



HANCHER AUDITORIUM

THE

JOFFREY BALLET

AMERICAN ICONS

**Saturday, March 7, 2026
7:30 p.m.**

IOWA

THANK YOU TO SUPPORTERS OF THIS EVENING'S PERFORMANCE

HANCHER EVENT PARTNERS

Warren (1938–2025) & Maryellen Boe

Amy Kristof-Brown & Ken Brown

Michael S. & Renee Favo

Hancher Showcase/Hancher Guild

Jean Koch

Mary Jo & John Langhorne

Ed & Ann Lorson

David McCartney & James Petersen

John R. Menninger

Linda Paul in memory of Doug Paul (1952–2025)

Herm & L. Dianne Reininga

Joyce Summerwill

in memory of W. Richard Summerwill

LaDonna & Gary Wicklund

THE JOFFREY BALLET

AMERICAN ICONS

Saturday, March 7, 2026, at 7:30 p.m.
Hancher Auditorium, the University of Iowa

Ashley Wheeler MBE

The Mary B. Galvin Artistic Director

Greg Cameron

President & Chief Executive Officer

James D. McDonough

Board Chair

Robert Joffrey

Founder

Gerald Arpino

Founder

ARTISTIC AND MUSIC STAFF

Nicolas Blanc	Rehearsal Director	Christine Rocas.....	Rehearsal Director
Adam Blyde	Rehearsal Director	Scott Speck.....	Music Director and Principal Conductor
Crozet Duplantier.....	Music Librarian	Jared Wright.....	Company Pianist
Jorge Ivars	Company Pianist		

COMPANY ADMINISTRATION AND PRODUCTION STAFF

Gregg Benkovich.....	Shoe Manager	Katherine Selig.....	Principal Stage Manager
Matthew Carney.....	Head Electrician	Joshua Stenger	Artistic and Production Fellow
Cody Chen	General Manager	Adam Todd.....	Head Carpenter
Ellie Cotey.....	Costume Manager	Shandee Vaughan.....	Production Manager
Catherine Eby.....	Company Manager	Cassandra Westover	Head Props
Amanda Heuermann...	Stage Manager	John Wilson	Assistant Electrician/ Programmer
Jerica Hucke	Draper	Scott Wolfson	Technical Supervisor
Barbara Luchsinger	Lead Stitcher	Kevin Woodrow ..	Artistic Administrator and Assistant to the Artistic Director
Chris Maravich.....	Lighting & Video Supervisor		
Alyssa Pietrzyk	Stitcher		
Finlay Ross	Audio Engineer		
Bridget Rzymiski.....	Head of Hair and Makeup		

JOFFREY COMPANY ARTISTS

Coco Alvarez-Mena	Yumi Kanazawa
Amanda Assucena	Blake Kessler
Edson Barbosa	Minjoo Kim
Evan Boersma	Seehyun Kim
Dayla Bowman	Hyuma Kiyosawa
Anais Bueno	Nae Kojima
Lucia Connolly	Laila Madison
Tenley Connors	Zachary Manske
José Pablo Castro Cuevas	Jeraldine Mendoza
Maxwell Dawe	Lindy Mesmer
Anabelle de la Nuez	Jackson Miles
Jonathan Dole	Xavier Núñez
Derek Drilon	Davide Oldano
Fernando Duarte	Wictor Hugo Pedroso
Olivia Duryea	Lauren Quinn
Guillem Cabrera Espinach	Paolo Randon
Stefan Gonçalves	Scott Reed
Dylan Gutierrez	Aaron Renteria
Reed Henry	Basia Rhoden
Dara Holmes	Julia Rust
Amanda Illuminati	Natali Taht
Victoria Jaiani	Alberto Velazquez
Hansol Jeong	Ao Wang
Gayeon Jung	Valentino Moneglia Zamora

THE PROGRAM

KETTENTANZ

CHOREOGRAPHY: Gerald Arpino

MUSIC: Johann Strauss Sr. & Johann Mayer

SET DESIGN AND LIGHTING DESIGN: Jack Mehler

ORIGINAL COSTUME DESIGN: Joe Eula

ORIGINAL LIGHTING DESIGN: Thomas Skelton

STAGING: Suzanne Lopez

WORLD PREMIERE: September 7, 1971 performed by The Joffrey Ballet at the City Center in New York City

A classical salute to Old Vienna's balls and weingartens. A signature work of Arpino showcasing a diversity of technique in nine sections.

"Arpino has blithely soared above the music to create a suite of tender miniatures..." –Doris Hering, Dance Magazine

The Joffrey Ballet performed this piece in the company's first appearance at the original Hancher Auditorium in 1974.

INTERMISSION

SECULAR GAMES

CHOREOGRAPHY: Martha Graham

MUSIC: Robert Starer

ORIGINAL SET DESIGN: Marion Kinsella

ORIGINAL COSTUME DESIGN: Martha Graham

ORIGINAL LIGHTING DESIGN: Thomas Skelton

LIGHTING DESIGN RECREATION: Chris Maravich

STAGING: Anne O'Donnell Passero & Lorenzo Pagano

WORLD PREMIERE: August 17, 1962 at the American Dance Festival at Connecticut College in New London, Connecticut

With a nod to Graham's affinity for ancient Greece, Secular Games is performed in three sections: on a "Socratic Island," an "Utopian Island" and on "any Island." The setting is a beach, and the onstage set references islands in the distance. This dance is a comedic look at the universal antics of humans trying to impress each other, falling in and out of love, competing and indulging in pursuits that are entirely human. The audience may want to imagine they are watching these characters and random interactions while reclining on their own beach towel.

Over 50 years later, we can still enter this vintage idyllic world and recognize the timeless foibles of men and women playing together.

PAUSE

POSTCARDS (PAS DE DEUX EXCERPT)

CHOREOGRAPHY: Robert Joffrey

MUSIC: Erik Satie

SET DESIGN: Joe Brainard & Herbert Migdoll

ORIGINAL COSTUME DESIGN: John David Ridge

ORIGINAL LIGHTING DESIGN: Jennifer Tipton

LIGHTING DESIGN RECREATION: Chris Maravich

STAGING: Suzanne Lopez & Christine Rocas

WORLD PREMIERE: June 12, 1980 at City Center in New York, New York

A ballet depicting vignettes of Paris in the early 1900s, evoking fleeting relationships and whimsical memories, with challenging maneuvers and luscious classical movement.

INTERMISSION

VOLUNTARIES

CHOREOGRAPHY: Glen Tetley @ Glen Tetley Legacy

MUSIC: Francis Poulenc

SET DESIGN: Rouben Ter-Arutunian

ORIGINAL COSTUME DESIGN: Rouben Ter-Arutunian

ORIGINAL LIGHTING DESIGN: John B. Read

LIGHTING DESIGN RECREATION: Chris Maravich

STAGING: Peter Ottmann

WORLD PREMIERE: December 22, 1973, Stuttgart Ballet;
Württembergischer Staatstheater, Stuttgart

The ballet, created as a memorial to the choreographer John Cranko, who had died suddenly, is set to Poulenc's Concerto in G Minor for Organ, Strings, and Timpani. According to Tetley, 'Voluntaries'—by musical definition—are free-ranging organ improvisations, often played before, during and after religious service. The Latin root of the word can also connote flight or desire, and the ballet is conceived as a series of linked voluntaries.

Casting details for performances of American Icons can be found online at hancher.uiowa.edu/2526-joffrey-ballet

ABOUT THE COMPANY

ABOUT THE JOFFREY BALLET

Classically trained to the highest standards, The Joffrey Ballet expresses an inclusive perspective on dance that reflects the diversity of America through its Company Artists, extensive repertoire, Academy, and Community Engagement programs.

Considered one of the premier companies performing today, the Joffrey plays a vital role in the dance community as one of the largest dance companies and dance education providers in Chicago and the greater Midwest region.

THE JOFFREY BALLET HISTORY

In 1956, a time during which most touring companies performed only reduced versions of ballet classics, Robert Joffrey and Gerald Arpino formed a six-dancer ensemble that toured the country in an old station wagon pulling a U-Haul trailer.

Over the next 65 years, the Joffrey moved from city to city, stage to stage, brandishing a reputation as America's Company of Firsts. The Joffrey Ballet was the first dance company to perform at the White House at Jacqueline Kennedy's invitation, the first to appear on American television, the first classical dance company to use multi-media, the first to create a ballet set to rock music, the first to appear on the cover of TIME Magazine (Astarte), and the first company to have a major motion picture based on its origins (Robert Altman's *The Company*).

In 1995, the Company took up permanent residence in Chicago—the Joffrey's home for the last quarter-century—and blazed a path forward as a Chicago icon. In October 2007, following the retirement of former Artistic Director and Joffrey Co-Founder Gerald Arpino, former Joffrey Artist Ashley Wheater became the third Artistic Director in the Company's storied history. Six years later, the Joffrey named longtime Chicago arts leader Greg Cameron as its new Executive Director, later appointing Cameron to President and Chief Executive Officer in 2018. Wheater and Cameron's tenure together has been marked by critical and box office success, raising the organization's status among peer institutions across the globe.

During the 2021–2022 season, the Joffrey ushered in a new era as resident dance company at Lyric Opera House.

Today, The Joffrey Ballet ranks among the top dance companies in the world, presenting an annual home performance season in Chicago and touring performances nationally and internationally.

ABOUT THE ARTISTS

ASHLEY WHEATER MBE

The Mary B. Galvin Artistic Director of The Joffrey Ballet

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,

ABOUT THE ARTISTS

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.

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.

GERALD ARPINO

Joffrey Co-Founder | Choreographer of Kettentanz

Gerald Arpino was born in Staten Island, New York in 1923 and died in Chicago in 2008. He co-founded The Joffrey Ballet with Robert Joffrey in 1956 and served as Associate Director. Upon Joffrey's death in 1988, Mr. Arpino succeeded him as Artistic Director. Mr. Arpino choreographed his first work, *Ropes*, in 1961. Shortly thereafter, he became the company's resident choreographer. He created more than one-third of the company's repertoire. His ballets are in the repertoires of companies around the world. Mr. Arpino was the first choreographer commissioned to create a ballet to honor the office of the American presidency; he was the first American commissioned by a city, San Antonio, to do a ballet. In 1993, he produced America's first full-evening rock ballet, *Billboards*, set to the music of Prince. Mr. Arpino received numerous awards and honors over his long and prestigious career. In 1995 he moved The Joffrey Ballet to Chicago. Prior to that move, no ballet company had ever successfully been transplanted from one part of the country to another.



MARTHA GRAHAM

Choreographer of Secular Games

Martha Graham was an influential American dancer, teacher, and choreographer of modern dance whose ballet and other works were intended to "reveal the inner man." Over more than 50 years she created more than 180 works, from solos to large-scale works, most of which she herself danced. She gave modern dance new depth as a vehicle for the intense and forceful expression of primal emotions, creating a dance technique that became the first significant alternative to the idiom of classical ballet. As the dancer Alma Guillermoprieto pointed out, Graham was "the first creator of modern dance to devise a truly universal dance technique out of the movements she developed in her choreography."



ABOUT THE ARTISTS

For her themes she almost always turned to human conflicts and emotions. Many of her creations were rooted in and inspired by Classical Greek dramas, as well as biblical themes and religious figures. A few being *Clytemnestra* (1958), *Cave of the Heart* (1946), *Errand into the Maze* (1947), *Alcestis* (1960); *Phaedra* (1962); *Circe* (1963), *The Witch of Endor* (1965), *Cortege of Eagles* (1967), *The Archaic Hours* (1969), *Mendicants of Evening* (1973), *Lucifer* (1975), *The Owl and the Pussycat* (1978), and *Frescoes* (1980), and many more. In the early 1980s she created neoclassical dances, beginning with *Acts of Light* (1981). In 1970 she announced her retirement as a dancer, but she restructured her company into the Martha Graham Dance Company in 1973 and continued to create dances and to teach. Her autobiography, *Blood Memory*, was published in 1991.

ROBERT JOFFREY

Joffrey Co-Founder | Choreographer of Postcards

Robert Joffrey was an American dancer, choreographer, and director, founder of The Joffrey Ballet in 1956. Early in life Joffrey began studying ballet with Mary Ann Wells, at whose school in Seattle he met Gerald Arpino, who would one day become his company's co-director. Joffrey formed his first small company, the Robert Joffrey Ballet Concert, in 1954, and in 1956 he formed the Robert Joffrey Ballet with Arpino as chief choreographer. In 1966 the company became the City Center Joffrey Ballet and thereafter grew to international fame. Its name was later changed to simply The Joffrey Ballet.



Joffrey's works of note include *Pas des Déesses* (1954), *Gamelan* (1962), *Astarte* (1967), *Remembrances* (1973), and *Postcards* (1980). Joffrey commissioned many new ballets from new or untried choreographers. His company was noted for its eclectic repertoire that drew upon the classics, new works, and fusions of modern dance and ballet. Joffrey was also noted for his choreographic work on operatic productions.

GLEN TETLEY

Choreographer of Voluntaries

Tetley was an American dancer, choreographer, and ballet director, whose performances and compositions integrated elements of modern dance and classical ballet. Between 1946 and 1962 he danced in musical productions on Broadway—including *Kiss Me, Kate* (1948) and *Juno* (1959)—



and performed for television, as well as with dance companies such as the Joffrey Ballet, the Martha Graham Company, and the American Ballet Theatre.

Having achieved critical acclaim as a performer, Tetley shifted his attention to choreography. In 1962 he formed his own company and created *Pierrot Lunaire*, a piece that launched Tetley's choreographic career. In addition to serving as the director of the Stuttgart Ballet in Germany, he often worked as a freelance choreographer, staging several innovative works most of the major dance companies in the world.

JOHANN STRAUSS SR.

Composer for Kettentanz

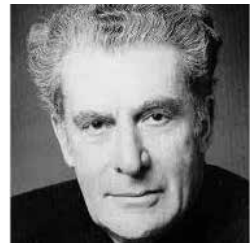
Johann Strauss Son, often simply referred to as Johann Strauss II, was one of the most renowned and influential figures in the music history of the 19th century. Known as the "Waltz King", he played a pivotal role in shaping the development of the Viennese waltz, and his works are still considered the pinnacle of dance music today. Strauss was not only a composer of waltzes but also of operettas, polkas, and other orchestral works that brought him worldwide fame.



ROBERT STARER

Composer for Secular Games

Robert Starer was an Austrian-born American composer, pianist and educator. His stage works include three operas with libretti by Gail Godwin and several ballets for Martha Graham. His orchestral works have been performed by major orchestras here and abroad under such conductors as Mitropoulos, Bernstein, Steinberg, and Mehta. Interpreters of his music include Janos Starker, Jaime Laredo, Paula Robison and Leontyne Price. The recording of his Violin Concerto (Itzhak Perlman with the Boston Symphony under Seiji Ozawa) was nominated for a Grammy. Excerpts from his book *Continuo: A Life in Music* have appeared in the *New Yorker*, *Musical America*, and the *London Times*. In 1997 the Overlook Press published *The Music Teacher*, his first work of fiction. The opening chapter was excerpted in *The Keyboard Companion*. CD recordings of his music are available from CRI, VOX, Albany Records, Transcontinental, and MMC.



For all his excellent artistry he was elected a member of the American

ABOUT THE ARTISTS

Academy of Arts and Letters in 1994, awarded the Medal of Honor for Science and Art by the President of Austria in 1995, given an Honorary Doctorate by the State University of New York in 1996, as well as a Presidential Citation by the National Federation of Music Clubs in 1997.

ERIK SATIE

Composer for Postcards

Satie was a French composer whose spare, unconventional, often witty style exerted a major influence on 20th-century music, particularly in France. Satie's music represents the first definite break with 19th-century French Romanticism. Closely allied to the Dada and Surrealist movements in art, it refuses to become involved with grandiose sentiment or transcendent significance, disregards traditional forms and tonal structures, and characteristically takes the form of parody, with flippant titles, such as *Trois morceaux en forme de poire* (1903; *Three Pieces in the Shape of a Pear*) and *Embryons Desséchés* (1913; *Desiccated Embryos*).



FRANCIS POULENC

Composer for Voluntaries

Poulenc was a composer who made an important contribution to French music and whose songs are considered among the best composed during the 20th century. His early compositions, *Rapsodie Nègre* (1917), *Trois Mouvements Perpétuels*, and *Sonata for Piano Duet* (1918), as well as his later works in life, *Les Mamelles de Tirésias* (1947), all maintained important characteristics of humor and wit.



JACK MEHLER

Set and Lighting Designer for Kettentanz

For over thirty years, critically-acclaimed, international award-winning theatrical lighting and scenery designer Jack Mehler has been creating unique performance environments for theatre, dance, and related events. Jack develops specific designs which support the intentions, needs and aspirations of each project which create environments that transport an audience. His work has been recognized



by *The New York Times*, *Chicago Tribune*, *Seattle Post-Intelligencer*, *San Francisco Chronicle*, *Boston Globe*, *New York Magazine*, and many others. In 2012 and 2013, he received the Korean Musical Theatre Award for Lighting Designer of the Year (The Korean version of the Tony).

MARION KINSELLA

Set Designer for Secular Games

A sculptor, interior designer and lighting designer, Mickey worked on many Broadway shows with her partner Jean Rosenthal, including *West Side Story*, *Cabaret*, *Hello Dolly*, and *Barefoot in the Park*. Following Jean's death in 1968, Mickey's work took her to the Metropolitan Opera and American Ballet Theatre with partner Nananne Porcher.

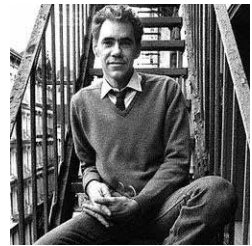
Her art—driftwood assemblies and sculptures—has been shown at Vineyard galleries (Old Sculpin, The Flea Market and Red Barn Emporium), Capricorn Gallery in New York, the New Britain Museum of American Art, Bushnell Museum, and a one-woman show at Bucknell University.

In a *Vineyard Gazette* article in 1971 Mickey told reporter Phyllis Meras, "That pile of wood is my alphabet, and I have to string the pieces together to make my statement. They're something by themselves, of course, but making them work as language is a fascinating problem." Her bronzes are exquisite studies of the grace and power of the human form.

JOE BRAINARD

Set Designer for Postcards

Brainard's visual art, which ranges from painting to collage to drawing, is often situated in the ephemeral; he engaged popular culture with wit as well as a classical attention to light. His work has been shown at the Museum of Modern Art, the Whitney Museum, and the Corcoran Gallery of Art. Brainard published more than a dozen books, including the lyrical prose-poem memoir series *I Remember* (1975) and *The Nancy Book* (2008), which contains 15 years' worth of his artworks and collaborations incorporating Ernie Bushmiller's classic comic strip character, Nancy.



ABOUT THE ARTISTS

HERBERT MIGDOLL

Set Designer for Postcards

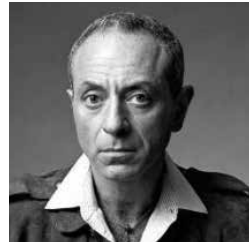
Herbert Migdoll was an installation artist, painter and world-renowned photographer serving as the company photographer for The Joffrey Ballet since 1968. In 1973 he orchestrated a seminal moment in New York graffiti by connecting members of UGA—the first graffiti-writing collective—to dancer/choreographer Twyla Tharp, leading them to paint live onstage in a performance with her troupe in the Joffrey Ballet. Migdoll's photographs and videos of this time period serve as rare documents of the birth of American graffiti. He studied at Pratt Institute, Cooper Union, the University of California, Berkeley and on a Fulbright scholarship to Denmark before documenting numerous pioneers of New York's avante-garde movement.



ROUBEN TER-ARUTUNIAN

Set and Costume Designer for Voluntaries

Rouben Ter-Arutunian (1920–1992) was a scenic and costume designer for ballet, dance, opera, theater, film, and television productions, though he is widely known for his long association with the New York City Ballet.



In 1952, he was commissioned to create scenery for a double bill of *Bluebeard's Castle* and *L'heure Espagnole* at the New York City Opera. This collaboration led him to work with ballet choreographer George Balanchine. Ter-Arutunian became most famous for the set design and lighting for Balanchine's *The Nutcracker* with costumes by Barbara Karinska, which are still used today. Among the many other ballets he designed were *Seven Deadly Sins*, *Swan Lake*, *Souvenir*, *Harlequinade*, *Coppélia*, *Union Jack*, Robert Schumann's *Dauidsbündlertänze*, *Ballet Imperial*, and *Mozartiana*.

Aside from ballet, Ter-Arutunian also worked extensively with modern choreographers in the mid-twentieth century. He designed sets and costumes for Martha Graham's *Visionary Recital* in 1961 and Glen Tetley's *Pierrot Lunaire* (1962), *Sargasso* (1965), and *Ricercare* (1966), among other productions.

JOE EULA

Costume Designer for Kettentanz

A legendary fashion artist and costume designer from New York, Eula's dynamic impressionistic watercolors captured the essence of each fashion trend with a freeness of line that expertly gave his drawings a sense of importance with a lighthearted elegance. His first commissions came from *Town & Country* magazine and Saks Fifth Avenue in the late 1940s and in the *New York Herald Tribune* under Eugenia Sheppard for which he illustrated her Inside Fashion column. He also worked in London with Ernestine Carter, fashion editor of *The Sunday Times* during the 1950s covering the European couture collections. He was a favored house artist for Chanel, Givenchy, Versace, Dior, Lagerfeld, YSL and Halston. His work could regularly be seen in *The New York Times*, *American Vogue*, *Harper's Bazaar*, and *Life* magazine. In the 1970s he was appointed creative director at Halston, a post he maintained for over 10 years.



As an accomplished set and costume designer, Eula worked with the New York City Ballet under the direction of George Balanchine and Jerome Robbins and on Broadway shows including Noël Coward's *Private Lives* which earned him a Tony Award in 1968. Later in the 1970s, he assisted Diana Vreeland, head of the Costume Institute of the Metropolitan Museum of Art, New York. At the infamous Battle of Versailles in 1973 it was Eula's swift and minimal designs for the staging of the American Designer's sets that perfectly launched US fashion onto the world stage. His last work was published in *The New York Times* in 2003 shortly before he died.

JOHN DAVID RIDGE

Costume Designer for Postcards

John David Ridge has designed for Broadway, ballet, opera and television. Amongst some of the highlights are *Ring 'Round The Moon* for the Lincoln Center Theater, for which he received a Tony nomination, Robert Joffrey's seminal *Nutcracker*, and David Mamet's *A Life In The Theatre*, both the original New York production and on television for PBS. Outside of New York, he designed, amongst many, for the Santa Fe Opera and the Goodman Theatre in Chicago.



In addition to costume design, Ridge has had an extensive career executing costumes in Los Angeles, New York and London for stage and film, and from

ABOUT THE ARTISTS

1993 at his own studio in Los Angeles. Amongst his film creations are the *Spiderman* costume for Toby Maguire and Uma Thurman's costume for *Kill Bill*.

In fashion, Ridge designed HALSTON for six years after Halston retired in 1984. He has also been Head of the Costume Department at the Juilliard School at Lincoln Center and Costume Supervisor for the National Theatre in London.

THOMAS SKELTON

Original Lighting Designer for Kettentanz and Secular Games

One of America's most distinguished lighting designers, Thomas Skelton (1928–1994), enjoyed a long career in which he created the lighting for many important Broadway productions, as well as landmark dance works. Skelton briefly studied dance technique with Martha Graham and José Limón, and composition with Doris Humphrey. Soon enough Robert Joffrey had invited Skelton to work as stage manager and lighting designer for his newly formed company. In addition to his work with the Joffrey Ballet, Skelton had successful professional associations with Martha Graham, José Limón, New York City Ballet, and Paul Taylor. Dance pieces for which he designed the lighting include: the original productions of Paul Taylor's *Aureole* (1962), Robert Joffrey's *Astarte* (1967), and Jerome Robbins' *Dances at a Gathering* (1969), as well as revivals of Kurt Jooss' *The Green Table*, José Limón's *The Moor's Pavane*, and Leonide Massine's *Parade*. Among his most notable Broadway productions were the revivals of *Brigadoon* (1980), *Death of a Salesman* (1975 and 1984 productions), *Guys and Dolls* (1976), *The King and I* (1977), and *Oklahoma!* (1979). Skelton received Tony Award nominations for the original production of *Indians* (1967) and the revival of *All God's Chillun Got Wings* (1975).



JENNIFER TIPTON

Original Lighting Designer for Postcards

Jennifer Tipton is an internationally recognized lighting designer whose distinctive designs have redefined the relationship between lighting and performance. Tipton has been an important presence throughout her prolific career in dance, drama, and opera productions of all scales, and she is regarded as one of the most versatile designers working today. Best known for her work in dance, Tipton's painterly lighting evokes mood and defines and sculpts movement. Preferring a small but



powerful palette of colors, she pioneered the use of white light in theatre and dance. Many of her designs have brought to life pieces such as Twyla Tharp's *In the Upper Room* (1986) and *Fait Accompli* (1983), and Eugene O'Neill's *A Moon for the Misbegotten* (2005).

JOHN B. READ

Original Lighting Designer for Voluntaries

John B. Read is considered as one of the most outstanding lighting designers working internationally in dance, opera, theater, and music stage. From 1992 to 2005 he was consultant lighting designer to The Royal Opera, The Royal Ballet and BRB. He has worked with many major choreographers such as Sir Frederick Ashton, Sir Kenneth MacMillan, Antony Tudor, Glen Tetley, Jerome Robbins, Rudolf Nureyev, Anthony Dowell, and David Bintley. Some of his most notable designs have been for productions such as *Papillon*, *The Sleeping Beauty*, *Swan Lake*, *Median*, *The Snow Queen*, For The Royal Ballet, *Field Figures*, *Laborintus*, *Voluntaries*, *Isadora*, *The Tempest*, *The Nutcracker*, *Beauty and the Beast*, and the televised ballet tribute to H.M. Queen Elizabeth II, *Fanfare for Elizabeth*.



CHRIS MARAVICH

Lighting Design Recreation for Secular Games, Voluntaries, and Postcards

Chris Maravich is a Chicago-based lighting designer for opera, theater and dance. Maravich has spent most of his career on the West Coast where he served as lighting director of San Francisco Opera as well as designed lighting for various companies in California. During his 14 years with the San Francisco Opera, he worked on over 150 different productions. His design work has included *Cyrano de Bergerac* directed by Petrika Ionesco, *Idomeneo* with John Copley, *Don Giovanni*, *Il Trittico*, *Simon Boccanegro*, and many others. Worldwide credits include *Tannhauser* for the Greek National Opera in Athens and *The Makropollus Case* for the Finnish National Opera. Other credits include designs of *Salome* for San Diego Opera, *Tosca*, *Madama Butterfly*, and *Cenerentola*, all for Opera Colorado.



ABOUT THE ARTISTS

SUZANNE LOPEZ

Stager for Kettentanz and Postcards

Suzanne Lopez has been head of the Grainger Academy of The Joffrey Ballet since 2023; she is formerly a company artist with The Joffrey Ballet.



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 Grainger Academy of The Joffrey Ballet.

After retiring from dancing in 2010, Lopez continued teaching and coaching at the Grainger 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 Grainger Academy's specialized curriculum. With her unique lineage and perspective, Lopez sets a firm foundation for the next generations of dancers.

ANNE O'DONNELL PASSERO

Stager for Secular Games

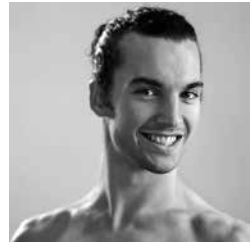
Passero is a freelance artist, celebrated performer, and beloved teacher to the next generation of dancers around the world and at home in Chicago at The Joffrey Academy. During her ten years spent as a soloist with the Martha Graham Company, she performed Martha Graham's own roles in *Appalachian Spring*, *Dark Meadow Suite*, *El Penitente*, *Every Soul is a Circus*, and solos in *Diversion of Angels*, *Embattled Garden*, and *Cave of the Heart*. A great range of choreographers have created roles for her including Mats Ek, Hofesh Shechter, Bobbi Jene Smith, Pam Tanowitz, Annie-B Parson and Sidi Larbi Cherkaoui. She was awarded full scholarship at The Ailey School prior to an invitation into Ailey II. She danced for Buglisi Dance Theatre, Jacob's Pillow Contemporary Program, Glimmerglass Opera Festival, and SpringboardDanse Montreal. Anne graced the cover of *Dance Spirit's* February 2016 Issue "Young and Modern."



LORENZO PAGANO

Stager for Secular Games

Lorenzo Pagano is an international award-winning contemporary performer whose career has spanned across concert dance, theatre and opera. He started his career by joining the Martha Graham Dance Company in 2012, becoming a principal guest artist and assistant rehearsal director in 2023. He has embodied the most iconic male roles of the repertory and originated starring roles for new works by Lucinda Childs, Sidi Larbi Cherkaoui, Nacho Duato, Andonis Foniadakis, Pontus Lidberg, Hofesh Shechter among others. In addition, Pagano is a regisseur for the Martha Graham Center and has restaged ballets for UNCSA, Rome Opera Ballet School, and Joffrey Ballet in Chicago. Pagano was honored with the Italian International Dance Award as "Male Rising Star" in 2016 and the Premio Nazionale La Sfera d'Oro in 2022.



ABOUT THE ARTISTS

CHRISTINE ROCAS

Rehearsal Director and Stager for Postcards

Christine Rocas was born in San Diego, California, and grew up in the Philippines. She performed with Ballet Manilla from 1998 to 2005, dancing principal (or lead, leading) roles in ballet including *The Nutcracker*, *Le Corsaire*, *La Bayadère*, *Swan Lake*, *The Sleeping Beauty*, and *Don Quixote*. In 2005, she was a silver medalist at the New York International Ballet Competition where she received the Arpino Award, garnering her a one-year contract with The Joffrey Ballet.



During her Joffrey career, Christine danced leading roles in ballets by Gerald Arpino (*Light Rain*, *Reflections*, *Round of Angels*, *Sea Shadow*, *The Nutcracker*); Sir Frederick Ashton (*Cinderella*, *The Dream*); George Balanchine (*Apollo*, *Prodigal Son*, *The Four Temperaments*, Stravinsky Violin Concerto); William Forsythe (*In the Middle*, *Somewhat Elevated*); Ronald Hynd (*The Merry Widow*); Kurt Jooss (*The Green Table*); Cathy Marston (*Jane Eyre*); Wayne McGregor (*INFRA*); Krzysztof Pastor (*Romeo & Juliet*); John Neumeier (*Sylvia*); Marius Petipa, staged by Lola D'Avila (*Giselle*); Justin Peck (*In Creases*, *The Times Are Racing*, *Year of the Rabbit*); and Jerome Robbins (*In the Night*, *Interplay*).

PETER OTTMANN

Stager for Voluntaries

Ottmann is a Canadian dancer, teacher and choreographer who studied at Canada's National Ballet School in Toronto. He later joined The National Ballet of Canada, quickly ascending to first soloist in 1983. Ottman performed roles such as Romeo in *Romeo and Juliet*, The Prince in *The Sleeping Beauty*, Albrecht and Hilarion in *Giselle*, and James and Gurn in *La Sylphide*. He also created key roles in ballets by Glen Tetley, William Forsythe and James Kudelka. He was eventually appointed Senior Répétiteur at The National Ballet of Canada, though he has recently retired after 48 years with the company.



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Joshua Bell and The Academy of St Martin in the Fields

Joshua Bell, Music Director & Violin

Wednesday, March 11 / 7:30 p.m.

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Camila Fernández

Thursday, March 12 / 7:30 p.m.

Bob Dylan - SOLD OUT!

Rough and Rowdy Ways

Wednesday, March 25 / 8:00 p.m.

BROADWAY SERIES

The Music Man

Friday, March 27 / 7:30 p.m.

Saturday, March 28 / 2:00 p.m. & 7:30 p.m.

Sunday, March 29 / 2:00 p.m.

APRIL

CLUB HANCHER

Dobet Gnahoré

Friday, April 10 / 7:30 p.m.

CLUB HANCHER

Beth Stelling

Friday, April 10 / 7:30 p.m.

Manual Cinema's *The 4th Witch*

Friday, April 17 / 7:30 p.m.

The Englert Theatre / Auditorium Seating

MAY

BROADWAY SERIES

Beetlejuice

Friday, May 1 / 7:30 p.m.

Saturday, May 2 / 2:00 p.m. & 7:30 p.m.

Sunday, May 3 / 1:00 p.m. & 6:30 p.m.

CLUB HANCHER

Brad Mehldau Trio - SOLD OUT!

Sunday, May 10 / 6:00 p.m. & 8:00 p.m.



25/26

HANCHER'S 2025-2026 SEASON IS DEDICATED TO

WALLY CHAPPELL



Above: Robert Joffrey (left) with Wally Chappell (right) backstage at the original Hancher Auditorium in 1986.

We recently lost a major member of our Hancher family. Former executive director and forever friend Wally Chappell peacefully passed away in April of 2025 in Iowa City at the age of 83. His incredible wife Karen was by his side. Wally was a leader at Hancher Auditorium and the University of Iowa, a force within the field of the arts, and an unmatched champion for culture in Iowa City. He was full of love for people, passion for experiencing the world (art, food, adventure!), and always advocating for his community.

Our giants cannot be replaced, but they can be remembered with awe, joy, and sadness all at once. We can carry forward the values and inspiration they left behind. Our Hancher family will always build upon the incredible legacy left for us by Wally. He is a hero in our minds and his spirit is forever in our hearts.