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THE **NUTCRACKER**

2025



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THE **NUTCRACKER**

GUEST ARTISTS

Nikyle Scott*, and Ted Seymour

*Performing courtesy of Deeply Rooted Dance Theater

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WALK-ON PARTY GUESTS

Josh Hunt, David Park, Nicholas Kindelsperger

THE **NUTCRACKER**

DECEMBER 21ST AT 5:00 PM

HARRIS THEATER

Music by Peter Illyich Tchaikovsky

Choreography and Staging by Daniel Duell, Patricia Blair and Ted Seymour
Children's Ballet Master - Kara DelGrosso

Act I - Prologue

Mrs. Stahlbaum.....	MIMI MCKELLY
Dr. Stahlbaum.....	DESHAWN TOWNSEND
Marie.....	ZARAH JAVED
Fritz.....	HONOR MARTINEZ
Herr Drosselmeyer.....	TED SEYMOUR
Maids.....	SOFIA MAE HUNT and LEILA KANTNER

Guests at the home of Dr. and Mrs. Stahlbaum

Amelia Oster and Josh Hunt, Gracyn Wylie and David Park,
Alana Larry and Trevon Haggard, Nadya Wang-Lee and Alec Kherson,
Greer Den Houter

Children's March
ZARAH JAVED

Sofia Catenacci, Shaila Chaturvedi, Evelyn Detrych,
Mira Kindelsperger, Elizabeth Jarousse, Zoya Szidik

Columbine Doll	KATELYN PARK
Soldier Doll.....	PATRICK WILLIAMS

Marche Miniature

Lena Camic-Surdel, Madeline Caron, Emilia Catenacci, Sarina Chaturvedi,
Riya Chinnappan, Kai Gorgas, Quinnie Li, Amelia Mickelsen,
Madeleine Streicher, Caroline Tang

Children's Gallop

MARGOT SHRINER and HONOR MARTINEZ

Olivia Baldwin, Arsheen Baniassadi, Aurora Catenacci, Samantha Chorak,
Jordan Chung, Aditri Das, Genevieve Drummer, Sophia Gassel, Eila Gnat,
Harley Gorgas, Illyria Hauner, Rada Humenchuk

THE **NUTCRACKER**

Act I - Dream

Nutcracker.....QUINN RUTMAN
Mouse King.....ALEC KHERSON

Soldiers

Celeste Arevalo, Zoe Keenan, Isabella Medina, Anne Muschenheim,
Zoya Szidik, Arabella Vitale, Caroline Williams, Olivia Wolcott

Mice

Trevon Haggard, Brielle Jones, Alana Larry,
Harlowe Ngo, Eliza Poston, Patrick Williams

* * *

Act I - Land of Snow

Waltz of the Snowflakes

Greer Den Houter, Addison Diaz, Lily Guntz, Leila Kantner, Mimi McKelly,
Lucia Neibel-Spruill, Amelia Oster, Katelyn Park, Nicole VanEkeren,
Nadya Wang-Lee, Emma Wittig, Gracyn Wylie

PAUSE

Act II - Land of the Sweets

Sugarplum Fairy.....SKYLAR RUTMAN
Her Cavalier.....NIKYLE SCOTT

Angels

Arsheen Baniassadi, Lena Camic-Surdel, Annabel Caron, Madeline Caron,
Emilia Catenacci, Sarina Chaturvedi, Riya Chinnappan, Jordan Chung,
Genevieve Drummer, Eila Gnat, Kai Gorgas, Shiloh Marshall,
Amelia Mickelsen, Quinnie Li, Madeleine Streicher, Caroline Tang

Sugarplum Attendants
Addison Diaz, Lily Guntz, Sofia Mae Hunt, Leila Kantner,
Lucia Neibel-Spruill, Sophia Reass

Hot Chocolate
LEIGHTON BAUMGARTNER and DESHAWN TOWNSEND

Coffee
MIMI MCKELLY

Tea
NADYA WANG-LEE and QUINN RUTMAN

Ukrainian Babka
ALEC KHERSON
Trevon Haggard and Patrick Williams

Marzipan
GREER DEN HOUTER
Celeste Arevalo, Zoe Keenan, Isabella Medina, Anne Muschenheim,
Harlowe Ngo, Eliza Poston, Arabella Vitale, Olivia Wolcott

Polichinelles
ZARAH JAVED

Olivia Baldwin, Arsheen Banaissadi, Aurora Catenacci, Sofia Catenacci, Sarina
Chaturvedi, Shaila Chaturvedi, Samantha Chorak, Jordan Chung,
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Jarousse, Alice Li, Elissa Li, Isabella Rossi, Camila Serna,
Margot Shriner, Zoya Szidik

Waltz of the Flowers
CAROLINE STOUGHTON
Amelia Oster and Nicole VanEkeren

Greer Den Houter, Addison Diaz, Lily Guntz, Sofia Mae Hunt, Brielle Jones,
Alana Larry, Isabella Medina, Anne Muschenheim, Lucia Neibel-Spruill,
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Grand Pas de Deux
SKYLAR RUTMAN and NIKYLE SCOTT

Finale
Full Company

Choreography for the Grand Pas de Deux by George Balanchine © The George Balanchine Trust
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THE NUTCRACKER

ACT ONE

The curtain rises on the Stahlbaum home, where Dr. and Mrs. Stahlbaum, along with their children, Marie and Fritz, bustle about, preparing for their annual holiday party. This is a celebration for family, friends, and, most of all, children.

As the guests arrive, the children are captivated by the large, sparkling Christmas tree and excitedly speculate about the surprises hidden beneath it. Laughter and greetings fill the room, but soon, strange and wondrous things begin to happen. The lights flicker and flash, as if a lightning storm has erupted in the grand parlor. Then, at the doorway, an eerie glow appears, and a mysterious old gentleman enters. It's Marie's beloved godfather, Herr Drosselmeyer, a marvelous inventor of moving toys who has brought magical gifts. He presents Marie with a large Nutcracker, demonstrating its fascinating workings to everyone's delight. Drosselmeyer then conjures life-size magical dolls that perform for the guests, after which the children dance joyfully and all receive wonderful presents.

Dr. and Mrs. Stahlbaum conclude the festivities with a final dance. As the party winds down, the guests bid one another farewell, reluctant for the evening to end and hoping their paths will cross again soon. One by one, they depart, the room grows dark, and soon only the Christmas tree lights illuminate the empty space. At midnight, Marie has fallen asleep, clutching her Nutcracker. Quietly, Drosselmeyer enters and fills her dreams with wondrous visions: scampering mice, a battle between the Mouse King and her life-sized Nutcracker, and a forest of dancing snowflakes ruled by the Snow Queen and King.



ACT TWO

When the curtain rises, Marie's dream unfolds in the enchanting Land of Sweets. Angels float across the stage, and the Sugarplum Fairy, radiant and regal, makes her grand entrance. She dances a delicate variation, welcoming a dazzling parade of treats: Hot Chocolate, Coffee, Tea, Caviar, Marzipan, Polichinelles, and a sparkling bouquet of jeweled flowers.

Marie enters and meets the Sugarplum Fairy, who asks how she has arrived in this wondrous place. Through pantomime, Marie tells her tale. On Christmas Eve, after a glorious holiday party, she dreamt of tiny, scurrying mice and a dramatic battle between the Mouse King and her Nutcracker Doll. Courageously defending her Nutcracker, she flung her slipper at the Mouse King, defeating him with a single throw. For her bravery, the mysterious Drosselmeyer granted her this extraordinary journey.

The Sugarplum Fairy praises Marie and leads her to a perfect spot to enjoy the magical performances arranged in her honor. The stage bursts to life with a series of dances, each more delightful than the last. The Sugarplum Fairy and her Cavalier perform the grandest dance of all, a dazzling display of grace and elegance. The spectacle concludes with a joyful finale, as the Sugarplum Fairy, her Cavalier, and Marie bid a fond, sparkling farewell to all.





ARTISTIC DIRECTION

Daniel Duell

Founder and Artistic Director, Ballet Chicago

Repetiteur, The George Balanchine Trust



Ballet Chicago Artistic Director Daniel Duell is a leading figure in the development of American Classicism and is passionate about advancing ballet technique in its purest and most energetic form. As a dancer with the New York City Ballet from 1972 to 1987, he was taught and coached daily by George Balanchine. Rising quickly through the ranks, Mr. Duell was promoted to Soloist in 1977 and then to Principal Dancer in 1979. He performed a wide-ranging repertoire, including leading roles in ballets by George Balanchine, Jerome Robbins, Peter Martins, and Jacques d'Amboise, among others, and danced in several works created specifically for him.

A Ford Foundation Scholarship recipient from the age of 13, Mr. Duell trained with the Dayton Civic Ballet and The School of American Ballet. At 19, he was invited to join NYCB. In addition to his fifteen years at NYCB, he was a featured guest artist for numerous companies nationwide and appeared in several PBS Dance in America public television programs.

Mr. 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: an Emmy Award-winning special (Outstanding Cultural Programming) on Ballet Chicago, and Love in Four Acts, showcasing four Chicago choreographers selected by Mr. Duell. He received the prestigious Ruth Page Award from the Chicago Dance Community for his artistic direction of The Ballet Chicago Studio Company.

A frequent lecturer on ballet, music, and the arts, Mr. Duell also serves on several nonprofit and advisory boards and has been an adjudicator for the National Endowment for the Arts and The Illinois Arts Council. He is a renowned répétiteur for The George Balanchine Trust and stages ballets across the United States.

In addition, Mr. Duell conducts master classes in both the United States and Europe, including repeated engagements at The School of American Ballet, Indiana University at Bloomington, The University of Iowa, and the Bulgarian National Dance Academy in Sofia, Bulgaria. He has taught and coached the Royal Danish Ballet Company in preparation for their New York seasons and Copenhagen performances of Balanchine/Stravinsky masterworks. He returned to The School of American Ballet to teach in March 2019 and also taught company class to the New York City Ballet during their March 2024 residency in Chicago.

ARTISTIC DIRECTION

Patricia Blair

Associate Artistic Director, Ballet Chicago

School Director, Ballet Chicago

Repetiteur, The George Balanchine Trust



Patricia Blair was born in New York City and began studying ballet at the age of 7. She launched her professional performing career at 17. She trained at various schools, including the North Carolina School of the Arts and Harkness House for Ballet Arts, but credits her summer at The School of American Ballet with igniting her passion for and commitment to the Balanchine Technique®. While at North Carolina School of the Arts, she was honored to dance the role of Myrtha in *Giselle* alongside principal dancers Svea Ekloff (Grande Théâtre de Genève) and Burton Taylor of American Ballet Theatre.

After leaving NCSA, she returned to NYC, studied with Wilhelm Burman, David Howard, and Nanette Charisse, and joined the Eglevsky Ballet under the direction of NYCB 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 theater 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.

Highly committed to the artistic education and personal well-being of young dancers, Ms. Blair began working with children at the age of 15. Her dedication to classical ballet and passing it on to young artists remains one of her greatest passions. In the late 70s and early 80s, she volunteered to teach at-risk youth in East Harlem, in both churches and community centers. She also taught at Steps NY and Harkness House for Ballet Arts.

Ms. Blair moved to Chicago in September 1987 at the invitation of Daniel Duell to stage ballets for Chicago City Ballet's fall season. After just three weeks of working together, Mr. Duell invited her to relocate to Chicago and join his artistic team.

Later that year, they founded Ballet Chicago. Ms. Blair has served in many capacities—teacher, répétiteur, ballet master, and administrator—and now shares all aspects of artistic and administrative management with Mr. Duell.

In addition to her work with Ballet Chicago, she has been a guest teacher for Carolina Ballet, St. Louis Ballet, Ballet Idaho, Pacific Northwest Ballet School in Seattle, National Dance Institute, 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. She values both the privilege of having performed many of them and the joy of passing them on to today's dancers. As a répétiteur for The George Balanchine Trust, she is responsible for staging and maintaining a large body of work for Ballet Chicago and has also staged Balanchine's ballets for St. Louis Ballet, Indiana University Bloomington, and Huntsville Ballet.

ARTISTIC DIRECTION



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.

RESIDENT CHOREOGRAPHER

Ted Seymour
Resident Choreographer,
Herr Drosselmeyer

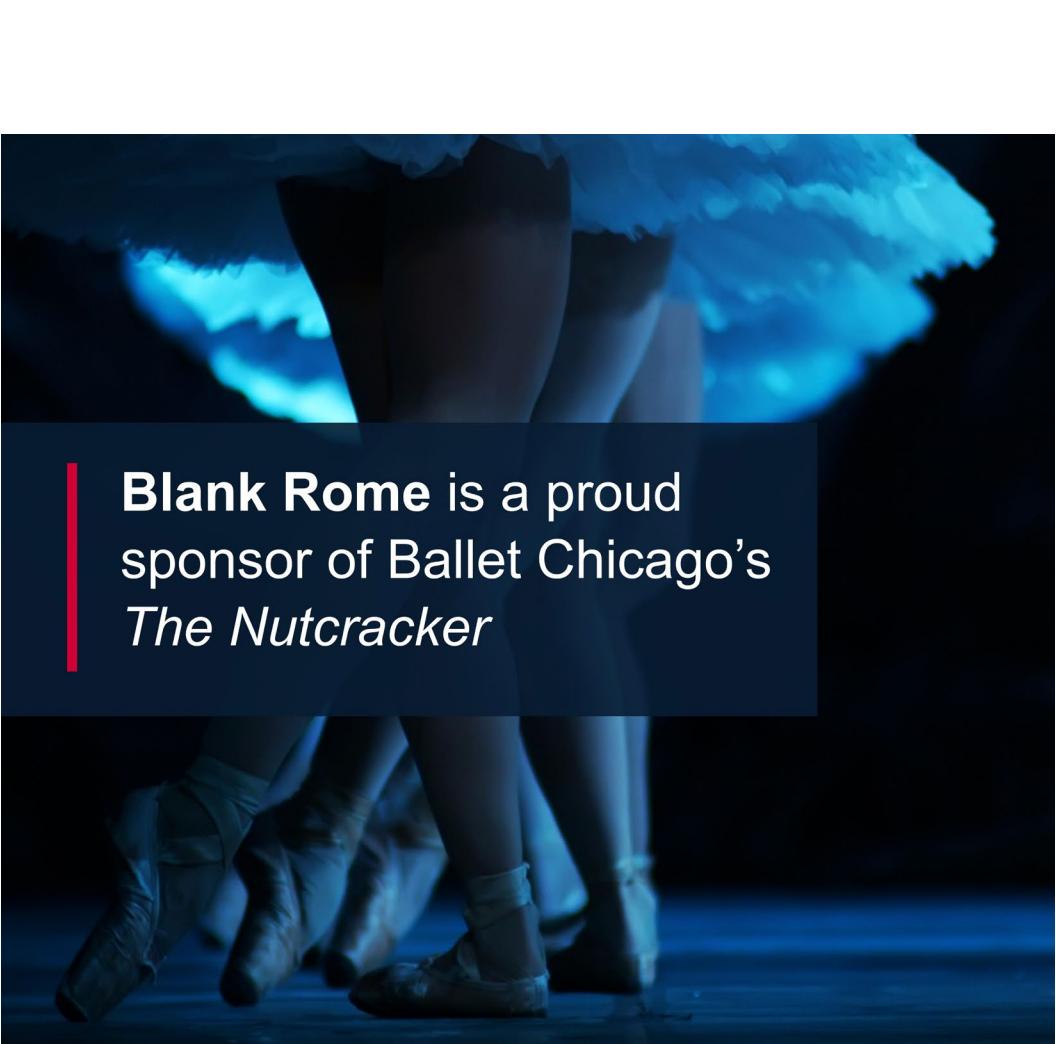


Ballet Chicago alumnus Ted Seymour brings a wealth of unique experience to the teaching of young dancers. After beginning his training at Dallas Metropolitan Ballet, Mr. Seymour studied on full scholarship for two years at the School of Ballet Chicago, where he performed major roles in Balanchine masterpieces with the Ballet Chicago Studio Company (BCSC). He then continued his studies at the School of American Ballet, also on full scholarship. Following his graduation performance, where he took on the demanding partnering role of "Waltz Boy" in Balanchine's Serenade, Mr. Seymour joined Cedar Lake Contemporary Ballet for two years, working with prominent contemporary choreographers such as Nicolo Fonte, Edwaard Liang, and Benoit-Swan Pouffer. In 2007, he was invited to join The Suzanne Farrell Ballet, where he has performed featured roles in many Balanchine works, including Episodes, La Valse, and the beautiful Act II pas de deux from A Midsummer Night's Dream.

A gifted teacher from an early age, Mr. Seymour joined the Ballet Chicago faculty in 2009. His teaching is characterized by a deep understanding of classical vocabulary, a passion for precise execution, innate musical comprehension, a strong commitment to both expansive movement and meticulous detail, and formidable partnering skills. As a brilliant dancer now mostly retired from the stage, Mr. Seymour still demonstrates male technique with clarity and flare.

Mr. Seymour is also a rising choreographer and began creating dances in 2001 for Ballet Chicago. While a student at SAB, he was invited by Peter Martins to participate in the New York Choreographic Institute. He has steadily created new works for the Ballet Chicago Studio Company's main stage performances and educational programs, showcasing a distinctive voice and an innovative, elegant movement vocabulary that blends contemporary movement with a classical foundation.

Mr. Seymour recently completed several critically acclaimed works, including *Creatures of Prometheus* for the 2012 International Beethoven Festival, *Celestial Rites* for Ballet Chicago's 25th Anniversary Season at the Harris Theater for Music and Dance in 2013, *Danzón No. 2* to the music of Arturo Márquez, commissioned by and performed live with Chicago's Lakeview Orchestra in April 2014, and *Intermezzi*, a world premiere performed with live piano at the Harris Theater for Music and Dance in May 2014. Mr. Seymour was named Resident Choreographer for Ballet Chicago in Fall 2012.



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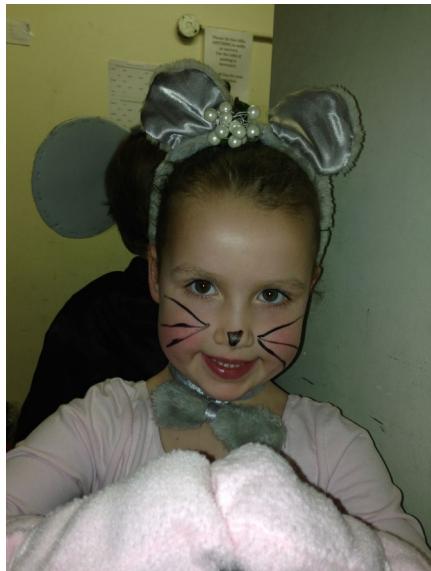
We are beyond proud of you and wish you the best Nutcracker run yet! With the world as your stage, we hope your heart is filled with joy every time you grace it.

Your Forever Cheering Section,
Mother, Father, Ollie & Piper

Mila. Mira. Sofia. & Zarah.
We are so proud of you
and cannot wait to see you
shine brightly onstage this
Nutcracker season as our
Maries! Good Luck, and
ENJOY every second!

Love -
Your Family FanClubs





To my beautiful Nicole,
I can't believe your final Nutcracker season is here! I have loved every moment of your journey from when you were just a little mouse up until now. The countless hours, rehearsals, dedication, and stamina that you and all the dancers show year after year is so inspiring. Enjoy every minute on stage and I know you will continue to shine so brightly and thrive in your next chapter! I love you and am beyond proud of you!

Xoxo Mom

Congratulations Olivia! We are so proud of you!

Love, Mom and Dad

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Andrew Weeks
Melinda and Michael Dickler
Desmond Drummer
Endeavor Health
Galter Life Center
Megan Hasse
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Rachael Pontikes
Lara Kipphut-Ngo and Tim Ngo
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Stephanie Van Eekeren
William Ziemann

\$500-\$999

Faculty Circle
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Shawn Baniassadi
Sarah and Maurice Classen
Peter and Dody Hickey
Monique Jones
Brooke Kelley and Josh Hunt
Oswaldo and Jackie Medina
Sandra Popik
Allyson Wolcott
Kristen Zaharski

\$250-\$499

Dancers Circle
Alka Basil
Meghan Catenacci
Sarah Helen and
Alan Wayne Walker
Chelsea Hoy and Mark Howard
Gail Kalver
Jacob Nadal
Momei Qu

\$100-\$249

Patrons Circle
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Karlyn Bentley
Jeff Blucher
Greg Bozza
Lisa Bredenkamp
James Brennan
Matt Buenger
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Judie Green
Erik Grimshaw
Margo and Jason Hawk
Margaret Hughes
Drennon Jones
Barbara Kerr
Abby Kindelsperger
David Kipphut
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Brian Naujokas
Kathy Niekrasz
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Norm Sloan
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Jeremy Harris, Andrew Milliken, Jonathan Shang

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James Hisanaga, Assistant Stage Manager

Michael Tanko, Sound Technician

Alfonso Moreno, Fly Rail

Corrine Budris, Wardrobe

Jackie Kenney, Florencia Cruz, Tee Broussard, Harley Zhu, Wardrobe Interns

PHOTOGRAPHY AND VIDEOGRAPHY

Emily Polark and Gary Guidi



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Service Club of Chicago
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Leslie Stoughton
Studebaker Theater
Tutu School Chicago
University Center
University Club of Chicago

Special thanks to Endeavor Health for providing doctors and physical therapists for our dancers throughout our Nutcracker run. Your care and expertise at the theater have helped keep our dancers healthy and shining onstage. We're deeply grateful for your support.

Special thanks to our Wardrobe Supervisor Corrine Budris for overseeing the creation of our new mouse costumes, and to all the dedicated parents who lent their time to bring our mice to life. We're so grateful for your talent, teamwork, and care.

BALLET CHICAGO PARENT VOLUNTEERS

We extend our heartfelt appreciation to the many volunteers who helped bring this production to life. Your generosity of time, skill, and spirit is at the heart of Nutcracker 2025.

Whether stitching together mouse costumes, organizing the donation boutique, assisting backstage, or shepherding dancers to and from the wings, your contributions are apparent in every moment of this performance. Thank you for approaching each task with dedication, good humor, and an unfailing sense of camaraderie.

The faculty and staff of Ballet Chicago are deeply thankful for the vibrant, supportive community that stands behind our dancers each day. We're truly grateful to have you as an essential part of the Ballet Chicago family.



Ballet Chicago's Gift of Dance

Every year, Ballet Chicago shares the magic of ballet through our Gift of Dance program by donating tickets to our performances at the Harris Theater, including The Nutcracker and our Spring Series: Balanchine + Beyond.

This weekend, we're honored to welcome guests from the following organizations:

Bounce Children's Foundation
The Chicago Lighthouse
Cradles to Crayons Chicago
Family Focus Englewood, Hyde Park, & South Shore
Forward Momentum Chicago
KEEN Chicago
Make-a-Wish Illinois
Mercy Home for Children
Ronald McDonald House Chicago
Second Sense Chicago
Urban Gateways Chicago
VetTix

If you would like to help us bring the joy of ballet to groups across Chicago, please donate to our Gift of Dance program or underwrite ticket donations for future performances by reaching out to Sharyn Pulling (spulling@balletchicago.org).

Additionally, if you know of a nonprofit organization that would like to attend our spring performance on May 9, 2026, we'd love to hear from you! Please contact Sharyn Pulling (spulling@balletchicago.org) to learn more.

Together, let's make ballet accessible to all!



BALLET CHICAGO.

Daniel Duell
Artistic Director
Founder

Patricia Blair
Associate Artistic Director
School Director

WINTER INTENSIVE

for Advanced, Intermediate, and Junior Dancers
Friday - Sunday 10AM to 4PM

Get ready for audition season with Ballet Chicago!

Our Winter Intensive offers rigorous, multidimensional classes designed to prepare serious dancers for audition success.

The curriculum includes Technique, Men's Technique, Pointe, Pilates, Stretch, and Body Conditioning.

January
2nd-4th
2026



To learn more and register for our Winter and Junior Intensives, visit balletchicago.org/winterintensive



THE **NUTCRACKER** 2025

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We are grateful that this program is supported by grants from the IAC as well as DCASE. For more information on how you can support Ballet Chicago and expand the impact that we make in the community, contact Sharyn Pulling, General Manager, at spulling@ballechicago.org.



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 training program. The school curriculum is based on the ballet technique established by George Balanchine, the 20th century's most celebrated 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

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)
- Introduction to Ballet (age 5 - 7)

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 - audition required
- Ballet 3 - audition required
- Ballet 4 - audition required
- Ballet 5 - audition required

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
- Ballet 8 (ages 16 and up) - audition required
- Men's Division - audition required

For more information on our school and classes, contact Emma Kapteyn
(ekapteyn@balletchicago.org) or visit balletchicago.org.



BALLET CHICAGO®

Ballet Chicago Summer Programs

Professional Training

Ballet Chicago Boot Camp (June 15 - 19, 2026)

A one week “get in shape” workshop that prepares dancers for summer training programs.

Summer Intensive (June 22 - July 24, 2026)

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, Pilates, Stretch Classes, Modern (Horton and Graham), Spanish dance, and Pas de Deux (upper levels only).

Balanchine Repertory Workshop (July 27 - August 7, 2026)

Ballet Chicago's two-week Balanchine Repertory Workshop, focusing on ballets of George Balanchine, is a perfect complement to our five-week Summer Intensive. Dancers immerse themselves in learning a complete ballet during the program.

Curriculum: Technique, Pas de Deux and Repertory, with supplemental classes in Stretch and Pilates. 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.



Photo by Ron McKinney Photography



Photo by Margaret Najarian

Children's Programs

Junior Intensive (Session 1: June 15 -19; Session 2: July 27 - July 31; Session 3: August 3 - 7, 2026)

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.



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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 Emma Kapteyn (ekapteyn@balletchicago.org) or visit balletchicago.org for more information.



BALLET CHICAGO.®

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.

Alabama Ballet
American Ballet Theatre II
American Midwest Ballet
American Repertory Ballet
Ballett Am Rhein
Ballet Austin
Ballet Hispanico
Ballet Idaho
Ballet Magnificat
Ballet Memphis
Ballet Met
Ballet Nebraska
Ballet NY
Ballet Quad Cities
Ballet Spartanburg
Ballet St. Polten
Balletto Del Sud
Carolina Ballet
Cedar Lake Ensemble
Charleston Ballet Theatre
Chicago Repertory Ballet
Cincinnati Ballet
City Ballet of San Diego
Colorado Ballet

Bard College
Brigham Young University
Butler University
Carnegie Mellon University
Columbia University
Cornell University
DePaul University
Duquesne University
Duke University
Fordham University
Georgetown University
Harvard University
Indiana University,
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DANCE COMPANIES JOINED

Columbia City Ballet
Company C
Continuum Contemporary Ballet
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Dance Theatre of Harlem
Europa Ballett
Festival Ballet
Georgia Ballet
Grand Rapids Ballet
Huntsville Ballet Company
Indianapolis Ballet
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Oakland Ballet
Oklahoma City Ballet
Orlando Ballet
Pacific Northwest Ballet
Philadelphia Ballet
Quad Cities Ballet
Richmond Ballet
River North Dance Chicago
Royal Danish Ballet
Royal New Zealand Ballet
Sacramento Ballet
Sofia Opera Ballet
South Carolina Ballet
Stattstheater Schwerin
St. Louis Ballet
Suzanne Farrell Ballet
Tyego Dance Project

UNIVERSITIES ATTENDED

John Marshall Law School
Loyola University
MIT
Middlebury College
Northwestern University
New York University
University of Oxford
Pomona College
Purchase College
Princeton University
Sarah Lawrence College
Southern Methodist University

Texas Christian University
Texas Southern University
Thurgood Marshall School of Law
Tulane University
University of Illinois - Champaign
University of Illinois - Chicago
University of Nebraska
University of New Mexico
University of Pennsylvania
University of Utah
University of Wisconsin - Madison
Vanderbilt University
Vassar College
Yale University

DANCER TESTIMONIALS

"I am Lucie Richard, and I have been a ballet dancer for 15 years, with the past three as a student at the School of American Ballet in New York City. My journey began when I was two years old at Ballet Chicago, inspired by my older sister's love for dance and the school. From that early age, Ballet Chicago's remarkable Balanchine-based training and nurturing environment shaped who I am as a dancer and a person, cultivating my skills, discipline, and artistry and paving the way for me to follow my dreams at SAB."

Lucie Richard, Apprentice with New York City Ballet

"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



BALLET CHICAGO

NATIONAL AUDITION TOUR 2026

SUMMER INTENSIVE

6/22 - 7/24

JUNIOR INTENSIVE

6/15 - 6/19

7/27 - 7/31

8/3 - 8/7

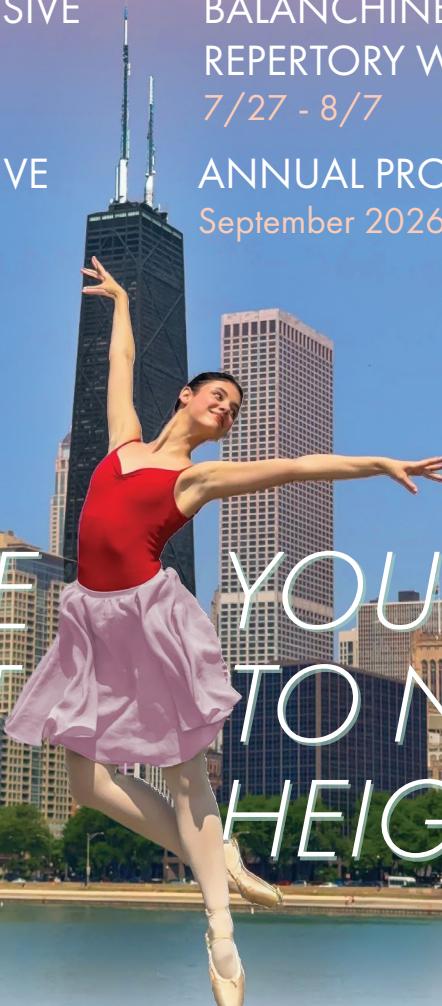
BALANCHINE

REPERTORY WORKSHOP

7/27 - 8/7

ANNUAL PROGRAM

September 2026 - May 2027



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In Memory of Sonia Florian

Ballet Chicago mourns the passing of longtime friend and supporter Sonia Florian. Sonia was a steadfast champion of the arts and a generous spirit whose commitment helped sustain and elevate cultural life in Chicago for decades.

Together with her husband, Sonia owned and operated WNIB, 97.1 FM, known as Classical 97, a venture that reflected her belief in the power of storytelling, community engagement, and the shared experience of the arts. After selling the station, the Florian's founded the NIB Foundation, expanding their commitment to the arts even further by supporting organizations and artists whose work enriched the city she loved.

For Ballet Chicago, Sonia was a true patron in the fullest sense of the word and a benefactor who understood the transformative impact of dance and believed in nurturing the next generation of artists. Her generosity helped shape our performances, and her legacy will continue to resonate in the studios and theaters where our dancers grow and thrive.

We are deeply grateful for Sonia's life, leadership, and enduring support. She will be remembered with affection, admiration, and profound appreciation.

