

2016 // 17 SEASON

Northrop Presents

EIFMAN BALLET

Artistic Director Boris Eifman

Wed, May 17, 7:30 pm

Carlson Family Stage

Red Giselle





Christine Tschida. Photo by Tim Rummelhoff.

Dear Friends of Northrop,

On Wednesday evening, April 8, 1998, Eifman Ballet St. Petersburg made its New York debut at City Center with *Red Giselle*. On Friday morning, *The New York Times*' Anna Kisselgoff proclaimed: "A ballet world in search of a major choreographer need search no more. He is Boris Eifman..." She went on to praise the "blazing invention of his choreography..." and his "...stunning group of passionate dancers."

Sitting in the audience that evening, and likely in agreement with Kisselgoff, was former Northrop Director, Dale Schatzlein. He was scouting work for the Northrop Dance Series, and was so taken with Eifman Ballet that he became the first U.S. presenter to sign on for their next North American tour. The company presented *Red Giselle* on the Northrop stage for the first time in April of 2000, seventeen years ago. Tonight marks their sixth visit to Minneapolis, and I know they have become audience favorites. I am certain there are some in the audience tonight who have seen each and every one of those performances!

Red Giselle is exciting because of the passion and energy that Mr. Eifman demands of his amazing dancers, and for the unabashed theatricality that he brings to all of his productions. What's especially delicious in this production is the blurred boundary between the staging of the classical *Giselle* and the life of our heroine, "the ballerina." A full synopsis is included on pages 5-6 of this program.

But I think the story of how *Red Giselle* first came to play on the Northrop stage is an exciting one as well, and it speaks to what we continually strive for in presenting dance to our audience. We're continually on the lookout for new and exciting work. We maintain a commitment to ballet, but focus on new voices that are approaching classic works with new ideas and new vision. There's a commitment to international work—despite the ever-growing complexities of presenting foreign artists, and the risks that represents. And, we are still willing to take artistic risks, as Dale was when he signed on for the Eifman Ballet tour back in 2000.

Tonight marks the final production of our 2016 // 17 season. I hope that the 10 different companies that we've presented have enriched and inspired you. For those of you that have taken a risk with us, and tried something new, I applaud you. I extend my gratitude to our subscribers, and hope to see you again next season. And for everyone who has joined us—even if just once—thank you for being here and for making dance a part of your life.

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: Northrop's 2017 // 18 Season begins October 10. Don't miss a single event—join as a subscriber today! Details and video clips available at northrop.umn.edu

Cover: Eifman Ballet in *Red Giselle*.
Photo © Evgeny Matveev.

Ardani Artists and Northrop at the University of Minnesota
Present

40th Anniversary

EIFMAN BALLET OF ST. PETERSBURG

Artistic Director
BORIS EIFMAN

Company

MARIA ABASHOVA, LYUBOV ANDREYEVA, LILIA LISHCHUK, NATALIA POVOROZNYUK

DMITRY FISHER, OLEG GABYSHEV, DMITRY KRYLOV, OLEG MARKOV,
IGOR SUBBOTIN, SERGEY VOLOBUEV

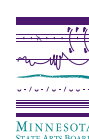
ALINA FISHER, LEONID LEONTIEV, POLINA PETROVA, IGOR POLYAKOV, ANGELA PROKHOROVA,
DARIA REZNIK, DMITRY SAVINOV, ALEXANDER SOLOVEY

DARIA BOCHKOVA, JAROSLAVNA BRYKOVA, MARIANNA CHEBYKINA, ELENA CHERNICHENKO,
ALINA DIANOVA, MARIA DOVICHEVA, YANA GORDIENKO, EVGENIYA HARUTYUNYAN,
ALEXANDRA KUZMICH, ANNA OSTAPENKO, POLINA PAVLENKO, ALINA PETROVSKAYA,
NATALIA POZDNYAKOVA, POLINA RYASNAYA, ALEXANDRA SMOLENTSEVA, IRINA SPIRIDONOVA,
ALINA SVINTINSKAYA, EVGENIYA VOLOBUEVA, MARGARITA YAKOVLEVA, ANASTASIA ZABEREZHNYA

IVAN ANDREYEV, ALEXEY BOYARINOV, VASIL DAUTOV, KIRILL EFREMOV, ALEXANDER IVANOV,
DMITRY LUNEV, MAKSIM MIDYANKA, ROMAN NESTEROV, ILYA OLEJNIK, ARTUR PETROV, DANIEL RUBIN,
KONSTANTIN SAVCHENKO, DANIIL STARKOV, BOGDAN VOVKANICH, VIKENTY YASCOVETS

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Ardani Artists, Inc.
130 West 56th Street, Floor 5M
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North-American Tour Sponsored by ALROSA



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

NORTHROP
UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

RED GISELLE

A ballet by BORIS EIFMAN
Music by PYOTR TCHAIKOVSKY, ALFRED SCHNITTKE, GEORGES BIZET
Sets and costumes by VYACHESLAV OKUNEV
Lighting by BORIS EFIMAN

CAST

Ballerina	<i>International Ballet Competitions Laureate</i> <i>Golden Mask Award Laureate</i> <i>Golden Soffit Award Laureate</i> MARIA ABASHOVA
	LILIA LISHCHUK
	<i>International Ballet Competition Laureate</i> DARIA REZNIK
Commissar	IGOR SUBBOTIN
	<i>Laureate of the President's Prize</i> SERGEY VOLOBUEV
Teacher	<i>Laureate of the President's Prize</i> <i>Golden Soffit Award Laureate</i> DMITRY FISHER
	<i>Golden Soffit Award Laureate</i> OLEG MARKOV
	ALEXANDER SOLOVEY
Partner	<i>Honoured Artist of Russia</i> <i>Laureate of the President's Prize</i> <i>Golden Mask Award Laureate</i> <i>Golden Soffit Award Laureate</i> OLEG GABYSHEV
	DMITRY KRYLOV

“Our ballet is dedicated to Olga Spessivtseva, one of the greatest ballerinas of the 20th century. I was shocked to learn the details of her life: this unique actress bathed in glory, worshipped by admirers and critics later spent 20 years in a mental clinic near New York, totally alone and deprived of all her rights! And it was the deep and tragic sadness I felt when I learnt this that motivated me to produce the *Red Giselle*. The ballet is not an illustration for Spessivtseva’s biography, but an attempt to draw a generalized picture of her fate and of those of many talented people who were forced to leave Russia and finally came to a tragic end.

Spessivtseva was a brilliant Giselle. The ballerina was so deeply drawn into her heroine’s inner world that she eventually lacked the strength to return to real life: Giselle’s fate was to become her own. Spessivtseva, being a prima-ballerina, was to become involved in the bloody events of revolutionary Petrograd and this was also to play a fatal role in her life: this red omen, the symbol of her fate and destiny, haunted and tormented her. Emigration was to bring disappointment both to her professional and personal life; it filled her life with even greater tragedies which led eventually to a catastrophe.

In creating this work, our goal was to pay a ballet-theatre tribute to the memory of Olga Spessivtseva—a great ballerina with a tragic fate.”

—Boris Eifman



Eifman Ballet in *Red Giselle*.
Photo © Evgeny Matveev.

SYNOPSIS

ACT I

Revolutionary Petrograd. A lesson of classical dance at the Mariinsky Theatre. Among all dancers a strict Teacher singles out one whose perfect movements embody his ideal of beauty. A full house applauds the Ballerina. Among her admirers is a Commissar, who personifies a new power. The Ballerina is attracted and suppressed by his power.

The Commissar introduces her to his world where destruction and chaos reign. However, Ballerina's euphoria fades away. She returns to the ballet class and to the Teacher.

Within the walls of the theatre a new power is established. It brings under control high art. The Teacher is in desperation. His world is treaded down.

The affair with the Commissar is painful for the Ballerina. Fear intertwines with attraction. The Commissar allows the Ballerina to leave Russia.

INTERMISSION

ACT II

Paris, Grand Opéra. A young choreographer offers to the Ballerina a new plastique which is not familiar to her. He becomes her Partner. Both will achieve triumphant success.

Ballerina's arising feeling to the Partner doesn't become mutual. Unrequited love, loneliness in the alien world increases psychic crisis.

Ballerina tries to forget herself by plunging into the atmosphere of Parisian spree. But the phantoms of the past still haunt her.

Even her favorite role of Giselle, Ballerina's best part, doesn't bring her a heartsease. The destiny of Giselle awaits herself—betrayal of a loved man and madness. The mind of the heroine can't endure the commotion. Ballerina's image dissolves into the mirror-world.

MUSIC SELECION

ACT 1

PYOTR TCHAIKOVSKY
Serenade for strings in C major, Op. 48. 4th movement: Finale (Tema russo)
The Tempest, Symphonic Fantasy after Shakespeare, Op. 18
Manfred Symphony in B minor, Op. 58. 4th movement
Elegy in memory of Samarin

ALFRED SCHNITTKE
Ritual
Concerto grosso №2 for Violin, Cello and Orchestra. Part 2
Gogol Suite. Overture
Gogol Suite. The Legacy
Gogol Suite. The Portrait

ACT 2

GEORGES BIZET
L'Arlésienne. Suite No. 2. 3rd movement: Minuet
L'Arlésienne. Suite No. 1. 1st movement: Prélude
L'Arlésienne. Suite No. 1. 3rd movement: Adagietto
L'Arlésienne. Suite No. 2. 4th movement: Farandole
L'Arlésienne. Suite No. 2. 2nd movement: Intermezzo

ALFRED SCHNITTKE
Gogol Suite. The Bureaucrats
Gogol Suite. The Legacy
(K)ein Sommernachtstraum for large orchestra

PYOTR TCHAIKOVSKY
Francesca da Rimini, Symphonic Fantasy after Dante, Op. 32

ADOLPHE ADAM
Giselle. Act 2: Lever du soleil et arrivée de la cour

ABOUT THE COMPANY

St. Petersburg Eifman Ballet was established by Boris Eifman in 1977 (the original name of the company was the Leningrad New Ballet). 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 a ballet theatre for one choreographer.

The company's first performances such as *Two-Voice* and *Boomerang* brought success and stirred intense interest of the audience, and 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 literary basis and music for his ballets, the audacity of the body movement vocabulary secured for him the reputation of "a choreographic dissident."

In late 70s and early 80s Eifman's theatre was working out its own individual approach to repertoire formation. More and more new ballets based on the world classical literature appear on the playbill. The choreographer and his company, characterized by an outstanding dance intellect, explore 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, Murderers* etc...

Today St. Petersburg Eifman Ballet is renowned among ballet lovers in Asia, Europe, the Americas and in Australia for such ballets as *I, Don Quixote, Red Giselle, Russian Hamlet, Anna Karenina, The Seagull, Eugene Onegin, Rodin, Beyond Sin, Requiem, Up & Down, Tchaikovsky, and PRO et CONTRA*. These works were generally recognized and represented the highest artistic level of achievements of the contemporary Russian ballet, turning 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 a 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 and with the secrets of creativity. The choreographer speaks openly with his audience about the complicated and dramatic aspects of human life and 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: Maria Abashova, Lyubov Andreyeva, Dmitry Fisher, Oleg Gabyshev, Sergey Volobuev, and others.

An important period in the company's life began in 2011, when the Government of St. Petersburg made 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 set to open in St. Petersburg in the near future—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.

ARTISTIC DIRECTOR

BORIS EIFMAN, *People's Artist of Russia, Laureate of the State Prize of the Russian Federation*



Photo © Boris Yakovlevich.

Boris Eifman, the founder and creator of his own theatre, 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 theatre,” was born in 1946 in Siberia. From early childhood he wanted to express his feelings and his

thoughts in body language, 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 theatre.

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, whose fundamental principle came into being as the troupe was formed by Eifman.

In the course of time, his ballet ensemble became a ballet theatre, and this change in name reflects the essential formula of Eifman’s creative method. As an artist whose natural inclination is toward the theatre, he is interested in choreographing not only variations of movement but also transparent internal actions, and 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 theatre, 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 Molière, 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, and 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 theatre 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.

Text by Tatiana Boborykina



Eifman Ballet in *Red Giselle*.
Photo © Evgeny Matveev.

PRINCIPAL ARTISTS



MARIA ABASHOVA

Born in Lviv, Ukraine, Maria Abashova was a soloist in 1997–98 with the Lviv National Academic Opera and Ballet Theatre. She graduated in 2002 from the Ballet Conservatoire Sankt-Poelten in Austria. Abashova has been a soloist with the Eifman Ballet, St. Petersburg since 2002.

Featured roles since joining the Eifman Ballet include Doctor, Girl from tavern/Dulcinea, Kitri (*I, Don Quixote*); Orthodox (*My Jerusalem*); Madeleine, Elvira (*Don Juan, or Moliere Passions*); Soloist (*Musagete*); Anna (*Anna Karenina*); Nina Zarechnaya, Arkadina (*The Seagull*); Tatyana (*Eugene Onegin*); Camille, Rose Beuret (*Rodin*); Grushenka (*Beyond Sin*); Nicole Warren, Rosemary Hoyt (*Up & Down*); Ballerina (*Red Giselle*); Nadezhda von Meck, The Countess (*Tchaikovsky. PRO et CONTRA*). Abashova's honors include International Ballet Competitions Laureate, Golden Mask Award Laureate, and Golden Soffit Award Laureate.



DMITRY FISHER

Born in 1984 in Perm, Dmitry Fisher graduated from the Perm State Choreographic College in 2002. Fisher has been a soloist with the Eifman Ballet, St. Petersburg since 2002.

Featured roles since joining the Eifman Ballet include Gamache, the rich nobleman (*I, Don Quixote*); Hebrew (*My Jerusalem*); Alex (*Who's Who*); Treplev (*The Seagull*); Lensky (*Eugene Onegin*); Rodin (*Rodin*); Alexey Karamazov (*Beyond Sin*); Old man (*Requiem*); Nicole's father, Tommy (*Up & Down*); Tchaikovsky (*Tchaikovsky. PRO et CONTRA*). Fisher's honors include Laureate of the President's Prize and Golden Soffit Award Laureate.



OLEG GABYSHEV

Born in 1985 in Volgograd, Oleg Gabyshev graduated from the Novosibirsk State Choreographic College in 2003. Gabyshev has been a soloist with the Eifman Ballet, St. Petersburg since 2004.

Featured roles since joining the Eifman Ballet include Basil, Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Don Juan (*Don Juan, or Moliere Passions*); Vronsky (*Anna Karenina*); Treplev (*The Seagull*); Onegin (*Eugene Onegin*); Rodin (*Rodin*); Dmitry Karamazov (*Beyond Sin*); Man (*Requiem*); Dick Diver (*Up & Down*); Partner (*Red Giselle*); Tchaikovsky (*Tchaikovsky. PRO et CONTRA*). Gabyshev's honors include Honoured Artist of Russia, Laureate of the President's Prize, Golden Mask Award Laureate, and Golden Soffit Award Laureate.



DMITRY KRYLOV

Born in 1993 in Kazan, Dmitry Krylov graduated from the Kazan Choreographic College in 2012. In 2012–13 Krylov was a dancer with the Tatar State Academic Opera and Ballet Theatre named after Musa Jalil. From 2013 to 2015 he was a soloist with the Perm

Tchaikovsky Opera and Ballet Theatre. Krylov has been a soloist with the Eifman Ballet, St. Petersburg since 2016.

Featured roles since joining the Eifman Ballet include Vronsky (*Anna Karenina*); Lensky (*Eugene Onegin*); Partner (*Red Giselle*); Prince, Lensky, Joker (*Tchaikovsky. PRO et CONTRA*).



LILIA LISHCHUK

Born in Donetsk, Ukraine, Lilia Lishchuk graduated from the Vaganova Ballet Academy in St. Petersburg in 2008. From 2008 to 2013 she was a member of the Mariinsky Ballet Company. Lishchuk has been a soloist with the Eifman Ballet, St. Petersburg since 2014.

Featured roles since joining the Eifman Ballet include Anna (*Anna Karenina*); Rose Beuret (*Rodin*); Rosemary Hoyt (*Up & Down*); Ballerina (*Red Giselle*); Nadezhda von Meck, The Countess, Tatyana (*Tchaikovsky. PRO et CONTRA*).



OLEG MARKOV

Born in 1980 in Leningrad, Oleg Markov graduated from the Vaganova Ballet Academy in St. Petersburg in 1998. He has been a soloist with the Eifman Ballet, St. Petersburg since 1998.

Featured roles since joining the Eifman Ballet include Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Commandore (*Don Juan, or Moliere Passions*); Karenin (*Anna Karenina*); Trigorin (*The Seagull*); General (*Eugene Onegin*); Ivan Karamazov, Fyodor Pavlovich Karamazov (*Beyond Sin*); Old man (*Requiem*); Nicole's father (*Up & Down*); Teacher (*Red Giselle*); Tchaikovsky (*Tchaikovsky. RPO et CONTRA*). Markov's honors include Golden Soffit Award Laureate.



DARIA REZNIK

Born in 1997 in Vladivostok, Daria Reznik graduated from the Vaganova Ballet Academy in St. Petersburg in 2016. She has been a soloist with the Eifman Ballet, St. Petersburg since 2016.

Featured roles since joining the Eifman Ballet include Anna (*Anna Karenina*); Ballerina (*Red Giselle*); Antonina Milyukova, Tchaikovsky's wife (*Tchaikovsky. PRO et CONTRA*). Reznik's honors include International Ballet Competition Laureate.



ALEXANDER SOLOVEY

Born in 1991, Alexander Solovey graduated from the Perm State Choreographic College in 2009. From 2009 to 2014, he was a dancer with the Perm Tchaikovsky Opera and Ballet Theatre. Solovey has been a soloist with the Eifman Ballet, St. Petersburg since 2014.

Featured roles since joining the Eifman Ballet include Karenin (*Anna Karenina*); Ivan Karamazov (*Beyond Sin*); Teacher (*Red Giselle*).

PRINCIPAL ARTISTS



IGOR SUBBOTIN

Born in 1991, Igor Subbotin graduated from the Belarusian State Choreographic College in 2011. From 2007 to 2009 he was a member of the Dnepropetrovsk State Academic Opera and Ballet Theatre. In 2011–12 Subbotin

was a soloist with the Imperial Russian Ballet and in 2012–13 he was a soloist with the Russian State Ballet Theatre of Moscow. He has been a soloist with the Eifman Ballet, St. Petersburg since 2013.

Featured roles since joining the Eifman Ballet include Vronsky, Karenin (*Anna Karenina*); General (*Eugene Onegin*); Dmitry Karamazov (*Beyond Sin*); Husband (*Requiem*); Tommy (*Up & Down*); Commissar (*Red Giselle*); Tchaikovsky's Double, von Rothbart, Drosselmeyer, Onegin, Herman (*Tchaikovsky. PRO et CONTRA*).



SERGEY VOLOBUEV

Born in 1986 in Kovel, Ukraine, Sergey Volobuev graduated from the Kiev State Choreographic School in 2004. He has been a soloist with the Eifman Ballet, St. Petersburg since 2004.

Featured roles since joining the Eifman Ballet include Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Commandore (*Don Juan, or Moliere Passions*); Vronsky (*Anna Karenina*); Trigorin (*The Seagull*); Onegin, General (*Eugene Onegin*); Rodin (*Rodin*); Ivan Karamazov (*Beyond Sin*); Husband (*Requiem*); Dick Diver, Nicole's father (*Up & Down*); Commissar (*Red Giselle*); Tchaikovsky's Double, von Rothbart, Drosselmeyer, Onegin, Herman (*Tchaikovsky. PRO et CONTRA*). Volobuev's honors include Laureate of the President's Prize.

EIFMAN BALLET STAFF

Artistic Director, *People's Artist of Russia, Laureate of the State Prize*, BORIS EIFMAN

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Assistant ballet masters and tutors: *People's Artist of Russia* VALENTINA MOROZOVA, *Honored Artists of Russia* OLGA KALMYKOVA, VALERY MIKHAILOVSKY, ANDREY IVANOV, ANTON LABUNSKAS, ILYA OSIPOV, OLEG PARADNIK, OXANA TVERDOKHLEBOVA, EKATERINA ZHIGALOVA

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Sound production: LEONID EREMIN

Stagehands: ANDREY DASHKOV, ILYA DUKHOV, DMITRY GUL, SERGEY GRIGORYEV, MIKHAIL IVANKOV, EVGENY LUKYANCHIKOV, DMITRY YAKOBSON

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NORTHROP

2017 // 18 SEASON

TUE, OCT 10

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with special guest
Zenon Dance Company

SAT, OCT 28

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with live music

THU, NOV 2

ODC/Dance
boulders and bones
with live music on stage

SAT, JAN 27

Hubbard Street Dance Chicago

TUE-WED, FEB 27-28

Les Ballets de Monte-Carlo
Romeo and Juliet
by Jean-Christophe Maillot

SAT, MAR 3

Company Wang Ramirez
Borderline

SAT-SUN, APR 7-8

Houston Ballet
Swan Lake
with live orchestra

SAT, APR 14

KEIGWIN + COMPANY
Celebrates Bernstein with the
University Symphony Orchestra

TUE, MAY 1

Alonzo King LINES Ballet

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SAT, NOV 4


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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.

Our personal wellbeing - as well as the wellbeing of our loved ones, the organizations in which we work, and the communities in which we live - is influenced by many factors illustrated in our Wellbeing Model.



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Learn more at:
CSH.UMN.EDU

UPCOMING EVENTS
AT NORTHROP

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

DIANA ROSS
In the Name of Love Tour
with Rhonda Ross
Tue, Jul 11, 8:00 pm


JOHN LEGEND
Darkness & Light Tour
Wed, Jun 7, 7:00 pm

JOHN PRINE
with Larry Campbell
& Teresa Williams
Fri, Sep 8, 8:00 pm

CLOUD CULT
Fri, Jun 9, 8:00 pm

PEPPA PIG LIVE
Peppa Pig's Surprise!
Sun, Nov 12, 2:00 pm

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Diana Ross.
Photo courtesy of the Artist.

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WE'RE BETTER TOGETHER

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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:
UMNAlumni.org/membership | UMAlumni@umn.edu | 612-624-2323

Stay connected.

MIXTAPE

May 19–21

\$22–25

MIXTAPE is a collaboration of seven artists whose differences in upbringing, generation, and relationship to Hip Hop have evoked important questions around "What is Hip Hop?"

This dynamic performance juxtaposes dance styles like Breaking, House, Rocking, Urban, Street, and more to demonstrate Hip Hop's importance within and across cultures and communities.

THE COWLES CENTER



PHOTO: BILL CAMERON

TICKETS:
thecowlescenter.org | 612.206.3600

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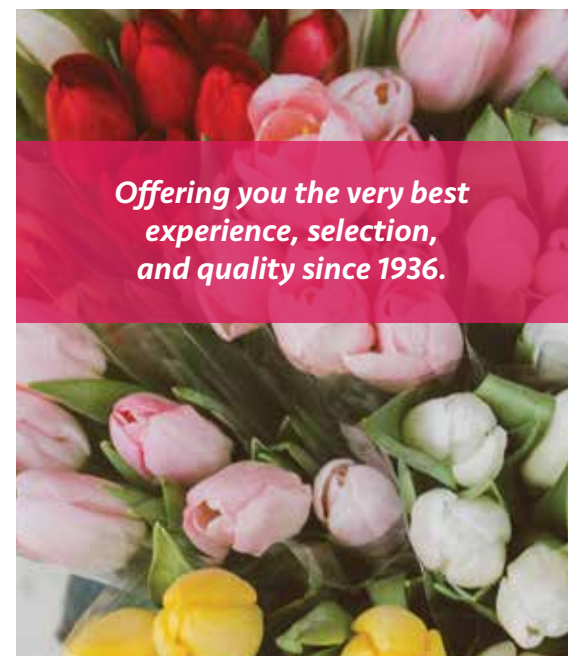
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- Performing Arts Division
- Open Division for Adults



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at the Northrop.

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surdyks.com and
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for more inspiration.

NORTHROP

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, visit northrop.umn.edu for the most current listing of events, or call 612-624-2345.

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.

MAKE LEGENDARY PERFORMANCES HAPPEN!
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!

Cynthia Betz
betzx011@umn.edu // 612-626-7554

THE NORTHROP ADVISORY BOARD
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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