

Friday and Saturday, March 6–7, 2020, 8pm
 Sunday, March 8, 2020, 3pm
 Zellerbach Hall

The Joffrey Ballet

Ashley Wheater MBE
The Mary B. Galvin Artistic Director

Greg Cameron
President & CEO

Robert Joffrey
Founder

Gerald Arpino
Founder

Artists of the Company

Derrick Agnoletti Yoshihisa Arai Amanda Assucena Edson Barbosa Miguel Angel Blanco
 Evan Boersma Anais Bueno Valeria Chaykina Nicole Ciapponi Lucia Connolly
 José Pable Castro Cuevas April Daly Jonathan Dole Derek Drilon Fernando Duarte
 Olivia Duryea Cara Marie Gary Anna Gerberich Stefan Goncalvez Dylan Gutierrez
 Dara Holmes Yuka Iwai Victoria Jaiani Hansol Jeong Gayeon Jung Yumi Kanazawa
 Hyuma Kiyosawa Brooke Linford Greig Matthews Graham Maverick Jeraldine Mendoza
 Xavier Núñez Princess Reid Aaron Renteria Christine Rocas
 Julia Rust Chloé Sherman Temur Suluashvili Miu Tanaka Olivia Tang-Mifsud
 Alonso Tepetzi Alberto Velazquez Joanna Wozniak Valentino Moneglia Zamora

Scott Speck
Music Director

Bradley Renner
General Manager

Blair Baldwin
Company Manager

Nicolas Blanc, Adam Blyde, Suzanne Lopez
Rehearsal Directors/Principal Coaches

Grace Kim, Michael Moricz
Company Pianists

Cody Chen
Production Manager

Katherine Selig
Principal Stage Manager

Amanda Heuermann
Stage Manager

Ellie Cotey
Costume Manager

Gregg Benkovich
Shoe Manager

Jim Walsh
Master Carpenter

Erin Tinsley
Master Electrician

Gregg Moeller
Property Master

George Paulin
Soundperson

Matthew Carney
Electrician/Programmer

Matthew Black
Flyperson

*These performances are made possible, in part, by
 Patron Sponsors Gail and Dan Rubinfeld, and Susan Marinoff and Tom Schrag.
 Major support provided by The Bernard Osher Foundation.
 Cal Performances' 2019–20 season is sponsored by Wells Fargo.*



Commedia

Choreography © by Christopher Wheeldon

Music by Igor Stravinsky

Scenic Design by Ruben Toledo

Costume Design by Isabel Toledo

Lighting Design by Penny Jacobus

Lighting Design recreated by Jack Mehler

Staged by Anastacia Holden

Igor Stravinsky's *Pulcinella Suite*:

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Scenery courtesy of Miami City Ballet

PAUSE

Bliss!

Choreography by Stephanie Martinez

Music by Igor Stravinsky

Costume realization by The Joffrey Ballet Wardrobe Department

Lighting Design by Penny Jacobus

Lighting recreated by Jack Mehler

Assistants to the Choreographer: Robert Mulvey and Diana Winfree

World Premiere: May 30, 2019, The Joffrey Ballet, Symphony Center, Chicago, IL

By arrangement with G. Schirmer, Inc. publisher and copyright owner

INTERMISSION

Beyond the Shore

(Cal Performances Co-Commission)

Choreography by Nicolas Blanc

Music by Mason Bates

Costume Designs by Katrin Schnabl

Set and Lighting Design by Mark Stanley

Lighting recreated by Jack Mehler

World Premiere: Wednesday, February 7, 2018, The Joffrey Ballet, Auditorium Theatre, Chicago, IL

Additional rehearsal support for *Beyond the Shore* was provided by a Commission Initiative Grant from the New York Choreographic Institute, an affiliate of New York City Ballet.

INTERMISSION

The Times Are Racing

Choreography by Justin Peck

Music by Dan Deacon

Costume Design by Humberto Leon

Lighting Design by Brandon Stirling Baker

Lighting recreated by Jack Mehler

Sound Design by Abe Jacob

Staged by Craig Hall

Original Beatles Compositions (SESAC) administered by 2011 Ribbon Music (SESAC)
administered by Domino US Publishing Company (SESAC)

Selections from Dan Deacon's *America*:

USA I – *Is A Monster*

USA II – *The Great American Desert*

USA III – *Rail*

USA IV – *Manifest*

World Premiere: January 26, 2017, New York City Ballet, David H. Koch Theater, New York, NY

Joffrey Premiere: February 12, 2020, Auditorium Theatre, Chicago, IL

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, audiences, and repertoire, which includes major story ballets, reconstructions of masterpieces, and contemporary works.

The company's commitment to accessibility is met through an innovative and highly effective education program that includes the much-lauded Academy of Dance, the official school of The Joffrey Ballet; community engagement programs; and collaborations with myriad other visual and performing arts organizations.

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.

Mission

The Joffrey Ballet is a world-class, Chicago-based ballet company and dance education organization committed to artistic excellence and innovation, presenting a unique repertoire encompassing masterpieces of the past and cutting-edge works. The Joffrey is committed to providing arts education and accessible dance training through its Joffrey Academy of Dance and community engagement programs.

Values of Diversity, Equity, and Inclusion

As a member of Dance/USA, the national service organization for professional dance, The Joffrey Ballet has adopted Dance/USA's statement on core values of equity and inclusion.

Dance as an art form provides expression, celebration, exploration, and transformation for all people. The inclusion and equitable treatment of all members of the community are core values of the Joffrey and central to its mission. In achieving core values of equity and inclusion, the Joffrey is committed to diversity in every aspect of its programming and services. Diversity in this context refers to groups, communities, and individuals identified by dance genre or form, race, ethnicity, national origin, gender, sexual orientation, socio-economic status, religion, age, or

disability status. Inclusion means a commitment to making all members of the community feel welcome and comfortable at the Joffrey. Equity is ensuring justice, impartiality, and fairness in procedures, processes, and opportunities.

The Joffrey Ballet is committed to honoring, nurturing, and advancing dance through the lens of diversity, inclusion, and equity in all aspects of its programming, services, and organization.

Ashley Wheater (MBE) is the Mary B. Galvin Artistic Director of The Joffrey Ballet. Born in Scotland and raised in England, he trained at the Royal Ballet School, 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 (SFB). In 1997, he became the ballet master at SFB, and in 2002, assistant to the artistic director.

In 2007, Wheater was appointed the artistic director of The Joffrey Ballet. New work is the life blood of a company, and Wheater has introduced numerous premieres to the repertoire. In 2008, the Boeing Corporation recognized his commitment to community outreach and diversity in the world of dance, presenting him its "Game Changer" award. In 2010, Wheater, representing the Joffrey, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois. The *Chicago Tribune* selected Wheater as the 2013 "Chicagoan of the Year" for his contributions to dance. In 2014, he accepted the Chicago Spirit of Innovation Award for The Joffrey Ballet. In 2015, he received the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. In December 2019, Wheater was appointed to be a Member of the Most Excellent Order of the British Empire (MBE) by Her Majesty Queen Elizabeth II.

BALLET NOTES

Commedia

Christopher Wheeldon's *Commedia* is a bittersweet *harlequinade* set to Stravinsky's *Pulcinella* score. It is an elegant piece, beautifully jointed and crafted, and while it glancingly ref-



Todd Rosenberg

Yumi Kanazawa, Evan Boersma, and Stefan Goncalvez in Stephanie Martinez's *Bliss!*

erences other *commedia dell'arte* ballets, its real subject is ballet itself. Stravinsky's suite is in 13 sections: some sections play with notions of classical form while other sections are abstract.

—*The Guardian*

Christopher Wheeldon (OBE) trained at the Royal Ballet School and joined the Royal Ballet in 1991. He joined New York City Ballet (NYCB) in 1993 and was promoted to Soloist in 1998. Wheeldon was named NYCB's first resident choreographer in July 2001. Since then, he has created and staged productions for many of the world's major ballet companies.

In 2007, Wheeldon founded Morphoses/The Wheeldon Company and was appointed an associate artist for Sadler's Wells Theatre in London. He now serves as artistic associate of the Royal Ballet, where he has created many works for the company, including *Alice's Adventures in Wonderland* and *The Winter's Tale*.

Career highlights include directing and choreographing the musical version of *An American In Paris*, which had productions in Paris, on Broadway, and in London (2014); the world premiere of The Joffrey Ballet's *The Nutcracker* (2016); the gala presentation of Lerner & Leowe's *Brigadoon* at New York City Center (2017); *Alice's Adventures in Wonderland* in Tokyo; the premiere for *Corybantic Games*; and a re-staged version of *Cinderella* (2019).

Among Wheeldon's awards are a Tony Award for Best Choreography, an Outer Critics Award for Best Choreography and Direction, the Martin E. Segal Award from Lincoln Center, the American Choreography Award, the *Dance Magazine* Award, multiple London Critics' Circle Awards, the Léonide Massine Prize for new choreography, the Benois de la Danse, and the Olivier Award. In 2016, he was named an OBE and was made an honorary fellow of the American Academy of Arts and Sciences.

Bliss!

The music for me is the most influential part of my ballet *Bliss!* Its contrasting sections of reflection and exuberance make for a high-tensioned ballet. There are also some very quiet moments in the score but they become more active and encompass speed as the music plays on. The first section to me is pure bliss!

There is also an abruptness and a melancholy flavor throughout the different movements. I love how varied the textures are—I find this quite interesting to navigate. There is a feeling of privilege, prestige, and royalty mixed with pure grit!

This is a nonlinear ballet, neoclassical in structure, and I intend to use the six men and one woman as Stravinsky's structure notes, along with a loose narrative about Mildred and Robert Bliss. They are another part of my inspiration. They commissioned Stravinsky to compose *Dumbarton Oaks* for their 30th wedding anniversary.

— Stephanie Martinez

Chicago-based choreographer and 3-Arts Award winner **Stephanie Martinez** creates environments that captivate, connect, and move her audiences along a journey guided by the kinetic momentum of her work. Through original creations for Charlotte Ballet, Ballet Hispanico, Luna Negra Dance Theater, Sacramento Ballet, Eugene Ballet, Nashville Ballet, Ballet Memphis, Kansas City Ballet, Dance Kaleidoscope, Kansas City Dance Festival, and Moving Arts Cincinnati, among others, she has expanded the boundaries of contemporary movement. Martinez's choreography has also been featured in collegiate dance departments across the country, including at Point Park University, Virginia Commonwealth University, and Boston Conservatory. In 2010, she assisted Broadway legend Ann Reinking in setting the *Fosse Trilogy*. Martinez's psychologically revelatory works have the power to challenge the viewer's notions of what is possible. She looks forward to upcoming commissions with North Carolina School of the Arts, Amy Seiwert's Imagery, Ballet Memphis, and Cincinnati Ballet.

Beyond the Shore

Beyond the Shore follows the score of Mason Bates' *The B-Sides* as well as an original soundscape by Bates that serves as a prologue. Through the ballet, as well as through the music, the piece leads us to new worlds, each different from the previous one. Each movement inhabits a new environment.

I thought it would be a great concept and challenge to build a piece in which I would treat the movements as six consecutive short stories, each time aiming to capture the essence and the mood of the music and the atmosphere it creates. For example, as Bates explains, the second movement, "Aerosol Melody (Hanalei)," blooms on the North Shore of Kauai, while the third movement, "Gemini in the Solar Wind," is a re-imagination of the first American spacewalk, using actual communication samples from the 1965 Gemini IV voyage provided by NASA.

The approach of *Beyond the Shore* is to treat exploration as a metaphor for human nature. It means not staying set at the dock, but taking off to new horizons and discovering new landscapes, both literal and abstract. I explored my choreographic vocabulary by looking at new ways for us to think and interact with each other, expanding how we communicate in our complex world. The work doesn't aim to be a strict narrative, yet the atmosphere and mood of each section appears just beneath the surface, like a watermark.

As Balanchine said, "Storyless is not abstract. Two dancers on the stage are enough material for a story; for me, they are already a story in themselves."

—Nicolas Blanc

Nicolas Blanc started his dance training in Montauban, France, continuing at the Academie de Danse Classique Princesse Grace in Monte-Carlo. After winning a scholarship in the 1994 Prix de Lausanne, he completed his education at the Paris Opera Ballet School. He went on to dance for Nice Opera Ballet, Deutsche Oper am Rhein in Dusseldorf, Zurich Ballet, and San Francisco Ballet, where he became a principal dancer in 2004. In 2006 and 2007, he created two works for the trainees of San Francisco Ballet School.

Blanc was awarded a special prize in the performing arts by the city of Dusseldorf in 1998, a special hometown recognition prize in 2004 and 2013, and was named one of the “25 to Watch” by *Dance Magazine* in 2004. In 2010, he was nominated with Tina LeBlanc for an Isadora Duncan Dance Award.

Blanc joined Scottish Ballet as Ballet Master in 2009 and has held the same position with The Joffrey Ballet since 2011. Since then, he has created several pieces for Embarc Chicago’s annual fundraiser, as well as a dance for the Chicago Shakespeare Theatre. In July 2014, Blanc received the choreography award at IBC for his duet *Rendez-vous*. He created *L’espace d’un chapitre* for a French dance festival in July 2013. It made its US debut under the title *Evenfall* with The Joffrey Ballet during the company’s 2015 spring program. Blanc was selected to participate to the 2015 National Choreographers Initiative (NCI) and created *Orphée* in 2015. In the fall of 2015, he was chosen to participate in New York City Ballet’s (NYCB) New York Choreographic Institute, where he created the work *Mothership*, which premiered at NYCB’s 2016 Spring Gala. Blanc also created two works for Barak Ballet—*Tableaux Vivants* (2016) and *Desert Transport* (2018).

The Times Are Racing

One of the most talked-about premieres for the New York City Ballet (NYCB) of 2017, Justin Peck’s *The Times Are Racing* is a sneaker ballet that sees its dancers in street-wear designed by Opening Ceremony, drawing inspiration from a variety of dance styles while matching Dan Deacon’s electronic score with youthful impulse and vigor. The work is set to the last four tracks of Deacon’s expansive 2012 album, *America*. The ballet for 20 dancers was the NYCB resident choreographer and artistic advisor’s second collaboration with fashion designer Humberto Leon of Opening Ceremony. The lighting is by Peck’s frequent collaborator, Brandon Stirling Baker. The Joffrey Ballet is the only company outside of NYCB to perform this work.

Justin Peck is the resident choreographer and artistic advisor, and a former soloist with the New York City Ballet (NYCB). He began choreographing in 2009 at the New York Choreographic Institute. In 2014, after the creation of his acclaimed ballet *Everywhere We Go*, he was appointed as resident choreographer of NYCB, where he is the second person in the institution’s history to hold this title. Peck joined NYCB as a dancer in 2006. As a performer, he has danced a vast repertoire of works by George Balanchine, Jerome Robbins, Alexei Ratmansky, Benjamin Millepied, Christopher Wheeldon, and many others. In 2013, Peck was promoted to the rank of Soloist. He has created over 30 ballets—14 of those for NYCB. His works have been performed by Paris Opera Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, LA Dance Project, Dutch National Ballet, Joffrey Ballet, Houston Ballet, and Pennsylvania Ballet, to name a few. Peck’s collaborators include composers Sufjan Stevens, Bryce Dessner (The National), Dan Deacon; visual artists Shepard Fairey, Marcel Dzama, John Baldessari, and Jules de Balincourt; and fashion designers Mary Katrantzou, Humberto Leon (Kenzo, Opening Ceremony), Tsumori Chisato, and Dries Van Noten.

In 2014, Peck was the subject of the documentary *Ballet 422*, which followed him for two months as he created NYCB’s 422nd original dance, *Paz de la Jolla*. In 2015, his ballet *Rodeo: Four Dance Episodes* won the Bessie Award for Outstanding Production. In 2017, Peck choreographed the feature film *Red Sparrow*, starring Jennifer Lawrence, directed by Francis Lawrence, and produced by 20th Century Fox Studios. In 2018, Peck presented his first choreographic foray into Broadway, with a major revival of the musical *Carousel*. For this production, he received the 2018 Tony Award for Best Choreography.

Peck is the choreographer of the upcoming *West Side Story* motion picture, directed by Steven Spielberg. The film comes to theaters in December 2020.