

Taming of the Shrew

with Orchestra Next

EUGENE BALLET

2026/2027 SEASON

AT THE HULT CENTER

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EUGENE AIRPORT

Eugene

EB IS *your* BALLET!

Welcome to Eugene Ballet's 2026–2027 season.

As we begin our second season of artistic leadership together, we do so with a deep sense of gratitude. Last season was one of discovery. A chance to listen, to learn, and to begin shaping a vision for the future alongside our dancers, staff, Board, Academy families, and this extraordinary community. The encouragement we received affirmed what we have long believed: the arts flourish when they are embraced by the people they serve.

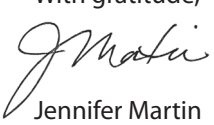
This season builds upon that momentum. Alongside beloved classics including ***Taming of the Shrew***, ***The Nutcracker***, ***Sleeping Beauty***, and ***Firebird***, we are especially proud to present the world premiere of ***The Wonderful Wizard of Oz***, an original full-length ballet choreographed by Suzanne Haag. Bringing a new ballet to life is a remarkable artistic undertaking. One that begins with imagination and grows through months of collaboration among choreographers, dancers, musicians, designers, costume artisans, technicians, and countless creative hands. New works ask us to imagine what is possible, and we are honored to bring that spirit of creativity to our community while continuing to celebrate the timeless classics that have shaped our artistic tradition.

After months of hard work and preparation, a ballet is never truly completed until an audience gathers to experience it. The anticipation that fills the theater before the orchestra begins, the collective laughter that ripples through the audience, the stillness during a poignant moment, and the applause that celebrates months of dedication all become part of the performance itself. The connection between artist and audience is what transforms choreography into a shared experience and reminds us why live performance remains so meaningful.

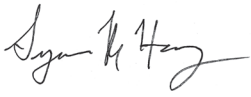
Every performance depends on an extraordinary network of Academy students, artists, staff, patrons, donors, sponsors, and community partners who believe in the power of the arts to enrich our lives. Your presence completes that circle, turning months of preparation into a shared experience that exists only in the moment we gather.

Thank you for joining us as we continue this journey together. We hope these performances inspire conversation, spark imagination, and create memories that remain with you long after the curtain falls. We are honored to share this season with you and look forward to welcoming you back to the theater throughout the year.

With gratitude,



Jennifer Martin
Artistic Director



Suzanne Haag
Associate Artistic Director, Resident Choreographer



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Taming of the Shrew

with Orchestra Next

Friday, October 30, 2026 | 7:30 pm
Sunday, November 1, 2026 | 2:00 pm
Hult Center for the Performing Arts | Eugene, Oregon

CHOREOGRAPHY | Toni Pimble

MUSIC | Louise Farrenc (*Symphonies 1, 2, 3; Nonets in E-flat Major*).
Isabella Leonarda (*Sonata Duodecima in D Minor*)

ORCHESTRA | Orchestra Next

CONDUCTOR | Brian McWhorter

SET DESIGN | Paul Dustrud

SET CONSTRUCTION | Michael Briley, Eärendil Biskup, Chris Karboski, Joanna Irizarry, Ehrin Chase

STEAMPUNK INTERACTIVE DESIGNS | Joe Mross, Archive Designs

ARCHIVE DESIGNS CONSTRUCTION | Joe Mross, Gene Mross, Ethan Hutchinson, Randy Dalbey, Daniel Herrera, Alex Geddes

LIGHTING DESIGN | Michael Peterson

COSTUME DESIGN | Toni Pimble

ADDITIONAL COSTUME DESIGN | Axel Dāzee

WARDROBE | Axel Dāzee

PROPS DESIGN | Eärendil Biskup

VIDEO PROJECTIONS | Katherine Frizzell

CALLIGRAPHY | Kay Beckman

STAGE MANAGER | Lorely Dedrick

ASSOCIATE TECHNICAL DIRECTOR | Eärendil Biskup

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Synopsis

ACT I

Overture: "Shakespeare" introduces the players.

The young scholar **Lucentio** arrives in Padua eager to begin his studies but is instantly captivated by **Bianca**, the younger daughter of the wealthy merchant **Baptista**. Bianca's suitors, **Hortensio** and **Gremio**, seek her hand in marriage, but Baptista refuses to allow Bianca to marry until her outspoken elder sister, **Katherine**, is wed. Knowing Baptista is searching for a music teacher, Lucentio disguises himself to gain access to Bianca.

Meanwhile, **Petruchio** arrives in Padua in search of both fortune and a wife. Encouraged by Hortensio, he agrees to pursue Katherine, allowing the other suitors to continue their pursuit of Bianca. Petruchio boldly courts Katherine despite her fiery temper, and after a spirited battle of wills, announces to the astonishment of Baptista that they will marry.

On their wedding day, Petruchio arrives hours late in outrageous attire, embarrassing Katherine before the ceremony. During the wedding feast, Katherine discovers that her generous dowry has been presented to Petruchio, leaving her questioning his motives. Ignoring pleas to remain, Petruchio abruptly insists they leave together.

INTERMISSION (20 MINUTES)

ACT II

Upon arriving at Petruchio's neglected home, Katherine continues to resist her new husband, only to discover that many of his actions are carefully orchestrated tests of wit and resolve.

Back in Padua, Lucentio continues teaching Bianca while secretly courting her. When Hortensio and Gremio expose the romance, Baptista initially refuses their marriage. Bianca's determination ultimately changes his mind, allowing the young couple to wed.

Determined not to be outmatched, Katherine begins meeting Petruchio on equal terms. She restores order to his household, earns the respect of his servants, and gradually transforms their relationship. Recognizing her efforts, Petruchio rewards her with a beautiful tiara before they depart for Bianca's wedding.

At the wedding feast, the guests are astonished by Katherine's grace and confidence. Petruchio proposes a contest to determine which wife is the most obedient. While Bianca ignores Lucentio's summons, Katherine arrives, leading Bianca with her and surprising everyone present.

As the celebration continues, "Shakespeare" returns to "his" writing desk while the story concludes with a spirited reflection on the timeless battle of the sexes.


Save The Date
The Rose Adagio Ball
February 20, 2027
A Sleeping Beauty Gala for Eugene Ballet
On the Silva Stage | Hult Center

Cast

Emilia Bassano *(Shakespeare)*	Suzanne Haag
Katherine *(Daughter of Baptista Minola)*	Danielle Tolmie
Petruchio *(Gentleman of Verona)*	Mark Tucker
Bianca *(Youngest daughter of Baptista Minola)*	Koatsu Yashima
Lucentio *(Student from Pisa)*	Koki Yamaguchi
Baptista Minola *(A wealthy merchant of Padua)*	Reed Souther
Tranio *(Lucentio's servant)*	Anthony Shtov
Hortensio *(Gentleman of Padua, suitor to Bianca)*	Gregori Humphreys
Gremio *(Gentleman of Padua, suitor to Bianca)*	Joshua Downard
Grumio *(Petruchio's manservant)*	Dave Naquin
Servants to Baptista Minola	Madeline Hirsch*, Wyatt Kinsman, Delia Molineaux*, Gabriel Warren*
Servants in Petruchio's house	Wyatt Kinsman, Nina Nicotera, Jade McAnally
Guests at Katherine and Bianca's weddings	Maddy Harpole*, Cadence Heidenreich*, Madeline Hirsch, Wyatt Kinsman, Hana Luebke, Nina Nicotera, Siobhan Nickell, Jade McAnally, Brita Malena, Cambria Martin*, Delia Molineaux, Dave Naquin, Anthony Shtov, Caroline Smith*, Gabriel Warren
The Priest	Gabriel Warren
The Dressmaker	Wyatt Kinsman
The Hatter	Gabriel Warren

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Rodrigo Gonzalez-Jacob, Assistant Conductor

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Della Davies, *principal*
sponsored in memory of Aaron Rosand
Rhoda Yakowenko
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Lisa McWhorter, *principal*
sponsored in memory of Kitson Graham
Kieran Hillyer-McVey
Julia Frantz, *principal*
Aedan Seaver
Ben Gardner *principal*
Henry Rublein

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Karlee Navarro, *principal*
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TIMPANI
Nathan Juarez

In Focus



Arpino Works with *Firebird* in April 2027

To open our *Firebird* program in April, Eugene Ballet is proud to present the Oregon premiere of Gerald Arpino's *RUTH, Ricordi per Due*, marking the fourth Arpino work in the company's repertoire. This technically and artistically demanding work challenges our dancers to expand their range, musicality, and expressive depth while advancing Eugene Ballet's commitment to artistic growth and excellence.

RUTH, Ricordi per Due means *Ruth, Memories of You*. It was commissioned by Barbara Levy Kipper in honor of her mother, Ruth, both being huge dance advocates, supporters and gracious friends of Mr. Arpino and the Joffrey Ballet. The piece is about love, loss, and grief; a soulful, sweet memory. As it was being choreographed, *RUTH* became very personal to Mr. Arpino who had numerous losses in his life.

The production is also especially meaningful as it will be restaged by Maia Wilkins, for whom Arpino originally created *Ruth* during her career with The Joffrey Ballet. Through Maia's firsthand experience, our dancers will gain a unique connection to Arpino's choreographic style and artistic vision, carrying his legacy forward to a new generation.

The program will also bring back the sensational and energetic *Light Rain* (above), celebrated for its vibrant musicality, dynamic movement, and exhilarating physicality. Together, these works showcase the versatility of Eugene Ballet's artists and offer audiences an engaging evening of bold, expressive choreography.



Welcome to Eugene Ballet's 2026–2027 season.

Before accepting the role of Executive Director, I spoke with a dear friend from college who reminded me of the excitement in my voice after my first ballet class when I was 20. I remember telling her I was drawn by the power of the music, an art form where expression comes from the most primal place (the body), and the knowledge that technique and harmony could actually be taught, not just inherited. Twenty-five thousand hours of teaching classical ballet later, that pull has yet to wane.

After college, I trained under one of the country's preeminent instructors, Marcia Dale Weary, at the Central Pennsylvania Youth Ballet. I aspired to Nureyev; Marcia saw something else—a passion that transcended the stage into the studio, the training of young minds, even management. Four years into perfecting my *brisé volés*, she recommended me for Acting Executive Director and helped secure my Fellowship at the John F. Kennedy Center for the Performing Arts.

At the Kennedy Center, my eyes opened beyond the studio, beyond teaching someone to articulate their metatarsals through a *tendu* or to keep lifting at the height of a *tour jeté*. Since then, I've added an MBA, years of fundraising, board management, and nonprofit expertise to my knowledge and experience, not as ends in themselves but as means to promote the arts.

As artist Tery Fugate-Wilcox put it, "without art we are but monkeys with car keys." I believe, fundamentally, that art is a means of self-discovery and social change: a young dancer discovering command of their own body, or an audience member moved to tears by single fluid *port de bras*, is undergoing something transformative. Ballet builds empathy, focus, and human connection in ways few other things can. I have watched ballet change lives, including my own.

As Eugene Ballet brings both beloved classics and bold new works to the stage this season, I bring that belief with me: this art form belongs to all of us, and its future is shaped as much by this community as by anyone on stage or in the studio.

Thank you for welcoming me. I look forward to all we will discover and create together.

With gratitude,



Bryan Matluk
Executive Director

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The Company



Jennifer Martin
Artistic Director
Long Beach, California



Suzanne Haag
Associate Artistic Director & Resident Choreographer
Hartford, Connecticut



Joshua Downard
Principal Dancer
Sacramento, California
@josh.downard



Sarah Kosterman
Principal Dancer
Sacramento, California
@sarah.kosterman.downard



Reed Souther
Principal Dancer
Eugene, Oregon
@southerreed



Danielle Tolmie
Principal Dancer
Brookfield, Connecticut
@markdani8688



Mark Tucker
Principal Dancer
Honolulu, Hawaii
@markdani8688



Koki Yamaguchi
Principal Dancer
Tokyo, Japan
@koki_ku



Koatsu Yashima
Principal Dancer
Sapporo, Japan
@15atsu



Gregori Humphreys
Company Dancer

Carey, North Carolina
@gregori_humphreys



Wyatt Kinsman
Company Dancer

Redmond, Oregon



Hana Luebke
Company Dancer

Eugene, Oregon
@hana.luebke



Brita Malena
Company Dancer

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@brita.malena



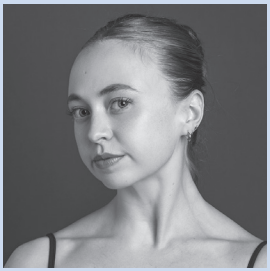
Jade McAnally
Company Dancer

Columbia, South Carolina
@jade.r.mc



Dave Naquin
Company Dancer

Cowpens, South Carolina
@markdavenaquin



Siobhan Nickell
Company Dancer

Dayton, Ohio
@siobhannickell



Nina Nicotera
Company Dancer

Tampa, Florida
@nina_nicotera



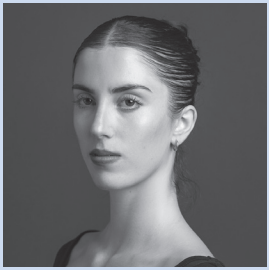
Anthony Shtov
Company Dancer

Fremont, California
@anthonyshtov

The Company



Maddy Harpole
Aspirant Dancer
Newburgh, Indiana
@maddyharpole



Cadence Heidenreich
Aspirant Dancer
Charleston, South Carolina
@cadence_heidenreich



Madeline Hirsch
Aspirant Dancer
Philadelphia, Pennsylvania
@madaballet



Cambria Martin
Aspirant Dancer
Sacramento, California
@camy.xm



Delia Molineaux
Aspirant Dancer
San Anselmo, California



Caroline Smith
Aspirant Dancer
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Gabriel Warren
Aspirant Dancer
Eugene, Oregon
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Sarah Pecht | Jazz, Ballet, Contemporary, Lyrical, Conditioning, EBY Touring
Danielle Tolmie | Ballet, EBY Classical
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2026/27 Season Events



DECEMBER
19–24

The Nutcracker
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@ Hult Center, Silva Concert Hall



DECEMBER
22

Eugene Ballet Youth
The Nutcracker Short and Suite
Sensory Friendly
@ Hult Center, Silva Concert Hall



FEBRUARY
19–21

Sleeping Beauty
@ Hult Center, Silva Concert Hall



FEBRUARY
20

The Rose Adagio Ball
A Gala Evening on the Silva Stage
@ Hult Center, Silva Concert Hall

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FEBRUARY
26

EBY Touring Team Showcase
Shine Bright
@ Hult Center, Soreng Theater



FEBRUARY
27

Eugene Ballet Academy
Northwest Dance Festival
@ Hult Center, Soreng Theater



APRIL
9 & 11

Firebird
with Orchestra Next
Opening with Gerald Arpino's *RUTH, Ricorde per Due* and *Light Rain*
@ Hult Center, Silva Concert Hall



MAY
21–23

The Wonderful Wizard of Oz
World Premiere
@ Hult Center, Silva Concert Hall



JUNE
5

Eugene Ballet Academy
Adventures in Oz
@ Hult Center, Silva Concert Hall



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The Impact of Access

Every young dancer's story begins with an opportunity. At Eugene Ballet Academy (EBA), that opportunity can mean discovering a new passion, building confidence, forming lasting friendships, or continuing to dance when a family's circumstances change. This season, **300 students** are actively enrolled in classes, participating in approximately **3,000 hours** of dance training each week.

For some families, the cost of training can put these experiences out of reach. Scholarship support helps keep the door open. Last season, the Academy provided **$46,310 in tuition support to 40 students**.

When Erika Stanley lost her job shortly after moving to Eugene with her three sons, she feared they would have to leave dance behind. Instead, scholarship assistance allowed them to continue training and performing, including in Eugene Ballet company productions. For the Sugai family, donor generosity has helped make possible more than a decade of dancing, teaching, mentoring, and competing for their three daughters.

> *The generous donations of faithful donors have made it possible for our girls to keep on dancing over the years.* — Darcy Sugai, EBA Parent and Scholarship Recipient

The impact of access extends beyond the studio. Each season, EBA students take part in nearly 20 public performance experiences, including staged productions, competitions, collaborative showcases and community outreach tours. Through school visits, community outreach, and inclusive performances such as *Nutcracker Short & Suite*, Eugene Ballet connects people of all ages and backgrounds with the power of dance. These experiences create moments of joy, connection, and belonging for audiences who might otherwise face barriers to the arts.

> *Connection with the larger community through such events has an infinite reach, circling out to the rest of us, and deep within us, thanks to this amazing art form. My world is a better place because ballet is in it.*
>
> — Ted Berktold, Cascade Manor Resident and Outreach Participant







Financial Aid and Scholarship Goals

$46,310 = 40 students in 2025/26

$100,000 ≈ 80 students in 2026/27

$150,000 ≈ 120 students by 2029

A scholarship can change a young dancer's path. As these students grow, they share their talents through performances, enrich the lives of others through teaching and mentoring, and help bring the joy of dance to the broader community. With 300 students learning and growing in the studio and more than 10 performance opportunities each season, the Academy helps make dance a meaningful part of life both onstage and beyond. A performance can brighten someone's day, and an introduction to ballet can inspire a lifelong appreciation for the arts. Learn more about how you can support access at eugeneballet.org/support



EB IS *my* BALLET!

Eugene Ballet extends its heartfelt gratitude to the following individuals for their invaluable generosity. Your support enables us to continue creating, performing, educating, and inspiring through the art of dance, fostering cultural collaborations, and expanding access to the arts for all. To learn more about how you can make a meaningful impact and help sustain our mission, please contact **Troy DeShazer** at **troy@eugeneballet.org**. We strive to ensure the accuracy of this list and appreciate your understanding.

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Business Support

July 1, 2025 to October 9, 2026

* in-kind contribution
+ Cash and in-kind contribution

$20,000 +

Downtown Athletic Club*
QSL Print Communications*
Slocum Orthopedics and Sports Medicine+

$10,000–$19,999

Glow Yoga*
JLN Design*
Syman-Degler Group

$5,000–$9,999

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Emge & Whyte*
GrassRoots Landscaping
Hyatt Place*
Olsson Industrial Electric
Palace Coffee & Bakery*
Residence Inn by Marriott*
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Broadway Metro and Art House*
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Essex General Construction
Euphoria Chocolate Company*
Kelley Create
Kendall Ford Cares
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Oregon Pacific Bank
Rhythm & Blooms*
Sierra Pacific Foundation
The Eye Center

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Cow Creek Band of Umpqua Tribe of Indians
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Oregon Detail Company
Papa's Pizza Coburg Road
Sapient Private Wealth Management

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Handel's Homemade Ice Cream
Ninkasi's Better Living Room
Nothing Bundt Cakes of Eugene
The Adrienne St Clair Group

Foundation and Government Support

July 1, 2025 to October 9, 2026

$20,000 +

Anonymous (1)
Haugland Family Foundation
James F. & Marion L. Miller Foundation
M.J. Murdock Charitable Trust
Nils & Jewel Hult Endowment – Arts Foundation of Western Oregon Fund of OCF
Oregon Community Foundation (OCF)
Oregon Cultural Trust (OCT)
Silva Endowment – Arts Foundation of Western Oregon Fund of OCF
The Schubert Foundation

$10,000–$19,999

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Dorothea M. Lensch Disc. Fund of OCF
Oregon Arts Commission (OAC)
Robert D. & Marcia H. Randall Charitable Trust

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Martha Baker Russell Subfund
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Live music for *Taming of the Shrew* is made possible by the Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities.

We wish to thank the Ronni Lacroute Fund of the Oregon Community Foundation for sponsoring the Orchestra Next 2026–2027 season.



The Steps We Share Today Shape Tomorrow

Bequests help ensure the future of dance in our community. They allow generations to experience the wonder of live performance and the connection that the arts bring. Including Eugene Ballet in an estate plan is easier than you might think.

If a will already exists, a simple addition can make a lasting difference by supporting performances, the Academy, and community outreach programs for years to come.

To learn more about planned giving and how a legacy can help the arts in our community, call Troy DeShazer at 541-485-3992, scan the QR code, or visit our website at eugeneballet.org/support

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Contact us at 541-485-3992 or email sponsorships@eugeneballet.org to set up your sponsorship!

UPCOMING PERFORMANCES

The Nutcracker
with Orchestra Next

DEC 19–24, 2026



Sleeping Beauty

FEB 19–21, 2027



Firebird
with Orchestra Next

Opening with Gerald Arpino's
RUTH, Ricordi per Due and *Light Rain*

APR 9 & 11, 2027



The Wonderful Wizard of Oz
World Premiere

MAY 21–23, 2027



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What if you shared your inheritance?

What if you funded a scholarship that launched the next generation of Oregonian creativity? What if you had the audacity to ponder how to make Oregon even better for the arts? Maybe you start a scholarship. Or support a nonprofit — or become a volunteer. We're your statewide community foundation, and together we turn your 'What ifs' into powerful 'Why nots.' **What if you joined us?**

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