2014 // 15 SEASON

Northrop Presents

EIFMAN BALLET

Carlson Family Stage

Tue, Apr 28, 7:30 pm
Wed, Apr 29, 7:30 pm

Rodin

Eifman Ballet in Rodin. Photo © Nikolay Krusser.
Dear Northrop Dance Lovers,

It’s hard to believe that we’ve reached the end of our first full season at Northrop. Can it really be that it was a little more than a year ago that we first welcomed American Ballet Theatre to the Northrop stage? Tonight, our artists come from halfway around the globe. We are delighted to welcome Eifman Ballet from St. Petersburg, Russia for the grand finale of our season. Their return to the Northrop stage has been long-awaited.

Siberian-born choreographer Boris Eifman is a prolific force in Russian ballet, and his work has a signature theatrical flair. He calls his genre “psychological ballet,” and the tormented characters we will see on stage tonight are a perfect demonstration of this style. Rodin, created in 2011, tells the story of the life and work of two great sculptors: Auguste Rodin and his disciple, mistress, and muse—Camille Claudel.

Eifman’s Rodin is steamy and tumultuous, depicting a relationship that was full of passion and centered around artistic creation. Rodin and Claudel were together for more than 15 years, and their eventual break-up led to Claudel’s tragic end. The costumes and sets are film-like, and the dramatic music is by Saint-Saens, Massenet, and Ravel.

For Boris Eifman, ballet is a means of contemplation, or, as he puts it, an “opportunity, through movement, not only to express some sort of form and line, but to convey a flood of emotions, energy, and ideas.” And isn’t that, indeed, true of all dance?

We will soon embark on Northrop’s 2015/16 dance season. I hope you will join us for an amazing array of artists, and all of the ideas, energy, and emotion they will share with us from this stage. Thank you for being with us this season.

Sincerely,
Christine Tschida
Director of Northrop

NEXT UP: Season subscriptions for our 2015/16 Northrop Season are on sale now! Renewing subscribers have only until May 15 to renew and get priority seating. Single tickets go on sale June 15.
RODIN

A ballet by Boris Eifman
Music by Maurice Ravel, Camille Saint-Saëns, and Jules Massenet
Sets by Zinovy Margolin
Costumes by Olga Shaishmelashvili
Lighting by Gleb Filshtinsky and Boris Eifman
Premiere: November 22, 2011

CAST

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<th>Role</th>
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<td>Rodin</td>
<td>OLEG GABYSHEV</td>
<td>DMITRY FISHER</td>
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<td>Camille</td>
<td>LYUBOV ANDREYEV</td>
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<td>Rose Beuret</td>
<td>YULIA MANJELES</td>
<td>ANGELA PROKHOROVA</td>
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“The story of life and love of Auguste Rodin and Camille Claudel is an amazing tale about an incredibly dramatic alliance of two artists where everything was entwined: passion, hatred, and artistic jealousy. Spiritual and energy exchange between the two sculptors was an outstanding phenomenon: being so close to Rodin, Camille was not only an inspiration for his work helping him find a new style and create masterpieces, she also impetuously went through the development of her own talent becoming a great master of sculpture herself. Her beauty, her youth, and her genius—all this was sacrificed to her beloved man.

After breaking up with Rodin, Claudel plunges into the darkness of insanity. The wretched woman’s soul is being incinerated by pathological hatred towards her former teacher and lover, who, as Camille believes, has stolen her life and talent.

This new ballet reflects Rodin’s longing for his Muse, torments of his conscience, as well as Camille’s delirium caused by the mental illness and saturated with painful obsessions—or rather that of the insane Erinys that the ruthless fate has turned her into.

In our performance, using the language of dance, we talk about passion, inner struggle, and despair—of all those human spirit phenomena that were brilliantly expressed by Rodin and Camille in bronze and marble. To turn a moment carved in stone into an unrestrained, emotionally rich stream of body movements is what I was striving for while creating this new ballet performance.

_Rodin_ is a reflection on the extreme price that people of genius have to pay for the creation of eternal masterpieces. And, of course, it is a reflection on those torments and mysteries of creative process that will always be of concern to any artist.”

Boris Eifman

SYNOPSIS

ACT I

A mental asylum is the last refuge for Camille Claudel. The appearance of Rodin brings the characters to the past. Camille gains the heart of the aging sculptor in his workshop.

Next to Rodin is his devoted but unloved Rose. In his thoughts the sculptor is in the studio, where his works are born and where he and Claudel work together. Everything Camille has—her beauty, youth, sculptress’s gift—is sacrificed to her lover and teacher. Success comes to Rodin. He celebrates his triumph while Camille finds herself alone.

INTERMISSION

ACT II

Camille works with Rodin. Rose follows the sculptor relentlessly. Rodin recalls his first encounter with Rose at a grape festival. In despair Camille leaves her lover, but the return to Rodin is inevitable. The sculptor is torn between the passion for one woman and the sincere affection towards the other.

Work on Clotho exhausts Camille completely. Crushed by the critics, she destroys her sculpture. Nightmarish visions haunt Camille, maddening her. Camille ends up being one of the asylum’s prisoners. Rodin continues his work alone.
MUSIC SELECTION

Act I

Maurice Ravel
Rhapsodie espagnole: Prélude à la nuit
Camille Saint-Saëns
Piano Concerto No. 1 in D major, Op. 17: Andante sostenuto quasi adagio
Le Carnaval des Animaux: Finale
Symphony No. 3 in C minor, Op. 78, "Organ": Adagio—Allegro moderato
Introduction and Rondo Capriccioso in A minor, Op. 28
Danse macabre, Op. 40
Jules Massenet
Scènes de féerie, Suite No. 6: Apparition
Scènes de féerie, Suite No. 6: Ballet
Claude Debussy
Clair de Lune
Erik Satie
Gnossienne No. 3

Act II

Camille Saint-Saëns
Piano Concerto No. 2 in C minor, Op. 22: Andante sostenuto
Violin Concerto No. 2 in C minor, Op. 58: Allegro moderato e maestoso
Symphony No. 1 in E-flat major, Op. 2: Adagio
Le Carnaval des Animaux: Personnages a longues oreilles
Septet in E-flat major, Op. 65: Intermède
Jules Massenet
Scènes de féerie, Suite No. 6: Bacchanale
Scènes napolitaines, Suite No. 5: La fête
Scènes dramatiques, Suite No. 3: Mélodrame
Meditation, from the opera "Thaïs"
Maurice Ravel
Piano Concerto for the Left Hand
Daphnis et Chloé, Suite No. 2: Dance générale
Erik Satie
Gnossienne No. 3
Boris Eifman, the founder and creator of his own theater, his own style, and his own ballet universe, who is called “one of the leading choreographers in the world” and an “amazing magician of the theater,” was born in Siberia in 1946, and from early childhood wanted to express his feelings and thoughts through body language, and in dance. He himself would later say, “For me, ballet is more than a profession. It is a means of existence, my mission on this earth. Using its resources, I am compelled to convey what is given to me from on high. Most likely, I would simply suffocate on my emotions if I didn’t have the possibility of expressing them through art. For me, choreography is art that is deeply religious, in the broadest sense of the word.”

The innate sense of movement and the “instinct to compose” brought him to the Leningrad Conservatory, where he studied in the Choreography Department, and then to the Vaganova Academy of Russian Ballet, where he worked for ten years as a choreographer, composing new works for student performances. Finally, in 1977, he formed his own ballet ensemble. This is the moment when the Eifman story began, as, with his talent, with his blood and sweat, with his energy, dedicating himself a full 24 hours a day, he began to create his own theater.

Eifman brilliantly combined cutting-edge achievements in the world of ballet with what he learned in the academic school of classical Russian choreography, to which he traces his roots. “What I do can be called the dance of emotions, free dance, a new language, in which classical ballet, modern dance, ecstatic impulses, and many other things are interwoven...” he said at the time.

His dancers, who had an exclusively academic grounding, had to acquire a new vocabulary of body movement. It was a completely different kind of choreography, one that’s fundamental principle came into being as the troupe was formed by Eifman.

In the course of time, his ballet ensemble became a ballet theater, and this change in names reflects the essential formula of Eifman’s creative method. As an artist whose natural inclination is toward the theater, he is interested in choreographing not only variations of movement but also transparent internal actions as well as one or another overriding idea connected with a performance. “I create ballets of a different kind, where self-expression becomes the subject and in which there is drama, philosophy, characters, and an idea. And I am sure that this is the ballet of the future. Believe me, many of my young colleagues will follow the road that I have taken. This road leads eventually to man.”

It’s a man who’s viewed by Eifman as the main subject and interest of art that has power over people’s hearts and is capable of addressing the soul. For Eifman, ballet is a means of contemplation, or, as he puts it, an “opportunity, through movement, not only to express some sort of form and line, but to convey a flood of emotions, energy, ideas...”

A distinct feature of Eifman’s theater, its trademark, is that almost all of his performances have a plot and, often, a literary source. This corresponds fully to his artistic credo: “I am not saying that I don’t concern myself with the choreographic text itself and its level, as well as the degree of imagination or the perfected form... But if I need a literary base, it means that I am looking for an opportunity to plunge into some sort of realm, one that is familiar to me and to my audience, and, in the familiar, I try to discover and reveal the unexplored...”

It is this penetration into the realm of the unexplored—in the choreography and in the sphere of ideas—that is arguably the hallmark of Boris Eifman. When he turns to the literary works, or to the stories of life of Moliere, Paul I (the Emperor of Russia), Tchaikovsky or Rodin, Eifman always sees nuances that no one else has noticed, he finds that which is capable of astonishing, he detects new meanings. In visual metaphors of movement, that can be compared to a figurative cipher of dreams, in which hazy fantasies and impulses take on visual forms, Eifman externalizes what is at the heart of a literary text or of an artist’s life history. Eifman’s theater is often called a psychological one. His ballets can be named plastic psychoanalysis, in the course of which the psychological depth of the characters and the stories—no matter fictional or real—is being disclosed.

When Eifman turns to the works of great writers or to the lives of geniuses and translates them into the language of ballet, this is immersion, through the physical, in the psychic, through the body, in the soul, through words, in ideas. His unique lexicon and conceptual, authorial interpretations are a breakthrough into that fantastic dimension where the boundlessness of inner worlds comes to life.

Eifman Ballet in Rodin. Photo © Nikolay Krusser.
St. Petersburg’s Eifman Ballet, originally called the Leningrad New Ballet, was established by Boris Eifman in 1977. The concept of the New Ballet was more than innovative for its time: from the first days of its work it was conceived and developed as an experimental laboratory, a ballet theater for one choreographer.

The company’s first performances such as Two-Voice and Boomerang brought success and stirred intense interest in the audience; ballet critics began arguing about new tendencies in the Russian ballet. Advocates of the traditional ballet school, however, were rather reluctant to acknowledge the young choreographer’s authority. Eifman’s novelty in how he chose a literary basis and music for his ballets, the audacity of the body movement vocabulary secured for him the reputation of “a choreographic dissident”.

In the late 70s–early 80s, Eifman’s theater was working out its own individual approach to repertoire formation. More and more new ballets based on the world classical literature appeared on the playbill. The choreographer and his company, characterized by an outstanding dance intellect, explored new genres. Boris Eifman created performances whose distinguishing feature is the strikingly sharp choreographic patterns, intended to express the fiery passions of ballets’ characters: The Duel, The Idiot, The Mad March Day, or the Marriage of Figaro, The Legend, The Twelfth Night, Master and Margarita, and Murderers.

Today, St. Petersburg’s Eifman Ballet is renowned among ballet lovers in Asia, Europe, the Americas, and in Australia for such ballets as Tchaikovsky I, Don Quixote, Red Giselle, Russian Hamlet, Anna Karenina, The Seagull, Onegin, Rodin, Beyond Sin, Requiem, and Up & Down. These works were generally recognized. Not only do they represent the highest artistic level of achievements of the contemporary Russian ballet, but they also turn the audience to the immortal spiritual heritage of Russian and world culture that inspired the choreographer and his dancers.

Boris Eifman’s endeavor to engage his spectators in the infinite world of human passions, to form a spiritual liaison with the audience, to amaze viewers by the brilliance and dynamism of his plastique—all this has ensured the decades-long success of Eifman Ballet’s performances at leading venues around the globe.

Boris Eifman is a philosopher choreographer. He is earnestly concerned with the problems of today, with the secrets of creativity. The choreographer speaks openly with his audience about the complicated and dramatic aspects of human life; he defines his genre as “psychological ballet.” The New York Times calls Boris Eifman the leader among living choreographers: “The ballet world in search of a major choreographer need search no more. He is Boris Eifman.”

The company is distinguished by its brilliant technique, unique dedication, and high onstage intelligence. Today excellent dancers, winners of international ballet contests and laureates of the President of Russia’s Prize for Young Cultural Professionals and the Russian Government prize in the field of culture, holders of the prestigious Golden Mask and Golden Sofit awards, implement Boris Eifman’s ideas: Oleg Gabyshev, Dmitry Fisher, Nina Zmeieva, Lyubov Andreyeva, Anastasia Sitnikova, Sergey Volobuev, and others.

An important period in the company’s life began in 2011, when the Government of St. Petersburg took a decision to launch the construction of the Boris Eifman Dance Academy—a project originally initiated by the choreographer himself. In September 2013 the Academy announced the start of its first academic year.

Another Eifman-initiated ballet institution is to be built and opened in St. Petersburg in the near future. It is the Boris Eifman Dance Palace envisioned by Boris Eifman as a new world center of dance arts.

Forming an original ballet repertoire of modern Russia based upon the rich traditions of Russian psychological theatre, along with searching for and developing new forms of choreography of the 21st century, are among the key priorities within the artistic mission of Boris Eifman and his brilliant company.
SOLOISTS

LYUBOV ANDREYeva
Soloist
Hailing from Minsk in the Republic of Belarus, Lyubov Andreyeva graduated from the Belarusian State Choreographic College in 2007. From 2009 to 2011 she was a dancer with the National Academic Bolshoi Opera and Ballet Theatre of the Republic of Belarus. Andreyeva joined the Eifman Ballet in 2011 where her featured roles have included Girl from tavern/Dulcinea (I, Don Quixote); Tatyana (Onegin); Camille (Rodin); Grushenka (Beyond Sin); Wife, Woman (Requiem); and Patient (Up & Down).

OLEG GABYSHEV
Soloist
Oleg Gabyshev was born in Volgograd and graduated from the Novosibirsk State Choreographic College in 2003. A year later, he joined the Eifman Ballet where he has been a soloist ever since. Featured roles include Double (Tchaikovsky); Basil, Patient who imagined himself to be Don Quixote (I, Don Quixote); Partner (Red Giselle); Don Juan (Don Juan, or Moliere Passions); Vronsky (Anna Karenina); Treplev (The Seagull); Onegin (Onegin); Rodin (Rodin); Dmitry Karamazov (Beyond Sin); Man (Requiem); Psychiatrist (Up & Down). Gabyshev’s honors include Honoured Artist of Russia, Golden Mask Award Laureate, and Golden Soffit Award Laureate.

DMITRY FISHER
Soloist
Born in Perm, Russia, Dmitry Fisher is a 2002 graduate of the Perm State Choreographic College and has been a soloist with the Eifman Ballet since 2002. Featured roles since joining the Eifman Ballet include Double, Prince, Youth, Joker (Tchaikovsky); Camache, the rich nobleman (I, Don Quixote); Friend, Partner (Red Giselle); Son of the Empress, The Heir (Russian Hamlet); Hebrew (My Jerusalem); Alex (Who’s Who); Karenin (Anna Karenina); Treplev (The Seagull); Lensky (Onegin); Rodin (Rodin); Alexey Karamazov (Beyond Sin); Old man (Requiem); and Buddy (Up & Down).

YULIA MANJELES
Guest soloist
Born in Krasnoyarsk, Yulia Manjeles is a 2003 graduate from the Perm State Choreographic College. From 2003 to 2010 she was a soloist with the Perm State Tchaikovsky Academic Opera and Ballet Theatre and was a company member of the Eifman Ballet from 2010 to 2013 where her featured roles included Nadezhda von Meck (Tchaikovsky); Doctor (I, Don Quixote); Ballerina (Red Giselle); The Empress (Russian Hamlet); Anna (Anna Karenina); Arkadina (The Seagull); Rose Beuret (Rodin); and Mother (Requiem).

ANASTASIA SITNIKOVA
Soloist
Hailing from Syktyvkar and a 2002 graduate of the Komi Republic School of Art, Anastasia Sitnikova was a soloist with the Kremlevsky Ballet until 2004, when she joined the Eifman Ballet as a soloist. Featured roles with the Eifman Ballet include Antonina Milyukova, Tchaikovsky’s wife (Tchaikovsky); Doctor, Girl from tavern/ Dulcinea (I, Don Quixote); Ballerina (Red Giselle); Orthodox (My Jerusalem); The Wife of the Heir (Russian Hamlet); Armanda, Anna (Don Juan, or Moliere Passions); Anna (Anna Karenina); Nina Zarechnaya (The Seagull); Tatyana (Onegin); Camille (Rodin); and Wife, Woman (Requiem).

ANGELA PROKHOROVA
Soloist
Born in the Moscow Region in 1990, Angela Prokhorova graduated from the Vaganova Ballet Academy in Saint Petersburg in 2007. From 2008 to 2009 she was a dancer with the St. Petersburg State Leonid Yakobson Academic Ballet Theatre. In 2009 she joined the Imperial Russian Ballet where she danced for two years before joining the Eifman Ballet. Featured roles include Antonina Milyukova, Tchaikovsky’s wife (Tchaikovsky); Doctor (I, Don Quixote); Rose Beuret (Rodin); Mother (Requiem); and Movie Star (Up & Down).

ANASTASIA SITNIKOVA
Soloist
Hailing from Syktyvkar and a 2002 graduate of the Komi Republic School of Art, Anastasia Sitnikova was a soloist with the Kremlevsky Ballet until 2004, when she joined the Eifman Ballet as a soloist. Featured roles with the Eifman Ballet include Antonina Milyukova, Tchaikovsky’s wife (Tchaikovsky); Doctor, Girl from tavern/ Dulcinea (I, Don Quixote); Ballerina (Red Giselle); Orthodox (My Jerusalem); The Wife of the Heir (Russian Hamlet); Armanda, Anna (Don Juan, or Moliere Passions); Anna (Anna Karenina); Nina Zarechnaya (The Seagull); Tatyana (Onegin); Camille (Rodin); and Wife, Woman (Requiem).
EIFMAN BALLET STAFF

Artistic Director, People’s Artist of Russia, Laureate of State Prize, Boris Eifman

Ballet masters and company teachers: People’s Artist of Russia Valentina Morozova,
Honored Artists of Russia Olga Kalmykova, Elena Kuzmina, Valery Mikhailovsky
Sofia Elistratova, Natalia Moskvito, Andrey Ivanov, Oleg Paradnik, Oxana Tverdokhlebova

Managing Director; Honored Artist of Russia: Gennady Albert
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Senior administrator: Natalia Chumina
Archivist: Ekaterina Petрова
Assistant to the managing director: Anastasia Smirnova
Production manager, chief stage manager: Alexey Donde
Chief stage manager: Sergey Barabanov
Assistants to the chief stage manager: Vardim Shemarov, Alexander Yaroslavtsev
Chief light expert: Yury Timofeev
Light group: Vera Lysieva, Vladislav Potapov, Alexander Yuryev
Head of sound department: Tatiana Ivanova
Sound engineer: Leonid Eremin
Operators of the sound department: Yulia Kudryashova, Elena Kurinova, Lidia Mikhailova, Irina Motorkina

Cameraman: Nikolai Nikitin
Video engineer: Mikhail Kulunakov
Photographer: Yulia Kudryashova, Evgeny Matveev
Stage-hands: Andrey Dashkov, Ilya Dukhov, Dmitry Gul, Sergey Grigoryev, Mikhail Ivanov, Evgeny Lukyanchikov, Sergey Nikiforov, Dmitry Yakobson
Wardrobe supervisor: Evgeniya Ermolenkova
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Make-up: Daria Tokmakova
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Doctors and masseurs: Alexander Medicherin, Natalia Samoylenko

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Michael Vool, Production Director
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Photos: Michael Khoury
McKNIght Fellowships
For Dancers and Choreographers

McKNIght Fellowship News

McKNIght National Residencies
McKNIght Choreography Fellows, as part of their fellowship, may receive a McKNIght-sponsored residency with one of our program’s national residency partners. The residencies provide time and resources for the development of new choreographic work as well as garnering a national profile for the fellows. Two McKNIght residencies took place recently at MANCC, a national center for choreography in Tallahassee, Florida.

Residency March 2015 at MANCC
Ranee Ramaswamy and Aparna Ramaswamy (Choreo 2012) developed Written in Water, a multimedia production that employs elements of chance and improvisation. As a child in India, Ranee played the board game Paramapadam—“game of destiny”—which takes players on a symbolic journey through life. She used this game as inspiration for the new work. In performance, a game board is projected on the floor, incorporating the game’s basic structure—a grid of 100 squares. “Ladders” (virtues) advance players on the board; “snakes” slide the player backward. The dancers are living pieces on the board and must be prepared at any moment to transition from abstract improvisation to choreographed solos.

Residency April 2015 at MANCC
To challenge their approach to performance, HIJACK (Kristin Van Loon and Arwen Wilder, Choreo 2013) created an exploratory residency to investigate their relationship to improvisation. Joined by Lisa Nelson, a long-time researcher into dance improvisation, who developed a practice called Tuning Scores that explores the physical senses in imagination, performance and observation in movement. Additionally, the two researched Library Science, examining the approach to organizing and storing an immense amount of material and relating their findings to composition and choreography. They investigated how libraries hold and categorize past information, as well as methods of organizing and understanding the future (i.e. astrology, personality tests) to consider the connections in time.
The exhibition includes approximately seventy presentation Easter eggs featuring Russian orthodox saints, Imperial monograms, traditional Russian geometric patterns, ornate floral designs, and more. These beautifully painted porcelain Easter eggs were produced at the Imperial Porcelain Factory in St. Petersburg during the 19th and early 20th centuries.

Also on view:
- Romance in Soviet Art April 4 through September 13, 2015
- Russian American Artists in Minnesota through May 31, 2015

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**Surdyk’s Café**

Surdyk’s Café is on the first floor, west side of Northrop. Hours: 7:30 am – 7:00 pm, Monday–Friday and 10:00 am – 3:00 pm Saturday. Surdyk’s concessions (including wine and beer) are located on the east and west sides of each level before and during performances happening on the Carlson Family Stage.

**Restrooms**

Restrooms are located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women’s restroom on the east side, and a men’s restroom on the west side only).

**General Ticket Information**

For any ticketing questions, visit U of M Tickets and Events on the ground floor of west and east sides of the building or visit northrop.umn.edu for the most current listing of events.

**Replacing Lost Tickets**

For your convenience, U of M Tickets & Events keeps a record of your purchase, should you lose or forget your tickets.

**Accommodating Special Needs**

Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the east and west sides of the building. Accessibility services, including parking information, are available upon request.

If a guest wishes to transfer from their wheelchair to fixed seats, the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance an usher will return the wheelchair to the guest.

**Cameras and Cell Phones**

Use of cameras and recording equipment are not permitted in the theater. Please be considerate and turn off your cell phones or other electronic devices during the performance.

**Motorist Assistance**

University of Minnesota provides free jump starts, vehicle unlocking, and flat tire changes to vehicles in University parking facilities Mon–Fri, 7:00 am –10:00 pm. Call 612-626-PARK (7275) for assistance.

**Campus Security Escort**

Trained security monitors are available 24/7 to walk or bike with anyone on campus. This free service is provided by the University of Minnesota Police Department. Please call 612-624-WALK (9255) or ask an usher to contact them for you.

**Questions?**

If you have any questions or concerns, please ask an usher or anyone with a Northrop name tag.

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**NORTHROP STAFF**

Norsyazana Ab Jali, Student Production Assistant
Brian Ahlén, Digital Media Manager
Tom Archbold, Event Manager
Nate Bahr, Special Projects Assistant
Henry Bialenberg, Student Production Assistant
Justin Burke, Technical Director
Jack Caughhey, Student Production Assistant
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Abby Taylor, Student Engagement Intern
Becky Taylor, Ticket Office Assistant
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Miranda Wohlfah, Creative Director
Dan Wozney, Data Manager
Melissa Wray, Assistant to the Director
Chan (Ian) Ye, Assistant to Principal Specialist

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Northrop would like to thank its Institutional Supporters.

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