

Friday, October 29, 2010, 8pm  
Saturday, October 30, 2010, 8pm  
Zellerbach Hall

## Hubbard Street Dance Chicago

Glenn Edgerton  
*Artistic Director*

Jason D. Palmquist  
*Executive Director*

### *Dancers*

Jesse Bechard  
Christian Broomhall  
Jacqueline Burnett  
Alejandro Cerrudo  
Meredith Dincolo  
Kellie Epperheimer  
Laura Halm  
Jason Hortin

Ana Lopez  
Pablo Piantino  
Alejandro Piris-Niño  
Penny Saunders  
Kevin Shannon  
Jessica Tong  
Benjamin Wardell  
Robyn Mineko Williams

Taryn Kashock Russell  
*Director, HS2 and Artistic Associate*

Kristen Brogdon  
*Artistic Administrator*

Terence Marling  
*Executive Director*

Alejandro Cerrudo  
*Resident Choreographer*

Claire Bataille  
*Director, Lou Conte Dance Studio*

Andy Brown  
*Production Manager*

Ishanee DeVas  
*Company Manager*

Matt Miller  
*Production Coordinator &  
Lighting Director*

Kilroy G. Kundalini  
*Audio Engineer*

April C. Clements  
*Stage & Properties Manager*

Stephan Panek  
*Head Carpenter*

Emily Predny  
*Lighting Supervisor*

Rebecca Shouse  
*Wardrobe Supervisor*

Lou Conte  
*Founder*

*These performances are funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation, the Ford Foundation, and the Community Connections Fund of the MetLife Foundation.*

*Cal Performances' 2010–2011 season is sponsored by Wells Fargo.*

## Hubbard Street Dance Chicago

## PROGRAM

*Arcangelo*

(West Coast Premiere)

<i>Choreography and Staging</i>	Nacho Duato
<i>Music</i>	Arcangelo Corelli, Alessandro Scarlatti
<i>General Supervision</i>	Carlos Iturriz-Mediart Producciones (Spain)
<i>Lighting Design</i>	Brad Fields
<i>Scenic Design</i>	Nacho Duato
<i>Costume Design</i>	Nacho Duato

## DANCERS

Laura Halm, Alejandro Piris-Niño, Penny Saunders, Jesse Bechard

Ana Lopez, Kevin Shannon, Jacqueline Burnett, Pablo Piantino

## INTERMISSION

*Blanco*

(West Coast Premiere)

<i>Choreography</i>	Alejandro Cerrudo
<i>Music</i>	Felix Mendelssohn, Charles-Valentin Alkan
<i>Set &amp; Lighting Design</i>	Nicholas Phillips
<i>Costume Design</i>	Branimira Ivanova

## DANCERS

Laura Halm, Jessica Tong, Meredith Dincolo, Robyn Mineko Williams

## PAUSE

*Deep Down Dos*

(West Coast Premiere)

<i>Choreography</i>	Alejandro Cerrudo
<i>Music</i>	Mason Bates
<i>Set &amp; Lighting Design</i>	Nicholas Phillips
<i>Costume Design</i>	Branimira Ivanova

## DANCERS

Ana Lopez, Jacqueline Burnett, Penny Saunders, Kellie Epperheimer

Benjamin Wardell, Pablo Piantino, Jason Hortin, Jesse Bechard, Kevin Shannon

## INTERMISSION

## 27'52"

<i>Choreography</i>	Jiří Kylián
<i>Staging</i>	Cristina Gallofré Vargas, Gerald Tibbs
<i>Music</i>	Dirk Haubrich
<i>Décor</i>	Jiří Kylián
<i>Lighting Design</i>	Kees Tjebbes
<i>Costume Design</i>	Joke Visser

## DANCERS — FRIDAY EVENING

Ana Lopez, Jason Hortin, Penny Saunders, Kevin Shannon, Meredith Dincolo, Benjamin Wardell

## DANCERS — SATURDAY EVENING

Jessica Tong, Jason Hortin, Kellie Epperheimer, Alejandro Piris-Niño, Pablo Piantino, Laura Halm

*This program is partially supported by a City Arts Program 4 Grant from the City of Chicago Department of Cultural Affairs, the National Endowment for the Arts, and a grant from the Illinois Arts Council, a state agency.*

**Arcangelo**

As the only U.S. dance company to ever perform this beloved work by Nacho Duato, HSDC is honored by this testament to the company's reputation as a leader in contemporary dance. Hubbard Street dancers had the opportunity to work directly with Mr. Duato to learn *Arcangelo*, giving them a chance to experience how his rehearsal process exhibits the same organic nature that might be discovered within the movement of the piece. Mr. Duato demonstrates great attention to detail, focusing on the intricacies of every movement, which helps the dancers discover how a movement that initially may feel awkward, such as flexing your foot unexpectedly, has actually been strategically designed to transition smoothly into the next movement, leading to a seamless final result. As HSDC dancer Penny Saunders states, "Most of the movement looks simple, but what an audience member sees on stage takes time, effort and extreme attention to detail." *Arcangelo* was created for Compañía Nacional de Danza in Madrid. This piece, based on the marvelous *Concerti grossi* by Arcangelo Corelli and ending with an aria from Alessandro Scarlatti's opera *Il Primo Omicidio*, presents a dance reflection of heaven and hell.

*Arcangelo* is sponsored, in part, by Sara Albrecht.

*Arcangelo* received its world premiere by Compañía Nacional de Danza at Teatro Real de Madrid on May 31, 2000. It was first performed by HSDC at the Harris Theater for Music and Dance on September 30, 2010.

Music by Arcangelo Corelli, Concerto Grosso No. 6, from the album *Corelli: Concerti Grossi, Op. 6*, performed by La Petite Bande and recorded by Sony Music Entertainment GmbH. Music by Alessandro Scarlatti, aria from *Il Primo Omicidio*, from the album *Scarlatti: Cain Overo Il Primo Omicidio*, performed by Europa Galante and recorded by Opus 111.

**Blanco**

Featuring music by Felix Mendelssohn and Charles-Valentin Alkan, Alejandro Cerrudo's *Blanco* is a mix of abstract and sculptural movements created for four women. This piece was developed through one-on-one interaction with each of the four dancers, making it very personal to each of them. The rehearsal process was very gentle, and significant time was spent on achieving a certain delicacy. HSDC Dancer Meredith Dincolo recalls, "One day we worked on very minimal movements for an hour, and with each movement Alejandro requested that it be smaller and smaller and smaller.... This piece is unlike any other work in our repertoire." *Blanco*, created for HSDC, was given its world premiere at the Jacob's Pillow Dance Festival in Becket, Massachusetts, on August 25, 2010.

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

Music by Felix Mendelssohn, Prelude No. 1 from Six Preludes and Fugues, Op. 35, as performed by pianist Benjamin Frith on the album *Mendelssohn: Piano Works Vol. 1*. Music by Charles-Valentin Alkan, Première Suite No. 8 ("*La chanson de la folle au bord de la mer — Lentement*") from 25 *Préludes dans tous les tons majeur et mineurs*, as heard on the album *Charles-Valentin Alkan: Preludes, Op. 31*, performed by Laurent Martin and recorded by Naxos of America Inc.

**Deep Down Dos**

Set to *Music from Underground Spaces* by Chicago Symphony Orchestra composer-in-residence Mason Bates, Alejandro Cerrudo's *Deep Down Dos* was given its orchestral premiere on April 15, 2010, by HSDC with the Chicago Symphony Orchestra. This work is inspired by the imagery and sounds of tectonic plates, crystalline caverns and blazing infernos. Mr. Cerrudo uses this unique music as a palate of inspiration to create a piece that is infused with dynamic energy and offers a visual compliment to the score. The dancers played a major role in Mr. Cerrudo's

rehearsal process for this work: He presented an idea to the dancers and would see how each dancer's personality affected the way they played with it. Mr. Cerrudo has tremendous faith in the dancers' ability to use their instincts during both the development and presentation of this work. He says, "My choreography for this piece is primarily based on the dancers' feeling the progression, changes and intricacies of the music."

Lead individual sponsors of *Deep Down Dos* are Meg and Tim Callahan, with additional support from Dirk Denison, John W. and Jeanne M. Rowe, Bill and Orli Staley, and Jane and Michael Strauss. *Deep Down Dos* is also funded in part by the National Dance Project of the New England Foundation for the Arts. NDP is supported by lead funding from the Doris Duke Charitable Foundation, with additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation and the Boeing Company Charitable Trust. The development of *Deep Down Dos* was also supported in part by the Choreographic Fellowship, made possible by a gift from the Davee Foundation.

The HSDC theatrical premiere of *Deep Down Dos* took place at Jacob's Pillow Dance Festival on August 25, 2010.

**27'52"**

Jiří Kylián's *27'52"* takes the viewer along for a game of seeking and being sought, of holding and being held, pulling and pushing, a game in which the dancer must ultimately exit the stage solo. The piece creates an urge to see it again, perhaps in disbelief of what appears on stage and wondering how this could all be physically possible.

*27'52"* is sponsored by the Elizabeth F. Cheney Foundation.

Premiered by Nederlands Dance Theater II on February 21, 2002, Lucent Danstheater, The Hague, Netherlands. Hubbard Street premiere on March 18, 2010, at the Harris Theater for Music and Dance. This work is set to original music by Dirk Haubrich entitled *27'52"*, based on two themes by Gustav Mahler.

## HSDC COMPANY HISTORY

The core purpose of **Hubbard Street Dance Chicago** (HSDC) is to bring artists, art and audiences together to enrich, engage, educate and affect lives through the experience of dance. HSDC holds a unique place within the American dance field. As one of the country's most important contemporary dance companies, HSDC encompasses a vast array of techniques and forms, as well as an understanding of abstract artistry and the emotional nuances of movement. HSDC is a repertory company, representing numerous choreographers and styles. The company is a recognized leader in the creation and development of new choreography, unique collaborations and innovative production concepts. Its importance is based both as a repository of work from some of the 20th and 21st century's best contemporary choreographers and as a commissioning agent of new works, having commissioned and presented over 30 new dance works throughout its history.

Hubbard Street Dance Chicago grew out of the Lou Conte Dance Studio, when dance teacher/choreographer Lou Conte was approached to teach tap classes by several aspiring young artists. Conte founded the company in 1977 and within a decade of its beginning it began to attract nationally known choreographers to set dances on Hubbard Street. Mr. Conte served the company for 23 years, during which he developed relationships with emerging and world-renowned choreographers, including Lynne Taylor-Corbett, Margo Sappington, Daniel Ezralow, Nacho Duato, Jirí Kylián and Twyla Tharp, all of whom helped to shape HSDC repertoire into what it is today. In 1997, HS2, Hubbard Street's second company, and HSDC's Education & Community Programs were developed. Mr. Conte served as Artistic Director until his retirement in 2000. At that time, Jim Vincent stepped into the role of Artistic Director and further expanded the company's programming, repertoire and acclaim, while also building a legacy of new choreographic development. When Mr. Vincent arrived, he enhanced the company's relationships with domestic and internationally known choreographers. In addition, Mr. Vincent introduced

other new choreographic development initiatives, which have become staples of HSDC's programming—the Inside/Out Choreography Workshop, during which HSDC dancers create original choreography with their peers, and the Choreographic Fellowship, which identifies and develops emerging choreographic talent from within the company. Dancer/Resident Choreographer Alejandro Cerrudo and Rehearsal Director/Artistic Associate Terence Marling have developed works for HSDC. Named Resident Choreographer in 2009, Mr. Cerrudo has created six works for the company.

Since 2000, HSDC has established collaborative partnerships with several of Chicago's most significant cultural and community organizations, including the Chicago Symphony Orchestra, presenting new and existing choreography set to orchestral music performed by the symphony; the Art Institute of Chicago, producing dance works within art exhibits and free information sessions to the public to explore the vital connection between dance and art; the Illinois Institute of Technology School of Architecture, reimagining the space in which dance is performed; and Rush University Medical Center, offering HSDC's Parkinson's Project.

Just as the company has flourished artistically, HSDC has grown exponentially under the administrative leadership of Barbara G. Cohen, Gail Kalver and current Executive Director Jason Palmquist. Under the management of Mr. Palmquist, the 2008–2009 season marked the beginning of a new era for the company. By presenting four distinct programs in separate weeks at the Harris Theater for Music and Dance in Millennium Park, HSDC is deepening patron relationships and furthering its investment in the cultural life of Chicago.

In 2009, former Associate Artistic Director Glenn Edgerton stepped into the role of Artistic Director. Mr. Edgerton presents a dynamic artistic vision for creating new works and strengthening the company's repertoire while cultivating and deepening relationships with collaborative partners.

The main company is composed of 16 dancers who display unparalleled versatility and

virtuosity. Hubbard Street Dance Chicago serves as an emblem of the city's international cultural profile. One of the only American dance companies to operate year-round, HSDC continues to produce bold and passionate performances for Chicago, national and international audiences, always changing and evolving while maintaining the highest artistic standards. The company has appeared nationally and internationally at celebrated dance venues and has also been presented by some of the most cutting-edge dance programs at prestigious universities around the country.

**Hubbard Street 2** (HS2) was formed in 1997 to prepare dancers ages 18–25 for the challenging life of a professional dancer in a contemporary company. HS2 provides talented young dancers with a professional experience. Annually, HS2 hosts the National Choreographic Competition, which gives opportunity to three chosen choreographers from hundreds of applicants to realize their artistic expression on the dancers of the second company. HS2's six dancers perform and tour at a variety of venues around the world, including residency activities for teachers, students and community members. HSDC's dynamic environment gives dancers the experiences necessary to develop strong technique and an individual voice. To date, eleven HS2 dancers have advanced to the main company and many more have joined other national and international companies. During the 2009–2010 season, HS2 focused on sharing its art with Chicago audiences, with over half the company's performances taking place in the city.

Under the direction of Claire Bataille, one of the original four HSDC dancers, **Lou Conte Dance Studio** (LCDS) attracts aspiring dancers from around the nation and dance enthusiasts in the Chicago area. Named "Best Dance Class for Adults" by *Chicago* magazine, LCDS offers a wide variety of classes weekly in ballet, jazz, modern, tap, African, hip-hop, yoga, Pilates and Zumba at all levels from basic to professional, as well as workshops and master classes. As part of its commitment to providing quality training, LCDS maintains a scholarship program for advanced dancers that provide a definitive step into the

professional dance world. Additionally, HSDC now offers a Summer Intensive, which provides concentrated training in ballet and modern technique classes, repertoire rehearsals, dance history lectures and health and wellness presentations to pre-professional dancers from across the nation. With a faculty of experienced performers, choreographers and musicians from the Chicago community and an exceptional facility, LCDS continues to be at the forefront of the nation's training institutions.

## ADMINISTRATION

**Glenn Edgerton** (*Artistic Director*) joined HSDC after an international career as a dancer and director. He began his dancing career at The Joffrey Ballet where, mentored by Robert Joffrey, he performed leading roles in the company's contemporary and classical repertoire for eleven years. In 1989, Edgerton joined the acclaimed Netherlands Dans Theater, and after dancing for five years retired from performing to become artistic director of the main company, leading NDT1 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, Paul Lightfoot and Sol Leon, among others. From 2006 to 2008, he directed The Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles. Mr. Edgerton joined HSDC's artistic leadership team full-time as associate artistic director in 2008. Since 2009, Edgerton has guided the company forward as artistic director, building on more than three decades of artistic leadership from both Lou Conte and Jim Vincent, whose extraordinary work has established the company as a leader in dance performance, education and appreciation.

**Jason D. Palmquist** (*Executive Director*) joined HSDC 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, he 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. Mr. Palmquist 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 of 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.

**Taryn Kaschock Russell** (*Director of HS2 and Artistic Associate*) was born in Harrisburg, Pennsylvania. She joined the Joffrey Ballet in 1995 and spent seven years performing and touring extensively with the company. During that time, she expanded her artistry by dancing the principal roles in classic works by Agnes DeMille, George Balanchine, Martha Graham and John Cranko. She was also the first woman outside of David Parsons company to dance his signature solo, *Caught*. Ms. Russell joined HSDC in 2002 and the following January was named one of *Dance Magazine’s* “25 to Watch.” Her repertoire, while dancing with HSDC, included master works by Jiří Kylián, Nacho Duato, William Forsythe and Ohad Naharin. Ms. Russell also found much growth and inspiration participating in numerous original creations while a member of the company. In 2007, she became a member

of HSDC’s artistic staff and began teaching company class, conducting rehearsals and re-setting choreography. Recently named the Director of Hubbard Street 2, she also now coordinates HSDC’s National Choreographic Competition as well as nurtures the growth of promising young artists.

**Kristen Brogdon** (*Artistic Administrator*) joined HSDC as Artistic Administrator in July 2007, after nine years at the John F. Kennedy Center for the Performing Arts in Washington, D.C., where she first worked with HSDC Executive Director Jason Palmquist. During her tenure at the Kennedy Center, Ms. 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 D.C. Dance Awards. Ms. Brogdon also created and produced a commissioning program for local choreographers, facilitating work by 20 artists from D.C., 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, Wisconsin. Ms. Brogdon holds a masters 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. She lives with her husband David, daughter Sophie and son Nicholas in Oak Park, Illinois.

**Terence Marling** (*Artistic Associate and Rehearsal Director*), from Chicago, Illinois, began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet Theater directed by Patricia Wilde, performing works by George Balanchine, Glen Tetley, Paul Taylor, Jiří Kylián, Ohad Naharin, Kevin O’Day and Dwight Rhoden as well as many full-length classical ballets. In 2003, Mr. Marling was invited to join the Nationaltheater Mannheim in Germany under the direction of Kevin O’Day, where he participated in the creation of many new works. Mr. Marling joined HSDC in April of 2006 and

danced with the company until December 2009. At HSDC, he participated in the creation of new works with Jorma Elo, Toru Shimazaki, Jim Vincent, Lucas Crandall and Alejandro Cerrudo, and danced works by Susan Marshall, Nacho Duato, Ohad Naharin, Margarite Donlon, Jiří Kylián and others. Mr. Marling became artistic associate and rehearsal director for HSDC in January 2010.

**Alejandro Cerrudo** (*Dancer, Resident Choreographer*) from 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 Mr. Cerrudo danced with the Stuttgart Ballet, and in 2002 he joined Nederlands Dans Theater (NDT) II under the direction of Gerald Tibbs. Mr. Cerrudo danced with NDT II for three years before becoming an HSDC company member in August 2005. Named an HSDC Choreographic Fellow in 2008 and the company’s first Resident Choreographer in 2009, Mr. Cerrudo has created six works for the company, including *Lickety-Split* (2006); *Extremely Close* (2007), commissioned by the Joyce Theater in New York; *OffScreen* (2009); *First Light* (2010); *Deep Down Dos* (2010); and *Blanco* (2010).

**Claire Bataille** (*Director, Lou Conte Dance Studio*) was a leading dancer with HSDC from 1977 to 1992, performing works created by Lou Conte, Twyla Tharp, Lynne Taylor-Corbett, Daniel Ezralow, John McFall and Margo Sappington. She received the Ruth Page Award for Outstanding Dancer in 1992. From 1977 to 2001, Ms. Bataille also served the company as assistant artistic director, ballet mistress and rehearsal director. As a resident choreographer, she created five works for HSDC between 1978 and 1985. Ms. Bataille toured nationally and internationally with HSDC. She began teaching at the Lou Conte Dance Studio in 1975 and has been teaching dance in Chicago ever since. Currently, she is on the faculty of the Lou Conte Dance Studio and River North Chicago Dance Company and is a guest teacher for several Chicago companies. In 2003, she earned her certification in the Pilates

method in New York with Romana’s Pilates. In September 2005, she was appointed associate director of the Lou Conte Dance Studio at the Hubbard Street Dance Center, and in September 2008 she was promoted to director.

**Lou Conte** (*Founder*), after a performing career including Broadway musicals such as *How to Succeed in Business Without Really Trying*, *Mame* and *Cabaret*, established the Lou Conte Dance Studio in 1974 and three years later founded what is now Hubbard Street Dance Chicago. 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 including Lynne Taylor-Corbett, Margo Sappington and Daniel Ezralow. These relationships transformed HSDC into the internationally acclaimed repertory company it is today. Mr. Conte continued to build HSDC’s repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works, including an original work for the company. Mr. Conte further expanded the company’s repertoire to include European choreographers Jiří Kylián and Nacho Duato and Israeli choreographer Ohad Naharin. These long-term relationships, along with Mr. Conte’s participation in selecting Jim Vincent as the company’s new artistic director, have paved the way for HSDC’s future. Throughout his 23 years as the company’s artistic director, Mr. Conte received numerous awards, including the Chinese Dance Coalition’s inaugural Ruth Page Artistic Achievements Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995 and the Chicagoan of the Year award from *Chicago* magazine in 1999. He has been credited by many for helping to raise Chicago’s international cultural profile and for creating a climate for dance in the city, where the art form now thrives.

## DANCERS

**Jesse Bechard** (Bolton, Massachusetts) began his formal ballet training at 16 and graduated from

Walnut Hill School for the Arts. He attended summer programs at Boston Ballet, Alonzo King's LINES Ballet and Ballet Austin. In 2000, having completed one year at the University of Chicago, he returned to dance. After a year with Ballet Austin, he joined Richmond Ballet, where he danced for eight years, performing works by John Butler, Jessica Lang, Val Caniparoli, William Soleau, Mauricio Wainrot and Colin Conner. Mr. Bechard joined HSDC in August 2010.

**Christian Broomhall** (Columbus, Ohio) received classical training from Ballet Met Columbus under the direction of David Nixon and Yoko Ichino. From 1999 to 2001, he danced professionally with the Ballet Met Columbus. He then performed with the Northern Ballet Theatre until 2005, when he returned to dance with Ballet Met Columbus until 2008. Ms. Broomhall joined Hubbard Street Dance Chicago in August 2008.

**Jacqueline Burnett** (Pocatello, Idaho) received her classical ballet training in Pocatello, Idaho, from Romanian Ballet Master Marius Zirra, with additional summer training at Ballet Idaho, Brindusa-Moore Ballet Academy, Universal (Kirov) Ballet Academy, the Juilliard School and the San Francisco Conservatory of Dance. She received a B.F.A. in dance performance from the Ailey School/Fordham University joint program in New York in May 2009, graduating *magna cum laude* and with departmental honors. Ms. Burnett joined HSDC as a center apprentice in January 2008, while concurrently completing her B.F.A. degree, and became a member of the main company in August 2009.

**Alejandro Cerrudo** (*see bio above*).

**Meredith Dincolo** (Indianapolis, Indiana) began dancing at age seven in Indianapolis and continued her training under Iacob Lascu in Michigan. She graduated from the University of Notre Dame in 1993 and moved to Chicago to pursue dance. In 1996, Ms. Dincolo joined HSDC, where she spent four years under the direction of Lou Conte. In 2000, she joined Lyon Opera Ballet and went on to the Nationaltheater Mannheim

under Kevin O'Day and Dominique Dumais. She returned to HSDC in November 2004.

**Kellie Epperheimer** (Los Osos, California) began her dance training in 1988 with the Academy of Dance and Civic Ballet of San Luis Obispo. She has participated in summer programs with the Joffrey Ballet and the Juilliard School. In 2002, she had the opportunity to tour Russia with the Deyo Dancers. Ms. Epperheimer joined Hubbard Street 2 in January 2005 before becoming an apprentice with the main company in December 2006. She was made a full company member in January 2008.

**Laura Halm** (Baltimore, Maryland) began her dance training at age four and has studied at Central Pennsylvania Youth Ballet, Boston Ballet School, San Francisco Ballet School and the Baltimore School for the Arts. She received her B.F.A. in dance in May 2002 from the Juilliard School, where she performed works by José Limón, Ohad Naharin and Robert Battle. She also had the privilege of performing with El Ballet Moderno y Folklorico de Guatemala as a guest artist before joining Hubbard Street 2 in January 2004. Ms. Halm became an apprentice with HSDC in August 2006 before joining as a full company member in August 2007.

**Jason Hortin** (Olympia, Washington) graduated from the University of Nevada, Las Vegas, with a B.F.A. in dance under the direction of Louis Kavouras and has danced with Moving People Dance Theatre, the Erick Hawkins Dance Company and River North Chicago Dance Company. Mr. Hortin joined HSDC as an apprentice in August 2007 and was promoted into the main company in July 2008.

**Ana Lopez** (A Coruña, Spain) began her formal training at Conservatorio de Danza Disputacion de A Coruña. Upon graduating from 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 HSDC in January 2008.

**Pablo Piantino** (Mendoza, Argentina) began dancing at age 14. His training includes 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. Having danced with the Colón Theatre Ballet Company and the Juilliard School Dance Ensemble, Mr. Piantino joined San Francisco Ballet in 1999 and became an HSDC company member in August 2005.

**Alejandro Piris-Niño** (Madrid, Spain) began his ballet studies at age ten, when he joined the Victor Ullate School of Dance on scholarship, later becoming a company member in 1995. While with the Victor Ullate Company, he performed all over Europe as well as at many major events in Spain. In 1999, Mr. Piris-Niño moved to New York to dance with ABT II and was promoted to American Ballet Theatre's main company in 2000. He joined HSDC in August 2008.

**Penny Saunders** (West Palm Beach, Florida) received her dance training from The Harid Conservatory, the School of American Ballet, Central Pennsylvania Youth Ballet and the Princeton Ballet in addition to private seminars with Elisabeth Carroll. In 1995, Ms. Saunders began her professional career with the American Repertory Ballet under the directorship of Septime Webre. She also danced with Ballet Arizona, was a guest artist with the Washington Ballet and the Georgia Ballet, toured extensively with MOMIX Dance Theater, and was a founding member of Cedar Lake Ensemble in New York City before joining HSDC in November 2004.

**Kevin Shannon** (Baltimore, Maryland) began his formal dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts, receiving additional summer training at the School of American Ballet, Miami City Ballet, Paul Taylor and David Parsons. He received his B.F.A. in 2007 from the Juilliard School, where he performed works by Susan Marshall, Mark Morris, William Forsythe and Jiří Kylián. He has toured nationally with the Juilliard School Ensemble and performed in the nationally broadcast television special, *Live from Lincoln Center, The Juilliard School: Celebrating*

*100 Years*. He is a co-founder of Børdeline Dance Circle—a troupe under the choreographic direction of Michelle Mola—for which he danced professionally and developed concepts since 2005. Mr. Shannon joined HSDC in November 2007.

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

**Benjamin Wardell** (Memphis, Tennessee) began dancing at age ten. After completing his training at Classical Ballet Memphis School under the tutelage of Pat Gillespie, he danced with Cincinnati Ballet for five seasons, achieving the rank of soloist. In 2006, Mr. Wardell moved to San Francisco to join Alonzo King's LINES Ballet, where he was given the opportunity to explore mind-opening philosophies and physicalities of movement while traveling extensively through the United States and Europe. In addition to being a dancer, Mr. Wardell is a photographer and writer. A large part of his artistic interest is to combine multiple disciplines through methods that allow each art form to augment the capabilities of the others. He joined HSDC in January 2008.

**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. Ms. 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.