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The Nutcracker
December 13 - 22, 2019
The Athenaeum Theatre

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**THE NUTCRACKER**

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Guest Artists:
Alexander Allen, Ted Seymour

**Ballet Chicago Studio Company**

Tru Annafi, Katherine Alvarado, Maya Canestaro, Dana Coons, Madeline Coulter,
Greer Den Houter, Gabrielle Foley, Chloe Heaton, Jacee Lee Henry, Lillian Hundley, Rylan Joenk,
Alyssa Kantner, Claire Keller, Sara Kuzminski, Hayley Lamapiello, Kyra Lin, Naomi Lindquist,
Lilly Madrigal, Isabelle Markel. Than Povi Martinez, Yuna Masson-Cariou, Rebecca McCain,
Brianna Moore, Maya Prow-Nemeroff, Lillie Rose Reddy, Emily Rice, Lucie Richard, Asha San Juan,
Kayla Schmitt, Bernadette Schwegel, Ruby Sindelar, Emma Singleton, Olivia Smith, Amelie Stevens,
Mia Thompson, Abigail Walz, Brooklyn Winter, Emma Wittig, Allison Yusim, Aleah Zucchi

David Atilley, Tyler Bianchi, Armani Réy Colón, Russell Schmidt,
Benedict Schwiegel, Paris Stigger, Deshawn Townsend

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Alaina Fernando, Isabelle Garcia, Lisa Gonzalez, Madeleine Grofman, Daisy Herrera, Madison Hinton,
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Andrew Nawrocki, Kaiden Safford, Cyrus Suri, Quinn Rutman

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Zoya Suri, Zara Suri, Claire Thrush, Rachel Tsang, Winnie Tsang, Denise Tzoumas,
Cecilia Van Assche, Siyu Wang, Elisabeth Winkle, Ivy Zhang, Catherine Zhao, Helen Zheng

Theo Bedi, Brayden Cannon, Ezra Casimiro, Lewis Dobbin, Ben King, Joshua Suh, Josh VanEekeren

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The School of Ballet Chicago Parents’ Organization is spearheading a drive to benefit the Philip and Marsha Dowd Merit Scholarship Fund and our Dance for Tomorrow Scholarship Program. 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 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 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 Sofia, Bulgaria. In 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.

Ms. Blair has been 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 Pavanne 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.
Ted Seymour
Guest Artist
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, Nicolò 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.

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 Artist

Alexander Allen
Corps de Ballet, Ballet San Antonio

Alexander Allen began his dance training in Chicago at the age of 15 when he entered Chicago High School for the Arts. He captured the attention of Ballet Chicago directors Daniel Duell and Patricia Blair and at 16 began training in the Ballet Chicago Studio Company. In 2014, he performed roles as a member of the Corps de Ballet in Daniel Duell’s Ellington Suite. In 2015, Allen toured with the Blue Lake International Ballet Ensemble under the direction of Cory Goei and Ricardo Garcia. He performed contemporary works by Matt Farmer, Ricardo Garcia and many others. His travels included performances in Germany, Czech Republic, France and Belgium. At the age of 18 he was invited to join the Corps de Ballet of Ballet San Antonio. There he has performed the roles of Fritz & Snow Prince in Gerald Arpino’s Nutcracker, Mad Hatter In Brian Enos’ Alice in Wonderland and Benvolio In Edward Liang’s Romeo & Juliet. He is excited to be back at Ballet Chicago, performing in The Nutcracker once again!
Being Chicago's Bank® means doing our part to give back to the local charities and organizations that unite and strengthen our communities. We’re particularly proud to support Ballet Chicago and its dedication to educating and inspiring young artists through the classical study of ballet, helping them develop empowering life skills.
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A Special Salute to Masterworks Society Sponsors

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.

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Thank you, Chris!
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A very special thank you to all the volunteers who help sew, iron, fit and alter our beautiful costumes!

We truly appreciate their time and talent.
Congratulations, Izzy!

We are so very proud of you!

Love you,

from

Mom and Dad

---

Photography by Ron McKinney Photography

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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!
Dear Madeline, we are so proud of you and the beautiful dancer that you have become! We love you very much. Mom, Dad, Milan and RJ

Isabella, Congratulations on all of your accomplishments so far through your passion for ballet — we are so proud of you! 
XO, Mom, Dad, Alexander & Angelina

Congratulations Alyssa, Claudia & Leila! We love seeing your Nutcracker performances. We are so proud of you!
Love, Mom, Dad & the Family

To our dearest Sophie. We are so very proud of you. 
Congratulations! Keep dancing and reaching for the stars this Christmas and always. xo Grammy & Grandpa, Mom, Toski, and Tux!

Simone and Theodore – we are thrilled you are both dancing in the Nutcracker! We are so proud of our Angel and Mouse. We love you two so so so much! Love, Mom and Dad

Sofia, the key to success is to focus on goals, not obstacles. We’re so proud of your hard work. Love, Mom, Dad & Carolina

Happy 12th Nutcracker to our Ruby! You are truly a storyteller with your dancing, and your passion and hard work shine through your beautiful face on the stage! xoxo Mom, Dad, Eddie, Dahlia
Dancer Salutes

Francesca: another year, another dream came true. Let the magic begin, little ballerina. With Love: Chloe, Mom and Dad

Congratulations, Phoebe, on your 6th Nutcracker season. Mouse to March! We love you, Mom, Dad and Max

Ti vogliamo bene, Luciana Domenica! In bocca al lupo! Il nostro cuore per sempre — Mama, Papa, Nonni, P-Pap, e la tua famiglia. xoxo

To my Ballet Chicago family — you inspire me with every performance. Gail Kalver, Arts Management Consultant

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.
Exelon Family Series

FLIP Fabrique
February 22, 2020 / 2:00PM

The Kingdom Choir
April 18, 2020 / 2:00PM
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 3 - 4)
- Pre-Ballet (age 5)
- Introduction to Ballet I (age 6)

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 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.

- Bravo Boys! (ages 7-12)
- Beginner Ballet (ages 9-11)
- Ballet 1 (ages 7 & 8) - no audition required
- Ballet 2 - audition required
- Ballet 3A - audition required
- Ballet 3B - audition required
- Ballet 4B - audition required
- Ballet 5B - 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 repertoire 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 Division (ages 15 and up) - audition required

Dance For Tomorrow Scholarship Program
Ballet Chicago has a strong history of providing educational opportunities to children of all ages, ethnicities and socioeconomic backgrounds. From day one, our mission has included a commitment to all students who have the desire to learn and grow in this uniquely beautiful art form. Dance for Tomorrow scholarship recipients are children in foster care and subsidized guardianship as well as those needing financial support.

Contact School Administrator, Brittany Hurst at bhurst@balletchicago.org or visit balletchicago.org for more information.
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Balanchine + Beyond

Saturday, May 9, 2020 | 2PM and 7:30PM

Photography by Ron McKinney Photography
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 15 - 19, 2020)
A one week “get in shape” workshop that prepares dancers for summer training programs.

**Summer Intensive** (June 22 - July 24, 2020)
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).

**Advanced Repertory Workshop** (July 27 - Aug 7, 2020)
Ballet Chicago’s two-week Advanced 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 15 - 19, 2020)
Calling all Super Heroes! Come join Ballet Chicago in one of our favorite weeks of the year! From June 15th to June 19th 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 15 - 19 and/or July 27 - Aug 7, 2020)
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.

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

Alabama Ballet
American Ballet Theatre II
American Repertory Ballet
Ariel Dance Chicago
Ballet Austin
Ballet Austin II
Ballet Idaho
Ballet Magnificat
Ballet Memphis
Ballet Met
Ballet Nebraska
Ballet NY
Ballet Spartanburg
Ballet St. Polten
Balleto 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
Dayton Ballet
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
Stattsheater 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
DOCTOR TO THE DANCERS
Dr. Lisa M. Schoene, DPM, ATC

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Welcome to the oldest, continuously operating Off-Loop theatre in Chicago!

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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ext. 305

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The International Dance Experience is a 4-week summer intensive program designed to develop the technique and musicality of intermediate to professional dancers. Under the teaching of the Ruth Page School’s renowned faculty (Dolores Long, Patti Klekovic, Birute Baroldaite, Randy Newsom & Victor Alexander) & the IDE’s international guest teaching artists and choreographers from Cuba, Israel, Italy, Mexico & Spain, students will train 40 hours per week in both classical and contemporary styles, participating in master classes and performances.

OUR INTERNATIONAL SISTER SCHOOL PARTNERS:
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- MANDALA DANCE COMPANY in Rome, Italy
- CONSERVATORIO PROFESIONAL DE DANZA A CORUÑA in Coruna, Spain
- IRONI ALEPH HIGH SCHOOL in Tel Aviv, Israel
- ESCUELA SUPERIOR DE MÚSICA Y DANZA DE MONTERREY in Monterrey, Mexico
- INSTITUTO COLOMBIANO DE BALLET CLÁSICO IN QUITO in Quito, Colombia

THE IDE AUDITION TOUR
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