won a "Goldmask" for best choreography for the musical *Chess* with Björn Ulveus and Benny Andersson (ABBA).

As of 2011, they are leading and choreographing for the CCN—Ballet de Lorraine in Nancy, France. Their curating for the CCN invites a wide variety of artistic talent from around the world. Each invited creator joins in the active questioning of a specific theme. Themes include: *La Saison de La 12/13*, *Tête à tête à têtes 13/14*, *Live 14/15*, *Folk + Danse = (R)évolution 15/16* and *Des Plaisirs Inconnus 16/17*. To insure a lively and non-fixed use of the art form they continue their search through installations for the Musée d'Art Moderne in Paris and Musée Pompidou Metz and an original initiative *LAB-BLA-BAL*, which includes a series of open house art experiments, workshops, and discussions.

THE DANCERS



JONATHAN ARCHAMBAULT

Originally from Gatineau, Canada, Archambault began his dance education in jazz dance and gymnastics. In 2007 he began attending the École Supérieure de Ballet Contemporain in Montréal, studying both ballet and contemporary dance. In

2010, he received a grant from the Princess of Monaco during the Monaco Dance Forum, and a few months later joined the CCN-Ballet de Lorraine.



AMANDINE BIANCHERIN

From 1992 to 1995, Biancherin studied at the CNR in Paris. From 1995 to 2000, she studied at the CNSM in Paris, where she obtained a degree in performance, anatomy, dance history, and music.

In 2000/2001, she joined the CNSM Junior Ballet, and in 2001 joined the CCN-Ballet de Lorraine. During her time with the company she has also obtained her high school diploma in literature.



AGNÈS BOULANGER

Boulanger studied dance at the National School of Music and Dance of Tarn in Castres. At the age of 17, she entered the CNR of Toulouse and became an apprentice at the Ballet du Capitole. In 2007, she became part of the Professional Integration Cell

(Apprenticeship program) of the CCN-Ballet de Lorraine, joining the company in 2008.



GUILLAUME BUSILLET

Born in Bordeaux, Busillet started his dance education at the Conservatory in Boulogne before returning and attending the Conservatory in Bordeaux. In 2007, he was invited to attend the CNSM in Paris, where he focused on

contemporary dance, working with Florence Vitrac, Peter Goss, Christine Gérard, and André Lafonta. During his training, and as part of the CNSM's Junior Ballet he also worked with the Cie Marie Chouinard, Cristiana Morganti (Pina Bausch), Françoise Dupuy, Odile Duboc, the Australian Dance Theater, Thomas Lebrun, Angelin Preljocaj, and Hofesh Shechter. In June 2012 he participated in the retrospective of Philippe Découflé's Cie DCA, and in July joined the CCN-Ballet de Lorraine. In 2014, he created *Little Stories* as part of the CCN-Ballet de Lorraine's program series *Cartes blanches*.



MATTHIEU CHAYRIGUES

Born in 1993, Chayrigues began dancing in 2003 at the Conservatory in Grenoble, then continued studying at the ENS in Marseille in 2008. He earned his science "bac" diploma with honors in 2010, and continued studying at the

Palucca Hochschule für Tanz in Dresden, earning a B.A. degree. In 2013, he was offered an apprentice position at the CCN in Rillieux-la-Pape under the direction of Yuval Pick before joining the Professional Integration Cell of the CCN-Ballet de Lorraine one month later. He joined the company in September of 2014.



PAULINE COLEMARD

Colemard studied at the CNSM in Lyon, earning her high school diploma in the techniques of music and dance in 2010. She joined the CCN-Ballet de Lorraine in 2013.



JUSTIN CUMINE

Cumine began studying jazz dance in the south of France, then continued his studies for five years at the CNR in Avignon, earning his diploma in choreographic studies, with honors in jazz and contemporary dance as well as a degree in literature.

After graduating he joined the Jeune Ballet de la Cité des Papes (Avignon) later leaving to join the Professional Integration Cell (Apprenticeship program) of the CCN-Ballet de Lorraine. In 2008, he danced for the Cyprus National Dance Company, Dance Cyprus. The same year he was hired by Didier Deschamps, joining the CCN-Ballet de Lorraine. In 2010, he earned his French dance diploma in ballet. In 2014, he created *Reliquats* as part of the CCN-Ballet de Lorraine's program series *Cartes blanches*.



GIUSEPPE DAGOSTINO

Born in Conversano, Italy, Dagostino began his academic studies with Victor Litvinov at age 16. In 2005, he entered the Accademia d'Arti e Mestieri Teatro alla Scala where he graduated in 2008 in classical and contemporary dance. His

career continued in the Compañía Nacional de Danza until 2013, first under the direction of Nacho Duato and then José Carlos Martínez. During those years he had the opportunity to work with international choreographers including Angeline Preljocaj, Jirí Kylián, Matz Ek, Johan Inger, William Forsythe, in addition to dance the

whole repertoire of *Duato*. In 2013 he met Olivier Dubois and then began a period of research with several artists including Marcos Morau / La Veronal. In the same year he graduated in Letters and Cultural Heritage from his Alma Mater Studiorum University of Bologna. He worked as an apprentice in the Societas Raffaello Sanzio, under the direction of Romeo Castellucci, and as a dancer with the choreographer Marcos Morau / La Veronal in a project on Pasolini. Dagostino joined the CCN-Ballet de Lorraine in 2016.



MIRIAM ROSE GRONWALD

Gronwald was born in Heidelberg, Germany and began her professional dance training at the age of 13 at the Mannheim Dance Academy under the direction of Prof. Birgit Keil. In 2011 she entered the Frankfurt University

of Music and Performing Arts to complete her bachelor degree. From 2010 to 2011, she received a scholarship from the Konrad Adenauer Foundation and in 2012 from the German National Academic Foundation. In 2012 she joined the 'Gauthier Dance Company' at the Theaterhaus Stuttgart, where she danced for three seasons, performing works by Stephan Thoss (*Bolero*), Christian Spuck (*Poppea/Poppea*), Jiří Kylián (*Sechs Tänze*), Mauro Bigonzetti (*Cantata, Alice*), Alejandro Cerrudo (*Lickety Split*), and Ohad Naharin (*Kamuyot*). In 2013 she choreographed her first piece *This Side of Truth* for the 'Out of the Box IV' production in Theaterhaus Stuttgart. In August 2016 she joined the CCN-Ballet de Lorraine.

THE DANCERS



TRISTAN IHNE

Born in Geneva, Ihne studied ballet at the Geneva Dance Center. In 2005 he joined the Opera Ballet of Bordeaux. Two years later he joined the CCN-Ballet de Lorraine. In 2012, he co-created the piece *I Might Steal Your Clothes* presented in the

competition *Danse élargie* at the Théâtre de la Ville in Paris. Along with his career as a dancer, Ihne is interested in music and working in both production and deejaying. In May 2014 he made a short film together with artist M'hand Abadou, as part of the CCN-Ballet de Lorraine's program series *Cartes blanches*.



LAURE LESCOFFY

Lescoffy began dancing at the age of 10. Her journey took her to the CNR in Paris, then on to the CNR in Montreuil. She joined the Ballet Junior of Geneva in 2006. In 2007, she entered the Professional Integration Cell (Apprenticeship

program) of the CCN-Ballet de Lorraine, joining the company during its season.



VALÉRIE LY-CUONG

Ly-Cuong began her studies at the CNR in Nice after she attended the CNSM in Paris, where she earned her high school diploma. She joined the Nice Opera in 1995, and danced in works by many prominent choreographers, among them Leonide

Massine, Frederick Ashton, John Cranko, N. Christie, R. Wherlock, M. Wainrot, M. Ribaud, K. Debrock, Y. Vamos and M. Naisy. She joined the CCN-Ballet de Lorraine in 2004, discovering another repertory consisting of works by Martha Graham, Merce Cunningham, Maguy Marin, Angelin Preljocaj, G. Vienne, Mathilde Monnier and participating in the creations of works by

Joëlle Bouvier, B. Cekwana, Karole Armitage, Christophe Béranger, and Hervé Robbe.



SAKIKO OISHI

Born in Ehimé, Japan, Oishi began dancing at the age of 5. In 2005, she moved to France, studying dance at the Ecole Nationale supérieure de danse of Marseille. After dancing with the Ballet d'Europe, she joined the CCN-Ballet de Lorraine in 2009.



MARION RASTOUIL

Born in 1988, Rastouil first studied cello, then ballet at the Toulouse Conservatory. In 2004, she attended the CNSM in Paris where she studied contemporary dance, performing in works by Sidi Larbi Cherkaoui (*In Memoriam*), Jean-Claude

Gallotta (*Sunset Fratell*), José Montalvo (*Le jardin lo lo Ito Ito*), and Angelin Preljocaj (*Larmes Blanches* and *Helikopter*). At the same time she also studied at the Sorbonne, earning a degree in musicology in 2010. Following that she danced with Dominique Boivin (*Zoopsie Comédi*), the Compagnie Lorca and the Compagnie 7273 (*Nil*) in Geneva. She joined the CCN-Ballet de Lorraine in 2011.



ELSA RAYMOND

Raymond was born in Lyon and studied ballet, jazz, and contemporary dance in Villeurbanne with Pascale Courdioux and René Bon. In 2008, she joined the Tivoli Ballet in Copenhagen and the following year she went to the Ballet of the National

Opera of Finland in Helsinki, where she performed classical repertory ranging from Bournonville to Balanchine, as well as the neoclassical works of David Dawson, Richard Wherlock, and Nicolo Fonte. After that Raymond freelanced, dancing with several different contemporary dance companies.

In 2012, she earned her French national diploma as a ballet teacher at the Centre National de la Danse in Paris. That same year she joined the Lyon Opera Ballet, where she danced for three seasons. She has danced in works by William Forsythe (*One flat thing reproduced*, *Work within work*, *Limb's Theorem*, *Enemy in the Figure*), Mats Ek (*Giselle*), Ohad Naharin (*Minus 16*), Jiří Kylián (*Heart's Labyrinth*, *Bella Figura*), Maguy Marin (*Cendrillon*), George Balanchine (*Who cares*), Alvin Alley (*Memoria*), Anne Teresa de Keersmaeker (*Drumming*), Marcia Barcellos (*Atvakhabar Rhapsodies*), and Rachid Ouramdane (*Tout autour*). Raymond joined the CCN-Ballet de Lorraine in August of 2015.



ELISA RIBES

Ribes began studying dance at the CNR in Toulouse with Nicole Fernandez and Jeanne Albertini. She continued her training at the CNSM in Paris, studying ballet, and working with Christa Charmolu and Claude de Vulpian. After receiving her

graduation certificate, she joined the Junior Ballet, dancing in works by Serge Lifar, Karole Armitage, Joseph Russillo, and Jean-Guillaume Bart. After a short detour, during which she earned a bachelor's degree in literature at the Sorbonne and a Masters

in Communication, she began studying again with Wayne Byars before dancing *The Nutcracker* at the Stadttheater in Klagenfurt. In February 2012 she joined the CCN-Ballet de Lorraine.



YOANN RIFOSTA

Originally from La Réunion, Rifosta began dancing at the age of 10 with Chantal Brown. He continued his studies at the CNR of Saint-Pierre, and then left his country at the age of 15 to study in Montpellier at Epsedanse, under the

direction of Anne-Marie Porras. In 2005, he was accepted at Rudra Béjart and joined the Béjart Ballet Lausanne two years later, invited by Béjart himself. When he later left Switzerland he became a freelance dancer and obtained his French teaching diploma in jazz and contemporary dance. He joined the CCN-Ballet de Lorraine in February of 2012.



LIGIA SALDANHA

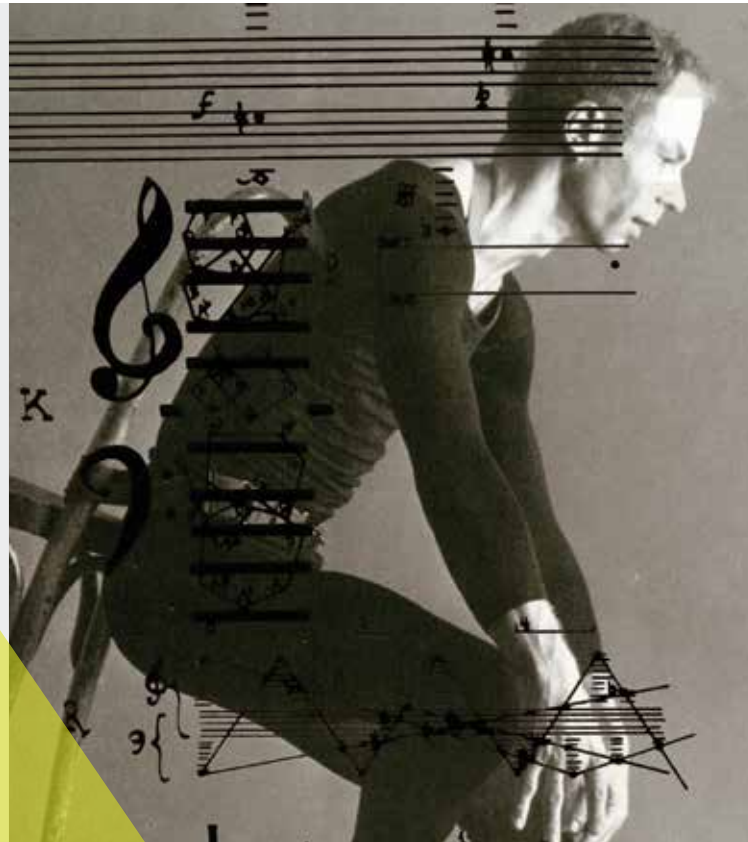
Born in 1983 in São Paulo, Brazil, Saldanha began dancing at the age of 9, continuing her training at the Ballet School in Vienna, Austria. She has been a member of the CCN-Ballet de Lorraine since 2001.

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WHAT THE FLUXUS?
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What the FLUXUS? is a two-part exhibition celebrating the visual, literary, and performing artists that traversed an internationally critical period in a way that challenged—both culturally and politically—how art was made, perceived, and experienced in the 1960s.

More of this exhibition, including original works at:
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Photo © Tim Rummelhoff

Minnesota Dance Theatre
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Celebrating local music icon
Bob Dylan, MDT presents the
Minneapolis premiere of *Moonshine*
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as well as the revival of the enigmatic
and beautiful *Mythical Hunters* by
legendary choreographer Glen Tetley.

April 7-9, 2017
The Cowles Center

Tickets:
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mndance.org



Merce Cunningham CO:MM:ON TI:ME

*Merce Cunningham:
Common Time* on view
Feb. 8–Jul. 30, 2017

Journey through a range of installations that show how Merce Cunningham revolutionized dance—and art—through his partnerships with the leading artists of the 20th century. See more than 60 of his best collaborations unfold across the entire Walker Art Center: 7 galleries, the Walker Stage, and the Walker Cinema.

Merce Cunningham: Common Time is organized by the Walker Art Center. Lead support for the project is provided by the Barnett and Annalee Newman Foundation and the Andy Warhol Foundation

for the Visual Arts. Generous support is also provided by Agnes Gund and the Roy Lichtenstein Foundation. Media partner *Mpls. St. Paul Magazine*.

WALKER

UPCOMING EVENTS AT NORTHROP

MARGOT LEE SHETTERLY
The Distinguished Carlson
Lecture Series
Tue, Feb 21, 6:00 pm

JAZBA 2017
A Bollywood-Fusion
Dance Competition
Sat, Feb 25, 6:00 pm

PATTI SMITH AND HER BAND
perform *Horses*
Wed, Mar 8, 8:00 pm

ELIZABETH KOLBERT
*The Sixth Extinction:
An Unnatural History*
Thu, Apr 13, 7:30 pm

NORAH JONES
Day Breaks World Tour
Sat, Jun 3, 8:00 pm

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Norah Jones.
Photo courtesy of the Artist.



DISCOVER PACK

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BEREISHIT DANCE COMPANY

TUE, FEB 21, 6:30 PM
FILM SCREENING

Jeong and Han: Korean Dance Double Feature

Two films illustrating the vibrant state of contemporary dance in modern Korea and the importance of dance to the very soul of the Korean people.

TUE, FEB 28, 7:30 PM
PERFORMANCE

Bereishit Dance Company in Balance and Imbalance, BOW

with live music on stage

From Seoul, South Korea, this contemporary dance group merges the full-body excitement of contemporary hip-hop with the ancient musical heritage of traditional live drumming.



Above: Scottish Ballet in Matthew Bourne's *Highland Fling*. Photo © Nisbet Wylie.

KIDD PIVOT/ELECTRIC COMPANY THEATRE

TUE, MAR 7, 6:30 PM
FILM SCREENING

Dark Matters

An angry puppet propels the action in this Frankenstein-esque tale from choreographer Crystal Pite.

TUE-WED, MAR 21-22, 7:30 PM
PERFORMANCE

Kidd Pivot/Electric Company Theatre in Betroffenheit

A gripping and visually arresting journey through the maze of trauma, addiction, and recovery, exemplifying what can happen when theatre and dance combine.



BRIAN BROOKS

TUE, APR 11, 6:30 PM
FILM SCREENING

Koyaanisqatsi

Echoing many of the same themes found in Brian Brooks' work, *Koyaanisqatsi* surveys the rapidly changing environments of the Northern Hemisphere in a collage created by director and cinematographer Ron Fricke, and composer Philip Glass.

SAT, APR 22, 8:00 PM
PERFORMANCE

Brian Brooks in mixed repertory including Torrent with U of M students

A high-energy program including U of M dancers in a work that oscillates between orderly patterns and unrestrained turbulence, while soaring to a remix of Vivaldi's *Four Seasons*.

All film screenings are located in our 4th floor Best Buy Theater, and are FREE and open to the public.



Photo © Erin Baiano

Photo © Michael Slobodian

Photo © Sang-yun Park

\$30 under 30

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NEW THIS YEAR!

Guests aged 18-30 can purchase up to **two \$30 tickets** to any 2016//17 Northrop Season performance 30 days prior to the show date. Each ticket comes with a **drink ticket** redeemable at Surdyk's Café or concessions and is good for any beverage up to \$8 in value.

Tickets can be purchased in person, by phone, or online, and can be picked up at Will Call the night of the show. Bring a guest of any age, but the person buying the tickets must be 30 or under.

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New York
Skirball Center for the Performing Arts
April 28–30, 2017
Tickets: nyuskirball.org/calendar/titicutfollies

Photo by Sara Rubinstein

2016-2017 SEASON

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Nicole Ballou ('15)

“
My advice for young alumni and parents of recent graduates is for them to understand the importance of seeking out opportunities. Attend networking events through the Alumni Association and connect with alumni through UMAA's LinkedIn page. The activities that I participated in as a student on and off campus and the reliance I had on my mentor and alumni community helped me expand my professional network in ways I never could have imagined.
”

No matter where you are in life, the U of M Alumni Association is here for you. Your membership makes connections happen, just like they did for Nicole! Sign up at:
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Stay connected.

JUNGLE THEATER
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NILO CRUZ

DIRECTED BY
LARISSA
KOKERNOT

“THE WORDS OF NILO CRUZ WAFT FROM A STAGE LIKE A SCENTED BREEZE.” - MIAMI HERALD

FEBRUARY 11 –
MARCH 12

PHOTO BY WILLIAM CLARK

FEATURING

ADLYN CARRERAS, CRISTINA FLORENCIA CASTRO, JUAN RIVERA LEBRON, NORA MONTAÑEZ,
RICH REMEDIOS, AL CLEMENTE SAKS, AND DARIO TANGELSON

TICKETS & INFO

VISIT JUNGLETHEATER.COM OR CALL THE BOX OFFICE AT (612) 822-7063!
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March 3-4

TWIN CITIES BALLET of MINNESOTA
Classical Connections
March 10-11

JAMES SEWELL BALLET
Titicut Follies: The Ballet
March 31-April 2

TICKETS:
thecowlescenter.org
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PHOTO: SARA RUBINSTEIN

PHOTO: DAVID TRAYERS



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At the **Center for Spirituality & Healing**, Wellbeing permeates everything we do. Wellbeing is a state of balance or alignment in body, mind and spirit. In this state, we feel content; connected to purpose, people and community; peaceful and energized; resilient and safe. In short, we are flourishing.

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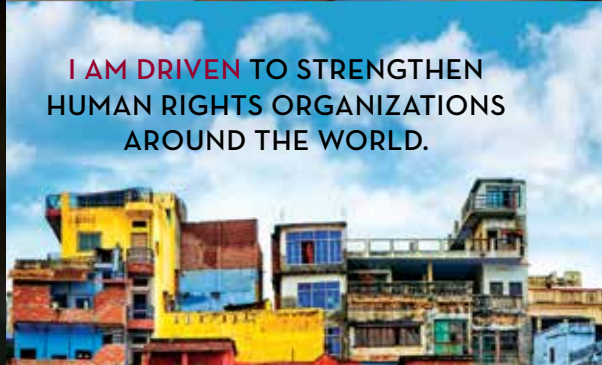

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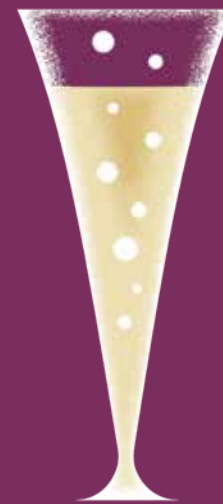


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GUTHRIE
THEATER



The Royal Family

by GEORGE S. KAUFMAN
and EDNA FERBER
directed by RACHEL CHAVKIN

January 28 - March 19

Playing at the Guthrie

612.377.2224 / guthrietheater.org



King Lear

by WILLIAM SHAKESPEARE
directed by JOSEPH HAJ

February 11 - April 2



The Guthrie Theater's production is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest.

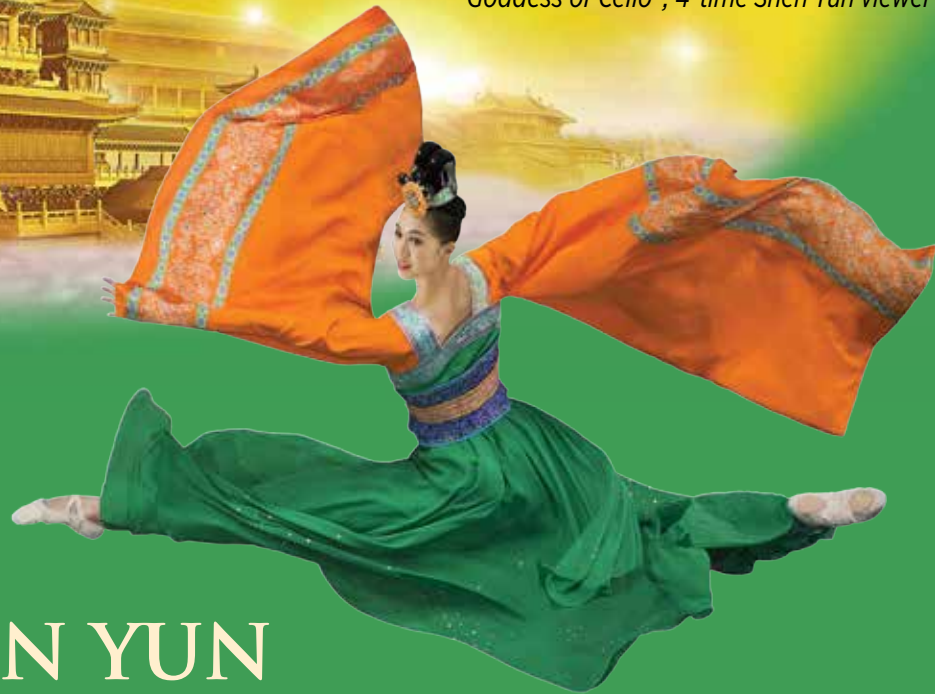


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— **Christine Walevska**, world-renowned cellist,
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very skilled. I am enjoying it
enormously.”**

— **John McColgan**, Riverdance producer



**“Absolutely beautiful... I think
I may have found some new
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— **Robert Stromberg**, Academy Award-
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at the Northrop.

NORTHROP

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surdykscatering.com
for more inspiration.

GUEST SERVICES

Ground Level East & West Coat Check Guest Services Provide:

Listening devices, large print programs, coat check, lost and found, and taxi calling service

Surdyk's Café

Surdyk's Café is on the first floor, west side of Northrop. Hours: 7:30 am–6:00 pm, Mon–Thu, and 7:30 am–5:00 pm, Fri. 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.

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 West side, and a men's restroom on the East 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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At Northrop, we believe in sharing **great artists and ideas** with a new generation of audiences. Your support helps make extraordinary arts experiences accessible to **everyone** through **outreach to diverse communities, rich and varied programming, and subsidized student tickets**. Our Friends are at the center of Northrop's biggest ideas and brightest moments on stage.

Become a Friend of Northrop today! Donate online at northrop.umn.edu/support-Northrop or contact Cynthia Betz to learn more about supporting Northrop!

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The Northrop Advisory Board is committed to the growth and awareness of Northrop's mission, vision, and the continued future of presenting world-class dance in our community. Bringing unique resources in advocacy, development and network building, this group helps to ensure Northrop's programming for generations to come. If you would like more information about this committee and its work, please contact Cynthia Betz, Director of Development, at 612-626-7554.

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