

Friday, May 5, 2006, 8pm
Saturday, May 6, 2006, 8pm
Zellerbach Hall

Hubbard Street Dance Chicago

Jim Vincent, *Artistic Director*
Gail Kalver, *Executive Director*
Lou Conte, *Founder*



Photo by Todd Rosenberg

Hubbard Street Dance Chicago gratefully acknowledges the generous support of the National Endowment for the Arts, the Illinois Arts Council and the Chicago Department of Cultural Affairs.

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Hubbard Street Dance Chicago

Jim Vincent *Artistic Director*
Gail Kalver *Executive Director*
Lou Conte *Founder*

Dancers

Shannon Alvis
Alejandro Cerrudo
Tobin Del Cuore
Erin Derstine
Meredith Dincolo
Brian Enos
Sarah Cullen Fuller
Sebastian Matthias Gehrke*
Mistaya Hemingway
Taryn Kaschock
Martin Lindinger
Cheryl Mann
Terry Marling
Jamy Meek
Hope Muir
Pablo Piantino
Yarden Ronen
Penny Saunders
Patrick Simoniello
Larry Trice*
Robyn Mineko Williams
Julia Wollrab
* *HSDC Apprentice*

Artistic Staff

Lucas Crandall *Artistic Associate*
Monica Trogani *Rehearsal Director*

Production Staff

M. Garrett Hohimer *Production Manager*
Anne Grove *Company Manager*
Aprill C. Clements *Stage Manager*
Kilroy G. Kundalini *Audio Engineer*
Rebecca M. Shouse *Wardrobe Supervisor*
Cailen Waddell *Lighting Supervisor*
Josh Selander *Production Electrician*

Company Teachers

Claire Bataille
Julie Nakagawa Böttcher
Patrick Simoniello

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PROGRAM

Strokes Through The Tail (2005)

Choreography Marguerite Donlon
Costume Design Branimira
Light Design Ryan J. O'Gara
Music Wolfgang Amadeus Mozart

Erin Derstine
Sebastian Matthias Gehrke
Larry Trice
Tobin Del Cuore
Martin Lindinger
Alejandro Cerrudo

Strokes Through The Tail has been generously underwritten by Sidney and Sondra Berman Epstein, John and Caroline Ballantine, Meg and Tim Callahan and Joel and Katie Cory.

Created for and premiered by Hubbard Street Dance Chicago with the Chicago Symphony Orchestra in December 2005 at the Symphony Center, Chicago, Illinois. "Movements 2-4" from Symphony No. 40 in G minor, K. 550, composed by Wolfgang Amadeus Mozart.

SHORT PAUSE

Kiss (1987)

Choreography Susan Marshall
Lighting Design Mitchell Bogard
Music Arvo Pärt, *Cantus in memory of Benjamin Britten*

Cheryl Mann Tobin Del Cuore

Peter and Karen Lennon are the Exclusive Underwriters for Kiss.

Originally commissioned by and premiered at New York's Dance Theater Workshop in 1987. Staged for HSDC by Eileen Thomas and Mark DeChiazza. Premiered by Hubbard Street Dance Chicago in March 2004 at the Joan W. and Irving B. Harris Theater for Music and Dance, Chicago, Illinois.

INTERMISSION

Enemy in the Figure (1989)



Photo by Todd Rosenberg

<i>Choreography</i>	William Forsythe
<i>Choreographic Assistance</i>	Ana C. Roman, Thomas McManus, Ayman Harper
<i>Original Score</i>	Thom Willems
<i>Set Design</i>	William Forsythe
<i>Costume Design</i>	William Forsythe
<i>Lighting Design</i>	William Forsythe
<i>Lighting Design Recreation</i>	Tanja Rühl
<i>Sound Design Recreation</i>	Dietrich Krüger
<i>Costume Design Recreation</i>	Dorothee Merg

Friday, May 5, 2006

Tobin Del Cuore, Erin Derstine, Meredith Dincolo, Sarah Cullen Fuller,
Martin Lindinger, Jamy Meek, Hope Muir, Pablo Paintino,
Patrick Simoniello, Robyn Mineko Williams, Julia Wollrab

Saturday, May 6, 2006

Shannon Alvis, Tobin Del Cuore, Brian Enos, Sarah Cullen Fuller,
Mistaya Hemingway, Taryn Kaschock, Martin Lindinger,
Hope Muir, Pablo Piantino, Yarden Ronen, Penny Saunders

Enemy in the Figure is partially funded by a matching challenge grant from Alfred McDougal and Nancy Lauter, and matched by additional funding from David Herro/Jay Franke, Debbie Bricker and Timothy R. Schwertfeger and Gail Waller.

Originally commissioned by and premiered at the Frankfurter Schauspielhaus on May 21, 1989. Staged for HSDC by Thomas McManus and Ana C. Roman and premiered by HSDC at the Joan W. and Irving B. Harris Theater for Music and Dance, April 2005.

INTERMISSION

Gnawa

(2005)

<i>Choreography</i>	Nacho Duato
<i>Music</i>	Hassan Hakmoun, Adam Rudolph, Juan Arteche, Xavier Paxadiño, Abou-Khalil, Velez, Kusur and Sarkissian
<i>Costume Design</i>	Modesto Lomba
<i>Lighting Design</i>	Nicholas Fischtel
<i>Set Design</i>	Nacho Duato
<i>Organization</i>	Mediaart Producciones SL (Spain)

Friday, May 5, 2006

Penny Saunders	Tobin Del Cuore
Julia Wollrab	Jamy Meek
Robyn Mineko Williams	Brian Enos
Meredith Dincolo	Patrick Simoniello
Erin Derstine	Pablo Piantino
Sarah Cullen Fuller	Yarden Ronen
Hope Muir	Martin Lindinger
Taryn Kaschock	Alejandro Cerrudo

Saturday, May 6, 2006

Taryn Kaschock	Patrick Simoniello
Shannon Alvis	Jamy Meek
Robyn Mineko Williams	Brian Enos
Meredith Dincolo	Sebastian Matthias Gehrke
Sarah Cullen Fuller	Pablo Piantino
Mistaya Hemingway	Alejandro Cerrudo
Hope Muir	Martin Lindinger
Julia Wollrab	Larry Trice

Karen and Peter Lennon are the Exclusive Underwriters of Gnawa.

Created for and premiered by Hubbard Street Dance Chicago at the Joan W. and Irving B. Harris Theater for Music and Dance in March 2005. "Ma Bud Allah" written by Hassan Hakmoun and Adam Rudolph; from the disc Hassan Hakmoun & Adam Rudolph: Gift of the Gnawa; licensed by Flying Fish. "Carauri" written by Juan Arteche; from the disc Finis Africae; published by Ediciones Cubicas (Spain). "Window" written by Abou-Khalil, Velez, Kusur and Sarkissian; from the disc Nafas; published by ECM Records/Verlag Musik GmbH (Germany).

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ABOUT THE ARTISTS

Hubbard Street Dance Chicago (HSDC) was founded in 1977 by dancer and choreographer Lou Conte, who served as artistic director until his retirement from HSDC in 2000. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers as the company began to grow, adding bodies of work by a variety of artists. In the 1980s, Conte commissioned several works by Lynne Taylor-Corbett, Margo Sappington and Daniel Ezralow. He continued to build HSDC's repertoire by forging a key partnership with Twyla Tharp in the 1990s, acquiring six of her works and commissioning an original work for the company. Conte further expanded the company's repertoire to include European choreographers Jirí Kylián and Nacho Duato. These long-term relationships, along with Conte's participation in selecting Jim Vincent as the company's new artistic director, have paved the way for HSDC's future. Through a relationship cultivated by both Conte and Vincent, HSDC further expanded its repertoire with the works of Israeli choreographer Ohad Naharin, including *Tabula Rasa*, *Minus 16*, *Passomezso*, *Queens* and *Black Milk*.

Today, under the dynamic leadership of Artistic Director Jim Vincent, HSDC is among the most original forces in contemporary dance. Critically acclaimed for its exuberant, athletic and innovative repertoire, HSDC presents performances that inspire, challenge and engage audiences worldwide. The company's 20 dancers display unparalleled versatility and virtuosity, allowing HSDC to continually expand its eclectic repertoire and serve as a living archive for significant choreographic works by world-class choreographers and a platform for new dance works by emerging choreographers. HSDC also contributes to the evolution of dance by developing new choreographic talent and collaborating with artists in music, visual arts and theatre.

HSDC performs in downtown Chicago and its metropolitan area and tours nationally and internationally throughout the year. The company has appeared in 44 states and 17 countries at celebrated dance venues, including the American Dance Festival, DanceAspen, the Holland Dance Festival, Jacob's Pillow Dance Festival, The Joyce Theater, the Kennedy Center, Philadelphia's "Dance Celebration," the Ravinia Festival,

Spoletto Festival of Two Worlds (Italy), Spoleto Festival U.S.A. (Charleston, South Carolina), Sadlers Wells Theatre, The Brighton Festival and Wolf Trap. In January 2004, HSDC joined forces with the Chicago Symphony Orchestra for an engagement conducted by Pinchas Zukerman that brought one of Vincent's goals to fruition by performing his piece, *counter/part*, to live music. Since then, HSDC has rejoined Maestro Zukerman for an engagement with the National Arts Centre Orchestra in Ottawa and a return performance with the CSO for the world premiere of *SF/LB*. In December 2005, HSDC once again joined Maestro Zukerman and the CSO for a celebration of dance and music in honor of Mozart's 250th birthday. HSDC looks forward to performing in the summer of 2006 with the Los Angeles Philharmonic at the Hollywood Bowl, conducted by Sir Andrew Davis, and to its annual engagement with the CSO in 2007.

Jim Vincent (*Artistic Director*) joined HSDC in August 2000 following an extensive career as a dancer, teacher, ballet master and choreographer. Vincent's dance training began at the age of five and continued through his childhood with Mercer, Burlington and Princeton Ballets in New Jersey. He studied on scholarship at the Washington School of Ballet in Washington, D.C., Harkness House of Ballet in New York City and North Carolina School of the Arts at the University of North Carolina. Vincent's distinguished career as a professional dancer includes a 12-year tenure with Jirí Kylián's Nederlands Dans Theater, a guest appearance with Lar Lubovitch and two years with Nacho Duato's Compañía Nacional de Danza in Spain. As a dancer, he worked with many choreographers, including Kylián, Duato, Lubovitch, William Forsythe, Mats Ek, Hans van Manen, Christopher Bruce and Ohad Naharin.

Vincent served as ballet master for Nederlands Dans Theater II and Opéra National de Lyon, where he rehearsed repertory by renowned choreographers Kylián, Duato, Forsythe, Ek, George Balanchine, Angelin Preljocaj and Bill T. Jones, among others. Vincent also served as the assistant artistic director for Compañía Nacional de Danza. He has choreographed a number of works for Nederlands Dans Theater I and II, Quebec's Bande à Part and Switzerland's Stadt Theater Bern.

ABOUT THE ARTISTS

In 2002, during his second season with HSDC, Vincent choreographed *counter/part* for the company, his first work as artistic director, which he has dedicated to the HSDC Board of Directors. In 2005, Vincent premiered his newest work *Uniformity*, at the Joyce Theater in New York.

Gail Kalver (*Executive Director*), a native Chicagoan, joined HSDC in 1984. She received a degree in music education from the University of Illinois (Champaign/Urbana) and a master's degree in clarinet from the Chicago Musical College of Roosevelt University. Kalver founded the Windy City Wind Ensemble and also performed with the Chicago Symphony Orchestra, Lyric Opera Orchestra and Grant Park Symphony. She joined the Ravinia Festival staff in 1976, where she became associate manager before joining HSDC. Kalver was also music consultant to the Peabody Award-winning National Radio Theatre. She has served on the boards of the Chicago Dance Coalition, Dance/USA and the National Association of Performing Arts Managers and Agents and on numerous funding panels. She currently serves on the boards of Dancers United and the Arts & Business Council of Chicago; and on the advisory councils of Dancers Responding to AIDS and Child's Play Touring Theatre; and on the Excellence in Dance Initiative Advisory Committee of the Chicago Community Trust. Kalver is the recipient of the Chicago Dance Coalition's 1988 Ruth Page Award, was recognized by *Today's Chicago Woman* in 1996 and has co-chaired Dance for Life and the Midwest Arts Conference. In 2003, Kalver was the recipient of the Arts & Business Council of Chicago's ABBY Award for Arts Management Excellence.

Lou Conte (*HSDC Founder; Director, Lou Conte Dance Studio*), after a performing career including Broadway musicals such as the original production of Bob Fosse's *How to Succeed in Business Without Really Trying*, *Cabaret* and *Mame*, established the Lou Conte Dance Studio in Chicago in 1974. In 1977, he founded what is now Hubbard Street Dance Chicago with four dancers performing at senior citizens' homes in Chicago. In 2000, he retired as artistic director of HSDC but remains the director of the Lou Conte Dance Studio. Throughout his 23 years as the company's artistic director, Conte received numerous awards, including the

Chicago Dance Coalition's inaugural Ruth Page Artistic Achievement Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995 and the Chicagoan of the Year award from *Chicago* magazine in 1999. In 2002, he was elected a Laureate for Lincoln Academy, the state's highest award for individual achievement. He has been credited by many for helping raise Chicago's international cultural profile and for creating a climate for dance in the city, where the art form now thrives.

Lucas Crandall (*Artistic Associate*) was born in Madison, Wisconsin and started studying dance at the age of 14. After receiving several scholarships in the United States and an apprenticeship with the Milwaukee Ballet, Crandall went to Europe to perform with the Ballet du Grand Theatre in Geneva, Switzerland. In 1985, he joined Netherlands Dans Theater, where he first worked with Jim Vincent, HSDC's current artistic director. In 1987, Crandall returned to the Ballet du Grand Theatre, working with many choreographers, including Ohad Naharin, Jirí Kylián, Mats Ek and Christopher Bruce. In 1996, he became the Ballet du Grand Theatre's rehearsal director, assisting and rehearsing numerous works. Since Crandall's arrival at HSDC in August 2000, he has continued to assist choreographers, notably Marguerite Donlon. He has also been on faculty with the Lou Conte Dance Studio, as well as ballet and repertory instructor for master classes throughout the United States, including residencies at the University of California, Santa Barbara; the University of Iowa in Iowa City, where he created *Pulse* for the Dance Department's annual Gala; and the University of Illinois at Bloomington/Normal, where he created *Bittersweet*. A choreographer since 1982, Crandall has created pieces that have been performed in a variety of countries. His first production for HSDC, *Atelier*, premiered in March 2003. In March 2005, HSDC premiered his work *Gimme* at the Harris Theater for Music and Dance. In July 2005, Crandall participated in the Northwest Professional Dance Project with Sarah Slipper and Steve Gonzales.

Monica Trogani (*Rehearsal Director*), a native of New Jersey, began her career with New Jersey Ballet in 1978. She spent five years in New York City, where she divided her time between dancing, directing rehearsals and administrative education,

first with a marketing research firm and then as part of The First New York International Festival of the Arts. Trogani spent 14 years in Canada, including 10 years in Montreal, where she worked with Les Grands Ballet Canadiens, where she first met HSDC Artistic Director Jim Vincent. In 2003, Trogani moved to Chicago with her husband Jay, a painter and former soloist with Les Grands Ballet Canadiens, and her children Esmé and Casey, to join HSDC as rehearsal director. In this capacity, Trogani acts as artistic liaison for residency activities, is a member of the faculty at the Lou Conte Dance Studio and has taught master classes and Dance Informances across the United States and in Canada. Trogani has worked on repertoire ranging from classics to modern, including the works of Lou Conte, Nacho Duato, Daniel Ezralow, Jiri Kylian, Lar Lubovitch, José Limón, Mark Morris and Ohad Naharin. In collaboration with Roslyn Anderson, she has set Jiri Kylian's *Sechs Tänze* for Les Grands Ballets Canadiens, as well as having set choreographies for Dance Theatre of Harlem, Ballet du Nord and Texas Ballet Theater.

Choreographers

Marguerite Donlon (*Strokes Through The Tail*) was born in County Longford, Ireland and worked as a solo dancer and choreographer with the Deutsche Oper Berlin since 1990. Prior to that, she danced with the English National Ballet with Peter Schaufuss, and has worked with leading international choreographers Jiri Kylian, William Forsythe, Meg Stuart, Sir Kenneth MacMillan, Bill T. Jones and Maurice Béjart.

Donlon has choreographed several works, including *Celtic Touch* and *Patch of Grass*, for Deutsche Oper Berlin and *Taboo or Not* for Vienna State Ballet. She has also created pieces for Nederlands Dans Theater II, Stuttgart Ballet and Komische Oper Berlin. Donlon's installation works and dance films have been shown in museums and film festivals in Europe and the United States. In 2001, she was appointed Artistic Director of the Saarländisches Staatstheater Ballet Saarbrücken in Germany (now named Donlon Dance Company), where she has created a considerable body of new work including full length ballets *Carmen-Privat* and *Midsummer Night's Dream*, as well as her forthcoming *Giselle Reloaded*. Col-

laborative work with composers such as Claas Willeke and Sam Auniger, video artists and live musicians have become a regular occurrence and key to the uniqueness of the Donlon Dance Company. Two thousand one also marked her first collaboration with Hubbard Street Dance Chicago for the creation of *Reverse Deconstruct. Blind Date*, for Donlon Dance Company, earned her company awards from Ballettanz for "Best Premiere for 2004" and "Best Male Dancer." In 2005, Donlon Dance Company was recognized by *Die Zeit* for the "Most significant development in politics and the art" as well as by Arnd Wesemann of Ballettanz as "One of the 37 artists who carry hope and can move the future of dance."

Nacho Duato (*Gnawa*) was born in Valencia, Spain in 1957 and trained at the Rambert School in London, Maurice Béjart's Mundra School in Brussels and Alvin Ailey American Dance Center in New York. In 1980, Duato joined the Cullberg Ballet in Stockholm, and a year later Jiri Kylian brought him to Nederlands Dans Theater, where he was named resident choreographer in 1988. Since June 1990, Duato has been artistic director of Compañía Nacional de Danza (Spain), where he has created several works, including *Concierto Madrigal*, *Opus Piat*, *Empty*, *Coming Together*, *Mediterrania*, *Cautiva* and *Tabulae*. In 1998, the Spanish government awarded Duato the Golden Medal for Merit in Fine Arts.

William Forsythe (*Enemy in the Figure*) was born in New York City in 1949. He studied dance at Jacksonville University and later at the Joffrey Ballet School. In 1973, Forsythe joined Germany's Stuttgarter Ballett as a dancer, and later began choreographing works for the company. It was there that he made his first piece, *Urlicht*, a duet to the music of Gustav Mahler. Over the next years, Forsythe made numerous ballets for the Stuttgart Ballet and for other leading companies, including the Basel Ballet, Munich Ballet, the Deutsche Oper Ballett in Berlin, the Joffrey Ballet and Nederlands Dans Theater. Forsythe's key works over the last 20 years include *Gänge*, *Artifact*, *Impressing the Czar*, *Limb's Theorem*, *The Loss of Small Detail*, *A L I E/N A(C) TION*, *Eidos: Telos*, *Endless House* and *Kammer/Kammer*. He continues to stage pieces for companies around the globe, and his work is in the repertoire of New York City Ballet, the National

Ballet of Canada, the Royal Ballet, Covent Garden, and the Paris Opéra Ballet, among others. In January 1999, William Forsythe became director of both Ballett Frankfurt and TAT.

Susan Marshall (*Kiss*) has created 30 danceworks in collaboration with the dancers of Susan Marshall & Company, including *One and Only You*, *The Most Dangerous Room in the House*, *Spectators at an Event*, *Fields of View*, *Arms*, *Interior with Seven Figures* and *Kiss*. Marshall's collaboration with her company's dancers has been the main influence on the development of her choreographic process and work. Marshall choreographed and directed *Les Enfants Terribles* in collaboration with composer Philip Glass in 1996, and has also created dances for the Lyon Opera, Frankfurt and Boston ballets and Montreal Danse. She has collaborated with director Francesca Zambello on operas staged for the Los Angeles Music Center and New York City Opera. A 2000 recipient of a MacArthur Fellowship, Marshall has also received a Dance Magazine Award, a Guggenheim Fellowship, a Brandeis University Creative Arts Citation and the American Choreographer Award. She has received five National Endowment for the Arts Fellowships, two New York Foundation for the Arts Fellowships and two New York Dance and Performance Awards ("Bessies") for Outstanding Choreographic Achievement. The first Bessie came in 1985 following Susan Marshall & Company's premiere concert at Dance Theater Workshop, and the second came in 1997 for her collaboration with Philip Glass on *Les Enfants Terribles*.

The Company

Shannon Alvis (Indianapolis, Indiana) trained at Jordan Academy of Dance at Butler University and at the University of Utah. She has performed with the Utah Ballet, Indianapolis Ballet Theatre and the Chautauqua Ballet Company and has attended numerous summer programs, including Boston Ballet, Pennsylvania Ballet, School of American Ballet, Royal Winnipeg Ballet and American Ballet Theatre. Alvis joined Hubbard Street 2 in June 1998 and moved to the full company in June 2000.

Alejandro Cerrudo (Madrid, Spain) received his training at the Real Conservatorio Profesional de

Danza de Madrid and in 1998 joined the Victor Ullate Company, where he danced for one year. From 1999 to 2002, Cerrudo danced with the Stuttgart Ballet and in 2002 he joined Nederlands Dans Theater 2 under the direction of Gerald Tibbs. Cerrudo danced with NDT 2 for three years before becoming an HSDC company member in August 2005.

Tobin Del Cuore (Norway, Maine) began dancing at age 12 with Debi Irons after studying acting, mime, juggling and acrobatics with a group of "New Vaudevillians" in Maine. In 1995, he was invited to begin his ballet training at the Walnut Hill School in Natick, Massachusetts. Del Cuore attended The Juilliard School, New York, graduating in 2001 with a BFA. He joined Hubbard Street 2 in June 2001, became an apprentice with HSDC in January 2003 and a full company member in September 2003. Thanks to Bob, Cris and Collin for their unwavering love and companionship.

Erin Derstine (Darien, Illinois) started dancing at age five and trained at the School of the Salt Creek Ballet in Westmont, Illinois. In 2000, she graduated from the University of Chicago where she had attended on full academic scholarship. She received a BA in history, philosophy and social studies of science and medicine and was initiated into Phi Beta Kappa. Derstine joined Hubbard Street 2 in 1999 and HSDC in 2002. She thanks her husband, Jon, her family, Patti, Susan, Sue and Randi for their love and support.

Meredith Dincolo (Indianapolis, Indiana) began dancing at age seven in Indianapolis before moving to Michigan to study under Jacob Lascu. She graduated from the University of Notre Dame in 1993 and moved to Chicago to pursue dance. Dincolo joined Hubbard Street Dance Chicago in 1996, where she spent four years under the direction of Lou Conte. In 2000, she joined Lyon Opera Ballet in Lyon, France, and in 2003 she joined the Nationaltheater Mannheim in Germany under Kevin O'Day and Dominique Dumais. Dincolo rejoined HSDC in November 2004.

Brian Enos (Cotati, California) began his dance training at age 14 and has studied at the Houston Ballet Academy, with Maria Vegh and Sara Stuber and at the Santa Rosa Junior College. At 18, he

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joined the Houston Ballet, where he performed works by Trey McIntyre, David Parsons, Lila York, Ben Stevenson, Dominic Walsh, Priscilla Nathan-Murphy, James Kudelka and Fredrick Ashton. Enos performed with the Houston Ballet for two years before joining HSDC in July 2002. He was commissioned to create work for Houston Ballet in fall 2005, departing HSDC in August and rejoining the company in January 2006.

Sarah Cullen Fuller (Santa Cruz, California) began her formal dance training at age nine at The Academy of Movement and Music in Oak Park, Illinois, and the schools of the Boston and Joffrey ballets. She graduated from the University of Illinois, Champaign/Urbana, with degrees in dance and psychology. Fuller was the recipient of the Lisa Carducci award for outstanding performance and a Ford Foundation grant to study dance in Madrid, Spain. She has studied with Paul Taylor Dance Company and Dance Space NYC and has performed with The 58 Group in Chicago. Fuller joined HS2 in January 2002 before becoming an apprentice with the main company in November 2004 and a full company member in January 2006. She would like to thank her mom, dad, Brian and Laura for all of their love and support.

Sebastian Matthias Gehrke (Gelsenkirchen, Germany) received his Abitur from Gymnasium Essen-Werden in 2000 and his BFA from The Juilliard School in 2004. Upon graduation, Gehrke joined Tanztheater Nürnberg in Germany. In 2004, he was awarded the Hector Zaraspe Prize for Choreography and his work has been shown in the United States, Canada, Peru and Germany. Gehrke became an apprentice with Hubbard Street Dance Chicago in August 2005. He is happy to return to the United States and join HSDC.

Mistaya Hemingway (Edmonton, Canada) studied dance at the National Ballet School in Toronto before dancing for the Stuttgarter Staatstheatre in Germany. She also performed with the Dutch National Ballet and the Alberta Ballet before becoming a soloist with La La La Human Steps in Montreal. Hemingway joined Hubbard Street Dance Chicago in December 2005. She thanks her parents for always supporting her.

Taryn Kaschock (Harrisburg, Pennsylvania) received her dance training from the ages of four

through 16 with the Capitol Area Dance Theatre while spending summers on scholarship with the Central Pennsylvania Youth Ballet and Boston Ballet. She was then a member of The Joffrey Ballet from 1995 through 2002, performing extensively in works by Agnes DeMille, George Balanchine, Martha Graham, John Cranko, David Parsons and GERAL ARPINO. Kaschock joined HSDC in 2002. She is grateful to be surrounded by such inspirational artists and individuals here at Hubbard Street.

Martin Lindinger (Munich, Germany) trained at the Royal Ballet School, England, where he graduated in 1995 with the prestigious Dame Alicia Markova Award. He then joined City Ballet of London as a soloist before joining Rambert Dance Company in 2000. Lindinger has performed works by Jirí Kylián, Mats Ek, Glen Tetley, Christopher Bruce, Merce Cunningham, Hans van Manen, Javier De Frutos and Twyla Tharp. In January 2003, he won the "Critics Circle National Dance Award for Outstanding Young Male Artist" in the United Kingdom. Lindinger joined HSDC in November 2004.

Cheryl Mann (Orlando, Florida) graduated from Point Park College in Pittsburgh and has performed with the Pittsburgh's Civic Light Opera, Southern Ballet Theater in Orlando and at Florida's Walt Disney World. Mann danced with River North Chicago Dance Company for three years before joining HSDC in 1997. In 2003, she received the Artist Achievement Award from the Chicago Dance and Music Alliance for her performance in HSDC's *Cor Perdut* by Nacho Duato. She adores her family for all of the inspiration and love a girl could ask for.

Terry Marling joined HSDC in April 2006. His bio is available at www.hubbardstreetdance.com.

Jamy Meek (Lubbock, Texas) received a BA degree in performing arts from Oklahoma City University. He danced with Ballet Lubbock, Willis Ballet and the San Antonio Metropolis Ballet, joining HSDC in June 1996. He thanks everyone in his life for being such incredibly supportive people and for teaching him the value of true and unconditional friendship.

ABOUT THE ARTISTS

Hope Muir (Toronto, Canada) began her formal dance training at the London Festival Ballet School under the direction of Peter Schaufuss in 1987, during the company's founding year. In 1989, she graduated into the resident company, now known as English National Ballet, where she danced numerous solo and principal roles. Muir joined Rambert Dance Company in 1994, under the directorship of Christopher Bruce, where she performed the work of Jirí Kylián, Mats Ek, Javier De Frutos, Hans van Manen, Glen Tetley, Siobhan Davies, Merce Cunningham, Twyla Tharp and Christopher Bruce, among others. She joined HSDC in November 2004.

Pablo Piantino (Mendoza, Argentina) began dancing at the age of 14. 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 both the Colón Theatre Ballet Company and The Juilliard School Dance Ensemble, Piantino joined San Francisco Ballet in 1999 and became an HSDC company member in August 2005. He thanks his parents, grandmother and Maestro Zaraspe.

Yarden Ronen (Tel-Aviv, Israel) trained at the Jerusalem Academy of Music and Dance and received a full scholarship to continue his training at the Bat-Dor School of Dance in Tel Aviv. Upon completing his military service in 1996, he joined Bat-Dor Dance Company. In 2001, Ronen relocated to New York City and became a member of Ballet Hispanico of New York and Buglisi/Foreman Dance before joining HSDC in August 2004.

Penny Saunders (West Palm Beach, Florida) received her formal dance training at, and graduated from, The Harid Conservatory in Boca Raton. She also participated in summer programs with the School of American Ballet, Central Pennsylvania Youth Ballet and the Princeton Ballet. While furthering her training under Elisabeth Carroll, she joined the American Repertory Ballet in New Jersey. Saunders also has danced with Ballet Arizona, toured extensively with MOMIX and was a member of Cedar Lake Ensemble in New York before joining HSDC in November 2004.

Patrick Simoniello (Los Angeles, California) began training at age 11 in Huntington Beach. At 17, he took a full scholarship to attend The Joffrey Ballet School Summer Program in New York and joined Tulsa Ballet Theatre upon completion. In January 1993, he joined The Joffrey II Dancers before being promoted to The Joffrey in May 1994. He performed works including Robert Joffrey's *The Nutcracker*, Fredrick Ashton's *Monotones II* and Agnes De Mille's *Rodeo* before joining HSDC in 2002. He thanks Momma for believing in any gifts he has to give.

Larry Trice (Kansas City, Missouri) began dancing at age nine at various schools, including Monica School of Dance, the Kansas City Ballet and The Center Dance with Tyrone Aiken. A three-time scholarship recipient of the summer fellowship at the Ailey School, he then received a scholarship to attend the Boston Conservatory where he received his BFA in 2005 under the direction of Yasuko Tokunaga. Trice is the 2003 recipient of the Ruth S. Ambrose Award and the Jan Veen Scholarship. He has performed works by Sean Curran, Donald Byrd, Martha Graham, José Limón, Daniel Perlzig and Paul Taylor. He joined HSDC as an apprentice in July 2005.

Robyn Mineko Williams (Lombard, Illinois) 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 HSDC in June 2000. She became a full company member in September 2001. Thank you to her mom, dad and brother, J.T.

Julia Wollrab (St. Louis, Missouri) studied at the National Ballet School of Canada in Toronto and entered the National Ballet of Canada in 1987, later becoming a soloist. In 1995, she joined the Ballet du Grand Theatre de Genève and performed the works of Amanda Miller, Ohad Naharin, Michel Kelemenis, Nacho Duato, William Forsythe and Maguy Marin, among others. Wollrab became a member of HSDC in September 2002. Many thanks to her mother Sandra, her brother Jim, and her teacher Natalie Levine for their support and inspiration.