NORTHROP ACROSS CAMPUS
2019-20 SEASON
Academic Engagement through the Arts
Northrop Across Campus encourages University of Minnesota faculty and staff to bring their classes of students to performances in the Northrop Season, incorporating the work performed on stage with the classroom curriculum. Northrop provides complimentary tickets for your students based on availability. This program exemplifies Northrop’s commitment to enriching the student experience, promoting engagement beyond the classroom, and creating opportunities for cross-disciplinary dialogue. We believe that attending live performances and cultural events can deepen curriculum in unique and exciting ways and can offer an experience unlike any other on campus.

This guide provides information about the curricular connections for each of the performances in the 2019-20 Northrop Dance Series and selected Music Series, which will bring artists from all over the world to the Carlson Family Stage.

If you would like your class to attend a performance as part of Northrop Across Campus, please contact our Campus Engagement Team at nacampus@umn.edu. We are happy to walk you through the process, discuss the academic connections, and help craft meaningful experiences for your students.

We invite you to look at the possibilities available this academic year and to engage with all that Northrop has to offer. We look forward to working with you!
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*The Academic Directory serves as a starting point for curricular connections, however, it is not all-encompassing.
**STRENGTHENING STUDENT OUTCOMES**

**Northrop’s Mission:** Rooted in the belief that the arts are essential to the human experience, we are committed to cultivating intersections between performing arts and education for the benefit of all participants now and for generations to come.

The student experience is all about discovery. The University of Minnesota creates research opportunities and campus engagement experiences that prepare students to be leaders, innovators, and global citizens. The Office for Student Affairs expects students at the University of Minnesota to participate in experiences both inside and outside of the classroom, which allow them to develop and demonstrate skills and characteristics for success during their college years and beyond. The University of Minnesota’s Student Learning and Development Outcomes are meant to encapsulate what students should learn in and out of the classroom. These outcomes provide a framework for students and help guide faculty and staff as they develop courses and degree programs.

Northrop programs allow students to achieve Student Learning and Development Outcomes in many ways. Attending a Northrop performance directly strengthens the following outcomes:

### UNDERSTAND THE ROLE OF CREATIVITY, INNOVATION, DISCOVERY, AND EXPRESSION ACROSS DISCIPLINES

- Critical thinking skills are developed while watching and thinking about a performance. Dance and music are collaborative forms of creative expression, which helps viewers understand new and different interpretations of certain topics and themes.
- The presentation of ideas through sensory mediums, like music and dance, demonstrates the capacity of creative expression to illuminate the perspectives of others and open doors to innovative ways of thinking.

### SELF AWARENESS

- Attending a performance offers students an enriched understanding of his or her own sense of self by witnessing or experiencing artistic expression, examining their responses to it, and viewing the world through a new lens.
- Performances elicit an emotional response that leads to self-reflection.
- Seeing performances can encourage dialogue with other students, as there will be varying opinions about what was seen and experienced.

### APPRECIATION OF DIFFERENCES

- By presenting a wide array of international artists, Northrop exposes students to different cultures.
- Each artist presented has a unique voice, offering students a chance to see many different forms of expression.
- Dance and music performances can be a true demonstration of collaborative work in support of a singular vision.
Northrop audiences fell in love with Pittsburgh Ballet Theatre’s Mozart in Motion program last fall. We’re delighted to welcome them back with their latest creation, a new ballet based on F. Scott Fitzgerald’s acclaimed novel The Great Gatsby. Jorden Morris’ choreography (last seen here in Moulin Rouge) and Carl Davis’ original score celebrate all of the revelry and recklessness of that Jazz Age summer on Long Island when married socialite Daisy Buchanan rekindles her romance with the mysterious Jay Gatsby.
CONNECT
This performance engages with topics and themes such as
» English
» American Literature
» Set Design
» Twin Cities History (Fitzgerald)
» History

DISCOVER
PBT website
PBT educational resources online
Behind the scenes with the choreographer/director (multimedia)
“As The Great Gatsby opens, what makes a good book adaptation, anyway?” (The Guardian)
“For Ballet, Plots Thicken, or Just Stick?” (The New York Times)
“Why ‘The Great Gatsby’ is the Great American Novel” (Washington Post)

ENGAGE
Gatsby’s story takes place in the summer of 1922 in Long Island, New York.
» What similarities exist between the 1920s characters and events and modern day?
» What has changed over the past hundred years, or how would this story unfold differently were it set in modern day?
The fashion and social dances of the 1920s are often characterized by daring new styles for women.
» How did Pittsburgh Ballet Theatre’s costuming navigate iconic 1920s fashion trends?
» Did you see any forms of social dance mixing with the balletic movement vocabulary, and how did this influence the choreography?
» Did any women in the performance seem to embody the liberation associated with the 1920s? Can ballet technique be freeing even though it is very specific and controlled?

The Great Gatsby has been adapted numerous times since its publication in 1925.
» What is gained and/or lost in translation when a piece of famous literature is adapted to another art form?
» What can a film show that words on a page cannot? What can music add to a story? What can be expressed in movement and dance that other performances miss?
» Did the costumes, set design, or movements allow you to visualize any aspects of Fitzgerald’s story in a new way?

F. Scott Fitzgerald, author of The Great Gatsby, is from St. Paul.
» How might this local connection influence Fitzgerald’s work?
» To what extent does The Great Gatsby influence our perception of the Twin Cities during the same era?
» Does having an orchestra of Minnesota musicians impact the piece?
DORRANCE DANCE

Sat, Oct 19, 7:30 pm
Carlson Family Stage

Jungle Blues
Three to One
Myelination
with live music

After their triumphant Northrop debut in 2015 with The Blues Project, Michelle Dorrance and her remarkable company of dancers return to dispel all of our preconceived notions about tap dance and fill the Northrop stage with rhythm and joy! Springing from Dorrance's prodigious imagination and embodied by an ensemble of dancers as diverse and multi-faceted as tap dance itself, Myelination provides a fitting climax to this year's Twin Cities Tap Festival.
This performance engages with topics and themes such as
» Anatomy
» Neuroanatomy
» Kinesiology
» Biology

DISCOVER
About the Company
About Michelle Dorrance
Myelination (multimedia)
Prawn til Dante (music)
2-Minute Neuroscience: Myelin (video)
“Review: Dorrance Dance: Tapping Out the Joy”
“From Margins to Mainstream: A Brief Tap Dance History” (UMS)

ENGAGE
Myelination is the biological process of coating neurological axons to allow nerve impulses to travel faster.
» How does this performance relate to or connect to this process?
» Why would the production take on this name?
» How did this performance conform to or challenge your expectations about tap dance?
» Did the music and tap rhythms interact in an effective way? Were there points when the sounds were competing against each other or were they always cohesive?

Tap dance originated in the United States in the early 19th century, combining movements from African/African-American and Irish/Irish-American dance forms.
» Tap dance is typically performed to jazz music, as the two art forms have a shared rhythm while also encouraging improvisation and freestyle moments. Setting tap dance to other music can be a bold choice. Did this performance pull it off? How and why did it work/not work for you?
BLACK GRACE

Thu, Nov 7, 7:30 pm
Carlson Family Stage

Kiona and the Little Bird Suite
As Night Falls—Excerpts
Crying Men
Method

Choreography by Neil Ieremia

Influenced by their Pacific Island heritage, Black Grace’s unique fusion of contemporary and traditional movement has earned acclaim from audiences and critics across the globe. Their first Northrop appearance will feature a wide variety of works that are eloquent, yet elemental; athletic, yet spiritual; accompanied by body percussion and live drumming. In Crying Men, artistic director Neil Ieremia explores the impact of colonization and the loss of matriarchal balance in Pacific culture, with a focus on the concept of masculinity.
This performance engages with topics and themes such as
» Ethnomusicology
» Indigenous Studies
» Gender Studies
» Kinesiology
» Immigration Studies/History
» History of colonialism

The Haka is a traditional dance associated with tribes of New Zealand, as they prepared for war - as an expression of strength, pride, and unity.
» A Haka can be performed for a number of reasons in modern society (not war really any longer), and one such occasion is by a team before rugby match. This draws a clear connection between athletics and dance. Black Grace also seeks to highlight those connections. In what other ways can a dance company resemble or relate to sports teams?

Black Grace’s performances often feature live drumming.
» How does percussion accentuate or support their movements?
» Does being able to see and hear the drumming live affect your thoughts or feelings about the performance?

At the heart of this production are interpretations of Samoan and New Zealand dance traditions. The Fa'ataupati (slap dance) is a dance indigenous to the Samoans.
» What power do dances carry as part of a cultural tradition?
» As an indigenous dance to the people of New Zealand (of Pacific culture), how might colonization have changed the meaning of their dance? By watching these dances, are audiences forced to consider a difficult history of colonialism, or are audiences inspired towards reconciliation for the future?
» How do these dances become reinterpreted and/or preserved across generations?
» Although these dances are typically performed only by men, how does it change by adding women to the dances?

The Fa’ataupati is a traditional dance indigenous to the Samoans.

In what other ways can a dance company resemble or relate to sports teams?

Black Grace also seeks to highlight those connections. In what other ways can a dance company resemble or relate to sports teams?
Sat, Jan 25, 7:30 pm  
Carlson Family Stage  

*Pepperland*  
with live music  

Created for the City of Liverpool to celebrate the 50th anniversary of The Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*, *Pepperland* is a joyous display of Mark Morris’ choreographic wit and musicality. Ethan Iverson’s original score reimagines selections from the iconic 1967 album in bold new arrangements performed by a lively jazz ensemble of trombone, theremin, vocals, sax, keyboards, and percussion. Morris’ dancers—dressed in a riot of Carnaby Street colors—demonstrate why this dancemaker is noted as “the most successful and influential choreographer alive, and indisputably the most musical” (*New York Times*). It’s a “can’t miss” evening for lovers of contemporary dance AND music!
This performance engages with topics and themes such as
» Music History
» British History Studies
» Costume/Apparel Design

MARK MORRIS DANCE GROUP

CONNECT
This performance engages with topics and themes such as
» Music History
» British History Studies
» Costume/Apparel Design

DISCOVER
Pepperland website
About Mark Morris Dance Group
Youtube: George Martin - The Pepperland Suite (music)
Notes on the Musical Scores and Podcast
Reviews of Pepperland
“5 Questions to Pepperland designer Elizabeth Kurtzman about collaborating with Mark Morris” (DanceTabs)
“Mark Morris Dance Group’s costume designer Elizabeth Kurtzman talks vibrant inspiration behind Beatles show, ‘Pepperland’” (Sleepless Critic)

ENGAGE
Mark Morris is known for his extremely musical choreography.
» The music of The Beatles would be fairly recognizable to most audiences. Did Morris’s choreography help to change your understanding of the music - or analyze it in a new way?
» What other inspirations do you think Morris drew on while preparing this program? Other cultural relevancies from the 1960s-70s? What motivations might he have in creating this work?

The original score by composer Ethan Iverson celebrates the 50th anniversary of The Beatles’ Sgt. Pepper’s Lonely Hearts Club Band.
» Did Iverson’s score bring any new elements into The Beatles’ music? If so, how?
» How does one pay tribute without directly copying? How much of the original intent of the music (sometimes we don’t know that) should be included in a “re-imagining” of work?

Color played a huge role in Elizabeth Kurtzman’s costume design.
» How did the colors used in these scenes (costumes, set, stage lights, etc) represent The Beatles and the 1960s?
» Did the colors affect your mood throughout the performance?

As an iconic modern dance choreographer, Mark Morris is tasked with honoring the history of his own work and other modern pioneers while also exciting audiences with relevant new work.
» How does sourcing The Beatles help Mark Morris accomplish this task?
» What other sources do you think he could draw from to garner new audiences?
Sat, Feb 22, 7:30 pm &
Sun, Feb 23, 2:00 pm
Carlson Family Stage

**Jewels**
with live orchestra
Choreography by George Balanchine

Created in 1967, and considered the first abstract full-length ballet, George Balanchine’s *Jewels* is a masterpiece—and a master class—on the history, beauty, and diversity of ballet technique. The French romanticism of *Emeralds*, danced to Fauré’s dreamy score; Stravinsky’s driving, jazzy energy for *Rubies* that seems to suggest urban America; and Tchaikovsky’s regal, glittering evocation of the imperial court of Russia in *Diamonds* all combine to create a treasure chest of dance, performed by one of America’s most vibrant companies.
This performance engages with topics and themes such as
» Costume Design
» Art/Music/Dance History
» Geology

**DISCOVER**
Ballet West website
“Understanding Balanchine’s ‘Jewels,’ a Perfect Introduction to Ballet” (*The New York Times*)
“Why dancers love performing Balanchine’s Jewels (The Royal Ballet)” (video)
GIA: Info About Emeralds
GIA: Info About Rubies
GIA: Info About Diamonds

**ENGAGE**

*Although Jewels is a full-length ballet, it is usually considered more abstract than narrative.*
» Does the journey of the dancers still interest you, or do you find story-ballet classics, like *Swan Lake*, more compelling? Why or why not? What other elements in the performance are enhanced by lack of straight narrative?

*All three jewels have very distinct properties, histories, and folklores.*
» Did you have different emotions during the three different sections? How did these emotions or moods relate to the qualities of the jewels themselves?
» Did you have a favorite among the three sections? What elements did you like most about that section? How did the music affect your choice?

The Ballet West website states, *“Emeralds is a sublime glimpse of French mystery, Rubies is an American athletic explosion, and the performance ends with the grand-scale Russian pageantry of Diamonds.”*
» Did you see the association with the different nationalities in the three sections? Were they highlighting typical associations of those cultures, or were they challenging your ideas of those cultures?
» How did this affect the style or quality of the dancing or costuming in each section?
» When is it appropriate to embody another culture and when should dancers avoid representing a culture other than their own?
Sat, Feb 29, 7:30 pm
Carlson Family Stage

Mixed repertory to include:

state by Andrea Miller
INDY
Meditation: A Silent Prayer
Solo Olos by Trisha Brown
Drive

One of today’s most in-demand choreographers and winner of the Jacob’s Pillow, Doris Duke, and prestigious MacArthur “Genius” Awards, Kyle Abraham has been commissioned to create work on companies such as Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, and most recently, New York City Ballet. Born into the hip-hop culture of the late 1970s and incorporating his experience with classical cello, piano, and the visual arts into his work, Abraham has been described as “the best and brightest creative talent to emerge…in the age of Obama” (OUT Magazine). His company, A.I.M, makes its Northrop debut with a diverse range of works, including Andrea Miller’s all-female state set to Reggie Wilkins’ hypnotic electronic score; Drive, marked by Abraham’s “urgent and expressive choreography” (The New York Times); and Abraham’s first major solo in nearly a decade, INDY.
A.I.M BY KYLE ABRAHAM

CONNECT
This performance engages with topics and themes such as
» Contemporary dance
» Social Justice
» Sociology
» African American Studies
» Music (Contemporary & Classical)

DISCOVER
A.I.M website
“Kyle Abraham’s dance company draws from the personal and universal” (Charleston City Paper)
“Kyle Abraham’s Political Choreography” (The New Yorker)

ENGAGE
Kyle Abraham often incorporates hip-hop influences with his upbringing in classical music. 
» How do the movements reflect this blend of sounds?
» How and to what extent does Kyle Abraham manipulate and subvert traditional norms of both classical music and classical dance?

The dancers of A.I.M come from different dance disciplines.
» Do you see an overall cohesive style created?
» What strengths or weaknesses do you observe because of this?

Kyle Abraham incorporates input from dancers into the choreography.
» Do you see a difference in the movements, since they may be specific to the dancers?
» Do you think more choreographers should ask their dancers for choreographic input?

Abraham’s choreography often focuses on contemporary social justice issues such as the impact of police brutality and the prison system on African-Americans.
» In what ways is dance an effective tool for communicating or expressing ideas and feelings about these issues?
» What techniques does Abraham employ to encourage the audience to care about these issues? How does he want audience members to feel as they leave the performance? Angry, empathetic, motivated, inspired?
Sat, Mar 21, 7:30 pm  
Carlson Family Stage

**The Celebration Tour**

**Mixed repertory to include:**
*Polaris*
*Last Look*
*Esplanade*

When Paul Taylor died in 2018 at age 88, he left behind a legacy of masterworks unrivaled by any other modern dance artist. Northrop is pleased to join other presenters across the U.S. and the world to celebrate the dancemaker—an opportunity to revisit the greatest works of the Taylor repertoire, performed by many of the dancers who completely embody his style. Northrop’s program reveals the incredible range of this legendary choreographer in three masterfully crafted and emotionally powerful works, demonstrating Taylor’s keen understanding of “the light and the dark” of our human experience.
This performance engages with topics and themes such as
» American History/American Studies
» Dance History
» Spirituality & Healing

Paul Taylor passed away in 2018, leaving 147 works in the company’s repertoire. Now Michael Novak has taken over Artistic Leadership.

» How would you advise Novak to carry on Taylor’s legacy?
» Why do you think these three pieces were chosen specifically to be part of The Celebration Tour?

The works—Polaris, Last Look, and Esplanade —span Taylor’s lifetime. How does Taylor’s choreography change with the times?
» What trends or current events influence the work?
» Do any aspects of Taylor’s style transcend time?

Paul Taylor was hailed for its pedestrian movements that seem common today but were revolutionary when it debuted.
» Consider the impact that Paul Taylor has made on modern dance and current dance trends. How do you think his leadership has shaped the dance scene?

Esplanade (video)

“Paul Taylor Chooses a Successor”
As the oldest and most celebrated modern dance company in America, the Martha Graham Dance Company exemplifies its founder’s timeless and uniquely American style of dance—one that has influenced generations of artists and continues to captivate audiences worldwide. The EVE Project celebrates the 100th anniversary of the 19th amendment, which granted women the right to vote in the United States. Along with Martha Graham works featuring female protagonists, the program spotlights work by some of today’s most important female choreographers.
This performance engages with topics and themes such as
» Gender/Women’s Studies
» American History/American Studies
» Dance History
» Sociology / Political Science

Martha Graham website
“Martha Graham Dance Company’s EVE Project Celebrates Female Power” (The New York Times)
“INTERVIEW: Martha Graham dancers celebrate female empowerment” (Hollywood Soapbox)
“How Women Got the Vote Is a Far More Complex Story Than the History Textbooks Reveal” (Smithsonian)

Appalachian Spring Suite includes narration about Martha Graham and Aaron Copland’s collaboration.
» Did learning about the creative process help you appreciate the performance more?
» Do you think artistic collaborations always lead to better performances? Why or why not?

Martha Graham has spoken about her 1936 work Chronicle as a response to facism. Earlier that year, Graham turned down an invitation to be part of the Olympic Games in Germany.
» Did you see connections to the devastation of war?
» Does this piece still have resonance with today’s world?

Anti-heroines are protagonists who lack conventional heroic qualities. Artistic Director Janet Eliber said that she looked to present Graham’s “heroines as well as her anti-heroines” in this collection of past work.

» How did you see these roles play out?
» What does it mean to allow women to be “anti-heroines” on stage?
» How does the portrayal of anti-heroines shift ideas of female role models?
» Do you think anti-heroines do often possess admirable attributes?

In The EVE Project, female choreographers are tasked with portraying female empowerment.
» How do their portrayals subvert or uphold traditional images of femininity?
» How do you see representations of femininity change between the pieces?
» Looking back over the past 100 years since women won the right to vote, how might the feminist movement be reflected in women’s roles in dance? Do you see any evidence in this program?
» How do choreographers who make new work for The EVE Project honor the Graham company’s legacy, while also addressing contemporary issues?
Wed, Apr 29, 7:30 pm
Carlson Family Stage

Mixed repertory to include:
Concerto Barocco
Symphony in C
Sagalobeli

Nina Ananiashvili, Artistic Director

Rarely do U.S. audiences have the opportunity to see The State Ballet of Georgia. They appeared at Northrop in 2008, and Minneapolis is the only city they will visit in 2020. Under the artistic leadership of Nina Ananiashvili, renowned as one of the greatest ballerinas of all time, the company continues to flourish and expand its repertoire. They will share two of George Balanchine’s greatest masterpieces: *Concerto Barocco* and *Symphony in C*. The rousing finale will be a work created especially for the company by Yuri Possokhov (choreographer of The Joffrey Ballet’s *Anna Karenina*), *Sagalobeli*, danced to Georgian folk melodies.
THE STATE BALLET OF GEORGIA

CONNECT
This performance engages with topics and themes such as
» Music Performance/Music Composition
» Classical Music
» Russian Culture
» Ballet Performance Technique

DISCOVER
“Nina Ananiashvili’s Double Return to the U.S.” (Dance Magazine)
Information about Georgia (Britannica)

ENGAGE
After fighting for her right to tour internationally, Artistic Director Nina Ananiashvili became a world renowned ballerina. In 2004, the Georgian president asked Ananiashvili to return to her home country to direct The State Ballet of Georgia.
» How do you see her influence in the presentation of these dances or the dance world in general?
» How do you think Ananiashvili’s years of touring around the world prepared her to take on a leadership role directing the company?

Concerto Barocco and Symphony in C are choreographed by George Balanchine, a Russian-born Georgian-American choreographer. Balanchine’s style has come to be known as iconically American, and he co-founded New York City Ballet.
» Did you see any aspects of his pieces as particularly American?
» How does his choreography compare or contrast to Possokhov’s Sagalobeli?

The piece Sagalobeli is performed to Georgian folk songs.
» How might the movements reflect Georgian culture? What do you think of the combination of classical ballet and Georgian tradition?
Combining saxophone and pipe organ may seem like an improbable duo, but acclaimed saxophonist Branford Marsalis, specialist of both jazz and classical music, and Jean-Willy Kunz, famed pipe organist and Orchestre Symphonique de Montréal’s first organist in residence, have created this crossover concert full of surprising discoveries. All About Jazz raves, “Multi-genre music is a global phenomenon today. What singled out this concert from the crowd were the extraordinary virtuosity and rapport of Marsalis and Kunz on two infrequently paired instruments...and their excellent choice of classical pieces that could be readily appreciated by jazz fans.”
BRANFORD MARISALIS
AND JEAN-WILLY KUNZ

CONNECT
This performance engages with topics and themes such as
» Jazz Studies
» Classical Music Studies
» Music Therapy/Healing Arts

DISCOVER
“Branford Marsalis: Melody Is At The Base Of All Music” (offBEAT)
“Jean-Willy Kunz: Personifying the Organ” (La Scena Musicale)
“Branford Marsalis And Jean-Willy Kunz At The Kimmel Center” (multimedia)

ENGAGE
The organ and saxophone represent very different styles of music.
» Why do you think the artists chose to collaborate?
» How do you think the two instruments interact to become a unique sound?

The Harvard Medical School explains that “the human brain and nervous system are hard-wired to distinguish music from noise and to respond to rhythm and repetition, tones and tunes.”
» After seeing this performance, how do you think music and art can interact with health?
» What do you think we can learn from musical performances such as this one?
» How do you see music and art interacting with your own health?
A Holiday Program of Organ Duets including:

Eclogue by Richard Shephard
White Christmas by Irving Berlin
Nativity Scenes by Myron Roberts
Toccata on God Rest Ye Merry Gentlemen by Robert Hobby
Sleighride by Leroy Anderson

For four decades, duo-organists Elizabeth and Raymond Chenault have been performing unique and refreshing repertoire in concerts across the United States and Europe. Named “the World’s Premiere Duo-Organ Team” by the Atlanta Journal and Constitution, the Chenaults have commissioned, arranged, and premiered more than 60 organ duets, making “organ music for four hands, four feet” synonymous with their name. Enjoy an evening of popular favorites featuring Northrop’s restored pipe organ for a special holiday treat.
THE CHENAULT DUO

CONNECT
This performance engages with topics and themes such as
» Religious Studies
» Music Studies

DISCOVER
The Chenault Duo website
About Northrop’s Organ
“White Christmas” (Irving Berlin)
“The story of how Sleigh Ride was written” (Leroy Anderson Foundation)

ENGAGE
As they’re performing together, the Chenault Duo must act almost as if they’re one musician.
» When you were listening, did their playing sound unified? Could you distinguish between who was playing which notes?
» How do you think they keep their collaboration strong over the years?

The Duo played many familiar holiday tunes.
» How has the meaning of these songs transformed over time?
» How does hearing these songs on the organ affect your perception and interpretation of these tunes?

The organ has been around for centuries, yet it is not often heard in mainstream music.
» What significance do you think the organ has in music history?
» Do you think it is important to keep organ music alive in the 21st century?
EXPAND THE EVENING

NORTHROP STUDENT LOUNGE
The Northrop Student Lounge is a dedicated space for U of M students to gather at Northrop season events. Students can enjoy complimentary snacks and beverages before the performance and during intermission. The Northrop Student Lounge fosters community and creates conversation among students. The lounge opens 45 minutes before each show and admission is free with U of M Student I.D.

PERFORMANCE PREVIEWS
Gain insight into Northrop season performances at in-depth conversations with choreographers or artistic directors featured in that evening’s program. Performance Previews are free and open to the public, and take place in the 4th floor Best Buy Theater at 6:15 pm on performance nights (75 minutes before curtain time at matinees). Performance Previews are a great starting point to introduce students to the dance works they will see. The format covers the artists’ background, provides context for the evening’s work, and allows time for audience questions.

POST-SHOW DISCUSSIONS FOR STUDENTS
Students can join us after the show for light refreshments and conversations with University staff, faculty, and student group leaders about the performance. The conversation will be casual and welcoming whether you are new to dance or have been dancing your whole life, and provides a space to reflect on the performance. With the goal of increasing arts literacy and stimulating more questions and critical thinking, these discussions are a great way to end the night!

MUSIC PLAYLISTS
To complement our 2019-20 Northrop Season programming, we have created playlists on Spotify of the music selections featured in many of the performances. Subscribe here:
Music Series
Dance Series
YOUR STUDENTS COULD ENJOY A FREE WORLD-CLASS PERFORMANCE TO ENHANCE THEIR CAMPUS EXPERIENCE.

If you would like your class to attend a performance as part of Northrop Across Campus, please contact our Campus Engagement Team at nacampus@umn.edu. We are happy to walk you through the process, discuss the academic connections, and help craft meaningful experiences for your students.
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