Ballet Chicago

The Nutcracker
December 7-16, 2018
The Athenaeum Theatre

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balletchicago.org
Guest Artists:
Ivan Aguayo, Matthew Renko, David Riley, Ted Seymour

Ballet Chicago Studio Company
Zoey Addison, Katherine Alvarado, Tri Annafi, Genevieve Boyle, Claire Brocker, Maya Canestaro, Dana Coons, Greer Den Houter, Eve Eismann, Tayte Joiner, Journie Kalous, Alyssa Kantner, Emma Kapteyn, Sara Kuzminski, Hayley Lampariello, Kyra Lin, Naomi Lindquist, Isabelle Markel, Monica Maxey, Rebecca McCain, Nina Montalbano, Brianna Moose, Emily Rice, Lucie Richard, Asha San Juan, Bernadette Schwegel, Ruby Sindlar, Mia Thompson, Anna Tworyzanski, Grace Wiechart, Brooklyn Winter, Emma Wittig, Allison Yusim, Shelby Zahl, Aleah Zucchi

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The School of Ballet Chicago Preparatory Division

Ballet Chicago’s 2018 Nutcracker Performances are dedicated to Irene Lovering Dowd. She loved to dance and today we dance in her honor.

The School of Ballet Chicago Parents’ Organization is spearheading the Nutcracker Boutique to benefit the Philip and Marsha Dowd Merit Scholarship Fund and our Dance for Tomorrow 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.
Ballet Chicago 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 NYCB. In addition to his fifteen years at NYCB, 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. He 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 and 2012, Duell 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 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 School of American Ballet with igniting her love for and commitment to the Balanchine Technique®. A fun fact – while a student at North Carolina School of the Arts, she was chosen to dance the role of “Myrtha” in Giselle alongside principal dancers Svea Eklöff (Grande Théâtre de Genève) and American Ballet Theatre’s Burton Taylor – a true honor. After leaving NCSA, she returned to NYC, studied with David Howard and Nanette Charisse, and subsequently joined the Eglevsky Ballet under the direction of NYC ballet former principal, Edward Villella. Six years later, while still dancing full time with the company, she became one of the organization’s Ballet Masters.

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 Pavanee 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 of 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 NYCB 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.
The Nutcracker

Ted Seymour
Resident Choreographer and Faculty, Ballet Chicago
Faculty, Chicago High School for the Arts

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, Nicola Fonte, and Benoît-Swan Pouffer. Ted joined Suzanne Farrell Ballet in 2007 where he has danced featured roles in Balanchine’s Episodes, La Valse, and the Act II pas de deux from A Midsummer Night’s Dream among others. He has been a faculty member for Ballet Chicago since 2009, and was named Ballet Chicago’s Resident Choreographer in 2013, choreographing for the company’s mainstage performances and educational programs. Ted choreographed 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.

In addition to his work for Ballet Chicago, Ted is on faculty at Chicago High School for the Arts.

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

Ivan Aguayo

Born in Chicago, IL, Ivan Aguayo graduated from Whitney M. Young High School. He began his dance training at the Lou Conte Dance Studio, continuing his studies at the Ruth Page School of Dance and Chicago Multi-Cultural Dance Center. Ivan has received scholarships to summer programs with American Ballet Theatre, Milwaukee Ballet and Hubbard Street Dance Chicago. After training, he began as a member of the Ballet Chicago Studio Company. Under the direction of Daniel Duell, he performed Classical and Neo-Classical roles in Stars and Stripes and Who Cares? by George Balanchine. Additionally, Ivan has danced contemporary works by Alejandro Cerrudo, Ted Seymour, and Victor Alexander and Daniel Duell.
Matthew Renko

Matthew Renko is from Tampa, Florida. He studied at Columbia Conservatory of Dance, North Carolina School of the Arts with Warren Conover, Kee-Juan Han, and Melissa Hayden, and on scholarship at the School of American Ballet. He became an apprentice with New York City Ballet in 2007 and was promoted to corps de ballet in 2008. In 2009, he joined the Suzanne Farrell Ballet. In 2011, Mr. Renko joined Pacific Northwest Ballet as a member of the corps de ballet and was promoted to soloist in 2016.

In addition to his PNB repertory, Mr. Renko danced featured roles at New York City Ballet in George Balanchine’s The Nutcracker® and Jerome Robbins’ Watermill. With the Suzanne Farrell Ballet, he performed leading roles in Balanchine’s La Sonnambula and La Source and Paul Mejia’s Eight by Adler.

Mr. Renko has choreographed for the School of American Ballet Student Choreography Workshop, the New York Choreographic Institute and Pacific Northwest Ballet’s NEXT STEP.

David Riley

David Riley has been dancing at Ballet Chicago since the age of 16, when he attended Ballet Chicago’s Summer Course through the suggestion of Ballet Chicago’s Resident Choreographer, Ted Seymour. He soon after enrolled in the school and swiftly gained momentum and acumen, advancing through the Dance for Tomorrow program and on to the Dowd Merit Scholarship program. He has danced a number of major roles, most recently George Balanchine’s Nutcracker Pas de Deux in Ballet Chicago’s 2017 production, which was met to a rapturous reception.
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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Ballet Chicago salutes its Masterworks Society Sponsors, who provide critical annual funding for the scholarships and opportunities that are available to the young people who train here. Masterworks Society Sponsors ensure top-quality performance opportunities for students on the professional stage through The Nutcracker and Spring Series performances.

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The Philip and Marsha Dowd Merit Scholarship Program was established in 2002 through a generous gift from Mr. and Mrs. Dowd. The Merit Scholarship Program offers tuition assistance to gifted students and supports world-class faculty members, repetiteurs, and guest teachers. Many of the students you see on stage are part of the Scholarship Program.

Philip and Marsha Dowd have generously offered to match all donations dollar for dollar up to $45,000 annually.

We gratefully acknowledge our donors to the Dowd Merit Scholarship during this past year.

(September 1, 2017 to November 17, 2018)

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Happy Holidays

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

Bravissima, Luciana Domenica! We are so proud of you! Il nostro cuore, per sempre! Love, Mama, Papa, Nonni, P-Pap, Isabella, Sophia, Francesca and Alfreda!

My sweet Lianna Sophia, it’s been fun watching you grow in ballet. Thank you for putting color inside of our world. I love you and I am very proud of you mi niña bonita! Love, Mommy

Congratulations Harper! We are so proud of your hard work--keep chasing your dreams! We love you to the moon! ~ Mom and Dad

Alyssa, Claudia and Leila, Watching you dance in The Nutcracker is the highlight of our Christmas season! Love, Grandmom & GrandDave

Congratulations, Phoebe, on your 5th Nutcracker season! We are so proud of you! Mommy, Daddy and Max

Brianna and Otto… we are so proud of all your hard work and focus. Keep up the great work! Grandma and Grandpa Moose

Marley MJ Chisley: So totally talented at only 10! You’re a born ballerina. The greatest Party Child & most poised Polichinelle! With love: Your Parents, Grandparents, Aunt, Cousins, & Friends

Dear Nicole, We are so proud of you!! Love, Mom, Dad, Ben, Ryan and Joshua

I salute Ballet Chicago artistic and administrative staff — consummate professionals, a source of pride for me and a joy to work with. Gail Kalver, Arts Management Consultant

Dear Madeline and Dad/Rich Stockton, we are so proud of you! Love, Anne, Milan, and RJ

Francesca - sometimes dreams come true… Enjoy these days and don’t forget you light up our life… Mom & Dad
Dancer Salutes

I salute Ballet Chicago Board of Directors, students and parents — your commitment is unparalleled and it shows in the studio and on the stage with every performance.
Gail Kalver, Arts Management Consultant

Congratulations Alyssa, Claudia & Leila! You inspire us with your hard work and dedication to ballet. We are so proud of you! Love, Mom & Dad

Idina Ballerina, we are so excited to see you back at your favorite place, the stage! We love you and are so proud of you! - Mom and Dad

Hayley, we are so proud of everything you have accomplished. You’re such a beautiful dancer. Merde for a wonderful Nutcracker season. Hugs, Mom and Dad

Brianna and Otto - We are so proud and admire all your hard work! Love you so much! Love, Mom, Dad and Morgan

Ruby - This year is for Grandma Mary Ann….Dance like you Hold Infinity in the Palm of your Hand and Eternity in an Hour. You are a true gem and we love you so. Xo

Sofia, watching the results of your hard work & dedication to ballet is the most amazing gift you could ever give us. We love you so much!
Love, Mom, Dad & Carolina

Kyra, Enjoy every moment on stage! You bring magic to every snowflake, flower petal and step that you take. Lots of love, Matt, Mom, Nick, and all

Thank you Ms. Blair, Mr. Duell & the Ballet Chicago Staff! Another amazing Nutcracker season due to all your hard work! Love, The Kantner Family

Lucie, “You are off to great places, today is your day, your mountain is waiting, so get on your way!” - Dr. Suess. We love you and are so proud of you!
Congratulations, Izzy!

We are so very proud of you.

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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 of 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, Brittany Hurst at bhurst@balletchicago.org or visit balletchicago.org for more information.
Save the Date

Saturday, May 11, 2019
Ballet Chicago’s Spring Repertory at the Harris Theater

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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 17 - 21, 2019)
A one week “get in shape” workshop that prepares dancers for summer training programs.

Summer Intensive (June 24 - July 26, 2019)
Ballet Chicago’s five-week Summer Intensive offers the serious ballet student an unparalleled training experience. Our comprehensive curriculum includes Ballet Technique, Pre-Pointe, Pointe, Repertory, Men’s Technique, Gyrokinesis, Stretch Classes, Modern (Horton and Graham), Spanish dance, and Pas de Deux (upper levels only).

Repertory Workshop (July 19 - Aug 9, 2019)
Ballet Chicago’s two-week Repertory Workshop, focusing on ballets of George Balanchine, is a perfect complement to our five-week Summer Intensive. Dancers immerse themselves in a complete Ballet Curriculum: Technique, Pointe, Men’s Technique, Pas de Deux and Repertory, with supplemental classes in Stretch and Gyrokinesis. Learning and perfecting repertory is a key element of this workshop. Students are coached daily to gain the skill, musicality, and self confidence that enable them to transform classroom technique into artistry.

Children’s Programs

Super Hero Camp (June 17 - 21, 2019)
Calling all Super Heroes! Come join Ballet Chicago in one of our favorite weeks of the year! From June 17th to June 21st 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 17 - 21 and/or July 29 - Aug 9, 2019)
We believe that all students deserve the opportunity to develop their technical abilities and explore their creativity. Ballet Chicago’s Junior Intensive Program provides students the foundation necessary to excel in both areas. We inspire them to cultivate beautiful posture, teach them how to combine purity of form with individual expressiveness, and show them how to increase focus for their minds and their bodies. Both in the classroom and in performance, Ballet Chicago builds technique, artistry, awareness and self-confidence.

The Junior Intensive curriculum includes Ballet Technique, Repertoire, Modern Dance, and Classical Spanish Dance, Body Conditioning and Stretch classes. Two class levels are available; placement is based on age, amount of training, and level of advancement. Additionally, Pointe and Pre-Pointe classes are available for those enrolled in Level B.

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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

- Alabama Ballet
- American Ballet Theatre II
- American Repertory Ballet
- Ballet Austin
- Ballet Austin II
- Ballet Idaho
- Ballet Magnificat
- Ballet Memphis
- Ballet Met
- Ballet Nebraska
- Ballet NY
- Ballet Spartanburg
- Ballet St. Polten
- Balletto Del Sud
- Carolina Ballet
- Cedar Lake Ensemble
- Charleston Ballet Theatre
- Cincinnati Ballet
- City Ballet of San Diego
- Colorado Ballet
- Columbia City Ballet
- Company C
- Continuum Contemporary Ballet
- Dallas Opera
- Dance Theatre of Harlem
- Festival Ballet
- Georgia Ballet
- Grand Rapids Ballet
- Introdans
- Jessica Gaynor Dance
- Les Grands Ballets Canadiens
- Los Angeles Ballet
- Louisville Ballet
- Lyric Opera of Chicago
- Madison Ballet
- Mama Mia/Las Vegas
- Miami City Ballet
- Milwaukee Ballet
- Milwaukee Ballet II
- Minnesota Ballet
- Minnesota Dance Theatre
- Nashville Ballet
- New Mexico Ballet Co.
- New York City Ballet
- Oakland Ballet
- Oklahoma City Ballet
- Orlando Ballet
- Pacific Northwest Ballet
- Pennsylvania Ballet
- Pennsylvania Ballet II
- Quad Cities Ballet
- Richmond Ballet
- River North Dance Chicago
- Royal Danish Ballet
- Sacramento Ballet
- Sophia Opera Ballet
- Stattstheater Schwerin
- St. Louis Ballet
- Suzanne Farrell Ballet
- Tyego Dance Project

### Universities Attended

- Bard College
- Brigham Young University
- Butler University
- Columbia University
- Cornell University
- DePaul University
- Duke University
- Fordham University
- Georgetown University
- Harvard University
- Indiana University, Bloomington
- John Marshall Law School
- Loyola University
- MIT
- Middlebury College
- Northwestern University
- New York University
- Oxford University
- Pomona College
- Princeton University
- Sarah Lawrence College
- Southern Methodist University
- Texas Christian University
- Thurgood Marshall School of Law
- University of Illinois - Champaign / Urbana
- University of Illinois - Chicago
- University of Nebraska
- University of New Mexico
- University of Pennsylvania
- University of Utah
- University of Wisconsin - Madison
- Yale University

"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, Inaside 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
The Nutcracker

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WEBSITE
www.athenaeumtheatre.org

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THE ATHENAEUM THEATER PRODUCTIONS TEAM
Main Office Phone (773) 935-6860

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