



# Northrop Grand Reopening

Northrop Presents  
**AMERICAN BALLET THEATRE**

*Giselle* with live orchestra

**Gala Performance, Fri, Apr 4, 8:00 pm  
Sat, Apr 5, 8:00 pm & Sun, Apr 6, 2:00 pm  
Carlson Family Stage at Northrop**





## Letter from Senior Vice President for Academic Affairs and Provost Karen Hanson and Northrop Director Christine Tschida



Senior Vice President for Academic Affairs and Provost Karen Hanson and Northrop Director Christine Tschida. Photo by Patrick O'Leary.

Welcome to the new Northrop—a Minnesota treasure renewed and reimagined for a new century. As a signature building of the University and a major venue for renowned artists and speakers, Northrop has, since 1929, opened new worlds to students, brought generations of diverse audiences to our campus, and been a special place of learning, memory, and celebration. With its grand reopening this weekend following a multiyear renovation, Northrop will once again play an important role in the intellectual and cultural life of the Twin Cities and the entire region—and will be more integrated than ever before with the academic life of our campus.

Our renewed Northrop reflects all that we offer our students and the state as Minnesota's land-grant research university—a world-class university in the heart of a dynamic metropolitan area. With this weekend's performances of the spectacular American Ballet Theatre, Northrop resumes its long tradition of hosting internationally renowned artists in music, dance, and theater. It also will house modern seminar and meeting spaces; gallery space; multimedia facilities; a café; and student lounge

and study space. And Northrop will again, and more than ever, be a central campus and community gathering place—the “hearth of the University”—for major events, from convocations to lectures by illustrious speakers.

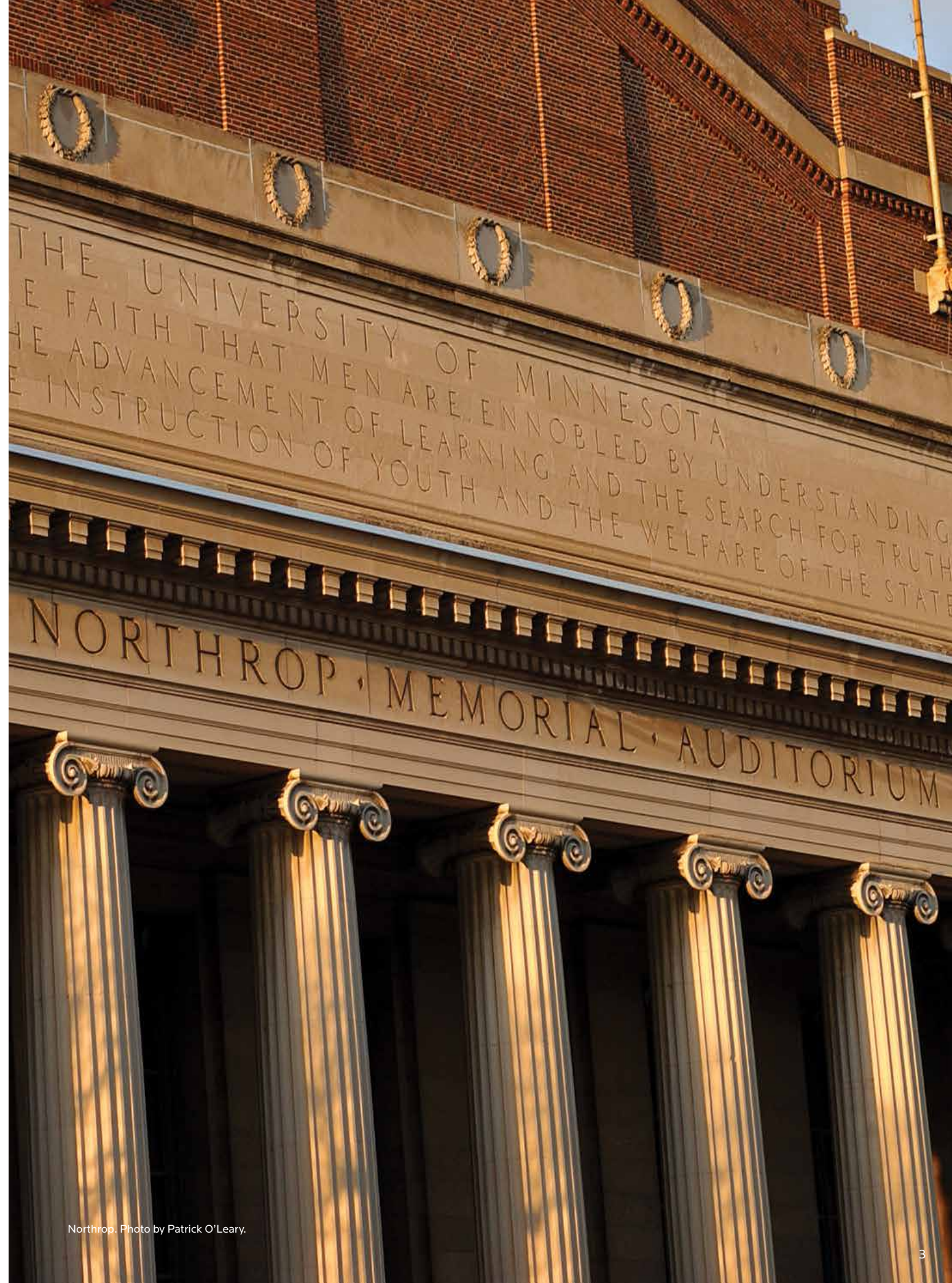
The building also will be home to three University-wide academic programs: the University Honors Program, the Institute for Advanced Study, and the College of Design's Travelers Innovation Lab. These programs will be springboards for the innovative teaching and learning collaborations that are so important in the modern university—engaging people from many disciplines across the University and from communities far and wide.

Northrop's expanded role at the center of campus academic life will enrich the student experience, promote engagement beyond the classroom, develop new audiences to foster continued vitality in arts and culture, and create opportunities for cross-disciplinary dialogue about important issues and ideas. We hope you will enjoy the renovated spaces of the new Northrop, from the superb acoustics and sightlines of the Carlson Family Stage to the state-of-the-art space for film and events in the Best Buy Theater—a thrilling renewal of a treasured landmark made possible by many public and private partners. Most of all, we hope you will discover Northrop's cultural and intellectual spaces through events, programs, and collaborations that open exciting new worlds.

Sincerely,

Karen Hanson  
Senior Vice President for Academic Affairs and Provost

Christine Tschida  
Northrop Director



Northrop. Photo by Patrick O'Leary.



# AMERICAN BALLET THEATRE

**Kevin McKenzie**  
Artistic Director

**Rachel S. Moore**  
Chief Executive Officer

**Alexei Ratmansky**  
Artist in Residence

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GILLIAN MURPHY · VERONIKA PART · XIOMARA REYES · POLINA SEMIONOVA · HEE SEO · DANIIL SIMKIN  
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Stephanie Williams · Lily Wisdom · Zhiyao Zhang · Roman Zhurbin

## Apprentices

Joo Won Ahn · Catherine Hurlin · Pascal Knopp · Hannah Marshall · Alexandra Pullen · Nathan Vendt

**Victor Barbee**  
Associate Artistic Director

**Ormsby Wilkins**  
Music Director

**Charles Barker**  
Principal Conductor

**David LaMarche**  
Conductor

## Ballet Masters

Susan Jones · Irina Kolpakova · Clinton Luckett · Nancy Raffa · Keith Roberts

†Exchange Artist, Courtesy of The Royal Danish Ballet  
\*2014 Jennifer Alexander Dancer

ABT gratefully acknowledges Avery and Andrew Barth for their sponsorship of the *corps de ballet* in memory of Laima and Rudolph Barth and in recognition of former ABT *corps* dancer Carmen Barth.

American Airlines is the Official Airline of American Ballet Theatre.

Northern Trust is the Leading Corporate Sponsor of the *Jacqueline Kennedy Onassis School* at American Ballet Theatre.

ABT is supported, in part, with public funds from the National Endowment for the Arts; the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and the New York City Department of Cultural Affairs in partnership with the City Council.

The ABT Artistic Director's Chair is generously supported through an endowed gift from Edward A. Fox.



## Orchestra prepared by Rebecca Arons, Music Contractor

### First Violin

Allison Ostrander,  
Concertmaster  
Jill Olson  
Julia Persitz  
Natalia Moiseeva  
Conor O'Brien  
Maisie Block  
Elise Parker-Meichels  
Alastair Brown  
Emilia Mettenbrink  
Eric Olson

### Second Violin

Brenda Mickens  
Elizabeth Decker  
Tamas Strasser  
Stephan Orsak  
Melinda Marshall  
Susan Crawford  
Miriam Griffiths  
Maureen Nilsen

### Viola

Emily Hagen  
Susan Janda  
Jenny Nilsson  
Coca Bochonko  
Jen Kalika  
Valerie Little

### Cello

James Jacobson  
Rebecca Arons  
Teresa Richardson  
Laura Sewell  
Scott Lykins  
David Holmes

### Bass

Fred Bretschger  
Rolf Erdahl  
Greg Hippen  
Kellie Nitz

### Harp

Min Kim

### Flute

Jane Garvin  
Amy Morris

### Flute/Piccolo

Susie Kinoshi

### Oboe

Michael Dayton  
Jeff Marshak

### Oboe/English Horn

Ryan Walsh

### Clarinet

Karrin Meffert-Nelson  
Paul Schimming

### Bassoon

Coreen Nordling  
Laurie Hatcher-Merz

### Horn

Neal Bolter  
Paul Straka  
Chuck Hodgson  
Rebecca Jyrkas

### Trumpet

John Koopman  
Chris Volpe  
Craig Hara

### Trombone

Phil Ostrander  
Larry Zimmerman

### Bass Trombone

John Tranter

### Tuba

Paul Budde

### Timpani

Kory Andry

### Percussion

Steve Kimball  
Matt Barber  
David Hagedorn

## ABOUT AMERICAN BALLET THEATRE



American Ballet Theatre's Paloma Herrera and Marcelo Gomes in *Giselle*. Photo © Gene Schiavone.

American Ballet Theatre is recognized as one of the great dance companies in the world. Few ballet companies equal ABT for its combination of size, scope, and outreach.

Recognized as a living national treasure since its founding in 1940, ABT annually tours the United States, performing for more than 450,000 people, and is the only major cultural institution to do so. It has also made more than 30 international tours to 43 countries as perhaps the most representative American ballet company and has been sponsored by the State Department of the United States on many of these engagements.

When American Ballet Theatre was launched in the autumn of 1939, the aim was to develop a repertoire of the best ballets from the past and to encourage the creation of new works by gifted young choreographers, wherever they might be found. Under the direction of Lucia Chase and Oliver Smith from 1940 to 1980, the company more than fulfilled that aim. The repertoire, perhaps unmatched in the history of ballet, includes all of the great full-length ballets of the nineteenth century, such as *Swan Lake*, *The Sleeping Beauty*, and *Giselle*; the finest works from the early part of this century, such as *Apollo*, *Les Sylphides*, *Jardin aux Lilas*, and *Rodeo*; and acclaimed contemporary masterpieces such as *Airs*, *Push Comes to Shove*, and *Duets*. In acquiring such an extraordinary

repertoire, ABT has commissioned works by all of the great choreographic geniuses of the 20th century: George Balanchine, Antony Tudor, Jerome Robbins, Agnes de Mille, and Twyla Tharp, among others.

In 1980, Mikhail Baryshnikov became Artistic Director of American Ballet Theatre, succeeding Lucia Chase and Oliver Smith. Under his leadership, numerous classical ballets were staged, restaged, and refurbished, and the company experienced a strengthening and refining of the classical tradition. In 1990, Jane Hermann and Oliver Smith succeeded Baryshnikov and immediately established an agenda that was dedicated to maintaining the great traditions of the past, while aggressively pursuing a vital and innovative future.

In October 1992, former American Ballet Theatre Principal Dancer, Kevin McKenzie, was appointed Artistic Director. McKenzie, steadfast in his vision of ABT as "American," is committed to maintaining the company's vast repertoire, and to bringing the art of dance theater to the great stages of the world.

Over its nearly 75-year history, the company has appeared in a total of 136 cities in 43 countries. ABT has appeared in all fifty states of the United States. In keeping with the company's long-standing commitment to bring the finest in dance to the widest international audience, ABT has recently enjoyed triumphant successes with engagements in Hong Kong, Havana, Moscow, and Beijing.

On April 27, 2006, by an act of Congress, American Ballet Theatre became America's National Ballet Company®.

## ACKNOWLEDGEMENTS

ABT gratefully acknowledges support from The R. Chemers Neustein ABT Artistic Initiatives Fund.

ABT gratefully acknowledges The Linda Allard and Herbert Gallen Costume Fund.

ABT gratefully acknowledges James S. and Amy Regan for their endowed gift in recognition of the Principal First Violin/Concertmaster Chair.

ABT gratefully acknowledges Barbara Hemmerle Gollust and Keith Gollust for their endowed gift in recognition of the Principal Conductor's Chair.

David LaMarche's performances with ABT are generously supported through an endowed gift from Nancy Havens-Hasty and J. Dozier Hasty.

ABT gratefully acknowledges The Peter T. Joseph Foundation for its endowed gift in recognition of *The Special Needs Fund*.

ABT gratefully acknowledges Lisa and Dick Cashin for their endowed gift in support of *Ballet for the New Audience*.

American Ballet Theatre gratefully acknowledges Karin and Stanley Schwalb for their generous endowed gift made in recognition of the amazing artistry and talent of ABT's dancers.

ABT gratefully acknowledges Charlotte and Macdonald Mathey for their endowed sponsorship in recognition of a *corps de ballet* member.

ABT is proud to partner with the National YoungArts Foundation, which identifies and supports the next generation of artists in the visual, literary, and performing arts.

Physical therapy equipment, sprung studio dance floors, and barres generously donated by The Anna-Maria and Stephen Kellen Foundation in recognition of Dr. Phillip Bauman for his extraordinary work in the field of medicine.

ABT thanks Joseph A. Wilson for his leadership in creating the Joseph A. Wilson Matching Fund.

ABT gratefully acknowledges Ruth and Harold Newman for their leading support of ABT's Apprentice Program.

ABT gives special thanks to Northern Trust and Dave Blowers, East Region Wealth Management President, for their generous support of the *Jacqueline Kennedy Onassis School*.

ABT wishes to give special thanks to Bumble and Bumble for its generous support.

ABT is grateful to M•A•C for its generous donation of makeup.

ABT is grateful to the following sponsors of Soloists and members of the *corps de ballet*:

**Isabella Boylston:** Arlene C. Cooper  
**Misty Copeland:** Harriette Cole and Kiran Sharma (INTELLIGENTSIA)  
**Alexandre Hammoudi:** Margaret and Michael J. Mattes  
**Yuriko Kajiya:** Arianna and Samantha Netter  
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**Sean Stewart:** The Junior Council of ABT  
**Eric Tamm:** Charlotte and Macdonald Mathey  
**Devon Teuscher:** Kirby Woodson and Bradley Radoff  
**Cassandra Trenary:** Kirby Woodson  
**Jennifer Whalen:** The Junior Council of ABT  
**Katherine Williams:** Avery and Andy Barth, in memory of Laima Barth  
**ABT's Apprentices:** National YoungArts Foundation

**Isabella Boylston is the recipient of a 2013 Leonore Annenberg Fellowship in the Arts.**

**Skylar Brandt is the recipient of a 2013 Princess Grace Award.**



# ***GISELLE***

## **A Romantic Ballet in Two Acts**

Choreography after  
**Jean Coralli, Jules Perrot, and Marius Petipa**

Staged by  
**Kevin McKenzie**

Libretto by  
**Théophile Gautier,**  
on a theme by **Heinrich Heine**

Music by  
**Adolphe Adam**

Orchestrated by  
**John Lanchbery**

Scenery by  
**Gianni Quaranta**

Costumes by  
**Anna Anni**

Lighting by  
**Jennifer Tipton**



## SYNOPSIS

### ACT I

The ballet is set in the vineyard country bordering the Rhine. Hilarion, the village huntsman and a gamekeeper to the court, returns from his early morning chores and pauses before a neighboring cottage—the home of Giselle, with whom he is in love. Villagers pass by on their way to the vineyards, where they will harvest the last of the grapes before the Wine Festival.

Count Albrecht arrives with his squire and enters a cottage opposite Giselle's. He emerges dressed as a peasant, submits his disguise to the squire's inspection, and dismisses him. Hilarion witnesses this exchange and is puzzled that the squire should show such deference to this youth, who is known to the villagers as a fellow peasant named Loys. Loys excuses himself from joining the grape pickers so that he can be alone with Giselle. He swears eternal love, and she takes the traditional test with a daisy—"he loves me, he loves me not." When it appears the answer will be "not," she throws the flower away; Loys retrieves it and, by surreptitiously discarding a petal, comes up with the answer "he loves me." Hilarion interrupts, protesting that he, and not Loys, truly loves Giselle. A quarrel ensues, and Hilarion's suspicions deepen as Loys instinctively reaches for the sword that, as a nobleman, he is accustomed to wearing.

The villagers return, and Giselle invites them to join in a dance to celebrate the harvest. Her mother, Berthe, interrupts and warns her that her life may be endangered if she overexerts herself by dancing. She is struck by a momentary hallucination of her daughter in death. She sees her as a wili, a restless spirit who has died with her love unrequited.

A horn sounds in the distance, and Loys recognizes it as coming from the hunting party of the prince of Courland. As Loys hastily departs, Hilarion breaks into Loys' cottage. Refreshments are served to the hunters, and the prince's daughter, Bathilde, gives Giselle a gold necklace when she learns they are both engaged to be married. After the royal party has returned to the hunt, Hilarion emerges from Loys' cottage with a hunting horn and a sword, further evidence that the supposed peasant is, in fact, a nobleman.

The villagers return and proclaim Giselle the queen of the Wine Festival. Hilarion interrupts to denounce Loys as an impostor. When Loys denies the charges and threatens the gamekeeper with his sword, Hilarion blows the hunting horn, a signal for the prince to return. Loys is exposed as an impostor when Bathilde reveals that he is her fiancé, Count Albrecht. The shock of learning of Albrecht's duplicity is too great for Giselle's frail constitution. Her mind becomes unhinged, and she dies of a broken heart—her love unrequited.

### ACT II

The scene is laid in a clearing in the forest near Giselle's grave. The wilis are summoned by their queen, Myrta, to attend the ceremonies that will initiate Giselle into their sisterhood. The wilis are maidens whose fiancés failed to marry them before their deaths. Their love unrequited, they can find no rest. Their spirits are forever destined to roam the earth from midnight to dawn, vengefully trapping any male who enters their domain and forcing him to dance to his death. Hilarion, in search of Giselle, meets his death at their hands. Albrecht arrives to leave flowers on Giselle's grave. He too is trapped and commanded to dance until death. Giselle resolves to protect him. She dances with him until the clock strikes four, at which hour the wilis lose their power. Albrecht is rescued from death.

## PRODUCTION HISTORY OF *GISELLE*



American Ballet Theatre's Hee Seo in *Giselle*.  
Photo © Rosalie O'Connor.

The world premiere of *Giselle*, the oldest continually-performed ballet, occurred at the Théâtre de l'Académie Royale de Musique in Paris on June 28, 1841, danced by Carlotta Grisi as Giselle and Lucien Petipa as Albrecht.

This ballet is in the repertoire of almost all of the major ballet companies in the world and was first presented by American Ballet Theatre (then Ballet Theatre) at the Center Theatre in New York City on January 12, 1940, with choreography by Anton Dolin and scenery and costumes by Lucinda Ballard. The leading roles were danced by Annabelle Lyon and Dolin.

American Ballet Theatre's second production of *Giselle* premiered on October 15, 1946, at the Broadway Theatre in New York City, with choreography by Dimitri Romanoff and scenery and costumes by Eugene Berman. The leading roles were danced by Alicia Alonso and Igor Youskevitch.

The third production of *Giselle*, directed by David Blair, received its first performance at the Carter Barron Amphitheatre in Washington, D.C. on July 4, 1968, with scenery by Oliver Smith and costumes by Peter Hall. The leading roles were performed by Lupe Serrano as Giselle and Royes Fernandez as Albrecht. The production's New York City premiere was given at the Metropolitan Opera House on July 10, 1968, with the same cast.

Using the Smith/Hall scenery and costumes, Mikhail Baryshnikov staged both the fourth and fifth productions of *Giselle* for ABT after choreography by Jean Coralli, Jules Perrot, and Marius Petipa. The first premiered at the Kennedy Center for the Performing Arts in Washington, D.C. on December 16, 1980, with Marianna Tcherkassky as Giselle and Baryshnikov himself as Albrecht; while the second, which featured additional staging by John Taras and Elena Tchernichova, received its first performance at the Filene Theatre at Wolf Trap Farm in Vienna, Virginia, on August 28, 1985, danced by Tcherkassky and Fernando Bujones.

American Ballet Theatre's sixth production, featuring scenery by Gianni Quaranta and costumes by Anna Anni, was created for the film *Dancers*, produced in 1987 by Cannon Films. The film incorporates *Giselle* into its storyline. The production's first public performance was given on March 20, 1987 at the Shrine Auditorium in Los Angeles, California, with Tcherkassky as Giselle and Kevin McKenzie as Albrecht.

The current staging is by Kevin McKenzie, using the Quaranta and Anni designs.

**The music for *Giselle* is used by arrangement with Theodore Presser Company, agents for Editions Mario Bois, publisher and copyright owner.**

**Borzoi provided by Lythe Borzoi.**

**American Ballet Theatre's performances of *Giselle* are generously supported through an endowed gift from Sharon Patrick.**





**KEVIN MCKENZIE**  
**Artistic Director**

Kevin McKenzie was a leading dancer with both The Joffrey Ballet and the National Ballet of Washington before joining American Ballet Theatre as a Soloist in March 1979. He was appointed a Principal Dancer the

same year and danced with the company until 1991. A native of Vermont, McKenzie received his ballet training at the Washington School of Ballet. In 1972, McKenzie was awarded a silver medal at the Sixth International Ballet Competition in Varna, Bulgaria.

In September 1989, McKenzie was appointed a permanent guest artist with The Washington Ballet and, in 1991, assumed the position of Artistic Associate. He has also acted as Associate Artistic Director and choreographer with Martine van Hamel's New Amsterdam Ballet.

McKenzie was appointed Artistic Director of American Ballet Theatre in October 1992. His previous choreographic credits include *Gruppo Zambaria* (1984) and *Liszt Études* (1991), both for Martine van Hamel's New Amsterdam Ballet, and *Lucy and the Count* (1992) for The Washington Ballet, and, for American Ballet Theatre, *The Nutcracker* (1993), *Don Quixote* (1995, in collaboration with Susan Jones), a new production of *Swan Lake* (2000), the conception and direction of a new production of *Raymonda* (2004), with choreography by Anna-Marie Holmes, and a new production of *The Sleeping Beauty* with Gelsey Kirkland and Michael Chernov (2007).

McKenzie has received numerous awards including an honorary degree of Doctor of Arts from Saint Michael's College in Colchester, Vermont (1993) and the *Dance Magazine Award* (1999). McKenzie is a founding board member of Kaatsbaan International Dance Center in Tivoli, New York.



**RACHEL S. MOORE**  
**Chief Executive Officer**

A former member of ABT's corps de ballet from 1984–88, Rachel S. Moore was named Executive Director of American Ballet Theatre in April 2004. Prior to her appointment, she served as Director of Boston Ballet's Center for Dance Education (2001–04). From 1998–2001,

Moore served as Executive Director of Project STEP, a classical music school for students of color in Boston and Managing Director of Ballet Theatre of Boston. She has also held senior positions with Americans for the Arts and the National Cultural Alliance, both in Washington, D.C. In 1990, Moore also served as an Arts Administration Fellow at the National Endowment for the Arts.

Moore served as adjunct faculty in the dance department of Emerson College from 1998–2000 and taught non-profit finance in the Arts Administration Graduate Program at Boston University (2000). She served as adjunct faculty in the Arts Administration program at Columbia University from 2006–10. In April 2010, Moore was elected a member of the Women's Forum of New York.

Moore currently serves on the board of the Dizzy Feet Foundation and the National Dance Foundation of Bermuda. She is a member of the Child Performer Advisory Board for the New York State Department of Labor, and a member of the United States National Commission for UNESCO.

Moore holds a bachelor's degree from Brown University, Phi Beta Kappa, Honors (1992); and a Masters in Arts Administration from Columbia University (1994).



**ALEXEI RATMANSKY**  
**Artist in Residence**

Alexei Ratmansky was born in St. Petersburg and trained at the Bolshoi Ballet School. His performing career included positions as principal dancer with Ukrainian National Ballet, the Royal Winnipeg Ballet, and the Royal Danish Ballet. He has choreographed ballets for the Mariinsky Ballet, the Royal Danish Ballet, the Royal Swedish Ballet, Dutch National Ballet, New York City Ballet, San Francisco Ballet, The Australian Ballet, Kiev Ballet, and the State Ballet of Georgia.

He earned a Golden Mask Award in 1999 and 2007, and in 2005 was awarded a Benois de la Danse prize. He was made Knight of Dannebrog by Queen Margrethe II of Denmark in 2001.

Ratmansky was named artistic director of the Bolshoi Ballet in January 2004. For the Bolshoi Ballet, he choreographed full-length productions of *The Bright Stream* (2003) and *The Bolt* (2005), and re-staged

*Le Corsaire* (2007) and *Flames of Paris* (2008). Under Ratmansky's direction, the Bolshoi Ballet was named "Best Foreign Company" in 2005 and 2007 by The Critics' Circle in London, and he received a Critics' Circle National Dance Award for *The Bright Stream* in 2006. In 2009, Ratmansky choreographed new dances for the Metropolitan Opera's production of *Aida*. Ratmansky joined American Ballet Theatre as Artist in Residence in January 2009.

For American Ballet Theatre, Ratmansky has choreographed *On the Dnieper*, *Seven Sonatas*, *Waltz Masquerade*, *The Nutcracker*, *Dumbarton*, *Firebird*, *Symphony #9*, *Chamber Symphony*, *Piano Concerto No. 1*, and *The Tempest*.



**ORMSBY WILKINS**  
**Music Director**

A native of Sydney, Australia, Ormsby Wilkins joined American Ballet Theatre as its Music Director in November 2005.

After taking his music studies at the Conservatories of Sydney and Melbourne, Wilkins joined The Australian Ballet and became resident conductor in 1982. Moving to Europe in 1983, he was appointed conductor with England's Sadler's Wells Royal Ballet (now called the Birmingham Royal Ballet). With Sadler's Wells, Wilkins toured North and South America, Eastern Europe, Israel, and South East Asia.

Wilkins continued his association with The Australian Ballet, having been invited to guest on many occasions for its extensive engagements, which have included those in the United States, Russia, and London, England. Other international engagements have included La Scala, Milan, the Rome Opera Ballet, the Ballet of Teatro San Carlo of Naples, and the Royal Swedish Ballet. In 2001 he spent three months in Italy conducting once again at La Scala and also making his debuts in both Genoa and at the Teatro Comunale in Florence.

Wilkins has conducted many orchestras around the world, both in association with ballet and in concert. They include the Philharmonia and Royal Philharmonic Orchestras of London, the Royal Opera House Orchestra, Winnipeg Symphony, Calgary Philharmonic, Edmonton Symphony, Hong Kong Philharmonic, Melbourne Symphony, Tokyo Philharmonic, and National Arts Centre Orchestra, Ottawa.

Prior to his appointment to ABT, Wilkins spent 16 years as Music Director of the National Ballet of Canada where he received much critical acclaim for his conducting of the National Ballet orchestra. He has been particularly singled out for his sensitive, yet vibrant interpretations of all the great classical ballets such as *The Sleeping Beauty* and *Swan Lake*.



**CHARLES BARKER**  
**Principal Conductor**

Charles Barker has conducted numerous orchestras including the Royal Philharmonic, Tokyo City Philharmonic, Paris Opera Orchestra, Danish Radio Symphony, La Orquesta Filarmonica de Buenos Aires,

Adelaide Symphony, Columbus Symphony, and the Pacific Symphony.

Barker was Music Director and Conductor of the American Chamber Orchestra from 1981 to 1987. In February 1983, he made his Carnegie Hall debut, conducting the ACO and, in November 1983, performed *A Tribute to Aaron Copland* at Carnegie Hall, in honor of the composer's 83rd birthday. In 1985, he was Music Director for Aaron Copland's opera *The Second Hurricane* at the New Federal Theatre in New York.

He was Music Director of the Kansas City Ballet from 1985 to 1987 and has conducted for San Francisco Ballet, Pennsylvania Ballet, Pittsburgh Ballet, Richmond Ballet, and La Compania Nacional de Danza in Mexico City. He joined American Ballet Theatre in 1986. He was Music Director of The Australian Ballet from 1997 to 2001, then joined The Royal Ballet until 2003.

Barker has conducted numerous film and television features for dance including *Dance in America*, a PBS special presentation on the works of Antony Tudor; the BBC in England; TV Asahi in Japan; and the ABC in Australia.



**PALOMA HERRERA**  
Principal Dancer

Born in Buenos Aires, Paloma Herrera trained with Olga Ferri in Argentina, at the Minsk Ballet School in Russia, and at the School of American Ballet. She was the first prize winner at several major competitions in

South America, and was a Finalist at the Fourteenth International Ballet Competition in Varna in 1990. She joined American Ballet Theatre as a member of the corps de ballet in June of 1991, was promoted to Soloist in 1993, and to Principal Dancer in 1995. Herrera has been a member of the Artists Committee for The Kennedy Center Honors since 2004.

Sponsored by Susan and Leonard Feinstein



**VERONIKA PART**  
Principal Dancer

Veronika Part entered the Vaganova Ballet Academy in 1988. She joined the Kirov Ballet in 1996 and was promoted to soloist in 1998. She was the winner of the BALTIKA Prize in 1999. Part joined American Ballet Theatre as a

Soloist in August 2002 and was promoted to Principal in May 2009.

Sponsored by Theresa Khawly



**HEE SEO**  
Principal Dancer

Born in Seoul, South Korea, Hee Seo trained at the Universal Ballet Academy in Washington, D.C. and at the John Cranko Ballet Academy in Stuttgart. In 2003 she won the Prix de Lausanne Award and the Grand Prix at the Youth

American Grand Prix in New York. Seo joined the ABT Studio Company in 2004 and the main company as an apprentice in 2005. She became a member of the corps de ballet in 2006 and was appointed a Soloist in 2010. Seo was promoted to Principal Dancer in 2012.

Sponsored by Christina Lyon



**CORY STEARNS**  
Principal Dancer

Born in Long Island, New York, Cory Stearns began his classical training at Seiskaya Ballet and graduated from the Royal Ballet School with honors. Stearns joined American Ballet Theatre's Studio Company in 2004 and the

main company as an apprentice in 2005. He joined the corps de ballet in 2006 and was appointed a Soloist in 2009. He was promoted to Principal Dancer in January 2011. Stearns won the 2009 Erik Bruhn Prize for best male dancer.

Sponsored by Charlotte and Macdonald Mathey



**AMY WATSON**  
Exchange Artist in 2014

Originally from Washington, D.C., Watson trained at the School of American Ballet and performed with the Suzanne Farrell Ballet before joining the corps de ballet of Royal Danish Ballet in 2000. In 2003 she was appointed

soloist and in 2007 principal dancer. Watson has also performed at the Copenhagen International Ballet and the Dance Salad Festival in Houston, Texas. In 2011, she received the Order of Dannebrog from Queen Margerthe II of Denmark. This is Watson's debut with American Ballet Theatre.



**JAMES WHITESIDE**  
Principal Dancer

Born in Fairfield, Connecticut, James Whiteside began his training at age nine at the D'Valda & Sirico Dance and Music Centre. He continued his training at the Virginia School of the Arts. In 2002, Whiteside joined Boston

Ballet II, and joined the corps de ballet of Boston Ballet in 2003 and became a second soloist in 2006. He was promoted to first soloist in 2008 and to principal dancer with Boston Ballet in 2009. Whiteside joined American Ballet Theatre as a Soloist in September 2012 and was appointed a Principal Dancer in October 2013.

Sponsored by Beth Chartoff Spector



American Ballet Theatre's Paloma Herrera in *Giselle*. Photo © Gene Schiavone.





**STELLA ABRERA**  
**Soloist**

Stella Abrera of South Pasadena, California, began her studies with Philip and Charles Fuller and Cynthia Young at Le Studio in Pasadena. She continued her studies at the West Coast Ballet Theatre in San Diego and spent

three years studying the Royal Academy of Dancing method with Joan and Monica Halliday at the Halliday Dance Centre in Sydney, Australia. Abrera joined American Ballet Theatre as a member of the corps de ballet in 1996 and was appointed a Soloist in 2001. Abrera received the Gold Medal at the Royal Academy of Dancing's Adeline Genée Awards in London in 1995.



**ISABELLA BOYLSTON**  
**Soloist**

Born in Sun Valley, Idaho, Isabella Boylston began dancing at the age of three. While training at the Academy of Colorado Ballet, she won the gold medal in 2001 at the Youth America Grand Prix Finals in New York City. In 2002, she began

training at the Harid Conservatory on full scholarship. Boylston joined the ABT Studio Company in 2005, the main company as an apprentice in May 2006, the corps de ballet in March 2007, and was promoted to Soloist in June 2011. She won the 2009 Princess Grace Award and was nominated for the 2010 Prix Benois de la Danse. In 2011 she received the Clive Barnes Award and in 2013, she received a Leonore Annenberg Fellowship in the Arts.



**MISTY COPELAND**  
**Soloist**

Born in Kansas City, Missouri and raised in San Pedro, California, Misty Copeland began her ballet studies at the age of 13 at the San Pedro Dance Center. At the age of 15, she won first place in the Music Center Spotlight Awards

and began her studies at the Lauridsen Ballet Center. Copeland has studied at the San Francisco Ballet School and American Ballet Theatre's Summer Intensive on full scholarship and was declared ABT's National Coca-Cola Scholar in 2000.

Copeland joined ABT's Studio Company in September 2000. She joined American Ballet Theatre as a member of the corps de ballet in April 2001 and was appointed a Soloist in August 2007. Copeland was a recipient of a 2008 Leonore Annenberg Fellowship in the Arts. Her new memoir, *LIFE IN MOTION: An Unlikely Ballerina* is in bookstores now.



**ALEXANDRE HAMMOUDI**  
**Soloist**

Born in Paris, France, Alexandre Hammoudi began his training at ten with Max Bozzoni of the Paris Opera Ballet. He continued his training at the Academy of Dance Salle Playel in Paris from 1996-99, and received further

training at the English National Ballet School in London and at the School of American Ballet, both on full scholarship. Hammoudi has won numerous international competitions, including the Trophee Arabesque and the Biarritz Dance Competition. At 17, Hammoudi became a member of the National Ballet of Cuba. Hammoudi joined ABT's Studio Company in 2002, in April 2003, joined the main company as an apprentice, and became a member of the company's corps de ballet in April 2004. He was appointed a Soloist in July 2012.



**YURIKO KAJIYA**  
**Soloist**

Born in Nagoya, Japan, Yuriko Kajiya began her training at the age of eight. At ten, she moved to China and became one of the first foreign students to study with and graduate from the Shanghai Ballet School on scholarship.

In 1997, at age 13, Kajiya won the Best Performance Award in the senior category at the Tao Li Bei National Ballet Competition. In 1999, she became one of the youngest finalists at the Third International Ballet Competition in Nagoya. In 2000, she won the Prix de Lausanne Scholarship which enabled her to study at the National Ballet of Canada School in Toronto. Kajiya joined American Ballet Theatre's Studio Company in September 2001. She became an apprentice with the main company in 2002 and was promoted to the corps de ballet that same year. She was appointed a Soloist with ABT in August 2007.



**SARAH LANE**  
**Soloist**

Born in San Francisco, California, Sarah Lane began her dance training in Memphis, Tennessee under the direction of Pat Gillespie at the Memphis Classical Ballet, and continued her instruction at the Draper

Center for Dance Education in Rochester, NY. In 2002, Lane was the Silver Medalist, the highest medal in the Junior Division, at the Jackson International Ballet Competition, and also won the Bronze Medal at the Youth America Grand Prix Competition. Lane joined American Ballet Theatre as an apprentice in August 2003, became a member of the company's corps de ballet in April 2004, and was appointed a Soloist in August 2007. Lane was a recipient of the Princess Grace Award in 2007 and a 2008 Leonore Annenberg Fellowship in the Arts. She was the dancing double for Natalie Portman in Fox Searchlight Pictures' feature film *Black Swan*.



**JARED MATTHEWS**  
**Soloist**

Jared Matthews was born in Houston and received his early ballet training there under the guidance of Victoria Vittum and Gilbert Rome. He was awarded a full scholarship to study at North Carolina School of the Arts

summer program as well as the School of American Ballet and American Ballet Theatre. While attending American Ballet Theatre's Summer Intensive Program in 2001 as a Coca-Cola Scholarship winner, he was invited to join ABT's Studio Company. Matthews joined American Ballet Theatre as an apprentice in 2002 and as a member of the corps de ballet in April 2003. He was appointed a Soloist in August 2007.



**SASCHA RADETSKY**  
**Soloist**

Born in Santa Cruz, California, Radetsky began his ballet studies in the San Francisco Bay Area with Damara Bennett and Ayako Takahashi. At the age of 15, he was invited to study in Moscow at the Bolshoi Academy under

world-renowned men's teacher Pytor Pestov. After a year in Russia, he studied on scholarship at the Kirov Academy in Washington, D.C. under Rudolph Kharatian and Andrei Garbouz. He also studied on scholarship at the summer programs of the School of American Ballet, American Ballet Theatre's School of Classical Ballet with Mikhail Baryshnikov, the San Francisco Ballet School, and the Bolshoi Ballet Academy in Vail, Colorado. Radetsky joined American Ballet Theatre as an apprentice in 1995, became a member of the corps de ballet in 1996, and a Soloist in 2003. In 2000, Radetsky starred as Charlie in the movie *Center Stage*. Radetsky joined Dutch National Ballet as a principal dancer for the 2008-09 season.



**CRAIG SALSTEIN**  
**Soloist**

Born in Miami, Florida, Craig Salstein began his training at the Ballet Academy of Miami at the age of eight and continued his training with the Miami City Ballet. In 1995, he was the Grand Champion of Ed McMahon's

*Star Search*. For two summers, Salstein trained with The Joffrey Ballet, the School of American Ballet, and at American Ballet Theatre's Summer Intensive as a National Training Scholar. He joined Miami City Ballet in 1999 and American Ballet Theatre's Studio Company in 2000. In 2002, he joined the corps de ballet of American Ballet Theatre and was promoted to Soloist in March 2007.



# CORPS DE BALLET

**Alexei Agoudine**  
Moscow, Russia  
Joined ABT 2004

**Mai Aihara**  
Yamanashi, Japan  
Joined ABT 2013

**Sterling Baca**  
Larkspur, Colorado  
Joined ABT 2011

**Alexandra Basmagy**  
Red Bank, New Jersey  
Joined ABT 2011

**Gemma Bond**  
Bedfordshire, England  
Joined ABT 2008

**Kelley Boyd**  
Fresno, California  
Joined ABT 2002

**Skylar Brandt**  
White Plains, New York  
Joined ABT 2010

**Puanani Brown**  
Washington, D.C.  
Joined ABT 2010

**Marian Butler**  
Houston, Texas  
Joined ABT 1995

**Nicola Curry**  
Colorado Springs, Colorado  
Joined ABT 2005

**Gray Davis**  
Greenwood, South Carolina  
Joined ABT 2007

**Claire Davison**  
Boulder, Colorado  
Joined ABT 2012

**Brittany DeGrofft**  
Tucson, Arizona  
Joined ABT 2011

**Grant DeLong**  
Carlisle, Pennsylvania  
Joined ABT 2004

**Kenneth Easter**  
Fort Lauderdale, Florida  
Joined ABT 2003

**Zhong-Jing Fang**  
Shanghai, China  
Joined ABT 2003

**Thomas Forster**  
London, England  
Joined ABT 2007

**Patrick Frenette**  
Vancouver, British Columbia,  
Canada  
Joined ABT 2013

**April Giangeruso**  
Ellicott City, Maryland  
Joined ABT 2010

**Joseph Gorak**  
Fort Wayne, Indiana  
Joined ABT 2009

**Nicole Graniero**  
New York, New York  
Joined ABT 2006

**Melanie Hamrick**  
Williamsburg, Virginia  
Joined ABT 2004

**Sung Woo Han**  
Seoul, South Korea  
Joined ABT 2013

**Blaine Hoven**  
Mobile, Alabama  
Joined ABT 2004

**Gabrielle Johnson**  
Palmer, Alaska  
Joined ABT 2011

**Jonathan Klein**  
Toulouse, France  
Joined ABT 2013

**Jamie Kopit**  
Huntington Beach, California  
Joined ABT 2011

**Courtney Lavine**  
Fairfax, Virginia  
Joined ABT 2010

**Isadora Loyola**  
Rio de Janeiro, Brazil  
Joined ABT 2008

**Duncan Lyle**  
Melbourne, Australia  
Joined ABT 2012

**Daniel Mantei**  
Evansville, Indiana  
Joined ABT 2003

**Cameron McCune**  
Raleigh, North Carolina  
Joined ABT 2013

**Elina Miettinen**  
Helsinki, Finland  
Joined ABT 2008

**Kaho Ogawa**  
Tokushima, Japan  
Joined ABT 2012

**Patrick Ogle**  
Oklahoma City, Oklahoma  
Joined ABT 2002

**Luciana Paris**  
Buenos Aires, Argentina  
Joined ABT 2001

**Lauren Post**  
Pensacola, Florida  
Joined ABT 2008

**Kelley Potter**  
Kernersville, North Carolina  
Joined ABT 2003  
Rejoined ABT 2009

**Luis Ribagorda**  
Madrid, Spain  
Joined ABT 2004

**Calvin Royal III**  
Tampa, Florida  
Joined ABT 2010

**Jessica Saund**  
Great Falls, Virginia  
Joined ABT 2006

**Adrienne Schulte**  
Guatemala City, Guatemala  
Joined ABT 1999  
Rejoined ABT 2011

**Arron Scott**  
State College, Pennsylvania  
Joined ABT 2004

**Jose Sebastian**  
New York, New York  
Joined ABT 2009

**Gabe Stone Shayer**  
Philadelphia, Pennsylvania  
Joined ABT 2012

**Christine Shevchenko**  
Odessa, Ukraine  
Joined ABT 2007

**Sarah Smith**  
Bad Axe, Michigan  
Joined ABT 2004

**Sean Stewart**  
Mount Holly, New Jersey  
Joined ABT 1997  
Rejoined ABT 2008

**Eric Tamm**  
San Francisco, California  
Joined ABT 2007

**Devon Teuscher**  
South Burlington, Vermont  
Joined ABT 2007

**Cassandra Trenary**  
Lawrenceville, Georgia  
Joined ABT 2011

**Leann Underwood**  
Portland, Oregon  
Joined ABT 2006

**Karen Uphoff**  
Bad Axe, Michigan  
Joined ABT 2003

**Luciana Voltolini**  
Joinville, Brazil  
Joined ABT 2011

**Paulina Waski**  
Greenwich, Connecticut  
Joined ABT 2011

**Jennifer Whalen**  
Seoul, South Korea  
Joined ABT 2002

**Katherine Williams**  
Honolulu, Hawaii  
Joined ABT 2007

**Stephanie Williams**  
Newcastle, Australia  
Joined ABT 2012

**Lily Wisdom**  
Boston, Massachusetts  
Joined ABT 2011

**Zhiyao Zhang**  
Jiangsu, China  
Joined ABT 2012

**Roman Zhurbin**  
Moscow, Russia  
Joined ABT 2004

## APPRENTICES

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Wonju, South Korea  
Joined ABT 2014

**Catherine Hurlin**  
New York, New York  
Joined ABT 2013

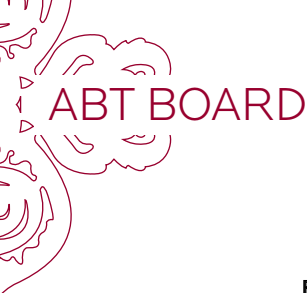
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St. Louis, Missouri  
Joined ABT 2014





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## If Walls Could Talk: A History of Northrop — Written by Laura Weber

On the occasion of the twenty-fifth anniversary of the University Artists Course in 1944, its impresario, Verna Golden Scott, wrote, “It would be difficult to enumerate many artists of the past two decades who have not appeared on the University Artists Course.” Half a century later, Scott’s assessment is equally applicable to Northrop Memorial Auditorium, the Artists Course’s long time home.

The transformed landmark at the heart of the University of Minnesota’s east bank campus has indeed hosted a dizzying array of artists, entertainers, and public figures in its 85-year history: Igor Stravinsky and Santana; Mikhail Baryshnikov and the B-52s; His Holiness The Dalai Lama and the Grateful Dead; Merce Cunningham and Perry Como; W.H. Auden and Marian Anderson. Northrop’s aura has been experienced by tens of thousands of U of M students, arts patrons, and Minnesota citizens, perhaps as schoolchildren bused in to hear the Minneapolis Symphony (now Minnesota) Orchestra or as proud relatives attending commencement ceremonies.



1925 sketch, prepared by Frederick Mann, which Northrop architect Clarence H. Johnston Sr. used for the final design.

### A railroad runs through it

The need for a central campus gathering place was acute by the turn of the twentieth century. The University outgrew its campus surrounding The Knoll, off University Avenue. In this period, the Armory, built in 1896, was the only gathering spot on campus available for arts performances or ceremonial occasions.

The Board of Regents held a design competition for a campus expansion plan in 1907. St Paul’s Cass Gilbert, who by this time had designed the Minnesota State Capitol in the early 1890s and moved his growing practice to New York, won the competition. Gilbert’s

notion was a classically inspired mall, which would extend from the old campus district south to the river. Though Gilbert’s design changed a few times, and was never fully executed, he ultimately sited the mall’s main building at the head of the proposed mall. President Leroy Burton (1917–20) sought to revive the shelved Cass Gilbert plan. In particular, Burton felt an auditorium was needed to serve as “a lively center for the arts.” The auditorium was to be named for Cyrus Northrop, the University’s second president, who served from 1884 until his death in 1911. There was, however, a significant impediment to the plan. The tracks of the Northern Pacific railroad crossed a nearby bridge over the Mississippi River and ran across the southern edge of campus, the area roughly below today’s Northrop Plaza.

Burton’s successor as University president, Lotus D. Coffman, finally negotiated a solution in 1922. The Northern Pacific would reroute its trains to nearby Great Northern tracks, leaving their right-of-way available to build not only Northrop Auditorium, but Memorial Stadium and the other buildings that eventually filled in the mall.

Coffman’s foresight extended to seeking private fundraising as a complement to state support. The Greater University Corporation, made up of 20,000 alumni and friends of the University living in Minnesota, was formed in 1922 to raise \$2 million dollars to construct both a stadium, dedicated to the 3,200 Minnesotans who had died in World War I, and the auditorium dedicated to Cyrus Northrop’s legacy. Fifteen hundred enthusiastic students, faculty, staff, and friends pledged \$665,000 in the first four days of the fund drive alone.

Once made, however, fundraisers found it difficult to collect on many pledges, particularly from students. With Northrop building costs going up to \$1.3 million, the Greater University Corporation took drastic measures. In 1928, one student was taken to court as a test case over his unpaid \$100 pledge, shocking the public. It was the first of several such cases to go to court.

### The “grand dame” of Twin Cities theaters

The design for Northrop Auditorium is attributed to Clarence H. Johnston Sr., who served as state architect from 1901 until 1936. Frederick Mann, head of the School of Architecture and the University’s Advisory Architect, prepared sketches for the proposed auditorium design, which were given final execution by Johnston.

Despite the shortfall of funds, ground was broken for the 4,847-seat Northrop Auditorium on April 30, 1928, on the site of a former medicinal plant garden (established in 1911 by Dean Frederick Wulling of the College of Pharmacy). Plans were altered to cut costs. Mann expressed concern about acoustics.

The monumental Classical Revival building was dedicated on October 22, 1929. The dominant feature of the red brick building with stone trim is its imposing colonnade of Ionic stone columns. The three-story lobby, dubbed Memorial Hall, contains tablets engraved with names of the founders of the state and University. The auditorium featured an elaborate proscenium arch and chandelier.

The University celebrated Northrop’s opening with three dedicatory concerts (organized by Vera Scott) in the fall of 1929. The Minneapolis Symphony Orchestra, soon to take up residence in Northrop for the next 44 years, led off on October 22. On October 30, the Boston Symphony, under the baton of Serge Koussevitzky, performed. President Coffman presided over the third event, the Alumni and State Program, on November 15.

Northrop’s famous Aeolian-Skinner pipe organ was installed in four sections, from 1932 to 1935. The pipe organ was the second largest in the Upper Midwest, after that of the Minneapolis Auditorium. Its 6,975 pipes—ranging from the size of a pencil to 32 feet high—were located above the stage in a room as big as the stage. It was played from a four-manual console located in the orchestra pit. Organ scholars attest to the Aeolian-Skinner’s historic value as a completely unaltered and intact example of the organ builder’s skill. The organ is currently disassembled and in storage, awaiting funds for its restoration and reinstallation in the revitalized Northrop.

The final element of the building to be completed was the inspirational inscription on the building’s façade.

Consensus for the wording was difficult to reach; after a number of versions were considered, the inscription was finally carved in June 1936. Harry Rowatt Brown, a local businessman, donated a set of carillon bells (which are actually bars) in 1948 in memory of his wife, Francis Miller Brown.



Funded by sometimes tardy contributions from alumni and students, Northrop Auditorium broke ground in April 1928 and was completed in October 1929.

### Campus center for learning and gathering

Northrop was integrated into the campus life of University students for decades. Convocations, free and open to the public, were held weekly in the auditorium until 1969, and less frequently into the 1970s. An extensive range of speakers exposed students to political, scientific, and cultural arenas, as can be seen from a sampling from 1959 to 1961: choreographer Agnes DeMille, civil rights leader Martin Luther King Jr., psychologist Albert Ellis, tennis champion Althea Gibson, and historian Arnold Toynbee. Music professor and University organist Arthur B. Jennings gave half-hour recitals before the Thursday convocations. Cap and Gown Day and Commencement were rites of passage associated with Northrop’s grandeur.

The stairs and plaza in front of Northrop were a natural gathering spot, whether casual lounging between classes, or planned rallies, programs, or protests. Noon Summer at Northrop concerts (now known as Music on the Plaza), have been a campus tradition since 1954. Only a partial version of Clarence Johnston’s original plans for the plaza was built due to lack of funding. Northrop Plaza was finally completed in 1965, paved with granite, according to plans developed by Advisory Architect and professor Winston Close.



The now-familiar umbrella tables on the plaza were installed in 1967. In 1944, the Department of Concerts and Lectures was created as an umbrella unit for activities at Northrop. Under the direction of James Lombard, Concert and Lectures oversaw weekly convocations, special lectures, Summer at Northrop, and the annual tour of the Metropolitan Opera. Concerts and Lectures also provided crucial University outreach services to the state and region by operating talent and booking services for community programs (school assembly and convocation programs, play loan library, high school commencement speakers); concert and lectures series; and theater touring service.

Psychology 1001 and other large lecture courses were not held in Northrop's large auditorium until 1959, and lasted until other suitable lecture halls were built. Northrop's basement was, until 2009, home for the 200-plus member University Marching Band, and the auditorium site of its annual indoor concerts. Concerts and Lectures supplemented its paid usher staff with student ushers who donated their time in exchange for seeing free shows. However, as the convocation tradition petered out by the 1970s, many students' day-to-day experience of Northrop Auditorium consisted of lounging on its steps, walking by its imposing façade on their way somewhere else, or catching a noon concert. Not until graduation day did many venture into the aging auditorium.

#### Venue for the arts and lectures

The Twin Cities today are blessed with so many performance venues and arts and entertainment options that it is hard to conjure a time when Northrop was the only large multi-purpose hall and primary arts presenter in the area. Its importance to the cultural life of the entire community from the 1930s to 1970s cannot be underestimated.

#### Artists Course

Artistically, Northrop's early years revolved around the University Artists Course, founded by Scott in 1919. Classical music was the mainstay of the recital series, held in conjunction with the Music Department. Mezzo-soprano Ernestine Schumann-Heink was its first featured artist. Violinist Fritz Kreisler, pianist and composer Sergei Rachmaninoff, violinist Jascha Heifetz, coloratura soprano Lily Pons, and pianist Vladimir Horowitz, are just a few of the artists Scott brought to Minnesota audiences.

The Artists Course was the first such series under college or university sponsorship and was widely imitated. After Northrop's completion, the Artists Course moved from the Armory and expanded its offerings to include dance. The first dance performance, by modern dance

pioneer Mary Wigman on January 12, 1932, was particularly bold. A 1986 thesis on the Artists Course noted its boldness because a German expressionist "Priestess of the Dance" performed solo in the simplest of costumes and on the barest of stages.

Northrop's presenting function for performing arts events of all genres, popular and classical, fell under the Artists Course name until 1978, when the name retired in favor of Northrop Dance Series.

#### University Art Gallery

President Coffman's desire to make the University a cultural center for the community included a place to "display pictures." In April 1934, Coffman and Malcolm Willey began the University Art Gallery—initially known as the "Little Gallery"—as an experiment in the fine arts. Now known as the Weisman Art Museum, the Art Gallery occupied five small rooms on the fourth floor of Northrop. Ruth Lawrence, widow of assistant to the president James Lawrence, was appointed curator and director after the first curator, Hudson D. Walker, left after a few months. Lawrence created a niche for the University Art Museum by acquiring modern and American art, making the University virtually the only place in the area it could be viewed.

Lawrence's first acquisition was Georgia O'Keeffe's "Oak Leaves, Pink and Gray." It was displayed initially in the Fine Arts Room, an innovation of Lawrence's. The room opened in February 1936 as a place with no other purpose than the contemplation of a single work of art. Students, alas, did not use the room as intended, and the Fine Arts Room experiment ended in the early 1940s.

Early exhibitions were designed to support instruction. Faculty and student artwork was also regularly displayed. The exhibitions were so popular that the gallery began to use the corridors of the third and fourth floors of Northrop, and by the early 1960s, expanded to the second floor and main floor. Galleries stayed open on concert evenings so patrons could spend intermission immersed in even more culture. The gallery also operated an art rental service for faculty and staff that continues to this day at the Weisman Art Museum.

From 1938 to 1942, 60 Works Progress Administration (WPA) workers joined the gallery staff as a unit to compile and arrange a vast accumulation of research material from hundreds of sources. Gerome Kamrowski, a 22-year-old WPA artist from Warren, Minnesota, created two murals for the auditorium in 1936, one representing music, ballet, and cinema and the other drama, architecture, and the graphic and plastic arts.

The murals have been recreated in their original location in the revitalized Northrop, and can be seen at the stairway entry points to the fourth floor.

In the 1960s, the Art Gallery added important Pop Art works to its collection. Two 20-foot-square murals exhibited at the 1964 World's Fair (gifts of the artists, University alumnus James Rosenquist and Roy Lichtenstein) had to be displayed on the floor of Northrop's lobby in 1966 as they were too large to display in the gallery. The following year, the Art Gallery added its first Andy Warhol piece, a silk-screen print from Warhol's Marilyn series which was a gift by local art dealers and hair salon owners George Shea and Gordon Locksley.

#### Minneapolis Symphony (Minnesota) Orchestra

The Minneapolis Symphony Orchestra was founded in 1903. In its early years, it performed in various locations in both Minneapolis and St. Paul, including the Armory. The Minneapolis Symphony, renamed the Minnesota Orchestra in 1968, made Northrop its home from 1930 to 1974. The U of M was one of the few colleges or universities in the country to be home to a major orchestra.

The elegant new hall was welcomed by all, but concerns about acoustics for orchestra performances led to installation of a plywood acoustical shell in 1940 to enhance sound. In 1953, Northrop received what the *Minneapolis Tribune* called an "ear-lifting," including a new acoustical shell. Most of the \$100,000 project was devoted to improvements of the technical capacity of the hall. Seats were ripped out and replaced, as were the curtain and carpeting. A retractable curtain, used to cut the size of Northrop to 1,228 seats, was added in 1956.

Sound quality for audience and performers of the Minneapolis Symphony continued to be a concern. In response, Northrop installed the world's first 12-gauge steel acoustical shell in 1961, replacing the 1940 plywood version. (The 1953 shell was used to enhance the smaller recital-sized performances of the Artists Course.) Sound reflecting baffles were designed to eliminate auditorium dead spaces. In 1969, California acoustical consultant Paul Venaclausen directed more acoustical improvements. "At last," wrote Peter Altman, music critic for the *Minneapolis Star*, "it is hoped the hall's notorious sound and sight problems have finally been overcome."

#### Metropolitan Opera regional tour

The Metropolitan Opera made Northrop a regular stop on its national tour beginning in 1945. Opera patrons flocked from a nine-state region and Canada to attend opera week each May. The Opera was a joint production of the University Artists Course, the Minneapolis

Symphony Orchestra, and a region-wide committee of sponsors. In the 1950s, James Lombard and Mrs. F.K.O. Weyerhaeuser were responsible for instituting the Met's first auditions to be held outside New York City, at Northrop.

Touring costs mounted as the years went by. The Met's biggest stars increasingly refused to tour and regional audiences heard less skilled singers, those either on their way up or down. The Met was forced to drop cities from the national tour, but never Minneapolis. When the Met discontinued touring altogether, in 1986, only four cities, from a high of fifteen in the 1940s, remained on the tour.



View from 1959. Northrop hosted myriad recitals and concerts thanks to being a temporary home to the University Artists Course and the Minneapolis Symphony Orchestra.

#### The 1970s—a turning point

As Northrop Auditorium approached the half-century mark, it experienced a series of turning points. The facility was aging. The recital business, staple of the University Artists Course for decades, had seriously declined. The most crucial turning point occurred in 1973, when the Minnesota Orchestra left for its acoustically superior and smaller home, Orchestra Hall. Northrop began running deficits. Under Dr. Ross Smith, who arrived as Concerts and Lectures director in 1968, Northrop looked for innovative ways to fill the hall.

The Board of Regents provided one boost. After prohibiting outside promoters from renting Northrop for their own profit for decades, regents voted to reverse the policy in 1974. The era of rock and pop concerts began.

But it was dance that would prove to be Northrop's marketing niche. In the 1970s, interest in the art form was gaining popularity. Northrop's seating capacity and



1975 installation of the “Balanchine basket weave” sprung-wood floor, duplicating what George Balanchine developed for the New York City Ballet.

the size of its proscenium stage made it one of the only facilities in the region with the ability to present major touring dance companies. The Northrop Dance Season was established in 1970–71. Northrop committed to dance in 1975, investing \$30,000 to replace its old floor with a new sprung wood floor consisting of overlapping wood strips. The floor was called a “Balanchine basket weave,” duplicating the one developed by George Balanchine for the New York City Ballet.

The number of dance companies booked by Northrop rose from three in 1969 to twelve in 1975. These included three of the country’s top troupes, Alvin Nikolai, Alvin Ailey, and Martha Graham, and a 17-performance World Dance Series featuring contemporary, ballet, and folk miniseries. Smith was instrumental in arranging the collaboration between the Minnesota Dance Theatre, the Minnesota Orchestra, and Northrop in presenting the *Loyce Houlton’s Nutcracker Fantasy* for many holiday seasons.

The list of dance legends Northrop Dance Season presented in the twentieth century alone is so long that to enumerate even highlights risks becoming a laundry list: Mikhail Baryshnikov, Rudolf Nureyev, Merce Cunningham, Paul Taylor, and Twyla Tharp; New York

City Ballet, American Ballet Theatre, Joffrey Ballet, Stars of the Bolshoi Ballet, the National Dance Company of Senegal, and Bill T. Jones/Arnie Zane Dance Company are just a few.

Citing its role as a major dance presenter, and wishing to avoid confusion, in September 1978 a Northrop press release went out declaring, “The Department of Concerts and Lectures is pleased to announce that the University Artists Course is officially dead. Alive and well in its place is the Northrop Dance Season, which sponsors the World Dance Season, Metropolitan Opera, *Nutcracker Fantasy*, and other events noted on this letterhead.” (University of Minnesota Marching Band, Summer Session entertainment, and special events.)

In 1980, *Minnesota* magazine reported that, in the previous decade, more than 600,000 people had seen 161 performances under Northrop Dance Season auspices and the department was in the black. Ross Smith noted that the only great dancer who hadn’t appeared on the Northrop stage was Isadora Duncan. Northrop Dance Season was regarded as one of Smith’s most important legacies. It was continued and enhanced by his assistant Dale Schatzlein, who became Northrop director in 1985. (After Schatzlein’s death in 2006, Northrop Operations Director Sally Dischinger served as interim director. Ben Johnson served as director of Northrop Concerts and Lectures from 2007 to 2013. Christine Tschida is Northrop’s director today.)

In 1980 Northrop began regularly hosting distinguished lectures by world leaders when the Humphrey Institute of Public Affairs’ Distinguished Carlson Lecture Series made Northrop its home base. Over 50 dignitaries, including U.S. Presidents Jimmy Carter, George H.W. Bush (when he was Vice President), and Bill Clinton, have stood at Northrop’s podium. In 2001, Carlson lecturer His Holiness the 14th Dalai Lama received an honorary University degree on the Northrop stage as part of his visit to campus.

Competition for the arts dollar in the Twin Cities heated up in the 1980s as new performance venues, particularly the dance-friendly Ordway Music Theater in St. Paul, opened. Northrop continued to grow its dance audiences nonetheless. In 1992, Northrop Dance Season counted 3,000 subscribers and overall attendance of 40,000. Programming focused on artists from diverse cultures.

Meanwhile, another important Northrop tenant, the Art Gallery, was contemplating its future. The fourth floor rooms and auditorium corridors were never meant to be the gallery’s permanent home. But there the gallery’s 7,000 pieces valued at some \$6 million

remained, scattered about the building in cramped storage spaces with no temperature control. Under the direction of Lyndel King, who took the helm in 1981, the gallery made plans for a suitable facility. In 1983 the Board of Regents approved a name change to University Art Museum. In 1988, regents approved a proposal for \$4 million for a new building, if the museum could raise a similar amount. Finally, in 1993 the no-longer “little” museum moved into its own building, the landmark Frank Gehry-designed Weisman Art Museum.

Northrop’s presenting scope expanded in 1987 when it joined with the Walker Art Center in launching the Discover Series to showcase new directions in performance, drawing its season roster from contemporary artists in opera, dance, music, theater, and mixed media. Notable past performances have included Philip Glass, Martha Clark, Diamanda Galas, the Wooster Group, Spalding Gray, Kronos Quartet, Trisha Brown Dance Company, and Urban Bush Women. The Discover Series received a boost in 1990 when Northrop was one of three arts presenting organizations nationwide awarded a three-year grant of \$249,00 from Northwest Area Foundation to co-commission and present large-scale contemporary visions in the performing arts.

In 1993 Northrop became one of 20 jazz presenters nationwide to join the Lila Wallace-Reader’s Digest National Jazz Network, paving the way for Northrop Jazz Series, a complement to the club scene. Charlie Haden Liberation Music Orchestra was the first artist to perform as part of the Jazz Season. Sonny Rollins, Wynton Marsalis, Cassandra Wilson, Herbie Hancock, Maria Schneider, and The Bad Plus are just a few who followed.

#### Plans for revitalization

Years of deferred maintenance meant much work would be needed to ensure the venerable Northrop would be a viable facility in the twenty-first century. The University conducted 11 studies on the future of Northrop, beginning in 1993. Northrop Dance audiences surveyed in 1999 said the words or phrases that came to mind in association with the auditorium were, in order: dance, large/huge, old, uncomfortable seating, parking difficulties. In the early 2000s, University officials solicited the expertise and visions of key constituents and outside experts for their ideas on the future of Northrop. Still, provisions were made for the present. In 2006, the building received \$15 million in exterior and mechanical repairs over a 17-month period.

In 2007, the Future of Northrop Advisory Committee stated, “there is no aspect of Northrop without issue.” The configuration and use patterns of the “sacred,

aging, and crumbling icon” made only a modest contribution to the academic priorities of the University. A vision for a “multi-use, daily-use facility” featuring a reduced-size 2,700-seat auditorium to allow creation of gathering spaces and academic program offices was advanced, and ultimately implemented.

Funding for the long-planned \$88.2 million renovation was finally secured in 2010. Memorial Hall would be preserved, but the rest of Northrop’s interior was essentially gutted, though historic artifacts were preserved for later reinstallation. The new multipurpose main theater features state-of-the-art acoustics, improved sightlines, cutting-edge technologies, and updated amenities, including rehearsal studio, reception rooms, and more concession stands and ticket windows. A second venue, the 168-seat Best Buy Theater, adds flexibility for lectures and recitals. Visual art returns to the fourth floor with a new art gallery. The new Northrop is also home to three University-wide programs: The University Honors Program, The Institute for Advanced Study, and The College of Design’s Travelers Innovation Lab. Seminar and meeting rooms, study spaces and student lounges, and a café round out the mix.

In addition to its preeminent dance season, Northrop became administrative home for the McKnight Foundation’s Artist Fellowships for Dancers and Choreographers in 2011, which annually awards three fellowships of \$25,000 each to Minnesota dancers, and three fellowships of \$25,000 each to Minnesota choreographers. Northrop is also home for the McKnight International Fellowship, which brings one international choreographer to Minnesota each year to create new work with and for Twin Cities dance artists.

What began as the Artists Course almost a century ago is today Northrop Presents. All of Northrop’s residents will work collaboratively on the new vision for Northrop: to expand programming in ways that will enlighten, challenge, and engage students, faculty, and the community.

By putting the most compelling artists of the day on stage at the center of campus, matched by world-class technical capabilities and acoustics and comfortable surroundings, the newly revitalized Northrop will again become a destination, the hub for arts, culture, and academic activity it was originally intended to be.

Laura Weber is a Minneapolis writer and historian. A longer version of this history of Northrop, and over 100 images, may be found at [northrop.umn.edu/about/history](http://northrop.umn.edu/about/history)

All photos courtesy of University of Minnesota Archives.



HGA Architects and Engineers (HGA) partnered with the University of Minnesota to transform the historic Northrop Auditorium into a major arts venue and a vibrant focus of campus life and the Twin Cities community. By successfully reconfiguring the auditorium and updating public spaces, HGA reimagined an innovative space that will serve multiple creative and academic functions, fulfilling the University’s mission to establish a “crossroads of learning, discovery, arts, and community.”

### CARLSON FAMILY STAGE

The new performance space is a 2,700-seat hall with superior acoustics and sightlines, and state-of-the-art technologies to provide the highest quality experience attainable. The new hall will feature the finest in artistic performance—exhilarating, cultural experiences, designed in collaboration with academic units and community partners, to inspire students and the people of Minnesota.



Seating in the theater now wraps the stage in three balconies.

### HUBBARD BROADCASTING REHEARSAL STUDIO

At nearly the size of the stage, this room is one of the most versatile spaces in the building. Equipped with full connectivity, grid, dance floor, and adjustable acoustics, this space not only accommodates most performance requirements, but can also serve as a venue outright. Its perimeter floor-to-ceiling windows open up to the surrounding vibrant landscape, promoting a strong connection between the pulse of the campus and the creative movements within the building.

### BEST BUY THEATER

Nestled beneath the steep rake of the third balcony, this intimate 168-seat venue promises to be one of the most used spaces in the building. Designed to support a full range of events from lectures to digital film and

recitals, the most notable feature of this space is the active acoustic system, a cutting edge technology which creates a warm, intimate, and clear aural environment for a full range of performances.

### ROBERT AND GAIL BUUCK MEMORIAL HALL RESTORATION

Meticulous material restorations of the stone, plaster, and terrazzo finishes return this space to its original elegant state, while modern services have been invisibly integrated. Sensitive detailing in the surrounding public spaces allow this hall to serve not only as part of the performance pageantry but as a versatile event space unto itself.

### LINDAHL FOUNDERS ROOM

A high-finish event room, the design of this space recalls the materiality and formality of Memorial Hall while offering expansive views of the Minneapolis skyline, The Knoll, and Nicholson Hall. Functionally, the room offers full audio and visual capability, in addition to catering support.

### CARGILL HONORS COMMONS

Perched between picturesque views of the Mall and Northrop’s dynamic public spaces, these commons offer technology-rich informal gathering and collaborative spaces for students, faculty, and members of the community.



The Best Buy Theater is designed for lectures, films, and recitals.

### NORTHROP GALLERY

Reviving a space closed to the public since the opening of the Weisman Art Museum, this sky-lit gallery was the original home of the University Art Museum.



The Lindahl Founders Room is a carefully crafted and well-equipped event space.

In addition to exhibiting visual and film works, it serves as a pre-function space for the performance halls accessed from the fourth level.

### ELLIE AND TOM CROSBY SEMINAR ROOM

Directly above the Rehearsal Hall, the Seminar Room is a versatile event space featuring views of Pillsbury Hall and Lilly Plaza.

### COLLEGE OF DESIGN TRAVELERS INNOVATION LAB

The Travelers Innovation Lab will house activities created by the College of Design and its partners to develop and present innovative ideas related to some of the challenges of our time. This space will provide a place in which the College, the University, and the larger Minnesota community connect around creative events, research demonstrations, interdisciplinary classes, and innovation workshops.

### CAFÉ

Ensuring that Northrop will be a destination throughout each day and week, the Café is prominently located off the main lobby, overlooking the West Entry and new West Landscape. Fresh and warm foods, as well as traditional convenient fare will be offered by this branch of a highly-regarded Twin Cities destination.

Photos left to right: Carlson Family Stage, Best Buy Theater, Lindahl Founders Room. Photos © Tim Rummelhoff. Laban panels. Photo by Patrick O’Leary.

### OTHER FEATURES

#### New cast-plaster ornaments (Laban panels)

Designed in dialogue with the stone ornament in Memorial Hall, the family of cast plaster ornaments in the lobby and performance spaces draws equally from classical proportions, acoustic requirements, and abstractions of Laban notation.

#### Historic plaster ornaments (Proscenium panels)

When selected panels of the proscenium arch were faithfully recast to improve the acoustic performance of the proscenium, these original panels were transferred to the lobby, allowing the public a more intimate view of this exquisite craftsmanship and history.

#### Loggia

Once experienced as an extension of the proscenium arch in the historic auditorium, these columns, vaults, and urns now play in the surrounding lobby, both marking the vestiges of the original auditorium footprint and providing a sculptural stage to be experienced every day.



The Laban panels in the Atrium are both historic and contemporary.

#### Murals (“Guest Performance” and “Local Talent”)

These murals, reproduced atop the East and West Stairwells, were originally created by Gerome Kamrowski in 1936 as part of the Federal Art Project of the Works Progress Administration. Kamrowski, a 22 year-old artist from Warren MN, produced two Cubist inspired murals that were at the time identified as “the first in the Twin Cities to be done in this modern style.” (*Minnesota Daily*, May 8, 1936). These mural reproductions were made possible by a generous contribution from the late Judith Martin.

**Thank you to Northrop Revitalization project contractors!**

On behalf of all Northrop staff, our most heartfelt thank you goes out to this impressive group of project contractors, consultants, and engineers for their hard work, impeccable skill, and enthusiastic dedication in the revitalization of Northrop.

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## Letter from Northrop's Advisory Board Chair



Photo courtesy of Antone Melton-Meaux

As Chair of Northrop's Advisory Board, it is my great honor to welcome you to Northrop's grand reopening! I trust that you will experience a revitalized space that pays homage to many of Northrop's architectural and historic roots and, at the same time, is at the vanguard with its state-of-the-art design, functionality, and aesthetic beauty. The grand reopening performances of *Giselle* by the American Ballet Theatre are a testament to Northrop's bright future.

This celebration also presents me with the opportunity to formally introduce Northrop's Advisory Board to the community. The Advisory Board is comprised of community and business leaders who serve as champions for Northrop's inspiring and growing vision. As Northrop ambassadors, the Advisory Board is faithfully committed to advocating on behalf of Northrop and creating increased awareness for Northrop in the University community and the Twin Cities. Working in close relationship with leadership, the Advisory Board will support Northrop's unique new position as a facilitator of interdisciplinary discovery. The Advisory Board will continue to grow in size over the next year with the addition of a diverse and energized group of leaders.

On behalf of the Advisory Board, thank you for being part of this extraordinary moment for Northrop. We look forward to seeing you at future performances and encourage you to discover all the new experiences that Northrop has to offer.

Sincerely,

Antone Melton-Meaux

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## NORTHROP

UNIVERSITY OF MINNESOTA  
Driven to Discover<sup>SM</sup>

Northrop is an epicenter of discovery and transformation that connects the University of Minnesota and communities beyond by celebrating innovation in the arts, performance, and academics.

An architectural treasure, Northrop is an enduring symbol of the University, the focal point of the Twin Cities campus, and the anchor of the Northrop Mall. Since opening in 1929, Northrop has served as the University's primary gathering place for the performing arts, concerts, academic ceremonies, and major civic events. The new Northrop will fuel innovation and creativity, and serve students, faculty, artists, audiences, and the State of Minnesota. The new Northrop will be a bustling, dynamic destination for collaboration and study, central to everyday life on campus. A vital center of academic distinction and discovery, the new Northrop will bring together three University-wide signature programs: The Institute for Advanced Study, The University Honors Program, and the College of Design's Travelers Innovation Lab will engage their work with the artists, performers, and leading thinkers who will appear on stage as part of Northrop Presents.

## UNIVERSITY HONORS PROGRAM

UNIVERSITY OF MINNESOTA  
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As a pan-collegiate academic unit with an enrollment of over 2,300 undergraduates, the University Honors Program (UHP) assists high-achieving students in making the most of their undergraduate education at the University of Minnesota. Our students join the program already motivated to excel both inside and outside the classroom, but we challenge them to go one step further—UHP staff and associated faculty guide and encourage them to join and participate in the University's broader mission of research and scholarship as they develop into creative, independent, and informed thinkers.

UHP will make its presence felt in every corner of the revitalized Northrop. The program sponsors a broad spectrum of events throughout the academic year, some of which will bring our students' work to Northrop's galleries and performance spaces. Our Honors Seminars and Global Challenge Courses will be held in the Seminar Room, which will also provide a space for Latin Honors candidates to present their theses. Finally, the annual Honors Recognition Ceremony and reception, which celebrate the accomplishments of the University's Latin Honors graduates, will be held in the main theater.

## INSTITUTE FOR ADVANCED STUDY

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Since its inception in 2005, the Institute for Advanced Study has supported and encouraged interdisciplinary and collaborative work, creating intellectual community across and beyond the boundaries of the University.

As a University-wide interdisciplinary center, it is a resource for scholars, artists, professionals, and students who are engaged in a wide variety of study and practice. With its support of collaborative research and extensive public programming, it also serves as a bridge between the University and the wider community as a place where people meet and ideas are exchanged.

In Northrop, the IAS will continue its practice of offering lively and extensive public programming that serves as a forum where substantial questions are addressed in creative ways. At IAS public programs, University faculty learn about what their peers are doing, students discover the breadth of research and creative activity at the University, and community members contribute to innovative ideas in a welcoming and unthreatening space. Through its residential fellows (University faculty, graduate students, and visiting scholars and artists) and research/creative collaborative programs, the IAS will bring artists, scientists, and scholars from across and beyond the University into Northrop, where they will engage in and share their work. The IAS will be a lively meeting place, not only for scheduled events and presentations, but also unplanned encounters and serious play that facilitate unexpected inspiration, revelation, and collaboration.



## COLLEGE OF DESIGN

UNIVERSITY OF MINNESOTA

The Travelers Innovation Lab within Northrop is home to activities created by the College of Design and its partners to develop and present innovative ideas, concepts, and processes.

The Travelers Innovation Lab will involve the entire faculty of the College of Design, both through direct use of the space and in soliciting a series of short-term creative events. Furnished for flexibility, the Travelers space will provide a starting point for the

College to work with its partners in the new Northrop and to connect with the rest of the University community. The new Northrop can provide a similar starting point for innovation for the entire University, connecting research with culture, learning with experience, and innovation with all.

The College of Design Travelers Innovation Lab is a new physical space within Northrop—and as befitting a new space for innovation—this semester it is being used to explore a range of potentials for its use. The College issued a call for proposals to faculty, staff, and students where collaborative teams could apply for three-week residencies in the Lab. Proposals needed to discuss how their work addresses innovation. Examples include teams exploring how artists and designers can collaborate to create interactive environments, and another that will explore the redesign of ubiquitous materials and applications with the aim of improved environmental performance.



UNIVERSITY OF MINNESOTA

### Tickets and Events

U of M Tickets and Events (UMTE) provides an enterprise solution to the University of Minnesota for event sales and registration for arts, public affairs, and academic events. Their service-centered model focuses on collaboration and accountability with their partners and clients and uses their knowledge and passion to be responsive to their patrons in the community.

UMTE has experience with a wide array of events ranging from small private receptions and dinners to workshops and multi-day conferences to theatre productions and concerts, as well as the unique admission requirements for timed-entry tours or season ticketing. UMTE serves as a resource to access the rich diversity of events offered at the University of Minnesota.



With the generous support of the McKnight Foundation, Northrop awards fellowships to individual mid-career dancers and choreographers. Support for individual artists has been a cornerstone of the McKnight Foundation's arts program since it began in 1981. The foundation recognizes that the arts cannot flourish or enhance community life without the ideas, energy, and drive of individual artists, and that artists cannot make these contributions without unfettered creative time. Fellowship awards are made in 10 disciplines through 8 arts organizations and presenters.

### Choreographer and Dancer Fellowships

The McKnight Artist Fellowships for Choreographers and Dancers annually awards three fellowships of \$25,000 each to Minnesota choreographers and three fellowships of \$25,000 each to Minnesota dancers. The awards are unrestricted and can help an artist set aside periods of time for study, reflection, experimentation, and exploration; take advantage of an opportunity; or work on a new project.

### International Fellowships

The McKnight International Artist Fellowship invites one international choreographer each year to spend time in residence in Minnesota, collaborating with Minnesota dance artists and showcasing new work. International Artist Fellowships are offered by invitation only.

## The New Northrop Fanfare



Spencer Brand. Photo courtesy of 2nd Annual Minnesota Varsity via minnesota.publicradio.org.

To celebrate Northrop's Grand Reopening, Northrop and the U of M School of Music jointly sponsored the competition to compose a signature Northrop fanfare to indicate final seating for events.

The fanfare will premier live at Northrop's Grand Reopening on Friday, April 4, 2014 and will be used for future Northrop events.

The winning Northrop Fanfare is composed by Spencer Brand, currently a sophomore at the University of Minnesota majoring in trumpet performance. Brand is from Alexandria, Minnesota, where he attended Jefferson High School. He plays in the University Symphony and Wind Ensemble.

## LET'S BE FRIENDS!

Stay connected to Northrop with your favorite way of communicating to hear about newly announced events and activities in the future.

Join our email club on our website, or connect with us one of these other ways.



Located in Northrop Room 11 (east side) and Room 91 (west side).

### Guest Services Provide:

- »Coat check
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### Restrooms

Restrooms are located on every level and side of the building, including family restrooms.

### 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. Accessible 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.

**Please note:** We do not recommend transferring to fixed seats unless absolutely necessary as this may hinder evacuation in emergency situations.

### Cameras and Cell Phones

Use of cameras and recording equipment are not permitted in any 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) from any campus phone 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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As proud members of the arts, we applaud the effort and dedication it takes to bring creative vision to reality.



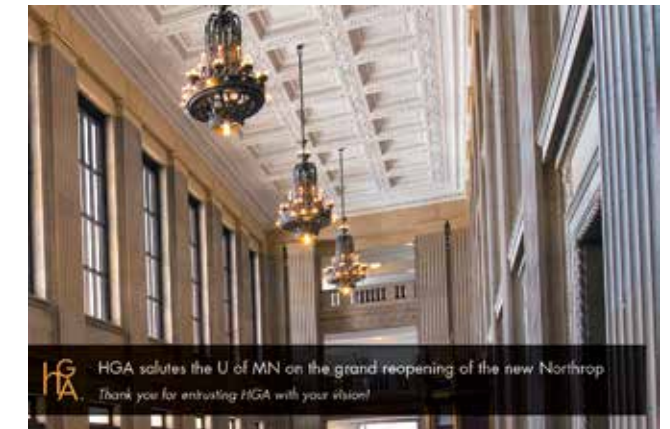
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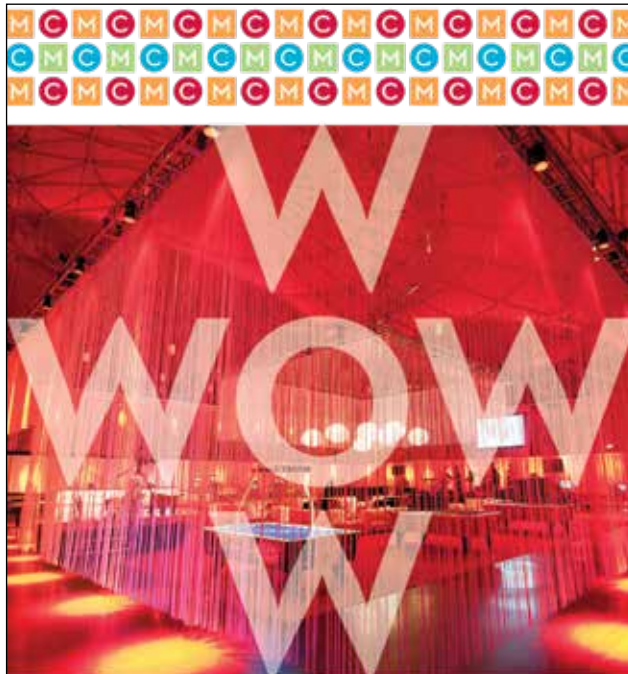


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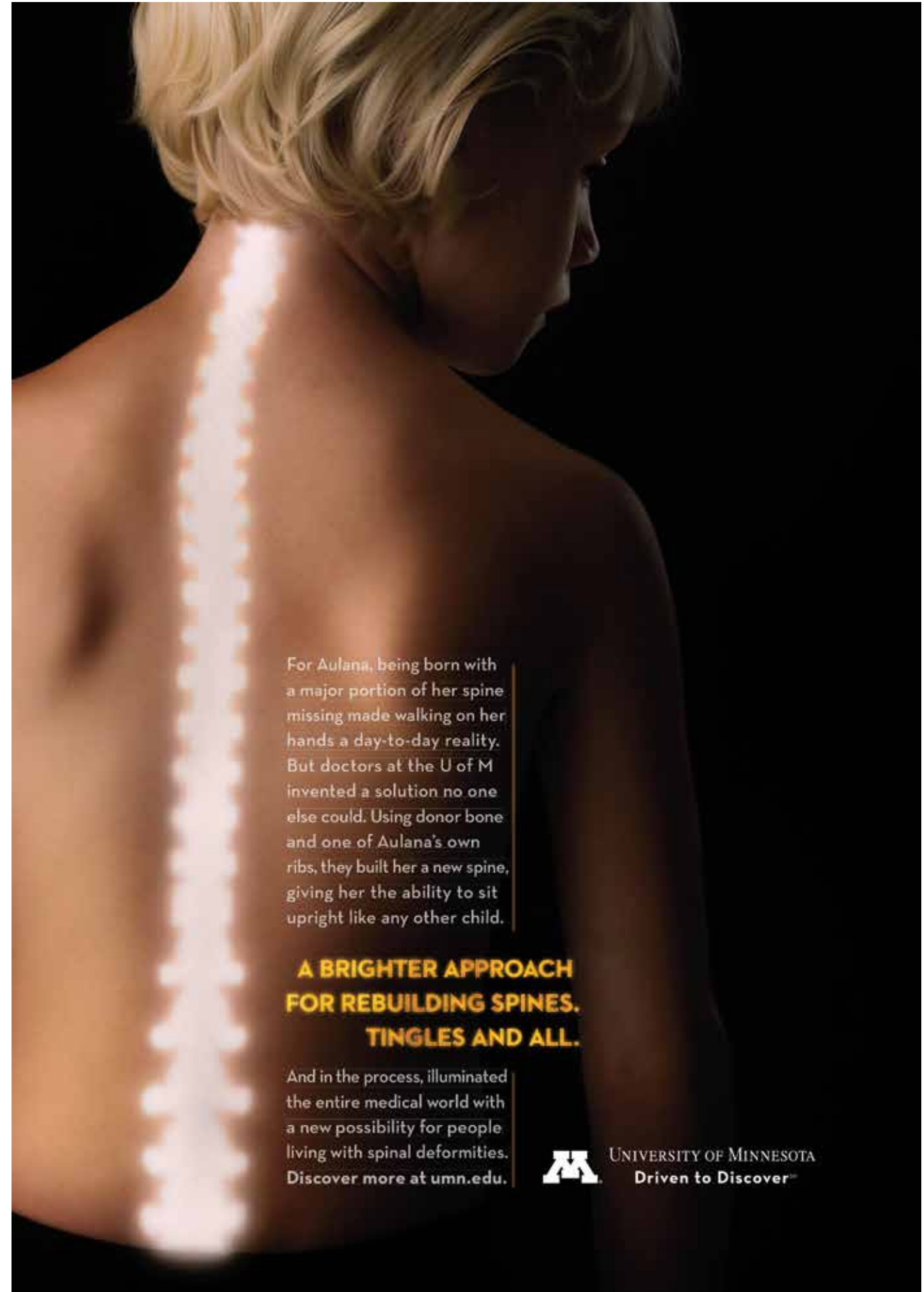
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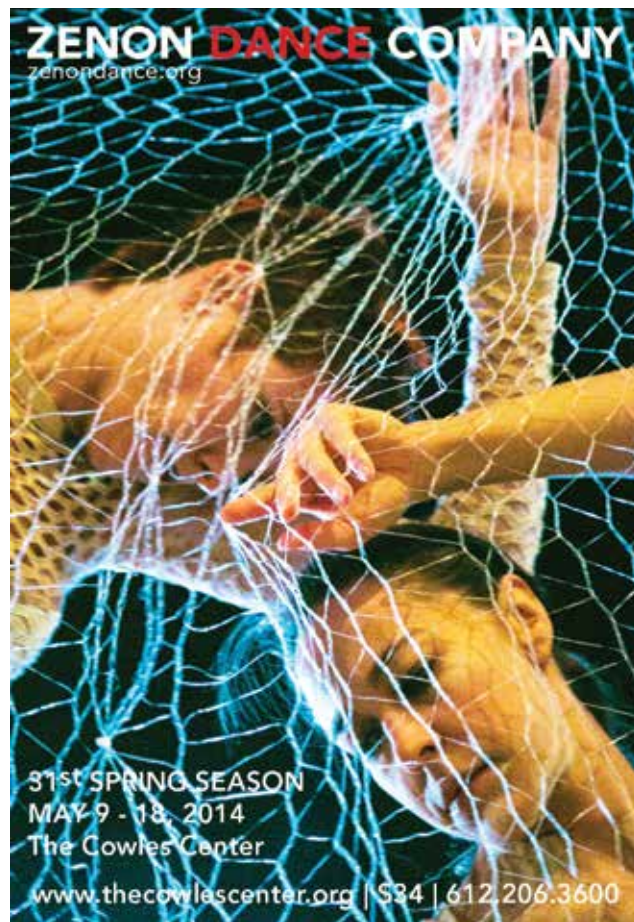
  
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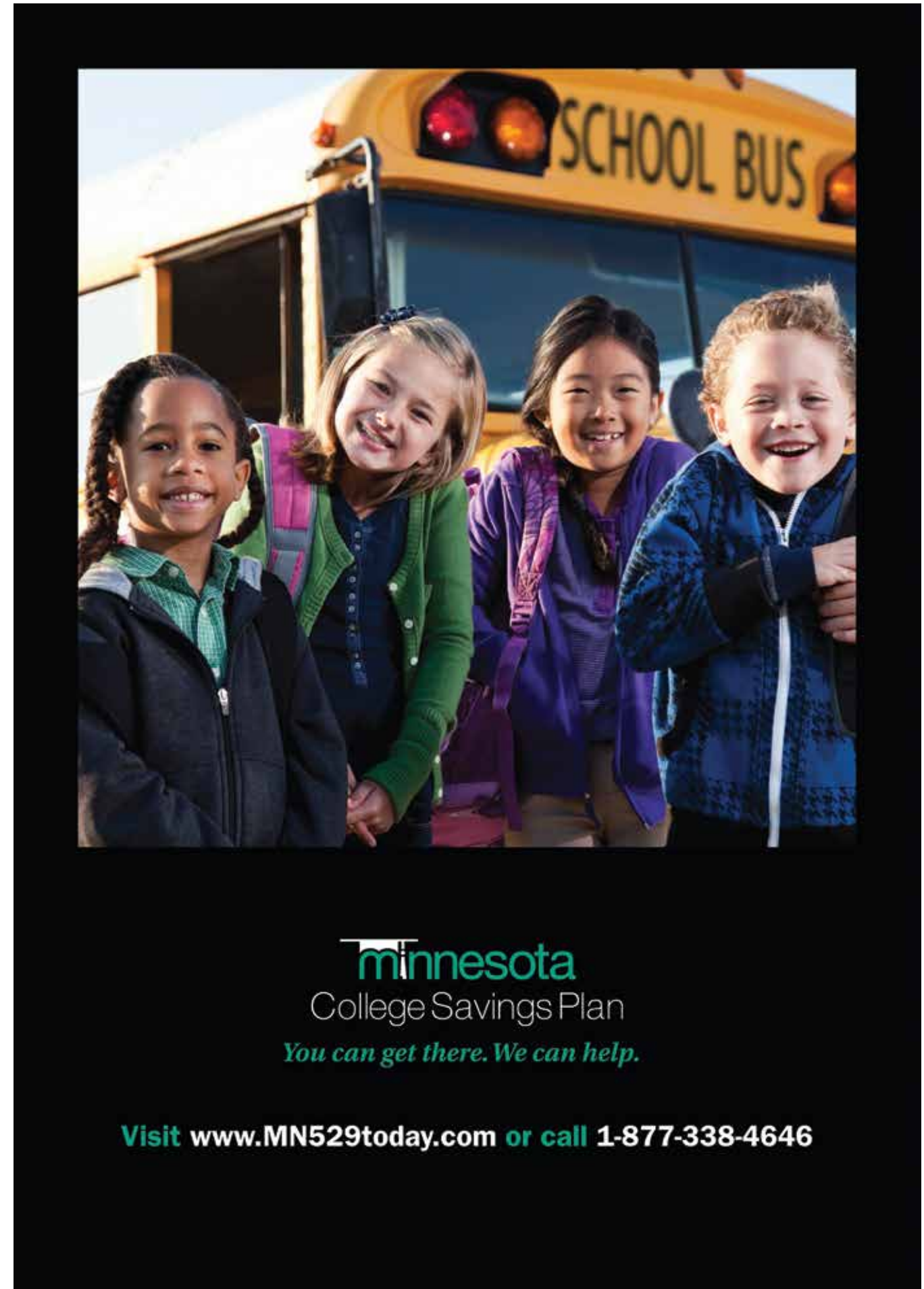
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April 10-13 *Bella Luna* at the James Sewell Ballet Tek Box

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The Department of English and Northrop Present  
**An Evening with Novelist David Mitchell**  
 Wed, Apr 9, 7:30 pm

Northrop Presents  
**CollegeHumor Live**  
 Starring Jake & Amir and Streeter Seidell,  
 with special guest, Alice Wetterlund  
 Thu, Apr 10, 8:00 pm

Hubert H. Humphrey School of Public Affairs Presents  
**Distinguished Carlson Lecture Series**  
**Condoleezza Rice**  
 Thu, Apr 17, 5:00 pm

Northrop Presents  
**Trey McIntyre Project**  
 Tue, April 22, 7:30 pm

Center for Spirituality and Healing Presents  
**Wellbeing Lecture Series**  
**Dan Siegel, MD**  
 Thu, April 24, 6:30 pm

Northrop Presents  
**A Live Broadcast**  
*A Prairie Home Companion*, with Garrison Keillor  
 Sat, April 26, 4:45 pm

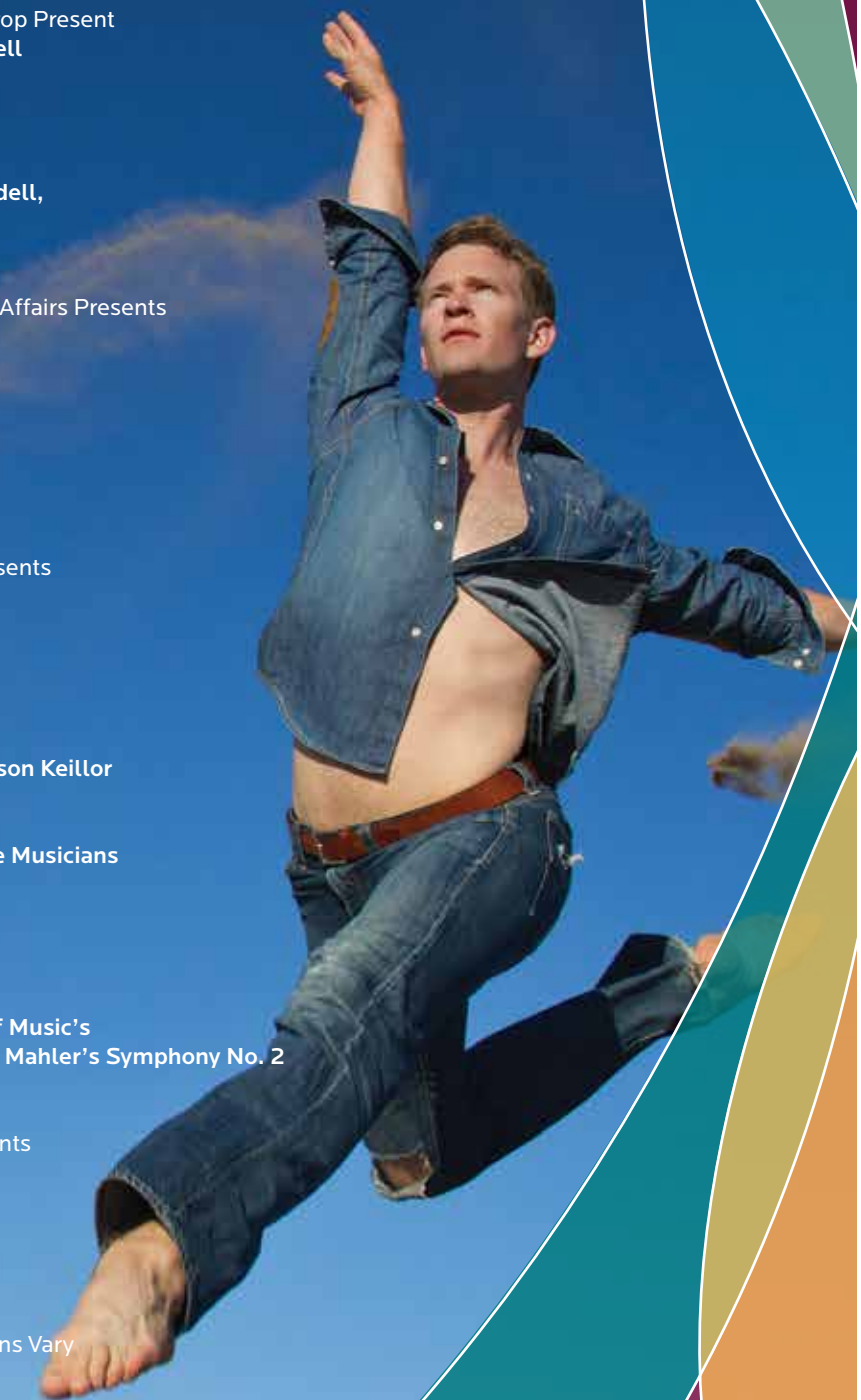
Echoes of History: Osmo Vänskä & the Musicians  
 of the Minnesota Orchestra  
 Fri, May 2, 8:00 pm  
 Sun, May 4, 2:00 pm

Northrop Presents  
 The University of Minnesota School of Music's  
 University Symphony Orchestra Plays Mahler's Symphony No. 2  
 Sat, May 3, 8:00 pm

Attila Glatz Concert Productions Presents  
**Daniel O'Donnell Live in Concert**  
 Mon, Jun 2, 7:00 pm

Northrop Presents  
**Emily Johnson/Catalyst**  
**SHORE**  
 Sat-Sun, Jun 14-22, Times and Locations Vary

**For a full listing of events, including free events,  
 please visit Northrop's website.**



Trey McIntyre Project. Photo © Lois Greenfield.





## Thank you to our Friends of Northrop!

We would like to thank the following foundations and individuals whose generous support makes Northrop's transformative cultural experiences possible. Friends are at the center of Northrop's biggest ideas and brightest moments. This year, we invite you to rediscover Northrop and create a new generation of memories. Make your mark on Northrop's future by becoming a Friend today! [northrop.umn.edu/support](http://northrop.umn.edu/support)

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