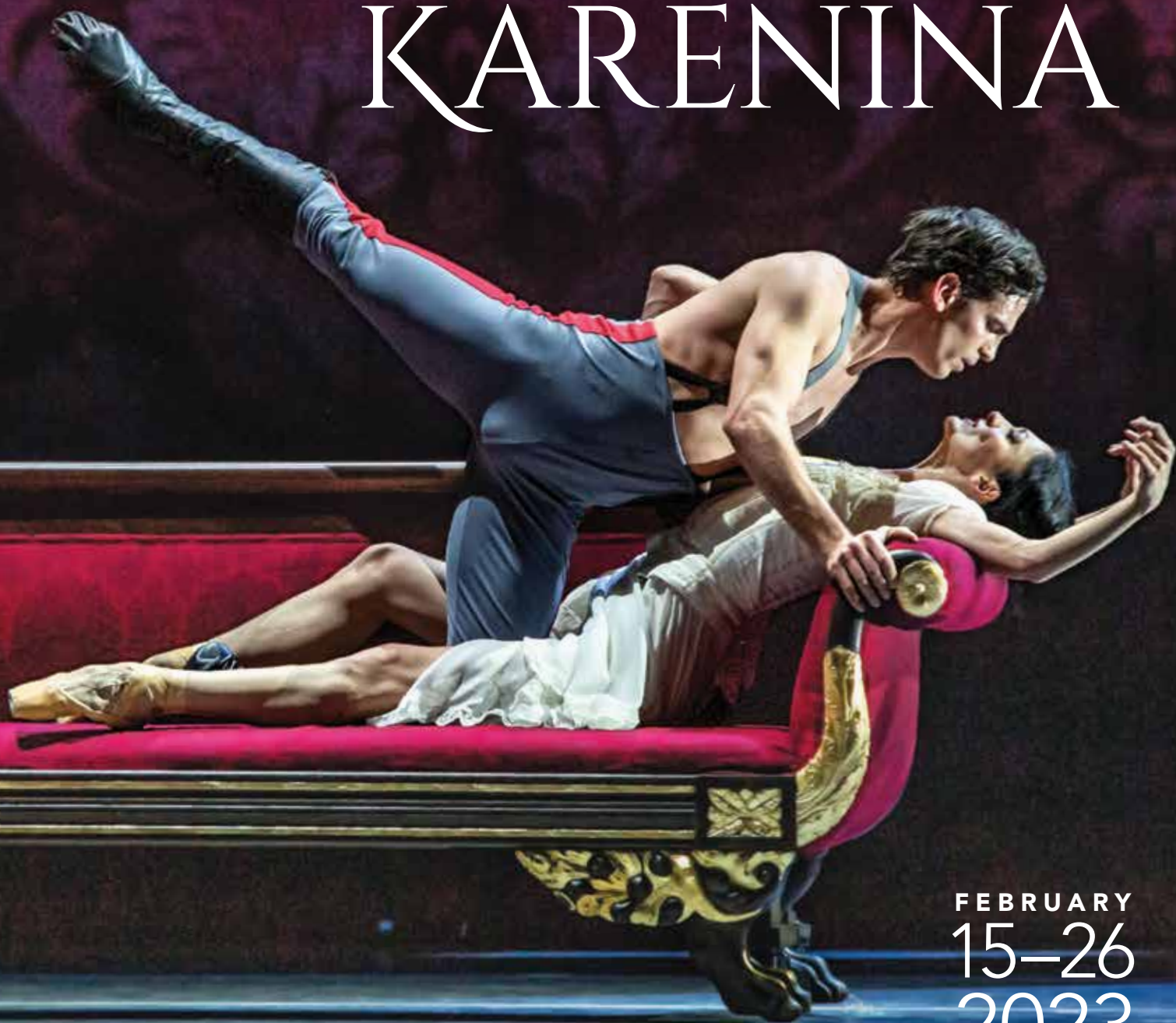


JOFFREY ★ BALLET  
CHICAGO

ASHLEY WHEATER MBE  
THE MARY B. GALVIN ARTISTIC DIRECTOR

# ANNA KARENINA



FEBRUARY  
15-26  
2023

# JOFFREY ★ BALLETT

CHICAGO

ASHLEY WHEATER MBE  
THE MARY B. GALVIN  
ARTISTIC DIRECTOR

GREG CAMERON  
PRESIDENT  
AND CEO

ANNE L. KAPLAN  
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# ANNA KARENINA

February 15–26, 2023

THE JOFFREY BALLETT  
ASHLEY WHEATER MBE  
The Mary B. Galvin Artistic Director  
GREG CAMERON  
President and CEO

Cover image: Joffrey Company Artists Alberto Velazquez and Victoria Jaiani in *Anna Karenina*. Photo by Cheryl Mann.  
Above: Joffrey Company Artist Christine Rocas in *Anna Karenina*. Photo by Cheryl Mann.

PERFORMS AT:  
**LYRIC OPERA HOUSE**  
20 N. Wacker Dr. | Chicago, IL

*The Joffrey Ballet stands with Ukraine, and we hold Ukrainians in our hearts while applauding their courage. We hope their pain and oppression ends in peace.*

*Since our founding in 1956, we have engaged artists from around the world to tell compelling stories that explore human emotion.*

*Artistic adaptations of historical pieces of literature about our humanity have the transformative power to create a space for meaning, reflection and healing while allowing us to connect to our past, present, and future.*



### Welcome to *Anna Karenina*!

Leo Tolstoy's landmark novel resonates today as it did when it was written 145 years ago. We live in a vastly different world. Still, great stories bridge time, geographical boundaries, and politics. They reflect our shared humanity.

In his libretto for our ballet, *Anna Karenina*, author Valeriy Pechevkin, conceives two worlds separated by a line: between safety and adventure, between life and death, between social acceptance and life as an outcast. The line is represented by a path in the snow, by train tracks, by a wall separating two rooms, by a circle of light surrounded by darkness. Sometimes, our choices force us across this line.

In pursuit of passion, Anna, wife of Karenin, initiates an affair with Count Vronsky. As a result, her life unravels. Intertwined with this narrative, Levin, a farmer from the countryside comes to Moscow to court his childhood friend, Kitty. Through the course of the story, they find happiness together. The essence of this parable is delivered by Levin in the last passage of the novel, *"My reason will not understand why I pray, but I shall still pray... my life is no longer meaningless as it was before, but holds the unquestionable meaning of goodness..."*

Bringing *Anna Karenina* to the stage takes the herculean efforts of many people. We are blessed with a stellar artistic team. Choreographer, Yuri Possokhov, is a poet, using human movement as his pen. Composer, Ilya Demutsky, captures the grandeur of the Russian court and the sweep of a golden wheat field. Scenic and costume designer, Tom Pye, creates train stations, grand ballrooms, the halls of Parliament and candle-lit salons. David Finn uses light as a paint brush. In a nod to our own century, projections by Finn Ross allow us to bend time and space. Thank you to the entire Joffrey team, who embrace this project and commit countless hours to its staging.

With gratitude to the family of "believers" who support these performances,

A handwritten signature in black ink that reads "Ashley".

Ashley Wheater MBE  
The Mary B. Galvin Artistic Director  
The Joffrey Ballet



*“Nothing can make our life, or the lives of other people, more beautiful than perpetual kindness.” — Leo Tolstoy*

Dear Joffrey Family —

I sincerely thank you for continuing to believe in and generously support Joffrey JOY! This past December, we welcomed over 50,000 believers to twenty-seven *Nutcracker* performances. Our company artists, the Lyric Orchestra, costume designers, stagehands, and ushers created magic on the Lyric Opera House’s stage and in the Daniel F. and Ada L. Rice Grand Foyer. For them, the performances are about “perpetual kindness” and the commitment to sharing beautiful stories.

We now gather to experience Yuri Possokhov’s visionary adaptation of Leo Tolstoy’s celebrated masterpiece, *Anna Karenina* — a tour de force that we commissioned with the Australian Ballet.

Tolstoy’s gentle yet compelling words on “perpetual kindness” still ring true, as he reminds us that the more thoughtful we are, the more compassion we can find in others. It’s a self-replicating generosity that positively impacts our individual lives and the world we live in...a formula for meaning, purpose, connection, and healing. Even the smallest moments of empathy have the power to combine and multiply, making real the change we can, for now, only imagine.

This past December, the Joffrey received a transformative gift from the Searle Funds at The Chicago Community Trust to support “Joffrey for All,” an initiative committed to making dance accessible for everyone. This gift will ensure the ongoing growth of the “Joffrey for All” impactful Bridge Program, a program that inspires students to gain a deeper understanding of dance and achieve confidence through performing. We celebrate the Searle Family for their perpetual kindness.

Lastly, I would like to express my sincerest gratitude to Presenting and Commissioning Sponsor, Cheryle and Joel Williamson; Major and Commissioning Sponsor, Mary Jo and Doug Basler; and Major Sponsor, the Joffrey Ballet Women’s Board, for enabling us to bring Possokhov’s *Anna Karenina* to the Lyric Opera House’s stage for the first time.

To our audiences, thank you for your dedicated support. I invite you to join us as we lift the curtain for *Anna Karenina*.

Sincerely,

A handwritten signature in black ink that reads "Greg". The signature is fluid and cursive.

Greg Cameron  
President and CEO  
The Joffrey Ballet



ASHLEY WHEATER MBE

**The Mary B. Galvin Artistic Director**

GREG CAMERON

**President and CEO**

ROBERT JOFFREY

**Founder**

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**Founder**

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Yoshihisa Arai

Amanda Assucena

Edson Barbosa

Brian Bennett

Evan Boersma

Anais Bueno

Valeria Chaykina

Lucia Connolly

José Pablo Castro Cuevas

Maxwell Dawe

Anabelle de la Nuez

Jonathan Dole

Derek Drilon

Fernando Duarte

Olivia Duryea

Stefan Goncalvez

Dylan Gutierrez

Dara Holmes

Victoria Jaiani

Hansol Jeong

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Basia Rhoden

Christine Rocas

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Miu Tanaka

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Patrons are requested to turn off pagers, cellular phones, and signal watches during performances. The taking of photographs and the use of recording devices are not allowed in this auditorium. Program and artists subject to change.

# ANNA KARENINA

*Anna Karenina* by Yuri Possokhov  
LIVE ACCOMPANIMENT BY LYRIC OPERA ORCHESTRA

Co-Production with The Australian Ballet

**Choreography by** YURI POSSOKHOV

**Music by** ILYA DEMUTSKY

**Libretto by** VALERIY PECHEYKIN  
BASED ON THE NOVEL BY LEO TOLSTOY

**Costume & Set Designs by** TOM PYE

**Lighting Design by** DAVID FINN

**Projection Design by** FINN ROSS

**Restaged by** ADAM BLYDE & SUZANNE LOPEZ

**Assistant to the Choreographer** QUINN WHARTON

**Assistant Scenic Designer** TIM MCQUILLEN-WRIGHT

**Properties Directors** WENDY HUBER & AMANDA HERRMANN

**Anna Karenina Premiere Production Manager** MATT MARSDEN

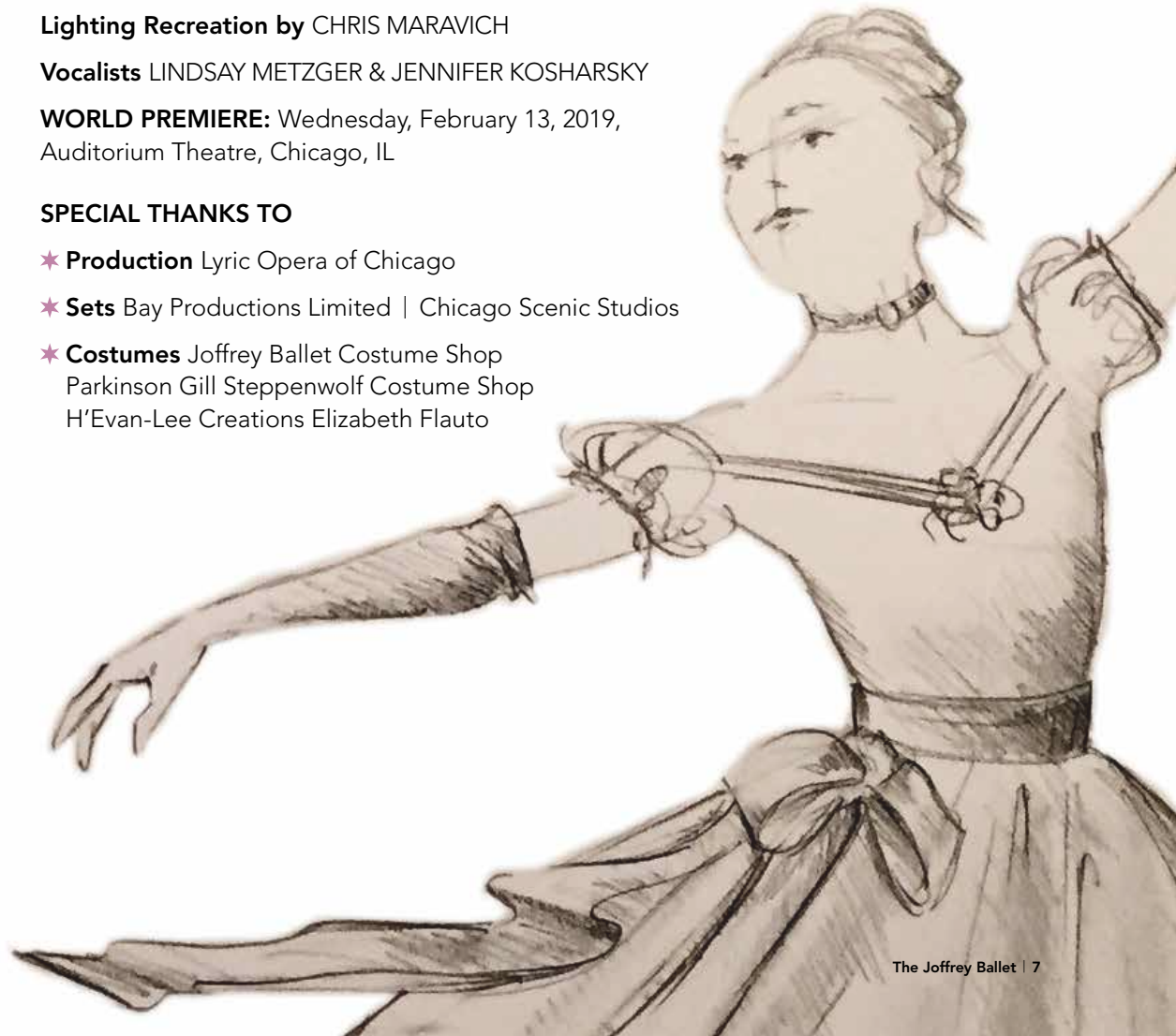
**Lighting Recreation by** CHRIS MARAVICH

**Vocalists** LINDSAY METZGER & JENNIFER KOSHARSKY

**WORLD PREMIERE:** Wednesday, February 13, 2019,  
Auditorium Theatre, Chicago, IL

## SPECIAL THANKS TO

- ★ **Production** Lyric Opera of Chicago
- ★ **Sets** Bay Productions Limited | Chicago Scenic Studios
- ★ **Costumes** Joffrey Ballet Costume Shop  
Parkinson Gill Steppenwolf Costume Shop  
H'Evan-Lee Creations Elizabeth Flauto





# SYNOPSIS

# SYNOPSIS

*“All happy families resemble one another, each unhappy family is unhappy in its own way.”*

## *Anna Karenina*

### PROLOGUE | MOSCOW

#### Train Station of the St. Petersburg Railway

An old station guard walks, forcing himself against a strong wind. Walking through the snow, the guard leaves behind a foot trail. A faceless crowd emerges from the shadows. The old man accidentally falls on the tracks and is crushed by an oncoming train.

Among the horrified crowd are Anna Karenina and Alexey Vronsky. Anna and Vronsky meet and sense an immediate attraction.

### ACT 1

#### SCENE 1 | MOSCOW

##### Shcherbatsky House, Salon

Countess Nordston, the young Princess Kitty Shcherbatskaya, her parents, and friends gather at the Shcherbatsky home. Kitty is anticipating the arrival of Count Vronsky. A long-time family friend, Constantine Levin, enters the salon. He is clearly in love with Kitty and makes a proposal, but she does not share the same feelings and declines with a heavy heart. Vronsky arrives and is greeted by Kitty, but he is distracted by a brief glimpse of Anna, who is leaving the house as he enters. Vronsky shows Kitty polite affection. Countess Nordston invites everyone to participate in a séance. During the séance, Vronsky has a vision of Anna.

#### SCENE 2 | MOSCOW

##### A Ballroom

Guests dance at a ball. Kitty arrives looking for Vronsky. Kitty and Vronsky dance. She has high expectations of him proposing tonight. Anna arrives and steals Vronsky’s attention. They dance. Kitty watches in despair. Vronsky loves another.

#### SCENE 3 | ST. PETERSBURG

##### Train Station/Karenin House/A Hotel

Alexey Karenin waits for his wife alone on the platform at St. Petersburg train station. Anna arrives, followed by Vronsky, whom she introduces to her husband. At home with her husband and son, Seryozha, Anna acknowledges a void in her life. She departs the house in search of her new love. Anna and Vronsky’s affair begins.

#### SCENE 4 | ST. PETERSBURG

##### A Racecourse

Spectators take their places in the stands at the racecourse. The Karenins meet Anna’s friend Betsy Tverskaya. The jockeys, including Vronsky, start to race. Vronsky takes a fall and his horse is badly injured. Anna’s reaction reveals her feelings and affection for Vronsky to Karenin and the crowd. Vronsky retrieves a gun and shoots his horse.

### INTERMISSION

---

# SYNOPSIS

## ACT 2

### PROLOGUE | ST. PETERSBURG

#### Karenin House: Delirium

Anna lies ill in bed with a fever. She has a vision of the old station guard and imagines a life lived happily with both her husband and her lover.

### SCENE 1 | ST. PETERSBURG

#### Karenin House: Reality

Karenin, in total despair, is at the foot of Anna's bed. Anna is on the verge of dying. Vronsky, devastated and lost standing at her side, asks forgiveness from her husband and runs away in shame. Karenin calls on the doctor who administers morphine to Anna. She is hallucinating.

### SCENE 2 | ST. PETERSBURG

#### Parliament

Karenin takes a stand in Parliament, presenting his proposal of a new law on immigrants residing in Russia, but it is not received well by the other members.

### SCENE 3 | ITALY/RUSSIA

Anna and Vronsky have a new life in the Italian countryside. Meanwhile in Russia, Levin dares for another attempt to propose to Kitty and she gratefully accepts. Anna and Vronsky's relationship shows signs of discord. Vronsky leaves Anna and she falls into despair.

### SCENE 4 | ST. PETERSBURG

#### Karenin House

Anna secretly comes to visit her dear son, Seryozha. Karenin finds her in their son's room. They fight over Seryozha and Karenin makes Anna leave, separating the mother and the son forever.

### SCENE 5 | ST. PETERSBURG

#### Betsy Tverskaya's Salon

Betsy hosts friends at her home. Kitty and Levin arrive and announce their engagement. The guests extend their congratulations. In the course of the evening, Vronsky has another vision of Anna: a foreboding premonition.

### SCENE 6 | ST. PETERSBURG

#### Obiralovka Train Station

Anna takes morphine to dull her misery. She recognizes a simple way to end her suffering. She throws herself beneath an oncoming train.

### EPILOGUE | RUSSIA

#### Field with Grain in the Countryside

Kitty and Levin enjoy a simple country life. Levin reflects on the people who have influenced him. On one hand, he feels tragic loss. On the other, happiness. He finds contentment in understanding the purpose of his life.



# BALLET NOTES

# BALLET NOTES

## *Anna Karenina*

*Anna Karenina* is one of the most famous stories in all of literature. The novel is celebrated, both for its status as a 19<sup>th</sup>-century masterpiece and for the way it captures our imaginations still today. It is a ubiquitous cultural phenomenon, a story passed down from generation to generation, much in the manner of a timeless folktale.

As a choreographer, I have wanted to make this ballet for a long time. There were many opportunities to do so, but the circumstances were never right. When the Joffrey and Ashley, whom I've known for many years dating back to our time together at the San Francisco Ballet, approached me to create a world premiere in 2019, all the missing pieces fell into place. Conceiving a new full-length production, especially one of such incredible magnitude, was seamless at the Joffrey. Once the process began, it was impossible to contain the excitement.

The revival of *Anna Karenina* recalls the beautiful artistry which has come to define this production. Bringing the Australian Ballet on as a producing partner allowed us to commission an original score by the brilliant Illya Demutsky, one of the most sought-after composers working today. In addition, our award-winning set and costume designer, Tom Pye, is an artist in every sense of the word. His designs are both breathtaking and innovative; and our lighting designer, David Finn, has created such a magnificent sense of place that it often feels like a dream. Finn Ross's projections veil and unveil the heart of the narrative, magnifying and articulate.

What you'll see tonight is the result of many months of planning, collaboration, and execution. I am deeply indebted to the Joffrey and my collaborators for making this *Anna Karenina* a reality, and I am especially thankful for the Joffrey Artists and their work ethic. They bring this fascinating and complex story of love and family to life, a story that is truly for everyone.

—Yuri Possokhov



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#### With gratitude to *The Nutcracker* Commissioning Sponsors:

Margot and Josef Lakonishok

Searle Funds at The Chicago Community Trust

Hancher Auditorium, University of Iowa

And the many "Believers"

### ANNA KARENINA SPONSORS

#### Commissioning and Presenting Sponsor

Mr. and Mrs. Joel V. Williamson

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Mary Jo and Doug Basler

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The Joffrey Ballet Women's Board

And all of the generous donors who supported the World Premiere in 2019

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# ACT ONE

## ACT ONE

### Prologue: Snowstorm and the Death of Watchman

Ох, ити как и тошнёхонько!  
Ай как и закатилоси солнышко  
Дак среди-то дни белья  
Дак в нашей светлой свитлицы.

Oh, it is so sickening!  
The sun went down  
In the middle of the day  
At my bright room.

Ох, овдовили гореньки.  
Забусели околенки  
без корминца батюшка,  
рондуки пошатилисе,  
окошка покосилисе,  
Ой оставил нас батюшко!  
Ой кругом да сиротками!

Oh, the garret became a widower,  
Window frames became dark,  
Without our father-breadwinner  
all the coffers bulged out,  
all the windows crooked,  
Oh, father left us!  
Oh, he left us orphans!

---

### Scene 3: Anna's treason

Всю я ноченьку тосковала,  
Во всю ноченьку не сыпала,  
В зеленом саду прогуляла,  
всё я милого проискала.

I was grieving all the night,  
I was not sleeping all the night,  
I was walking in the green garden  
looking for my darling.

Я нашла своего  
Милого средь садика зеленого.  
Что под грушицей стоит новая кроватька,  
Что на той ли на кроватишке  
лежит душечка молодчик.

I found  
My darling in the green garden:  
There was a bed under a pear tree  
And in this bed  
there was my dear young man.

Ничего лежит не промолвит.  
Что промолвил одно слово:  
Я обрезал девке косу.  
Красну девку обесчестил.

He was lying there in silence,  
but he said only a word:  
I cut the girl's braid off,  
I dishonored this beautiful girl.

---

## ACT TWO

### Scene 7: Harvest song

Что и в лузе да на перевозе,  
Там Лёвонька да траву кося, У!  
Там Лёвонька да траву кося  
да на берег вынося. У!  
Да на берег вынося,  
вороного да коня прося. У!  
Вороного да коня прося:  
Ешь коник да траву зеленую. У!  
Ешь коник да траву зеленую,  
привези мне да жену молодую. У!  
Белую да румяную,  
девочку разудалую. У!

Close to the ferry  
Lyovon'ka is mowing the grass, ooh!  
Lyovon'ka is mowing the grass,  
He is taking the grass to the shore. Ooh!  
He is taking the grass to the shore,  
and he is asking his black horse. Ooh!  
He is asking his horse:  
Eat this green grass, my dear horse.  
Eat this green grass,  
bring me a young wife.  
With white skin and red cheeks,  
bring me a daring girl. Ooh!

# JOFFREY ★ BALLET

CHICAGO

ASHLEY WHEATER MBE  
THE MARY B. GALVIN ARTISTIC DIRECTOR

# THE LITTLE MERMAID

Choreographed by: John Neumeier  
Music by: Lera Auerbach

"the sheer theatricality of  
the enterprise dazzles"

— San Francisco Gate

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The Little Mermaid, ©Kiran West.

# 2022-2023 SEASON



Coco Alvarez-Mena  
Miami, FL



Yoshihisa Arai  
Hiroshima, Japan



Amanda Assucena\*  
Rio de Janeiro, Brazil



Edson Barbosa  
Rio de Janeiro, Brazil



Brian Bennett\*  
Lanham, MD



Evan Boersma\*  
Chicago, IL



Anais Bueno  
Córdoba, Mexico



Valeria Chaykina  
St. Petersburg, Russia



Lucia Connolly  
Los Angeles, CA



José Pablo Castro Cuevas\*  
Queretaro, Mexico



Maxwell Dawe\*  
Dorset, United Kingdom



Anabelle de la Nuez  
Cincinnati, OH



Jonathan Dole\*  
Sacramento, CA



Derek Drilon\*  
Vancouver, WA



Fernando Duarte\*  
Rio de Janeiro, Brazil



Olivia Duryea\*  
Haslett, MI



Stefan Goncalvez  
São Paulo, Brazil



Dylan Gutierrez  
Los Angeles, CA



Dara Holmes\*  
Wilmington, NC



Victoria Jaiani  
Tbilisi, Rep. of Georgia



Hansol Jeong  
Namyangju, South Korea



Gayeon Jung  
Seoul, South Korea



Yumi Kanazawa  
Los Angeles, CA



Blake Kessler  
Jacksonville, FL



Yuchan Kim\*  
Seoul, South Korea



Hyuma Kiyosawa  
Nagano, Japan



Nae Kojima\*  
Gold Coast, Australia



Brooke Linford\*  
Alpine, UT



Zachary Manske  
St. Paul, MN



Graham Maverick  
San Francisco, CA



Jeraldine Mendoza  
San Francisco, CA



Valentino Moneglia Zamora\*  
Murcia, Spain



Xavier Núñez  
Caguas, Puerto Rico



Davide Oldano\*  
Turin, Italy



Sergei Osminkin  
St. Petersburg, Russia



Wictor Hugo Pedrosa  
Uberlandia, Brazil



Princess Reid  
Jacksonville, FL



Aaron Renteria  
Corona, CA



Basia Rhoden  
Fresno, CA



Christine Rocas  
Manila, Philippines



Julia Rust  
Noblesville, IN



Natali Taht  
Tallinn, Estonia



Miu Tanaka\*  
Chiba, Japan



Alberto Velazquez  
Havana, Cuba

## 2022-2023 ARTISTS OF THE COMPANY

TO LEARN MORE ABOUT THE DANCERS, VISIT: [JOFFREY.ORG/ARTISTS](http://JOFFREY.ORG/ARTISTS)

■ NEW JOFFREY ARTISTS | \*JOFFREY ACADEMY OF DANCE ALUMNI

# BIOS



## ASHLEY WHEATER MBE The Mary B. Galvin Artistic Director

Ashley Wheater has dedicated his life to dance. He was born in Scotland and trained at The Royal Ballet School in England. He worked with Frederick Ashton, Kenneth MacMillan, and Michael Somes in numerous ballets at Covent Garden, including *Swan Lake*, *Sleeping Beauty*, *Giselle*, *Manon*, *Anastacia*, and *The Dream*. Wheater danced with Rudolf Nureyev in *Nureyev and Friends* at the London Coliseum.

On Nureyev's advice, Wheater joined the London Festival Ballet and danced in his *Romeo and Juliet* and *Sleeping Beauty*. He danced in Glen Tetley's *Sphinx and Greening* and in Festival Ballet's large repertoire of classics and new creations. Under the artistic direction of John Field, he was promoted to Principal Dancer at the age of 20.

In 1982, he joined the Australian Ballet where he continued dancing principal roles in both classical and contemporary work, especially in the John Cranko full-length ballets.

In 1985, at the invitation of Gerald Arpino, Wheater joined The Joffrey Ballet. For the next four years, he performed various works by American choreographers including William Forsythe, Gerald Arpino, Mark Morris, Paul Taylor, and Laura Dean, as well as repertoire by Ashton and Cranko.

Joining the San Francisco Ballet in 1989, he continued his creative career working under Helgi Tomasson, and with choreographers James Kudelka, David Bintley, and many more. In 1997, he retired from dancing and was appointed Ballet Master and, later, Assistant to the Artistic Director at the San Francisco Ballet.

Since his appointment in 2007 as artistic director of The Joffrey Ballet, his passion and commitment to the Joffrey have been evident in the quality that he has brought to the dancing and to the repertoire. He has invited world-renowned choreographers, as well as fresh young talent, to create new work for the company. Wheater has added new full-length works to the Joffrey's repertoire, including Lar Lubovitch's groundbreaking *Othello*, Ronald Hynd's *The Merry Widow*, and Yuri Possokhov's *Don Quixote*.

In 2008, Wheater was the recipient of the Boeing Game-Changer Award in recognition of his commitment to community engagement in Chicago and to the celebration of diversity through dance. He sits on the Advisory Board for *Dance Magazine*, serves as the Artistic Advisor for ChiArts, and is the Advisor to the Arts for the Lincoln Academy of Illinois. In 2010, Wheater, representing The Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois, and in 2013 the *Chicago Tribune* named him "Chicagoan of the Year." In 2015, Wheater received the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. In December 2019, he was appointed to be a Member of the Most Excellent Order of the British Empire (MBE) by Her Majesty Queen Elizabeth II.

# BIOS



## GREG CAMERON President and Chief Executive Officer

Driven by his lifelong love for the arts, for his hometown, and for connecting with people from every background, Greg Cameron leads the Joffrey Ballet as President & CEO, responsible for organization-wide administration and strategy. Under Greg's partnership with Mary B. Galvin Artistic Director Ashley Wheater MBE, the Joffrey has set new records at the box office and built the strongest financial foundation in its history.

His 2013 appointment was the culmination of three decades of work in arts administration and philanthropy. "I always loved art, but I wasn't a great artist," he says. "I could paint by numbers, or I could connect the dots. I realized early on I was a good dot connector. I could connect people to each other and help them get involved with the things they believe in."

As a child in suburban Chicago, Greg ran a makeshift theater out of his garage and sold more mints than anyone else for his local YMCA. And as an adult, he turned those passions into a career raising funds for the cultural organizations he loves. At the Chicago Department of Cultural Affairs; the Art Institute of Chicago; the Museum of Contemporary Art, where he rose to the role of Deputy Director and Chief Development Officer; and WTTW/WFMT, where he served as COO, Greg dedicated himself to supporting art and artists and to creating meaningful experiences for others.

"The Joffrey brings it all together for me," he says. "It's about collaboration, partnership with the community, honoring and supporting artists, and telling stories that truly move people."

Today, Greg leads the Joffrey's efforts to support unforgettable productions and new commissions, reach out to organizations and communities across Chicago, and open up world-class ballet for audiences from all backgrounds. Greg serves on the Dance/USA Managers' Council for Large Budget Organizations, while also staying an active member of the Chicago cultural community, volunteering for a wide range of nonprofit organizations and civic committees. These include the Facing History and Ourselves Chicago Advisory Board, Enrich Chicago, and current Chair of the State Street SSA Commission.

# BIOS



## SCOTT SPECK Music Director & Conductor

With recent performances in London, Paris, Moscow, Beijing, New York, Chicago, San Francisco, Los Angeles and Washington, Scott Speck has inspired international acclaim as a conductor of passion, intelligence and winning personality.

Scott Speck is one of the most active conductors on Chicago's cultural scene. In addition to his many Joffrey performances, he is Artistic Director of the Chicago Philharmonic, and he has become a frequent guest for the Chicago Symphony's family concerts. He is currently the Illinois Council of Orchestras' Conductor of the Year.

Speck's concerts with the Moscow RTV Symphony Orchestra in Tchaikovsky Hall garnered unanimous praise. His gala performances with Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Renée Fleming, Midori, Evelyn Glennie, and Olga Kern have highlighted his recent seasons as Music Director of the Mobile Symphony. He has collaborated with Carnegie Hall as Music Director of the West Michigan Symphony. He was invited to the White House as former Music Director of The Washington Ballet.

In recent seasons, Speck has conducted at London's Royal Opera House at Covent Garden, the Paris Opera, New York's Lincoln Center, Washington's Kennedy Center, Chicago's Lyric Opera House, San Francisco's War Memorial Opera House, and the Los Angeles Music Center. He has led numerous performances with the symphony orchestras of Baltimore, Houston, Chicago, Paris, Moscow, Shanghai, Beijing, Vancouver, Romania, and Slovakia, among many others.

Previously he held positions as Conductor of the San Francisco Ballet; Music Advisor and Conductor of the Honolulu Symphony; and Associate Conductor of the Los Angeles Opera. During a tour of Asia, he was named Principal Guest Conductor of the China Film Philharmonic in Beijing.

Speck is the co-author of two of the world's best-selling books on classical music for a popular audience, *Classical Music for Dummies* and *Opera for Dummies*. These books have received stellar reviews in the international press and have garnered enthusiastic endorsements from major American orchestras. They have been translated into twenty languages and are available around the world. His third book in the series, *Ballet for Dummies*, was released to great acclaim as well.

Speck has been a regular commentator on National Public Radio, the BBC, the Australian Broadcasting Corporation, and Voice of Russia, broadcast throughout the world. His writing has been featured in numerous magazines and journals.

Born in Boston, Speck graduated *summa cum laude* from Yale University. There he founded and directed the Berkeley Chamber Orchestra, which continues to perform to this day. He was a Fulbright Scholar in Berlin, received his Master's Degree with highest honors from the University of Southern California, served as a Conducting Fellow at the Aspen School of Music, and studied at the Tanglewood Music Center.

Scott Speck can be reached at [scottspeck.org](http://scottspeck.org), and on Facebook, Twitter and Instagram @ScottSpeckMusic.

## BIOS



Photo by David Allen

## YURI POSSOKHOV

## Choreographer

Yuri Possokhov is among the most active and imaginative ballet choreographers currently working. He danced with the Bolshoi Ballet for ten years, rapidly advancing through the ranks to principal dancer. While performing, Possokhov studied choreography and ballet pedagogy at the State College of Theatrical Arts, completing the five-year course in 1990.

He was a principal dancer for two years with the Royal Danish Ballet before joining the San Francisco Ballet (SFB) in 1994, where he was a principal dancer for twelve years. Following his retirement as a dancer from SFB, Possokhov was named SFB Choreographer-in-Residence in May 2006. He has choreographed 14 ballets for SFB, including: *Damned*, *Don Quixote*, *Study in Motion*, *Reflections*, *Firebird*, *Fusion*, *Diving into the Lilacs*, *Classical Symphony*, *RAKU*, *Francesca da Rimini*, *The Rite of Spring*, and *Swimmer*. One of Possokhov's early works — *Magritomania* received an Isadora Duncan Dance Award for Outstanding Choreography.

He has created three full-length ballets for the Bolshoi Ballet: *Cinderella*, *A Hero of Our Time*, and *Nureyev*. For *A Hero of Our Time* and *Nureyev*, he received the prestigious Benois de la Danse Award, established by the International Dance Union.

Possokhov is a frequent guest choreographer with The Joffrey Ballet. He has choreographed *Bells*, *Adagio*, *Don Quixote*, *The Miraculous Mandarin*, and *Bluebeard's Castle* (with the Cleveland Orchestra). Please visit [yuripossokhov.com](http://yuripossokhov.com) for more information.



## ILYA DEMUTSKY

## Composer

Ilya Demutsky (born 1983) is one of the most sought-after composers in the world. He earned Master's degree in choral conducting from Saint Petersburg State Conservatory. He won a Fulbright scholarship to pursue a Master of Music in Composition at San Francisco Conservatory of Music, where he studied with David Conte.

Composed a number of vocal, choral, chamber and symphonic pieces, among which operas *The Black Square* (workshopped at the University of Illinois Urbana-Champaign and staged at The New Tretyakov Gallery in Moscow with the original Malevich' painting as a part of the stage set) and *The Shinning World* (to be premiered at the Bolshoi Theatre in 2024), ballets *The Hero of Our Time*, *Nureyev* and *The Seagull* (all three commissioned by the Bolshoi Theatre); *An Optimistic Tragedy* for the San Francisco Ballet, *Anna Karenina* for Joffrey Ballet (Chicago) in co-production with the Australian Ballet, and *Gabrielle Chanel* for the MuzArts Foundation (in co-operation with the Chanel House).

In 2021, Ilya Demutsky was commissioned to write a new violin concerto for one of the greatest violinists Vadim Repin. The world premiere took place at the Tchaikovsky Concert Hall in Moscow with the Svetlanov Russian Symphony Orchestra in 2022.

His works for drama theatre include Kirill Serebrennikov's *Martyrer*, *Who Is Happy in Russia?* and *Outside* (the last produced for Avignon Theatre Festival 2019). Composed music for Kirill Serebrennikov's film *The Student*, that won the Best Composer at 2016 European Film Awards. He also had the First Prize at the International Composition

**Continued on following page**

# BIOS

## ILYA DEMUTSKY (continued)

Contest 2 Agosto (Bologna, 2013), received the Medal from the President of the Italian Republic, Giorgio Napolitano, The Golden Mask Russian Theater Award (2016, 2019, 2022) and Benois de la Danse Award (2019), among others.



Photo by Vladimir Kotov

## VALERIY PECHEYKIN

### Dramaturge

Pecheykin works with leading theaters in Russia. Currently, work is underway on the libretto of the ballet *The Queen of Spades* for the Bolshoi Theater of Russia. Participant of the international seminar for playwrights at the Royal Court Theater in London. Ex-curator at the Moscow theater Gogol Center. Author of texts for the performances 'A Midsummer Night's Dream,' 'Nine,' 'The Man with No Name.' Author of the play 'Idiots' based on the film by Lars von Trier (participated in the Avignon Festival), the play 'Kafka' and others. The scriptwriter of the film 'Acid' is the winner in the 'Debut' nomination of the Kinotavr 2018 festival. Participant of the international program of the Berlinale Festival (2019), goEast festival winner (2019). Columnist for GQ, S7, Carnegie Moscow Center. The stories and plays were published in various literary magazines and publishing houses (Esquire, Suhrkamp). The literary issues of Esquire magazine published the cycles of stories 'Rosgosvirus' (2020) and 'The Work of Fedot' (2021).



Photo by Nacho Arias

## TOM PYE

### Costume and Set Designer

Tom Pye is an Emmy Award-winning and Tony Award®-nominated set and costume designer. Theatre: *Long Day's Journey into Night*, *All My Sons*, *Fiddler on the Roof*, *Glass Menagerie*, *Testament of Mary*, *Cyrano de Bergerac*, *Top Girls* (Broadway); *Who's Afraid of Virginia Woolf?*, *Christmas Carol*, *Sinatra*, *Medea* (West End); *Dusty* (UK tour); *Crossing* (ART/BAM); *Young Chekhov trilogy*, *Major Barbara*, *Happy Days*, *Mother Courage*, *Measure for Measure*, *The Powerbook*, (National Theatre); *Fanny & Alexander* (Old Vic). Opera: *Akhnaten*, *Così fan Tutte*, *Death of Klinghoffer*, *Eugene Onegin* (Metropolitan Opera and ENO) *Messiah*, *Thebans* (ENO) *Turn of the Screw* (ROH); *Cunning Little Vixen* (Glyndebourne); *Miss Fortune* (Royal Opera House). TV: *Gentleman Jack* (HBO/BBC), *To walk Invisible* (PBS/BBC).



## DAVID FINN

### Lighting Designer

David Finn began his career as a lighting designer working for puppeteer Burr Tillstrom and Kukla, Fran & Ollie. His work in ballet includes *The Nutcracker* (Birmingham Royal Ballet, Atlanta Ballet), *Romeo & Juliette* (Paris Opera Ballet), *Swan Lake* (The Royal Ballet, Bayerisches Staatsballett), and works for choreographers Paul Taylor, Twyla Tharp, Sasha Waltz, Merce Cunningham, James Kudelka, José Limón, Liam Scarlett, and Dana Reitz. He was resident lighting designer for Baryshnikov's White Oak Dance Project from 1993–2000. His opera work includes projects for the Metropolitan Opera, Royal Opera, Paris Opera, La Scala Milan, Salzburg Festival, Lyric Opera of Chicago, Berlin Staatsoper, La Monnaie, Dutch Nationale Opera, Stuttgart Opera, Opera Australia, Canadian Opera Company, and San Francisco Opera. For film, Finn consulted on Martin Scorsese's *The Age of Innocence*, and directed the PBS documentary *The Green Monster*. He designed *ZED* (Tokyo) and *MICHAEL JACKSON ONE* (Las Vegas) for Cirque du Soleil. Future plans include

**Continued on following page**

# BIOS

## DAVID FINN (continued)

*The Flying Dutchman* for the Metropolitan Opera, *The Crucible* for the Scottish Ballet, and a new production for Cirque du Soleil to premiere in October 2019 in Las Vegas.



## FINN ROSS

### Projection Designer

Finn Ross trained at Central School of Speech and Drama and designs video for live performance. He has won two Oliviers, a Tony and three Drama Desk awards. Recent work includes: *A Very, Very, Very Dark Matter* (The Bridge); *Frozen* (Broadway); *Mean Girls* (Broadway), *Bat out of Hell* (West end and International), *Harry Potter and the Cursed Child* (West End & Broadway), *Curious Incident of the Dog in the Night-Time* (Broadway/ West End/Tour); *Dusty* (Touring); *American Psycho* (Broadway & Almedia); *Betrayal* (Broadway); *Chimerica* (Almeida & West End); *The Rise and Fall of the City of Mahagonny* (Royal Opera House); *Missa Solemnis* (LA Phil); *Benvenuto Cellini*, *Death of Klinghoffer*, *Death in Venice*, *Onegin*, *Simon Boccanegra*, *Damnation of Faust*, *Don Giovanni*, (ENO); *Hänsel und Gretel*, *Zauberflöte*, *A Dog's Heart* (DNO, Amsterdam); *The Nutcracker* (Atlanta Ballet); *Le Petit Prince* (National Ballet of Canada); *Frankenstein* (Royal Ballet); *The Feeling of Going* (Skånes Dansteater and Malmö Opera).



## LINDSAY METZGER

### Vocalist

Noted for her "easy stage manner and refined voice" (Chicago Classical Review), Mezzo-Soprano Lindsay Metzger recently made her company debut with Austin Opera as Cherubino in *Le nozze di Figaro*, covered Niklausse in *Les Contes d'Hoffmann*, joined Washington Concert Opera as Miss Rose in *Lakmé* and was slated to return to the Lyric Opera of Chicago to cover Taller Sister in *Missy Mazzoli* and Royce Vavrek's *Proving Up* (COVID19). During the 2022–2023 season, Ms. Metzger returns to Dallas Opera to sing Sandman and cover Hansel in *Hansel and Gretel*, joins the roster of the Metropolitan Opera to cover Flora in *La traviata*, returns to Haymarket Opera Company to sing Nerone in *L'incoronazione di Poppea*, and sings Stéphanie in *Roméo et Juliette* with Opera San Antonio. In the fall of 2023, Ms. Metzger will sing Melissa in *La liberazione di Ruggiero dall'Isola d'Alcina* with Haymarket Opera Company.

Ms. Metzger began her 2019–20 season with the Rockford Symphony as the mezzo-soprano soloist in Mozart's *Requiem* before returning to Haymarket Opera Company to perform the role of Mauxalinda in Lampe's *The Dragon of Wantley*. Shortly after, Ms. Metzger returned to Dallas Opera as a soloist in Stravinsky's *Pulcinella* and covered the role of Elle in Poulenc's *La voix humaine*.

Ms. Metzger made her company debut with Dallas Opera during the 2018–19 season as Mercédès in *Carmen*, followed by her debut with The Glimmerglass Festival as Flora in *La Traviata*. Additionally, she joined the Houston Grand Opera covering the role of Malibran/Mozart/Nancy DaPonte in their world premiere production of Tarik O'Regan and John Caird's *The Phoenix*. For an exciting European debut, Ms. Metzger had the pleasure of performing the role of Opera Box Ghost in *The Ghosts of Versailles* which took place at the Chateau de Versailles. In the summer of 2018, Ms. Metzger made both her company and role debut as Nicklausse in *Les contes d'Hoffmann* at the Aspen Music Festival, as well as covering the role of Rosina in their production of *Il barbiere di Siviglia*.

# BIOS



## JENNIFER KOSHARSKY

### Vocalist

Mezzo-soprano Jennifer Kosharsky has been described by the press as “an excellent actress, with a dark-timbered, mezzo-soprano voice” of “outstanding vocal range.” Her portrayal of Princess Eboli in Don Carlo for Houston’s “Opera in the Heights” inspired the press to call her: “a powerhouse mezzo...velvet voiced...a supple mezzo [that] raised the roof.” The Elgin Review says, “At first, the dark, polished tone of mezzo-soprano Jennifer Kosharsky reminds you of exquisite contralto voices from another continent and century, but her strength and control in the upper register proves she can cover either part with her impressive tessitura.”

In 2019, Jennifer joined The Joffrey Ballet for Yuri Possokhov’s world premiere of Anna Karenina by Ilya Demutsky. She’s thrilled to be invited once again to sing the vocal soloist role for their 2023 productions at Chicago’s Lyric Opera House and Kennedy Opera House in Washington D.C. Later this year, Ms. Kosharsky returns to the West Suburban Symphony Orchestra to make her debut as Santuzza in Mascagni’s Cavalleria Rusticana as well as Beethoven’s Mass in C Major with the Chicago Bar Association Symphony Orchestra. She began her 2022 season debuting with Chicago’s Folks Operetta performing the role of Wirten in the American premiere of Korngold’s Die Kathrin for the Korngold Festival at University of Chicago.

Signature opera roles include Eboli in Verdi’s Don Carlo with Opera in the Heights in Houston, Dalila in Samson et Dalila by Saint-Saens with St. Petersburg Opera and West Bay Opera, title role in Bizet’s Carmen with Teatro Lirico D’Europa, Preziosilla in Verdi’s La Forza del Destino with Da Corneto Opera.

Soloist concert engagements include Brahm’s Alto Rhapsody, De Falla’s El Amor Brujo, Verdi Requiem, La Deluge by Saint-Saens, Handel’s Messiah. Beethoven Choral Fantasy with Chicago’s Music of the Baroque, Holiday Concert & Opera Gala with the Traverse City Symphony Orchestra in Michigan. She made her European debut with the Dubrovnik Symphony Orchestra (Croatia) as guest solo artist in Beethoven’s Symphony No. 9.

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# Lyric

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