

JOFFREY ★ BALLET
CHICAGO

ASHLEY WHEATER MBE
THE MARY B. GALVIN ARTISTIC DIRECTOR

Inaugural
season at
Lyric Opera
House

DON QUIXOTE

JUNE
2-12
2022

JOFFREY ★ BALLET
CHICAGO

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DON QUIXOTE

June 2–12, 2022



THE JOFFREY BALLET
ASHLEY WHEATER MBE
The Mary B. Galvin Artistic Director

GREG CAMERON
President and CEO

PERFORMS AT:

LYRIC OPERA HOUSE
20 N. Wacker Dr. | Chicago, IL

Cover + Above: Joffrey Company Artists Amanda Assucena and Alberto Velazquez. Photography by Todd Rosenberg.



Welcome to *Don Quixote*!

Miguel de Cervantes first penned *Don Quixote* over four centuries ago. In the intervening years, the story has been identified as a comic novel, a social commentary, and a parable. Most versions of the ballet focus on the escapades of the barber Basilio, and his romantic attraction to Kitri. Choreographer, Yuri Possokhov, decided to refocus our attention on Don Quixote.

Why do we return to *Don Quixote*? Some may think of an unhinged man fighting windmills. Within the contradictions of his character, we discover a person struggling to perfect himself. Four centuries later, our challenge is not so different. Sometimes, we need to be inspired! Don Quixote may not be triumphant, but he is true.

Don Quixote was my first new full-length commission as artistic director of the Joffrey. We created this ballet on a dream and a shoestring. We refreshed a classic, telling a familiar story in a new way. This has been our vision at the Joffrey: to tell stories which resonate with 21st-century audiences. It is my hope that ballet can bridge between the seventeenth century and today, understanding that the passage of time has not fundamentally changed who we are as people.

As we learn from *Don Quixote*, not everything is possible, but nothing is possible without dreams.

A handwritten signature in black ink, reading "Ashley".

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



"To surrender dreams — this may be madness."

— The nobleman Don Quixote, as imagined by author Miguel de Cervantes Saavedra

Dear Joffrey Friends,

We have the capacity to celebrate the past and plan for the future because of your long-standing and generous support. You keep us dreaming and dancing!

As you may remember, *Don Quixote* was scheduled to close our 2019–2020 season. It was the Joffrey's farewell to the historic Auditorium Theatre, our home for almost 25 years. COVID spoiled our plans but could not stop the Joffrey. More than two years later, we send our thanks to the staff and board of the Auditorium for a valued partnership. When the Joffrey arrived in Chicago, the Auditorium welcomed us, and we grew together.

We also thank the Lyric team, led by Board Chair Sylvia Neil and General Director, President & CEO Anthony Freud for making our first year at Lyric nothing short of a dream come true. We look forward to continuing our journey with a shared commitment to our beloved Chicago. Community makes us stronger.

In the spirit of strength, I want to thank those that believe in the power of storytelling and the magic of music and dance. Over three years ago, The Poetry Foundation made a generous commitment to support *Don Quixote*. Today, I thank their President Michelle Boone for embracing poetry in motion. The Joffrey arrived in Chicago in 1995 and the Williamson family embraced us from the start. Cheryle served as a longtime Joffrey Director, now held by her husband Joel. Keeping it in the family, Amanda Williamson is also a Director. Please join me in thanking Cheryle, Joel, and their family for keeping us dancing.

Margot and Josef Lakonishok are dedicated to supporting the vision of Ashley Wheeler MBE, The Mary B. Galvin Artistic Director of the Joffrey. Their leadership gift celebrates Ashley's steadfast commitment to Robert Joffrey's founding principle of honoring the classics while embracing the new. Yuri Possokhov's family-friendly *Don Quixote* is this principle in motion. A rousing Brava/Bravo to the Lakonishoks.

We also extend our gratitude to longtime Joffrey Director Lorna Ferguson and her husband Terry Clark, ITW and Director Michael Larsen, and first-time production sponsors Colleen Loughlin and John Sirek for bringing this wonderful fantasy to life.

As we conclude our season, the Joffrey Academy finishes its spring semester, and students across the Chicagoland area welcome summer vacation, we invite you to join us in Spain as our beloved Company Artists translate poetry into dance. We thank them for their commitment and send Godspeed to those retiring.

In the spirit of GLADNESS versus "madness," I am sincerely yours,

A handwritten signature in black ink, appearing to read "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

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Nicole Ciapponi

Lucia Connolly

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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.

DON QUIXOTE

LIVE ACCOMPANIMENT BY LYRIC OPERA ORCHESTRA

Don Quixote

Choreography by YURI POSSOKHOV

Staged by NICOLAS BLANC, ADAM BLYDE, SUZANNE LOPEZ,
AND GUEST STAGER ANASTACIA HOLDEN

Music by LUDWIG MINKUS

Scenery and Lighting Designed by JACK MEHLER

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Projections Designed by WENDALL HARRINGTON

Projection Programmed by PAUL VERSHBOW

Puppet Designed by VONORTHAL PUPPETS

Flying Effects by FLYING BY FOY

World premiere: October 12, 2011, The Joffrey Ballet, The Auditorium Theatre

This ballet was commissioned through the generous support of Margot and Josef Lakonishok and the Jane Ellen Murray Foundation

Casting details for performances of *Don Quixote* can be found online at
[Joffrey.org/donquixotecast](https://joffrey.org/donquixotecast)



SKINZOOBSS

DON QUIXOTE

ACT I, SCENE I, DON QUIXOTE'S BED CHAMBER

The dashing village barber, Basilio, is giving Don Quixote a shave. After flirting with the housekeeper, Basilio's harmless affections are rebuffed and he is dispatched from the chamber. The housekeeper delivers a book of chivalry to Don Quixote, and continues with her chores.

Absorbed by tales of conquest and heroism, Don Quixote fancies that he is a knight-errant. He dreams of noble crusades, slaying monsters, courtly tournaments, and the love of a fair maiden, Dulcinea. Engrossed in the travels of his mind, Don Quixote drifts into sleep.

A simple peasant, Sancho Panza, rushes into the chamber carrying a stolen ham. He seeks refuge beneath Don Quixote's table. The housekeeper re-enters in pursuit of the thief. In the commotion resulting from her search, she awakens Don Quixote. Sancho Panza emerges from under the table, cowering with the ham in his arm.

Don Quixote envisions a series of noble ventures, and convinces Sancho Panza to be his squire. Don Quixote arms himself, and along with his haggard horse, Rocinante, they set off in search of adventure and romance.

ACT I, SCENE 2, THE VILLAGE PLAZA, IN FRONT OF LORENZO'S INN

It is market day in the village plaza. Lorenzo, the inn keeper, has a beautiful and spirited daughter, Kitri. Basilio, the barber, enters the plaza pursuing his courtship of Kitri. Lorenzo catches the pair in an embrace, and forbids them to meet again. Lorenzo plans a marriage between Kitri and Gamache, an older, wealthy nobleman. The pompous Gamache emerges from his house, expressing his affection for Kitri. Lorenzo is delighted at the prospect of such a high-born son-in-law, but Kitri resists. The plaza is filled with people, including Mercedes the street dancer. They anticipate the arrival of the famous toreador, Espada, and his companions.

Before embarking on their quest, Don Quixote, Sancho Panza, and Rocinante pass through the plaza. This trio catches the attention of the bemused crowd. The people of the village torment Sancho Panza, playing games at his expense. Don Quixote storms to the rescue, brandishing his sword and admonishing the villagers for their uncivil behavior. Don Quixote glimpses Kitri, and is smitten by her beauty and innocence. She is the living image of Dulcinea, the girl of his dreams. Kitri asks the knight to dance. Gamache competes for her attention, with little success. While the townspeople celebrate, Sancho Panza steals a string of sausages, is caught and scolded by Lorenzo. In the ensuing clamor, Kitri and Basilio make their way from the plaza leaving behind the forlorn Lorenzo and Gamache.

INTERMISSION

ACT II, SCENE 1, THE COUNTRYSIDE OF LA MANCHA

Don Quixote, Sancho Panza, and Rocinante continue their adventure at a campsite amongst the rolling hills of La Mancha. They sit near a fire, to ward off the cool night air. In the background, Don Quixote sees the silhouette of windmills. A storm builds in the evening sky, and as the air roils and lightning flashes, Don Quixote imagines the windmills as monsters and dragons. Despite Sancho Panza's protest, Don Quixote grabs his lance to engage these demons in battle. Don Quixote rushes towards a windmill, is caught in the blades and is thrown to the ground. Sancho Panza struggles to assist the injured knight, and the battered band make their way once again to Don Quixote's home.

SANCHO PANZA

ACT II, SCENE 2, DON QUIXOTE'S BED CHAMBER

Sancho Panza and the housekeeper help Don Quixote into his bed. In his delirium, he is visited by Amore, a cupid reminding him of the healing power of love.

ACT II, SCENE 3, THE VISION

Don Quixote, intoxicated by his fever and a sip of a soothing elixir, is led by Amore to a world of mist and clouds, inhabited by Dryads and the Dryad Queen. Here in the splendor of his own dreams, Don Quixote sees a vision of Kitri, his Dulcinea, amongst the Dryads.

ACT II, SCENE 4, DON QUIXOTE'S BED CHAMBER

Back in his bed chamber, Don Quixote awakens from his vision with renewed vigor, planning his next adventure.

ACT II, SCENE 5, THE TAVERNA

The villagers are gathered at the taverna. Mercedes and Espada join the festivities and entertain the crowd. Kitri and Basilio have taken refuge with their friends, beyond the watchful eye of her father. Lorenzo, Gamache, Sancho Panza, and Don Quixote enter the taverna in search of Kitri. Lorenzo intends to complete his marriage negotiations with Gamache, sealing his daughter's unhappy union.

Lorenzo finds Kitri hiding behind her friends and compels her to agree to the arranged marriage. In dismay, Basilio pulls out a knife and feigns stabbing himself. As he slumps to the floor, Kitri drops to her knees at his side. Don Quixote tries to persuade Lorenzo to grant a "dying man's" wish: a parental blessing. At Don Quixote's entreaty, Lorenzo blesses the young lovers. Basilio jumps to his feet and the astounded Lorenzo swoons. The celebration in the tavern continues.

PAUSE

ACT II, SCENE 6, WEDDING IN THE VILLAGE PLAZA

The plaza is decorated for a wedding feast and party. The people of the village gather in celebration of Kitri's marriage to Basilio. Don Quixote and Sancho Panza are included as guests of honor. Kitri and Basilio dance, and as the festivities continue, Don Quixote and Sancho Panza bid farewell to the wedding party and head home to prepare for their next adventure.

ACT II, SCENE 7, DON QUIXOTE'S BED CHAMBER

The story concludes, as it began, with Don Quixote in his bed chamber reading of chivalry, and dreaming of his next great quest.

BALLET NOTES

DON QUIXOTE

"Down in a village of La Mancha, the name of which I have no desire to recollect, there lived, not long ago, one of those gentlemen who usually keep a lance upon a rack, an old buckler, a lean horse, and a coursing greyhound..."

"...in his leisure moments, which composed the greater part of the year, [he] gave himself up with so much ardor to the perusal of books of chivalry, that he almost wholly neglected the exercise of the chase and even the regulation of his domestic affairs; indeed, so extravagant was his zeal in this pursuit, that he sold many acres of arable land to purchase books of knight-errantry, collecting as many as he could possibly obtain..."

"His imagination was full of all that he had read — of enchantments, contests, battles, challenges, wounds, courtships, amours, tortures, and impossible absurdities; and so firmly was he persuaded of the truth of the whole tissue of visionary fiction, that, in his mind, no history in the world was more authentic."

— *Don Quixote*, Book 1, Chapter 1, Miguel de Cervantes



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Of Mice and Men was created with funds from the Prince Prize for Commissioning Original Work, which was awarded to Cathy Marston and The Joffrey Ballet in 2019.

OF MICE AND MEN (continued)

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For up to date health and safety requirements that may be in place due to the ongoing pandemic, visit JOFFREY.ORG/SAFETY before your performance.

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2021–2022 ARTISTS OF THE COMPANY
TO LEARN MORE ABOUT THE DANCERS, VISIT: [JOFFREY.ORG/ARTISTS](https://www.joffrey.org/artists)

BIOS



ASHLEY WHEATER MBE The Mary B. Galvin Artistic Director

Ashley Wheeler 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*. Wheeler danced with Rudolf Nureyev in *Nureyev and Friends* at the London Coliseum.

On Nureyev's advice, Wheeler 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, Wheeler 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. Wheeler 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, Wheeler 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, Wheeler, 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, Wheeler 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



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, and on Facebook, Twitter and Instagram @ScottSpeckMusic.

BIOS



MICHAEL MORICZ Assistant Conductor

Michael's long career as a pianist, composer, and conductor for ballet has included significant associations with American Ballet Theatre, Houston Ballet, the Mark Morris Dance Group, Carolina Ballet, Pittsburgh Ballet Theatre, and the Juilliard Dance Division. He particularly treasures his conducting relationship with Texas Ballet Theater and the Fort Worth Symphony Orchestra during the past decade. His commissioned orchestral ballet scores include *The Mighty Casey*, *The Ugly Duckling*, and *The Great Gatsby*. He's composed incidental music and songs for theatre, original scores for the Showtime, Discovery, Fox, PBS, and Disney networks and created special arrangements for such renowned artists as Tommy Tune, Chita Rivera, Marvin Hamlisch, and Renee Fleming. Michael is best known as the arranger and music director of Broadway's annual *Jimmy Awards* and as one of the music directors for the acclaimed *Mister Rogers Neighborhood* on PBS. He joined the Joffrey in 2017.



YURI POSSOKHOV Choreographer

Ukrainian-born Russian Yuri Possokhov is among the most active and imaginative choreographers working in ballet today. After receiving his early training at the Moscow Ballet School, he danced with the Bolshoi Ballet for ten years, working primarily with ballet master Yuri Grigorovich. During that 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, 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 decided to move west. In 1994, Possokhov joined San Francisco Ballet (SFB) as a principal dancer and spent the next 12 years as a dancer with the Company. In 1999, he organized and performed in a Russian tour entitled "Ballet Beyond Borders," with 16 dancers from SFB performing on the tour, which traveled to five cities throughout Russia. Following his retirement as a principal dancer from SFB, Possokhov was named choreographer-in-residence in May 2006. As a choreographer, Possokhov's early 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. Possokhov's *Magritomania* was commissioned for SFB's Discovery Program in 2000, receiving an Isadora Duncan Dance Award for Outstanding Choreography for this work the following year. Since 2000, Possokhov has continued to create a new work for the SFB each repertory season. Works include: *Damned*, *Don Quixote*, *Study in Motion*, *Reflections*, *Ballet Mori*, *Firebird*, *Fusion*, *Diving into the Lilacs*, *Classical Symphony*, *RAkU*, *Francesca da Rimini*, *The Rite of Spring*, *Swimmer*, *Optimistic Tragedy* and "...two united in a single soul...". Numerous works have been restaged with various companies in the U.S. and abroad. He is a frequent guest at the Bolshoi Ballet, creating several full-length ballets. The most recent, *Nureyev*, premiered in 2017 to critical acclaim. In 2019, Possokhov was invited to collaborate with Queen Margrethe II of Denmark and singer-songwriter Nanna Øland on a new full-length *Snow Queen* for Tivoli Ballet Theatre. For The Joffrey Ballet, Possokhov has choreographed *Bells*, *Adagio*, *Don Quixote*, *The Miraculous Mandarin*, and *Anna Karenina*. For more information, please visit yuripossokhov.com.

BIOS

JACK MEHLER

Scenery and Lighting Designer

Jack Mehler's designs for Lar Lubovitch include *Pentimento*, *Elemental Brubeck*, *Dvorak Serenade*, *Little Rhapsodies*, and *Jangle* for Lar Lubovitch Dance Company as well as *Nature Boy* (previously *Love's Stories*) for Hubbard Street Dance Chicago and *Recordare* for Jose Limon. For The Joffrey Ballet, Mr. Mehler designed Donald Byrd's *Motown Suite* and *To Know Her* as well as the 2007 and 2008 versions of *The Nutcracker Suite* (based on Tom Skelton's original design). A Chicago-area native, Mr. Mehler earned a BFA from the University of Illinois/Krannert Center for the Performing Arts and then an MFA from New York University/Tisch School of the Arts. Based in New York for the last 19 years, Mr. Mehler designs lighting and/or scenery for an exciting mix of dance, musicals, plays and commercial projects for groups such as Alvin Ailey American Dance Theatre, Ballet Florida, Ballet Memphis, Buglisi-Foreman Dance, Donald Byrd/Spectrum Dance, Capital Rep, Cleveland Playhouse, Freedom Theatre, Lyric Theatre of Oklahoma, Manhattan Theatre Club, North Shore Music Theatre, Norwegian National Opera Ballet, Paper Mill Playhouse, San Francisco Ballet, Seattle Rep, The Spoleto Festival, Syracuse Stage, The Working Theatre, and the WPA Theatre among many others. Mr. Mehler also provides Design Coordination/Owner's Representation for arts organizations building or renovating performance and rehearsal facilities, having recently completed work on a major project for a Minnesota performing arts school with a 3,000 seat amphitheatre and 23,500 sq ft year-round rehearsal facility.

TRAVIS HALSEY

Costume Designer

Mr. Halsey, originally from Springfield, South Dakota, received his BFA in Theatre Arts from the University of Nebraska at Omaha. Before his passing, Travis owned and managed his own costume shop, Halsey Onstage. Through his shop, he produced a multitude of costumes for various clients for shows such as: Disney's *Beauty & The Beast* (Paper Mill Playhouse), *Electric Ocean* (Sea World San Antonio), *Nutcracker on the Indian River* (Ballet Vero Beach), *Shrek the Musical* (Omaha Community Playhouse), *The Wizard of Oz* (Midwest Ballet), costumes for Marie, Standing Still (formerly known as *The Little Dancer*) and countless Mother Ginger costumes. His extensive experience in theatre and ballet comes from his time working for: Nebraska Shakespeare Festival, Omaha Theatre Ballet, The Black Hills Playhouse, Omaha Community Playhouse, Dominic Walsh Dance Theatre, Charleston Ballet Theatre, Houston Ballet, and Joffrey Ballet. Omaha Theatre Ballet is where Travis began designing for ballet alongside Mona Schlautman, learning the fine art of tutu construction. Travis received several prestigious national and local accolades for costume design, including two awards from the Kennedy Center for the Performing Arts for outstanding young designer. More recently, Travis received the TDF Kitty Leech Young Master Award presented at the annual TDF Irene Sharaff Awards. Travis also found joy in teaching the fine craft of tutu making to loyal and dedicated students globally. Although he is sadly no longer with us in the physical world, he lives on through his students and the art they produced because of the passion and knowledge he shared with them. And whenever his costumes dance across the stage, it is then — if only for a moment — that he springs back to life.

BIOS

WENDALL K. HARRINGTON

Projection Designer

Ms Harrington received the Drama Desk, The Outer Critics Circle and American Theatre Wing Awards for *The Who's Tommy*. Other Broadway credits: *Driving Miss Daisy*, *Grey Gardens*, *The Good Body*, *Putting it Together*, *Freak*, *Ragtime*, *The Capeman*, *Company*, *Having Our Say*, *The Heidi Chronicles*, *My One and Only*, and *They're Playing Our Song*. Off Broadway: *Angels in America*, *Les Mizrahi*, *As Thousands Cheer*, *Merrily We Roll Along*, *Hapgood*. Opera: *Brundibar*, *Rusalka*, *Nixon in China*, *Grapes of Wrath*, *A View from the Bridge*, *The Photographer*, *La Fanciulla*, *Die Tote Stadt*, and *Die Gezeichneten*. Ballet: *Anna Karenina*, *Othello*, and *Ballet Mecanique*. Concert Tours: The Talking Heads, Pete Townshend, Simon and Garfunkel, Chris Rock, and John Fogerty. Sports: Player introductions for New York Knicks, Rangers and Liberty at Madison Square Garden. She is the recipient of the 1995 Obie Award and the Michael Merritt Award for Design and Collaboration. The former design director of Esquire Magazine, she produced *Words on Fire* for PBS and two fine daughters. She lectures widely on design and heads the first MFA in projection design at the Yale school of Drama.

CYNTHIA VONORTHAL AND TIFFANY LANGE

Puppet Design

VonOrthal Puppets is composed of a group of Chicago-based artists dedicated to bringing quality cultural experiences in the puppetry arts to children and adults. With a mission to travel the world telling the story of their hearts through the art of puppetry, VonOrthal Puppets has been captivating audiences for over a decade with a unique combination of traditional European, Japanese and American puppetry techniques. The VonOrthal Puppets style blends imagination, music, and story with expressively alive characters and a refined artistic quality. VonOrthal Puppets also offers a variety of classes and workshops for children and adults.

ANASTACIA HOLDEN

Guest Stager

Anastacia Holden joined The Joffrey Ballet in August 2005 following two seasons as an Arpino Apprentice. During her 14-year tenure with the Company, Holden enjoyed performing and originating roles in a diverse repertoire including works by Gerald Arpino, Sir Frederick Ashton, George Balanchine, Nicolas Blanc, Val Caniparoli, Alexander Ekman, William Forsythe, Kurt Jooss, Jiří Kylián, Edwaard Liang, Annabelle Lopez Ochoa, Lar Lubovitch, Wayne McGregor, Ashley Page, Justin Peck, Yuri Possokhov, Paul Taylor, Myles Thatcher, Stanton Welch, and Christopher Wheeldon.



In 2010, Holden co-founded the non-profit Embarc, a three-year program that provides community-driven, experienced-based learning opportunities to low-income high school students to inspire and prepare them for college and career success. Since retiring from her performance career with Joffrey in 2017, Holden has continued her work with Embarc, and has been excited to join the faculty of the Joffrey Academy and the *Nutcracker* Children's Cast ballet staff.

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Mr. Jonathan F. Orser
Catherine Perez and William Perez
Madeleine and Harvey Plonsker
Kathryn Purdy
Barbara Reed
Janice Rodgers
Christine Roloff
Rhoda and Michael Schlesinger
Cynthia Shewan
Diana and Robert Simon
Larry Simpson
Janet Carl Smith and Mel Smith
Deb Spira
Bea Steponate
Bradley Sterrenberg
Nancy Stevens
Nancy Timmers and Michael Timmers
Rebecca Vlasic
Annabelle Volgman and Keith Volgman
Joyce M. Wippman

TRIBUTE GIFTS

The following tribute gifts were made between May 10, 2021–May 10, 2022.

In Honor Of:

Mary Jo Basler
Nicolas Blanc and the entire creative team for *Under the Trees' Voices*
Greg Cameron
Geoffrey Davis
Merritt and Adam DeWitt
Ellen Distelheim
Julia Doherty
Erica Edwards
Deborah Gordon Engle
Fred Eychaner
Patti Eylar and Charlie Gardner
Shelley MacArthur Farley
The First Fashion Show Luncheon since before the pandemic
Ellouise Ford
Ellie Forman
Sarah Geocaris
Sue-Gray Goller
Shana Guthman
Virginia Hargarten
Sandi and Barry Hartstein
Amanda Heuermann
Richard C. Higginbotham
Christopher Jabin
Anne Kaplan

Ann Kasten
Louise Keely
Kathleen Klaeser
Loretta Kowalski
Cindy A. Kronman
Sophia Longid
Luna Lyonswright
Anne Moffat
Debbie Novich
Hallie Rehwaldt
Margaret Reynolds
Margarita Roderick
Jeffrey Rubenstein
Elizabeth Sharp
Courtney Shea
Chloe Sherman
Amelia Silva
Chuck and Jennifer Smith
Linda Swayze
Ava Umhoefer
Noren Ungaretti
Magnes Welsh
Susan Welsh
Ashley Wheeler and Brian Johnson
Louie, Arthur and Ira Yelderman

In Memory Of:

Gerald Arpino
Eric Eatherly
Laurie Joan Ruttenberg Fortin
Judith Griffin
Hazel Hixon
Judi Jecmen
Evelyn Kalter
Bobby Levinson
Our daughter Maya
Robert Nicholson
Dianne M. Nishimura
Olivia Pargol
Jackie Poe
Zaida Rodriguez
Candy Schumacher
Gerard C. Smetana
Kathy Kalesperis Smith
Beatrice Spier
Ronn Stewart
Irene A. Stoesser
Robert Strichartz
Josie Tomes
Dr. W. H. Van Houten
Karin Elizabeth Wagner
Phyllis Wills
Carey Rose Winski and Ann Barzel

JOFFREY ACADEMY OF DANCE ★ CHICAGO
OFFICIAL SCHOOL OF THE JOFFREY BALLET

RITA FINDS HOME

AUTHOR: KARLA RIVERA

CHOREOGRAPHER: AMY HALL GARNER

ILLUSTRATOR: ELISA CHAVARRI



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Dr. Rebecca L.
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Lloyd A. Fry Foundation
with Amina Dickerson

Illustrator/Illustrations by Elisa Chavarri

For up to date health and safety requirements that may be in place due to the ongoing pandemic, visit JOFFREY.ORG/SAFETY before your performance.

Lyric

MEMBERS OF THE LYRIC OPERA ORCHESTRA

DON QUIXOTE

**SCOTT
SPECK**
Conductor

**MICHAEL
MORICZ**
Assistant
Conductor

VIOLIN I

Robert Hanford
Concertmaster

Alexander Belavsky
Assistant Concertmaster

Katie Brauer
Heather Wittels
Bing Jing Yu
Cristina Buçiu
Jennifer Cappelli
Lisa Fako

VIOLIN II

David Volfe
Principal Second Violin

John D. Robinson
Assistant Principal

Diane Duraffourg-Robinson
Kate Carter
Christine Chon
Carmen Kassinger
Erik Liljenberg

VIOLA

Terri Van Valkinburgh
Principal

Amy Hess
Assistant Principal

Patrick Brennan
Melissa Trier Kirk
Rebecca Swan

CELLO

Mark Brandfonbrener
Principal

Walter Preucil
Assistant Principal

William H. Cernota
Hope Shepherd

BASS

Gregory Bryan Sarchet
Principal

Jeremy Attanaseo
Assistant Principal

Peter Hatch

FLUTE

Marie Tachouet
Principal

Dionne Jackson
Jennifer Clippert

PICCOLO

Dionne Jackson

OBOE

Amy Barwan
Principal

Erica Anderson

CLARINET

Daniel Won
Principal

Gene Collerd

BASSOON

Lewis Kirk
Principal

Hanna Sterba

HORN

Gregory Flint
Principal

Samuel Hamzem
Matthew Oliphant
Kelsey Williams

CORNET

William Denton
Principal

Matt Baker

TRUMPET

Rebecca Oliverio
Principal

Ross Beacraft

TROMBONE

Jeremy Moeller
Principal

Reed Capshaw

BASS TROMBONE

Mark Fry

TUBA

Matthew Gaunt
Principal

TIMPANI

Simon Gomez Gallego
Principal

PERCUSSION

Douglas Waddell
Principal

Joel Cohen
Michael Folker
Rich Janicki

HARP

Ben Melsky
Principal

Librarian

Annika Donnen

Orchestra Personnel

Manager
Christine Janicki

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Youth Division Liaison
Brianna Brandon
Academy Assistant Director
Raúl Casasola
Academy Principal Teacher
Michael Cotey
Academy Administrative Assistant
Allie Deaver-Petchenik
Registrar and Student Life Coordinator
Karin Ellis-Wentz
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Molly Hillson
Academy Associate
Christopher Marney
Head of Studio Company and Trainee Program
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Head of Children's, Adult, and Adaptive Programs
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Tara Collins
Maria Gonzalez
Carly Liegel
Ari Meixner
Academy Receptionists

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Colene Byrd
Director of Sales & Patron Services
Jade Capua
Marketing Coordinator
Eleanor Carter
Grant Writer
Matt de la Peña
Director of Communications
Chelsea Dvorchak
Advancement Operations & Data Specialist
Julia Doherty
Artistic Innovation Fund Project Manager
Sarah Fiala
Marketing Director
Sarah Geocaris
Associate Director of Annual Giving
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Alicia Petrone
Major Gifts Manager
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Director of Development
Aja Singletary
Patron Services Associate
Elisabeth Sladek
Annual Giving Manager
Elina Walchuk
Patron Services Associate

ARTISTIC AND MUSIC

Nicolas Blanc
Rehearsal Director/Coach
Adam Blyde
Rehearsal Director/Coach
Suzanne Lopez
Rehearsal Director/Coach
Scott Speck
Music Director & Conductor
Michael Moricz
Assistant Conductor & Company Pianist
Jorge Ivars
Company Pianist

ARTISTIC AND PRODUCTION

Cody Chen
General Manager
Beth Griffin
Company Manager
Jeremy Gubman
Artistic & Production Coordinator
Chris Maravich
Lighting & Video Supervisor
Scott Wolfson
Technical Supervisor
Katherine Selig
Principal Stage Manager
Amanda Heuermann
Stage Manager
Ellie Cotey
Costume Manager
Gregg Benkovich
Shoe Manager
Jerica Hucke
Draper
Barbara Luchsinger
Lead Stitcher
Debra Schoell
Stitcher
Brittany Crinson
Head of Wig and Makeup
Adam Todd
Master Carpenter
Ian Scarlato
Property Master
Matthew Carney
Master Electrician

Jeremy Hoen
Soundperson
Matthew Black
Flyperson
David Klein
Shop Carpenter
Steve Lange
Master Carpenter Emeritus

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Director of Community Engagement
Caitlyn Huynh
Community Engagement Coordinator
Julianna Jarik
Community Engagement Manager
Ari Meixner
Community Engagement Business Administrator
Pablo Sánchez
Community Engagement Program Coordinator
Michael Smith
Community Engagement Program Coordinator

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Human Resources Coordinator
Kathryn Dysard
Staff Accountant
Vicki Garza
Controller
Paul Key
Director of Technology
John Kurtz
Director of Facility Operations
Lauren Martin
Assistant to the President & CEO
Marisa Paulsen
Payroll and Accounts Payable Coordinator
Jeremy Theel
Database & Systems Analyst
Sarah Venuti Yates
Director of Human Resources
Felicia Alumena-Obadina
Security — Andy Frain Services
Michael Love
Security Lead — Andy Frain Services
Christopher "Tex" Thiel
Security — Andy Frain Services
Ruth Cristobal
Custodial Supervisor — Performance Clean, LLC
Miguel Cano
Ana Perez
Custodian — Performance Clean, LLC