

2016 // 17 SEASON

Northrop Presents

MALANDAIN BALLET BIARRITZ

Sat, Mar 25, 8:00 pm
Carlson Family Stage

La Belle et la Bête





Christine Tschida. Photo by Tim Rummelhoff.

They took up residence in the former Gare du Midi—an abandoned train station with imposing towers overlooking the Biarritz gardens. Since then, it has become one of the most productive of France’s numerous choreographic centers, and the dancers have one of the busiest performing calendars of all French dance companies, visiting about 70 different cities per year with more than 100 performances.

Malandain has created more than 80 works for the company. Many examine classic ballet texts through a contemporary lens, and all search for the deep human values at the core of the story. The choreographer refers to his style as “a way to find harmony between history and today’s world.”

Tonight we will see Malandain’s singular vision of *Beauty and the Beast*, framing the well-known love story inside the concept of the artist (or writer, or storyteller) grappling with the duality of human nature: In the tale, Belle embodies the human soul, and the Beast is pure primal instinct. The look of elegance might well have been influenced by the Royal Opera of Versailles, a co-producer of the piece.

Considered a classical choreographer by some, contemporary by others, and neoclassical by yet another camp, Malandain claims he is really just looking to create dance that is pleasing. “I am on the lookout for dance I like.....dance that would not only leave traces of pleasure, but that would also revive the essence of the Sacred as an answer to the difficulty of being.”

May you leave the theater tonight with that pleasure, and perhaps the essence of the Sacred as well. Thank you for being here and making dance a part of your life.

Sincerely,

Christine Tschida

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: Please join us two weeks from tonight, on Saturday, April 8, when The Scottish Ballet presents Matthew Bourne’s *Highland Fling*, and... Northrop reveals our 2017//18 season! Don’t miss it!

Cover: Malandain Ballet Biarritz in *La Belle et la Bête*.
Photo © Olivier Houeix and Yocom.

Dear Friends of Northrop,

Biarritz, France.....the name conjures up images of sunshine, gorgeous beaches, casinos, and glamour. It’s also the home to a beautiful dance company, with plenty of glamour, that some might say was started with a roll of the dice.

Malandain Ballet Biarritz takes its name from artistic director Thierry Malandain, who started as a dancer unafraid of taking risks with his career. He danced with the Paris Opera Ballet, the Ballet du Rhin, and the French Ballet Theatre de Nancy before setting off with eight dancers he chose to create a company of his own in a suburb of Paris. Those same dancers now occupy all of the leadership roles at Malandain Ballet Biarritz—from Executive Director to the Ballet Masters to Stage Managers and Technicians. That is something truly unique in the ballet world.

Ballet Biarritz came to life quickly after Malandain was offered the opportunity to establish the first national choreographic center in this Basque resort town in 1997.

Northrop at the University of Minnesota
Presents

MALANDAIN BALLET BIARRITZ

La Belle et la Bête

Choreography by

THIERRY MALANDAIN

Music by

PYOTR ILYCH TCHAIKOVSKY

Ballet Masters

RICHARD COUDRAY, FRANÇOISE DUBUC

Dancers

IONE MIREN AGUIRRE RAPHAËL CANET MICKAËL CONTE NURIA LÓPEZ CORTÉS
FREDERIK DEBERDT ROMAIN DI FAZIO BAPTISTE FISSON CLARA FORGUES
MICHAËL GARCIA LUCIA YOU GONZÁLEZ IRMA HOFFREN MIYUKI KANEI
MATHILDE LABÉ HUGO LAYER GUILLAUME LILLO CLAIRE LONCHAMPT
ARNAUD MAHOUY PATRICIA VELÁZQUEZ ALLEGRA VIANELLO
LAURINE VIEL DANIEL VIZCAYO ISMAEL TUREL YAGÜE



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.



This activity is also made possible by a grant from the Wells Fargo Foundation Minnesota.

NORTHROP
UNIVERSITY OF MINNESOTA
Driven to Discover™

LA BELLE ET LA BÊTE

Choreography by THIERRY MALANDAIN
Music by PYOTR ILYCH TCHAIKOVSKY
Set and costumes by JORGE GALLARDO
Lighting design by FRANCIS MANNAERT
Dressmaker, VÉRONIQUE MURAT
Set and accessories production by FRÉDÉRIC VADÉ
Mask production by ANNIE ONCHALO

Coproducers

Opéra Royal / Château de Versailles Spectacles, Biennale de la danse de Lyon 2016,
Opéra de Saint-Etienne, Ballet T - Teatro Victoria Eugenia Donostia /
San Sebastián, CCN Malandain Ballet Biarritz

Partners

Donostia / San Sebastián Capitale Européenne de la Culture 2016,
Orquesta Sinfónica de Euskadi, Opéra de Reims, Teatro Mayor de Bogota,
Fondazione Teatro Comunale Città di Vicenza, Equilibre-Nuithonie-Fribourg,
Théâtre Olympia d'Arcachon, Théâtre - Le Forum de Fréjus

PREVIEW

with the Basque National Orchestra
Versailles – Opéra Royal
December 11-13, 2015

CREATION / FRENCH PREMIERE

LYON - 17^a Biennale de la Danse,
Amphithéâtre Cité Internationale
September 16-18, 2016

FOREWARD

Like Jean Cocteau, whose film was released in 1946, everyone has read *Beauty and the Beast* which the French author Jeanne-Marie Leprince de Beaumont borrowed from Gabrielle-Suzanne de Villeneuve in 1757 to “please young people while educating them.”(1) This benevolent governess, who called herself “Mademoiselle Bonne”(literally “Miss Good” in French), had something of a “good fairy” about her and knew how to pass on the gift of not growing old. For man does not live by bread alone; keen on perfection, he feeds himself above all on love, beauty and everything that dazzles the eye.

In fairy tales, there is often a moral at the end of the dream before returning to reality. Creating a symbolic link between beauty and morality, Cocteau wrote in *The Difficulty of Being*, after the ordeal he endured during the filming of *Beauty and the Beast* that “Art is only worthy in my opinion if it has a moral,”(2)—in other words, ethics that match the artist’s needs. Although fascinated by beauty, which she celebrated in all its forms, Madame Leprince de Beaumont invites us to place more importance on the goodness of the soul than on beauty. Therefore, by winning Belle’s heart with his spirit, the Beast freed himself from his animal form and ugliness and was transformed back into a handsome prince. His metamorphosis was due to the most perfect and harmonious love.

This love for an almost divine beauty, which conforms to the ideal bequeathed by Antiquity, continued to foster artistic creation in the 18th century. The artist conjured up an ideal man from his imagination that all men should strive to be more like. He did his utmost for this accomplished man. Out of step with this ultimate harmony of the individual and of individuals together, Mechanization, which sparked both enthusiasm and curses after the Romantic period, saw modern art detach itself from the Universal to focus on the Individual, personal experiences, human misery, noise and fury, but also on the suffering associated with the difficulty of taming beauty.

In *The Confiteor of the Artist*, Charles Baudelaire wrote “Oh, must one eternally suffer, forever be a fugitive from Beauty? Nature, pitiless enchantress, ever-victorious rival, leave me! Tempt my desires and my pride no more! The contemplation of beauty is a duel in which the artist screams with terror before being vanquished.”(3)

With his references to mythology and his writing style inherited from the 17th century, the maverick Cocteau was considered as being a “classic.” He added youthfulness to his style by arguing that “art only exists if it prolongs a scream, laughter or a complaint.”(4) The notion of the wounded artist then played a central role in his works and especially in *Beauty and the Beast*. That is what we will try to express in the ballet. Without reflecting on every version of the tale, one can see a rite-of-passage story aimed at resolving an individual’s duality in which Belle embodies a human being’s soul while the Beast represents its vital force and instincts. One can also see with Cocteau the representation of the artist’s inner demons in the dual nature of the Beast. Lost unity or human nature torn apart, these two possibilities remind us of Friedrich von Schiller who saw in art the means to reconcile the spirit with the senses and to “give birth to a harmonious, balanced, fair and accomplished society.”(5)

In the meantime, as a half-man and half-beast, both handsome and ugly, the Beast’s creative power pertains to at least six elements such as love, the rose, the key, the horse, the looking-glass and the glove. Let’s say that love is the agent of revelation and its transformation. The rose naturally embodies beauty itself as a symbol of the perfection achieved and mystical rebirth. The key calls to mind both secrecy and how to access knowledge and fulfilment. The horse symbolizes the race against time and vitality. The highly symbolic looking-glass represents hope, a door to another world, and the illusion of vanity. Finally, the glove represents the hand of the creative artist, but also his most primary and noble duty to entertain men in a dignified manner while introducing them to beauty.

This eye-opening task is daunting since the ideal beauty we are all striving for is rarely achieved in the eyes of those who are trying to understand! In any event, the ballet, choreographed with Tchaikovsky’s symphonic scores into which the master of harmony “pours his soul like a lyric poet,”(6) is slightly based on the concept of a drama within a drama. It calls to mind the play Moliere called *The Impromptu at Versailles*,(7) in which he represents himself staging a comedy that must be performed two hours later in front of the King, but nothing is ready. “Oh, what strange animals to be governed are actors,”(8) says Molière’s double. In the end, the author gets the

King to wait for his new creation until later. Our reality is entirely different, but because dreams come true if you follow your heart in fairy tales and since love is the manifestation of beauty, and the Beast, rid of his inner demons and by taking the right steps, can marry Belle in the open for the world to see, both of them overwhelmed by the splendour of beauty in the tale's happy lie.

—Thierry Malandain

- (1) Motto of Jeanne-Marie Leprince de Beaumont
- (2) *The Difficulty of Being* by Cocteau, Rocher Books, Monaco, 1983, p. 218
- (3) *Paris Spleen* by Baudelaire, Michel Lévy Bros., 1869
- (4) *The Difficulty of Being* by Cocteau, Rocher Books, Monaco, 1983, p. 219
- (5) *L'Art pour éduquer? (Art to Educate?)* by Alain Kerlan, Laval University Press, 2003, p.205
- (6) Tchaikovsky, letter to Nadejda von Meck dated 5 December, 1878
- (7) One-act prose comedy performed at Versailles on 14 October 1663
- (8) *The Impromptu at Versailles*, Scene 1

SYNOPSIS

Eugène Onéguine, Op. 24 Interval and Waltz

An artist with body and soul, a man with his joy, pain and hopes tells the following story:

Once upon a time there was a wealthy merchant who had two sons and three daughters. The youngest was so lovely and so much admired that everyone called her Belle which made her sisters very jealous. The two eldest were arrogant because of their wealth and attended balls every evening. The merchant suddenly lost all his wealth and all he had left was a small farmhouse far from the city.

Symphony No.6 Pathétique 1. Adagio Allegro non troppo

While her sisters snivel and whine, missing high society and beautiful clothes, Belle gets used to her new situation. There are even gentlemen courtiers who wish to marry her, but she cannot imagine leaving her father. The family has been living simply for a year when the merchant hears that one of the ships on which he had merchandise is back in port. This news starts the two eldest daughters thinking, and just as their father is about to leave, they ask him to bring back dresses and all kinds of things for them while Belle only asks for a rose.

On his way back home, the merchant gets lost. The wind is so strong that it knocks him off his horse. Shortly after, he sees a light coming from a castle. He goes inside where a table is laden with food and drink. The next morning as the merchant is about to leave, he remembers that Belle had asked him for a rose and picks the whitest one he can find.

Hamlet Op. 67

At that very moment, he hears a loud noise, and is confronted with a Beast so hideous, that he almost passes out. "You're so ungrateful," says the Beast. "I saved your life by welcoming you inside my castle, and in return for my hospitality, you steal my roses that I love more than anything in the world. You must die for this misdeed. However, I'm willing to forgive you if you send one of your daughters to die instead of you."

All alone, like the Artist facing his inner demons, the Beast who suffers from his ugliness summons the things which symbolize his metamorphosis—a key, a horse, a looking-glass, a glove, and the love which will save him.

A few hours later, the merchant arrives home and tells his children the tale of what happened to him. Hearing his story, they start shouting and insult Belle who was not weeping. "Why should I weep because my father is going to die? He will not die since the Beast is willing to accept one of his daughters. I will let him unleash all his rage on me." Belle then goes to the Beast's castle.

Symphony No.5 - 2. Andante cantabile

Terrified at first, Belle did not suffer the fate she so dreaded. She is welcomed graciously by the Beast and lavished in luxury. But every evening he asks her the same question: "Will you be my wife?" Belle refuses. Her only desire is to see her father again who she sees sick with grief in the looking-glass. The Beast finally lets her go home and Belle promises that she will return in one week.

Symphony No.5 - 3. Waltz

When Belle sees her father again, they embrace each other for over a quarter of an hour. Her sisters almost die of jealousy when they see her dressed like a queen. But very quickly, she feels sad about having abandoned the Beast when she sees him lying half-dead in the looking-glass.

Symphony No.6 Pathétique - 4. Finale. Adagio lamentoso

When Belle returns to the castle and finds the Beast lying on the ground, she goes to him and says, "You shall not die. You shall live and be my husband." Upon uttering these words, she sees the castle shine brightly and the Beast turns into a Prince.



ARTISTIC DIRECTOR

THIERRY MALANDAIN



Photo © Johan Morin

Author of a repertoire of 80 choreographies, Thierry Malandain has developed a very personal vision of dance, closely linked to ballet, where priority is given to the dancing body, its power, virtuosity, humanity and sensuality.

The search for meaning and aesthetics guide

a powerful and sober style, which can be both serious and insolent, based on the pursuit of harmony between history and today's world. Thierry Malandain's troupe is comprised of dancers with classical dance training who express themselves in a contemporary way via Thierry Malandain's choreography.

"My culture is that of classical ballet and I confidently remain attached to it. Because while I readily admit that its artistic and social codes are from another time, I also think that this heritage from four centuries represents invaluable resources for dancers.

A classical choreographer for some, a contemporary one for others, I play with it, simply trying to find a dance I like.

A dance that will not only leave a lasting impression of joy, but that will also restore the essence of the sacred things and serve as a response to the difficulty of being."

ABOUT THE COMPANY

Created in 1998 in Biarritz on the initiative of the Ministry of Culture & Communication, and the Town of Biarritz with the support of Nouvelle Aquitaine Region and the Atlantic Pyrenees General Council, **MALANDAIN BALLET BIARRITZ** is one of 19 National Choreographic Centres (NCC) in France today.

The particularity of Malandain Ballet Biarritz is that it is made up of 22 permanent dancers trained in classical technique and whose expression in Thierry Malandain's choreographies is contemporary.

Today Malandain Ballet Biarritz is one of Europe's most widely seen companies with 80,000 spectators per season and almost 100 performances per year, including a third abroad.

As a National Choreographic Centre, Malandain Ballet Biarritz also works intensely in terms of public awareness of dance—with on average over 450 events per year—and support to artists and companies thanks to the Accueil Studio programme.

Its local presence has led it to forge fertile partnerships with numerous cultural actors in the Euro-region. It has thus constructed the Ballet T project, a partnership between Malandain Ballet Biarritz and San Sebastian's Teatro Victoria Eugenia, with support from Europe and the Aquitaine Euskadi fund. Its aim is to spread choreographic art in the Basque Country, by co-producing and disseminating choreographic works, and also through awareness campaigns and audience mobility within the Euro-region.

PYOTR ILYCH TCHAIKOVSKY

Born on May 7th, 1840 in Votkinsk, Russia, top Russian composer Pyotr Ilych Tchaikovsky had French roots. His mother's father was a Frenchman, André d'Assier. Having been looked after as a child by a French governess, Fanny Durbach from Montbéliard, Tchaikovsky also wrote and spoke the language of author Mrs. Leprince de Beaumont. In July 1868, he traveled for the first time to France. From then on, he would go there almost every year. In Paris, where his piano music was known in private circles, he attended concerts and met composers, in particular Camille Saint-Saëns who gave him his first audition of the *Romeo and Juliet* Fantasy Overture, unsuccessfully directed by Jules Pasdeloup on December 10, 1875. He would have happier days in September 1878 during the International Concerts at the World Fair where Nikolai Rubinstein played *Piano Concerto No. 1* and directed *The Storm*. This symphonic fantasy would be heard again on March 9, 1879 at Châtelet, directed by Jules Pasdeloup, prior to pianist Ludovic Breitner performing *Piano Concerto No. 4* on November 9, 1879. Then in January 1880, Edouard Colonne conducted *Symphony No. 4 in F Minor, Op. 36*, for the first time ever in Paris.

In 1885, French music publisher Félix Mackar purchased the musician's works saying he did so "in order to spread highly original compositions throughout France which were written by a distinguished composer from the new Russian school." Three years later, Tchaikovsky began a European concert tour in Paris on the 4th and 11th of March, 1888. At the head of the Colonne Concert, he directed pieces including the Eugene Onegin Opera, some of which was kept for *Beauty and the Beast*. French music critic Camille Bellaigue then wrote, "Mr. Tchaikovsky orchestrates brilliantly. He sometimes thinks like Schumann, and other times he composes like Mendelssohn, with the same clearness and lightness. One could only criticize him from time to time for being a bit too violent. In short, here's a musician who we'd like to get to know better. Rather than say farewell to him, we say goodbye for now."

In the meantime in August 1888, he finished *Symphony No. 5 in E Minor, Op. 64*, for which he directed the first performance in Saint Petersburg, Russia on November 17, 1888. A reflection of his

own complex personality and complicated life, its theme is man against his own destiny and searching to define it. It is part of the *Beauty and the Beast* program. On April 5, 1891, since Edouard Colonne had left to direct in Moscow, Tchaikovsky replaced him with a "splendid performance" of his own works of which the following was said, "We might have feared a bit of monotony in such an exclusive program; but instead, thanks to the variety of pieces chosen and their strongly contrasting genre, the concert was tremendously successful." (quote from the Gazette Anecdotique, Littéraire, Artistique et Bibliographique)

In November 1892 on composer Ambroise Thomas's suggestion, Tchaikovsky was chosen to be a corresponding member of the Académie des Beaux-arts (French Academy of Fine Arts) at the Institut de France (French Institute). The following spring, he began writing the *Symphony No. 6 in B Minor, Op. 74*. Created in Saint Petersburg, Russia on October 28, 1893, this symphony was nicknamed "Pathétique" by his younger brother Modeste Tchaikovsky due to its turbulent nature. *Beauty and The Beast* was also set to this score. It was also Tchaikovsky's last work, who died officially from a sudden bout with cholera in Saint Petersburg on November 6, 1893. He was 53 years old.

As an aside, on October 15, 1890, he staged another performance of the music from a 16th Century Christmas at the Mariinsky Theatre in Saint Petersburg, for which the first notation was printed in Thoinot's Orchésographie, a study of social dance published in 1589 and republished in 1596. Two years later when Henry IV of France put an end to the religious wars and restored civil and religious peace throughout the kingdom, this musical theme adapted by François-Eustache du Caurroy, would be used for the song *Vive Henri IV!* The epitome of the image of perfect royalty, with different words, the melody would become the royalists' anthem during the Restoration period. Furthermore, around 1830, Franz Liszt used it in a score for piano, triangle, and Basque drum. Tchaikovsky would develop it in the end from *Sleeping Beauty*, a grand finale in which the composer imagines "Apollo dressed like Louis XIV, illuminated by sunshine and surrounded by fairies."

THE DANCERS



IONE MIREN AGUIRRE

Born in Caracas (Venezuela), she started at the National Conservatory of Bayonne-Basque Coast where she studied under Monik Elgueta in the Ballet Studio in Biarritz. She then joined the Paris National Opera Ballet School after which she

joined Rosella Hightower's Superior Dance School in Cannes. In 2005, she joined the Ballet Biarritz Junior and the following year, Malandain Ballet Biarritz.



NURIA LÓPEZ CORTÉS

Born in Alicante (Spain), she studied from 2004 to 2010 with Marika Besobrasova in the Academy Princess Grace de Monaco. She performed at the Ballet of the National Opera of Bordeaux in 2008, and joined Malandain Ballet Biarritz in 2010.



FREDERIK DEBERDT

Born in Izegem (Belgium), he studied ballet at the School of the Royal Ballet of Flanders. In 1999, he was a finalist in the Eurovision contest, took part in the Varna competition, and joined the Royal Ballet of Flanders. He came to Malandain Ballet Biarritz in 2001.



RAPHAËL CANET

Born in Avignon, he studied at the Regional Conservatory in Avignon, before joining the Ballet of the National Opera of Bordeaux. Hired in 2009 in Dantzaz Konpainia, he joined Malandain Ballet Biarritz in 2011.



MICKAËL CONTE

Born in Libourne, he trained at the National Conservatory de Bordeaux in 2001. He joined the Ballet Biarritz Junior in 2006 and then joined the CCN-Ballet de Lorraine directed by Didier Deschamps. He joined Malandain Ballet Biarritz in 2011.



ROMAIN DI FAZIO

Born in Toulouse, he trained at the Paris Opera Ballet School, and continued his studies at the Institut International de Danse Janine Stanlowa before joining the Royal Ballet School of London in 2009. He joined Malandain

Ballet Biarritz in September 2014, while dancing in Michel Schweizer's new creation *Cartel* (La Coma Company).



BAPTISTE FISSON

Born in La Rochelle, he studied at the Conservatory of La Rochelle with Marie-Pierre Cantenys and Sophie Baule. In 2006, he was admitted to the CCN-Ballet de Lorraine directed by Didier Deschamps. He joined Malandain Ballet Biarritz in 2012.



CLARA FORGUES

Born in Biarritz, she started the École de Ballet Gillet-Lipszyc in Biarritz before entering the École Nationale Supérieure de Danse de Marseille in 2010. She then continued her training in Lausanne at the Rudra-Béjart School. She joined Malandain Ballet Biarritz in September 2014.



MICHAËL GARCIA

Born in Toulouse, he studied dance at the Arts and Dance Center in Fontenilles with Elisabeth and Christophe Garcia for 5 years. He then joined the Academy Princess Grace de Monaco, and later joined Malandain Ballet Biarritz in 2011.



LUCIA YOU GONZÁLEZ

Born in Madrid (Spain), she started out at the Madrid Royal Dance Conservatory. After attending Madrid's Victor Ullate Ballet school, she joined the Barcelona Ballet in 2009, under the direction of Ángel Corella. In 2011 she was hired as a

soloist at the Magdeburg Ballet in Germany. She joined Malandain Ballet Biarritz in April 2014.



IRMA HOFFREN

Born in San Sebastián (Spain), she studied at the Thalia Dance School in San Sebastian, and then furthered her training with Maria de Avila and Carmen Roche. She joined Ballet Biarritz Junior from 2005 to 2008, then CCN-Ballet de

Lorraine, under the direction of Didier Deschamps. She entered Malandain Ballet Biarritz in 2012.



MIYUKI KANEI

Born in Hiroshima (Japan), she studied ballet with Itsuko Taki before joining the CNSMD in Lyon. Later she danced with the Academy of Classical Dance of Pascale Courdioux. She was part of the Young Ballet of the CNSMD of the Lyon Ballet

Company. She then joined Malandain Ballet Biarritz in 2006.

THE DANCERS



MATHILDE LABÉ

Born in Mont Saint-Aignan, she studied at the National Conservatory of Music and Dance in Lyon, then joined the Young Ballet of the Conservatory in 2008. After two years at the School-Atelier Rudra Béjart Lausanne, she joined Malandain Ballet Biarritz in 2010.



HUGO LAYER

Born in Sens, he studied at the Conservatoire de Sens until 2007, and then at the National Superior Conservatory of Paris for Music and Dance. Meanwhile, he took part in the creation of *Rhapsody in Blue* with Cathy Bisson, played a role

in the French television film *Fais Danser la Poussière* (*Make the Dust Dance*) by Christian Faure and Marie Dô and was chosen to be the soloist in *Clowns* by Pietragalla/Derouault company. He joined Malandain Ballet Biarritz in 2013.



GUILLAUME LILLO

Born in Joinville-le-Pont, he studied at the Conservatoire National Supérieur de Danse de Paris (Paris National Conservatory of Music and Dance), then joined the Ballet Junior troupe in 2011. In 2012, He danced with the Scottish Ballet for one

season before joining the Israel Ballet company in 2013. He joined Malandain Ballet Biarritz in 2015.



CLAIRE LONCHAMPT

Born in Sèvres, she trained in the Dance School of the Paris National Opera from 1998 to 2001. She continued her training at the European Dance Center, then was admitted in 2002 to the CNSMD in Paris where she joined the Junior Ballet in

2005. She began her career at the Zurich Ballet and then joined the Ballet of the National Opera of Finland in Helsinki in 2007. Later she was in Het National Ballet during 2010. She joined Malandain Ballet Biarritz in 2011.



ARNAUD MAHOUY

Born in Nanterre, he was trained by Florence Letessier at Bois-Colombes and Juan Giuliano at the Academy Chaptal in Paris. In 2000, he joined the Paris Superior National Conservatory of Music and Dance, and was awarded the first prize by a

unanimous jury in 2004. He joined the Junior Ballet before joining Malandain Ballet Biarritz in 2005.



PATRICIA VELÁZQUEZ

Born in Guadalajara (Mexico), she studied at the Royal Academy of Dance of London, from 1994 to 2003. She was then admitted to the Royal Winnipeg Ballet School in Canada from 2003 to 2005, before joining the Royal Ballet Academy of

Guadalajara. She started her career in Mexico in the Compañía de Danza Clásica y Neoclásica de Jalisco in Guadalajara in 2009. She was then engaged in the Compannia Nacional de Danza in 2010, and in the Monterray Ballet in 2011. She joined Malandain Ballet Biarritz in 2012.



ALLEGRA VIANELLO

Born in Venice (Italy), she trained at the Castelfranco Veneto School of Ballet from 2007 to 2011 and was then accepted at the English National Ballet School. She began her career in 2013 at the English National Ballet then joined the Ballet Cymru (UK) in 2014. She was hired by the Malandain Ballet Biarritz in October 2016.



LAURINE VIEL

Born in Paris, she began dancing with Virginia Cosnier at the Villejuif Municipal Conservatory. Then, in 2005, she attended the National Superior Conservatory of Music and Dance in Paris, before joining its Junior Ballet Classic in 2009. She joined Malandain Ballet Biarritz in 2011.



DANIEL VIZCAYO

Born in Madrid (Spain), he studied dance at the Royal Conservatory of Dance in Madrid. First prize in 2006 in Torrelavaga, a finalist in the Lausanne competition in 2007, he joined Europa Dance the same year under the direction of Jean-Albert Cartier. He joined Malandain Ballet Biarritz in 2008.



ISMAEL TUREL YAGÜE

Born in Valence (Spain), he won the Audience Award at the Concurso Ciudad Ribarroja del Turia in 2006. In 2009, he danced *The Nutcracker* with the Ballet Nacional de Cuba. He was a finalist in the XI Concurso Internacional de Ballet

Ciudad de Torrelavega in 2012. In 2013, he worked for Trainee performance with the Joffrey Ballet School in New York. Graduated in 2014 from the Conservatorio Profesional de Danza in Valencia, he joined the Ballet de la Generalitat Valenciana. In 2015, he joined Malandain Ballet Biarritz.



At the **Center for Spirituality & Healing**, *Wellbeing* permeates everything we do. Wellbeing is a state of balance or alignment in body, mind and spirit. In this state, we feel content; connected to purpose, people and community; peaceful and energized; resilient and safe. In short, we are flourishing.

Our personal wellbeing - as well as the wellbeing of our loved ones, the organizations in which we work, and the communities in which we live - is influenced by many factors illustrated in our Wellbeing Model.

Learn more at:
CSH.UMN.EDU

CENTER FOR SPIRITUALITY & HEALING
UNIVERSITY OF MINNESOTA



UPCOMING EVENTS AT NORTHROP

NICHOLAS KRISTOF
Guy Stanton Ford Memorial Lecture
Tue, Mar 28, 2:00 pm

SOMALI NIGHT 2017
Sat, Apr 1, 8:00 pm

COMEDY NIGHT
featuring Hasan Minhaj
Sun, Apr 2, 7:00 pm

ELIZABETH KOLBERT
The Sixth Extinction: An Unnatural History
Thu, Apr 13, 7:30 pm

WORLD ART DAY
featuring Black Violin
Fri, Apr 14, 7:30 pm


NORAH JONES
Day Breaks World Tour with The Candles
Sat, Jun 3, 8:00 pm

JOHN LEGEND
Darkness & Light Tour
Wed, Jun 7, 7:00 pm

PEPPA PIG
Peppa Pig's Surprise!
Sun, Nov 12, 2:00 pm

UNIVERSITY OF MINNESOTA
Driven to Discover™

Norah Jones.
Photo courtesy of the Artist.



GUTHRIE THEATER

A moving adaptation of a powerful novel

Toni Morrison's The Bluest Eye

adapted by LYDIA R. DIAMOND
directed by LILEANA BLAIN-CRUZ

April 15 - May 21
612.377.2224 / guthrietheater.org



I AM DRIVEN TO
END DRUG ADDICTION.



I AM DRIVEN TO
MAP THE BRAIN TO
PREDICT THOSE MOST
LIKELY TO RELAPSE.





I AM DRIVEN
TO CREATE LOCALIZED
PAINKILLERS THAT
WON'T REACH THE
BRAIN.





I AM DRIVEN TO
FIND THE SWITCH
THAT TURNS OFF
ADDICTION.



Together we're solving the
world's biggest challenges.

discover.umn.edu
#UMNdriven



UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

Crookston Duluth Morris Rochester Twin Cities

SHAPIRO & SMITH DANCE
*30th Anniversary Season:
A Naked Man's Shirt*

April 13–15 || \$29



PHOTO: V. PAUL VIRTUCIO

THE COWLES CENTER
FOR DANCE & THE PERFORMING ARTS

TICKETS:
thecowlescenter.org | 612.206.3600

Minnesota Dance Theatre
Spring season

Celebrating local music icon
Bob Dylan, MDT presents the
Minneapolis premiere of *Moonshine*
by world-renowned British
choreographer Christopher Bruce
as well as the revival of the enigmatic
and beautiful *Mythical Hunters* by
legendary choreographer Glen Tetley.

April 7-9, 2017
The Cowles Center

Tickets:
thecowlescenter.org
612-206-3600

mndance.org
f i t

Grease

The #1 best-seller in
Chanhassen Dinner
Theatres' history!



Chanhassen
DINNER THEATRES
entertaining *You*

Musical Theatre Camp
ChanDT

Week-long camp
for kids & teens
5-18 starting
June 12

Taught by
CDT Theatre
professionals!



952.934.1525 • ChanhassenDT.com • 800.362.3515

WE'RE BETTER TOGETHER

Become a member today.



Nicole Ballou ('15)

“

My advice for young alumni and parents of recent graduates is for them to understand the importance of seeking out opportunities. Attend networking events through the Alumni Association and connect with alumni through UMAA's LinkedIn page. The activities that I participated in as a student on and off campus and the reliance I had on my mentor and alumni community helped me expand my professional network in ways I never could have imagined.

”

No matter where you are in life, the U of M Alumni Association is here for you. Your membership makes connections happen, just like they did for Nicole! Sign up at:

UMNAlumni.org/membership | UMAlumni@umn.edu | 612-624-2323

Stay connected.

JAMES SEWELL BALLET
PRESENTS

Titicut Follies, The Ballet

Inspired by Frederick Wiseman's groundbreaking film.

A collaboration

James Sewell
Frederick Wiseman
Lenny Pickett
Steven Rydberg

Minneapolis
The Cowles Center
March 31–April 2, 2017
Tickets: thecowlescenter.org

New York
Skirball Center for the Performing Arts
April 28–30, 2017
Tickets: nyuskirball.org/calendar/titicutfollies



Photo by Sara Rubinstein

2016-2017 season

PRESENTING:

SURDYK'S

FOOD & DRINK AT

NORTHROP



CONCESSIONS

Local Beer,
Signature Cocktails,
Exceptionally Good Wine
and House-made Treats.

CAFE

B+W Coffee,
Surdyk's Signature
Sandwiches, Daily Pastry
Specials, Salads, Snacks,
and more.

CATERING

Locally sourced,
globally inspired
cuisine for meeting,
conferences, and parties.

SURDYK'S
CATERING
EVENT PLANNING & PARTIES

NORTHROP

Surdyk's is proud to
be the exclusive food
and beverage vendor
at the Northrop.



Visit us at
surdyks.com and
surdykscatering.com
for more inspiration.

Twin Cities
Gay Men's Chorus

Season 36

April 7-8 • 8pm
Ted Mann Concert Hall

Hand in Hand

TCGMC is joining hands through
song with our Midwest brothers,
Kansas City's Heartland Men's
Chorus! Join us for this unique
exchange concert!

with
Heartland
MEN'S CHORUS
featuring *Tyler's Suite*



U of M Tickets & Events:
612-624-2345 or tickets.umn.edu

Adults: \$25-\$53 • 12 & Under: 50% off

Student Rush: \$10 U of M Faculty & Staff Rush: \$20
Tickets available at the Ted Mann Box Office one hour before showtime.

Chorus:
612-339-7664
tcgmc.org



GUEST SERVICES

Ground Level East & West Coat Check
Guest Services Provide:
Listening devices, large print programs, coat check, lost and found, and taxi calling service

Surdyk’s Café
Surdyk’s Café is on the first floor, west side of Northrop.
Hours: 7:30 am–6:00 pm, Mon–Thu, and 7:30 am–5:00 pm, Fri. Surdyk’s concessions (including wine and beer) are available before and during performances.

ATM
An ATM is located near the elevator on the ground floor, West.

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 West side, and a men’s restroom on the East 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, visit northrop.umn.edu for the most current listing of events, or call 612-624-2345.

Replacing Lost Tickets
For your convenience, U of M Tickets and Events keeps record of your purchase, should you lose or forget your tickets.

Accommodating Special Needs
Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the East and West sides of the building. 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.

MAKE LEGENDARY PERFORMANCES HAPPEN!
At Northrop, we believe in sharing **great artists and ideas** with a new generation of audiences. Your support helps make extraordinary arts experiences accessible to **everyone** through **outreach to diverse communities, rich and varied programming, and subsidized student tickets**. Our Friends are at the center of Northrop’s biggest ideas and brightest moments on stage.

Become a Friend of Northrop today! Donate online at northrop.umn.edu/support-Northrop or contact Cynthia Betz to learn more about supporting Northrop!

Cynthia Betz
betzx011@umn.edu // 612-626-7554

THE NORTHROP ADVISORY BOARD
The Northrop Advisory Board is committed to the growth and awareness of Northrop’s mission, vision, and the continued future of presenting world-class dance in our community. Bringing unique resources in advocacy, development and network building, this group helps to ensure Northrop’s programming for generations to come. If you would like more information about this committee and its work, please contact Cynthia Betz, Director of Development, at 612-626-7554.

Antone Melton-Meaux	Heather Faulkner
Chair	Cari Hatcher
Dr. Robert Bruininks	Robert Lunieski
Cynthia Betz	Christine Tschida
Susan DeNuccio	Donald Williams

NORTHROP STAFF

Brian Ahlm, *Digital Media Manager*
Tom Archibald, *Event Manager*
Cynthia Betz, *Director of Development*
Justin Burke, *Technical Director*
Laura Durenberger-Grunow, *Systems Configuration Assistant*
Ken Hahn, *Systems Configuration Assistant*
Cari Hatcher, *Marketing & Public Relations Director*
Shayna Houp, *Assistant to the Director*
Rahfat Hussain, *Financial Analyst*
Brad Kern, *Stage Manager & Audio Video Supervisor*
Grace Lansing, *Student Supervisor*
Megan Livingston, *Finance*
Candy Lord, *Principal Specialist*
Kristina Meanley, *Special Projects*
Allana Olson, *Stage Manager & Lighting Supervisor*
Chris Olson, *Front of House & Events Manager*
Holly Radis-McCluskey, *Director, U of M Tickets & Events*
Bridget Reddan, *Group Sales Coordinator*
Daniel Ringold, *Graphic Designer*
Danielle Robinson-Prater, *Grants and Sponsorship Manager*
Eve Roycraft, *Business Analyst*
David Russell, *Audience Services Manager*
Megan Sangster, *Event Coordinator*
Robin Sauerwein, *Business Manager/Accountant*
Kari Schloner, *General Manager*
Rob Schmidt, *Stage Manager*
Julie Strothman, *Event Manager*
Abby Taylor, *Student Engagement Coordinator*
Trisha Taylor, *Development Associate*
Christine Tschida, *Director of Northrop*
Miranda Woehrlé, *Creative Director*
Dan Wozney, *Data Manager*

FRIENDS OF NORTHROP

A special thank you to our patrons whose generous support makes Northrop's transformative cultural experiences possible. **Make your mark on Northrop's future by becoming a Friend today, learn more by visiting: northrop.umn.edu/support-northrop.**

DIRECTORS CIRCLE 10,000+ Carlson Family Foundation 5,000+ Anonymous Drs. Robert Bruininks and Susan Hagstrum Richard S. Gregory Jo-Ida Hansen Voigt & Mary Jean Lenmark <i>In Loving Memory of Voigt and Catherine Lenmark</i> Robert Lunieski Richard M. Schulze Family Foundation Jennifer Marrone and David Short Antone and Genevieve Melton-Meaux	Danita McVay Greene D. and L. Moore Family Foundation Regan B. Palmer Derrill M. Pankow Anne B. and Bill Parker Tom and Mary Racciatti David A. and Margaret Kathleen Rothenberger Gordon Rouse and Sylvia Beach Barbara Stoll Jeff Stout and Ron Overlid Susan Tracy Victoria Veach Rick and Denise Vogt John Wald and Marianne Remedios Mark and Carol Weitz David West and Kristen Schoephoerster	Marcia G. Anderson Paul J. Aslanian Milton L. Aus Anita Bangdiwala Tom and Jill Barland Sue B. Beckham Allen Beers Bill Bertram Rebecca Biderman and David Fraher Sharon and Albert Bigot Jeanne Blaskowski Jerome and Patricia Boge Bill and Julie Brady Joan Bren and Stephen Nelson Desirae Butler Nancy Corcoran Brent A. Cosgrove Susan Crawford Liz Danielson Fran Davis Beverly Dusso William Durfee and Devorah Goldstein George Ehrenberg Sarah Ellingson Heather Faulkner Beverly Fink Majel Fletty <i>In Memory of Nancy Mohs</i> Daniel Froiland Patricia A. Gaarder John and Joanne Gordon Mitzi and Richard Gramling Ernest D. Gray Sarah Gross Joan Growe Richard Gwynne John and Joan Haldeman Annemarie Herrlich Kimberly Hutchens Ramona Jacobs Ann C. Jaede Dwayne King Darlene Kirch Kathryn Anna Kolesar Barbara and Jeff Land Rob and Colleen Langford Mary Lansing William Larson and Richard Space Delores and Sheldon Levin James W. Lewis Xingjie Li Joan Liaschenko Elise M. Linehan Holly Manning Judy and Ken Matysik Brian McDonald Katherine McGill James and Mary Ann McKenna Robert and Susanna McMaster Toni McNaron Frida G. Mindrum Patricia Mitchell Val Moeller Tracy Napp Michael and Lisa Rahne Nekich Brian J. Neil Sarah L. Nordstrom Andrew and Francie O'Brien Lance Olson Barbara Owens Claudia A. Parlaiment Elizabeth Parker Maureen Pearo William and Eleanore Pederson Karyn Pierce Steven M. Pincus Marcos H. Pinto James Pratt Holly Radis-McCluskey Marilyn Reichman Beverly Rhodes	Kathryn L. Roach Judy Rohde Jon L. Schasker Stephanie Scheu and Claire Hanson Kathryn J. Sedo Darlene M. Sholtis Cherie Shquist Andrew Simons Mary Skelley Barbara Sletten Joan T. Smith Ursel and Mark Smith Arne C. Sorenson Jane A. Starr Gary Summerville Cindy B. Tong Katharine Tyler Dr. Cheryl Wall and Ellen Westenburg Kathy Walstead-Plumb John and Ellen Walthour Dr. Jeanie Watson Paula J. Webster David C. West Cathy Westrum and Annelynn Westrum Barbara E. Wiener Stephen M. Wilbers Ann Wilcox Millie Woodbury Genie Zarlring
OTHER Atashi Acharya David S. Anderson Dennis and Kathleen Anderson Deborah P. Boughton Michael Bromer Kathryn Cahill James P. Callahan Janet A. Carlson Betty C. Clark Nancy L. Claussen Tomkin Coleman Margaret H. Cords Barbara H. Couture Joy Davis Lorinda Fraboni Ann M. Gifford Duane G. Googins Annalee P. Gray Hildi J. Hagedorn Eugene W. Haselman Kimberly Hutchens Michael Jones The K Foundation Jane S. Kalin Jason Kappel Dwayne King Carolyn R. Knutson Ann Kuitunen George and Orla McClure Margaret A. Michaelson Jennifer J. and William Neujahr Susan J. Noakes Sandra Olson Catharine C. Reid John and Sheila Robertson Jenny R. Schmid Barbara J. Schultz Anita Siegel Jethra Spector Elizabeth A. Steblay Gary E. Turgeon Elizabeth A. Walton Michael and Kimberly Whelan Jacquelyn J. Wicklund			
----- This listing is current as of 3/2/17. Please contact Cynthia Betz at betzx011@umn.edu if you have any corrections or questions.			

A gritty and tartan-filled reworking
of the classic romantic ballet *La Sylphide*

SCOTTISH BALLET

Apr 8 — 8:00 pm

Matthew Bourne's *Highland Fling*

with live music



Join us for the announcement of the
2017 // 18 season and audience celebration
immediately following the performance.