



**GRAINGER ACADEMY
OF THE JOFFREY BALLET**

WINNING WORKS

MARCH 13–22, 2026



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WELCOME TO THE SIXTEENTH ANNUAL WINNING WORKS.

Seventy years ago, Robert Joffrey built a company on the belief that new voices propel the art form forward. Long before their names were widely known, he commissioned artists such as Twyla Tharp, Alvin Ailey, and William Forsythe — guided by the understanding that innovation begins with possibility.

Joffrey's founding commitment lives on through Winning Works. This year's choreographers — Fran Diaz, Julia Feldman, DaYoung Jung, Daniel Ojeda, and Alexandra Schooling — each bring a distinct artistic perspective to movement. Together, their work offers a beautiful glimpse of where dance is headed. Perhaps they, too, will be the next set of names synonymous with the art form.

At the heart of these five world premieres are the students of the Grainger Academy of The Joffrey Ballet's Conservatory, Ballet Trainee, and Contemporary Ballet Trainee programs, and the Joffrey Studio Company. In the studio, they are true collaborators, approaching the creative process with focus and adaptability. On stage, they bring Winning Works fully to life.

The program you are about to experience reflects the range of dance today, grounded in classical technique and expanded through contemporary ideas. This spirit of discovery has defined the Joffrey from the start, and Winning Works affirms a lasting truth: the future of dance is shaped, now and always, by the next generation of artists.

Thank you for joining us. Enjoy the performance!



Suzanne

SUZANNE LOPEZ

Abbott Academy Director

TO CARRY OUR OWN NAMES

Choreography by DaYoung Jung
Music Composition by Alfonso Peduto and Philip Daniel
Lighting Design by David Goodman-Edberg
Costume Design by The Joffrey Ballet Costume Shop
Sponsored by The Joffrey Ballet's Women's Board

★ PAUSE

HUSHED POWER

Choreography by Alexandra Schooling
Music Composition by Claude Debussy, Gregor Quendel, Christian Sinding,
and Anonymous Choir
Lighting Design by David Goodman-Edberg
Costume Design by The Joffrey Ballet Costume Shop
Zach Lazar Fellowship recipient

★ PAUSE

VISITORS

Choreography by Daniel Ojeda
Music Composition by Gideon Broshy with additional compositions by Cuba Quartet,
Jeremy Stewart, and The BOMB Pulse
Cuba Quartet / La Tierra Tuya / Courtesy of Epidemic Sound
Lighting Design by David Goodman-Edberg
Costume Design by The Joffrey Ballet Costume Shop

★ INTERMISSION | 15 minutes

ÉCLAT

Choreography by Julia Feldman
Music Composition by John Adams
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Lighting Design by David Goodman-Edberg
Costume Design by The Joffrey Ballet Costume Shop

★ PAUSE

A STRANGE HOUSE WE MUST KEEP AND FILL

Choreography by Fran Diaz
Music Composition by Yantó
Lighting Design by David Goodman-Edberg
Costume Design by The Joffrey Ballet Costume Shop

RUN-TIME | 1 hour and 30 minutes, including a 15-minute intermission

**GRAINGER ACADEMY OF THE JOFFREY BALLET,
OFFICIAL SCHOOL OF THE JOFFREY BALLET**

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

Greg Cameron, *President and CEO, The Joffrey Ballet*

Suzanne Lopez, *Abbott Academy Director*

Keesha Beckford, *Dance Lab Program Liaison*

Oğulcan Borova, *Head of Studio Company and Ballet Trainee Program*

Katlin Michael Bourgeois, *Head of Contemporary Ballet Trainee Program*

Brianna Brandon, *Academy Managing Director*

Alex Bray, *Lead Academy Services Associate*

Jason Butler, *Academy Registrar and Student Life Manager*

Raúl Casasola, *Head of Adult Division and Principal Teacher*

Karin Ellis-Wentz, *Head of Conservatory and Pre-Professional Program*

Amy Giancarlo, *Head of Children's Program*

Meghann Mueller, *Adaptive Program Liaison*

Hannah Ogunnubi, *Academy Production Coordinator*

Megan Peters, *Academy Student Services Specialist*

Deirdre Shore, *Academy Services Associate*

Rhiannon Spoelhof, *Academy Marketing and Communications Coordinator*

Joshua Stenger, *Production Manager*

Dominic Bradburn, *Principal Stage Manager*

Audrey Terhune, *Assistant Stage Manager*

Ella Spencer, *Dresser*

GRAINGER ACADEMY OF THE JOFFREY BALLET

Joffrey Tower

10 East Randolph Street | Chicago, IL 60601

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ABOUT THE LEADERSHIP

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.

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 The Mary B. Galvin Artistic Director Ashley Wheeler 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. Throughout the span of his 40-year career as an arts administrator in Chicago, Greg has volunteered for a wide range of nonprofit organizations and civic committees. He currently serves on the Facing History and Ourselves Chicago Advisory Board and the State Street SSA Commission. Greg was recently honored by the Association of Fundraising Professionals Chicago Chapter with their Benjamin Franklin Award, in recognition of the significant achievements throughout his long career, serving as a role model for his profession.

SUZANNE LOPEZ | Abbott Academy Director

Suzanne Lopez was born and raised in Summit, New Jersey, to Cuban parents. She first began training at the Garden State Ballet School under Fred Danieli and later studied at the New Jersey School of Ballet. Her introduction to the Joffrey Ballet started at age 12 when she attended her first summer intensive audition taught by Robert Joffrey. From that moment on, her training was steeped in his founding traditions and methodology taught to her by Robert Joffrey himself and his team of former Joffrey dancers, who became his protégés and her mentors.

After starting her professional career for a year and a half with the Joffrey II Dancers, Lopez joined The Joffrey as a Company Artist in 1991 and moved to Chicago with the company in 1995. During her nineteen-year career, Lopez danced principal roles in ballets by such choreographers as Robert Joffrey, Gerald Arpino, George Balanchine, Jerome Robbins, Alonzo King, John Cranko, José Limón, Antony Tudor, Twyla Tharp, Lar Lubovitch, and Sir Frederick Ashton. She was featured on the cover of *Pointe* magazine as the Sugarplum Fairy in Robert Joffrey's *The Nutcracker*. In addition to dancing, Lopez assisted Gerald Arpino in rehearsals for his ballets. She taught classes for the Arpino Apprentice Program and was one of the first instructors to begin teaching at the inception of the Joffrey Academy of Dance, Official School of The Joffrey Ballet.

After retiring from dancing in 2010, Lopez continued teaching and coaching at the Joffrey Academy, among other Chicago-area schools. In 2016, she was thrilled to return to The Joffrey as a Rehearsal Director, where she worked on a diverse repertoire, including new creations with John Neumeier, Yuri Possokhov, and Christopher Wheeldon. She has also been a guest teacher, répétiteur, and coach at schools and companies worldwide. As the Abbott Academy Director, Lopez embraces all her experiences as a student, dancer, educator, and rehearsal director and imbues Robert Joffrey's vision into every facet of the Academy's specialized curriculum. With her unique lineage and perspective, Lopez sets a firm foundation for the next generations of dancers.

OĞULCAN BOROVA | Head of Studio Company and Ballet Trainee Program

Oğulcan Borova was born in Turkey and recognized there as the First Prize Winner at the 3rd National Rotary Clubs Dance Competition. His awards include a Bronze Medal at the Varna International Ballet Competition, Gold Medal at the New York International Ballet Competition, Gold Medal at the Seoul International Ballet Competition, and High Achievement Recognition from the Dokuz Eylül University where he studied in the conservatory's dance department.

At the age of 18 he moved to the USA to continue his dance career and started appearing at many prestigious international galas, competitions, and companies around the world dancing a variety of classical and contemporary productions. He was a Principal Dancer with Ballet Internationale of Indianapolis and Cincinnati Ballet. In 2011 he joined The Joffrey Ballet where he danced principal roles in productions, such as *Don Quixote*, *La Bayadere*, *Prodigal Son*, and *The Nutcracker*.

He returned to Cincinnati Ballet as a Ballet Master in 2015 and worked closely with Artistic Director Victoria Morgan. Following successful five seasons with Cincinnati Ballet he pursued his career by joining the National Ballet of Finland as a Ballet Master in 2020, under the direction of Madeleine Onne.

Borova has staged Yuri Possokhov's *Don Quixote* for Atlanta Ballet, Val Caniparoli's *Lady of the Camellias* for National Ballet of Finland and Oklahoma City Ballet, Kirk Peterson's *Coppelia* and *Swan Lake*, Victoria Morgan's *Cinderella*, *King Arthur*, *Nutcracker* for CB and helped staged many productions of outstanding contemporary and classical choreographers such as Ma Cong, Jorma Elo, Annabelle Lopez Ochoa, Septime Webre, Justin Peck, David McAllister, Jennifer Archibald, and Val Caniparoli.

He also enjoyed being a part of Cincinnati Opera as a choreographer. His choreography for Cincinnati Opera's 100th year celebration was chosen to perform by Cincinnati Ballet.

Oğulcan Borova taught company classes for Ballet Met, Kansas City Ballet, Turkish National Ballet, National Ballet of Finland, Cincinnati Ballet, Oklahoma City Ballet and master ballet classes at the Indiana University, University of Cincinnati, Oklahoma University, and the Russian Ballet Academy of Indiana. He has been a member of jury for World International Ballet Competition as well as coaching young dancers in Helsinki International Ballet Competition and Youth American Grand Prix. Borova is a member of The International Association of Blacks in Dance.

Some of his reviews as a dancer includes from *Dance Magazine* calling him a "feisty, brilliant dancer." *Pointe Magazine* describing him as an "Internationale star." *The New York Times* "[a] powerful performance," *Chicago Tribune* "Handsome, Sturdy and Gifted..." and *The Montreal Gazette* "Borova brought the house down."

Borova received a certificate for Leadership and Management from the Notre Dame University Mendoza College of Business.

KATLIN MICHAEL BOURGEOIS | Head of Contemporary Ballet Trainee Program

Katlin Michael Bourgeois began dancing in their hometown of Gonzales, Louisiana. They graduated from Alonzo King LINES Ballet Training Program in 2014 and began a dancing career that allowed them to dance with Dance Theatre of San Francisco, DanceWorks Chicago, FLOCK Works, Hubbard Street 2, M/Motions, The Cambrians, and others. Katlin started their own project dance company "Ensemble180" in 2018. From 2020 they've served as Choreographer in Residence at Chicago based dance company Cerqua Rivera Dance Theatre and have been an active educator, locally, regionally, and internationally for almost a decade. They've served as faculty at the Grainger Academy of The Joffrey Ballet since 2019, training students in contemporary techniques as well as setting choreographic works and was most recently named the Head of Contemporary Ballet Trainee Program, the first of its kind. Katlin brings a unique perspective and approach to dance training/performance, utilizing a philosophy that taps into rigor, technical prowess, imagination, creativity, and a love for craft.

KARIN ELLIS-WENTZ | Head of Conservatory and Pre-Professional Program

Raised in Saratoga, California, Karin Ellis-Wentz trained with Elizabeth Neumann, Stephanie Wing, and Georgina Coleman, as well as the San Francisco Ballet Summer Program. At age 12, she began four years of training with Maria Vegh, Ruth Petrinovic, Jocelyn Vollmar, and Norbet Vesak at the Marin Ballet School, San Rafael, California. In the summer of 1985, she trained with Robert Joffrey at the Joffrey Workshop in San Antonio, Texas. Ellis-Wentz was a two-time semifinalist in the Prix de Lausanne, and in 1986 was offered a scholarship to the Heinz Bosl Stiftung in Munich, Germany.

Ellis-Wentz began her professional career in 1987 with the Atlanta Ballet, under the direction of Robert Barnett. In 1988 she joined the Dutch National Ballet in Amsterdam where she spent seven years dancing under the directorships, respectively, of Rudi van Dantzig and Wayne Eagling. She rose to the rank of Grand Sujet. In 1995, Ellis-Wentz joined Boston Ballet, under the directorships of Bruce Marks and Anna Marie-Holmes.

Ellis-Wentz joined American Ballet Theatre in 1999, where she performed for 11 years. At ABT, she danced many soloist and principal roles in ballets by Balanchine, Frederick Ashton, Mark Morris, Paul Taylor, Jiri Kylian, Twyla Tharp, and William Forsythe. Ellis-Wentz had roles created for her in world premiere ballets by Paul Taylor, Mark Morris, and director Kevin McKenzie. She also performed numerous featured roles in the full classical repertoire including *Giselle*, *La Bayadere*, *Swan Lake*, *Don Quixote*, *Romeo and Juliet*, *Coppelia*, *Le Corsaire*, and *Raymonda*. In December 2005, Ms. Ellis-Wentz had the honor of performing at the White House for President Bush, First Lady Laura Bush, and military families.

Ellis-Wentz is an ABT® Certified Teacher, having successfully completed the ABT® Teacher Training Intensive in Primary through Level 8 of the ABT® National Training Curriculum. She is also a certified Stott Pilates® instructor. While still performing, Ellis-Wentz taught ballet to children and adults in the greater New York area. After retiring from ABT, she taught at the Academy of Ballet Etudes in Norwalk, Connecticut, in the Musical Theater Conservatory of the New York Film Academy, and at the ABT® Summer Intensive in New York City. After moving to the Chicago area in 2012, she joined the Dance Faculty at the Chicago High School for the Arts and in 2013 the Joffrey Academy Faculty. Ellis-Wentz has served as a jury member for several ballet competitions including California Dance Classics, Dance World Cup, and the Youth America Grand Prix.

ABOUT THE CHOREOGRAPHERS

**FRAN DIAZ**

Fran Diaz works as a choreographer based in Berlin. His work, frequently manifested in multidisciplinary projects, often explores themes related to collectivity: the notion of community, the need for a sense of belonging, or the reconfiguration of one's physical spaces and boundaries. Using a formally clinical style, fast execution, and an almost sculptural choreographic approach,

his often multidisciplinary projects aim to exist at the intersection between queer culture and the design of institutional structures.

In 2020, his choreography Toothpicks won third prize at the International Choreography Competition in Hannover, and in 2021, he was a finalist at the International Choreography Competition in Copenhagen with his choreography I'll do the talking. In 2023 he premiered The Habit, a new piece for the Bavarian State Ballet, and two new pieces in the free dance scene, Born by the sea and Scheme, the latter exploring the challenges of structural change by examining complaint processes in dance institutions.

He was named one of the 20 most promising European choreographers for the year 2024 by the prestigious dance platform Aerowaves for his piece Born by the sea and premiered The Mass Ornament, a new commission for 15 dancers at the Hessisches Staatsballett (Wiesbaden, Germany).

His upcoming commissions are a recreation of Orpheus, a new full-length production for the Leipzig Ballet for the 2025/2026 season for 40 dancers, a new creation in collaboration with (LA) HORDE / Ballet National de Marseille with premiere in October 2026 and a restaging of his piece "The Mass Ornament" for Sydney Dance Company with premiere at the Sydney Opera House in June 2026.

**JULIA FELDMAN**

Julia Feldman received her training under Pamela Hayes of Pamela Hayes Classical Ballet and began her professional career with the Sacramento Ballet in 2011, where she is currently a Company Artist. She discovered her passion for choreography through the company's annual 'Beer and Ballet' program, creating a new work each year since 2012. In 2019, she was

selected for the National Choreographer's Initiative in Irvine, CA, under the direction of Molly Lynch. In 2021, Feldman was one of three choreographers commissioned to co-create a new Nutcracker for the Sacramento Ballet, led by Artistic Director Anthony Krutzkamp. The following year, she was selected for the New York Choreographic Institute's Spring Session, directed by Adrian DanchigWaring. Her first full-work commission for the Sacramento Ballet, 'Hearts', premiered in April 2022. Her second commission, 'Pockets of Light,' debuted in March 2025 and was followed by a third work which premiered in Fall 2025. In February 2026, Feldman premiered a new work with Smuin Contemporary Ballet, led by Artistic Director Amy Seiwert. In 2015, Feldman co-founded Capital Dance Project (CDP), a collective of professional dancers based in Sacramento. The company focuses on creating world premiere works in collaboration with local visual artists and musicians. Feldman has created ten works for CDP to date and plays an integral role in shaping the organization's mission, management, and creative vision behind its annual 'Behind the Barre' and 'Digital Series' productions.

CHOREOGRAPHERS



DAYOUNG JUNG

DaYoung Jung is an award-winning choreographer, dance educator, and former principal dancer. Originally from South Korea, she trained at the Bolshoi Ballet Academy in Moscow, graduating with honors and earning a master's degree in Ballet Pedagogy. In 2006, she was a semifinalist at the Serge Lifar International Ballet Competition in Donetsk, Ukraine.

Jung joined Oklahoma City Ballet in 2012, was promoted to soloist in 2014, and to principal dancer in 2017. Throughout her career, she performed principal roles in several classical works including *Giselle*, *Romeo & Juliet*, *Swan Lake*, *The Firebird*, *Cinderella*, and *The Sleeping Beauty*. She also performed works by renowned choreographers such as George Balanchine, Jiří Kylián, Twyla Tharp, Stanton Welch, Septime Weber, Michael Pink, Robert Mills, and many others. Her final performance with Oklahoma City Ballet was in May 2022 as Aurora in *The Sleeping Beauty*, after which she transitioned into her current role as a Rehearsal Director.

Jung's choreographic works have been commissioned by companies and projects across the United States, including the Oklahoma City Ballet, National Choreographers Initiative, Milwaukee Ballet, Nevada Ballet Theatre, and PointeWorks, among others. Her work *Vignettes*, created in 2022, was chosen as the audience favorite at the Milwaukee Ballet's Genesis: International Choreographic Competition.

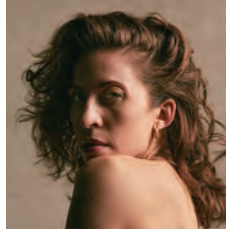


DANIEL OJEDA

Originally from Queens, New York, Daniel is a freelance choreographer and dancer based in New York City. After starting in musical theater at the age of 3 under the direction of Teresa and Mark Aibel, Daniel transitioned to ballet at 12 years old.

His training includes the School of American Ballet, the Pacific Northwest Ballet School, Ballet Academy East, and the Central Pennsylvania Youth Ballet, all of which he received a full scholarship. His training also includes coaching from Barbara Walczak, and Northwest Dance Project's LAUNCH Program. Throughout his career as a dancer, Daniel has been featured in works by George Balanchine, Twyla Tharp, Lar Lubovitch, Craig Davidson, Danielle Rowe, Lauren Edson, Alejandro Cerrudo, Penny Saunders, Wen Wei Wang, Robyn Mineko Williams, Joseph Hernandez, Edwaard Liang, Alex Ketley, FLOCK, and Juliano Nunes to name a few. Daniel was promoted to soloist with Ballet Idaho in 2022 before retiring in 2024 after a thirteen year career. As a choreographer, Daniel has made over fifteen original works for Ballet Idaho and has been choreographing for the company since his first season in 2011. He consistently strives to collaborate with artists of different mediums. Daniel's work has also premiered in cities all over the US including Seattle, Dallas, Salt Lake City, Colorado Springs, and New York City. His work "The Unnatural Pattern" was selected as the audience favorite in 2020 as part of the Men In Dance Festival in Seattle. In 2024, Daniel was a recipient of the \$10,000 Alexa Rose Light of Day Award. Later that summer, he choreographed, directed, and self-produced his first ever evening length show "BY & BYE: an unsustainable art show" which included collaborations from fifteen plus Boise based artists. In 2025, Daniel was selected to be a choreographic fellow for the Carmel Dance Festival.

CHOREOGRAPHERS



ALEXANDRA SCHOOLING

Alex Schooling is from Lancaster, Pennsylvania, and studied at Central Pennsylvania Youth Ballet. She then earned a BFA in Dance Performance, with a minor in Peace and Conflict Studies, from Butler University, where she studied choreography under Susan McGuire. Afterward, Alex freelanced in Portland, Oregon, collaborating with Push/Fold and working on dance films with

The Holding Project. She was an original member of PDX Contemporary Ballet and was commissioned by the company in 2015.

In 2016, Alex joined Oklahoma City Ballet, performing a diverse repertoire by choreographers such as Alexander Ekman, Twyla Tharp, and Jessica Lang. She has contributed to the creation of original works by artists like Rena Butler, Nicolo Fonte, Dayoung Jung, Larry Keigwin and Ryan Jolicœur-Nye. Alex's choreography has been featured in several showcases, including Oklahoma City Ballet's Future Voices and CURE8, presented by Race Dance Collective. She has been commissioned by Central Oklahoma Ballet Theatre since 2022 to create original works for their summer season. Alex has been a finalist at the Red Rock Dance Festival and Palm Desert Choreography Festival. In 2025, Alex was nominated as a Kirkpatrick Foundation Emerging Artist Fellow. She loves collaboration and spending her days experimenting in the studio. Alex is awed by the process of artistic creation and endlessly inspired by the clouds.

ABOUT THE PRODUCTION TEAM

DAVID GOODMAN-EDBERG | Lighting Designer

David Goodman-Edberg (Lighting Designer, he/him) is a Chicago-based lighting designer working in the realms of dance, operatic, theatrical, and architectural design. In the dance world, he has lit new works by such choreographers as Shannon Alvis, Hope Boykin, Marc Brew, Norbert De La Cruz III, Laurie Eisenhower, Nicolo Fonte, Monique Haley, Kristina Isabelle, Noelle Kayser, Erin Kilmurray, Kevin O'Day, Marco Palomino, Joshua Peugh, Stephanie Pizzo, Nick Pupillo, Wilfredo Rivera, Wade Schaaf, Marlene Skog, Jacqueline Stewart, Micaela Taylor, Jessica Miller Tomlinson, Tess Voelker, Maleek Washington, and Edgar Zendejas. He has been a longstanding collaborator with Eisenhower Dance Detroit, serving as lighting director for the company since 2018.

ALFONSO PEDUTO | Composer | *To Carry Our Own Names*

Classically trained in composition and piano performance, Alfonso is part of a new wave of composer-pianists that perform their own works, sitting at the edge of contemporary and tradition. His catalogue is mainly focused in expanding the piano's repertoire in new directions, with works for solo piano, piano and electronics, multiple pianos, but also includes works for orchestral, chamber and choral. His music has appeared in stages in Europe and the United States. He has written for film and dance, with notable productions by the Milwaukee Ballet, Kansas City Ballet, New York City Ballet and the Pacific Northwest Ballet. His music has also appeared in collaborations with companies such as Yamaha, Salomon and Google. He holds degrees from UC Berkeley, Berkeley College of Music and New England Conservatory of Music.

PHILIP DANIEL | Composer | *To Carry Our Own Names*

Originating from Lincoln, Nebraska, Daniel is a distinguished pianist/composer, acclaimed for his ability to evoke powerful emotions thru his music. He holds a Masters degree in Piano Performance from the UMKC Conservatory and a Bachelor's degree in Piano Performance and Pedagogy from Hastings College.

He has cultivated a musical voice that gracefully merges classical elements, cinematic qualities and minimalist characteristics. His main vehicle is the piano merged w/ electronics/percussion and Daniel's compositions resonate w/ both seasoned musicians and casual listeners, creating a profound emotional impact on a diverse audience.

In addition to his solo projects, he has established a full-time career writing music for dance and film. He has worked w/ notable companies/choreographers such as the Seoul Metropolitan Ballet, Jacob Jonas, Whim Whim, Salt Dance, Kansas City Ballet, Ballet X, Cincinnati Ballet, and more. His music has been listened to over 100 million times and also featured in countless films worldwide. Philip also maintains an active performing career, touring throughout the US year round.

CLAUDE DEBUSSY | Composer | Hushed Power

Achille Claude Debussy (French: ; 22 August 1862–25 March 1918) was a French composer. He is sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries. His music was to a considerable extent a reaction against Wagner and the German musical tradition. He regarded the classical symphony as obsolete and sought an alternative in his “*symphonic sketches*,” *La mer* (1903–1905). His piano works include sets of 24 *Préludes* and 12 *Études*. Throughout his career he wrote *mélodies* based on a wide variety of poetry, including his own. He was greatly influenced by the Symbolist poetic movement of the later 19th century. With early influences including Russian and Far Eastern music and works by Chopin, Debussy developed his own style of harmony and orchestral colouring, derided — and unsuccessfully resisted — by much of the musical establishment of the day. His works have strongly influenced a wide range of composers including Béla Bartók, Olivier Messiaen, George Benjamin, and the jazz pianist and composer Bill Evans.

NOTE: This has been compiled from the bio on Classical.de.

GREGOR QUENDEL | Composer | Hushed Power

As a sound designer, Gregor Quendel aims to create impactful sound effects that add value and meaning to images. He collaborates with leading European sound studios, advertising agencies and high-end production companies.

CHRISTIAN SINDING | Composer | Hushed Power

Christian August Sinding (11 January 1856–3 December 1941) was a Norwegian composer. He is best known for his lyrical work for piano *Frühlingsrauschen* (Rustle of Spring, 1896). He was often compared to Edvard Grieg and regarded as his successor. He studied music first in Christiania (now Oslo) before going to Germany, where he studied at the conservatory in Leipzig under Salomon Jadassohn and fell under the musical influences of Wagner and Liszt. In 1921–22 he went to the United States of America to teach composition for a season at the Eastman School of Music in Rochester, New York. Sinding’s publishers required from him piano and chamber music, which had broader sales than the symphonic works he preferred. His own instrument was the violin. Sinding is best remembered today for one of his piano works, *Frühlingsrauschen* (Rustle of Spring, 1896). Among his other works are four symphonies, three violin concertos, a piano concerto, chamber music, songs and choral works to Norwegian texts, and an opera, *Der Heilige Berg* (The Holy Mountain, 1914).

NOTE: This has been compiled from the bio on Classical.de.

ANONYMOUS CHOIR | Composer | Hushed Power

In 2011, Anonymous Choir emerged as a wintertime project proposed by chanteuse/pianist/musician Nona Marie Invie (Dark Dark Dark, RONiiA) and close friends as a way to purge the winter blues and stir something musical and creative together with a community of women. The choir is comprised of an array of women who enjoy singing and experimenting vocally, and come from varying vocal experiences. They kneel at the altars of such luminaries as Kate Bush, Neil Young, Leonard Cohen, Joni Mitchell and Wendy Rene. Nona reimagines and arranges the pieces into four vocal parts and plays piano accompaniment. Anonymous Choir has performed for US venues, including providing original live choral scores for film festivals and dance performances. For its first french tour, the choir will cover part of the repertoire of folk musician and poet Leonard Cohen.

CHRIS DESIEN | Sound Designer | *Hushed Power*

Chris Desien is a percussionist and sound designer originally from Milwaukee, Wisconsin. A lifelong musician, he has worked in performance and digital music production, and has professional experience in arts organizations, including six years at the Oklahoma Contemporary Arts Center. He is a long-time collaborator with choreographer Alex Schooling, composing original music and creating sound designs for her work. Making music for dance has pushed his practice beyond conventional musical forms, inviting approaches shaped by movement, timing, and unexpected creative prompts.

GIDEON BROSHY | Composer | *Visitors*

Gideon Broshy is a composer, pianist, and producer from New York City. He builds clouds and swarms from sharp figures, using improvisation, synthesis, and MIDI. His music attends to the strange and prolific seam between self and world — where people meet the social in a tangle of connections. His debut album, *Nest* (New Amsterdam Records, 2025), has been recognized by NPR’s All Songs Considered, Stereogum, A Closer Listen, and The Big Takeover, and presented on BBC Radio 3 and NTS Radio. As a composer and producer, he’s worked with artists like Sō Percussion, Roomful of Teeth, William Brittelle, Matt Evans, and Wendy Eisenberg. As a pianist, he’s performed on NPR and at Carnegie Hall. His interdisciplinary work includes projects for dance, theater, film, and installation, presented by the Science New Wave, Greenwich Village, and East London LGBTQ+ Film Festivals; the Yale University Art Gallery; and the Joffrey Ballet. His writing has been published by Which Sinfonia and the New Journal. He was an artist-in-residence at Millay Arts in 2025.

CUBA QUARTET | Composer | *Visitors*

Despite their name, Cuba Quartet is actually a trio made up of Swedish musicians Andreas Unge, Gunnar Thullberg, and Thomas de Paula Eby. All three are part of the esteemed Scandinavian timba band Calle Real. Drawing inspiration from iconic Cuban acts such as *Buena Vista Social Club* and *Ibrahim Ferrer*, whose music initially led them to live, study, and perform in Cuba, the trio came together to form Cuba Quartet with the aim of recording their own Cuban-inspired music.

JEREMY STEWART | Composer | *Visitors*

An accomplished composer, orchestrator, and performer, Jeremy Stewart brings a diverse musical perspective to the dance and performance world. With a Master of Music in Performance and a Bachelor of Music in Composition from Boise State University, Jeremy possesses a deep technical foundation across both classical and contemporary genres. Jeremy has a proven track record of creating immersive narrative works, notably composing and orchestrating the original score for the Ballet Idaho production, *The Monster and the Gift*. His expertise extends to large-scale collaborations, including arranging a 40-minute symphonic performance for the Boise Philharmonic, as well as scoring for indie film. Equally comfortable in the studio and on stage, Stewart’s work spans from solo piano albums to electronic soundscapes. As a keyboardist for the band Foul Weather and a seasoned audio engineer, he blends traditional orchestration with modern synthesis to create evocative soundscapes.

THE BOMB PULSE | Composer | Visitors

With syncopated, dance-able grooves stitching together noisy and occasionally catchy post-punk songs, The BOMB Pulse are the house-party band you were hoping would be here. Jump up and down. Slide around. Shake your hips. Do something weird with your head. The BOMB Pulse will be teetering on the edge of tight precision and sloppy abandon while you do it.

JOHN ADAMS | Composer | Éclat

Composer, conductor, and creative thinker — John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. John Adams is a much sought-after conductor, appearing with the world’s major orchestras, including the New York Philharmonic, London Symphony Orchestra, the Concertgebouw Orchestra, the Berliner Philharmoniker, the Chicago Symphony, and the Metropolitan Opera. Many of his orchestral works have had their premieres with these distinguished orchestras, including *Harmonium*, *Harmonielehre*, *Absolute Jest*, *The Dharma at Big Sur* and *The Gospel According to the Other Mary* and two of his piano concertos. A 2023 *New York Times Arts & Leisure* cover story called Adams “arguably our greatest living composer.” Through his conducting and commissioning of new works, Adams has become a significant mentor of the younger generation of American composers. The Pacific Harmony Foundation, created with his wife, the photographer Deborah O’Grady, supports commissions and performances of new works and musical education initiatives throughout the country. As an advocate of young composers, Adams has conducted over 100 premieres of new works over the course of his career. He received the 2021 Ditson Conductor’s Award from Columbia University in recognition for his “exceptional commitment to American composers.”

NOTE: To read John Adams’ complete bio, please visit earbox.com/john-adams

YANTÓ | Composer | A Strange House We Must Keep and Fill

Yantó is a Brazilian composer, singer, music producer, and performer based in São Paulo. His work explores the intersections of Brazilian traditional music, pop, and experimental electronics. He holds a Master’s degree in Performing Arts and a degree in Popular Music from UNICAMP, one of Brazil’s most prestigious universities, where he also completed a full professional curriculum in contemporary dance. As a composer for the stage, Yantó has created scores for prominent contemporary dance works choreographed by Rafaela Sahyoun, including *BOCA ABISSAL* and *Fôlego* for the Balé da Cidade de São Paulo, and *CRUSH* for the ELETRO-RAIA company. Alongside his work for theater and dance, he maintains a prolific career as a songwriter, with a discography that includes five studio albums (eLe, VERÃO, LINEKER, Sítio Arqueológico, and talho). He is an alumni of OneBeat, a program of the U.S. State Department and Found Sound Nation. He was selected for the New Music Commissioning Programme 2025/26, a partnership between Sound and Music and the British Council. In São Paulo’s artistic scene, Yantó also works as an actor, dancer, and lead singer of Bloco Explode Coração, one of the city’s largest carnival ensembles, which draws crowds of over 300,000 people.

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