

2016 // 17 SEASON

Northrop Presents

CANADA'S ROYAL WINNIPEG BALLET

Thu, Oct 20, 7:30 pm
Carlson Family Stage

DRACULA

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM





Dear Northrop Dance Lovers,

It's great to welcome Canada's Royal Winnipeg Ballet back to Northrop! We presented their *WONDERLAND* at the Orpheum in 2011, but they last appeared on this stage in 2009 with their sensational *Moulin Rouge*. Northrop was a very different venue then, and the dancers are delighting in the transformation of this historic space.

The work that Royal Winnipeg brings us tonight boasts quite a history as well. When it first came out in 1897, Bram Stoker's novel was popular enough, but it was the early 20th century film versions that really caused its popularity to skyrocket. The play *DRACULA* appeared in London in 1924 and had a successful three-year tour, and then the American version opened in New York City in 1927 and grossed over \$2 million in its first year (that's in 1927 dollars, and 1927 ticket prices).

So, what is it about this vampire tale that still evokes dread and horror, but most of all, fascination? That's a subject

currently being explored by our first University Honors Program-coordinated interdisciplinary, outside-the-classroom Honors Experience: *Dracula in Multimedia*. I'm pleased that these students, along with more than 100 others from many different classes, are joining us tonight as part of our Northrop Across Campus initiative, connecting the arts to the academic experience.

I trust they will find, as you will, that choreographer Mark Godden has created a ballet that remains faithful to Bram Stoker's gothic novel, full of passion and fearful suspense, brought to life through the expressive power of dance. With opulent sets and costumes, the evening is all the more exciting because of the glorious Gustav Mahler music. It is played tonight by a local orchestra of 66 musicians. This, to me, is just as thrilling as the vampire tale!

Thank you for making dance a part of your life, and for joining us tonight at Northrop.

Enjoy Canada's Royal Winnipeg Ballet!

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: One of my favorite contemporary choreographers, Aszure Barton, brings us her mesmerizing *Awáa*, performed by Aszure Barton & Artists on Saturday, November 12 at 8:00 pm. A free film screening about Aszure and her work will be presented in our Best Buy Theater on Tuesday, November 1 at 6:30 pm.

Cover: Royal Winnipeg Ballet's Katie Bonnell and Liang Xing in *Dracula*.
Photo © Réjean Brandt Photography.

Northrop at the University of Minnesota Presents

CANADA'S ROYAL WINNIPEG BALLET

Under the distinguished Patronage of His Excellency
The Right Honourable David Johnston, C.C., C.M.M., C.O.M., C.D.
Governor General of Canada

Founders, GWENETH LLOYD & BETTY FARRALLY
Artistic Director Emeritus, ARNOLD SPOHR, C.C., O.M.
Founding Director, School Professional Division, DAVID MORONI, C.M.
Founding Director, School Recreational Division, JEAN MACKENZIE

Artistic Director
ANDRÉ LEWIS

Artists
SOPHIA LEE JO-ANN SUNDERMEIER DMITRI DOVGOSLETS LIANG XING
YAYOI BAN YOSUKE MINO JOSH REYNOLDS
SARAH DAVEY ELIZABETH LAMONT ALANNA MCADIE KOSTYANTYN KESHYSHEV EGOR ZDOR
KATIE BONNELL JAIMI DELEAU YOSHIKO KAMIKUSA CHENXIN LIU
MANAMI TSUBAI SARAH PO TING YEUNG LIAM CAINES TYLER CARVER
STEPHAN POSSIN THIAGO DOS SANTOS LUZEMBERG SANTANA RYAN VETTER
JESSE PETRIE SAEKA SHIRAI PHILIPPE LAROUCHE YUE SHI

Senior Ballet Master
JOHNNY W. CHANG

Music Director & Conductor
TADEUSZ BIERNACKI

Ballet Masters
TARA BIRTWHISTLE CAROLINE GRUBER VANESSA LAWSON JAIME VARGAS

School Director
ARLENE MINKHORST

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NICOLE KEPP

Principal, Professional Division
SUZANNE ANDRÉ

Director, Aspirant Program
STÉPHANE LÉONARD

Director, Teacher Training Program
JOHANNE GINGRAS

Production Stage Manager
INGRID KOTTKE



This presentation of Canada's Royal Winnipeg Ballet is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

NORTHROP
UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

DRACULA

"We henceforth become foul things of the night like him."

—Van Helsing

Choreography by MARK GODDEN

Music by GUSTAV MAHLER

Set and Costume design by PAUL DAIGLE

Lighting design by DAVID MORRISON

Narration written and performed by RICHARD HURST

Length: 2 hours, 11 minutes

ACT I

Dracula

LIANG XING

Lucy Westenra

ELIZABETH LAMONT

Maids

JAIMI DELEAU
JESSIE PETRIE
SARAH PO TING YEUNG
KATIE BONNELL

Jack Seward

YOSUKE MINO

Arthur Holmwood

JOSH REYNOLDS

Quincy Morris

TYLER CARVER

Dr. Abraham van Helsing

LIAM CAINES

Gargoyles

YOSHIKO KAMIKUSA
CHENXIN LIU
MANAMI TSUBAI
SAEKA SHIRAI

INTERMISSION

ACT II

PANTOMIME

Lucy Westenra

Jack Seward,
Arthur Holmwood,
Quincey Morris,
Dr. Abraham Van Helsing
and
Jonathon Harker
KOSTYANTYN KESHYSHEV

Mina Murray

SOPHIA LEE

Towns People

YOSHIKO KAMIKUSA
MANAMI TSUBAI
SARAH PO TING YEUNG
YAYOI BAN
SAEKA SHIRAI (Holy
Talisman)
JESSIE PETRIE (Nun)
JAIMI DELEAU (Nun)
ALANNA MCADIE (Nun)
STEPHAN POSSIN
RYAN VETTER
THIAGO DOS SANTOS
PHILIPPE LAROUCHE

RED DANCE

Wolf

DMITRI DOVGOSSELETS

with

JO-ANN SUNDERMEIER

and

SARAH DAVEY
KATIE BONNELL
ALANNA MCADIE
JAIMI DELEAU
JESSIE PETRIE
SARAH PO TING YEUNG
CHENXIN LIU
YOSHIKO KAMIKUSA

JOSH REYNOLDS

TYLER CARVER
LUZEMBERG SANTANA
THIAGO DOS SANTOS
RYAN VETTER
EGOR ZDOR
STEPHAN POSSIN
PHILIPPE LAROUCHE

ACT III

Mina Murray

SOPHIA LEE

Jonathon Harker

KOSTYANTYN KESHYSHEV

Dracula

LIANG XING

Nuns

ALANNA MCADIE
JAIMI DELEAU
YOSHIKO KAMIKUSA
CHENXIN LIU
MANAMI TSUBAI
YAYOI BAN

Vampires

SARAH DAVEY
SARAH PO TING YEUNG
KATIE BONNELL

Jack Seward,

Arthur Holmwood,

Quincey Morris,

Dr. Abraham Van Helsing



SYNOPSIS

ACT I

Scene 1. Lucy Westenra's Seaside Estate in England, late 1800s

Having already been inducted into Dracula's world, Lucy collapses in her bedroom. Her nightmares and sleepwalking have the household staff concerned. Troubled by her erratic moods, Lucy's three suitors and a medical specialist, Dr. Abraham Van Helsing, are summoned to her bedside. Close to hysterical and seemingly paranoid, Lucy faints. Van Helsing determines Lucy to have unexplainable loss of blood. A transfusion is required. Suspicious that supernatural forces are at work, Van Helsing discovers two tiny holes in Lucy's neck. Research material from the mansion library is brought to the doctor. Van Helsing abandons medical remedies and surrounds Lucy's bedroom with garlic and crosses. Lucy appears dead to the doctor and her three suitors.

Scene 2. Lucy's Crypt

Holding her under his dark spell, Dracula claims his prize by initiating Lucy into the tomb. Van Helsing and the suitors, suspicious of Lucy's death, break into the tomb. Armed with crosses and stakes they manage to free Lucy from Dracula's evil empire.

ACT II

Pantomime, Present, late 1900s

The dancers step out of their roles to humorously illustrate a condensed narration of Bram Stoker's famous novel, *Dracula*.

Scene 1. Red Dance

This bacchanal is inspired by the traditions of classical dance along with elements of folklore and folk dance. The wolf and dancers reflect different aspects of Dracula and his world.

ACT III

Scene 1. A Convent in Budapest, late 1800s

Mina Murray (a friend of Lucy Westenra, who is unaware of the fate which has befallen her), travels to a convent in Budapest after being summoned to the side of her ill fiancé, Jonathan Harker. In order to advance his career, Jonathan has recently traveled to Transylvania to assist Count Dracula in buying real estate in England. Mina and Jonathan are together after a long absence when she chances upon his diary. Mina reads that Dracula had abandoned Jonathan in the castle where he encountered three vampire women. Though lured by their strange seduction, Jonathan has managed to escape. Mina is enticed by Jonathan's experiences in the castle and part of her feels drawn to that world. Having no secrets from Jonathan, she divulges this desire. Jonathan is shocked by Mina's behaviour, which is similar to that of the vampire women. Repressing these desires, Mina assures Jonathan of her love by sealing the diary's secrets.

Scene 2. The Crypt at Dracula's Castle in Transylvania, late 1800s

Mina has been taken captive by Dracula who offers her a place to live in the world of the living dead, the place she read about in Jonathan's diary. Dracula leaves Mina drained of blood as he hears Van Helsing and Lucy's suitors inside the castle. Finding Mina alive, they hunt for Dracula. The daylight is fast approaching and Dracula is forced to battle the men. With all enslaved, the Count tortures Jonathan by performing his blood ritual on Mina. Witnessing Jonathan's anguish, Mina manages to weaken Dracula by draining him of his blood. Mina then seizes a cross and awakens the dazed men. They surround Dracula and, like Vlad of Wallachia, kill him.

Following are the sections of Gustav Mahler's music used in *Dracula*

Act I

Symphony No. 2, 1st movement
Symphony No. 2, 3rd movement
Symphony No. 1, 3rd movement
Symphony No. 1, 4th movement

Act II

Symphony No. 9, 2nd movement

Act III

Symphony No. 1, 1st movement
Symphony No. 2, 5th movement



BEHIND THE LEGEND

BY ELIZABETH MILLER

First published in 1897, the novel *Dracula* by Irish author Bram Stoker (1847-1912) has never been out of print. It has been reissued in over 300 editions, including dozens in foreign languages. The figure of Count Dracula has dominated twentieth-century culture from cereal boxes to movies, from Sesame Street to the Royal Winnipeg Ballet. That a single novel, given only scant attention at the time of publication, should have had such an impact is nothing short of phenomenal.

Bram Stoker did not invent the vampire. While vampires are part of the folklore and legends of many cultures dating back to ancient times, they did not make their appearance in British fiction until the early nineteenth century, thanks to a famous gathering on the shores of Lake Geneva in the summer of 1816. Lord Byron and his physician John Polidori were entertaining Percy Shelley, Mary Godwin (later Mary Shelley), and Mary's stepsister. After a collective reading of ghost stories, Byron suggested that each member of the party write a story of their own. Two tales emerged that would change the face of Gothic fiction: Mary Shelley began *Frankenstein* and Byron wrote a fragment which lay unfinished and discarded until picked up and reworked by Polidori as "The Vampyre."

An immediate success, this story initiated a plethora of vampire plays on the stages of London and Paris, and even inspired a German opera, "Der Vampir."

Interest in vampire literature continued through the nineteenth century. But it was *Dracula* that became the yardstick by which all future vampires in both fiction and film would be measured. Stoker combined elements of earlier fiction with the results of his own research to produce his classic novel. Contrary to popular opinion, Stoker knew little about the real Dracula (Vlad the Impaler), certainly not enough to have been inspired to base Count Dracula on him. He found the name "Dracula" in an obscure history book in the Whitby Public Library where he was vacationing in the summer of 1890. He had already started his novel, and even had a name for his vampire—Count Wampyr. He was attracted to the name "Dracula" because a footnote in his source indicated it was derived from a Romanian word meaning "devil". He appropriated the name, and Dracula became a vampire.

When he was writing *Dracula*, Bram Stoker was employed as a manager of London's Lyceum Theatre, owned by the famous nineteenth-century Shakespearean actor, Sir Henry Irving. There is little doubt that his continuous exposure to the theatre influenced the novel, which lends itself so well to stage adaptation. In fact, Stoker himself prepared and presented a dramatic reading of *Dracula* at the Lyceum days before its publication. Though the first film adaptation of *Dracula* was the German *Nosferatu* (1922), it was Universal Studio's 1931 production that ensured the Count's immortality. Based on a Broadway stage production, the film starred Hungarian actor Bela Lugosi, whose voice and physical appearance shaped the image of Dracula for much of the twentieth century. This movie has been followed by numerous other adaptations, including *Horror of Dracula* (1958; Christopher Lee, Peter Cushing), *Dracula* (1979; Frank Langella, Laurence Olivier) and Bram Stoker's *Dracula* (1992; Gary Oldman, Anthony Hopkins).

The Royal Winnipeg Ballet's *Dracula* owes much more to the original novel than to the movies. It succeeds in capturing the polarities that lie at the core of Stoker's classic: the vampire who is both repulsive and attractive; the scientist who

must draw upon superstitions from our dark and primitive past; the women who range from weak and submissive (Lucy) to strong and independent (Mina). *Dracula* is far more than a morality tale about the supremacy of good over evil. The novel encodes the fears and anxieties of late-Victorian England about sexually aggressive women, Eastern European immigrants, the theory of evolution, syphilis, and "decadent dandies."

Why has *Dracula* remained so popular? The answer lies in the nature of the vampire, the most appealing of all monsters. For some it is the seductive element, for others the connection with the irrational side of our natures. The vampire epitomizes the breaking of taboos, the embracing of the Other, the challenge of authority, the fine line between power and passion, the search for immortality. While Stoker may have envisaged Dracula as the embodiment of evil, vampires in recent decades have shape-shifted into more ambivalent creatures, a clear reflection of the blurring of boundaries between good and evil in our increasingly secularized world. This very adaptability has ensured the vampire its immortality.



Royal Winnipeg Ballet's Sophia Lee and Liang Xing in *Dracula*.
Photo © Réjean Brandt Photography.

ELIZABETH MILLER

PROFESSOR EMERITUS

MEMORIAL UNIVERSITY OF NEWFOUNDLAND

Elizabeth Miller, Professor Emeritus, Memorial University of Newfoundland, is recognized as one of the world's foremost experts on Bram Stoker and his novel *Dracula* (1897). She has published several books, the most recent being *Bram Stoker's Dracula: A Documentary Journey into Vampire Country and the Dracula Phenomenon* (2009) and *Bram Stoker's Notes for Dracula: A Facsimile Edition* (2008, with Robert Eighteen-Bisang). Others include *Dracula: Sense & Nonsense* (2000; rev. 2006) and *A Dracula Handbook* (2005). She lectures widely at venues in Canada, the United States, Great Britain, Ireland, Germany, Poland, and Romania. She has been interviewed for television documentaries for, among others, National Geographic, the Discovery Channel,

PBS, History Television, BBC, and ABC's *20/20*. Her expertise has been sought for articles on the subject that have appeared in the *New York Times*, *U.S. News & World Report*, the *Chicago Tribune* and the *Wall Street Journal*, among others. In 1995 she was awarded the honorary title "Baroness of the House of Dracula" in Romania. Currently President of the Transylvanian Society of Dracula (Canadian Chapter) and Managing Editor of the *Journal of Dracula Studies*, Elizabeth resides in Toronto. For more information about Elizabeth Miller and *Dracula*, check her websites and blog at blooferland.com

BIOGRAPHIES



Photo by Réjean Brandt Photography.

ANDRÉ LEWIS Artistic Director

André Lewis has spent the majority of his career with Canada's first professional dance company, accepting the position of artistic director in 1996. Since then he has been the driving force behind the new and innovative works

that have dramatically rejuvenated the company's repertoire. A native of Gatineau, Québec, Lewis began his dance training in Ottawa before being accepted into the Professional Division of the Royal Winnipeg Ballet School in 1975. He joined the RWB Company in 1979 where he enjoyed an accomplished career as a dancer for over 10 years.

Lewis has commissioned numerous blockbuster ballets such as Mark Godden's *Dracula* in 1998 and *Moulin Rouge*® - *The Ballet* in 2009. He was instrumental in the 1999 creation of a new *Nutcracker* for the company and in 2002, Lewis brought to Winnipeg the thrilling and passionate *Carmina Burana* by Argentinean choreographer Mauricio Wainrot. In 2012, Lewis and Atlanta Ballet artistic director John McFall co-commissioned Twyla Tharp's *The Princess & The Goblin*. In 2013, in conjunction with New York choreographer Lila York, the full-length ballet *The Handmaid's Tale* was a bold adaptation of the novel of the same name by Governor General Award-winning Canadian author, Margaret Atwood. As part of RWB's 75th Anniversary season, *Going Home Star - Truth and Reconciliation* was created.

In addition to his position as artistic director, Lewis is a sought-after ballet instructor and has guest taught throughout Europe and Japan.

MARK GODDEN Choreographer

Mark Godden, born in the United States and now living in Canada, has created original works for Boston Ballet, American Ballet Theatre (studio

company), Canada's Royal Winnipeg Ballet, Les Grands Ballets Canadiens de Montréal, Ballet Florida, Campaña Nacional de Danza (Mexico), Ballet Contemporáneo del Teatro San Martín (Argentina), Ballet Memphis, Alberta Ballet, Milwaukee Ballet, Ballet British Columbia, Ballet Met, American Repertory Ballet, North Carolina Dance Theater, and Ballet Gamonet.

Godden is the Permanent Guest Choreographer with the Harid Dance Conservatory and was previously Resident Choreographer with Canada's Royal Winnipeg Ballet. Many of Godden's ballets have won awards; his *Myth* and *La Princesse et le Soldat* won Top Honors in the international ballet competitions of Varna, Bulgaria and Helsinki, Finland. He is a recipient of the notable Choo-San Goh Award and Godden's full-length ballet *Dracula* was nominated for a Dora Mavor Moore Award. *Dracula* was adapted for film in 2001 (directed by Guy Maddin) and won an Emmy Award for best Performing Arts Film and was awarded Best Choreography at The Monaco Film Festival. Godden's full-length ballet, *The Magic Flute*, was produced into film (directed by Barbara Willis Sweete) and won a Gemini for Best Ensemble Performance.

In 2006, Godden had the great honour of representing Canada by directing and choreographing the Canadian portion of the Olympic Games Closing Ceremonies in Torino, Italy. Recently he created new ballets for the National Ballet of Mexico (*Tronfo di Afrodite*), Ballet Memphis (*A Midsummer Night's Dream*), Ballet Nouveau de Colorado, Northwest Professional Dance Project, and Milwaukee Ballet (*Wonder Wild*). Godden's ballets are in the active repertoire of Northern Ballet Theatre (UK), North Carolina Dance Theater (*Constructing Juliet*), Atlanta Ballet (*The Magic Flute*), Houston Salad Festival (*Miroirs*), and Ballet Memphis (*A Midsummer Night's Dream*). Godden is a Visiting Artist for the National Foundation for Advancement in the Arts "YoungArts" in Miami, Florida.



Royal Winnipeg Ballet's Sophia Lee in *Dracula*.
Photo © Réjean Brandt Photography.

BIOGRAPHIES

PAUL DAIGLE

Costume Designer

Paul Daigle has a first-hand understanding of the intricacies of designing for dance. A graduate of the Royal Winnipeg Ballet School, Daigle went on to perform for two seasons with the Royal Winnipeg Ballet prior to launching his career in design in 1988.

Daigle has established a very creative and productive relationship with choreographer Mark Godden designing the scenery and costumes for Godden's first full-length ballet *Dracula*, *The Magic Flute*, and *Svengali*. In 2003, he went on to win the Manitoba Motion Picture Industry Association's Blizzard Award for best costume design for Guy Maddin's film adaptation of Godden's *Dracula*. Daigle also designed the costumes for RWB's *Nutcracker*, which premiered at Ottawa's National Arts Centre on December 2, 1999. Daigle has also designed for Atlantic Ballet Theatre of Canada, Ballet British Columbia, Canada's Ballet Jörgen, Alberta Ballet, Les Grands Ballets Canadiens de Montréal, Campaña Nacional de Danza in Mexico, Kiev Ballet, Milwaukee Ballet, Theatre New Brunswick, Nova Scotia's Neptune Theatre, Hamilton's Theatre Aquarius, and did a redesign of costumes for *Angels in the Architecture* for Northern Ballet in Leeds, UK.

Daigle is involved in the artistic life of his home in the Maritimes; he is Past Chair for the New Brunswick Arts Board and continues his work as a designer.

DAVID MORRISON

Lighting Designer

The work of the late David Morrison has been described as "dramatic," "daring," and "perfect" by *The Globe and Mail*. Morrison lit over 200 world premieres across Canada, the U.S., Europe, and Asia. Previous work with the RWB included Nina Menon's *Drunken Butterflies*, *Cherry Pink and Apple Blossom White*, and Mark Godden's *The Rite of Spring* and *Dracula*.

Morrison specialized in dance lighting since 1983. He apprenticed with renowned lighting designer Nicholas Cernovitch. Morrison worked with many leading choreographers including John Alleyne, Peggy Baker, Serge Bennathan, Bill James, James Kudelka, John Neumeier, and Rudi van Dantzig. His work has been seen in the repertoire of Dancemakers, Alberta Ballet, Ballet British Columbia, Boston Ballet, Ballet Florida, The Royal Ballet of Flanders, and Compañía Nacional de Danza of Mexico. Morrison was Resident Lighting Designer for The National Ballet School and was a regular guest artist at Ryerson University. He designed Crystal Pite's *Pilot X* for Nederlands Dans Theater.

ABOUT CANADA'S ROYAL WINNIPEG BALLET

Versatility, technical excellence, and a captivating style are the trademarks of Canada's Royal Winnipeg Ballet, qualities that have garnered both critical and audience acclaim. Under artistic director André Lewis, Canada's Royal Winnipeg Ballet has expanded its repertoire to include bold, innovative new works that embody creative excellence and engage audiences in an ongoing commitment to the vitality of this unique art form.

In its 77th year, the energy and exuberance of its versatile dancers are the Royal Winnipeg Ballet's enduring signature. Founded in 1939 by Gweneth Lloyd and Betty Farrally, Canada's Royal Winnipeg Ballet holds the distinction of being the first and only ballet company in North America to hold the "Royal" designation and is also one of the oldest ballet companies on the continent. In 1953, the RWB received its royal title, the first granted under the reign of Her Royal Highness, Queen Elizabeth II. In 1958, Arnold Spohr was appointed artistic director. Under his direction the Royal Winnipeg Ballet grew and developed to take its place among the world's internationally-renowned companies.

In the 1990s, the company's repertoire was revitalized with mixed repertoire works that continue to push creative boundaries as well as full-length ballets such as *The Handmaid's Tale* based on the novel by Margaret Atwood, *Dracula*, *Nutcracker*, *The Magic Flute* and *Moulin Rouge®-The Ballet*. The RWB achieves a fine balance between the classical traditions of Europe and the boldness of contemporary ballet, which in turn has given this ensemble of artists a unique style.

The excellence of the RWB can also be attributed to the relationships that have been developed with its choreographers. Homegrown talents such as Mark Godden, Peter Quanz, and Jorden Morris have joined internationally established names like Twyla Tharp, Mauricio Wainrot, and Val Caniparoli to produce ballets that challenge the company dancers and leave audiences and critics clamouring for more.

The Royal Winnipeg Ballet first began to tour Canada in 1945 and completed its first American tour in 1954. Today, the company spends anywhere from five to 20 weeks a year on the road, performing in centres large and small. The RWB is compact in size, with 32 dancers, a production crew of seven and a semi-trailer that carries approximately 25,000 kilograms of equipment. For full-length ballets, the RWB travels with two semitrailers and an expanded company. The RWB has performed in the United States, South America, Europe, the Middle East, Asia, and in every Canadian province.

THE DANCERS

PRINCIPALS

DMITRI DOVGOSELETS

Kiev, Ukraine
Joined the RWB in 1998

SOPHIA LEE

Seoul, Korea
Joined the RWB in 2011

LIANG XING

Beijing, China
Joined the RWB in 2013

JO-ANN SUNDERMEIER

Pompano Beach, Florida
Danced with the RWB from 2003-2013
and rejoined the company in 2015

SOLOISTS

YAYOI BAN

Chiba, Japan
Joined the RWB in 2005

YOSUKE MINO

Kanazawa, Japan
Joined the RWB in 2002

JOSH REYNOLDS

Atlanta, Georgia
Joined the RWB in 2015

SECOND SOLOISTS

SARAH DAVEY

Waterdown, Ontario
Joined the RWB in 2009

KOSTYANTYN KESHYSHEV

Vancouver, British Columbia
Joined the RWB in 2015

ELIZABETH LAMONT

Kitchener Waterloo, Ontario
Joined the RWB in 2010

ALANNA MCADIE

Edmonton, Alberta
Joined the RWB in 2011

EGOR ZDOR

Chisinau, Republic of Moldova
Joined the RWB in 2012

CORPS DE BALLET

KATIE BONNELL

Oakville, Ontario
Joined the RWB in 2013

LIAM CAINES

Kingston, New Brunswick
Joined the RWB in 2007

TYLER CARVER

Vancouver, British Columbia
Joined the RWB in 2014

JAIMI DELEAU

Winnipeg, Manitoba
Joined the RWB in 2014

TRISTAN DOBROWNEY

Saskatoon, Saskatchewan
Joined the RWB in 2008

YOSHIKO KAMIKUSA

Tokyo, Japan
Joined the RWB in 2013

CHENXIN LIU

Chenzhou Hunan, China
Joined the RWB in 2012

STEPHAN POSSIN

Munich, Germany
Joined the RWB in 2012

LUZEMBERG SANTANA

João Pessoa Paraíba, Brazil
Joined the RWB in 2012

THIAGO DOS SANTOS

São Paulo, Brazil
Joined the RWB in 2008

MANAMI TSUBAI

Osaka, Japan
Joined the RWB in 2013

SARAH PO TING YEUNG

Hong Kong
Joined the RWB in 2015

RYAN VETTER

Sioux Falls, South Dakota
Joined the RWB in 2013

APPRENTICES

PHILIPPE LAROUCHE

Laval, Québec
Joined the RWB in 2015

JESSE PETRIE

Ottawa, Ontario
Joined the RWB in 2015

YUE SHI

He Bei, Tang Shan, China
Joined the RWB in 2015

SAEKA SHIRAI

Osaka, Japan
Joined the RWB in 2015

THE ORCHESTRA

Tadeusz Biernacki, Conductor

Prepared by Rebecca Arons, Orchestra Contractor

First Violin

Leslie Shank,
Concertmaster
Troy Gardner
Michal Sobieski
Emilia Mettenbrink
Carol Lebovic
Ian Snyder
Holly Ager
Angela Hanson
Heidi Amundson
David Leung

Second Violin

Stephanie Arado,
Principal
Maisie Block
Elizabeth Decker
Stephan Orsak
Renata Steve
Maureen Nilsen
Marc Levine
Allison Cregg

Viola

Susan Janda, *Principal*
Jenny Nilsson
Coca Bochonko
Jim Bartsch
Valerie Little
Matthew Williams

Cello

Teresa Richardson,
Principal
Rebecca Arons
Sally Dorer
William Richardson
Charles Asch
Ben Osterhouse

Bass

Fred Bretschger,
Principal
Charles Block
Rolf Erdahl
Martin Kapsch

Harp

Shari Rothman

Flute

Jane Garvin
Barbara Leibundguth

Flute/Piccolo

Susie Kuniyoshi

Oboe

Michael Dayton
Robert McManus

Oboe/English horn

Jeffrey Marshak

Clarinet

Karrin Meffert-Nelson
Jennifer Gerth

Clarinet/Bass Clarinet

Rena Kraut

Bassoon

Matthew Bertrand
Alexandra Berndt

Bassoon/Contra bassoon

Emma Plehal

Horn

Neal Bolter
William Eisenberg
Michael Alexander
Allison Akins

Trumpet

Martin Hodel
Jonathan Brandt
Daniel Fretland
Pamela Humphrey

Trombone

Phillip Ostrander
Larry Zimmerman
John Tranter

Tuba

Jacob Daniel

Timpani

Stephen Kimball

Percussion

David Hagedorn
Robert Adney

Complete dancer bios and photos at rwb.org

CANADA'S ROYAL WINNIPEG BALLET

Salutes its 2016/2017 Season Funders & Sponsors



We acknowledge the support of the Canada Council for the Arts, which last year invested \$157 million to bring the arts to Canadians throughout the country.

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Level 1 Atrium

Osmo Vanska and musicians of the Minnesota Orchestra. Photo by Tim Rummelhoff. The Moody Blues. Photo by Tim Rummelhoff. Les Ballets Jazz de Montréal in *Fuel*. Photo by Leda and St Jacques. Convocation Audience at Northrop in 1939. Dance Theatre of Harlem's Ashley Murphy and DaVon Doane in *Far But Close*. Photo by Rachel Neville.



NORTHROP

2016 // 17 DANCE

Join us for these upcoming ballet performances!

MALANDAIN BALLE BIARRITZ

TUE, MAR 14, 6:30 PM
FILM SCREENING

Jean Cocteau's *Beauty and the Beast*

With unparalleled visual effects and tricks, Cocteau makes the spellbinding tale of transformative love both ethereal and tangible, and his indelible images haunt the cinema like no others.

SAT, MAR 25, 8:00 PM
PERFORMANCE

Malandain Ballet Biarritz
in *La Belle et la Bête*

An ethereal version of *Beauty and the Beast* unlike any other, complete with ingenious stagecraft, elegant costumes, and a romantic score drawn from Tchaikovsky's symphonies.



Photo © Olivier Houeix.

Above: Scottish Ballet in Matthew Bourne's *Highland Fling*. Photo © Nisbet Wylie.

SCOTTISH BALLE

TUE, MAR 28, 6:30 PM
FILM SCREENING

Royal Danish Ballet's *La Sylphide*

The Royal Danish Ballet rightly regards this interpretation of choreographer August Bournonville's classic ballet as being in the purest and most faithfully maintained tradition.

SAT, APR 8, 8:00 PM
PERFORMANCE

Scottish Ballet in Matthew Bourne's *Highland Fling*
with live orchestra

Set in the mean streets of Glasgow, this gritty reworking of the classic story ballet *La Sylphide* follows newlywed James on a fateful journey into a magical world beyond reality and reason.



Photo © Andy Ross.

EIFMAN BALLE

TUE, MAY 9, 6:30 PM
FILM SCREENING

Giselle

The quintessential Romantic ballet about the transcendental power of love over death is evocatively performed by the Royal Ballet at Covent Garden in 2006.

WED, MAY 17, 7:30 PM
PERFORMANCE

Eifman Ballet in *Red Giselle*

Propelled by an electrifying score by Tchaikovsky and Bizet, this spellbinding full-length ballet portrays the dramatic life story of Russian prima ballerina Olga Spessivtseva and her descent into madness.

All film screenings are located in our 4th floor Best Buy Theater, and are FREE and open to the public.



Photo © Evgeny Matveev.

\$30 under 30

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NEW THIS YEAR! \$30 UNDER 30!

Guests aged 18-30 can purchase up to **two \$30 tickets** to any 2016//17 Northrop Season performance 30 days prior to the show date. Each ticket comes with a **drink ticket** redeemable at Surdyk's Café or concessions and is good for any beverage up to \$8 in value.

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Photo courtesy of Coleman Mason Events.

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thecowlescenter.org



UPCOMING EVENTS AT NORTHROP

IL DIVO
Sun, Oct 23, 7:30 pm

OCTONAUTS LIVE!
The Octonauts and the Deep Sea Volcano Adventure
Mon, Oct 24, 6:00 pm

AMOS LEE
Sun, Oct 30, 8:00 pm

**SCOTT BRADLEE'S
POSTMODERN JUKEBOX**
Tue, Nov 1, 8:00 pm

**THE 55th ANNUAL MARCHING
BAND INDOOR CONCERT**
Sat, Nov 26, 7:00 pm
& Sun, Nov 27, 2:00 pm

GAME GRUMPS LIVE!
Sat, Dec 3, 7:30 pm

CIRQUE DREAMS HOLIDAZE
Fri, Dec 9, 7:30 pm
Sat, Dec 10, 2:00 pm & 7:30 pm
Sun, Dec 11, 2:00 pm & 6:00 pm
Groups of 10+ save 10%!

HOME FREE
Wed, Dec 21, 7:30 pm

Cirque Dreams Holiday.
Photo courtesy of the Artists.

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Eifman Ballet in *Red Giselle*.
 Photo © Evgeny Matveev.

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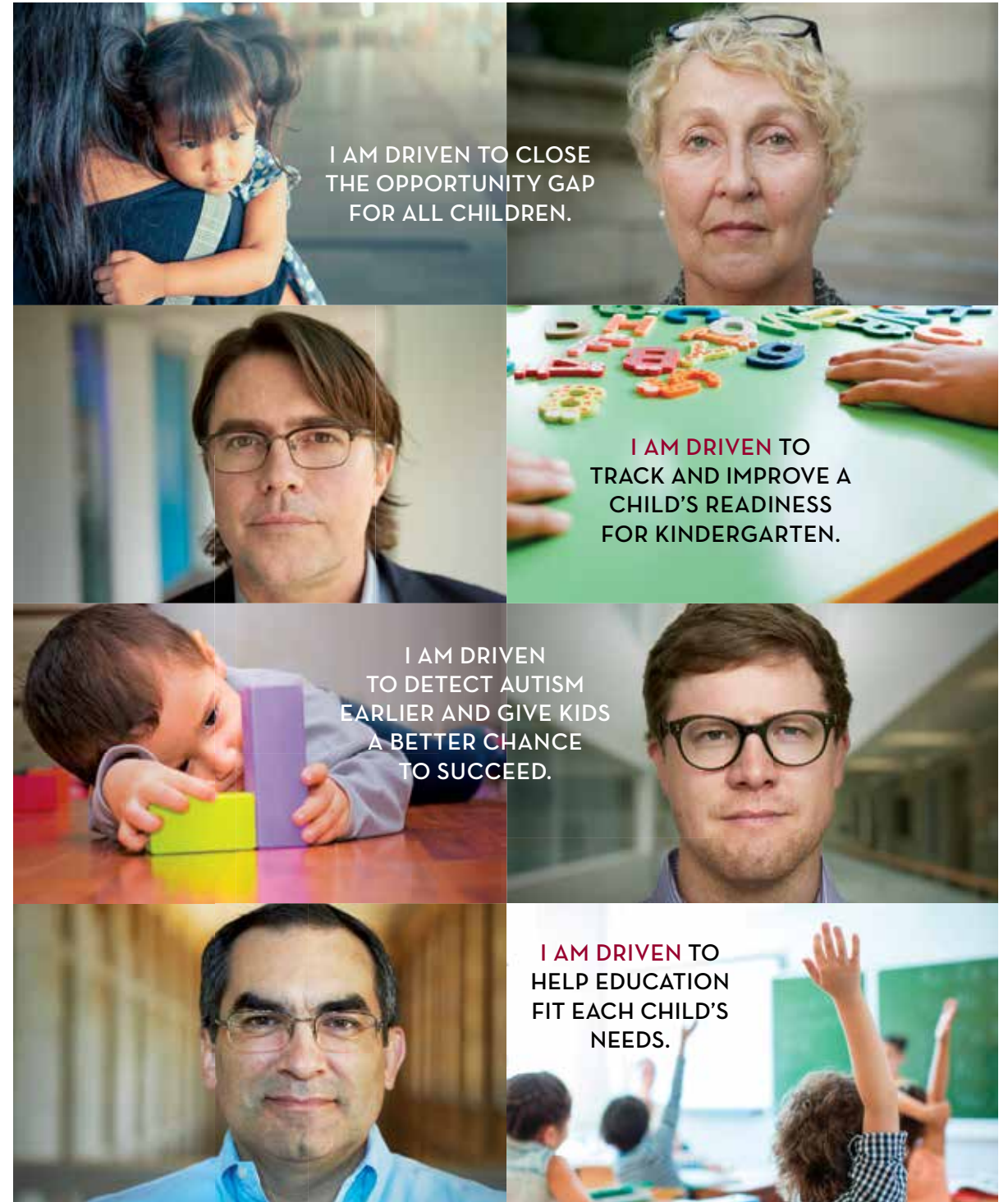
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-Winner of a 2015 Sage Award

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November 4 & 5, 8:00pm
November 6, 2:00pm

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-The New York Times



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November 18 & 19, 8:00pm
November 20, 2:00pm

"A jolt of vitality and panache"
-City Pages

Karen L. Charles'
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February 24 & 25, 7:30pm

"A stirring collective spirit"
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Nicole Ballou ('15)

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”

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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 side.

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 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.

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Photo © Tim Rummelhoff.

Northrop is pleased to welcome **Cynthia Betz** to its leadership team, assuming the role of **Director of Development** and working to advance Northrop's mission and ensure its vibrancy for generations to come.

Bringing with her not only a passion for dance and the performing arts, but also a solid track record in fundraising and development spanning decades of professional experience, Betz's background makes her an exceptional addition to the Northrop team.

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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.

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Please contact Cynthia Betz at betzx011@umn.edu if you have any corrections or questions.

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AWÁÁ

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