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Guest Artists

Ivan Aguayo, Montes Pirtle

Ballet Chicago Student Division Dancers

Celeste Arevalo, Eleni Baltsas, Leighton Baumgartner, Veda Calhan, Sofia Catenacci, Shaila Chaturvedi, Marley Chisley, Evelyn Detrych, Lyla DiPasquo, Mila Eickhoff, Alaina Fernando, Lisa Gonzalez, Madeleine Grofman, Sofia Hunt, Elizabeth Jarousse, Zarah Javed, Leila Kantner, Mira Kindelsperger, Mathilda Konrady-Sloan, Noelle Liu, Gabriel Martinez, Isabella Medina, Mari Million, Grae Navarro, Katelyn Park, Francesca Pelc, Isabella Rossi, Sofia Strang, Natalya Szidik, Claire Thrush

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Daniel Duell
Founder and Artistic Director, Ballet Chicago
Répétiteur, 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'Amboise, 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 prestigious Ruth Page Award from the Chicago Dance Community for 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 répétiteur for The George Balanchine Trust and stages ballets across the United States.

Duell 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. He has taught and coached the Royal Danish Ballet Company in preparation for both their New York seasons and their Copenhagen performances of Balanchine/Stravinsky masterworks. In March 2019, he returned to his alma mater, New York City Ballet, to teach company class.



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

Patricia Blair was born in New York City, began studying ballet at the age of 7, and launched her professional performing career at the age of 17. She trained in various 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®. 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 Ekloff (Grande Théâtre de Genève) and American Ballet Theatre's Burton Taylor – a true honor. After leaving NCSA, she returned to NYC, studied with Wilhelm Burman, David Howard and Nanette Charisse, and subsequently 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 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. In the late 70's and early 80's, she volunteered to teach at-risk youth in East Harlem, both in churches and community centers. She also taught classes at Steps NY and the Harkness House for Ballet Arts.

Blair came to Chicago in September 1987, at the invitation of 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.

Later that year, the two formed Ballet Chicago. Blair has served in many capacities throughout - teacher, répétiteur, ballet master and administrator, and now shares all aspects of artistic and administrative management with Duell.

In addition to her work with Ballet Chicago, she has been a guest teacher for Carolina Ballet, St. Louis Ballet, Ballet Idaho, 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 répétiteur 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 Huntsville Ballet.



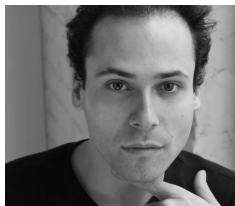
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Ted Seymour
Resident Choreographer and Faculty, Ballet Chicago
Faculty, Chicago High School for the Arts

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, Nicolo Fonte, and Benoit-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, *Secrets de Printemps* for 2016, and *The Creatures of Prometheus* for 2018. In addition to his work for Ballet Chicago, Ted is on faculty at Chicago High School for the Arts.



George Balanchine
Choreographer

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.*



Durante Verzola
Choreographer

Durante Verzola is a 25-year-old, Filipino American choreographer. Verzola's first choreographic work, *A Light Exists in Spring*, was chosen by Lourdes Lopez to be performed in Miami City Ballet School's 2014 Workshop. Since then, he has choreographed several works for Miami City Ballet, Pennsylvania Ballet II, Ballet Dallas, Central Pennsylvania Youth Ballet, Ballet Chicago, Columbia Ballet Collaborative (Columbia University), Goucher College, School of Pennsylvania Ballet, Kansas School of Classical Ballet, Peabody Dance, Princeton University

of Pennsylvania Ballet, and MANNA's Shut Up & Dance. Mr. Verzola was selected as the inaugural choreographer to lead Miami City Ballet School's Choreographic Intensive during the Summer of 2017, as well as invited to participate in CPYB's ChoreoPlan 2017. He is a winner of Joffrey's Winning Works, which recognizes talented and emerging ALAANA choreographers. Since the start of the COVID-19 pandemic, Verzola has choreographed several works virtually, and completely remotely. He was invited to the Center for Ballet and the Arts at New York University for an Artistic Partnership Initiative Fellowship with Miami City Ballet in the Summer of 2021. Verzola participated in the Fall 2021 Session at New York Choreographic Institute where he worked with the dancers of New York City Ballet.

He has served as a guest faculty member at Miami City Ballet School, Central Pennsylvania Youth Ballet, Joffrey Academy of Dance, Peabody Dance, Philadelphia Dance Academy, Ballet Conservatory of South Texas, and Kansas School of Classical Ballet.



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THE SECRET GARDEN

(a ballet in 6 scenes)

Choreography by Daniel Duell

Music by Maurice Ravel

Children's Ballet Master – Tracy Vonder Haar

Disability Consultant – Ginger Lane

Lighting by Margaret L. Nelson

Costumes by Alexandria Richardson

Scenic and Prop concepts by Daniel Duell

World Premiere – Saturday, May 7, 2022

Mary Lennox, 10-year-old niece of Archibald Craven.....Anna Graczyk
Colin Craven, 10-year-old son of Archibald Craven..... Andrew Poston
Archibald Craven, Lord of Misselthwaite Manor.....Stanley Cannon
Mrs. Medlock, Head of the Servants of Misselthwaite Manor.....Kayla Schmitt
Martha Sowerby, Mary's maidservant.....Rebecca McCain
Dickon Sowerby, Local Moor Boy and Martha's brother.....Tyler Bianchi
Ben Weatherstaff, The Gardener.....Wyatt Kinsman
The Robin, Keeper of the Story of the Garden.....Isabelle Markel

Roses

Quinn Andrews-Meyers, Lauren Batterbee, Lillian Hundley, Alyssa Kantner, Claudia Kantner, Hayley Lampariello, Cassidy Morris, Liliana Pfeifer, Bernadette Recheck, Lillie Rose Reddy, Skylar Rutman, Grace Wiechart

Lobelias

Celeste Arevalo, Sofia Catenacci, Shaila Chaturvedi, Evelyn Detrych, Mila Eickhoff, Lisa Gonzalez, Elizabeth Jarousse, Zarah Javed, Mira Kindelsperger, Noelle Liu, Isabella Medina, Katelyn Park, Isabella Rossi, Claire Thrush

Butterflies

Veda Calhan, Marley Chisley, Lyla Dipasquo, Alaina Fernando, Madeleine Grofman, Sofia Mae Hunt, Leila Kantner, Mathilda Konrady-Sloan, Lillian Spurgeon, Sofia Strang

Birds

Caroline Stoughton, Nicole VanEekeren, Nadya Wang-Lee, Lilia Wolf
Eleni Baltas, Leighton Baumgartner, Mari Million, Grae Navarro, Francesca Pelc, Natalya Szidik

Owls

Gabriel Martinez, Quinn Rutman

The Secret Garden is a ballet based on the novel by Frances Hodgson Burnett first published in 1911. It is ultimately a story of redemption and awakening as shown by the simultaneous rejuvenation of the story's two protagonists, Mary Lennox and Colin Craven, and that of the Secret Garden itself.

Mary is a neglected and unloved 10-year-old girl, born in British India to wealthy British parents who are far more interested in their social life than their daughter. Their neglect causes Mary to become demanding, self-centered, sour, and very rude. Children taunt her by calling her "Mistress Mary, quite contrary." After a cholera epidemic kills Mary's parents, she is sent to live with her uncle, Archibald Craven at Misselthwaite Manor, a large English country house on the Yorkshire Moors.

Colin is Mary's 10-year-old cousin. Shortly after giving birth to him, Colin's mother dies in an accident in the beautiful garden that her husband, the same Archibald Craven, had made for her. The father's despair is so great that he cannot bear to look at his son and orders him to be hidden away. He also cannot bear to see the garden and demands that it be permanently locked.



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THE SECRET GARDEN *continued*

Colin grows up to be an angry, self-loathing boy who unnerves the servants and is prone to hysterical tantrums. He believes that he cannot walk and spends all of his time in bed or in a wheelchair - it's apparent from the start that his disability is psychological, rooted in a loveless childhood. Unable to walk when we first meet him, it is his friendship with Mary and her acceptance of him, along with Martha and Dickon, that give him the healing he needs so that he can stand.

The secret garden itself becomes a catalyst for healing. The parallel paths of neglect for Colin, Mary and the garden are the undercurrent of the story. The two most wounded and unlikable characters are the ones who do the most to heal each other, to bring the garden back to life and to reunite the family in love and joy.

Synopsis paraphrased from Wikipedia, The Guardian, a British newspaper- April 12, 2015, and August 15, 2011.

Scene 1

Archibald Craven, broken and sad, dances briefly. Head housekeeper Mrs. Medlock arrives with Craven's petulant niece Mary Lennox, and introduces her to him. He leaves immediately, and Mary, quite unhappy, exits in the care of Mrs. Medlock.

Scene 2

Mrs. Medlock appears with Colin, who believes he is wheelchair bound, and wheels him wherever he commands. Young housekeeper Martha appears with Mary, searching for the source of crying screams that Mary hears in the mansion. Colin re-enters with Mrs. Medlock and sends her away. Mary and Martha re-enter and find Colin alone. In meeting, Mary and Colin recognize that they are alike and become friends. The three children wheel warmly around the stage until their exit.

Scene 3

Martha's brother Dickon enters and dances a buoyant solo. Finding his sister Martha, Mary, and Colin onstage, he invites them to dance. Buoyed up but still in his wheelchair, Colin decides to try to stand, and stumbling at first, discovers that he can not only stand, but he can also move and even dance, and in this transformational moment, the four children all dance for joy.

Scene 4

Mary explores the grounds outside the Manor with the jump rope just given her by Dickon and Martha. Gardener Ben Weatherstaff appears, shortly joined by his long-time friend the English Robin. Fascinated by the Robin, Mary follows her and is ushered by her into meeting and then waltzing with Weatherstaff. The Robin then leads Mary to the buried key that opens the gate to the secret garden. Mary calls on her three friends to join her.

Scene 5

Mary, Colin, Dickon, and Martha water the "early spring garden" of Lobelias and butterflies, which becomes revealed and dances. The four then exercise an "invocation" and usher in the pre-blossom rose garden who settle into a vine-like formation that eventually grows into the full-blossoming rose garden.

Scene 6

Mr. Craven, in a land far away, awakens to an instinctual call to return to his son Colin, and he swiftly travels to find him. Upon returning home, he discovers Colin, Mary, Martha and Dickon frolicking in the garden that he had locked away 10 years ago. He asks his son's forgiveness, which is granted, and the family is reunited.

Very special thanks to choreographer and disability advocate Ginger Lane for her help in the making of "The Secret Garden".



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CHEVALIER

Choreography by Durante Verzola
Music by Joseph Bologne, Chevalier de Saint-Georges
Lighting by Margaret L Nelson
Costumes by Durante Verzola
World Premiere – Saturday, May 7, 2022

Emily Hain

Anna Graczyk, Alyssa Kantner, Isabelle Markel

Originally making its premiere in November, 2020, for Ballet Chicago's DanceVision, "The Music of Black Voices", Chevalier has become a fresh and exciting piece of repertoire for the Studio Company. Choreographer, Durante Verzola, uses his brilliant ability to make the ballet pedagogy sing with the score of Joseph Bologne Chevalier de Saint-Georges string quartet. New for the 2022 Harris theater program, Durante will be creating an accompanying 1st movement to the existing work. It's hard to believe that this piece began in the dancers living rooms over zoom and taping themselves, then being filmed for Harris Theaters virtual stage, through the Creative Future Fund, and now making its way to live audiences. Experiencing this ballets energy as it forged though, is a true testament to the creative process and the power of artistic desire.

STRAVINSKY MINIATURES

Choreography by Ted Seymour
Music by Igor Stravinsky
Lighting by Margaret L Nelson
Costumes by Ted Seymour
World Premiere – Saturday, May 7, 2022

**Hayley Lampariello, Rebecca McCain, Bernadette Reчек, Kayla Schmitt, Liliana Pfeifer,
Lillie Rose Reddy, Cassidy Morris, Lillian Hundley, Grace Weichart**

Tyler Bianchi, Wyatt Kinsman, Andrew Poston

Years in the making, it is an absolute joy to finally bring "Stravinsky Miniatures" to the stage! The score is a woven fabric of short Stravinsky pieces that showcase the range and intricacies of the composers creations. A group of 12 performers confidently proceed in lively dances that expose the inter-workings of Stravinsky's unique formations of melody. Resident Choreographer, Ted Seymour, sees this ballet as an ode to Mr. Balanchine and his magnificent dancers that pass on his work with such care and imagery to this day. There is a treasure trove of hidden references all through out the piece for one to discover. The historic Balanchine/Stravinsky collaboration and friendship set off inspiration for a whole future of new works. Stravinsky Miniatures aims to look at that moment through a microscope and highlight the beautiful nuances.

WHO CARES?

Choreography by George Balanchine © The George Balanchine Trust
Music by George Gershwin
Lighting by Margaret L. Nelson
New York City Ballet Premiere: 1970
Ballet Chicago Premiere: 2006

**EMILY HAIN – HAYLEY LAMPARIELLO – GRACE WIECHART
TYLER BIANCHI – MONTES PIRTLE**

Strike up the Band (1927)
Full Ensemble



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WHO CARES? *continued*

Sweet and Low Down (1925)

Quinn Andrews-Meyers, Anna Graczyk, Lillian Hundley, Claudia Kantner, Isabelle Markel,
Rebecca McCain, Mimi McKelly, Lillie Rose Reddy, Skylar Rutman, Claire Schaefer

Somebody Loves Me (1924)

Sarra Grimshaw, Alyssa Kantner, Cassidy Morris, Bernadette Rehek, Kayla Schmitt

Bidin' My Time (1930)

Ivan Aguayo, Tyler Bianchi, Stanley Cannon, Wyatt Kinsman, Andrew Poston

The Man I Love (1924)

Emily Hain and Montes Pirtle

I'll Build a Stairway to Paradise (1922)

Grace Wiechart

Embraceable You (1930)

Hayley Lampariello and Tyler Bianchi

Fascinatin' Rhythm (1924)

Emily Hain

Who Cares? (1931)

Grace Wiechart and Tyler Bianchi

My One and Only (1927)

Hayley Lampariello

Liza (1929)

Montes Pirtle

I Got Rhythm (1930)

Full Cast

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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, répétiteurs, 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 fiscal year.

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Beth Rubin, Attorney, Riemer and Braunstein, LLP

Sondra Thorson, Attorney, Publicis

—

BALLET CHICAGO ARTISTIC AND ADMINISTRATIVE STAFF

Daniel Duell, *Artistic Director & Founder*

Patricia Blair, *Associate Artistic Director & School Director*

Ted Seymour, *Resident Choreographer*

—

Margaret Najarian, *Marketing Manager*

Susan Oros, *Operations Coordinator*

Hannah Rosenfeld, *Interim School Administrator*

Megan Sindelar, *Development Coordinator*

Ryan Uecke, *Finance Manager*

Jesus Chavez, *Reception*

Avery Holliday, *Reception*

—

Gail Kalver, *Arts Management Consultant*

Margo Hawk, *Digital Communications*

Ron McKinney, *Official Ballet Chicago Photographer*

Faculty

Daniel Duell, Patricia Blair, Ted Seymour

Elly Green, Jordan Nelson, Graca Sales, Kayla Schmitt, Tracy Vonder Haar

Accompanists

John Mannos, *Principal Pianist*

Casey Cross, Jeremy Harris, Kyle Kunkler,

Max Marshall, Gregory Smith

Ballet Chicago Production Staff

Margaret L. Nelson, *Production Manager & Lighting Designer*

Jacob Snodgrass, *Technical Director*

Alexandria Richardson, *Wardrobe Supervisor*

Jesus Chavez, *Production Assistance*

Dave Naunton, *Sound Engineer*



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Daniel Duell
Artistic Director
Founder

Patricia Blair
Associate Artistic Director
School Director

Legal

Barnes & Thornburg, LLP
Wes Broquard, Jason Clagg

Polsinelli, PC
Andrew Cripe, Spencer Wood

Sidley Austin LLP
David Diorio, Lucy Kurczewski, Timothy G. Payne

Medical

Jennifer Janowski, Athletico Physical Therapy
Dr. Brian Marion DC, ART, Lincoln Park Chiropractic
Dr. Anthony Ries DC, West Loop Spine & Stability
Lisa M. Schoene, DPM, ATC, Podiatrist/Sports Medicine

Special Thanks

Allegro Dance Boutique	Susan Holiday
American Girl Place® - Marissa Meister	International Music Foundation
Arthur J. Gallagher & Co.	- Maria Valdes
- W. Christopher Behnke	InterPark - Tesfu Ayale,
Athenaeum Theatre	Tewres Berhane, Scot Malysa
Athletico	Lyric Opera of Chicago
Broadway in Chicago	Macaroni Kid
Chicago Dance Supply	- Sara Youngblood-Ochoa
Chicago High School for the Arts	Marc Realty Staff
Chicago Line Cruises	Merit School of Music
- The Johnson Family	Midwest Young Artists
Crystal Limousine Group	David Murga
DCASE and The Chicago Cultural Center	Parent Power Chicago
Deeply Rooted Dance Theater	Peter Hurley
Ensemble Español Spanish Dance Theatre	Pearachute Kids
Freed of London - Julienne Viola	Service Club of Chicago
Girl Scouts of America	Studebaker Theater
- Ashley Christensen	Tutu School Chicago
Harris Theater for Music and Dance	Wear Moi
Kendra Scott Jewellery	

GUILD OF THE GOLDEN NEEDLE - WARDROBE COMMITTEE

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.



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NATIONAL AUDITION TOUR

Summer Intensive | Advanced Repertory Workshop | Annual Program

balletchicago.org



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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



Photography by Ron McKinney Photography

Ballet Chicago Boot Camp (June 20 - 24, 2022)

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

Summer Intensive (June 27 - July 29, 2022)

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 (August 1 - 12, 2022)

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 Program



Junior Intensive (June 20 - 24 and/or August 1 - 12, 2022)

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, Hannah Rosenfeld at hrosenfeld@balletchicago.org or visit balletchicago.org for more information.



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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 3 - 4)
- Pre-Ballet (age 5)
- Introduction to Ballet (age 6 - 7)

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.

- Bravo Boys! (ages 7-12)
- Ballet 1 (ages 7 & 8) - no audition required
- Ballet 2 - audition required
- Ballet 3 - audition required
- Ballet 4 - audition required
- Ballet 5 - audition required

The Professional Division

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

- Ballet 6 (ages 14 and up) - audition required
- Ballet 7 (ages 15 and up) - audition required
- Men's Division (ages 15 and up) - audition required

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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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Studio Sessions

[CLICK HERE FOR INFO](#)



Audition Photos

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Rain Sessions: June 16-28

[CLICK HERE FOR INFO](#)



Color Powder Sessions: July 14-Aug 2

[CLICK HERE FOR INFO](#)



On-Location Sessions

[CLICK HERE FOR INFO](#)



COVID Protocols:

All audience members attending performances inside the Theater will be required to show proof of vaccination or a recent negative COVID-19 test prior to entering the facility. In addition, all audience members will be required to wear a mask while inside the venue, regardless of vaccination status. For more information, visit harristheaterchicago.org/faqs.

In Consideration of Other Patrons and the Performers:

Photography is not permitted in the Theater at any time and texting during performance is strictly prohibited. Film or digital images will be confiscated or deleted by the Harris Theater house staff; violators will be subject to a fine. Latecomers will be seated at the discretion of the house management. Smoking is prohibited within the Harris Theater. Allowance of personal items and baggage into the auditorium space is at the sole discretion of house management.

For Your Safety:

Please take a moment and note the nearest exit. In the event of an emergency, follow the directions of the Harris Theater house staff. In the event of an illness or injury, inform the Harris Theater Front of House Manager.

Accessibility:

Wheelchair accessible seating locations, swing arm aisle seating, and inclusive/wheelchair accessible restrooms are available on all auditorium seating levels. The Harris is also equipped with an Infrared Assistive Listening Device system. Headsets are available for check out with a valid ID. Large print programs are available for all *Harris Theater Presents* engagements. Please call the Box Office in advance at 312.334.7777 regarding ticketing and accessible seating questions. If inquiring on any additional accommodation requests to enhance your performance experience, please reach out to access@harristheaterchicago.org or call 312.334.2486 at least two weeks in advance.

Parking:

Discounted parking validation is available for all ticket holders using the Millennium Park Garage. A validation machine is located on Lobby Level 5 (Upper Randolph).

Rental Information:

If you have any questions about the Harris Theater, including rental of the facility, group tours, or volunteer opportunities, please email rentals@harristheaterchicago.org.

Harris Theater Mission:

The Harris Theater is Chicago's home for music and dance, connecting diverse audiences with artists from across the city, the nation, and the world. Opened in 2003 in Millennium Park, the Theater was the first multi-use performance venue built in downtown Chicago since 1929, and fulfilled the city's need for a shared home for mid-size performing arts organizations. Today, the Harris features some of the most diverse arts and culture offerings of any venue in the city, and is a distinctive model for artistic quality, collaboration, and making the performing arts relevant and accessible to the widest possible audience.

Founded on the principle of serving Chicago's vibrant creative community, the Theater is the home venue of more than 25 not-for-profit arts and culture organizations. The *Harris Theater Presents* series has featured world-renowned artists and ensembles including Laurie Anderson, Batsheva Dance, English National Ballet, Joshua Bell, Renée Fleming, Sir John Eliot Gardiner and the Monteverdi Choir, Angélique Kidjo, and Paris Opéra Ballet. The Theater's community engagement initiatives build bridges between artists and community members, providing master classes, artist talks, and free tickets for more than 35 partner organizations throughout Chicago.

To learn more about the Harris Theater, Chicago's state-of-the-art 1,500-seat performance venue in Millennium Park, visit harristheaterchicago.org.