Guest Artists:

Garrett Anderson, Cyrus Bridwell, Joshua Ishmon, Ted Seymour, Brenton Taft

Ballet Chicago Studio Company

Zoey Addison, Katherine Alvarado, Claire Brocker, Maya Canestaro, Dana Coons, Jade Eitner, Gabrielle Foley, Siena Forest, Emily Fugett, Elena Georgieva, Katarina Gonzales, Morgan Jankowski, Devin Johnson, Tayte Joiner, Journie Kalous, Hayley Lampariello, Kyra Lin, Naomi Lindquist, Nina Montalbano, Emily Ronan, Claire Slivka, Dani Streever, Anna Tworzyanski

Johnathon Hart, James Heeney, Elliott Nunez, David Riley, Russell Schmidt, Paris Stigger, Dreshawn Townsend

Apprentices

Tru Annafi, Colette Gordon, Anna Graczyk, Alyssa Kantner, Isabelle Markel, Rebecca McCain, Brianna Moose, Morgan Moose, Krista Morrell, Lucie Richard, Ahsa San Juan, Ruby Sindelar, Mia Thompson, Brooklyn Winter, Ella Witmer, Allison Yusim, Aleah Zucchi

The School of Ballet Chicago Student Division


Tate Million, Otto Moose, Quinn Rutman, Cyrus Suri

The School of Ballet Chicago Preparatory Division


The School of Ballet Chicago Parents’ Organization is spearheading a drive to benefit the Philip and Marsha Dowd Merit Scholarship Fund. Many enchanting holiday gifts are available to you as a thank you for your donation. Please take a moment to visit the table in the lobby.

Thank you for joining us and have a wonderful holiday season!
ACT ONE
When the curtain rises, we are in the Stahlbaum home. Dr. and Mrs. Stahlbaum, their young daughter Marie, and their son Fritz are preparing for their annual holiday party—a festive gathering for relatives and close friends, but most of all, a party for the children.

The children arrive with their parents as the doors open. All rejoice at the large, lighted tree, and the children speculate about what is in the packages. While everyone greets each other, puzzling things begin to occur—the lights flicker and build to a frenzy, it’s almost as though there’s a lightning storm in the grand parlor. Then, at the door, an eerie glow fills the portal and a mysterious old gentleman appears. We soon learn that the gentleman is none other than Marie’s beloved godfather, Herr Drosselmeyer. He is a marvelous inventor of moving toys, and he has brought with him magical gifts. Drosselmeyer brings out a large Nutcracker and gives it to Marie. He shows everybody how it works and Marie is delighted with her present. Drosselmeyer conjures life-size magic dolls that perform for the guests, after which the children dance, and all receive wonderful presents.

Dr. Stahlbaum and his wife perform a final dance. As the party ends, the guests shake hands solemnly, reluctant to say goodnight to each other, hoping that they will meet again soon. Everyone goes off to bed, the room darkens, and only by the lights of the Christmas tree can we make out the empty space. It is midnight. Marie has fallen asleep with her Nutcracker. Drosselmeyer enters and sends Marie wondrous dreams of dancing mice, a battle between a fearsome Mouse King and the Nutcracker (now life-sized) and a magical forest with a Snow King and Queen and their dancing snowflakes.

ACT TWO
When the curtain rises, Marie’s dream has taken us to a magical Land of Sweets. Angels glide about the stage. The Sugarplum Fairy, who rules this land, makes a regal entrance. She dances a charming variation and welcomes a full assortment of delightful dancing treats: Hot Chocolate from Spain, Coffee from Arabia, Chinese Tea, Russian Cossacks, Marzipan Shepherdesses, Polichinelles, and a bouquet of sparkling, jeweled flowers. Next, Marie enters and meets the Sugarplum Fairy, who asks Marie how she came to be in this magical place. Marie relays, in pantomime form, that on Christmas Eve, after a grand and glorious party, she dreamt of tiny mice and a fight between the Mouse King and the Nutcracker Doll. Defending her Nutcracker, she threw her slipper at the King of Mice, magically dispatching him with one mighty throw. The mysterious Drosselmeyer then rewarded her with this extraordinary journey. The Sugarplum Fairy congratulates Marie and escorts her to a place where she can watch the entertainment that has been arranged for her pleasure.

We now watch a series of dances by the denizens of the Land of Sweets. When they are finished, the Sugarplum Fairy and her Cavalier perform the grandest dance of all. All return for a spirited finale as the Sugarplum Fairy, her Cavalier and Marie bid everyone farewell.
In Memoriam - Mara Dukor

With love, and in honor of her artistry, Ballet Chicago dedicates its 2017 Nutcracker season to our beloved pianist, Mara Dukor. For twenty-five years she filled our studios with beautiful music, and helped us educate the thousands of students who have grown up at Ballet Chicago. Mara’s music reflected her innate musical genius, her long experience as a world-class master ballet pianist, and her warmth of spirit. From her days as principal pianist for the Maryinsky Center and Vaganova School where she played for Pushkin and Baryshnikov, to her two and a half decades at Ballet Chicago, Mara’s perseverance and faithful service have been a peerless, historic example for the entire profession. She truly lived to play each and every class, each and every day, in support of young artists. Our students, faculty, and staff all loved Mara – she was an integral part of the fabric of Ballet Chicago, and she will be deeply missed.

For more information on how you can donate in honor of Mara Dukor, contact Megan Sindelar, Development Associate, at 312-251-8838 or msindelar@balletchicago.org.
Artistic Direction

Daniel Duell
Founder and Artistic Director, Ballet Chicago Repetiteur, The George Balanchine Trust

Ballet Chicago Artistic Director Daniel Duell is a force in the development of American Classicism, and is passionate about the advancement of ballet technique in its purest and most energetic form. As a dancer with the New York City Ballet from 1972-1987, he was taught and coached daily by George Balanchine. Quickly rising through the ranks, Duell was promoted to Soloist in 1977, and then Principal Dancer in 1979. He performed a wide-ranging repertoire, dancing leading roles in the ballets of George Balanchine, Jerome Robbins, Peter Martins, and Jacques d’Ambois, among others, including multiple works that were created for him. A Ford Foundation Scholarship recipient from the age of 13, he trained with the Dayton Civic Ballet, then at The School of American Ballet, and at the age of 19 was invited to join NYC Ballet. In addition to his fifteen years at NYC Ballet, he was a featured guest artist for numerous companies nationwide and performed for several PBS Dance in America public television programs. Duell has been choreographing since 1980 and has created works for Ballet Chicago, Ballet Hispanico of New York, Dayton Ballet, Harkness Dance Theatre, The Jacob’s Pillow Dance Festival, and The School of American Ballet. Duell also collaborated with WTTW Channel 11 in Chicago to design two programs, the first, an Emmy Award winning special (outstanding cultural programming) on Ballet Chicago, and the second entitled “Love in Four Acts” - a program showcasing four Chicago choreographers selected by Duell. He was also awarded the 2000 Ruth Page Award from the Chicago Dance Community for the Artistic Direction of The Ballet Chicago Studio Company.

Duell is a frequent lecturer on ballet, music, and the arts, serves on several not-for-profit boards and advisory boards, and has been an adjudicator for the National Endowment for the Arts and The Illinois Arts Council. He is also a repetiteur for the George Balanchine Trust and stages ballets across the United States. He conducts master classes in both the United States and Europe, including repeated teaching engagements at The School of American Ballet, Indiana University at Bloomington, The University of Iowa, and the Bulgarian National Dance Academy in Sophia, Bulgaria. In Spring 2011, Duell has also worked with the Royal Danish Ballet, teaching and coaching the company in preparation for their New York seasons and the company’s Copenhagen performances of Balanchine/Stravinsky masterworks.

Patricia Blair
Associate Artistic Director and School Director, Ballet Chicago Repetiteur, The George Balanchine Trust

Patricia Blair was born in New York City, began studying ballet at the age of 7, and launched her professional performing career at the age of 17. She trained in many schools including North Carolina School of the Arts and Harkness House for Ballet Arts, but attributes her summer at the National Dance Institute and New Mexico School of the Arts in Santa Fe, and Indiana University in Bloomington. She also performed for several PBS Dance in America public television programs. Duell has been choreographing since 1980 and has created works for Ballet Chicago, Ballet Hispanico of New York, Dayton Ballet, and The School of American Ballet. Duell also collaborated with WTTW Channel 11 in Chicago to design two programs, the first, an Emmy Award winning special (outstanding cultural programming) on Ballet Chicago, and the second entitled “Love in Four Acts” - a program showcasing four Chicago choreographers selected by Duell. He was also awarded the 2000 Ruth Page Award from the Chicago Dance Community for the Artistic Direction of The Ballet Chicago Studio Company.

Ms. Blair performed as a guest artist developing new works with numerous NY choreographers, danced in musical theatre productions across the US and on Broadway, and briefly entered the LA motion picture world with Pavarone for a Dying Princess, a solo dance film created especially for her.

Ms. Blair is highly committed to the artistic education and personal well-being of young dancers. She began working with children when she was only 15 years old, and to this day, her love and respect for classical ballet and passing that on to young artists is one of her greatest passions. She was an active teacher in New York City at both Harkness House for Ballet Arts and Steps NY. Additionally, she volunteered to teach at-risk youth in churches and community centers.

She came to Chicago in September 1987, at the invitation of former NYC Ballet Principal dancer Daniel Duell, to stage ballets for Chicago City Ballet’s fall season. After working together for only three weeks, Duell invited her to relocate to Chicago and join his artistic team. From 1988-1997, she was Ballet Master for the newly established Ballet Chicago. For a brief period, she even filled in as the organization’s Interim Executive Director. In 1995 Duell and Blair formed The School of Ballet Chicago where she serves as School Director and Associate Artistic Director of the Ballet Chicago Studio Company. In addition to her work with Ballet Chicago, she has been a guest teacher for the Pacific Northwest Ballet School in Seattle, the National Dance Institute and New Mexico School of the Arts in Santa Fe, and Indiana University in Bloomington. She has also had the honor of teaching at The School of American Ballet in New York City.

Ms. Blair has a lifelong love for the ballets of George Balanchine, and values both the privilege of having performed so many of them, as well as the joy of passing them on to today’s dancers. As a repetiteur for the George Balanchine Trust, she is responsible for staging and maintaining a large body of work for Ballet Chicago. She has also staged Mr. Balanchine’s ballets for St. Louis Ballet, Indiana University Bloomington, and most recently, Huntsville Ballet.
Artistic Direction

Ted Seymour
Resident Choreographer, Ballet Chicago

Ted was born in Dallas, Texas where he began his training at The Dallas Metropolitan Ballet. He later moved to Chicago to study with Daniel Duell and Patricia Blair at the School of Ballet Chicago as a member of The Ballet Chicago Studio Company. Ted choreographed his first ballet for BCSC, Toccata for 5, in 2001. Later, Ted moved to New York to attend the School of American Ballet. While at SAB, Ted choreographed two ballets for the Student Choreographic Workshop and was invited by Peter Martins to create a new work for The New York Choreographic Institute. Upon leaving SAB, Ted joined Cedar Lake Contemporary Ballet, dancing for choreographers such as Edward Liang, Nicolo Fonte, and Benoit-Swan Pouffer. Ted joined Suzanne Farrell Ballet in 2007 where he has danced featured roles in Balanchine’s Episodese, La Valse, and the Act II pas de deux from A Midsummer Night’s Dream among others. He has been a faculty member since 2009, and was named Ballet Chicago’s Resident Choreographer, choreographing for the company’s mainstage performances and educational programs. Ted choreographed the critically acclaimed Creatures of Prometheus for the 2012 International Beethoven Festival, Celestial Rites for Ballet Chicago’s 25th Anniversary Season at The Harris Theater in 2013, Intermezzi for Ballet Chicago’s 2014 Spring Repertory Season at The Harris Theater, Danzon! for 2015 and Secrets de Printemps for 2016.

George Balanchine
Choreographer, Sugar Plum Pas de Deux

Born in St. Petersburg, Russia, George Balanchine (1904-1983) is regarded as the foremost contemporary choreographer in the world of ballet. He came to the United States in late 1933, at the age of 29, accepting the invitation of the young American arts patron Lincoln Kirstein (1907-96), whose great passions included the dream of creating a ballet company in America. At Balanchine’s behest, Kirstein was also prepared to support the formation of an American academy of ballet that would eventually rival the long-established schools of Europe. A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet. Using classicism as his base, he heightened, quickened, expanded, inverted, and streamlined the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence on the growth of dance in America. Although at first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, Balanchine’s ballets are now performed by major classical ballet companies throughout the world. The George Balanchine biography information provided courtesy of the New York City Ballet.

Guest Artists

Joshua L. Ishmon

Joshua L. Ishmon (DRDT) discovered his attraction to dance at a young age and studied African dance and musical theater under the instruction of Toni Washington Simpson and Marc Spencer. Joshua also studied at Ballet Chicago and M.A.D.D. Rhythms. Joshua attended Emerson School for the Visual and Performing Arts where he studied under Larry Brewer, Michael Davis, and Porsha Woodson-Reese. After graduating in 2007, he joined DRDT2 and matriculated into DRDT in 2009 and is also a member of Winifred R. Harris’ Between Lines. Josh has set choreography for EVPA, South Shore Dance Alliance (SSDA), BC, and DRDT2. Joshua has taught as a guest artist at Kansas Wesleyan University, “Swamp Gravy” in GA, “Choose Dance” in WY, and Purdue University. Joshua is in constant pursuit of deepening his artistry, and must pay homage to the amazing people whose shoulders he stands on. ials of the 400-year-old language of academic dance.
Guest Artists

Garrett Anderson

Garrett Anderson began his training in Walnut Creek, CA under the direction of Richard Cammack and Zola Dishong at the Contra Costa Ballet Centre. He went on to study at San Francisco Ballet school and then in Pacific Northwest Ballet’s professional division. In 2001, Garrett joined San Francisco Ballet and in 2005 was promoted to soloist. In 2008 he joined the Royal Ballet of Flanders in Antwerp, Belgium, as a first soloist, under the direction of Kathryn Bennets. There he toured extensively throughout Europe and the world. In 2011, he returned to the United States to dance with Trey McIntyre Project for their touring season before transitioning to Chicago to join Hubbard Street Dance Chicago. He danced with HSDC for 4 years before leaving in August of 2015 to pursue a career as a freelance artist as well as work in real estate and design. Garrett was the recipient of the American Ballet Theatre national dance scholarship and holds a B.A. from St. Mary’s College of California. He is currently the chair of the dance department for New Mexico School for the Arts.

Cyrus Bridwell

A native of Walden, Vermont, Cyrus studied at the School of Ballet Chicago, under the direction of Daniel Duell and Patricia Blair. He also attended summer programs at Ballet Chicago, Nutmeg Conservatory and at the American Ballet Theatre Collegiate Summer Intensive in New York. For the Ballet Chicago Studio Company, he danced in the Corps de Ballet in George Balanchine’s Rubies, Grand Pas in The Nutcracker, and Waltz Boy in Serenade; and as a soloist in Ted Seymour’s Intermezzi, as well as his Winter in a Young People’s Concert at the Chicago Cultural Center. He spent the past few seasons dancing in the Midwest, first with Minnesota Ballet then with Madison Ballet. As a company member he has had the opportunity to perform a range of works including Embraceable You from George Balanchine’s Who Cares?; Salvatore Aiello’s Clowns and Others; and W. Earle Smith’s Dracula. The 2017/2018 Season will be his second with Ballet Idaho.

Brenton Taft

Brenton Taft grew up in Salt Lake dancing with his family. He has been performed several lead roles for the local studio including Gaston from Beauty and the Beast, as well as the prince from Snow White and Cinderella. As a child he had the opportunity to perform with Ballet West in their annual Nutcracker. He went on to perform several lead roles with Mountain West Ballet, including the Arabian King in the Nutcracker and Bottom in their production of A Mid Summer Night’s Dream. He attended Utah Valley University and was on their performance company, Repertory Ballet Ensemble, where he was able to guest with Utah Regional Ballet taking on a variety of roles in their production of Romeo and Juliet. His most recent endeavors took him to Ballet Chicago where he was disciplined in Balanchine and performed as the Dark Angel in Serenade. In their Nutcracker production he performed as the Snow King, Russian, and Rat King. He is excited to be joining Ballet Spartanburg’s Company in their upcoming season.
Being Chicago’s Bank™ means doing our part to give back to the local charities and social organizations that unite and strengthen our communities. We’re particularly proud to support Ballet Chicago and its dedication to training that fosters personal growth, impeccable technique and fundamental life skills for its students.
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Back from left to right: Tru Annafi, Ruby Sindelar, Millaray Ugarte, Isabelle Markel, Mia Thompson
Front from left to right: Lucie Richard, Brianna Moose, Asha San Juan, Colette Gordon

Ravi P. Shah and his colleagues at McNally Capital are proud to support Ballet Chicago!

We wish all the dancers, faculty and staff a Happy Holidays!
Dancer Salutes

Congratulations, Izzy! We love you very much! From, Mom and Dad

Kudos to Patricia, Dan, the wonderful staff, faculty and Board. I am so proud to be part of the joyful Ballet Chicago family! - Gail Kalver

Morgan, Brianna and Otto, you inspire me every day and you make the world a better place just by being you!

Happy 10th Nutcracker, Ruby Marie Sindelar! Of all of your roles, our favorite is you as daughter and sister. XO Mom, Dad, Eddie & Dahlia.

Brooklyn, my beautiful, focused, dedicated girl, with a heart of gold; continue to work hard & dance with your heart! Merde, ♥Mommie

To our dear Kyra, we’re always so happy to watch you dance! May this Nutcracker be filled with Christmas joy! Much love, from all of us.

We are so proud of you Francesca! Be the star that you are and don’t forget how much you can shine!!

Colette Marie Gordon: You are an amazing, talented & intelligent young lady. We can’t wait to see you as Marie! Love, your proud family

Sofia, you’ve grown from our tiny dancer to a beautiful angel and beyond. We are so proud of you! With Love, Mom, Dad & Carolina

Love & cheers to Claire from Grandma Slivka and Aunts Brenda, Glenna, Janine, Lana, Marsha, Pam, Susan! XxOo (Uncles too 😊)

Dear Skylar and Quinn: We are so proud of you! We love you so much! XOXO Grammy and Grampy

Caroline Stoughton, enjoy your moment. We are very proud of you! Love, Pap and Grandma Jeanne

We are so proud of all your hard work, Sophia Jordan Smith! Dance beautifully and have fun! Love, Mom and Dad

We’re so proud of you, Madeline! You are a beautiful ballerina. Love, Mom, Dad, Milan and RJ

For more information on how you can support Ballet Chicago and enjoy exclusive donor benefits, contact Megan Sindelar, Development Associate, at 312-251-8838 or msindelar@balletchicago.org.
Gold Coast Tickets Proudly Supports Ballet Chicago

Gold Coast Tickets is proud to support Ballet Chicago’s commitment to excellence in training and technique that creates exceptional dancers and people.

Congratulations to the dancers and all involved in making your annual production of The Nutcracker a success.
Dancer Salutes

Congratulations, Asha! You inspire us with your commitment and dedication as you follow your dreams. Love, Mommy, Daddy, and Ryan

Cyrus, you have worked very hard and we are tremendously proud of all you have accomplished in ballet. Keep dancing. Love, Mom and Dad

Good Luck, Caroline Stoughton! We are so proud of you! Love, Mom and Dad

Congrats Alyssa, Claudia & Leila on a wonderful year of ballet! We love seeing your Nutcracker performances! Love, Mom, Dad & the Family

Alexandra, we are so proud of your hard work, talent and dedication. Keep reaching for the stars! We love you so much! Papa, Cici and Auntie Nat Nat

Happy 30th Anniversary to Ballet Chicago. Thank you Dan & Patricia for creating a place for us to dance. With Respect, Your Students
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About Ballet Chicago

Co-founded in 1987 by acclaimed New York City Ballet Principal dancer Daniel Duell, and former ballerina Patricia Blair, Ballet Chicago is an internationally recognized elite training program. The school curriculum is based on the ballet technique established by George Balanchine, the 20th century’s most celebrated teacher and choreographer. Ballet Chicago is dedicated to providing each student superior ballet training in a culture that fosters personal growth, and is known for its ability to transform dancers through highly focused guidance, correction, and validation for each student.

Annual Programs

The Preparatory Division
Ballet Chicago’s Preparatory Division classes provide an inspired introduction to the arts with a focus on creativity, group interaction, motor skill development and the joy of self-expression.

- Creative Movement (ages 2 - 4)
- Pre-Ballet (age 5)
- Introduction to Ballet I (age 6)
- Introduction to Ballet II (age 7)
- Bravo! Boys (ages 7 - 10)

The Student Division
The School of Ballet Chicago offers a comprehensive training environment that provides students with the skills necessary to pursue a career in classical ballet and inspires each of them to reach their very best potential through the study and discipline of classical ballet. The technique taught at The School is based on standards established by George Balanchine and emphasizes the energy, musicality, articulation, and generosity of spirit that is the hallmark of Balanchine trained dancers.

- Ballet 1 (ages 7 & 8) - no audition required
- Ballet 2 (ages 8 & 9) - audition required
- Ballet 3 (ages 9 & 10) - audition required
- Ballet 4 (ages 10 & 11) - audition required
- Ballet 5 (ages 11 - 13) - audition required

The Professional Division
The Professional Division offers a comprehensive training program for the serious student who aspires to be a professional dancer. Admittance to the program is by audition only. The students in the program train daily to master advanced technical skill, consistency, musicality, articulation, and natural expression. To provide performing experience that is a critical component to the student’s development, the Ballet Chicago Studio Company was created in the fall of 1997. Composed of advanced level students, The Ballet Chicago Studio Company performs professional level repertoire in theatrical venues throughout metropolitan Chicago. The company repertory consists primarily of the works of George Balanchine, whose ballets are performed by dance companies all over the world. This unique opportunity to perform the ballets of Mr. Balanchine is made possible through a special arrangement with the George Balanchine Trust.

- Ballet 6 (ages 14 and up) - audition required
- Ballet 7 (ages 15 and up) - audition required
- Men’s classes (ages 15 and up) - audition required

Contact School Administrator, Danny Valente at dvalente@balletchicago.org or visit balletchicago.org for more information.
2018 AUDITION TOUR

ALBUQUERQUE, NM
ATLANTA, GA
AUSTIN, TX
BANGOR, ME
BLOOMINGTON, IN
CHARLOTTE, NC
CHICAGO, IL
DALLAS, TX
DAYTON, OH
HERNDON, VA
INDIANAPOLIS, IN
KANSAS CITY, MO
LOS ANGELES, CA
MIAMI, FL
NEW YORK, NY
OMAHA, NE
SALT LAKE CITY, UT
SANTA FE, NM
SEATTLE, WA
SILVER SPRING, MD
ST. LOUIS, MO
SUGAR LAND, TX

SUMMER COURSE | ADVANCED INTENSIVE | YEAR ROUND

Contact Summer Program Administrator, Brittany Hurst at bhurst@balletchicago.org or visit balletchicago.org for more information.

PHOTOGRAPHY BY RON MCKINNEY
Ballet Chicago Summer Programs

Named 1 of the top 15 summer programs in the world by A Ballet Education.

Professional Training

**Ballet Chicago Boot Camp** *(June 18 - 22, 2018)*
A one week “get in shape” workshop that prepares dancers for summer training programs.

**Summer Course** *(June 56 - July 27, 2018)*
Ballet Chicago’s five-week Summer Course offers the serious ballet student an unparalleled training experience. Our comprehensive curriculum is both demanding and inspiring; student improvement is palpable with every class.

**Advanced Intensive** *(July 30 - Aug 10, 2018)*
Ballet Chicago’s two-week Advanced Intensive is a perfect complement to our five-week Summer Course, as learning and perfecting repertory is a key element of the Advanced Intensive. Daily coaching enables the student to gain the skill, musicality, and self-confidence to transform classroom technique into artistry.

Children’s Programs

**Super Hero Camp** *(June 18 - 22, 2018)*
Calling all Super Heroes! Come join Ballet Chicago in one of our favorite weeks of the year! From June 18th to June 22nd our studios fill with super heroes. Your hero will participate in dance class to live music, craft time, story time, and dress up dance time daily, all culminating in a mini-performance on the final day.

**Junior Intensive** *(June 18 - 22, 2018)*
Ballet Chicago’s Junior Intensive, designed for dancers ages 7-12, gives students the foundation necessary to excel. We inspire students to get excited about beautiful posture and teach them how to combine purity of form with expressiveness. We show them how to increase their capacity to focus their minds as well as their bodies.

Two class levels are available; placement is based on age, amount of prior training and level of advancement. The program culminates with an in-studio viewing. Both in the classroom and in performance, Ballet Chicago builds ability, awareness, and self-confidence.

Contact Summer Program Administrator, Brittany Hurst at bhurst@balletchicago.org or visit balletchicago.org for more information.
Ballet Chicago alumni are spanning the globe and excelling in their careers!

Since 2001, when our first students began branching out on their own, they have joined companies, attended universities, become professional dancers, teachers, choreographers, actors and designers, doctors, lawyers, writers, business professionals in many areas, and most of all, wonderful human beings. We are proud of each and every one of them and are honored to have helped them on their way.

### Dance Companies Joined

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<td>Balleto Del Sud</td>
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<td>Mama Mia/Las Vegas</td>
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<td>Charleston Ballet Theatre</td>
<td>Miami City Ballet</td>
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<td>Cincinnati Ballet</td>
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<td>City Ballet of San Diego</td>
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<td>Suzanne Farrell Ballet</td>
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<td>Colorado Ballet</td>
<td>Minnesota Ballet</td>
<td>Tyego Dance Project</td>
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### Universities Attended

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<tr>
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<td>MIT</td>
<td>University of Illinois - Champaign / Urbana</td>
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<td>Butler University</td>
<td>Middlebury College</td>
<td>University of Illinois - Chicago</td>
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<td>Northwestern University</td>
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<td>Cornell University</td>
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<td>DePaul University</td>
<td>Oxford University</td>
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<td>Harvard University</td>
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<td>Indiana University, Bloomington</td>
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<td>John Marshall Law School</td>
<td>Texas Christian University</td>
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“*I can honestly say that without the School of Ballet Chicago and the Ballet Chicago Studio Company, I would not have a career in professional ballet. The Ballet Chicago organization did for me what it did for a number of my contemporaries: it welcomed those of us who possessed the mere desire and determination to dance, and proceeded to mold and shape our talent into a tangible force. Along the way, I believe that Daniel Duell and Patricia Blair have cultivated in each of us skills - poise, commitment, and confidence among them - that have served us all well regardless of the specific path we each ultimately chose. I feel privileged to have grown up in the Ballet Chicago family - and it is a family - and know that I am a more completely developed dancer and fully realized individual as a result of my years there."

*Genevieve Custer Weeks, Ballet Chicago Alumna*

“*I could have never made it this far without the foundation I gained at The School of Ballet Chicago. I am forever indebted and grateful."

*Lara O’Brien, Principal Dancer, Carolina Ballet*
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MISSION
Athenaeum Theatre Productions provides the Chicago non-profit performing arts community a shared space to incubate projects and collaborations by providing high quality and low-cost performance, rehearsal, office and reception space supported by a staff of theatre professionals.

HISTORY
The Athenaeum Theatre opened in 1911 as part of the campus of St. Alphonsus Catholic Church. Conceived as a “neighborhood playhouse,” by the original German-American parish, the Athenaeum Theatre Main Stage is the oldest continuously operating off-Loop theater in Chicago. The building has housed a diverse roster of organizations and functions in its lifetime. In addition to the main opera house there were meeting rooms, a four-lane bowling alley, a small bar and a billiard room. From 1926 - 1946 the St. Alphonsus Commercial High School, run by the Sisters of Notre Dame, took over. In 1939 a devastating fire resulted in the total reconstruction of the second floor and the addition of a third. Through the 70s, 80s and 90s the building housed day cares, credit unions and other businesses, eventually returning to its roots with the arts groups and studio theaters operating today.

TODAY
Currently the Athenaeum Theatre has a Main Stage which seats 985 and three Studio Theatres seating 67, 81 and 87. The Curtain Call Club serves as a bar and reception room for cabaret, comedy, improv, lectures and other intimate events. All public spaces are available for rent. More than a dozen non-profit arts and education organizations now call the Athenaeum home, either for performance space, office space or both. Our partners reflect the exceptional diversity, artistry and talent that Chicago has to offer including Congo Square Theater, Teatro Vista Theatre, Chicago Improv Productions, the Chinese Fine Arts Society, DANCE Chicago, Inside Dance, Emerald City Theatre, Jump Rhythm Jazz Project, The Saints and more! With shared resources, space, and experiences, these artists have the opportunity to collaborate and thrive while creating their own unique art.

A portion of every ticket sale goes towards the restoration and maintenance of this historic community arts center. Thank you for being a part of the Athenaeum’s rich legacy and bright future!

PHOTOS BY PAUL GRIGONIS
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Her Notes choreography by Jessica Lang
Other Dances choreography by Jerome Robbins
Thirteen Diversions choreography by Christopher Wheeldon
Join us for an elegant evening of dance featuring an all-star cast—performance tickets only $40

Program A
February 22 / 7:30PM
February 24 / 7:30PM
Songs of Bukovina choreography by Alexei Ratmansky
The Leaves Are Fading Pas de Deux choreography by Antony Tudor
Don Quixote Grand Pas de Deux choreography by Marius Petipa
Thirteen Diversions choreography by Christopher Wheeldon

Program B
February 23 / 7:30PM
February 25 / 2:00PM
Her Notes choreography by Jessica Lang
Other Dances choreography by Jerome Robbins
I Feel the Earth Move choreography by Benjamin Millepied
Serenade After Plato’s Symposium choreography by Alexei Ratmansky