

2010-2011

NORTHROP DANCE

The Voronezh State Ballet Theatre of Russia

SWAN LAKE

Thu, Feb 3, 7:30 pm, Northrop



NORTHROP

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

Swan Lake, Act II, Four Small Swans



©Mike Mudge

Dear Friends of Northrop,

Happy New Year and Welcome!

Tonight Northrop Dance presents the Minnesota debut of The Voronezh State Ballet Theatre of Russia and their version of the timeless classic, *Swan Lake*. This company of distinguished dancers (known in Russia as The Voronezh State Theatre of Opera and Ballet) has showcased the unparalleled art of Russian ballet to countries throughout the world, and we are proud to offer world-class international artistry as the hallmark of your Northrop experience.

Restaged and creatively expanded by Artistic Director Lyudmila Sycheva, the original production of *Swan Lake* (1895) set the standard for this Russian ballet with the swan's representation of beauty and romance. It is hailed as one of the all-time classic storybook ballets created by the "dream team" Marius Petipa and Lev Ivanov, with music composition by Pyotr Ilyich Tchaikovsky.

As always, we are thrilled to present to you ballet that inspires, excites, and leaves you forever uplifted. Our goal is to leave you with a spellbinding experience that takes your breath away with the beauty and artistry that you have come to expect from Northrop. With that, don't miss the Minnesota debut of Aspen Santa Fe Ballet celebrating its 15th anniversary season. This company was the first American company to commission Spanish choreographer Cayetano Soto, and Aspen Santa Fe Ballet will present the Midwest premiere of three ballets including Soto's stunning new ballet *Uneven*. Also on the program—*Red Sweet*, the company's signature work, created by the celebrated Finnish choreographer Jorma Elo, and *In Hidden Seconds* by choreographer Nicolo Fonte.

Also, as you read this letter, you will be heartened to know that Northrop Concerts and Lectures is busy planning for the 2011-2012 season. We expect to deliver to you another portfolio of world-class ballet and dance that will surely thrill and excite you. Our goal is to make extraordinary performances happen in the Twin Cities, and we thank you so much for your patronage.

Because this represents the final show in Northrop Auditorium as part of our 10-11 Dance Season, we invite the entire audience to attend a special reception in our grand lobby to thank you for your support. You will be joined by the amazing dancers of the Voronezh for this special meet and greet. As always, thank you!

Sincerely yours,

Ben Johnson

A handwritten signature of Ben Johnson in black ink. The signature is stylized, with the first name 'Ben' and last name 'Johnson' clearly visible, followed by a long, sweeping flourish.

Director, Northrop Concerts and Lectures
University of Minnesota

P.S. I would like to personally thank Mira Akins for her support in welcoming this company to the community by hosting a special reception in her home.

Northrop Dance at the University of Minnesota and
Hollywood Entertainment Group



PRESENT

The Voronezh State Ballet Theatre of Russia

SWAN LAKE

BALLET IN FOUR ACTS
(TWO INTERMISSIONS)

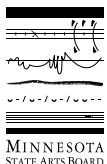
Choreography by M. Petipa and L. Ivanov
Music by P. Tchaikovsky

Igor Nepomnyashchiy
Artistic Director of the Theatre

Lyudmila Sycheva
Artistic Director of the Ballet

This activity is made possible in part by a grant provided by the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature from the Minnesota arts and cultural heritage fund with money from the vote of the people of Minnesota on November 4, 2008.

The 10-11 Northrop Season is presented with special support from Project Success.



NORTHROP
UNIVERSITY OF MINNESOTA
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SWAN LAKE

A Ballet in Four Acts

Music by Pyotr Tchaikovsky

Choreography by Marius Petipa, Lev Ivanov, and Konstantin Sergeyev

Choreography Adaptation by Dmitry Korneev

Set and Costume Design by Valeriy Kochiashvili

Odette/Odile	Marta Filippova, Svetlana Noskova, Yulia Nepomnyashchaya, Anastasiya Rusinova
Prince Siegfried	Ivan Alexeev, Alexander Lityagin
von Rothbart	Ivan Alexeev, Alexander Lityagin
The Queen Mother	Marina Skomorokhova
Beno	Gennadi Gorozhankin, Alexander Ponomarev, Andrey Shiporov
Pas de Trois	Marta Filippova, Yulia Nepomnyashchaya, Ivan Alexeev, Svetlana Noskova, Anastasiya Rusinova, Alexander Lityagin
Four Cygnets	Svetlana Lazarenkova, Svetlana Kudrina, Galina Sizova, Anna Shapovalova
Four Big Swans	Elena Batishcheva, Marta Filippova, Yulia Nepomnyashchaya, Svetlana Noskova, Anastasiya Rusinova

Lyudmila Sycheva, Artistic Director of the Ballet

Lyudmila Maslennikova, Ballet Coach

Aleksandr Ivnov, Ballet Manager

STATE BALLET THEATRE OF RUSSIA

SWAN LAKE

SYNOPSIS

ACT 1 A magnificent park before a castle.

Swan Lake begins at a royal court. Prince Siegfried, heir to the kingdom, must declare a wife at his birthday ball. Upset that he cannot marry for love, Siegfried escapes into the forest at night. As he sees a flock of swans flying overhead, he sets off in pursuit.

ACT 2 A moonlit night, in a mountainous, wild place, surrounded by forest. In the distance, there is a lake, with ruins on the right side.

Siegfried aims his crossbow at the swans and readies himself for their landing by the lakeside. When one comes into view, however, he stops. Before him is a beautiful creature dressed in white feathers, more woman than swan. Enamored, the two dance and Siegfried learns that the swan maiden is the princess Odette. An evil sorcerer, von Rothbart, captured her and used his magic to turn Odette into a swan by day and woman by night.

A retinue of other captured swan-maidens attends Odette in the environs of Swan Lake, which was formed by the tears of her parents when she was kidnapped by von Rothbart. Once Siegfried knows her story, he takes great pity on her and falls in love. As he begins to swear his love to her—an act that will render the sorcerer's spell powerless—von Rothbart appears. Siegfried threatens to kill him but Odette intercedes. If von Rothbart dies before the spell is broken, it can never be undone.

INTERMISSION (15 MINUTES)



Swan Lake, Act I, Corp de Ballet

SWAN LAKE

SYNOPSIS (continued...)

ACT 3 An opulent hall in the castle.

The Prince returns to the castle to attend the ball. Von Rothbart arrives in disguise with his own daughter Odile, making her seem identical to Odette in all respects except that she wears black while Odette wears white. The prince mistakes her for Odette, dances with her, and proclaims to the court that he intends to make her his wife. Only a moment too late, Siegfried sees the real Odette and realizes his mistake.

INTERMISSION (15 MINUTES)

ACT 4 Again, as in Act 2, in the mountainous, wild place, surrounded by forest and a lake.

Siegfried returns to the lake and finds Odette, where she forgives him after he apologizes intensely. Von Rothbart appears, trying to pull the lovers apart. The two realize the spell cannot be broken because of Siegfried's accidental pledge to Odile. In order to stay together, Odette and Siegfried kill themselves by leaping into the lake and drowning. This causes von Rothbart to lose his power over them, and he dies as a result.



Swan Lake, Act III, Soloists: Marta Filippova and Vladislav Ivanov

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ABOUT THE COMPANY

Igor Nepomnyashchiy, Artistic Director of the Theatre

Lyudmila Sycheva, Artistic Director of the Ballet

The 2006-2007 season marked the debut of North American performances of The Voronezh State Ballet Theatre of Russia, which is the touring name of The Voronezh State Theatre of Opera and Ballet, established in 1961.

Igor Nepomnyashchiy, Director of the Voronezh State Theatre of Opera and Ballet, is an Honored Artist of Russia. Nabilya Valitova had been the artistic director of the ballet since the early 1990s and is the People's Artist of Russia.

Voronezh, the largest city in the south of central Russia, was founded in 1585 by Tsar Feodor, as a fortress protecting the Russian state from the raids of Crimean and Nogay Tatars. Settlements were present in Voronezh since the Stone Age, but because the name Voronezh is very old, its exact meaning is unknown.

Many famous people were born in Voronezh including poets and writers Platonov, Koltsov, Bunin, Nikitin, Marshak, Troepolskii; painters Kramskoi, Ge, Kuprin; the physicist Cherenkov; gymnasts Davydova and Tkachyov; and the anarchist Voline.

The repertoire of the theatre includes work by both classical and modern Russian composers including *Swan Lake*, *The Sleeping Beauty*, *Cinderella*, *The Nutcracker*, *Giselle*, *Don Quixote*, *Le Sylphide*, *Scheherazade*, *Gavalry Halt*, *The Stone Flower*, *Thousand and One Nights*, *Carmen Suite*, *Cipollino*, *Doctor Aubolit*, *Francesca di Rimini*, and *The Fountain of Bakhchisarai*.

Numerous distinguished students of the famous Voronezh State Choreography Institute have immediately joined The State Ballet Theatre of Russia upon their graduation. Alumni of The Voronezh State Choreography Institute include such well-known choreographers as Ter-Stepanova, E. Aksenova (Moscow), O. Ignatyev (St. Petersburg), N. Nazirova (Azerbaijan), S. Sheina, and V. Petchersky (St. Petersburg).

At the end of the 1960s and in the beginning of the 1970s the playbill contained *Per Gûnt* by E.Grieg, *Giselle* and *Le Corsaire* by Adan, *The Sleeping Beauty* and *The Nutcracker* by Tchaikovsky, *Romeo and Juliet* by Prokofiev, and *Young Lady and the Hooligan* by Shostakovich.

During the 1970s the works of modern composers were widely represented, such as A. Khachaturyan's *Gayane*, E. Lazarev's *Antony and Cleopatre*, R. Shchedrin's *Carmen-suite*, *Mischievous Chastooshki*, A. Petrov's *Adam and Eve*, A. Crein's *Laurensia*, and ballet classics such as A. Glazunov's *Raimonda*, and L. Gerold's *Vain Precaution*.

The State Ballet Theatre of Russia has toured with productions of traditional Russian classics throughout France, (performing *The Sleeping Beauty* in 38 cities), Germany, Holland, and Czech Republic, as well as in India and throughout Africa with engagements in Tunisia, Zimbabwe, and Ethiopia.

Among the company's 54 dancers are many distinguished Russian artists and winners of international ballet competitions including: Tatyana Frolova—People's Artist of Russia; Mikhail Negrobov, Vladislav Ivanov, Piotr Popov—Honored Artists of Russia; Denis Kaganer, Dina Bolotova, Julia Korneva, Svetlana Noskova, Anna Belyustova, Alexandra Alimova, Julia Plonish, Alexander Ivliev, and Marina Leonkina—Laureate of international competitions in Moscow, Paris, and Varna.

These leading dancers have represented the art of Russian ballet in the U.S., Germany, Hungary, Spain, Italy, France, Poland, Austria, Czech Republic, Slovakia, Vietnam, India, Cyprus, Malta, Japan, and several countries in Africa.



Igor Nepomnyashchiy, Artistic Director of the Theatre

Awarded the honorable title of Deserved Artist of Russia in 1984, Nepomnyashchiy has served as the Artistic Director of the Voronezh State Opera and Ballet Theatre of Russia since 1988.

Russian opera lovers easily recognize Nepomnyashchiy's name, as he is a highly regarded bass-baritone, not only for his beautiful timbre and full range, but also for his natural gift of musical acting. In all of his work he displays fine musical taste and eminent culture, making his audience empathize with his characters in laughter, love, and sorrow.

During his 30 years of performance on stages throughout Russia, Nepomnyashchiy has performed more than 50 roles. He has performed a variety of leading roles such as Basilio in *Il Barbiere di Siviglia*, Ferrando in *Il Trovatore*, Amonasro in *Aida*, Phillip in Verdi's *Don Carlos*, and Mephistopheles in Guno's *Faust*, among many others.

His signature role is widely considered to be Peter the Great in Stavonin's opera *Vivat, Russia!* Nepomnyashchiy saw this character as temperamental, gentle, angry, humorous, and fun.

Born in 1947 in Odessa, Nepomnyashchiy trained at the Moscow Musical Theater. The role of Gremin in Tchaikovsky's *Eugene Onegin* became Nepomnyashchiy's debut on the stage of the Voronezh State Ballet Theatre of Russia.



Lyudmila Sycheva, Artistic Director of the Ballet

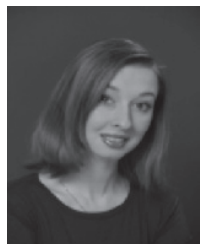
Sycheva was born in Voronezh in 1955. In 1974 she graduated from the classical department of The Voronezh State Choreography Institute and was accepted to the ballet troupe of the Voronezh State Opera and Ballet Theatre, and worked as a soloist of the ballet until 1992.

In 1987 Sycheva graduated from the department of ballet production at the Moscow State Institute of Theatrical Art named by Lunacharsky as a "teacher-ballet master." From 1979 to 1987 and from 1994 until present, she has worked at The Voronezh State Choreography Institute as a teacher of special disciplines.

From 1987 to 1990 Sycheva worked at the ballet school of the town Moputu of Republic of Mosambic as a classical dance teacher. From 2000 to 2001 she also worked as a teacher at the Liaonin ballet school in Shenyang, China. In 2003 she was providing methodical assistance for the preservation of classical heritage of a ballet school in the city of Gdansk, Poland.

Since 2002, Sycheva has been the artistic director of The Voronezh State Choreography Institute. Her graduate students from the Institute work in many ballet companies of Russia, and about 20 of the ballet soloists are with the Voronezh ballet. Currently Sycheva is the Artistic Director of the Voronezh State Ballet Theatre of Russia and also the Artistic Director of the Choreography Institute.

MEET THE DANCERS OF VORONEZH



Svetlana Noskova, Principal Dancer

Noskova graduated from The Voronezh State Choreography Institute. Today she is the leading soloist at the Voronezh State Ballet Theatre of Russia. She performs roles from classical repertoire, such as Odette-Odile in *Swan Lake*, Aurora in *Sleeping Beauty*, Masha in the *Nutcracker*, Giselle in *Giselle*, Ekaterina in *The Stone Flower*, and many others.

Noskova easily and enthusiastically performs modern roles, such as the girl in the modernist style-ballet *Angels of Death*, and Isadora Duncan in *Yesenin and Duncan*.

In 2004 she became diplomat of the International Competition of Ballet Dancers in Vienna, Austria.

Noskova repeatedly performed with the cast of the Voronezh ballet as well as other ballet companies during their tours to the U.S., France, Germany, Holland, and Belgium.



Marta Filippova, Principal Dancer

Filippova is a 2006 graduate of The Voronezh State Choreography Institute. After graduating, Filippova joined the ballet troupe of the Voronezh State Theatre of Opera and Ballet. Her repertoire includes principal and solo performances

such as Odette-Odile in *Swan Lake*, Masha in *Nutcracker*, Myrtha in *Giselle*, The Fate in *Carmen Suite*, Nurida in *Thousand and One Nights*, and the main Hussy in *The Young Girl and the Hooligan*.



Ekaterina Liubikh, Principal Dancer

Upon graduation of The Voronezh State Choreography Institute, Liubikh joined the Voronezh State Theatre of Opera and Ballet. Today she is the leading ballet dancer. Highlighted performances include appearances in the roles of Odette-Odile in *Swan*

Lake, Sylphide in *Le Sylphide*, Nurida in *Thousand and One Nights*, Carmen in *Carmen Suite*, Myrtha in *Giselle*, and many others.

Liubikh has toured with the State Ballet Theatre as well as other ballet groups on numerous occasions in the U.S., Germany, Netherlands, France, China, as well as others.



Yulia Nepomnyashchaya, Principal Dancer

Nepomnyashchaya received her training at The Voronezh State Choreography Institute and after graduation in 2006, joined the ballet company of the Voronezh State Theatre of Opera and Ballet.

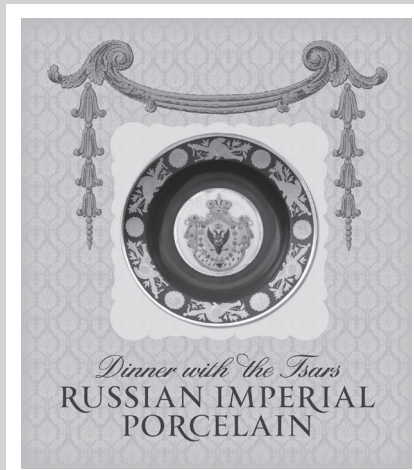
While still a student, Nepomnyashchaya danced Katerina in the theater performance of Prokofiev's ballet, *The Stone Flower*. Her current repertoire includes solo and principal parts such as Odette-Odile in *Swan Lake*, Nurida in *Thousand and One Nights*, Myrtha in *Giselle*, Anuta in *Anuta*, The Street Dancer in *Don Quixote*, the main Hussy in *The Young Girl and the Hooligan*, and The Mistress of the Copper Mountain in *The Stone Flower*.



Anastasiya Rusinova, Principal Dancer

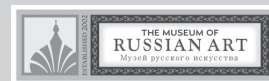
Rusinova graduated from The Voronezh State Choreography Institute in 2006. After graduating, Rusinova joined the ballet troupe of the Voronezh State Theatre of Opera and Ballet. Besides solo performances, her repertoire includes principal parts

such as Giselle in *Giselle*, Odette-Odile in *Swan Lake*, The Girl in *Angels of Death*, Masha in *Nutcracker*, and Kitri's friend in *Don Quixote*.



**At The Museum of Russian Art
through August 7**

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Ivan Alexeev, Principal Dancer

Alexeev is a 2005 graduate of The Voronezh State Choreography Institute. Upon graduation he went on to perform professionally with the dance company of the Voronezh State Theatre of Opera and Ballet. The repertoire of the aspiring performer

includes Prince Siegfried and von Rothbart in *Swan Lake*, Prince in *Cinderella*, Basilio in *Don Quixote*, Toreador in *Carmen Suite*, Danila in *The Stone Flower*, Student and Artynov in *Anuta*, Prince Nutcracker in *Nutcracker*, Seducer in *Angels of Death*, Aladdin in *Thousand and One Nights*, The White Angel in *Yunona and Avos*, and Leader in *The Young Girl and the Hooligan*.

In 2006 Alexeev became a Laureate of the annual theatrical award Results of the Season held by the Voronezh branch of the Union of Theatrical Workers of Russia. In October of that year, Alexeev was also one of the Laureates of the Second International Ballet Award, The Young Ballet of the World. In this competition he received an award for the best modern choreography.

In Moscow on December of 2008 Alexeev received the award of the Central Federal District for outstanding achievement in literature and arts in the nomination Creative Youth.

Alexeev now participates in all tour productions of the company in Russia and abroad where he performs solo and principal parts.



Alexander Lityagin, Principal Dancer

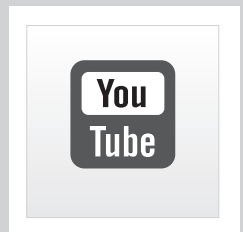
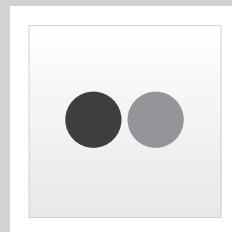
Lityagin's credo is to dance as much as possible and not to rest on his laurels. His work differs in its high technique, emotional fulfillment, and artistry. Lityagin is a graduate of The Voronezh State Choreography Institute.

Comfortable dancing classical as well as modern ballet, his repertoire includes many roles such as that of Albert in *Giselle*, Prince Siegfried in *Swan Lake*, the Charmer in the modern ballet *Angels of Death*, Resanov in rock-ballet *Unona*, Yesenin in the ballet *Yesenin and Duncan*, and Shahriar in *Thousand and One Nights*.

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Pyotr Ilyich Tchaikovsky, Composer

Pyotr Ilyich Tchaikovsky composed many popular classic themes including *Piano Concerto No. 1* and *The Nutcracker*. He began taking piano lessons at age four. The following year, he studied in St. Petersburg at the School of Jurisprudence. In 1859, he took a position in the Ministry of Justice, but longed for a career in music. He finally began study in harmony with Zarembo in 1861, and enrolled at the St. Petersburg Conservatory in 1861.

In 1866, the composer relocated to Moscow, where he turned out his *First Symphony* and the opera *The Voyevoda* (1867-1868), and began *The Oprichnik* (1872). In 1869 Tchaikovsky worked with composer Mily Balakirev, leader of The Five; resulting in Tchaikovsky's first recognized masterpiece, the fantasy-overture *Romeo and Juliet*.

Tchaikovsky was an established composer by 1877 when *Swan Lake* premiered and he began work on the *Fourth Symphony* (1877-1878). Following a brief marriage to Antonina Milyukova, Nadezhda von Meck—a woman he would never meet—became his patron and frequent correspondent. During the period of subsidy by von Meck, Tchaikovsky produced the *Serenade for Strings* (1881), *1812 Overture* (1882), and the *Fifth Symphony* (1888). In 1888-1889, Tchaikovsky toured Europe as a conductor. *The Sleeping Beauty* premiered in 1890, and *The Nutcracker* in 1892, both with success. In 1893 he finished and premiered his *Sixth Symphony (Pathétique)* before dying of cholera in St. Petersburg on November 6, 1893.

Lev Ivanovich Ivanov, Choreographer

Born in Moscow on February 18, 1834, Lev Ivanovich Ivanov was the son of Tio Adamova. At age ten Ivanov enrolled at the Imperial School of Ballet as a pupil of Marius Petipa's father, Jean Petipa.

On his sixteenth birthday, Ivanov joined the Imperial Ballet under the direction of Jules Perrot and eventually rose to the rank of principal dancer, making his mark as a mime and creator of numerous character roles. In 1858 Ivanov began teaching theater school and in 1882 became the chief regisseur of the Maryinsky Theater. In 1885 he was appointed second ballet master, the assistant to Marius Petipa. Ivanov married twice and had three children by each wife. While preparing a new production of *Sylvia*, Ivanov became ill and died in St. Petersburg on December 11, 1901.

His most famous contributions to ballet are *The Nutcracker* (1892) and the 'white' acts of *Swan Lake* (1894-5). He also choreographed versions of *La Fille mal Gardée* (his first full ballet), *The Haarlem Tulip* (1887), *The Magic Flute* (1893), *The Awakening of Flora* (1893), and *Coppélia*.

Marius Petipa, Choreographer

Marius Petipa was born in Marseilles on March 11, 1822, began his dance studies at age seven, and received a general education from the Grand College in Brussels. His father, Jean Petipa, moved the family to Bordeaux in 1834, and later to Nantes where Marius became a principal dancer in 1838. Marius and Jean toured North America in 1839 after which Marius studied in Bordeaux. There he appeared as principal dancer in many ballets including *Giselle*, *La Fille mal Gardée*, and *La Péri*, and also choreographed his own work.

Following the time in Bordeaux, Marius was immediately engaged at the King's Theatre, Madrid. He remained in Spain as a dancer for four years. In 1847 he went to St. Petersburg and became a principal dancer. The first ballet he choreographed in Russia was *The Swiss Milkmaid* (1849).

In 1854 Petipa married Maria Sergeyevna Surovshchikova. They had three children.

Petipa's breakthrough as a choreographer came in 1862 with the creation of *La Fille du Pharaon* based on a novel by Gautier. After the success of this ballet Petipa was appointed one of the company's ballet masters. Petipa was promoted to take charge of the Maryinsky company in 1869, the year that also saw the premiere of his *Don Quixote*. Petipa married a second time in 1882 to a member of the Moscow Ballet, Lubova Leonidovna.

Officially titled 'ballet master for life,' the disaster of his *The Magic Mirror* (1903) brought about a retirement order. Due to ill health Petipa moved to Gurzuf in southern Russia in 1907 where he lived until dying on July 14, 1910.

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Anna Rudenko & Guests

Karen Meister's Home Schoolers



A FAMILY TRADITION

Friends of Northrop: Mary Jean and Voigt Lenmark Jr.

For Mary Jean and Voigt Lenmark Jr., Northrop is a family tradition. Voigt Jr. remembers his parents having season tickets since the dance series began in the 60s. “My mother and father enjoyed Northrop more than any other entertainment venue in the Twin Cities. They particularly loved Northrop ballet. I can still remember my father telling me, ‘If you want to see a real athlete, you need to go to the ballet. You will never see anything like it in your life.’”

When they could no longer attend, Voigt Sr. passed the tradition—and season tickets—on to Voigt Jr. and Mary Jean who have now been

subscribers for 20 years. “The way to enjoy dance is to buy season tickets and go,” remarks Voigt. “We don’t understand everything, but it is always a learning experience and if you don’t go, you don’t know what you are missing.” Mary Jean agrees, “We try not to miss a performance, especially the international companies with the diverse audiences that attend. We went to the Virsky Ballet’s post-performance reception at the Ukrainian Center and there were 500 community members dancing with the company. I don’t think any other organization in the Twin Cities engages the community in this way.”

Further confirming their passion and support, Voigt Jr. enthuses, “Northrop dance is the only format of its kind in our region and it’s a wonderful gift to the community. If you get anywhere near the satisfaction that we get from going, it’s obvious this is an institution that we need to keep in our community. We contribute because we are appreciative of what we’ve been given and want Northrop to be able to do more.” Mary Jean adds, “And we give in memory of Voigt’s parents who started a wonderful tradition.”

“Of the many things I am grateful to my mother and father for,” Voigt Jr. says with a smile, “this is one of the best. We are looking forward to bringing our grandchildren to experience Northrop and this wonderful form of entertainment.”



Swan Lake, Act II, Soloists: Marta Filippova and Vladislav Ivanov

The Enchantment of Story Ballet

Narrative—or story—ballet is perhaps the most classic, time-honored form of dance. Most people’s first ballet experience is a narrative such as *The Nutcracker* during the holiday season, *Cinderella*, *Romeo and Juliet*, or *The Sleeping Beauty*. These ballets are so celebrated that they have come to represent the general understanding of what ballet is. This is no coincidence. The majesty and wonder of a story ballet is not easily rivaled. The elaborate sets, costumes, music, and fairytale stories are magical, leaving audiences spellbound. This is why Northrop is committed to bringing you narrative ballet each season. Whether it was *The Nutcracker*, performed by the National Ballet of Canada in 1965, *Swan Lake* or *Giselle* performed by American Ballet Theater in the eighties, or something more contemporary like last season’s world premiere of *Moulin Rouge* created and performed by Canada’s Royal Winnipeg Ballet, Northrop knows the importance of keeping this tradition alive. We hope you enjoy this evening’s performance of The Voronezh State Ballet Theatre of Russia’s *Swan Lake*, and continue to invite family and friends to be a part of this Northrop tradition for years to come.

STAGE DOOR

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It's an exciting time for Northrop as we realize a new vision that increases Northrop's artistic capacity, engages diverse communities, leverages the intellectual power of our University, and meaningfully connects audiences to artists. Ticket sales provide just 33% of the income needed to make great performances and outreach possible. As a self-sustaining entity at the University, we depend entirely on contributed income to close this gap. Be a leader in the next chapter of Northrop's legacy by becoming a Friend today!

Visit northrop.umn.edu/donate for a complete list of giving levels and benefits.

Thank you to our Friends of Northrop. Your commitment directly supports Northrop's long tradition of presenting celebrated artists and providing transformative cultural experiences to students and community members. We are grateful for your generous support!

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Northrop

Spring 2011 Calendar

Aspen Santa Fe Ballet

Tue, Mar 8, 7:30 pm

State Theatre

Uneven
In Hidden Seconds
Red Sweet

As one of the leading ballet companies in the U.S., Aspen Santa Fe Ballet proves their extensive contemporary ballet talents with a crowd energizing repertoire from the top choreographers of the world. The dancers polish layers of highly prolific and inventive ballets through extreme athleticism and breadth of dance language diversity.

Nicholas Leichter Dance with Monstah Black

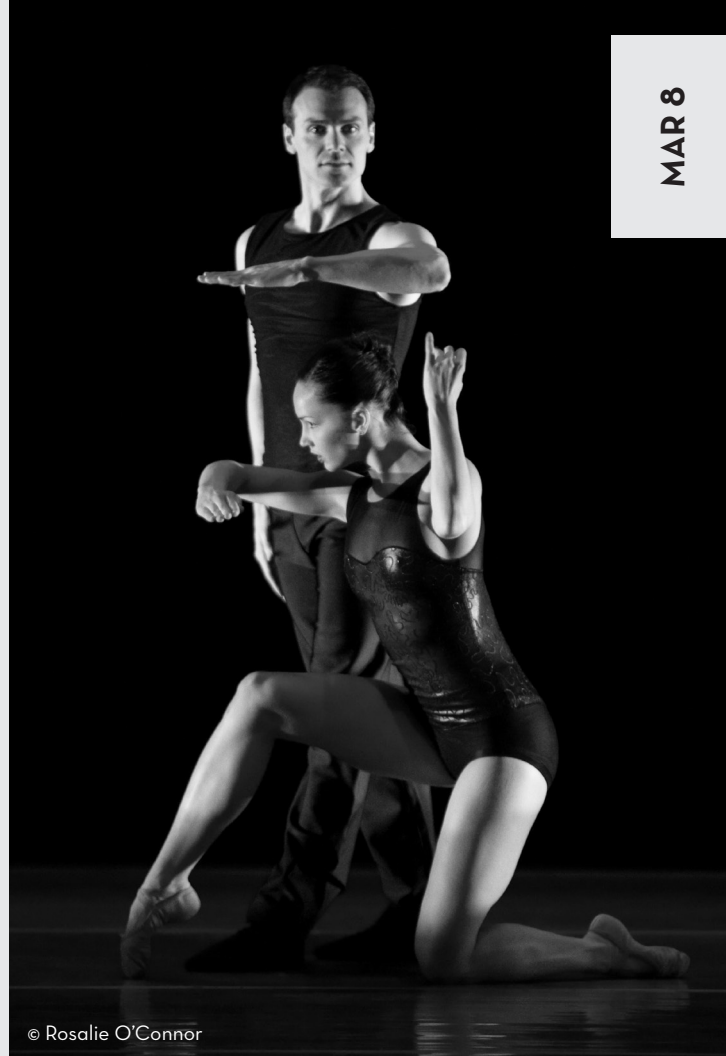
THE WHIZ: MONEYAPOLIS

Wed-Sat, May 4-7, 8:00 pm

Sun, May 8, 7:00 pm

Intermedia Arts

Featuring choreography by New York City-based Leichter and a commissioned score by infamous club performer Black with added musical selections, **THE WHIZ: MONEYAPOLIS** is a full-spectrum original theatrical extravaganza of song and dance inspired by the movie musical, *The Wiz*. Delivering a little taste of everything including funk, postmodern, cabaret, hip-hop, drag, house, and psychedelic, Nicholas Leichter Dance traverses a landscape filled with hopes, dreams, fears, and home.



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MAR 8



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MAY 4-8

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