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As of September 13, 2011

remixed/ reimagined

On June 23, 2011, MCA Chicago celebrated the achievements of MCA Stage with the **remixed/reimagined** Performance Benefit. This innovative evening was cochaired by MCA Trustee Sara Albrecht and MCA Performance Committee member Jay Franke. Our sincere thanks to all who contributed to the event and to all who continue to support MCA Stage in its 15th season.

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**Hubbard Street
Dance Chicago
danc(e)volve:
New Works Festival**

**Thursday–Sunday,
January 19–22 and
26–29, 2012**

**Museum of
Contemporary Art
Chicago**

**HUBBARD
STREET
DANCE
CHICAGO**

Glenn Edgerton
Artistic Director
Jason D. Palmquist
Executive Director

Welcome

danc(e)volve: New Works Festival marks a pivotal moment for Hubbard Street Dance Chicago. As a contemporary dance company, we seek to explore a vast array of styles and forms of dance and to create opportunities for art to evolve. In order to do this we put a significant focus on cultivating emerging choreographers. *danc(e)volve* marks the next step in a new Choreographic Development Initiative that is making it possible to devote an entire series of performances to a number of new works created by artists within our company and the winners of the National Choreographic Competition.

This initiative will greatly increase Hubbard Street’s capacity to develop new work. Before this point, there was no model to serve as a bridge between developmental initiatives (such as our *Inside/Out Choreographic Workshop* and the National Choreographic Competition) and main company premieres. With *danc(e)volve*, we are now creating that model.

It is exciting for Hubbard Street to perform at the Museum of Contemporary Art Chicago—an institution with a mission parallel to our own. This performance series is also a wonderful way for two leading contemporary art organizations to come together. The proximity of the audience to the stage makes it a perfect venue for experimentation, which is necessary for innovation.

danc(e)volve is a very meaningful experience for our dancers. It helps them to develop not only as choreographers and designers but also as performers, allowing for the opportunity to look at the complete process through the eyes of the creator. These performances also give you an opportunity to learn more about the dancers by sharing this intimate space with them and by seeing their personalities come through in the work they create. The artists of Hubbard Street come from incredibly diverse backgrounds and that diversity will be apparent in the art you see this evening. Creating this type of laboratory for new work is key to choreographic development and seeing dance evolve.

Glenn Edgerton
Artistic Director
Hubbard Street Dance Chicago

Hubbard Street Dance Chicago

Garrett Anderson
Jesse Bechard
Christian Broomhall
Jacqueline Burnett
Alejandro Cerrudo
Meredith Dincolo
Kellie Epperheimer
Jonathan Fredrickson
Jason Hortin
Alice Klock
Ana Lopez
Pablo Piantino
Penny Saunders
David Schultz
Kevin Shannon
Jessica Tong
Robyn Mineko Williams

Hubbard Street 2

Alicia Delgadillo
Nicholas Korkos
Emilie Leriche
Felicia McBride
Johnny McMillan
Justin Ronald Mock*
Lissa Smith*
Andrew Wright

**HS2 Apprentice*

Taryn Kaschock Russell,
Director, HS2
Kristen Brogdon, *General Manager*

Terence Marling, *Rehearsal Director*
Alejandro Cerrudo, *Resident Choreographer*

Claire Bataille, *Director, Lou Conte Dance Studio*

Andy Brown, *Production Manager*
Ishanee DeVas, *Company Manager*
Matt Miller, *Lighting Director*

Kilroy G. Kundalini, *Audio Engineer*
Aprill C. Clements, *Stage Manager/Properties Master*

Stephan Panek, *Head Carpenter*
Emily Predny, *Lighting Supervisor*
Rebecca Shouse, *Wardrobe Supervisor*

Lou Conte, *Founder*

This project is supported by the J.B. and M.K. Pritzker Foundation, and partially supported by a *City Arts* grant from the City of Chicago Department of Cultural Affairs and Special Events and a grant from the Illinois Arts Council, a state agency.

danc(e)volve: New Works Festival

Program A

January 19, 20, 28, and 29

Path and Observations (15 minutes)
Johnny McMillan, *Choreographer*
Pekka Lehti, Liu Sola, Mari Boine, *Music*
Matt Miller, *Lighting Design*
Rebecca Shouse, *Costume Design*

Dancers
Alice Klock, Andrew Wright
Alicia Delgadillo, Nicholas Korkos
Emilie Leriche, Felicia McBride

The concept of this original work by Hubbard Street 2 dancer Johnny McMillan was inspired by a single image—in his words, “a little nomad girl in a beautiful parka.” Soon after finding the picture, he discovered a feature on the Sami people of Scandinavia, a culture of indigenous reindeer herders. Crafting his piece around several works of music and, to a larger extent, the folkloric music of Sami musicians such as Mari Boine, as well as visual art and writing, McMillan emphasizes the importance of grounding oneself amid chaos and change. Sami culture inspired McMillan to use the dancers’ movement to demonstrate the necessity of simplifying and accepting one’s emotions.

Created for and premiered by Hubbard Street 2 at MCA Stage in Chicago on January 19, 2012. Music by Mari Boine: “Vilges Soula,” from the album *A Week or Two in the Real World*, courtesy of Real World Records. Used by permission of Sony/ATV. Music by Mari Boine and Liu Sola: “Maze,” from the album *A Week or Two in the Real World*, courtesy of Real World Records. Used by permission of Sony/ATV. Music by Pekka Lehti: “Veijo With Wimme,” from the album *Outo Voima (Strange Force)*, courtesy of Aito Records Ltd. Used by permission of BMG Chrystalis.

Recall (15 minutes)
Robyn Mineko Williams, *Choreographer*
Chromatics, Chris Menth, mixed by Robyn Mineko Williams, *Music*
Matt Miller, *Lighting Design*
Rebecca Shouse, *Costume Design*

Dancers
Jacqueline Burnett
Jason Hortin
Pablo Piantino
David Schultz
Kevin Shannon
Jessica Tong

In the debut of her original piece *Recall*, Hubbard Street dancer Robyn Mineko Williams blends the pulsing beats of Chromatics and Chris Menth. Describing one of her inspirations as “the experience of memory,” Williams crafts a dynamic piece wherein dancers play with the lenses of different points of view and how these can both distort and clarify one’s perceptions. Two people living through the same experience can walk away with completely different impressions of a single event—a concept that Williams finds particularly intriguing. The process of *danc(e)volve* feels to Williams like being “a kid in a candy store,” working with “the best tools I could ask for.”

Created for and premiered at MCA Stage on January 19, 2012. Music by Chromatics: “Tick of the Clock,” from the album *Night Drive*. Used by permission of Chromatics. Music by Chris Menth: *Untitled*. Used by permission of Chris Menth.

Never was (7 minutes)
Alejandro Cerrudo, *Choreographer*
George Frideric Handel, Henry Purcell, *Music*
Matt Miller, *Lighting Design*
Branimira Ivanova, *Costume Design*

Dancers
Emilie Leriche and Johnny McMillan

In his new piece *Never was*, Hubbard Street Resident Choreographer Alejandro Cerrudo focuses on the physicality of dance through the intricacies of Baroque music by Handel and Purcell. Set to contrasting compositions that build to form a cohesive duet, the dance—while not a love duet—nevertheless showcases the movement of two dancers as they interact and coexist in a polarizing musical landscape.

“In...[*danc(e)volve*] we have nine choreographers in total. The work that I did is a duet, and it’s a very demanding piece physically and technically as well. It requires a very mature dancer and a very complete dancer. I am constantly asking them to give a lot of energy, but at the same time be able to control that energy. To perform, not just execute steps, execute movement, but to transmit something specific.

“What I think is unique about *dance(e)volve* is this freshness, these young people creating. There is not one work in the evening that you would be able to see anywhere else. And it’s going to be full of fresh ideas and artists very hungry to create.”
Alejandro Cerrudo

Created for and premiered by Hubbard Street 2 at MCA Stage in Chicago, on January 19, 2012. Music by George Frideric Handel: “Serse: Ombra

Mai Fu,” from the album *The Opera Album 2011* as recorded by Andreas Scholl, Orchestra of the Age of Enlightenment & Sir Roger Norrington for Decca Music Group. Music by Henry Purcell: “Funeral Sentences for the Death of Queen Mary II (1695): The Queen’s Funeral March (procession),” from the album *40 Famous Marches* as recorded by Baroque Brass of London & David Hill for Decca Music Group. Music by Henry Purcell: “Music for the Funeral of Queen Mary 1695: Drum Processional,” from the album *Purcell: Music for Queen Mary* as recorded by the King’s College Choir & Stephen Cleobury for EMI Classics.

Intermission
Untitled Landscape (15 minutes)
Jonathan Fredrickson, *Choreographer*
Henryk Gorecki, *Music*
Matt Miller, *Lighting Design*
Nathan Rohrer, *Costume Design*

Dancers
Jesse Bechard
Jacqueline Burnett
Kellie Epperheimer
Jason Hortin
Alice Klock
Kevin Shannon
Jessica Tong

“Man is physically as well as metaphysically a thing of shreds and patches, borrowed unequally from good and bad ancestors, and a misfit from the start.”
Ralph Waldo Emerson

Created for and premiered at MCA Stage on January 19, 2012. Music by Henryk Gorecki: “Symphony 3, op 36 Movement 1: lento sostenuto tranquillo ma catabile,” from the album *Gorecki: Symphony No. 3 “Symphony of Sorrowful Songs,”* as recorded by Warsaw Philharmonic Orchestra & Kazimierz Kord for Universal Music Enterprises. Used by permission of Boosey & Hawkes.

danc(e)volve: New Works Festival, Program B

January 21, 22, 26, and 27

Bonobo (16 minutes)

Penny Saunders, *Choreographer*

Astor Piazzolla, Bonobo, Arvo Pärt, mixed by

Terence Marling, *Music*

Matt Miller, *Lighting Design*

Rebecca Shouse, *Costume Design*

Dancers

Alicia Delgadillo

Nicholas Korkos

Emilie Leriche

Felicia McBride

Johnny McMillan

Andrew Wright

Hubbard Street dancer and winner of the 2011 National Choreographic Competition, Penny Saunders draws back the stage curtain and peers into the lives of performers in *Bonobo*, her new work for Hubbard Street 2. Though not a period piece, *Bonobo* is inspired by the history of Vaudeville-type traveling tent shows from the 1920s and thirties, before movies had sound and before television sets became commonplace in the home. Portraying the spirit of performance, whether a song-and-dance routine, a straight play, or some version of a freak show, *Bonobo* features an eclectic score ranging from hilarity to poignancy, mixed by Terence Marling.

Created for and premiered by Hubbard Street 2 at MCA Stage in Chicago on January 19, 2012 as part of the 2011 National Choreographic Competition. Music by Bonobo: “Pick Up (Four Tet Mix),” from the album *Ninja Tune Retrospect Volume 2*, courtesy of Third Side Music. Music by Arvo Pärt: “Lamentate: Fragile e Conciliante,” from the album *Pärt: Lamentate*, courtesy of Naxos of America, Inc. Used by permission of European American Music Distributors LLC. Music by Astor Piazzolla: “Milonga,” from the album *Astor Piazzolla: Unmixed*, courtesy of Milan Records. Used by permission of Warner/Chappell Music, Inc.

Program B

... and other stories of imperfection

(7 minutes)

Alice Klock, *Choreographer*

Clint Mansell, Max Richter, *Music*

Matt Miller, *Lighting Design*

Alice Klock, *Costume Design*

Dancers

Nicholas Korkos and Emilie Leriche

Hubbard Street dancer Alice Klock’s original piece entitled *... and other stories of imperfection* is a form of onstage catharsis that explores the universal breadth of personal history. Set to the minimalist scores “Together We Will Live Forever” by composer Clint Mansell and “Song” by Max Richter, Klock works with a sense of candor and simplicity. Describing the choreographic process as “therapeutic,” Klock translates her own formative experiences into movement, to which she hopes both the dancers and audience will attach their own meanings and interpretations. “I believe that, because of the magic of art, a trickle-down effect occurs when an artist creates works that truly means something in its making,” she says.

Created for and premiered at Hubbard Street Dance Chicago’s 2011 Inside/Out Choreographic Workshop at the UIC Theater in Chicago on June 17, 2011. Music by Clint Mansell: “Together We Will Live Forever,” performed by The Kronos Quartet, courtesy of Warner Brothers Entertainment. Used by permission of Universal Music Publishing Group and Fox Music, Inc. Music by Max Richter: “Song,” from the album *Songs from Before*, courtesy of FatCat Records.

Facets of the Same (16 minutes)

Taryn Kashock Russell, *Choreographer*

Django Reinhardt, The Tiger Lillies, *Music*

Matt Miller, *Lighting Design*

Rebecca Shouse, *Costume Design*

Dancers

Kellie Epperheimer

Alice Klock

David Schultz

Garret Anderson

Pablo Piantino

Taryn Kashock Russell created this piece as an individual’s journey of introspection, initiated by both external and internal forces. “I was contemplating my inability to experience how someone sees themselves,” notes Kashock Russell. “It is a unique and biased set of eyes we look out from. My inspiration for this work came from personal challenges, but my desire is to convey a more universal theme of reflection.”

Created for and premiered at the MCA Stage on January 19, 2012. Music by Django Reinhardt: “Blue Drag,” from the album *A Little Love A Little Kiss*. Used by permission of Ibiza Friends. “Blues,” from the album *Sing De Paris*. Used by permission of Iris Music France. Courtesy of Jewel Music Publishing Co, Inc. “Django’s Tiger,” from the album *The Best of Django Reinhardt*, courtesy of EMI. Used by permission of Jewel Music Publishing Co, Inc. Music by The Tiger Lillies: “Right to Wrong,” from the album *Bouquet of Vegetables The Early Years*, “Same Old Story,” from the album *Low Life Vegetables*, “Scars,” from the album *Death and The Bible*. Used by permission of musicas.de gmbh.

Never was (7 minutes)

Alejandro Cerrudo, *Choreographer*

George Frideric Handel, Henry Purcell, *Music*

Matt Miller, *Lighting Design*

Branimira Ivanova, *Costume Design*

Dancers

Emilie Leriche and Johnny McMillan

Please see program A for notes and credits.

Intermission

The Fantastic Escape of the Little Buffalo

(22 minutes)

Clébio Oliveira, *Choreographer*

Various artists, *Music*

Matt Miller, *Lighting Design*

Rebecca Shouse, *Costume Design*

Dancers

Alicia Delgadillo

Nicholas Korkos

Felicia McBride

Johnny McMillan

Emilie Leriche

Andrew Wright

“When I first started to think of what I would create for Hubbard Street 2, I wanted to begin with a compelling idea,” notes choreographer Clébio Oliveira. “Something I had been contemplating was, ‘When do humans become animals and when do animals become humans?’” Researching this question, Oliveira found that the largest distinction between the two species is higher thought and yet he was fascinated by an animal’s ability to manipulate human emotions. The conclusion he arrived at is that when one’s primitive instincts are

activated, both human and animal become equal. The movements of this piece illustrate these blind instincts: hunger, fear, and love.

The development of *The Fantastic Escape of the Little Buffalo* was supported in part by Hancher, The University of Iowa.

Created for and premiered by Hubbard Street 2 at Space Place Theater in Iowa City, Iowa on September 22, 2011. Music by Juan Alba: "Un Tanguito Con Seba." Music by Jimmie Davis, Charles Mitchell, and Paul Rice: "You Are My Sunshine," from the album *Legends of Music Collection: Doris Day* as recorded by Doris Day and Frank Yankovic and his Yanks for Ling Music Group. Music by Frederic Chopin: "Nocturne No. 2 in E Flat, Op. 9 No. 2," from the album *Chopin: Nocturnes* as recorded by Maurizio Pollini for Universal Music Entertainment. Music by Siba: "Fulô do Jungo," from the soundtrack *Baile Perfumado* as recorded by Chico Science, Fred 04, Siba, Lucio Maia, and Paulo Rafael for Natasha. Music by Siba e a Floresta: "Alados," from the album *E A Floresta* as recorded by Siba e a Fuloresta for O+ Music. Music by Worm is Green: "Walk Thru," from the album *Automagic*.

thrice (14 minutes)

Terence Marling, *Choreographer*

Terence Marling, Antonio Vivaldi, *Music*

Matt Miller, *Lighting Design*

Rebecca Shouse, *Costume Design*

Dancers

Jacqueline Burnett

Meredith Dincolo

Kellie Epperheimer

Robyn Mineko Williams

Garrett Anderson

Jason Hortin

Pablo Piantino

The choreography of Hubbard Street Rehearsal Director and choreographer Terence Marling's

newest piece, *thrice*, is created from choreography that originally appeared as *twice (once)*, performed during the Chicago Symphony Orchestra's MusicNOW series in December 2011. Set to Anna Clyne's "Within Her Arms," *twice (once)* marries the abstraction of dance to the precision of mathematical patterns. Marling retains the same choreographic timeline and structure as *twice (once)*, but *thrice* has been altered musically, spatially, and scenically resulting in an entirely new perspective and meaning for the same dance.

The original choreography for *twice (once)* was supported by Carla Eyre & Peter Gallagher, and James F. Oates.

Created for and premiered by Hubbard Street Dance Chicago at MCA Stage in Chicago on January 19, 2012. Music by Vivaldi: "Concerto in E Minor 'Il Favorito' RV 277, 2. Andante," performed by Viktoria Mullova and Giardino Armonico/Giovanni Antonini, from the album *Vivaldi 5 Violin Concertos*, courtesy of Onyx.

MCA Stage

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Presented by MCA Stage
in association with Goodman Theatre

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echoing from the deep,
deep past with the
evanescent present"**
New Theatre Quarterly

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Support for this project is generously provided by the
Consulate General of Poland in Chicago.

About the artists

Hubbard Street Dance Chicago

under the artistic direction of Glenn Edgerton since 2009, celebrates thirty-four years as one of the most original and forward-thinking forces in contemporary dance. The core purpose of Hubbard Street is to bring artists, art, and audiences together to enrich, engage, educate, and transform lives through the experience of dance. Hubbard Street serves as an emblem of the city's international cultural profile and continues its role as a leader in the field of dance, pushing the art forward by creating new works, diversifying repertoire, and cultivating the next generation of dancers and choreographers.

Edgerton's dynamic artistic vision for creating new works and strengthening the company's repertoire while cultivating and deepening relationships with collaborative partners has fast become a reality. Since becoming Artistic Director, Edgerton has secured new commissions and repertoire hits by master and notable choreographers including Jirí Kylián, Nacho Duato, William Forsythe, Twyla Tharp, Ohad Naharin, Victor Quijada, Aszure Barton, and Sharon Eyal.

Key to Hubbard Street's mission is to cultivate collaborative partnerships with Chicago's most significant cultural and community organizations. Since 2000, Hubbard Street has established partnerships with the Chicago Symphony Orchestra, presenting new and existing choreography set to orchestral music performed by the symphony; the Art Institute of Chicago, producing dance works within art exhibits and free information sessions to the public to explore the vital connection between dance and art; Illinois Institute of Technology School of Architecture, re-imagining the space in which dance is performed; and Rush University Medical Center, which helped establish

the HSDC Parkinson's Project, using contemporary dance techniques to improve the mobility and quality of life for participants.

The main company, comprised of seventeen dancers, display unparalleled versatility and virtuosity.

One of the only American dance companies to operate year-round, Hubbard Street continues to produce bold and passionate performances in Chicago, at national and international celebrated dance venues, and through some of the most cutting-edge dance programs at prestigious universities around the country. While many contemporary dance peers are single-choreographer organizations, Hubbard Street has always been a repertory company, representing numerous choreographers and styles. The company in its entirety has grown to be recognized as a leader in the creation and development of new choreography, unique collaborations, and innovative production concepts.

Its importance is based on its role as both a repository of work from some of the twentieth and twenty-first century's best contemporary choreographers and as a commissioning agent of new works, having commissioned and presented almost 200 new and acquired dance works throughout its history. Critically acclaimed for its exuberant, athletic and innovative repertoire, Hubbard Street is always changing and evolving while maintaining the highest artistic standards. Additionally, Hubbard Street now offers a Summer Intensive, which provides concentrated training in ballet and modern technique classes, repertoire rehearsals, dance history lectures, and health and wellness presentations to pre-professional dancers from across the nation.

Hubbard Street 2 (HS2), formed in 1997, prepare dancers ages eighteen to twenty-five for the life of a professional dancer in a contemporary company.

HS2 provides talented young artists with a chance to develop their professional experience, fast becoming dynamic and bold dancers. The company's vibrant environment gives dancers the experiences necessary to develop strong technique and an individual voice. HS2 dancers are known for their athleticism and fearless dancing. Under the direction of Taryn Kaschock Russell, HS2's six company members perform and tour to critical acclaim at venues around the world.

To date, fifteen HS2 dancers have advanced to the main company and many more have joined other national and international companies. Annually, HS2 hosts the National Choreographic Competition, which gives three emerging choreographers chosen from hundreds of applicants the chance to realize their artistic expression with the dancers of the second company. Almost thirty new works have been created for HS2 as part of the National Choreographic Competition.



Glenn Edgerton (Artistic Director) joined Hubbard Street Dance Chicago after an international career as a dancer and director. He began his dancing career at The Joffrey Ballet where,

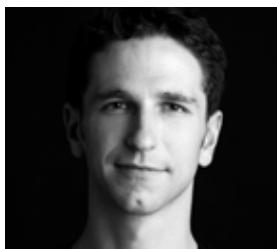
mentored by Robert Joffrey, he performed leading roles in the company's contemporary and classical repertoire for eleven years. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater (NDT), and after dancing for five years retired from performing to become artistic director of the main company, leading NDT for a decade and presenting the works of Jirí Kylián, Hans van Manen, William Forsythe, Ohad Naharin, Mats Ek, Nacho Duato, Jorma

Elo, Johan Inger, Paul Lightfoot, and Sol Leon, among others. From 2006 to 2008, he directed The Colburn Dance Institute at The Colburn School of Performing Arts in Los Angeles. Glenn joined Hubbard Street's artistic leadership team full-time as associate artistic director in 2008. Since 2009, Edgerton has guided the company forward as artistic director, building on more than three decades of artistic leadership from both Lou Conte and Jim Vincent, whose extraordinary work established the company as a leader in dance performance, education, and appreciation.



Garrett Anderson is from Tucson, Arizona. He began his training in Walnut Creek, California under the direction of Richard Cammack and Zola Dishong at the Contra Costa

Ballet Centre. He went on to study at San Francisco Ballet school and then in Pacific Northwest Ballet's professional division. In 2001, Anderson joined San Francisco Ballet as a member of the corps de ballet and in 2005 was promoted to soloist. In 2008, he joined the Royal Ballet of Flanders in Antwerp, Belgium, as a first soloist under the direction of Kathryn Bennets. There he toured extensively throughout Europe and the world. In January 2011, he returned to the United States to dance with Trey McIntyre Project. Anderson was the recipient of the American Ballet Theatre national dance scholarship and holds a BA in dance from St. Mary's College of California. Anderson joined Hubbard Street Dance Chicago in August 2011.



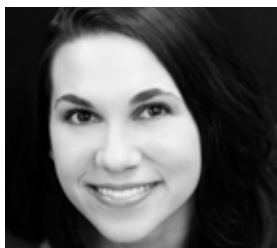
Jesse Bechard is from Bolton, Massachusetts. He began his formal ballet training at sixteen and graduated from Walnut Hill School for the Arts. He attended summer programs

at Boston Ballet, Alonzo Kings LINES Ballet, and Ballet Austin. In 2000, having completed his freshman year at the University of Chicago, he returned to dance. After a year with Ballet Austin he joined Richmond Ballet where he danced for eight years, performing works by John Butler, Jessica Lang, Val Caniparoli, William Soleau, Mauricio Wainrot, and Colin Conner. Bechard joined Hubbard Street Dance Chicago in August 2010.



Christian Broomhall is from Columbus, Ohio. He received classical training from BalletMet Columbus under the direction of David Nixon and Yoko Ichino. From 1999 to 2001 he danced professionally with BalletMet Columbus. He then

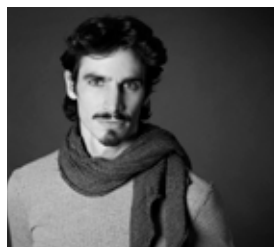
performed with the Northern Ballet Theatre until 2005, when he returned to dance with BalletMet Columbus until 2008. Broomhall joined Hubbard Street Dance Chicago in August 2008.



Jacqueline Burnett is from Pocatello, Idaho. She received her classical ballet training in Pocatello, Idaho from Romanian Ballet Master Marius Zirra, with additional summer training at

Ballet Idaho, Brindusa-Moore Ballet Academy, Universal (Kirov) Ballet Academy, the Juilliard

School, and the San Francisco Conservatory of Dance. She received a BFA in Dance Performance from The Ailey School/Fordham University joint program in New York City in May 2009, graduating magna cum laude and with departmental honors. Burnett joined Hubbard Street Dance Chicago as a Center Apprentice in January 2008, while concurrently completing her BFA degree, and became a member of the main company in August 2009. Burnett is also a 2011–12 Princess Grace Honorarium recipient.



Alejandro Cerrudo (Dancer, Resident Choreographer) is a native of Madrid, Spain. He received his training at the Real Conservatorio Profesional de Danza de Madrid.

After becoming a professional dancer in 1998, Cerrudo's dance career has been shaped and enriched by various dance companies including Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2, and, since 2005, by Hubbard Street Dance Chicago. In 2008 Cerrudo was named Hubbard Street Choreographic Fellow and became the company's first Resident Choreographer in 2009. Cerrudo has created several works for Hubbard Street and for the company's unique collaborations with the Chicago Symphony Orchestra and Nederlands Dans Theater. Cerrudo's works are being performed by dance companies around the United States and the world, including Germany, Denmark, The Netherlands, and Australia. Always dancing and constantly creating, Cerrudo was honored with an award from The Boomerang Fund for Artists in 2011.



Alicia Delgadillo is from Charlotte, North Carolina and was born in San Francisco. She received her training in the Royal Academy of Dance and Cecchetti styles of ballet under

the tutelage of Susan Hayward. After moving to Charlotte, she continued her studies with Gay Porter and Bridget Porter Young at the Charlotte School of Ballet. In 2004, Delgadillo began studying full time with Daniel and Rebecca Wiley at Piedmont School of Music and Dance. She has attended summer programs with Hubbard Street Dance Chicago, American Ballet Theatre, Juilliard, San Francisco Conservatory of Dance, and Springboard Danse Montreal. Most recently, Delgadillo had the opportunity to perform with Alvin Ailey American Dance Theater in Alvin Ailey's *Memoria*. Currently, she is finishing her degree in dance with the Ailey/Fordham BFA Program where she has performed works by Sidra Bell, Jennifer Muller, and Camille A. Brown. Delgadillo joined Hubbard Street 2 in August 2011.



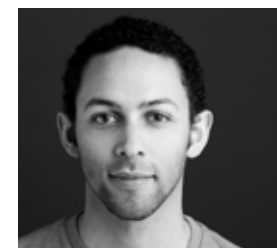
Meredith Dincolo is from Indianapolis, Indiana. She began dancing at age seven in Indianapolis and continued her training under Iacob Lascu in Michigan. She graduated from the

University of Notre Dame in 1993 and moved to Chicago to pursue dance. In 1996, Dincolo joined Hubbard Street Dance Chicago where she spent four years under the direction of Lou Conte. In 2000, she joined Lyon Opera Ballet and went on to the Nationaltheater Mannheim, under Kevin O'Day and Dominique Dumais. Dincolo returned to Hubbard Street Dance Chicago in November 2004.



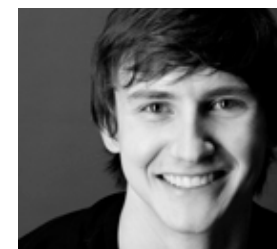
Kellie Epperheimer is from Los Osos, California. She began her dance training in 1988 with the Academy of Dance and Civic Ballet of San Luis Obispo. Epperheimer joined

Hubbard Street 2 in January 2005 before becoming an apprentice with the main company in December 2006. Epperheimer became a full company member in January 2008.



Jonathan Frederickson is from Corpus Christi, Texas. He studied ballet at the Munro Ballet Studios, home to Corpus Christi Ballet, under teachers Cristina Munro

and Kay Boone. He received his BFA for Dance Performance and Choreography from California Institute of the Arts in 2006. Immediately thereafter, he joined the Limon Dance Company where he had the opportunity to perform principal roles. While dancing with Limon, he created two new works with the company. He is a former winner of Hubbard Street's National Choreographic Competition and was named one of *Dance Magazine's* "25 to Watch" in 2011 for his choreography. Fredrickson joined Hubbard Street in February 2011.



Jason Hortin is from Olympia, Washington. He graduated from the University of Nevada, Las Vegas with a BFA in dance under the direction of Louis Kavouras and has

danced with Moving People Dance Theatre,

the Erick Hawkins Dance Company, and River North Chicago Dance Company. Hortin joined Hubbard Street Dance Chicago as an apprentice in August 2007 and was promoted into the main company in July 2008.



Alice Klock is from Ann Arbor, Michigan. She began dancing at the age of eleven. In 2003, she attended Interlochen Arts Academy, where she achieved artistic and academic

high honors upon graduation. In 2007, Klock moved to California to study with Alonzo King in the LINES/Dominican BFA program. She has attended summer programs at the San Francisco Ballet, The National Ballet School of Canada, Miami City Ballet, Alonzo King LINES Ballet, San Francisco Conservatory of Dance, Springboard Danse Montreal, and Hubbard Street. She has worked professionally on a number of projects with San Francisco choreographer Gregory Dawson, and had the honor of performing with Alonzo King LINES Ballet in their 2008 home fall season. She joined Hubbard Street 2 in September 2009 and was promoted into the main company in August 2011.



Nicholas Korkos is from San Francisco, California. He trained predominantly at Alonzo King's LINES Ballet School, as well as San Francisco School of the Arts and Purchase College,

SUNY. At age fifteen Korkos performed in and toured *The Rite of Spring*, with LINES. From 2008 to 2010, Korkos was a member of both Robert Moses's KIN and Kara Davis's Project Agora in San Francisco. During that time he also performed in *Il Trovatore* with the San

Francisco Opera. In addition to Davis, Moses, and King, Korkos has performed the works of Yannis Adoniou, Sidra Bell, and, most recently, Alex Ketley and Katie Faulkner. Korkos joined Hubbard Street 2 in September 2010.



Emilie Leriche is from Santa Fe, New Mexico. She began her dance training at the age of eight. In 2007 she moved to the Boston area to study at Walnut Hill School for the

Arts. She has attended summer programs at Magnus Midwest (formerly Joffrey Midwest), Complexions Contemporary Ballet, San Francisco Conservatory of Dance, and Hubbard Street Dance Chicago. In 2009 she performed alongside the dancers of zoeljuniper in *the devil you know is better then the devil you don't*. Leriche joined Hubbard Street 2 as an apprentice in September 2010 and became a company member in August 2011.



Ana Lopez is from A Coruña, Spain. She began her formal training at Conservatorio de Danza Diputacion de A Coruña. Upon graduating Isaac Diaz Pardo high

school, she continued her training at Centro Internacional de Danza Carmen Roche. Lopez danced with Joven Ballet Carmen Roche, Compañía Nacional de Danza 2, and Ballet Theater Munich before joining Hubbard Street Dance Chicago in January 2008. Lopez was named one of *Dance Magazine's* "25 to Watch" in 2012.



Terence Marling (Rehearsal Director) began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet

Theater directed by Patricia Wilde, performing works by George Balanchine, Glen Tetley, Paul Taylor, Jiri Kylian, Ohad Naharin, Kevin O'Day, and Dwight Rhoden as well as many full-length classical ballets. In 2003 Marling was invited to join the National Theatre Mannheim in Germany under the direction of Kevin O'Day where he participated in the creation of many new works. Marling danced with Hubbard Street Dance Chicago from April 2006 to December 2009. He participated in the creation of new works with Jorma Elo, Toru Shimazaki, Jim Vincent, Lucas Crandall, and Alejandro Cerrudo, and danced works by Susan Marshall, Nacho Duato, Ohad Naharin, Margarite Donlon, Jiri Kylian, and others. Marling became rehearsal director for Hubbard Street in January of 2010.

Felicia McBride



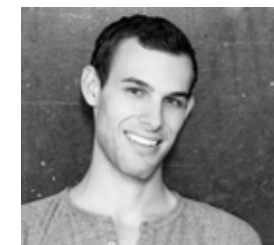
is from San Antonio, Texas. She began her ballet training under the direction of Julie Morton Simpson in San Antonio. She attended summer programs at Houston Ballet, Chatauqua

Ballet, Tulsa Ballet, and Ballet Austin. After spending her senior year as a trainee with North Carolina Dance Theater she danced with Ballet Austin 2 for one season. In 2009 McBride joined Dominic Walsh Dance Theater (DWDT) where she performed works by Jiri Kylian, Mats Ek, Mauro Bigonzetti, Vaclav Kunes, and Dominic Walsh. After two seasons with DWDT, McBride joined Hubbard Street 2 in August 2011.



Johnny McMillan is from Sault Ste. Marie, Ontario. He began his training in Sault Ste. Marie, Ontario at age twelve. He graduated from Interlochen Arts Academy, receiving

the young artists' award in dance. He has attended summer programs at the San Francisco Conservatory, Bartholin International Ballet Seminar, and Hubbard Street. He has worked with Gleich Dances under the direction of Julia Gleich and was awarded first place at the 2010 American Ballet Competition in both the classical and contemporary divisions. He has performed roles in ballets such as Arthur Saint-Léon's *Coppelia*, August Bournonville's *La Sylphide* and Frederick Ashton's *Les Patineurs*, as well as works by Randy Duncan, Patrick Corbin, Kim Robards, and Hannah Baumgarten. McMillan joined Hubbard Street 2 as an apprentice in September 2010 and became a company member in August 2011.



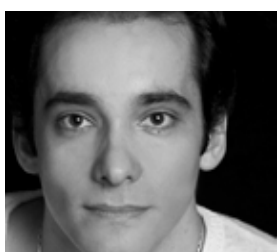
Justin Ronald Mock is from Pittsburgh, Pennsylvania. He began his dance training at age seventeen at The Lincoln Park Performing Arts Charter School. He has participated in

summer dance programs at Hubbard Street Dance Chicago, Lou Conte Dance Studio, and American Ballet Theatre. He received his BA from Point Park University in 2011, where he first became acquainted with Hubbard Street's repertoire while dancing *Bardo* by Toru Shimazaki. Mock joined Hubbard Street 2 as an apprentice in August 2011.



Clébio Oliveira is a Brazilian native and graduate of the Universidad de Cidade in Rio de Janeiro. She is a choreographer and contemporary dance instructor. Since

beginning to choreograph, Oliveira has won more than fifteen awards as a top choreographer in Brazil. In January 2009, Oliveira was invited by the Ballet Theatre Kiel in Germany to stage his piece *Something is ending, something is beginning*. This work was revered for being both innovative and interesting while utilizing a unique and particular body language. Oliveira's choreographic work emphasizes the complexity of the human body by alternating strength, investigation, poetry, and sensibility. His diverse use of genre generates a very specific aesthetic that mixes dance techniques, theater, and folk culture—a style that has been placed on many companies throughout Brazil and Europe. In 2011 Oliveira was one of the three National Choreographic Competition winners giving him the opportunity to create a new work for Hubbard Street 2.



Pablo Piantino is from Mendoza, Argentina. He began dancing at the age of fourteen. His training includes private seminars with Hector Zaraspe and studies at both the Colón

Theatre School and the Juilliard School, where he received his BFA. Having danced with the Colón Theatre Ballet Company and the Juilliard School Dance Ensemble, Piantino joined the San Francisco Ballet in 1999 and became a Hubbard Street Dance Chicago company member in August 2005.



Taryn Kaschock Russell (Director, HS2) joined Hubbard Street Dance Chicago after an extensive career with the Joffrey Ballet. Starting in 1995 she spent seven years

performing and touring extensively with the company. During that time, she expanded her artistry by dancing the principal roles in classic works by Agnes DeMille, George Balanchine, Martha Graham, and John Cranko. She was also the first woman outside of David Parsons company to dance his signature solo *Caught*. Kaschock Russell joined Hubbard Street Dance Chicago in 2002 and the following January was named one of *Dance Magazine's* "25 to Watch." Her repertoire, while dancing with Hubbard Street, included master works by Jirí Kylián, Nacho Duato, William Forsythe, and Ohad Naharin. Kaschock Russell also participated in numerous original creations while a member of the company. In 2007, she became a member of Hubbard Street's artistic staff and began teaching company class, conducting rehearsals, and re-setting choreography. She was named Director of Hubbard Street 2 in 2008 and also coordinates Hubbard Street's National Choreographic Competition. In 2010 Kaschock Russell conceived and directed the critically acclaimed Hubbard Street 2 family program *Harold and the Purple Crayon: A Dance Adventure*.



Penny Saunders is from West Palm Beach, Florida. She received her formal dance training at and graduated from the Harid Conservatory in Boca Raton. While furthering her train-

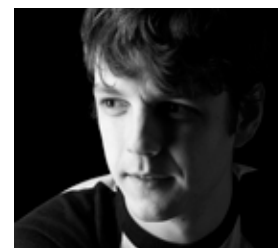
ing under Elisabeth Carroll, she joined the American Repertory Ballet in New Jersey.

Saunders has also danced with Ballet Arizona, toured extensively with MOMIX, and was a member of Cedar Lake Ensemble in New York before joining Hubbard Street Dance Chicago in November 2004. In 2011 Saunders was one of the three National Choreographic Competition winners awarding her the opportunity to create a new work for Hubbard Street 2.



David Schultz is from Grand Rapids, Michigan. He began his training at the School of Grand Rapids Ballet. Before joining the company for four seasons, Schultz

studied with the National Ballet of Canada. He has performed works by Gordon Pierce Schmidt and Septime Webre, as well as *Prodigal Son* by Peter Sparling. Schultz has studied the techniques and works of Paul Taylor, George Balanchine, Lester Horton, Martha Graham and Nacho Duato before joining Hubbard Street 2 in September 2009. He was promoted into the main company in August 2011.



Kevin Shannon is from Baltimore, Maryland. He began his formal dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts, receiv-

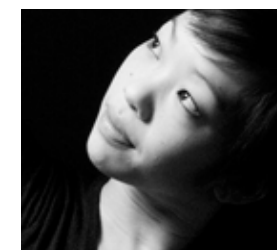
ing additional summer training at the School of American Ballet, Miami City Ballet, Paul Taylor, and David Parsons. He received his BFA in 2007 from the Juilliard School, where he performed works by Susan Marshall, Mark Morris, William Forsythe, and Jirí Kylián. He has toured nationally with the Juilliard School Ensemble and performed in the nationally broadcast special "Live From Lincoln Center, The Juilliard School:

Celebrating 100 Years." He is a cofounder of BØRDERLINE DANCE CIRCLE—a troupe under the choreographic direction of Michelle Mola—for which he danced professionally and developed concepts since 2005. Shannon joined Hubbard Street Dance Chicago in November 2007.



Lissa Smith is from Miami, Florida where she began her dance. She graduated from New World School of the Arts High School and attended The Boston Conservatory. Smith

danced in summer programs at Hubbard Street Dance Chicago, Jacob's Pillow, The Juilliard School, Alonzo King LINES Ballet, Martha Graham, The Joffrey Ballet, and The Joffrey Midwest Workshop. She has performed works by Martha Graham, José Limon, Gregory Dawson, Hofesh Shecter, Thang Dao, Peter London, Alwin Nikolais, and Uri Sands. In 2009, Smith won the "Arts For Life!" dance scholarship presented by Florida's Former First Lady Columba Bush. Smith joined Hubbard Street 2 as an apprentice in August 2011.



Jessica Tong is from Binghamton, New York. She received her formal training at The Ballet School in Salt Lake City, Utah under Jan Clark Fugit, as well as at the University of

Utah where she danced as a member of Utah Ballet. She also attended the summer programs of American Ballet Theatre, San Francisco Ballet, and Lou Conte Dance Studio, among others. Tong danced with BalletMet in Columbus, Ohio, Eliot Feld's Ballet Tech in NYC; and Hubbard Street 2 before joining the main com-

pany in January 2007. Tong was named one of *Dance Magazine's* "25 to Watch" in 2009.



Robyn Mineko Williams

is from Lombard, Illinois. She began dancing at age five under the direction of Yvonne Brown Collodi. She continued studying dance at the Lou

Conte Dance Studio on full scholarship from 1993 to 1995. Williams danced with River North Chicago Dance Company for four years before becoming an apprentice with Hubbard Street Dance Chicago in June 2000. She became a full company member in September 2001. In 2010, she cochoreographed *Harold and the Purple Crayon: A Dance Adventure for Hubbard Street 2*.



Andrew Wright

is from Burlington, Ontario. He began his dance training at the age of eight. He has attended summer intensives with Hubbard Street Dance Chicago and

River North Chicago Dance Company. He also attended Springboard Danse Montréal where he worked with Les Ballets Jazz de Montréal and Batsheva Dance Company performing repertoire by Aszure Barton and Ohad Naharin. While completing his BFA in dance at Point Park University Wright received the "Rising Star in Dance" award and performed works by Gerald Arpino, Trey McIntyre, Toru Shimazaki, and Kiesha Lalama. He joined Hubbard Street 2 as an apprentice in August 2011 while finishing his degree. Wright became a company member in January 2012.

The Design Team

Matt Miller

currently serves as the lighting director for Hubbard Street Dance Chicago and as the resident lighting designer for Hubbard Street 2. Some of his favorite work includes *Harold and the Purple Crayon: A Dance Adventure*, *Nessuno*, *Never Did Run Smooth*, and the 2011 *Inside/Out Choreographic Workshop*. Miller's lighting work has also taken him to such organizations as the Chicago Dancing Festival, the Chicago Symphony Orchestra, Dance For Life, Chicago Takes Off, The Goodman Theatre, and The Plagiarists theatre company. He holds a BFA in Lighting Design from the Johnny Carson School of Theatre and Film in the Hixon-Lied College of Fine and Performing Arts at the University of Nebraska Lincoln.

Branimira Ivanova

is a graduate of the University of Connecticut with an MFA in Costume Design and the International Academy of Design and Technology with a BFA in Fashion Design. She made her debut in the costuming and dance world with Hubbard Street Dance Chicago in 2002. She has worked with the company ever since and has designed costumes for Toru Shimazaki, Marguerite Donlon, Alejandro Cerrudo, and Andrea Miller to name a few. Ivanova is a 2009 and 2010 Jeff Award nominee for the costume design for Lifeline Theater's productions of *Treasure Island* and *Wuthering Heights*. Ivanova is a recipient of Certificate for Excellence in Theatre Design by USITT in 2007. Her work was part of the United States National Exhibit at the Prague Quadrennial World Stage Expo in Prague 2007. She is also a recipient of Fashion Group International's "Design Your Future Award" and the Driehaus Award for Fashion Excellence, both in 2002.

Nathan R. Rohrer

has designed costumes for theater and dance productions throughout Chicago, including *Pinkalicious*, currently playing at the Broadway Playhouse, as well as *Snow White* and *Alexander and the Terrible, Horrible, No Good Very Bad Day*, currently playing at the Apollo Theatre. He has designed numerous dance productions for Hubbard Street 2, River North Chicago Dance, Thodos Dance Chicago, and Deeply Rooted Productions. Other theater credits include Lifeline Theatre, Emerald City Theatre, New Colony, Griffin Theatre, and the University of Chicago, where he is costume shop manager. His picturesque costume renderings have been exhibited and sold in art galleries and have been featured in *Time Out Chicago*. Rohrer received his BA from the University of Wisconsin-Stevens Point.

Rebecca M. Shouse

is a native of Elizabethtown, Kentucky and has a BA in Theatre from Morehead State University, an MFA in Acting from Western Illinois University, and an MFA in Costume Design from Purdue University. Her costume designs include *PHYSIKAL LINGUISTIKS*; *Lickety Split*; *Love Stories* and ten others for Hubbard Street Dance Chicago; and *Creative Force* (also featured in Robert Altman's film *The Company*), *Footnotes for RJ*, and *Lyric Discourse* for The Joffrey Ballet.

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