



Saturday, March 14, 2015, 8pm

Sunday, March 15, 2015, 3pm

Zellerbach Hall

The Joffrey Ballet

Ashley Wheater

Artistic Director

Greg Cameron

Executive Director

Robert Joffrey

Founder

Gerald Arpino

Founder

Artists of the Company

Matthew Adamczyk Derrick Agnoletti Yoshihisa Arai Amanda Assucena
Arthur Babjanyan Edson Barbosa Guillaume Basso Miguel Angel Blanco
Ogulcan Borova Anais Bueno Fabrice Calmels Raul Casasola April Daly
Fernando Duarte Cara Marie Gary John Mark Giragosian Dylan Gutierrez
Elizabeth Hansen Rory Hohenstein Anastacia Holden Dara Holmes
Victoria Jaiani Brook Linford Graham Maverick Caitlin Meighan
Jeraldine Mendoza Jacqueline Moscicke Amber Neumann Alexis Polito
Christine Rocas Lucas Segovia Aaron Smyth Temur Suluashvili
Elivelton Tomazi Alberto Velazquez Jennifer Wang Mahallia Ward
Joanna Wozniak Kara Zimmerman

Gerard Charles *Director of Artistic Operations*

Scott Speck *Music Director*

Nicolas Blanc *Ballet Master & Principal Coach*

Graca Sales *Ballet Master & Principal Coach*

Katherine Selig *Principal Stage Manager*

Amanda Heuermann *Stage Manager*

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The Joffrey Ballet

20TH ANNIVERSARY SEASON

PROGRAM

Incantations

INTERMISSION

Son of Chamber Symphony

PAUSE

Bells (*Pas de deux*)

INTERMISSION

Episode 31

Program and artists are subject to change.

PROGRAM

Incantations

<i>Choreography</i>	Val Caniparoli
<i>Music</i>	Alexandre Rabinovitch-Barakovsky
<i>Sceninc and Costume Design</i>	Sandra Woodall
<i>Lighting Design</i>	Lucy Carter, recreated by Jack Mehler

World Première: The Joffrey Ballet, April 25, 2012, The Auditorium Theatre, Chicago, Illinois

IN *INCANTATIONS*, Val Caniparoli creates an exciting spectacle that is a visual take-away to the exhilarating rush of Alexandre Rabinovitch-Barakovsky's score of the same name.

Incantations is set to an intriguing score of chimes and otherworldly sounds, and vividly designed by Sandra Woodall (whose spiral-patterned leotards echo both the choreography and the silvery coils hanging above the stage), with magically sculptural lighting by Lucy Carter.

Composer Alexandre Rabinovitch-Barakovsky said, "I conceived *Incantations* as a sort of very intense panting prayer, spread out over one very long breath...musical fleetness is a very unsettling element, synonymous with the fragility of existence."

Mr. Caniparoli seemingly pulls the movements directly out of the score as if the dance steps were embedded in the music, just waiting to emerge. He describes a vortex, a circular energy

he detects in the score that partly inspires his choreography. "I also discovered that a lot of this composer's work has spiritual and religious themes. That influenced me and the design team, including these Buddhist incense coils that are scenically represented in the piece."



Herbert Migdall

Joanna Wozniak and Matthew Adamczyk in *Incantations*

CAST — SATURDAY EVENING

Joanna Wozniak
Christine Rocas
Amanda Assucena
Amber Neumann
Caitlin Meighan

Matthew Adamczyk
Rory Hohenstein
John Mark Giragosian
Edson Barbosa
Derrick Agnoletti

CAST — SUNDAY AFTERNOON

April Daly
Anastacia Holden
Cara Marie Gary
Brooke Linford
Dara Holmes

Temur Suluashvili
Alberto Velazquez
Yoshihisa Arai
Graham Maverick
Ogulcan Borova

Incantations by Alexandre Rabinovitch-Barakovsky used by permission.
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This composition and others from this composer available on iTunes.

INTERMISSION

Son of Chamber Symphony



Christopher Duggan

Victoria Jaiani and Miguel Angel Blanco in *Son of Chamber Symphony*

<i>Choreography</i>	Stanton Welch
<i>Music</i>	John Adams
<i>Costume Design</i>	Travis Halsey
<i>Lighting Design and Scenic Concept</i>	Jack Mehler

World Première: The Joffrey Ballet, August 22, 2012, Jacob's Pillow, Becket, Massachusetts

WHEN IT CAME TO selecting music for his new work for The Joffrey Ballet, Stanton Welch began by looking for a variety of music to offer to Ashley Wheeler. During that process there was one piece that really caught his imagination: *Son of Chamber Symphony* by John Adams. Mr. Welch thought that John Adams's deconstruction of the music was like looking at the inner workings of a clock. He found that the music inspired him to move in both expected and unexpected ways.

While listening to the music, Mr. Welch already began to see the structure of his future ballet. As a choreographer, he likes to strip away the layers and to show the dancers at the edge of their ability, riding the top of their physical wave. Just as the composer takes a classical musical structure and deconstructs it, the choreographer takes standard ballet traditions and opens them out to discover new interpretations and greater awareness. Throughout the ballet there are references (more of an inspiration than direct quotes) to many classical works, turned inside out and evolved. Mr. Welch wants the audience to feel familiar with what they are seeing, but it is not important for them to know exactly why.

Mr. Welch says that "so much of ballet is about hiding the difficulties and seeking to attain seamless movement. Here I want to show the seams." This idea is captured in the dancers'

costumes. Recognizable forms are literally turned inside out, and show the inner construction marks and understructure of the garments. The women wear recognizable but stylized tutus, the geometric shape of which forms an integral part of the movement and choreographic structure.

The ballet opens with one woman in this quintessential ballet costume, a tutu, surrounded by four men. This could be the set up for the “Rose Adagio” from *Sleeping Beauty*, but see how quickly this allusion is shattered and the choreography takes off in new directions. The second movement is a *pas de deux*, another essential element of most classical ballets, but there are many things going on here. It is more than just a dance for two; there is struggle and complexity. In the final movement, there are allusions to a *corps de ballet* of swans, but the dynamics and thrust of the work show us so much more. Mr. Welch has given the group of women steps that would normally be given to principal dancers; he feels an obligation to keep moving the classical art forward, and to challenge the dancers in a way that allows them to grow. But it is not only about athleticism: at the same, time Mr. Welch also looks for sensuality in his choreography.

Mr. Welch says that there is no correct response that an audience member should have to his work, but he hopes that they will be left with a feeling. *Son of Chamber Symphony* is a dance work that can be enjoyed on many levels. The dance can be enjoyed as a visual enhancement of the score (being married so well to the music); for the pure physical achievements of the dancers; or, for those with a greater familiarity with the classical repertoire, it can be fun to spot the short quotes or allusions to familiar works within the piece.

CAST — SATURDAY EVENING

FIRST MOVEMENT

Anastacia Holden and Rory Hohenstein
Derrick Agnoletti, Yoshihisa Arai, Ogulcan Borova, Graham Maverick

SECOND MOVEMENT

Jeraldine Mendoza and Miguel Angel Blanco

THIRD MOVEMENT

Christine Rocas and John Mark Giragosian
Dara Holmes, Caitlin Meighan, Amber Neumann
Alexis Polito, Mahallia Ward, Joanna Wozniak

CAST — SUNDAY AFTERNOON

FIRST MOVEMENT

Amber Neumann and Matthew Adamczyk
Derrick Agnoletti, John Mark Giragosian, Aaron Smyth, Elivelton Tomazi

SECOND MOVEMENT

Jeraldine Mendoza and Miguel Angel Blanco

THIRD MOVEMENT

Amanda Assucena and Yoshihisa Arai
Cara Marie Gary, Elizabeth Hansen, Anastacia Holden
Christine Rocas, Mahallia Ward, Kara Zimmerman

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PAUSE

Bells
(*Pas de deux*)



Christopher Duggan

Victoria Jaiani and Temur Suluashvili in *Bells*

<i>Choreography</i>	Yuri Possokhov
<i>Music</i>	Serge Rachmaninoff
<i>Costumes</i>	Sandra Woodall
<i>Lighting</i>	TBD Iowa City

Commissioned for The Joffrey Ballet by Bruce Sagan and Bette Cerf Hill in appreciation for many years of pleasure and joy.

World Première: The Joffrey Ballet, May 4, 2011, Auditorium Theatre of Roosevelt University, Chicago, Illinois

THIS *PAS DE DEUX* is drawn from *Bells*, Yuri Possokhov's first choreographed work for The Joffrey Ballet. *Bells* "mixes classic form with seething intensity...Possokhov embraces an often exhilarating tradition only to tease and tickle it whenever the mood strikes" (*The Chicago Tribune*).

When Ashley Wheeler commissioned the ballet, he requested a work that would give the Joffrey dancers a chance to use their ballet-school technique with all its muscle and soul. Possokhov responded with a work that he describes thus: "My choreography is physically hard, and the music is romantic but with a twist—'with strength inside,' as a Russian expression puts it."

Although, as Mr. Possokhov says, "There is no scenario for the ballet, just pictures, memories, feelings," there is a wealth of allusion to enjoy with this work. The *pas de deux* evokes Possokhov's Russian roots but also is informed by the passage of his life. It is an inspired blend of the Russian traditions, of his formative training at the Bolshoi, and the innovations to which he was exposed as part of his later American career.

Contrasts abound in this ballet: soft weeping arms and stronger, more aggressive gestures; melancholy and wit; recognizable images, such as a kiss that leave the spectator with a sense of meaning.

Mr. Possokhov offers this quote from W. H. Auden: “Each lover has a theory of his own, about the difference between the ache of being with his love and being alone.”

CAST

Victoria Jaiani and Temur Suluashvili

INTERMISSION

Episode 31



The Joffrey Ballet in *Episode 31*

<i>Choreography</i>	Alexander Ekman
<i>Music</i>	Mikael Karlsson, Ane Brun, and Erik Satie
<i>Staging</i>	Zack Winokur
<i>Costume Design</i>	Luke Simcock
<i>Lighting Design</i>	Nicole Pearce, recreated by Jack Mehler

Commission by Chicago Dancing Festival for The Joffrey Ballet.

World Première: December 14, 2011, Peter Jay Sharp Theatre, New York, New York

Joffrey Première: August 22, 2013, Chicago Dancing Festival, Auditorium Theatre of Roosevelt University, Chicago, Illinois

PROGRAM

EPISODE 31, by Swedish choreographer Alexander Ekman, expends the high-energy levels of dancers to maximum effect in a witty, immersive, and imaginative piece of dance theater. Mr. Ekman's seemingly haphazard choreography connotes the busy confusion of an urban lifestyle and forces an emphasis on the relentless commitment of the talented, young dancers. Yells, chants, quick, quirky jerks—all lend to Mr. Ekman's focus of this piece to push dancers beyond their comfort zone in an effort to have them reach the depths of their potential.

A wonderfully dramatic playground, *Episode 31* brings a youthful approach to dance with a robust sense of humor—contrasting pumping, almost tribal sequences with strong balletic poses that show off the dancers' youth and vigor. For the dancers, *Episode 31* was about studying how the piece would work in different settings: born in a studio, experimented in Chicago streets, and, finally presenting a performance on stage. The audience will become captivated as *Episode 31* opens the dancers' eyes and minds to all the choreographic possibilities that lie ahead in this eclectic performance.

CAST

Derrick Agnoletti, Yoshihisa Arai, Edson Barbosa,
Ogulcan Borova, Fernando Duarte, John Mark Giragosian,
Dylan Gutierrez, Elizabeth Hansen, Rory Hohenstein,
Anastacia Holden, Dara Holmes, Graham Maverick,
Caitlin Meighan, Jacqueline Moscicke, Amber Neumann,
Alexis Polito, Christine Rocas, Aaron Smyth,
Elivelton Tomazi, Alberto Velazquez,
Mahallia Ward, Joanna Wozniak

"Do You Remember," Ane Brun. Used by permission of Sony/ATV Music Publishing, LLC. All rights reserved.

THIS YEAR, THE JOFFREY BALLET celebrates its 20th anniversary of being in Chicago. Known as the “Johnny Appleseed” of American dance, it is fitting that it calls this intrinsically American city home.

The Joffrey Ballet has been hailed as “America’s Company of Firsts.” The Joffrey Ballet’s long list of “firsts” includes being the first dance company to perform at the White House (at Jacqueline Kennedy’s invitation), the first to appear on television, the first classical dance company to go multimedia, the first to commission a rock ‘n’ roll ballet, the first and only dance company to appear on the cover of *Time*, the first company to have had a major motion picture based on it, Robert Altman’s *The Company*, and the first U.S. ballet company to livestream video of a rehearsal on YouTube.

For more than a half-century, The Joffrey Ballet’s commitment to taking world-class, artistically vibrant work to a broad and varied audience has created a solid foundation that continues to support the company’s unprecedented capacity for achieving important “firsts.” Today, the Joffrey, which has been hugely successful in its former residences in New York and Los Angeles, lives permanently in its brilliant facility, Joffrey Tower, in the heart of America—Chicago, Illinois. The company’s commitment to accessibility is met through an extensive touring schedule, an innovative and highly effective education program including the much lauded Academy of Dance, Official School of The Joffrey Ballet, Community Engagement programs and collaborations with myriad other visual and performing arts organizations.

Classically trained to the highest standards, The Joffrey Ballet expresses a unique, inclusive perspective on dance, proudly reflecting the diversity of America with its company and audiences and its repertoire, which includes major story ballets, reconstructions of masterpieces, and contemporary works.

Founded by visionary teacher Robert Joffrey in 1956 and guided by celebrated choreographer Gerald Arpino from 1988 until

2007, The Joffrey Ballet continues to thrive under internationally renowned Artistic Director Ashley Wheater and Executive Director Greg Cameron. The Joffrey Ballet has become one of the most revered and recognizable arts organizations in America and one of the top dance companies in the world.

To learn more about The Joffrey Ballet, please visit joffrey.org.



Cheryl Mann

Born in Scotland and raised in England, **Ashley Wheater** (*Artistic Director*) was trained at the Royal Ballet School. Mr. Wheater began his professional career with the Royal Ballet, and danced at the London

Festival Ballet, the Australian Ballet, The Joffrey Ballet, and San Francisco Ballet. In 1997, he became Ballet Master at San Francisco Ballet, and in 2002, Assistant to the Artistic Director.

In 2007, Mr. Wheater was appointed Artistic Director of The Joffrey Ballet. New work is the life blood of a company, and he has introduced numerous premières to the repertoire. In 2008, the Boeing Company recognized his commitment to community outreach and diversity in the world of dance, presenting him with the Game Changer Award. In 2010, Mr. Wheater, representing The Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois. In 2013, *The Chicago Tribune* selected Mr. Wheater as “Chicagoan of the Year” for his contributions to dance.



Val Caniparoli (*Incantations*)’s versatility has made him one of the most sought after American choreographers in the United States and abroad. He has contributed to the

repertoires of more than 40 dance companies, including The Joffrey Ballet, Scottish Ballet, Pacific Northwest Ballet, Boston Ballet, Louisville Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (resident choreographer 1993–1997), Washington Ballet, Israel Ballet, Oregon Ballet Theatre, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet.

Mr. Caniparoli is most closely associated with San Francisco Ballet, his artistic home for over 35 years. He began his career under the artistic directorship of Lew Christensen, and in the 1980s he was appointed resident choreographer of San Francisco Ballet. He continues to choreograph for the company under Artistic Director Helgi Tomasson.

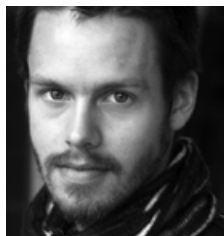
Mr. Caniparoli has created a body of work that is rooted in classicism but influenced by all forms of movement: modern dance, ethnic dance, social dancing, and even ice skating. His extensive knowledge and appreciation of music is reflected in the range of composers that have inspired his choreography which range from Jimi Hendrix to Chopin.

Lady of the Camellias, choreographed in 1994 and co-produced by Ballet Florida and Ballet West, was Mr. Caniparoli's first full-length work. He has also choreographed *The Nutcracker* (2001) for Cincinnati Ballet, and *Val Caniparoli's A Cinderella Story*, danced to themes by Richard Rodgers, for Royal Winnipeg Ballet (2004), and created a new version of *The Nutcracker* for Louisville Ballet (2009). Mr. Caniparoli has choreographed operas for three of this country's major companies: Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. In addition, he has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas, a major success of the 2002 Russian Festival. In 2005, he received rave reviews for his choreography in Carey Perloff's new production of *A Christmas Carol* at San Francisco's esteemed American Conservatory Theatre

(A.C.T.). Additional work with A.C.T. includes choreography for Ibsen's *A Doll's House*, *'Tis Pity She's a Whore*, and the creation, with Carey Perloff, of a new movement-theatre piece, *Tosca Café*.

The recipient of ten grants for choreography from the National Endowment for the Arts, Mr. Caniparoli was also awarded an artist fellowship from the California Arts Council in 1991. He has twice received the Choo-San Goh Award from the Choo-San Goh and H. Robert Magee Foundation. One of his most performed works, *Lambarena*, was nominated for the Benois de la Danse Award from the International Dance Association at a gala at the National Theater of Warsaw, Poland, in 1997. Dance Bay Area acknowledged Mr. Caniparoli's contributions to the local dance scene with an Isadora Duncan Award for Sustained Achievement in 1996 and twice for Outstanding Choreography.

Born in Renton, Washington, Mr. Caniparoli opted for a professional dance career after studying music and theater at Washington State University. In 1972, he received a Ford Foundation Scholarship to attend San Francisco Ballet School. He performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973. He continues to perform with the company as a principal character dancer.



Born in Sweden in 1984, **Alexander Ekman** (*Episode 31*) began his dance training at the age of five, began studying professionally at age 11, and joined the Royal Swedish Ballet at the age of 16. While attending a choreography workshop at Netherlands Dans Theater in 2005, Mr. Ekman caught the attention of the instructors for his individual style of original ideas. By 2006, Mr. Ekman was completely devoted to choreography and presented his breakout work, *Flockwork*, in which he also created music and scenography.

Mr. Ekman is known for his fast paced timing and witty humor and clever transitions. He aims to create work which the majority can connect to, finding subjects that we can all relate to.

Since 2006, he has devoted his time creating pieces which both entertain and question the observer. He aims to transform the atmosphere in the auditorium and to always surprise the audience.

In 2012, nothing slowed down for this creative master, being sought after on all continents for commissioned work. He has created pieces for international dance festivals and has also proven to be a multitalented artist, translating his passion into other art media, including collaboration on a video dance projection for the play *HallPlats* and the creation of an installation for the Modern Museum in Stockholm in which the Cullberg Ballet dancers were the art objects. In 2014, Mr. Ekman's *A Swan Lake* premiered with Norwegian National Ballet to critical acclaim.



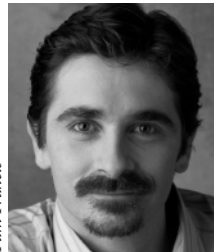
After receiving his dance training at the Moscow Ballet School, **Yuri Possokhov** (*Bells*) danced with the Bolshoi Ballet for ten years, working primarily with Ballet Master Yuri Grigorovich. During

David Allen

this decade, he was promoted through the ranks to principal dancer. In 1992, he joined the Royal Danish Ballet as a principal dancer, at the invitation of Ballet Master Frank Andersen. The following December, Mr. Possokhov was cast as Prince Desiré in Helgi Tomasson's *The Sleeping Beauty*, and, after being invited to perform in San Francisco Ballet's opening night gala, he moved west. In 1994, he joined San Francisco Ballet as a principal dancer. In 1999, he organized and performed in a Russian tour entitled "Ballet Beyond Borders." Sixteen dancers from San Francisco Ballet performed on the tour, which traveled to cities throughout Russia.

Following his retirement as a principal dancer from the Company, Mr. Possokhov was named choreographer in residence in May 2006. His final engagement with the Company as a principal dancer was on tour to New York's Lincoln Center Festival in summer 2006. As a choreographer, his credits include *Songs of Spain*, choreographed in 1997 for dancer Muriel Maffre; *A Duet for Two*, created the same year for Joanna Berman; and *Impromptu Scriabin*, for Felipe Diaz. In 2000, he completed a new work for a dancer at the Mariinsky Ballet, as well as 5 *Mazurkas* for the Marin Dance Theatre.

Mr. Possokhov's *Magritomania* was commissioned for San Francisco Ballet's Discovery Program in 2000, and in April 2001 he received an Isadora Duncan Dance Award for outstanding choreography for the work. In 2001, he choreographed for ice skaters Renée Roca and Gorsha Sur. His works for San Francisco Ballet include *Damned* (2002), *Study in Motion* (2004), *Reflections* (2005), *La Valse* (2005), *Ballet Mori* (2006), *Firebird* (2007), *Fusion* (2008), *Diving into the Lilacs* (2009), and *The Rite of Spring* (2012). In 2004, Mr. Possokhov's *Firebird* premiered at Oregon Ballet Theatre and the following year he created another work for the company. In February 2006, the Bolshoi Ballet premiered his *Cinderella*. In February 2008, the State Ballet of Georgia gave the American premiere of Mr. Possokhov's one-act work, *Sagalobeli*. For the Joffrey, he has choreographed *Bells* and *Don Quixote*.



Pam Francis

In July 2003, acclaimed Australian choreographer **Stanton Welch** (*Son of Chamber Symphony*) assumed leadership of Houston Ballet, America's fourth largest classical ballet company. Mr. Welch is

one of the most sought after choreographers of his generation, having created works for such prestigious international companies as Houston

Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.

Mr. Welch was born in Melbourne to Marilyn Jones, O.B.E., and Garth Welch, A.M., two of Australia's most gifted dancers of the 1960s and 1970s. In 1986, he began his training at the late age of 17, quickly winning a scholarship to San Francisco Ballet School. In 1989, he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing such principal roles as Des Grieux in Sir Kenneth MacMillan's *Manon*, Lensky in John Cranko's *Eugene Onegin*, Camille in Ronald Hynd's *The Merry Widow*, and Alan Strang in *Equus*. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Béjart.

Mr. Welch's choreographic career developed during his time with the Australian Ballet. In 1990, he received his first choreographic commission from the company, marking the beginning of a series of commissioned works over the next 14 years and developing his diverse choreographic style. For The Australian Ballet he has created *The Three of Us* (1990); *Of Blessed Memory* (1991), for which he was voted Best New Choreographer in 1992 by readers of the British magazine *Dance & Dancers*; *Divergence* (1994), which has been performed at the Kennedy Center in Washington, D.C., and City Center in New York; full-length productions of *Madame Butterfly* (1995) and *Cinderella* (1997); *Red Earth* (1996); *X* (1999); *Velocity* (2003). He has created a new *Sleeping Beauty* for the Australian Ballet which premiered in September 2005. *Madame Butterfly* has become a signature work for Mr. Welch internationally, and is in the repertoires of Houston

Ballet, National Ballet of Canada, Atlanta Ballet, Singapore Dance Theatre, and Boston Ballet, Pittsburgh Ballet Theater, and The Royal New Zealand Ballet. In 1995, Mr. Welch was named resident choreographer of The Australian Ballet. That same year, he was commissioned to create Corroboree for The Australian Ballet to perform at "United We Dance," a dance festival in San Francisco celebrating the 50th anniversary of the signing of the United Nations Charter and featuring major companies from across the world premiering new works.

Mr. Welch has been extremely active internationally, receiving numerous commissions from the world's leading companies. For Houston Ballet, he has choreographed eight works: *Indigo* (1999), *Bruiser* (2000), *Tales of Texas* (2004), *Blindness* (2004), *Bolero* (2004), *Nosotros* (2005), *Brigade* (2006), and a spectacular new staging of *Swan Lake* (2006). For San Francisco Ballet: *Maninyas* (1996), *Taiko* (1999), *Tutu* (2003), and *Falling* (2005). For American Ballet Theatre: *Clear* (2001), two songs from *Within You Without You: A Tribute to George Harrison* (2002); and a new version of *Carmina Burana* as part of the evening-length work *HereAfter* (2003). For *BalletMet*: *Evolution* (2004) and *Don Quixote* (2003), both full-length works.

For Atlanta Ballet: *A Dance in the Garden of Mirth* (2000). For Royal Danish Ballet: *Ønsket* (1998) and *Ander* (1999). For Birmingham Royal Ballet: *Powder* (1998). For Ms. Nina Ananiashvili's Moscow Dance Theatre: *Green* (2000) and *OPUS X* (2001). Mr. Welch has also staged works for Colorado Ballet; Cincinnati Ballet; Tulsa Ballet; Texas Ballet Theater; The Royal Ballet School; Singapore Dance Theatre; The Royal New Zealand Ballet; and Fugate/Bahiri Ballet NY.

ARTISTS OF THE COMPANY



Matthew Adamczyk
Ware, MA



Derrick Agnoletti
San Jose, CA



Yoshihisa Arai
Hiroshima, Japan



Amanda Assucena*
Rio De Janeiro, Brazil



Anais Bueno
Cordoba, Mexico



Fabrice Calmels
Paris, France



Raul Casasola
Madrid, Spain



April Daly
Rockford, IL



Rory Hohenstein
Washington, DC



Anastacia Holden
Ann Arbor, MI



Dara Holmes*
Wilmington, NC



Victoria Jaiani
Tbilisi, Rep. of Georgia



Amber Neumann
Niles, MI



Alexis Polito
Arlington, VA



Christine Rocas
Manila, Philippines



Lucas Segovia
Buenos Aires, Argentina



Mahallia Ward*
Austin, TX



Joanna Wozniak
Rolling Meadows, IL



Kara Zimmerman
Hershey, PA

2014
2015
SEASON

ABOUT THE ARTISTS



Artur Babajanyan
Yerevan, Armenia



Edson Barbosa
Rio De Janeiro, Brazil



Guillaume Basso
Dijon, France



Miguel Angel Blanco
Havana, Cuba



Ogulcan Borova
Istanbul, Turkey



Fernando Duarte*
Rio De Janeiro, Brazil



Cara Marie Gary
Belton, SC



John Mark Giragosian
Manassas, VA



Dylan Gutierrez
Los Angeles, CA



Elizabeth Hansen
Cheyney, PA



Brooke Linford*
Alpine, UT



Graham Maverick
San Francisco, CA



Caitlin Meighan
Weston, CT



Jeraldine Mendoza
San Francisco, CA



Jacqueline Mosicke
Milwaukee, WI



Aaron Smyth
Gold Coast, Australia



Temur Suluashvili
Tbilisi, Rep. of Georgia



Elivelton Tomazi*
Santa Catarina, Brazil



Alberto Velazquez
Havana, Cuba



Jennifer Wang
Palo Alto, CA

JOFFREY ★ BALLET

CHICAGO

* PROMOTED FROM THE JOFFREY ACADEMY TRAINEE PROGRAM

PHOTOGRAPHY BY CHERYL MANN

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