Friday, February 1, 2013, 8pm
Saturday, February 2, 2013, 8pm
Zellerbach Hall

Hubbard Street Dance Chicago

Glenn Edgerton  
Artistic Director

Jason D. Palmquist  
Executive Director

Dancers
Garrett Patrick Anderson, Jesse Bechard, Jacqueline Burnett, Alejandro Cerrudo, Meredith Dincolo, Kellie Epperheimer, Jonathan Fredrickson, Jason Hortin, Alice Klock, Ana Lopez, Johnny McMillan, Laura O’Malley, Pablo Piantino, Penny Saunders, David Schultz, Kevin J. Shannon, Jessica Tong, Quinn B Wharton

with

Alonzo King LINES Ballet

Alonzo King  
Founder & Artistic Director

Janette Gitler  
Executive Director

Dancers
David Harvey, Courtney Henry, Ashley Jackson, Yujin Kim, Paul Knobloch, Michael Montgomery, Caroline Rocher, Zachary Tang, Meredith Webster, Keelan Whitmore, Kara Wilkes, Ricardo Zayas

PROGRAM

Little mortal jump

INTERMISSION

AZIMUTH

INTERMISSION

Too Beaucoup

The presentation of Hubbard Street Dance Chicago was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation, and Patron Sponsors Markus and Barbara Trice, and Susan Marinoff and Thomas Schrag.

Cal Performances’ 2012–2013 season is sponsored by Wells Fargo.
Little mortal jump

(2012) (Bay Area Premiere)

Choreography  Alejandro Cerrudo
Music        Various Artists
Lighting Design  Michael Korsch
Set Design  Alejandro Cerrudo
Costume Design  Branimira Ivanova

Dancers
Jesse Bechard, Ana Lopez, Pablo Piantino, Jessica Tong, Kevin Shannon, Alice Klock, Jason Hortin, Jacqueline Burnett, David Schultz, Jonathan Fredrickson

Little mortal jump, Resident Choreographer Alejandro Cerrudo’s tenth piece for Hubbard Street Dance Chicago, is a bubbling blend of different genres distilled into a fluid, cohesive whole. Compositionally intricate and highly technical, it features overtly theatricalized stage action and relationships shot through with dark humor. Cerrudo aims to transport his audience, he says, to “make them forget what they did today, and what they will do tomorrow.” The work is set among objects that are at times frames, at other times obstructions.

Little mortal jump is sponsored by Bill and Orli Staley with additional support provided by members of the Choreographer’s Circle: Marc Miller and Chris Horsman, and Richard L. Roder.


INTERMISSION
AZIMUTH
(2013) (World Premiere)

Choreography: Alonzo King
Original Music: Ben Juodvalkis
Lighting Design: Axel Morgenthaler
Costume Design: Robert Rosenwasser
Costume Construction: Joan Raymond and Rebecca Shouse
Visual Effects: Jim Doyle
Assistants to the Choreographer: Arturo Fernandez and Terence Marling

DANCERS — FRIDAY EVENING

I
Ensemble
Hubbard Street Dance Chicago & Alonzo King LINES Ballet

II
Courtney Henry, Ashley Jackson, Jacqueline Burnett, Yujin Kim, Laura O’Malley
Kellie Epperheimer, Meredith Dincolo, Jessica Tong, Caroline Rocher
Keelan Whitmore, Quinn B Wharton, David Harvey
Johnny McMillan, Ricardo Zayas, Jesse Bechard

III
Women

IV
Compas
Kellie Epperheimer
Jonathan Fredrickson, Jason Hortin, Jesse Bechard, David Schultz

V
Jacqueline Burnett
Ensemble

VI
Men

VII
Alice Klock & Kevin Shannon
Caroline Rocher

VIII
Ensemble

IX
Meredith Webster & David Harvey
Men

AN AZIMUTH is one of three coordinates identifying a point on a sphere, relative to its center. For example, by knowing its azimuth, altitude, and distance, the location of a heavenly body can be recorded by an astronomer. An azimuth is crucial to the navigation of space. A dancer is both navigator and heavenly body.

“Artistically, azimuth is the distance between where you are (axis mundi) and where you are headed (aspiration, goal), erased by absorption. The measurement between focus and object, or observer and subject, annihilated through union. If you look at shapes, steps, and movement as living things, your approach to them changes. One is not more important than another; each carries a unique message and is a potential for transcendence; and all are interlinked in the same family. You recognize that your relationships and interactions with them are measures of your morality and magnanimity as a human being.” —Alonzo King

Created for and premiered by Hubbard Street Dance Chicago and Alonzo King LINES Ballet in collaboration. World Premiere: Cal Performances, Zellerbach Hall, Berkeley, California, February 1 and 2, 2013. Original music by Ben Juodvalkis. Additional music: Chamber Choir Versija: “Response to Magnificat: O Weisheit,” “O Sagesse.” Richard Kaplan: “Bar’chu.” Escolania de Montserrat: “A Ceremony of Carols: Interlude for Harp: A Rustling of the Angels’ Wings in the Sky of Bethlehem.” Mrs. Sidney Carter: “Pharaoh.” Azimuth was commissioned by the Harris Theater for Music and Dance at Millennium Park, Chicago, Illinois, in celebration of its tenth anniversary; and by UC Irvine’s Claire Trevor School of the Arts, Irvine, California. It is funded by a 2011 Joyce Award from the Joyce Foundation, and an Art Works grant from the National Endowment for the Arts, with additional support from the Laguna Dance Festival. The project’s touring is partially supported by a National Dance Project Tour Award.

INTERMESSION
**HUBBARD STREET DANCE CHICAGO**

Hubbard Street Dance Chicago’s core purpose is to bring artists, art and audiences together to enrich, engage, educate, and transform lives through the experience of dance. Now celebrating its Landmark 35th Anniversary Season, Hubbard Street continues to be an innovative force, supporting its creative talent while presenting repertory by major international artists.

Hubbard Street Dance Chicago grew out of the Lou Conte Dance Studio at LaSalle and Hubbard Streets in 1977, when Lou Conte gathered an ensemble of four dancers to perform in senior centers across Chicago. Barbara G. Cohen soon joined the company as its first Executive Director. Mr. Conte continued to direct the company for 23 years, during which he initiated and grew relationships with both emerging and established artists including Nacho Duato, Daniel Ezralow, Jiří Kylián, Ohad Naharin, Lynne Taylor-Corbett, and Twyla Tharp.

Mr. Conte’s successor, Jim Vincent, widened Hubbard Street’s international focus, began Hubbard Street’s collaboration with the Chicago Symphony Orchestra and cultivated growth from within, launching the *Inside Out* Choreographic Workshop and inviting Resident Choreographer Alejandro Cerrudo to make his first work. Gail Kalver’s 23 years of executive leadership provided continuity from 1984 through the 2006–2007 season, when Executive Director Jason Palmquist joined the organization.

Glenn Edgerton became Artistic Director in 2009 and, together with Palmquist, moved this legacy forward on multiple fronts. *Inside/Out* now begins the creative process for *dance(e)volves*, two weeks devoted to new work presented at the Museum of Contemporary Art. Partnerships with the Chicago Symphony, the Art Institute of Chicago, and other institutions keep Hubbard Street deeply connected to its hometown. To the company’s repertoire, Mr. Edgerton has extended relationships with its signature choreographers while adding significant new voices such as Mats Ek and Sharon Eyal, Alonzo King, and Victor Quijada.

The main company’s 18 members comprise one of the only ensembles in the United States to perform all year long, domestically and around the world, while a nationally renowned Summer Intensive Program brings young artists into its ranks. Hubbard Street 2, its second company for young professional artists, was founded in 1997 by Mr. Conte and Julie Nakagawa. Now directed by Taryn Kaschock Russell, Hubbard Street 2 appears throughout the United States and overseas, often in service of dance education through master classes and workshops.

Hubbard Street’s Education and Community Programs are nationwide benchmarks for arts outreach in schools, impacting the lives of thousands of students. In 2009, Hubbard Street launched youth and family programs to teach dance with an emphasis on creative expression. People with Parkinson’s are welcome to Hubbard Street to join the first dance classes in the Midwest for those affected by the disease.

The Lou Conte Dance Studio has been training the next generation of artists and dance enthusiasts, at all ages and skill levels, since 1974.

**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 eleven years under the mentorship of Robert Joffrey. In 1989, Mr. 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 Jiří 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. Mr. 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, D.C., for nearly 15 years. Mr. 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, Mr. Palmquist successfully presented engagements of global 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. He also managed the Kennedy Center’s television initiatives, including the creation of the Mark Twain Prize for American Humor and a prime-time special on NBC memorializing the first anniversary of the September 11 attacks. In 2004, he accepted the position of executive director at the Washington Ballet. Under his leadership, the company presented full performance seasons annually at the Kennedy Center and the Warner Theater, and nurtured its world-renowned school and extensive education and outreach programs. A graduate of the University of Northern Iowa, Mr. Palmquist currently serves on the boards of the Arts Alliance of Illinois and the Harris Theater for Music and Dance.

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, Jiří Kylián, Nahid Naharin, Kevin O’Day, and Dwight Rhoden, as well as full-length ballets from the classical repertoire. In 2003, Mr. Marling was invited to join Germany’s Nationaltheater Mannheim under Mr. 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. Mr. Marling became Rehearsal Director in January 2010 and that same year joined forces with Hubbard Street dancer Robyn Mineko Williams to co-create Hubbard Street 2’s first family-oriented program, *Harold and the Purple Crayon: A Dance Adventure*.

After a performing career that included roles in Broadway musicals such as *Cabaret*, *Mame*, and *How to Succeed in Business Without Really Trying*, Lou Conte (Founder) established the Lou Conte Dance Studio in 1974. Three years later, he founded what is now Hubbard Street Dance Chicago. Originally the company’s sole choreographer, he developed relationships with emerging and world-renowned dancemak- ers Lynne Taylor-Corbett, Margo Sappington and Daniel Ezralow as the company grew. Mr. Conte continued to build Hubbard Street’s repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works as well as original choreography. It then became an international enterprise with the inclusion of works by Jiří Kylián, Nacho Duato, and Ohad Naharin. Throughout his 23 years as the company’s artistic director, Mr. Conte received numerous awards, including the first Ruth Page Artistic Achievements Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1993, and a Chicagoan of the Year award from *Chicago* magazine in 1999. In 2003, Mr. Conte was inducted as a laureate into the Lincoln Academy of Illinois, the state’s highest honor. He has been credited by many for helping raise Chicago’s international cultural profile and for creating a welcoming climate for dance in the city, where the art form now thrives.

Alonzo King (Founder & Artistic Director) is a visionary choreographer who is altering the way we look at ballet. Mr. King calls his works “thought structures,” created by the manipulation of energies that exist in matter through laws, which govern the shapes and movement directions of everything that exists. His works are in repertory at companies worldwide, including the Royal Swedish Ballet, Béjart Ballet Lausanne, Les Ballets de Monte-Carlo, Alvin Ailey American Dance Theater, Hong Kong Ballet, and Hubbard Street Dance Chicago. Among his many collaborators are legendary jazz saxophonist Pharoah Sanders, actor Danny Glover, oud master Hamza al Din, composer Pawel Szymański, jazz pianist Jason Moran, tabla master Zakir Hussain, the Ba’Aka from the Central African Republic, and China’s Shaolin monks. He has worked extensively in opera, television, and film; renowned for his pedagogy, he has guest-taught for dance companies around the globe. The John F. Kennedy Center for the Performing Arts named Mr. King a Master of Choreography in 2005. He is a writer and lec- turer, and former commissioner for the City and County of San Francisco. He was awarded the Green Honors Chair Professorship from Texas Christian University, and he holds honorary docto- rating from Dominican University of California and the California Institute of the Arts.

Robert Rosenwasser (Founder & Creative Director) shapes the aesthetic and artistic direction of each project of Alonzo King LINES Ballet, including conceptual design and produc- tion. In addition to his work with the Company, he has designed for Les Ballets de Monte-Carlo, Béjart Ballet Lausanne, the Royal Swedish Ballet, the Joffrey Ballet, Frankfurt Ballet, and Alvin Ailey American Dance Theater. For more than two decades, Mr. Rosenwasser was art director at Kelsey St. Press, where he collaborated with artists and poets, including Richard Tuttle, Kiki Smith, Laurie Reid, Anne Dunn, Kate Delos, Rena Rosenwasser, Mei-mei Berssenbrugge, and Barbara Guest. His work can be found in the collections of the Whitney Museum, the New York Public Library’s Spencer Collection, and the Museum of Modern Art New York’s Department of Books and Illustrated Prints.

Janette Gitler (Executive Director) brings more than 25 years of experience in senior leadership and management, organizational development, strategic planning, and fundraising to LINES Ballet. She most recently served as an independent consultant and producer, working with nonprofit organizations on strategic planning, production, program development, communications, and fundraising. Former cli- ent’s include the Golden Gate National Parks Conservancy, Angel Island Association, the San Francisco Free Clinic, and the San Francisco Symphony, where she was Executive Producer of its acclaimed Keeping Score series. As a consult- ant, Ms. Gitler served the Marine Mammal Center, as the Interim Executive Director at 142 Throckmorton Theatre, and as Interim Chief Operating Officer at ArtWorks for Change.

Arturo Fernandez (Ballet Master), a native of Oakland, California, began his training at the School of Performing Arts of USIU in San Diego. Following two years of intensive study, he joined San Diego Ballet in 1976. Mr. Fernandez has also performed with California Ballet, Ballet Arizona, New Jersey Ballet, Les Ballets Trockadero de Monte Carlo, and Pittsburgh Ballet Theatre. Upon returning to California, he joined Oakland Ballet and assisted the choro- graphers of ODC/Dance from 1988 to 1991. Mr. Fernandez has choreographed for the James Sewell Ballet, Inland Pacific Ballet, and Alonzo King LINES Ballet, and presented his work in self-produced concerts throughout the Bay Area. Ballet Master for LINES Ballet since 1992, Mr. Fernandez assists Alonzo King in the cre- ation of new works. In 2001, he directed LINES Ballet’s first Pre-Professional Summer Program, complementing nearly two decades of commit- ment to the LINES Dance Center, the LINES Training Program, and a B.F.A. program offered in partnership with Dominican University of California. Since 1998, he has coordinated
and taught for Alonzo King’s Professional Workshop. Productions of Mr. King’s choreography have been staged by Mr. Fernandez at numerous companies, colleges and universities, including the Royal Swedish Ballet in Stockholm, New York University, Washington University in St. Louis, and Western Michigan University.

**HUBBARD STREET DANCERS**

**Garrett Patrick Anderson**, from Tucson, Arizona, 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 in Pacific Northwest Ballet School’s Professional Division. In 2001, Mr. 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 Bennett. In January 2011, he returned to the United States to perform with Trey McIntyre Project and joined Hubbard Street Dance Chicago later that year. Mr. Anderson received a scholarship from American Ballet Theatre’s National Training Program and holds a B.A. in dance from St. Mary’s College of California.

**Jesse Bechard**, from Bolton, Massachusetts, 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. Mr. Bechard joined Hubbard Street Dance Chicago in August 2010.

**Jacqueline Burnett**, from Pocatello, Idaho, received classical ballet training from Romanian ballet master Marius Zirra, with additional summer training at Ballet Idaho, Brindusa-Moore Ballet Academy, Kirov Academy of Ballet, 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. Ms. Burnett joined Hubbard Street Dance Chicago as a Center Apprentice in January 2008 while concurrently completing her B.F.A. degree, and became a full Company member in August 2009. She is also a 2011–2012 Princess Grace Honorarium recipient.

**Alejandro Cerrudo** (Resident Choreographer) was born in Madrid, Spain, and trained at the Real Conservatorio Professional 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, Mr. Cerrudo was named Hubbard Street Choreographic Fellow and became the company’s first Resident Choreographer in 2009. His eleven works to date include 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 United States. Always dancing and constantly creating, Mr. Cerrudo was honored in 2011 with an award from the Boomerang Fund for Artists. In 2012, he received a Prince Prize for Commissioning Original Work from the Prince Charitable Trusts, for his first full-length work, *One Thousand Pieces*. Mr. Cerrudo’s forthcoming creation for Pacific Northwest Ballet is supported by the Joyce Theater Foundation’s Rudolf Nureyev Prize for New Dance.

**Meredith Dincolo**, from Indianapolis, Indiana, began dancing at age seven in Indianapolis and continued her training under Jacob Lascu in Michigan. She graduated from the University of Notre Dame in 1993, then moved to Chicago to pursue a dance career. In 1996, Ms. Dincolo joined Hubbard Street Dance Chicago, remaining a member for four years under the direction of Company founder Lou Conte. In 2000, she joined France’s Lyon Opera Ballet and went on to perform with Nationaltheater Mannheim in Germany with director-choreographers Kevin O’Day and Dominique Dumais. She returned to Hubbard Street Dance Chicago in November 2004.

**Kellie Epperheimer**, from Los Osos, California, began her dance training in 1988 at the Real Conservatorio Professional 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, Mr. Cerrudo was named Hubbard Street Choreographic Fellow and became the company’s first Resident Choreographer in 2009. His eleven works to date include 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 United States. Always dancing and constantly creating, Mr. Cerrudo was honored in 2011 with an award from the Boomerang Fund for Artists. In 2012, he received a Prince Prize for Commissioning Original Work from the Prince Charitable Trusts, for his first full-length work, *One Thousand Pieces*. Mr. Cerrudo’s forthcoming creation for Pacific Northwest Ballet is supported by the Joyce Theater Foundation’s Rudolf Nureyev Prize for New Dance.

**Jason Hortin**, from Olympia, Washington, graduated from the University of Nevada, Las Vegas, with a B.F.A. in dance under the direction of Louis Kavoura. His performance career includes work with Moving People Dance Theatre, the Erick Hawkins Dance Company, and River North Dance Chicago. Mr. Hortin joined Hubbard Street Dance Chicago as an apprentice in August 2007 and was promoted to the main Company in July 2008.

**Alice Klock**, from Ann Arbor, Michigan, began dancing at age eleven. In 2003, she attended Interlochen Arts Academy, graduating with artistic and academic honors. In 2007, she relocated to San Francisco to enroll in Alonzo King LINES Ballet and Dominican University of California’s joint B.F.A. program. Ms. 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. Ms. Klock joined Hubbard Street 2 in September 2009 and was promoted into the main Company in August 2011.

**Ana Lopez**, from A Coruña, Spain, began her formal training at Conservatorio de Danza Deputación de A Coruña. Upon graduating Isaac Díaz Pardo High School, she continued her training at Centro Internacional de Danza Carmen Roche. Ms. 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. **Jonathan Fredrickson**, from Corpus Christi, Texas, studied ballet at the Munro Ballet Studios, home to Corpus Christi Ballet, under teachers Kay Boone and Cristina Munro. He received his B.F.A. 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. Mr. Fredrickson joined Hubbard Street Dance Chicago in February 2011.
**Johnny McMillan**, from Sault Ste. Marie, Ontario, began his training at age twelve, and graduated from Interlochen Arts Academy, receiving its Young Artists’ Award in dance. He has also trained at the San Francisco Conservatory and the Bartholin International Seminar, and worked with Gleich Dances under the direction of Julia Gleich. Mr. 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. He was named one of *Dance Magazine*’s “25 to Watch” in 2013.

**Laura O’Malley**, from Phoenix, Arizona, danced with Boston Ballet, and extensively in Europe with the Dutch National Ballet and as a soloist with the Stuttgart Ballet. At age 13, she received a full scholarship to train at the Kirov Academy of Ballet in Washington, D.C., from which she graduated in 2000. Ms. O’Malley returned to the United States to join Hubbard Street Dance Chicago in July 2012.

**Pablo Piantino**, from Mendoza, Argentina, began dancing at age 14. His training included private seminars with Hector Zaraspe and studies at both the Colón Theatre School and the Juilliard School, from which he received his B.F.A. After performing with the Colón Theatre Ballet Company and the Juilliard School Dance Ensemble, Mr. Piantino joined San Francisco Ballet in 1999 and Hubbard Street Dance Chicago in August 2005.

**Penny Saunders**, from West Palm Beach, Florida, received her formal dance training at and graduated from the Harid Conservatory in Boca Raton. While furthering her studies with Elisabeth Carroll, she joined the American Repertory Ballet in New Jersey. Ms. Saunders has also performed with Ballet Arizona, toured extensively with MOMIX, and was a member of Cedar Lake Ensemble before joining Hubbard Street Dance Chicago in November 2004.

**David Schultz**, from Grand Rapids, Michigan, began training in Michigan 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. Mr. Schultz joined Hubbard Street 2 in September 2009 and was promoted to the main Company in August 2011. He is the recipient of a 2012 Princess Grace Award.

**Kevin J. Shannon**, from Baltimore, Maryland, 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 B.F.A. 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*. Mr. Shannon joined Hubbard Street Dance Chicago in November 2007.

**Jessica Tong**, from Binghamton, New York, received her formal dance training at the Ballet School in Salt Lake City, Utah, 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. Ms. 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. She was named one of *Dance Magazine*’s “25 to Watch” in 2009.

**Quinn B Wharton**, from Seattle, Washington, 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. Mr. Wharton joined Hubbard Street Dance Chicago in July 2012 and is also a professional photographer and videographer.

**LINES BALLET DANCERS**

**David Harvey**, from the Pacific Northwest, studied dance under Michael Falotico in Poulsbo, Washington. He later attended Interlochen Arts Academy and graduated from the Kirov Ballet Academy in Washington, D.C. After one year of membership in the LINES Ballet Training Program, Mr. Harvey joined LINES Ballet in 2008.

**Courtnay Henry**, from West Palm Beach, Florida, began her training at Palm Beach Ballet Center. As a high school senior, Ms. Henry was a finalist in Youth American Grand Prix’s “Stars of Tomorrow” program in New York City. After graduating from the A. W. Dreyfoos School of the Arts, she returned to New York to attend Fordham University/The Ailey School, where she earned her B.F.A. in dance. Ms. Henry has worked with choreographers including Francesca Harper, Troy Powell, Robert Moses, and Elisa Monte, and joined LINES Ballet in 2011.

**Ashley Jackson**, from North Carolina, trained at Susan’s Dance Unlimited and graduated from the North Carolina School of the Arts, where she studied under teachers Nina Danilova and Melissa Hayden. As a member of North Carolina Dance Theatre II, she performed works including George Balanchine’s *Serenade*, Alvin Ailey’s *The River*, and Jean-Pierre Bonnefoux’s *Carmina Burana*. In 2009, she received the Congressional Black Caucus Foundation’s Performing Arts medal, and has been featured in *Dance Magazine*. In 2010, she was honored with Princess Grace Foundation and Chris Hellman dance awards. She is currently enrolled in the Liberal Education for Arts Professionals Program at Saint Mary’s College of California. Ms. Jackson joined LINES Ballet in 2006.

**Yujin Kim** was born in Busan, South Korea, and studied Korean traditional dance for two years before beginning ballet lessons at age twelve. She trained at the Young Ji Kim Ballet Studio, the Peniel International Arts School, and the Pre-Korean National University of Arts, then attended Zürich’s Hochschule für Musik und Theater on
Paul Knobloch was born in Canberra, Australia, began his dance training at the Canberra Dance Development Centre, and completed his studies at the Australian Ballet School, graduating with honors in 1997. He has received numerous awards and scholarships and, in 2001, was named the ACT Young Australian of the Year. Mr. Knobloch has performed internationally with West Australian Ballet, English National Ballet, the Australian Ballet, and Béjart Ballet Lausanne, interpreting classic repertoire such as Les Sylphides, La Bayadère, Le Corsaire, Swan Lake, Raymonda, and Romeo and Juliet. Choreographers whose work he has performed include George Balanchine, Jiří Kylián, Sir Kenneth MacMillan, Jerome Robbins, and Maurice Béjart. He has also created works of his own while at the Australian Ballet, and was commissioned by Canada’s Ballet Victoria. Mr. Knobloch joined LINES Ballet in 2012.

Michael Montgomery of Long Beach, California, trained at the Orange County High School of the Arts and studied in The Ailey School’s Certificate Program. In 2011, he graduated from LINES Ballet and Dominican University’s B.F.A. program. Mr. Montgomery was awarded the American College Dance Festival Association’s Best Student Performer award for the Southwest Region in 2008. In 2010, he joined LINES Ballet and was named a Shenson Performing Arts Fellow. Mr. Montgomery was named one of “25 to Watch” by Dance Magazine in 2013.

Caroline Rocher trained in France at the Conservatoire de Montpellier, and later in Switzerland at the Rudra Béjart Lausanne School. In 1998, she relocated to the United States, to study at New York’s Alvin Ailey American Dance Center, joined Dance Theatre of Harlem in 1999, and was promoted to principal dancer the following year. Ms. Rocher has performed leading roles in notable works by Glen Tetley, Dwight Rhoden, and Michael Smuin, plus many by George Balanchine including Apollo, Concerto Barocco, The Four Temperaments, and The Prodigal Son. Her partners onstage have included ballet stars Vladimir Malakhov and Damian Woetzel. In 2004, Ms. Rocher appeared in the Gala des Etoiles du 21ème siècle in Paris, and then joined Germany’s Bayerisches Staatsballett. She joined LINES Ballet in 2007 after one year as member of France’s Lyon Opéra Ballet.

Zachary Tang, born and raised in Texas, began training with Joyce Beck at Dancescape. He went on to graduate from the High School for Performing and Visual Arts in 2007, under the direction of Luanne Carter. Mr. Tang has studied dance at Ballet Austin, Tulsa Ballet, the Joffrey Ballet, Perry Mansfield, and Springboard Danse Montréal. Upon receiving his B.F.A. from the Juilliard School under the direction of Lawrence Rhodes, Mr. Tang was awarded the Hector Zaraspe Prize for choreography. Dance artists whose work he has performed include Peter Chu, Victor Quijada, Alexander Ekman, Stijn Celis, Larry Kegwin, Darrell Grand Moultrie, Mark Morris, José Limón, Anthony Tudor, Eliot Feld, Martha Graham, Paul Taylor, and Bronislava Nijinska. Mr. Tang joined LINES Ballet in 2011 and was named one of “25 to Watch” by Dance Magazine in 2012.

Meredith Webster, from Manitowoc, Wisconsin, studied dance with Jean Wolfsmeier, then attended the Harid Conservatory in Florida and Seattle’s Pacific Northwest Ballet School. In 2003, she earned a B.S. in environmental science from the University of Washington. Prior to moving to San Francisco, Ms. Webster performed in Seattle with Sonia Dawkins’s Prism Dance Theater and Spectrum Dance Theater. Ms. Webster joined LINES Ballet in 2005 and was honored with a Princess Grace Award in 2007.

Keelan Whitmore, from Rockford, Illinois, trained at the Rockford Dance Company and the Joffrey Ballet School/New School University, and graduated from Michigan’s Interlochen Arts Academy. As a member for five seasons of Kansas City Ballet, Mr. Whitmore performed works by choreographers including George Balanchine, Nacho Duato, Jerome Robbins, and Twyla Tharp. In 2006, he became a member of the Suzanne Farrell Ballet. His choreography has been showcased in workshop and gala performances, presented by Kansas City Ballet, Virginia School of the Arts, Ailey American Dance Center, and Spectrum Dance. He then attended the Harid Conservatory in Florida and Seattle’s Pacific Northwest Ballet School. In 2003, she earned a B.S. in environmental science from the University of Washington. Prior to moving to San Francisco, Ms. Webster performed in Seattle with Sonia Dawkins’s Prism Dance Theater and Spectrum Dance Theater. Ms. Webster joined LINES Ballet in 2005 and was honored with a Princess Grace Award in 2007.

Kara Wilkes, a native of Wisconsin, began her professional career performing classical and contemporary works for five seasons as a member of Milwaukee Ballet. In 2006, she was invited to join Victor Ullate Ballet in Madrid, Spain; she then returned to the United States and was a member of North Carolina Dance Theatre for four seasons. While based in Charlotte, Ms. Wilkes performed works by Nacho Duato, Twyla Tharp, Alvin Ailey, Jacques d’Amboise, George Balanchine, Dwight Rhoden, and Mark Godden. She was named one of “25 to Watch” by Dance Magazine in 2009 and joined LINES Ballet in 2011.

Dancer photos: Hubbard Street by Cheryl Mann/ LINES Ballet by Quinn B Wharton.