

HUBBARD STREET DANCE CHICAGO

Artistic Director
Executive Director
General Manager
Rehearsal Director
Director, HS2

Glenn Edgerton
Jason D. Palmquist
Kristen Brogdon
Terence Marling
Taryn Kaschock Russell

Resident Choreographer
Director, Lou Conte Dance Studio
Company Manager
Lighting / Technical Director

Alejandro Cerrudo
Claire Bataille
Ishanee DeVas
Matt Miller

UNTITLED LANDSCAPE

Choreography **Jonathan Fredrickson**

Music **Henryk Górecki**

Lighting Design **Matt Miller**

Costume Design **Nathan Rohrer**

Performed by **Jesse Bechard, Jacqueline Burnett, Meredith Dincolo, Kellie Epperheimer, Jason Hortin, 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 *danc(e)volve: New Works Festival* at the Museum of Contemporary Art Chicago's Edlis Neeson Theater, January 19, 2012. Music by Henryk Górecki: "Symphony 3, op 36 Movement 1: lento sostenuto tranquillo ma catabile," from the album *Górecki: Symphony No. 3 "Symphony of Sorrowful Songs"* as recorded by the Warsaw Philharmonic Orchestra & Kazimierz Kord for Universal Music Enterprises. Used by permission from Boosey & Hawkes.

NEVER WAS

Choreography **Alejandro Cerrudo**

Music **George Frideric Handel and Henry Purcell**

Lighting Design **Matt Miller**

Costume Design **Branimira Ivanova**

Performed by **Jacqueline Burnett, Jesse Bechard**

In Handel's 1738 opera *Serse*, King Xerxes I of Persia sings the aria "Ombra mai fu" in appreciation of a tree's shade. Hubbard Street Resident Choreographer Alejandro Cerrudo uses this notion as a point of departure for a physically intricate duet exploring the idea of shadow. Each dancer is by turns both the eclipser and the eclipsed.

Created for and premiered at *danc(e)volve: New Works Festival* at the Museum of Contemporary Art Chicago's Edlis Neeson Theater, 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.

PACOPEPEPLUTO

Choreography **Alejandro Cerrudo**

Music **Dean Martin**

Lighting Design **Matt Miller**

Costume Design **Rebecca Shouse**

Performed by **Kevin Shannon, Jesse Bechard, David Schultz**

Seven minutes of solo dancing for men set to songs popularized by "the king of cool," Dean Martin, in the '50s and '60s, *PACOPEPEPLUTO* shows Cerrudo's skill at balancing aesthetic austerity and sharp wit.

Created for and premiered by Hubbard Street Dance Chicago June 17, 2011 during its *Inside/Out* Choreographic Workshop. Music by William Hill: "In the Chapel in the Moonlight," from the album *Dino – The Essential Dean Martin* as recorded by Dean Martin for EMI with permission from EMI Music Publishing, Shapiro Bernstein & Co. and Sony/ATV. Music by Terry Gilkyson, Richard Dehr, and Frank Miller: "Memories Are Made of This," as recorded by Joe Scialisi at Paradyme Productions. Music by Jack Brooks and Harry Warren: "That's Amore," from the album *Dino – The Essential Dean Martin* as recorded by Dean Martin for Universal Music Enterprises with permission from Sony/ATV.

BLANCO

Choreography **Alejandro Cerrudo**

Music **Felix Mendelssohn and Charles-Valentin Alkan**

Set and Lighting Design **Nicholas Phillips**

Costume Design **Branimira Ivanova**

Performed by **Jacqueline Burnett, Meredith Dincolo, Jessica Tong, Kellie Epperheimer**

Featuring music by Felix Mendelssohn and Charles-Valentin Alkan, *Blanco* mirrors in four women's movements the architecture in Romantic Era piano pieces. Cerrudo developed the work through one-on-one interactions with each dancer for an uncommonly gentle creative process. Hubbard Street Dancer Meredith Dincolo recalls, "One day we worked on very minimal movements for an hour. With each movement, Alejandro requested that it be smaller, and smaller, and smaller. This piece is unlike any other work in our repertoire."

The development of *Blanco* was supported in part by Hubbard Street's Choreographic Fellowship, made possible by a gift from the Davee Foundation.

Created for and premiered by Hubbard Street Dance Chicago at Jacob's Pillow Dance Festival, August 25, 2010. Music by Felix Mendelssohn: "6 Preludes & Fugues, Op. 35 x: Prelude No. 1" from the album *Mendelssohn: Piano Works Vol. 1* performed by Benjamin Frith. Music by Charles-Valentin Alkan: "25 Preludes dans tous les tons majeur et mineurs, 1ere Suite: No. 8 La chanson de la folle au bord de la mer: Lentement" from the album *Charles-Valentin Alkan: Preludes, Op. 31* as recorded by Laurent Martin for Naxos of America, Inc.

RECALL

Choreography **Robyn Mineko Williams**

Music **Chromatics and Chris Menth (mixed by Robyn Mineko Williams)**

Lighting Design **Matt Miller**

Costume Design **Rebecca Shouse**

Performed by **Jesse Bechard, Jacqueline Burnett, Jason Hortin, David Schultz, Kevin Shannon, Jessica Tong**

Choreographer Robyn Mineko Williams's own mix of spare, driving beats scores this 2012 sextet. Inspired in part by subjective relationships we have with our own pasts, *Recall* mines how one's point of view might clarify or distort perception. Williams is especially intrigued by moments when two people receive completely different impressions of the same event.

Created for and premiered at *danc(e)volve: New Works Festival* at the Museum of Contemporary Art Chicago's Edlis Neeson Theater, January 19, 2012. Music by Chromatics: "Tick of the Clock," from the album *Night Drive*, used with permission from Chromatics. Music by Chris Menth: Untitled track used with permission from Chris Menth.

Cast, program, and program order are subject to change

For four information, please contact:

R. Michael Blanco
Project Director—DanceMotion USASM
BAM
30 Lafayette Avenue
Brooklyn, NY 11217

Tel + 1.718.623.7817



BAM



HUBBARD STREET DANCE CHICAGO

GLENN EDGERTON (artistic director) joined Hubbard Street Dance Chicago after an international career as a dancer and director. At the Joffrey Ballet, he performed leading roles, contemporary and classical, for 11 years under the mentorship of Robert Joffrey. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater (NDT), where he danced for five years. He retired from performing to become its artistic director, 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, and Paul Lightfoot and Sol León, among others. From 2006 to 2008, he directed the Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles. Edgerton joined Hubbard Street as Associate Artistic Director in 2008; since 2009, he has built upon more than three decades of leadership in dance performance, education and appreciation established by founder Lou Conte and continued by Conte's successor, Jim Vincent.

JASON D. PALMQUIST (executive director) joined Hubbard Street Dance Chicago in May 2007, after serving the arts community in Washington, DC for nearly 15 years. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure there as Vice President of Dance Administration. At the Kennedy Center, he oversaw multiple world-premiere engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet and the inception in 1997 of the Millennium Stage, an award-winning, free daily performance series that to date has served more than three million patrons. Deeply enriching the Kennedy Center's artistic programming, Palmquist successfully presented engagements with many of the world's most important dance companies including the Royal Ballet, Alvin Ailey American Dance Theater, the Kirov Ballet, Paul Taylor Dance Company, American Ballet Theatre, and New York City Ballet. A graduate of the University of Northern Iowa, Palmquist currently serves on the boards of the Arts Alliance of Illinois and the Harris Theater for Music and Dance.

KRISTEN BROGDON (general manager) joined Hubbard Street Dance Chicago in July 2007, after nine years at the John F. Kennedy Center for the Performing Arts in Washington, DC, where she first worked with Hubbard Street Executive Director Jason Palmquist. During her tenure at the Kennedy Center, Brogdon was responsible for programming the facility's unparalleled ballet and contemporary dance season. She managed the Suzanne Farrell Ballet from its inception in September 2001 and was instrumental in the creation and growth of the Metro DC Dance Awards. Brogdon also created and produced a commissioning program for local choreographers, facilitating work by 20 artists from DC, Maryland and Virginia. Prior to the Kennedy Center, she was the company manager and publicist for Li Chiao-Ping Dance, a modern dance company based in Madison, WI. Brogdon holds a master of arts in business with a concentration in arts administration from the University of Wisconsin and a Bachelor of arts in economics from Duke University.

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

with the company. During that time, she expanded her artistry by dancing the principal roles in classic works by Agnes de Mille, 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 Hubbard Street repertoire 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*.

TERENCE MARLING (rehearsal director) began training in 1982 at the Ruth Page School of Dance under the direction of master ballet teacher Larry Long. In 1994, he joined Pittsburgh Ballet Theatre, directed by Patricia Wilde, and performed works by George Balanchine, Glen Tetley, Paul Taylor, Jirí Kylián, Ohad Naharin, Kevin O'Day, and Dwight Rhoden as well as full-length ballets from the classical repertoire. In 2003, Marling was invited to join Germany's National-theater Mannheim under O'Day's direction, where he participated in the creation of numerous new works. Marling joined Hubbard Street Dance Chicago in April 2006 and danced with the company until December 2009. He originated roles in choreography by Jorma Elo, Toru Shimazaki, Jim Vincent, Lucas Crandall, and Alejandro Cerrudo, and danced works by Kylián, Naharin, Marguerite Donlon, Nacho Duato, Susan Marshall, and others. Marling became rehearsal director in January 2010 and, that same year, joined forces with Hubbard Street Dancer Robin Mineko Williams to co-create Hubbard Street 2's first family-oriented program, *Harold and the Purple Crayon: A Dance Adventure*.

ALEJANDRO CERRUDO (resident choreographer) was born in Madrid, Spain and trained at the Real Conservatorio Profesional de Danza de Madrid. His professional career began in 1998 and includes work with Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2 and, since 2005, Hubbard Street Dance Chicago. In 2008, Cerrudo was named Hubbard Street Choreographic Fellow and became the company's first resident choreographer in 2009. His 11 works to date choreographed at Hubbard Street include unique collaborations with the Chicago Symphony Orchestra and Nederlands Dans Theater. These pieces and additional commissions are in repertory at companies in Germany, Denmark, the Netherlands, Australia, and around the US. Always dancing and constantly creating, Cerrudo was honored in 2011 with an award from the Boomerang Fund for Artists. Always dancing and constantly creating, Cerrudo has been honored with an award from the Boomerang Fund for Artists, a Prince Prize for Commissioning Original Work from the Prince Charitable Trusts, and the Joyce Theater Foundation's Rudolf Nureyev Prize for New Dance.



HUBBARD STREET DANCE CHICAGO

JONATHAN FREDRICKSON (dancer and choreographer) from Corpus Christi, TX, studied ballet at the Munro Ballet Studios, home to Corpus Christi Ballet, under teachers Kay Boone and Cristina Munro. He received his BFA in dance performance and choreography from California Institute of the Arts in 2006. Immediately thereafter, he joined the Limón Dance Company, performing lead roles and creating two original works. 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 Dance Chicago in February 2011.

ROBYN MINEKO WILLIAMS (choreographer) began dancing at age five under the direction of Yvonne Brown Colodi and continued training at the Lou Conte Dance Studio from 1993 to 1995. Williams performed with River North Dance Chicago for four years before becoming an apprentice with Hubbard Street Dance Chicago in 2000 and full Company member in 2001. In 2010, she co-choreographed *Harold and the Purple Crayon: A Dance Adventure* for Hubbard Street 2 with Hubbard Street Rehearsal Director Terence Marling. In 2012, Williams left Hubbard Street to pursue further opportunities as a choreographer. During her time with the Company, Williams performed works by renowned dancemakers including Nacho Duato, William Forsythe, Johan Inger, Jirí Kylián, and Ohad Naharin. She also originated roles in new choreography by Jorma Elo, Alejandro Cerrudo, Sharon Eyal, Azure Barton, Twyla Tharp, Lar Lubovitch, and many others.

JESSE BECHARD (dancer) from Bolton, MA, began his formal ballet training at age 16 and graduated from Walnut Hill School for the Arts. He attended summer programs at Boston Ballet, Alonzo King LINES Ballet, and Ballet Austin. In 2000, having completed his freshman year at the University of Chicago, he returned to dance, performing for one year with Ballet Austin and for eight with Richmond Ballet, in works by John Butler, Jessica Lang, Val Caniparoli, William Soleau, Mauricio Wainrot, and Colin Conner. Bechard joined Hubbard Street Dance Chicago in August 2010.

JACQUELINE BURNETT (dancer) received classical ballet training in her hometown of Pocatello, ID 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 graduated magna cum laude with departmental honors from the Ailey School and Fordham University's joint program in New York City in 2009. Burnett joined Hubbard Street Dance Chicago as a Center Apprentice in January 2008 while concurrently completing her BFA degree, and became a full company member in August 2009. She is also a 2011–12 Princess Grace Honorarium recipient.

MEREDITH DINCOLO (dancer) began dancing at age seven in Indianapolis, IN, 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 in Germany with director-choreographers Kevin O'Day and Dominique Dumais. Dincolo returned to Hubbard Street Dance Chicago in November 2004.

KELLIE EPPERHEIMER (dancer) a native of Los Osos, CA, began her dance training in 1988 at 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 joined Hubbard Street Dance Chicago in January 2008.

JASON HORTIN (dancer) originally from Olympia, WA, graduated from the University of Nevada, Las Vegas with a BFA in dance under the direction of Louis Kavoura. His performance career includes work with Moving People Dance Theatre, Erick Hawkins Dance Company, and River North Dance Chicago. Hortin joined Hubbard Street Dance Chicago as an apprentice in August 2007 and was promoted to the main company in July 2008.

ALICE KLOCK (dancer) from Ann Arbor, MI, began dancing at age 11. In 2003, she attended Interlochen Arts Academy, graduating with artistic and academic high honors. In 2007, Klock relocated to San Francisco to enroll in Alonzo King LINES Ballet and Dominican University of California's joint BFA program. Klock has also studied dance at San Francisco Ballet School, the National Ballet School of Canada, Miami City Ballet School, the San Francisco Conservatory of Dance, Springboard Danse Montreal, and Hubbard Street Dance Chicago. She has worked professionally with San Francisco choreographer Gregory Dawson and performed with Alonzo King LINES Ballet during its fall 2008 season. Klock joined Hubbard Street 2 in September 2009 and was promoted into the main company in August 2011.

JOHNNY MCMILLAN (dancer) from Sault Ste. Marie, ON, began his training at age 12. He graduated from Interlochen Arts Academy, receiving its Young Artists' Award in dance. He has also trained at the San Francisco Conservatory and Bartholin International Seminar and worked with Gleich Dances under the direction of Julia Gleich. McMillan joined Hubbard Street 2 as an apprentice in September 2010, became a Hubbard Street 2 company member in August 2011, and was promoted in April 2012 to the main company.

LAURA O'MALLEY (dancer) originally from Phoenix, AZ, danced with Boston Ballet and extensively in Europe with both Het Nationale Ballet (Dutch National Ballet) and as a soloist with Germany's Stuttgart Ballet. At age 13, she received a full scholarship to train at the Kirov Academy of Ballet in Washington DC, from which she graduated in 2000. O'Malley returned to the United States to join Hubbard Street Dance Chicago in July 2012.



HUBBARD STREET DANCE CHICAGO

DAVID SCHULTZ (dancer) began training in Grand Rapids, MI, with the School of Grand Rapids Ballet and later studied at Canada's National Ballet School in Toronto. He performed for four seasons with Grand Rapids Ballet and has danced works by George Balanchine, Gordon Pierce Schmidt, Peter Sparling, and Septime Webre. Schultz joined Hubbard Street 2 in September 2009 and was promoted to the main company in August 2011.

KEVIN SHANNON (dancer) from Baltimore, MD, began dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts with additional training at the School of American Ballet, Miami City Ballet School, Paul Taylor Dance Company, and Parsons Dance. He earned his BFA in 2007 at the Juilliard School, toured nationally with the Juilliard School Ensemble, and appeared in the *Live from Lincoln Center* broadcast television special *The Juilliard School: Celebrating 100 Years*. Shannon joined Hubbard Street Dance Chicago in November 2007.

JESSICA TONG (dancer) from Binghamton, NY, received her formal training at the Ballet School in Salt Lake City, UT under Jan Clark Fugit, as well as at the University of Utah, where she was a member of Utah Ballet. Her studies also included summer programs at American Ballet Theatre, San Francisco Ballet School, and the Lou Conte Dance Studio. Tong danced with BalletMet in Ohio, Eliot Feld's Ballet Tech in New York, and with Hubbard Street 2 before joining the main company in January 2007. Tong was named one of *Dance Magazine's* "25 to Watch" in 2009.

QUINN WHARTON (dancer) originally from Seattle, WA, trained at Ewajo Dance Center, North Carolina School of the Arts, Houston Ballet Academy, Pacific Northwest Ballet School and San Francisco Ballet School. In 2005, he joined San Francisco Ballet, where he performed choreography by George Balanchine, Val Caniparoli, Michel Fokine, William Forsythe, Sir Kenneth MacMillan, Mark Morris, Paul Taylor, Stanton Welch, Christopher Wheeldon, and Renato Zanella. Wharton joined Hubbard Street Dance Chicago in July 2012 and is also a professional photographer and videographer.

ABOUT DANCEMOTION USASM

Examining, sharing, and exploring the American modern dance experience with international audiences, DanceMotion USASM is a program of the Bureau of Educational and Cultural Affairs of the US Department of State, produced by BAM (Brooklyn Academy of Music).

From February to May 2013, four dance companies are making month-long tours, each to a different region of the world: Spectrum Dance Theater (Bangladesh, Nepal, Sri Lanka); Hubbard Street Dance Chicago (Algeria, Morocco, Spain); Illstyle & Peace Productions (Belarus, Russia, Ukraine); and Doug Varone and Dancers (Argentina, Paraguay, Peru).

US Embassies are partnering with leading cultural, social service, and community-based organizations and educational institutions to host unique residencies that create opportunities for engagement and exchange. Public performances are complemented by master classes, lectures, demonstrations, workshops, media outreach, and exchanges with in-country artists. In an effort to connect broadly and vitally, special outreach is being made to disadvantaged and underserved youth. Educational and contextual materials further extend the scope of the project. Visit DanceMotionUSA.org

PARTNERS

US Department of State's Bureau of Educational and Cultural Affairs promotes mutual understanding between the United States and other countries through international educational and exchange programs. Through its Cultural Programs Division, the Bureau supports a variety of cultural exchange programs that support US foreign policy, foster America's artistic excellence, and demonstrate America's respect and appreciation for other cultures and traditions.

BAM's mission is to be the home for adventurous artists, audiences, and ideas, engaging both global and local communities. Its enduring purpose is to provide a distinctive environment in which its audiences may experience a broad array of challenging and enriching cultural programs. Based in Brooklyn, BAM is the oldest performing arts center in the USA and celebrated its 150th anniversary in 2012. Visit BAM.org.

A PROGRAM OF:



PRODUCED BY:

BAM

ADDITIONAL MAJOR SUPPORT PROVIDED BY:



STAY CONNECTED WITH US:



facebook.com/DanceMotionUSA



twitter.com/dancemotionusa



youtube.com/dancemotionusa



dancemotionusa.tumblr.com

