

NORTHROP ACROSS CAMPUS



20
21
SEASON

Academic
Engagement
Through the Arts

UNIVERSITY OF MINNESOTA
Driven to Discover®



WELCOME

Northrop Across Campus encourages University of Minnesota faculty and staff to have their classes of students interact with performances in the Northrop Season, incorporating the work performed on stage or in online performances with the classroom curriculum. Northrop normally provides complimentary tickets for your students to attend a live performance. However, the 2020-21 Northrop Season has very limited capacity in the theater so Northrop Across Campus is offering access to the online performances and live stream options. 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 experiencing 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 2020-21 Northrop Season, which includes the Dance Series and the Pipe Organ Music Series, which will bring artists from all over the world to the Carlson Family Stage, as well as a special Film Series event.

If you would like your class to learn from and interact with 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!

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

- Interacting online with 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.
- Engaging with 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.



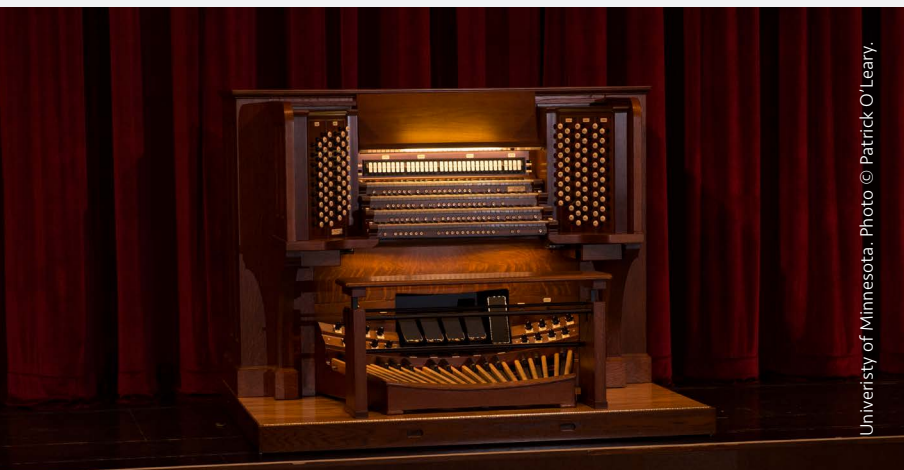
Northrop Presents

ORGANIST KATELYN EMERSON

Tue, Sep 29, 7:30 pm

SINE NOMINE

CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE



University of Minnesota. Photo © Patrick O'Leary.



Katelyn Emerson. Photo © Rosen-Jones Photography.

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ABOUT THE PERFORMANCE

German-based organist Katelyn Emerson makes her Northrop debut on the historic Aeolian-Skinner pipe organ with a program of German, English, and French organ music. Known for her technical facility and musicianship, Emerson garners acclaim from new listeners of classical music to audiences of colleagues and organ aficionados alike. She is a prizewinner of competitions on three continents and has performed more than 70 solo and collaborative concerts throughout the U.S. and Europe since her first prize win at the 2016 American Guild of Organists' (AGO) National Young Artists' competition.

FREE RELATED EVENTS

90-MINUTE ORGAN MASTERCLASS

Mon, Sep 28, 7:00-8:30 pm

Carlson Family Stage

Live stream option available

Registration required with limited capacity

During this musical masterclass, Katelyn will be teaching organ students different techniques and playing some delightful organ music.

Northrop Presents

ORGANIST KATELYN EMERSON

[VIEW EVENT PAGE](#)

University of Minnesota
Photo © Patrick O'Leary

RESOURCES

CONNECT

- Department of French and Italian
- Department of German, Nordic, Slavic & Dutch
- European History
- Religion Courses
- School of Music (Organ majors)

DISCOVER

- [Katelyn Emerson Website](#)
- [Katelyn Emerson's Blog](#)
- [Katelyn Emerson "On the Bench with Dr. Carol"](#)

ENGAGE

Emerson has won multiple awards at numerous organ competitions all over the world—from Russia to New York to Tokyo.

What does it take to excel within a musical craft?

What differentiates novice musicians from award winning professionals?

Emerson also has performed in concert venues all over the world. She has won awards in three continents and has traveled to many countries to perform for those who know her skill is rare to come across.

Consider the universality of music.

Regardless of the location, how does music connect us?

Northrop Presents

FLAMENCO, FLAMENCO

Wed, Oct 14, 6:30 pm

Special Event - Film Series



LIVE STREAM OPTION AVAILABLE

FLAMENCO, FLAMENCO. Courtesy of Music Box Films

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ABOUT THE FILM

Director [Carlos Saura](#) leads viewers through the history and traditions of [flamenco](#), the unique Spanish form of folk music and dance that dates to the 18th century. See performances by a variety of dancers.

Not rated by the MPAA | 1 hour, 37 minutes
In Spanish with English subtitles

FLAMENCO, FLAMENCO

[VIEW EVENT PAGE](#)

RESOURCES

CONNECT

- Cultural Studies and Comparative Literature
- Dance
- Global Studies
- Film Studies
- History
- Immigration
- Spanish

DISCOVER

- [Flamenco, Flamenco](#)
- [IMDB: Flamenco, Flamenco](#)
- [Carlos Saura Photographer: Journey of a Book](#)
- [Encyclopedia Britannica: Carlos Montoya](#)
- [Encyclopedia Britannica: Flamenco](#)
- [Flamenco History](#)
- [Flamenco: Last of the castanet makers? BBC News](#)
- [The Hollywood Reporter: Flamenco, Flamenco: Film Review](#)
- [The LA Times: Review: Flamenco, Flamenco: another dazzling Carlos Saura tribute to dance](#)
- [The New York Times: Smoldering Dance, Unadorned](#)

ENGAGE

In 2010, Flamenco dance was added to UNESCO's intangible cultural heritages of humanity list. Cultural heritage, according to UNESCO, is "the wealth of knowledge and skills that is transmitted through it from one generation to the next."

How do various cultural traditions, like dance, create transmittable knowledge and skills within culture? How can these "intangible cultural heritages" be used to improve our world and build bridges to other cultures and communities?

Carlos Saura, director of *Flamenco, Flamenco*, pays creative attention to detail to create striking visuals.

How did the documentary bring to life the passion and color of Flamenco dancing, and how did Saura's artistic direction inspire this?

In the video "Flamenco: Last of the castanet makers?," it is demonstrated that castanets, the handheld percussive instrument, are played by the dancer, matching their sounds to their movement.

Why is it important for music and dance to be connected?

What is the significance of having the dancer play their own music?

The New York Times describes the film as a "museum of dance."

Why is it important to document dance and archive movement in a visual format?

How do dance films benefit populations where live performance is not easily accessible?

The Los Angeles Times states that "Masterfully keying the compact performances into a striking lighting scheme that often bathes the musicians and dancers in warm golden or somber indigo hues representing the cycle of life, Saura's spare, elegant staging and the fluid, intimate cinematography by the great Vittorio Storaro ('Apocalypse Now') create an intoxicating effect."

How do external factors, such as lighting and staging, enhance the tone of the movement, both in film and on stage?

Northrop Presents

GALLIM

Thu, Nov 19, 7:30 pm

A New Dance Film

By Andrea Miller and Helix Films

Based on **BOAT**

ONLINE PERFORMANCE

Including Artist Conversation



GALLIM in BOAT. Photo © Hayim Heron.

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ABOUT THE PERFORMANCE

In-demand choreographer Andrea Miller's dances emphasize the contrasts of being human—the grotesque and the sublime, the chaos and the elegance, with movement both primal and poetic. Through an innovative creative collaboration with Northrop, Miller's company, GALLIM, debuts an evocative new dance film adapted from Miller's 2016 piece *BOAT* that explores what it looks like, feels like, and means to be searching for home. Featuring the music of Northrop's pipe organ and the Twin Cities-based PopUp Choir in the score, the film takes viewers on a journey of people becoming undone, floating adrift, holding each other, building bonds, and allowing hope and dignity to grow anew.

FREE RELATED EVENTS

FILM SERIES

That Pärt Feeling: The Universe of Arvo Pärt

Not rated by the MPAA | 1 hour, 15 minutes

Wed, Nov 11, 6:30 pm | Streaming Online

VIRTUAL HAPPY HOUR

Featured Guest Limor Tomer,

General Manager, MetLiveArts, Metropolitan Museum of Art

Wed, Aug 19, 5:00 pm | Streaming Online

Featured Guest Kyle Abraham,

Artistic Director, A.I.M

Wed, Sep 23, 5:00 pm | Streaming Online

Featured Guest Michelle Dorrance,

Artistic Director, Dorrance Dance

Wed, Oct 21, 5:00 pm | Streaming Online

Featured Guest Camille A. Brown

Wed, Nov 18, 5:00 pm | Streaming Online

Join choreographer Andrea Miller and a featured guest for a live-streamed happy hour conversation about our evolving field: what can change, how we can grow, and what we can create through collaboration.

POP-UP LIBRARY IN NOV

Dance and Music on the Map!



RESOURCES

CONNECT

- Art History
- Athletics
- Choral
- Dance
- Design
- Fashion
- Kinesiology
- Organ
- Psychology
- Social Justice/Human Rights
- Sociology
- Theatre Arts

DISCOVER

- [GALLIM Website](#)
- [Meet the Dance Company: GALLIM Video](#)
- [GALLIM Dance Visits Northrop in 2013](#)
- [City Pages: GALLIM Dance makes Minnesota Debut with "Blush" at the O'Shaughnessy](#)
- [Dance Magazine: In the Studio: GALLIM Dance Prepares for the Met](#)
- [Dance Magazine: Why I Choreograph: Andrea Miller](#)
- [Julliard: Julliard Dance Presents New Dances: Edition 2019, Dec. 11-19](#)
- [The Boston Globe: At Jacob's Pillow, GALLIM offers dances of hope and humanity](#)
- [The Dance Enthusiast: Impressions from Philadelphia: GALLIM Dance Collaborates in "Attack Point"](#)
- [The Met: Choreographer and Artist in Residence Andrea Miller of GALLIM Premieres Stone Skipping at The Met's Temple of Dendur](#)
- [The New York Times: In 'Whale' GALLIM Dance Takes on Love](#)
- [Vice: How a 78-Year-Old Estonian Composer Became the Hottest Thing in Music](#)

ENGAGE

The Boston Globe describes the choreographic piece *BOAT* as "both somber and poetic... composed of a series of snapshots of struggle...and the vignettes evoke the larger story of desperate people fleeing danger."

How are hope and humanity portrayed within this piece?

How do choreographers craft commentary on larger concepts? What tools do they use to convey that message to the audience?

Although this piece represents danger and reflects fear, in what ways can it also be seen as hopeful?

GALLIM works largely on site-specific work and the company performs many of its pieces in art museums, specifically at The Metropolitan Museum of Art in New York City. Andrea Miller was the first choreographer to become an artist in residence at The Met.

Why is it important to see dance performed outside of a traditional theater setting?

How can art forms of different mediums connect to each other when viewed together (i.e. paintings and dance)?

In what ways are the different creative processes similar (i.e. painting on a canvas and choreographing a dance piece)?

GALLIM is primarily considered to be a contemporary/modern dance company. Miller was a member of the Batsheva Dance Company and today often integrates Ohad Naharin's Gaga Movement Technique to influence her work.

What ideologically or aesthetically differentiates a modern dance performance from a classical dance performance? What are some iconic styles and movements that represent modern dance and not any other style?

Walker Art Center and Northrop Present

KINETIC LIGHT

Online Premiere Thu, Dec 3, 8:00 pm
Including Artist Conversation
Performance Available Through Sat, Dec 5

DESCENT

The Artist Conversation will include
ASL interpretation and captioning

The production also includes access to
Kinetic Light's app Audimance, which
features multi-track audio description
for extra layers of artistic experience

ONLINE PERFORMANCE



Kinetic Light in *Descent*: Laurel Lawson, a white woman, balances on the footplate of Alice Sheppard's wheelchair, with arms spread wide, wheels spinning. Alice Sheppard, a light-skinned Black woman, opens her arms wide to receive her in an embrace. They make eye contact and smile. A starry sky fills the background, and moonlight glints off their rims. Photo by BRITT / Jay Newman.

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ABOUT THE PERFORMANCE

Under the artistic leadership of “innovator in disability arts” (*The New York Times*), Alice Sheppard's Kinetic Light enables new understandings of the moving world. Dancers perch, swoop, and soar on a striking custom-built ramp of curves and peaks in *DESCENT*. This visually stunning imagining of a queer, interracial love-story of mythical figures Venus and Andromeda is a transformative ride testing the limits of what dance, beauty, and disability appear to be.

FREE RELATED EVENTS

FILM SERIES

Short films featuring *Revel in Your Body*

Not rated by the MPAA | Total running times TBD

Mon, Nov 30, 6:30 pm | Streaming Online

Walker Art Center and Northrop Present

KINETIC LIGHT

[VIEW EVENT PAGE](#)



Kinetic Light in Descent. Alice Sheppard, a light-skinned Black woman with a crown of short curly hair, is crawling on her hands with her knees in Laurel Lawson's footplate. Laurel, a white woman, is arching her back on the ground as she is dragged along the floor. A sunset appears behind them. Photo by MANCC / Chris Cameron.

RESOURCES

CONNECT

- African American Studies
- Architecture
- Cultural Studies and Comparative Literature
- Dance
- Engineering/Design
- Gender, Women, and Sexuality Studies
- Greek and Roman Mythology (Venus and Andromeda)
- Kinesiology
- Literature
- Modern Art
- Theatre Production
- Visual Art and Design

DISCOVER

- [Kinetic Light Website](#)
- [Kinetic Light Facebook](#)
- [The Dance Enthusiast: "Dance News: Disability Tours Arts Ensemble Kinetic Light Announces Fall 2019-20 Tour"](#)
- [The New York Times: "Do You Love to Dance?"](#)
- [The New York Times: "I Dance Because I Can"](#)
- [Sculpture that possibly inspired the story of Andromeda and Venus](#)
- [Vice: "The Women Building a New Art Form in the World of Dance"](#)

ENGAGE

A word from the company: You may know disability as the medical diagnosis, defining what is wrong with some people. Or you might know disabled people as 'inspirational' folks who work to overcome their problems and motivate others to do better in their lives. We do disability differently. Disability is not inspirational in our work. It is a source of artistry and creativity. We create movement and visual designs that are possible only because we use wheelchairs. Our work includes immersive visual worlds that reveal the beauty of disability. We create technology and products that are built from a disabled perspective.

How does technology support certain access needs? How does it complicate or create barriers to access?

What does artistic equity mean to you? Audience equity? Academic equity? Access equity?

How are theories and applications of inclusion and equity different or similar?

Northrop Presents

RONALD K. BROWN / EVIDENCE

35TH ANNIVERSARY SEASON

Thu, Feb 18, 7:00 pm CST (premiere), available through
11:59 pm Thu, Mar 4

Mixed Repertory to Include

GRACE
MERCY

ONLINE PERFORMANCE

Ronald K Brown in Grace. Photo © Juliette Verantès.

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ABOUT THE PERFORMANCE

Celebrating its 35th anniversary, Ronald K. Brown/*EVIDENCE*'s body of work encapsulates a distinctive contemporary African dance method and style that the company willingly shares and teaches. *Grace*, which is Brown's breakout piece performed first by the Alvin Ailey American Dance Theater 20 years ago, is an ode to God's love and Alvin Ailey's legacy. A newly commissioned companion piece, *Mercy*, is an ethereal movement meditation set to music by Meshell Ndegeocello, originally composed for the company.

FREE RELATED EVENTS

FILM SERIES / PERFORMANCE PREVIEW

Screening of *Grace*

Not rated by the MPAA | 22 minutes

Followed by Q&A with Ronald K. Brown

Q&A estimated 30 minutes

Wed, Feb 17, 6:30 pm | Streaming Online

POP-UP LIBRARY IN FEB

Dance and Music on the Map!

LET'S SAY GRACE AND TALK ABOUT IT

Mon, Feb 15, 7:00 pm CST | Streaming Online

EVIDENCE ALL-LEVELS COMMUNITY DANCE CLASS

Tue, Feb 16, 6:00 pm CST | Streaming Online

Northrop Presents

RONALD K. BROWN / EVIDENCE

[VIEW EVENT PAGE](#)



RESOURCES

CONNECT

- African American Studies
- Athletics
- Cultural Studies and Comparative Literature
- Dance
- Diversity and Social Justice Liberation Education Requirement Classes
- History
- Kinesiology
- Political Science
- Psychology
- Sociology
- Theatrical Storytelling

DISCOVER

- [Ronald K. Brown: EVIDENCE Website](#)
- [Ronald K. Brown Facebook Page](#)
- [Alvin Ailey American Dance Theater: Ronald K. Brown](#)
- [JoyceStream: Artist Talkback with Ronald K. Brown and Collaborators](#)
- [LA Times: "Ronald K. Brown's Evidence dance company proves the power of faith"](#)
- [Music of Meshell Ndedgeocello](#)
- [The New York Times: "Making Rich Tales of Diaspora Take Flight"](#)
- [The New York Times: Ronald K. Brown to Receive the Jacob's Pillow Award](#)
- [The Washington Post: "Storytelling is the key ingredient in the year's best dance works"](#)

ENGAGE

In a 2016 *The New York Times* interview, Brown elaborated upon his desire to "create something in which people would recognize themselves and see the human condition, rather than dancers focused on their physicality." This is made apparent through his strength in storytelling.

How were the ideas of faith and hope choreographed within this work?

How did the audio/visuals enhance the ideas Brown developed throughout the performance?

How does a choreographer effectively create feelings of suffering/triumph within the choreography and how do dancers put these feelings into their work? Did the performance achieve this?

What can be said about choreography as an act of social justice? How can these works of art be used as a force for change?

The musical score in a performance is sometimes the first point of inspiration for the choreographer in creating a piece. It can shape the choreographic choices with timing and rhythm. Brown has had deep engagement with jazz music and has collaborated in the past with music-maker Meshell Ndegeocello to create the score and soundscape to his dances.

What types of musical styles seem to match with what types of dance styles?

How would the characteristics of jazz music and the improvisational nature of the music influence the dance styles and choreography of a piece?

Does the music feel like it is a key part of the choreography or that it supports the choreography and movement only?

Brown draws inspiration for his performances from the stories and struggles of African peoples through the African diaspora, faith, hope and struggle.

Can trauma, as well as a shared sense of hope, be passed through the generations? How does dance convey these messages of sustained faith and intense struggle?

Northrop Presents

THE STATE BALLET OF GEORGIA

Sat, Mar 20, 7:30 pm (premiere),
available through Sun, Mar 28

Artistic Director
NINA ANANIASHVILI

A New Dance Film
BY THE STATE BALLET OF GEORGIA

ONLINE PERFORMANCE

The State Ballet of Georgia in *Giselle*. Photo courtesy of artist.

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ABOUT THE PERFORMANCE

Northrop welcomes the artists of the State Ballet of Georgia in an original film created especially with our audiences in mind. This online performance includes gala-style excerpts of ballet repertory, interviews with Artistic Director Nina Ananiashvili and featured dancers, and footage and history of the beautiful State Opera and Ballet Theatre and City of Tbilisi. Ballets featured in the film will include *Laurencia*, premiered in 1939 by Vakhtang Chabukiani, a famed and beloved choreographer born in Tbilisi, *Sagalobelli*, a 2007 ballet choreographed to Georgian folk melodies by Vladimir Possokhov, Leonid Lavrovsky's *Romeo and Juliet*, which was the first full version choreographed to Prokofiev's score, and a taste of the State Ballet of Georgia's *Giselle* which had been planned for this time period.

FREE RELATED EVENTS

FILM SERIES

The Dazzling Light of Sunset

Not rated by the MPAA | 1 hour, 14 minutes

Wed, Mar 10, 6:30 pm | Streaming Online

Northrop Presents

THE STATE BALLET OF GEORGIA

[VIEW EVENT PAGE](#)



The State Ballet of Georgia in Giselle.
Photo courtesy of artist

RESOURCES

CONNECT

- Ballet
- Classical Music
- Dance
- European History
- French
- History
- Music Performance/Music Composition
- Russian Culture

DISCOVER

- [The Washington Post: The Ballerina Who Needed a Bigger Stage](#)
- [Information about Georgia](#)
- [Nina Ananiashvili's Double Return to the U.S.](#)

Northrop Presents

RUBBERBAND

Online premiere Thu, Apr 8, 7:30 pm CST,
Performance available on demand through Thu, Apr 15

VIC'S MIX

Mixed Repertory Program
Spanning RUBBERBAND'S 18 years

ONLINE PERFORMANCE

RUBBERBAND in Vic's Mix. Photo © Bill Herbert.

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ABOUT THE PERFORMANCE

"Three points of contact" defines choreographer and RUBBERBAND founder Victor Quijada's work and style as an unusually difficult yet expressive dance form. The three points describe his technique and also Quijada's trio of cultures: Mexican heritage, Los Angeles upbringing, and French-Canadian residency. *Vic's Mix* extracts notable works from Quijada's extensive repertory in a humorous yet thoughtful program defying notions of theatricality and audience expectations.

FREE RELATED EVENTS

FILM SERIES

Countdowns: Reflections on a Life in Dance

Not rated by the MPAA | 1 hour, 24 minutes

Gravity of Center - The Movie

Not rated by the MPAA | 15 minutes

Sat, Feb 6, 6:30 pm CST; Streaming Online,
Available On Demand through Tue, Feb 9,
6:30 pm CST

Northrop Presents

RUBBERBAND

[VIEW EVENT PAGE](#)



RUBBERBAND in Vic's Mix.
Photo © Bill Herbert.

RESOURCES

CONNECT

- Ballet
- Dance
- Department of French and Italian
- Film Studies
- Hip Hop
- Kinesiology
- Modern Dance
- Psychology
- Spanish and Portuguese Studies
- Theatre Production

DISCOVER

- [Rubberband - Contemporary Dance Company Website](#)
- [Rubberband - Historique \(En Français\)](#)
- [Teaser Vic's Mix Video](#)
- [Los Angeles Times: "Rubberband Man"](#)
- [The Guardian: Rubberbandance Review](#)

ENGAGE

The name of the company, RUBBERBAND, is attributed, in part, to a nickname of the company's founder, Victor Quijada. He earned this from his early years spent in Los Angeles performing breaker moves.

Although the company now performs several styles of dance (a fusion of hip-hop, ballet, and contemporary moves), in what way is the "rubberband-like" style represented?

In what ways does it subvert the breaker/break dance culture to put it on a stage in front of an audience, as opposed to watching it in a less formal setting? Does it change the way we view the form, especially in a historical context?

Quijada was raised in California, the son of Mexican immigrants, and now lives and works in French Canada. He is often described as representing three different cultures and works that influence into his choreography.

How are these cultural traditions reflected in the choreography?

In what ways can dance pass on cultural traditions? Generationally, how do the dances change? Is it important for the dances to evolve or stay the same with time?

Pour <<Rubberband Dance>>, les danseurs viennent d'autres pays pour être membres de la compagnie. Les danseurs ne parlent pas (au début) la même langue, mais il communiquent par la danse!

Quelles autres méthodes pouvons-nous communiquer de manière non-verbale et à travers les différences culturelles?

¿Cuáles son otros métodos que podemos comunicar sin palabras y ir más allá de la diferencia cultural?

¿Por qué es importante apoyar a artistas con orígenes lo que son diferentes que nuestros?

Northrop Presents

ORGANIST PAUL JACOBS

Tue, Apr 13, 7:30 pm

Organ Recital to Include
SYMPHONIC BACH

CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE



ABOUT THE PERFORMANCE

Grammy-winning organist Paul Jacobs returns to Northrop in a solo recital showcasing the symphonic possibilities of works by Bach and the historic Aeolian-Skinner Opus 892 pipe organ. Jacobs thrilled Northrop audiences with the debut of a co-commissioned piece in 2018 when he appeared with the Minnesota Orchestra for an inaugural performance celebrating the restoration of the organ.

Northrop Presents

ORGANIST PAUL JACOBS

[VIEW EVENT PAGE](#)



Paul Jacobs Photo © Ficarri Zelek

RESOURCES

CONNECT

- Department of German, Nordic, Slavic & Dutch
- Religion Courses
- School of Music (Organ majors)

DISCOVER

- [Paul Jacobs Website](#)
- [Paul Jacobs Facebook](#)
- [The Diapason: An Interview with Paul Jacobs](#)
- [The Grammy Awards: Paul Jacobs Wins Best Instrumental Soloist Performance \(Without Orchestra\)](#)
- [Organist Paul Jacobs on Bach and the Pipe Organ](#)
- [Yale School of Music Interviews Paul Jacobs](#)

ENGAGE

Paul Jacobs is a Grammy-award winning musician, and is the first organist ever to achieve this accomplishment.

Why is it important to recognize and celebrate classical music in our modern day?

Do you think it is important to keep organ music alive in the 21st century?

In an interview with the Yale School of Music, Jacobs says that “Audiences simply want to be moved ... the main objective should always be to capture the essence of a piece of music, which, I believe, is fixed, unchanging, and immutable. ... It is something that speaks directly to the heart in a pure and real way. The essence of any work of art, I believe, attests to an immaterial reality which connects itself directly with the human soul. It’s positively thrilling to experience.”

What makes attending live music performances so gripping? What about Jacobs’ expressive playing moved you?

Do you agree that music should “connect to your soul” or do you believe more in the entertainment value of art?

What type of music captures your attention, and why do you think that is?

Jacobs is currently the chair of the Organ Department at the Juilliard School.

Why is it important to pass the organ on to the next generation and continue the legacy of this traditional art form?

The organ is often an instrument tied to a religious background, but resurfaced itself as a secular recital instrument within the traditions of classical music.

Why do you believe the organ became so important in the Catholic and Lutheran church traditions?

How do you think the organ developed into mainstream culture, especially when it was used in theaters to accompany and emphasize the narrative of a silent movie?

Northrop Presents

RAGAMALA DANCE COMPANY

Performance Postponed - Engagement Events Only

Ranee Ramaswamy and Aparna Ramaswamy's

FIRES OF VARANASI



Ragamala Dance Company. Photo © Arun Kumar.

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FREE RELATED EVENTS

PICO IYER IN CONVERSATION WITH RANEE AND APARNA RAMASWAMY

*A Talk About Ancient Indian Traditions in
a Modern, Diasporic World*

Tue, Oct 13, 7:00 pm | Online Event

Registration required

FOODS FOR THE SOULS:

Food Rituals in the Diaspora

Thu, Nov 5, 5:30 pm | Online Event

Registration required

TALKING TO THE DEAD: An Interfaith
Panel Discussion on Life and Death in the Diaspora
Thu, Mar 11, 3:30 pm | Online Event

YOGA WITH RAGAMALA

Mon, Apr 19, 5:00-6:00pm CDT | Northrop; Live
Stream Option available

FILM SERIES

Mukti Bhawan (Hotel Salvation)

Not rated by the MPAA | 1 hour, 42 minutes

Wed, Apr 21, 6:30 pm | Streaming Online

POP-UP LIBRARY IN MAY

Dance and Music on the Map!

Stream Option available

Northrop Presents

RAGAMALA DANCE COMPANY

[VIEW EVENT PAGE](#)



Ragamala Dance Company.
Photo © Arun Kumar.

RESOURCES

CONNECT

- Asian American Studies
- Asian and Middle Eastern Studies
- Asian Language and Literature
- Cultural Studies
- Dance
- Global Studies
- Learning Abroad Center
- Mortuary Science
- Religious Studies
- Spirituality and Healing

DISCOVER

- [Ragamala Dance Company Website](#)
- [Chicago Tribune](#): In Harris Theater debut, Ragamala Dance shows the metaphor and mythology in a board game — and is pure fun to watch
- [Lineage Film](#)
- [The New York Times](#): Dances in India, Rich in Breadth and Addressing the Sublime
- [The New York Times](#): Ragamala Dance Outdoors at Lincoln Center
- [The Star Tribune](#): Ragamala Mela Offers a Taste of India
- [The Star Tribune](#): Ramaswamy Sisters Bring Nuance Mood to Ragamala Dance Company
- [Smithsonian Magazine](#): The Holy City of Varanasi