



Friday and Saturday, January 18–19, 2019, 8pm
Sunday, January 20, 2019, 3pm
Zellerbach Hall

Hubbard Street Dance Chicago

Artistic Director Glenn Edgerton
Executive Director David McDermott
Rehearsal Director Jessica Tong
Founding Artistic Director Lou Conte

Director of Production Scott Nelson
Head Carpenter Stephan Panek
and Director of Stage Operations
Head of Audio Jason Natali
Head Electrician Sam Begich
Stage Manager and Head of Props Julie Ballard
Wardrobe Supervisor Jenni Schwaner Ladd
Company Manager Abby Olson

Director of Youth, Education, Kathryn Humphreys
and Community Programs
Director of Artist Training Alexandra Wells
Director of Finance and Operations Belina Mizrahi
Director of Marketing Andy Sheagren
Director of Development Katie Tuttle

Hubbard Street Dancers

Craig D. Black Jr., Jacqueline Burnett, Rena Butler, Alicia Delgadillo, Kellie Epperheimer, Michael Gross, Elliot Hammans, Alysia Johnson, Myles Lavallee, Adrienne Lipson, Florian Lochner, Ana Lopez, Andrew Murdock, David Schultz, Kevin J. Shannon, Connie Shiau

Hubbard Street Dance Chicago dedicates these performances to the memory of our beloved friend and colleague Claire Bataille, who was a founding member of Hubbard Street Dance Chicago and Director of the Lou Conte Dance Studio.

This performance is made possible, in part, by Patron Sponsors Susan Marinoff and Tom Schrag.

Major support provided by The Bernard Osher Foundation.

Cal Performances' 2018–19 season is sponsored by Wells Fargo.



PROGRAM A
Friday, January 18 at 8pm; Sunday, January 20, 3pm

Jardí Tancat

Choreography Nacho Duato
Music María del Mar Bonet
Set Design Nacho Duato
Costume Design Nacho Duato
Lighting Design Nicolás Fischtel
Staging Africa Guzmán, Pablo Plantino,
Penny Saunders

One of the first dance companies in the United States to perform work by global choreographer Nacho Duato, Hubbard Street pays tribute to its two-decade relationship with the Spanish-born artist by reviving his plaintive, pastoral *Jardí Tancat* (1983), set to Catalan music recorded by vocalist María del Mar Bonet i Verdager.

“Water, we asked for water; And You, oh Lord, You gave us wind; And You turn Your back to us; As though You will not listen to us.” This appeal is portrayed in the powerful movements of three couples, who are occupied with the sowing, planting, and threshing of the barren Catalanian land.

Casting

Jacqueline Burnett, Michael Gross
Alicia Delgadillo, Kevin J. Shannon
Ana Lopez, Florian Lochner

Music by María del Mar Bonet:

“Cançó D’Es Collir Olives,” “Cançó D’Esterrossar,”
and “Fora D’Es Sembrat,” from the album *María del Mar Bonet*;
“Tonada De Treure Aigo,” from the album *Saba de Terror*;

“La Canço de Na Ruixa Mantells,” from the album *Jardí Tancat*, courtesy of Sony Music Entertainment.

The revival of *Jardí Tancat* was sponsored by Sara Albrecht.

Nacho Duato Masterworks were sponsored by Richard L. Rodes and R. Penny Rodes DeMott.
Additional support provided by Sallyan Windt.

Organization and Production:

Carlos Iturriz c/o Mediart Producciones SL (Spain).

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PAUSE

N.N.N.N.

Choreography, Costumes, William Forsythe
Lighting, and Stage Design
Music Thom Willems
Technical Consultant Tanja Rühl
Staging Cyril Baldy and Amancio Gonzalez

N.N.N.N. appears as a mind in four parts, four dancers in a state of constant, tacit connection. Underscored by the sudden murmured flashes of Thom Willems' music, these dancers enter into a complex, intense inscription. Their arms, heads, bodies, and legs become singular voices, each tuned and in counterpoint to the other. These performers write out a text of the voice of the body, slowly, then more and more rapidly, coalescing over and over into a linked entity of flinging arms, folding joints, and a sharp, high sense of time.

Hubbard Street is honored to be the first American dance company to perform William Forsythe's *N.N.N.N.*, which was restaged by original cast members Cyril Baldy and Amancio Gonzalez in 2015.

Casting

Jacqueline Burnett, Ana Lopez, Andrew Murdock, Kevin J. Shannon

Created for and premiered by Ballett Frankfurt November 21, 2002 at the Opernhaus, Frankfurt am Main, Germany. First performed by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance, October 15, 2015.

Original score by Thom Willems. Used by permission of Thom Willems.

Hubbard Street's acquisition of *N.N.N.N.* was sponsored by the Harris Theater for Music and Dance, with support from Sandy and Jack Guthman through the Imagine campaign.

Additional support provided by Sara Albrecht, Pam Crutchfield, Patti Eylar and Charles Gardner, Jay Franke and David Herro, Richard L. Rodes, and The Elizabeth F. Cheney Foundation.

PAUSE

Lickety-Split

Choreography Alejandro Cerrudo
Music Devendra Banhart
Lighting Design Ryan J. O'Gara, recreated by Burke Brown
Costume Design Rebecca M. Shouse

Combining sensual and fluid movement with playful gestures, *Lickety-Split* is a contemporary work danced by three couples enveloped in the unpredictable layers of love. Moved by the sounds of renowned Bay Area songwriter Devendra Banhart, *Lickety-Split* is an example of the multifaceted talent of the company's artists.

Casting

Alicia Delgadillo, Elliot Hammans
Rena Butler, Myles Lavallee
Adrienne Lipson, Andrew Murdock

Created and premiered by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance in Millennium Park, Chicago, on September 27, 2006.

Based on *Come True*, created for *Inside/Out*, Hubbard Street's Choreographic Workshop, sponsored by Elizabeth F. Cheney Foundation, with additional support from the National Endowment for the Arts.

Music by Devendra Banhart

"A Sight to Behold," "This Beard Is for Siobhan,"
"Tit Smoking in the Temple of Artisan Mimicry," and "Rejoicing in the Hands"
from the album *Rejoicing in the Hands*; © 2004, Young God Records.
"Korean Dogwood" from the album *Cripple Crow*; © 2005, XL Recordings.
"Lickety-Split" from the album *Heard Someone Say*; © 2005, XL Recordings.

INTERMISSION

Grace Engine

Choreography Crystal Pite
Music Owen Belton
Costume Design Nancy Bae
Staging Alexandra Damiani
Lighting Design Jim French

Casting

Craig D. Black Jr., Jacqueline Burnett, Rena Butler, Alicia Delgadillo, Kellie Epperheimer, Michael Gross, Elliot Hammans, Alysia Johnson, Myles Lavallee, Adrienne Lipson, Florian Lochner, Ana Lopez, David Schultz, Kevin J. Shannon, Connie Shiau

Created and first performed by Cedar Lake Contemporary Ballet in New York in 2011.

Hubbard Street's acquisition of *Grace Engine* was supported by Richard L. Rodes, Penny Rodes De Mott, Elizabeth Yntema, and Northern Trust.





Third Coast Percussion

PROGRAM B
Saturday, January 19 at 8pm

Perfectly Voiceless

(Bay Area Premiere)

<i>Original Composition</i>	Devonté Hynes
<i>Arrangement and Performance</i>	Third Coast Percussion
<i>Lighting Design</i>	Jim French

Original composition by Devonté Hynes. Commissioned, arranged, and performed by Third Coast Percussion. New music commissioned by the Charles and Joan Gross Family Foundation. Music arrangement and performance supported, in part, by an award from the National Endowment for the Arts, the Third Coast Percussion New Works Fund, and the Elizabeth F. Cheney Foundation.

For All Its Fury

(Bay Area Premiere)

<i>Choreography</i>	Emma Portner
<i>Original Composition</i>	Devonté Hynes
<i>Arrangement and Performance</i>	Third Coast Percussion
<i>Scenic Design</i>	David Kim
<i>Lighting Design</i>	Jim French
<i>Costume Design</i>	Hogan McLaughlin

Casting

Craig D. Black Jr., Rena Butler, Kellie Epperheimer, Elliot Hammans, Connie Shiau,
 Alysia Johnson, Florian Lochner, Andrew Murdock

“Mushrooms,” by Sylvia Plath (Faber & Faber). Original composition by Devonté Hynes. Commissioned, arranged, and performed by Third Coast Percussion. New music commissioned by the Charles and Joan Gross Family Foundation. Music arrangement and performance supported, in part, by an award from the National Endowment for the Arts, the Third Coast Percussion New Works Fund, and the Elizabeth F. Cheney Foundation. New choreography is supported by the Endowment for Artistic Programs at Hubbard Street Dance Chicago and the Conagra Brands Foundation.

Everything Must Go

(*Bay Area Premiere*)

<i>Choreography</i>	Teddy Forance
<i>Original Composition</i>	Devonté Hynes
<i>Arrangement and Performance</i>	Third Coast Percussion
<i>Scenic Design</i>	David Kim
<i>Lighting Design</i>	Jim French
<i>Costume Design</i>	Hogan McLaughlin

Casting

Craig D. Black Jr., Rena Butler, Kellie Epperheimer, Elliot Hammans, Connie Shiau,
Alysia Johnson, Florian Lochner, Andrew Murdock

“Mushrooms,” by Sylvia Plath (Faber & Faber). Original composition by Devonté Hynes. Commissioned, arranged, and performed by Third Coast Percussion. New music commissioned by the Charles and Joan Gross Family Foundation. Music arrangement and performance supported, in part, by an award from the National Endowment for the Arts, the Third Coast Percussion New Works Fund, and the Elizabeth F. Cheney Foundation. New choreography is supported by the Endowment for Artistic Programs at Hubbard Street Dance Chicago.

INTERMISSION

Ignore

(*excerpt from Decadance/Chicago*)

<i>Choreography</i>	Ohad Naharin
<i>Staging</i>	Ian Robinson and Rachel Osborne
<i>Music</i>	Arvo Pärt
<i>Lighting Design</i>	Avi Yona Bueno
<i>Costume Design</i>	Rakefet

Casting

Jacqueline Burnett, Alicia Delgadillo, Kellie Epperheimer, Adrienne Lipson, Connie Shiau

“Fur Alina” by Arvo Pärt, lyrics by Charles Bukowski and vocals by Bobbi Jene Smith.

Hubbard Street’s acquisition of *Decadance/Chicago* was sponsored by the Harris Theater for Music and Dance with support from the Jack and Sandra Guthman Resident Company Artistic Collaboration Fund. Additional support provided by Ross Bricker and Nina Vinik, the Elizabeth Cheney Foundation, The Collens Family, Larry and Marla Gilbert, James and Kay Mabie and Chicago Capital, Marc Miller and Chris Horsman, Bill and Orli Staley, Denise Stefan Ginascol and Jon Ginascol, The Tomlinson Family, Randy and Lisa White, the Illinois Arts Council Agency, and Northern Trust.

PACOPEPEPLUTO

<i>Choreography</i>	Alejandro Cerrudo
<i>Music</i>	Dean Martin, Joe Scallisi
<i>Lighting Design</i>	Matt Miller
<i>Costume Design</i>	Rebecca M. Shouse

Three solos for male dancers set to songs popularized by “the king of cool,” Dean Martin, in the 1950s and ’60s, *PACOPEPEPLUTO* shows Cerrudo’s skill at balancing aesthetic austerity and sharp wit.

Casting

Kevin J. Shannon, David Schultz, Michael Gross

Created for and premiered by Hubbard Street Dance Chicago during its *Inside/Out* Choreographic Workshop at the University of Illinois at Chicago's UIC Theatre, Chicago, Illinois, June 17, 2011. Music by William Hill: "In the Chapel in the Moonlight," from the album *Dino—The Essential Dean Martin* as recorded by Dean Martin for EMI, with permission from EMI Music Publishing, Shapiro Bernstein & Co. and Sony/ATV. Music by Terry Gilkyson, Richard Dehr, and Frank Miller: "Memories Are Made of This," as recorded by Joe Scalissi at Paradyme Productions. Music by Jack Brooks and Harry Warren: "That's Amore," from the album *Dino—The Essential Dean Martin* as recorded by Dean Martin for Universal Music Enterprises, with permission from Sony/ATV. Support for the development of *PACOPEPEPLUTO* was provided in part by the Choreographic Development Initiative, made possible by a gift from the Davee Foundation.

Solo Echo

<i>Choreography</i>	Crystal Pite
<i>Music</i>	Johannes Brahms
<i>Lighting Design</i>	Tom Visser
<i>Stage Design</i>	Jay Gower Taylor
<i>Costume Design</i>	Joke Visser, Crystal Pite
<i>Staging</i>	Eric Beauchesne

Casting

Jacqueline Burnett, Kellie Epperheimer, Michael Gross, Elliot Hammans,
Adrienne Lipson, Andrew Murdock, Kevin J. Shannon

Created for and premiered by Nederlands Dans Theater February 9, 2012
at the Lucent Danstheater, Den Haag, the Netherlands. First performed by Hubbard Street Dance Chicago
December 10, 2015 at the Harris Theater for Music and Dance, Chicago, Illinois.

Music by Johannes Brahms: Allegro non Troppo from Sonata for Cello and Piano in E minor, Op. 38 and Adagio Affettuoso from Sonata for Cello and Piano in F Major, Op. 99, from the album *Brahms Sonatas for Cello & Piano*, courtesy of Sony Music Entertainment. Poem by Mark Strand: "Lines for Winter," from *Selected Poems*, © 1979 by Mark Strand and published by Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Random House LLC. All rights reserved.

Hubbard Street's premiere of *Solo Echo* was supported by Sara Albrecht.

Lines for Winter

by Mark Strand

Tell yourself
as it gets cold and gray falls from the air
that you will go on
walking, hearing
the same tune no matter where
you find yourself—
inside the dome of dark
or under the cracking white
of the moon's gaze in a valley of snow.
Tonight as it gets cold
tell yourself
what you know which is nothing

but the tune your bones play
as you keep going. And you will be able
for once to lie down under the small fire
of winter stars.
And if it happens that you cannot
go on or turn back
and you find yourself
where you will be at the end,
tell yourself
in that final flowing of cold through your limbs
that you love what you are.

Hubbard Street Chicago's core purpose is to bring artists, art, and audiences together to enrich, engage, educate, transform, and change lives through the experience of dance. Celebrating its 41st season in 2018–19, and under the artistic leadership of Glenn Edgerton, Hubbard Street continues to innovate, supporting ascendant creative talent while presenting repertory by internationally recognized living artists. Hubbard Street has grown through the establishment of multiple platforms alongside the Lou Conte Dance Studio—now in its fifth decade of providing a wide range of public classes and pre-professional training—while extensive youth, education, community, adaptive dance, and family programs keep the organization deeply connected to its hometown. Visit hubbardstreetdance.com for artist profiles, touring schedules, and much more.

CHOREOGRAPHERS

Alejandro Cerrudo was born in Madrid, Spain and received his training at the Real Conservatorio Profesional de Danza de Madrid. Since becoming a professional dancer in 1998 Cerrudo's dance career has been shaped and enriched by dance companies including Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2, and, since 2005, Hubbard Street Dance Chicago. In 2008 Cerrudo was named Hubbard Street Choreographic Fellow; he became the company's first resident choreographer in 2009. Cerrudo has created several works for Hubbard Street and for the company's unique collaborations with the Chicago Symphony Orchestra and Nederlands Dans Theater. His works are currently performed by dance companies around the world, including in Germany, Denmark, The Netherlands, and Australia. Always dancing and constantly creating, Cerrudo was honored with an award from the Boomerang Fund for Artists in 2011.

Nacho Duato, born in Valencia, Spain, began his professional ballet training with the Rambert School in London at the age of 18, expanding on his studies at Maurice Béjart's Mudra School in

Brussels, and completing his dance education at the Alvin Ailey American Dance Center in New York. In 1980 Duato signed his first professional contract with the Cullberg Ballet in Stockholm and one year later, Jiří Kylián brought him to the Nederlands Dans Theater in Holland. Duato's natural talent led him towards choreography and in 1983 his first attempt turned into a major success—*Jardí Tancat*, set to Spanish/Catalan music by compatriot María del Mar Bonet, won first prize at the International Choreographic Workshop in Cologne. In 1988 Duato became the resident choreographer at Nederlands Dans Theater. From 1990–2010 he was the artistic director of Compañía Nacional de Danza, after being invited by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture. On January 1, 2011 Duato became the artistic director of the Mikhailovsky Theater in Saint Petersburg, Russia.

Teddy Forance grew up dancing at his family's studio, the Hackworth School of Performing Arts, in Easthampton (MA). Since becoming a professional dancer he has performed with Madonna, Janet Jackson, Pink, Usher, Lady Gaga, Florence & The Machine, Carrie Underwood, Kelly Clarkson, Kylie Minogue, and Cirque du Soleil. Forance has performed at the ceremonies for the Academy Awards, Emmys, AMAs, *Billboard* Awards, and BRIT Awards, and on *Dancing With the Stars*, *Ellen*, and *Good Morning America*. He recently choreographed a commercial for the film *Red Sparrow* and an Apple commercial. Forance is a co-founder of CLI Studios & Generation IV Dance intensive.

William Forsythe was raised in New York and first trained in Florida with Nolan Dingman and Christa Long. He danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed the resident choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and ballet companies throughout Europe and the United States. In 1984 Forsythe began a 20-year tenure as director of Ballett Frankfurt, where he created works such as *Artifact* (1984), *Impressing the Czar* (1988), *Limbs Theorem* (1990), *The Loss of Small*

Detail (1991, in collaboration with composer Thom Willems and designer Issey Miyake), *Eidos: Telos* (1995), *Endless House* (1999), *Kammer/Kammer* (2000), and *Decreation* (2003). After the closure of Ballett Frankfurt in 2004, Forsythe established a new and more independent ensemble, The Forsythe Company, founded with the support of the German states of Saxony and Hesse, the cities of Dresden and Frankfurt am Main, and private sponsors. His works are prominently featured in the repertoires of virtually every major ballet company in the world, including the Mariinsky Ballet, New York City Ballet, San Francisco Ballet, National Ballet of Canada, London's Royal Ballet, and the Paris Opera Ballet. Awards received by Forsythe and his ensembles include four New York Dance and Performance Bessie Awards and three Laurence Olivier Awards in the UK. He has received the title of Commandeur des Arts et Lettres from the government of France, as well as the German Distinguished Service Cross, the Wexner Prize, the Golden Lion of the Venice Biennale, the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, and the Swedish Carina Ari Medal. Forsythe has also been commissioned to produce architectural and performance installations by, among others, architect-artist Daniel Libeskind, ARTANGEL, Creative Time, and the SKD–Staatliche Kunstsammlungen Dresden. As an educator, Forsythe is regularly invited to lecture and give workshops at universities and cultural institutions. He is an honorary fellow at the Laban Centre for Movement and Dance in London and holds an honorary doctorate from the Juilliard School. Forsythe is currently a professor of dance and an artistic advisor for the Choreographic Institute at the University of Southern California's Gloria Kaufman School of Dance. For more information, visit williamforsythe.de to learn more.

Ohad Naharin was born in Israel and was raised in an artistic environment—his mother taught dance and composition, and his father was a doctor of psychology and an actor. Naharin began his training as a dancer with Batsheva Dance Company and continued his studies at the Juilliard School. He danced for one season

in the Martha Graham Dance Company and with Maurice Béjart. Between 1980 and 1990 Naharin was active on the New York dance scene, working with various companies. Choreographer Jiří Kylián soon saw Naharin's work, which led to a long partnership between the two men and Nederlands Dance Theater (NDT). In 1990 Naharin became the artistic director of Batsheva Dance Company and created *KYR*, a full-length work commissioned by the Israel Festival, Jerusalem, for which he composed the music with Israeli rock group The Tractor's Revenge. *KYR* was the first in a succession of pieces that gave birth to the “new Batsheva,” which became known for bold, sweeping, and physically sensual work. As well as Hubbard Street, Naharin's work is in the repertoires of Pittsburgh Ballet Theatre, the Cullberg Ballet, Lyon Opera Ballet, Nederlands Dans Theater, Le Ballet du Grand Théâtre de Genève, Compañía Nacional de Danza de Madrid, and Paris National Opera.

Crystal Pite is a former member of Ballet British Columbia (Ballet BC) in Vancouver, and William Forsythe's Ballett Frankfurt. Her professional choreographic debut took place in 1990, at Ballet BC; since then, she has created more than 40 works for companies such as Nederlands Dans Theater 1, Cullberg Ballet, Ballett Frankfurt, the National Ballet of Canada, Les Ballets Jazz de Montréal (resident choreographer, 2001–04), Ballet British Columbia, and Louise Lecavalier/Fou Glorieux. She has also collaborated with Electric Company Theatre and Robert Lepage. Pite is an associate choreographer at Nederlands Dans Theater, an associate dance artist at Canada's National Arts Centre, and an associate artist at Sadler's Wells in London. In 2002 she formed her own company in Vancouver, Kidd Pivot, which tours nationally and internationally, performing works such as *Dark Matters* and *Lost Action*. A residency at the Künstlerhaus Mousonturm in Frankfurt (2010–12) provided the company with opportunities to create and tour *The You Show* and *The Tempest Replica*. Currently touring is the Kidd Pivot/Electric Company Theatre production of *Betroffenheit*, co-created by Crystal Pite and Jonathon Young (seen here at Cal Performances last season).

Emma Portner, originally from Ottawa, Ontario, is the youngest woman to choreograph a musical in London's West End (*Bat Out of Hell: The Musical*). Portner shares her unique abilities internationally, in live settings and across social media platforms. Her performances and choreography appear in Justin Bieber's "Life Is Worth Living" video as well as on his Purpose World Tour. The *New York Times* calls her "beguiling" and has selected her for their "30 under 30" documentary series. *Dance Spirit Magazine* writes that she has an "unstoppable career" and is "changing the dance world," and that her "imagination knows no bounds." In 2012 the American Dance Awards named Portner "Young Choreographer of the Year." Since then, her choreography has garnered millions of international views online and won awards including top placement in the 2014 CAPEZIO ACE Awards. Upcoming projects include a Fall for Dance North commission with Montreal-based dancer/choreographer Anne Plamondon. Always a student, Portner hopes to keep pushing boundaries while remaining curious, honest, and versatile.

MUSICIANS

Third Coast Percussion is a Grammy Award-winning, artist-run quartet of classically trained percussionists hailing from Chicago. For more than 10 years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for "commandingly elegant" (*New York Times*) performances, the "rare power" (*Washington Post*) of its recordings, and "an inspirational sense of fun and curiosity" (*Minnesota Star-Tribune*). The four members of Third Coast—Sean Connors, Robert Dillon, Peter Martin, and David Skidmore—are also accomplished teachers; since 2013, the group has served as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center.

Devonté Hynes, a producer, multi-instrumentalist, composer, songwriter, and vocalist, is one of the most influential voices in music today. Raised in England, Hynes started out as a teenage punk in the UK band Test Icicles before releasing two orchestral acoustic pop records as Lightspeed Champion. In 2011 he released *Coastal Grooves*, the first of four solo albums under the moniker Blood Orange. His 2016 album, *Freetown Sound*, was released to critical acclaim and saw Hynes defined as one of the foremost musical voices of his time, receiving comparisons to the likes of Kendrick Lamar and D'Angelo for his own searing and soothing personal document of life as a black man in America. His 2018 album, *Negro Swan*, which explored elements of black depression and identity, received an equally rapturous response. Hynes has collaborated with Solange Knowles, fka twigs, ASAP Rocky, Puff Daddy, Janet Mock, and many others, and he was recently one of four artists invited to the Kennedy Center to perform alongside Philip Glass. In addition to his production work, he scored the film *Palo Alto*, directed by Gia Coppola

HUBBARD STREET DANCE CHICAGO

Glenn Edgerton (*artistic director*) joined Hubbard Street Dance Chicago after an international career as a dancer and director. At the Joffrey Ballet, he performed leading roles, contemporary and classical, for 11 years under the mentorship of Robert Joffrey. In 1989 Edgerton joined the acclaimed Nederlands Dans Theater (NDT), where he danced for five years. He retired from performing to become the company's artistic director, leading NDT 1 for a decade and presenting the works of Jiri Kylián, Hans van Manen, William Forsythe, Ohad Naharin, Mats Ek, Nacho Duato, Jorma Elo, Johan Inger, Paul Lightfoot, and Sol León, among others. From 2006 to 2008, Edgerton directed the Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles. He joined Hubbard Street as associate artistic director in 2008; since 2009, as artistic director, 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. Edgerton was awarded with an honorary doctorate of the arts degree from California Institute of the Arts in May 2016.

David McDermott (*executive director*) most recently served as First Deputy Commissioner at the city of Chicago's Department of Cultural Affairs and Special Events. In this role, he managed the day-to-day operations of the department and played instrumental roles in major initiatives such as creating the Chicago Cultural Plan, revitalizing the Taste of Chicago, and ensuring the success of the Chicago Architecture Biennial. Prior to his employment with the city, McDermott led Senator Dick Durbin's Department of Community Outreach and served as the senator's political director. He has managed political campaigns at the congressional, county, and municipal levels. McDermott recently completed a fellowship at the University of Chicago's Civic Leadership Academy. He holds a degree in public policy from Trinity College at the University of Dublin.

Lou Conte (*founding artistic director*), after a performing career that included roles in Broadway musicals such as *Cabaret*, *Mame*, and *How to Succeed in Business Without Really Trying*, established the Lou Conte Dance Studio in 1974. Three years later, he founded what is now Hubbard Street Dance Chicago. As the company grew, Conte—originally the company's sole choreographer—developed relationships with emerging and renowned dancemakers Lynne Taylor-Corbett, Margo Sappington, and Daniel Ezralow. 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. Hubbard Street 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, Conte received numerous awards,

including the first Ruth Page Artistic Achievement Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995, and a Chicagoan of the Year award from *Chicago* magazine in 1999. In 2003 Conte was inducted as a laureate into the Lincoln Academy of Illinois, the state's highest honor, and in 2014, he was named one of five inaugural recipients of the city of Chicago's Fifth Star Award. 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.

Jessica Tong (*rehearsal director*) received her formal training under Jan Clark Fugit at The Ballet School in Salt Lake City, Utah, as well as at the University of Utah, where she was a member of Utah Ballet. Tong danced with BalletMet in Columbus, Ohio, Eliot Feld's Ballet Tech in New York, and Hubbard Street 2 before dancing with Hubbard Street Dance Chicago for 11 years. She has performed in numerous works throughout her career, including pieces by Hubbard Street founder Lou Conte, and contemporary choreographers Nacho Duato, Mats Ek, Jiří Kylián, and Ohad Naharin. She has also originated roles in works by Aszure Barton, Alejandro Cerrudo, Jorma Elo, Penny Saunders, and Robyn Mineko Williams, among others. Named one of *Dance Magazine's* "Top 25 to Watch" in 2009, Tong served for four years on the Dance Ambassador Committee of Dance for Life. She has helped set works by Alejandro Cerrudo for Hubbard Street, and is assisting Penny Saunders on a work for Ballet Idaho.

DANCERS

Jacqueline Burnett received classical ballet training in Pocatello (ID) from Romanian ballet master Marius Zirra, with additional summer training at Ballet Idaho, Brindusa-Moore Ballet Academy, the Universal (Kirov) Ballet Academy, the Juilliard School, and the San Francisco Conservatory of Dance. She graduated *magna cum laude* with departmental honors from the

Ailey School and Fordham University's joint program in New York City in 2009, while an apprentice with Hubbard Street. Burnett was promoted to the main company in August 2009 and is a 2011–12 Princess Grace Honorarium recipient.

Craig D. Black Jr. finished his sixth season with Aspen Santa Fe Ballet prior to joining Hubbard Street Dance Chicago in the fall of 2017. The California native was captain of his San Jose high school's nationally ranked dance team. Black received his BEA from the Juilliard School, where he was awarded the 2010 Princess Grace Award in Dance. He won the 2011 Lorna Strasser Award for Student Excellence at Jacob's Pillow Dance Festival. Black's summer programs were at Springboard Danse Montréal, Netherlands Dans Theater, and the Pillow.

Rena Butler, from Chicago, has danced with Kyle Abraham/Abraham.In.Motion, Bill T. Jones/Arnie Zane Company, David Dorfman Dance, Manuel Vignoulle/M-Motions, Yara Travieso, The Kevin Wynn Collection, and Pasos Con Sabor Salsa Dance Company. She began her studies at the Chicago Academy for the Arts, studied overseas at Taipei National University of the Arts in Taiwan, and received her BFA from SUNY Purchase Conservatory of Dance. Butler has also served as repetiteur for Kyle Abraham/Abraham.In.Motion and Bill T. Jones/Arnie Zane Company. Her choreographic work has been featured in the School at Alvin Ailey American Dance Theater's BFA program; the Joffrey Ballet School in New York; the Young Choreographer's Festival in New York City; the New Orleans Museum of Modern Art in collaboration with jazz composer Terrence Blanchard; and the CHTV *Stories* television program in Switzerland.

Alicia Delgadillo began her classical training at the Susan Hayward School of Dance in San Francisco, and continued her studies in North Carolina with Gay Porter and Bridget Porter Young at the Charlotte School of Ballet. In 2004 she began studying full time with Daniel and

Rebecca Wiley at the Piedmont School of Music and Dance. She has attended summer programs at Hubbard Street, the Juilliard School, the San Francisco Conservatory of Dance, and Springboard Danse Montréal. Delgadillo graduated with honors from the Ailey School and Fordham University's joint program in New York City in 2012, while a member of Hubbard Street 2, and was promoted to the main company in April 2014.

Kellie Epperheimer began her dance training in 1988 at the Academy of Dance and Civic Ballet of San Luis Obispo, and attended training programs at the Joffrey Ballet School and the Juilliard School in New York City. A founding member of Cedar Lake Ensemble (later Cedar Lake Contemporary Ballet), she joined Hubbard Street 2 in January 2005, and was promoted to the main company in January 2007.

Michael Gross earned a BFA in dance from the University of Arizona and received much of his early training from Colorado Jazz Dance Company in Colorado Springs, followed by further studies at the American Academy of Ballet and Springboard Danse Montréal. Formerly a member of River North Dance Chicago and Visceral Dance Chicago, Gross has also performed with Elements Contemporary Ballet and in the Chicago Symphony Orchestra's holiday production *Welcome Yule!* He joined Hubbard Street in August 2014 and thanks his friends and family for their love and support.

Elliot Hammans began his formal dance training in 2008 with Robert Sher-Machherndl and continued his ballet and modern dance education with Moving People Dance in Santa Fe (NM), under the direction of Curtis Uhlemann. Hammans joined Moving People Dance Company as an apprentice in 2010, trained on full scholarship at the Alonzo King LINES Dance Center in San Francisco, and attended Hubbard Street Dance Chicago's 2011 and 2012 summer intensives. Following one season with Cherylyn Lavagnino Dance and studies abroad at Austria's Tanzzentrum SEAD (Salzburg Experimental

Academy of Dance), Hammans earned his BFA in dance in 2014 from Tisch School of the Arts at NYU. Choreographers whose work he has performed include Sean Curran, Gail Gilbert, Crystal Pite, Kendra Portier, and Nathan Trice. Hammans joined Hubbard Street 2 as a full company member in August 2014 and was promoted to Hubbard Street's main company in August 2016.

Alysia Johnson was born and raised in Dallas, Texas. She first began to dance at Dallas Black Dance Theatre and later went on to graduate from Booker T. Washington High School for the Performing and Visual Arts, where she studied ballet, modern, and composition. Over the course of her training she has performed works by Robert Battle, Emily Molnar, Aszure Barton, Crystal Pite, and Kyle Abraham, among others. A recent graduate of the Juilliard School and a two-time recipient of Juilliard's Entrepreneurship Grant she has served the Dallas dance community by founding and directing a summer program that caters to young artists in the Dallas–Fortworth metroplex since 2015. This is Johnson's first season with HSDC.

Myles Lavallee began his training in Arizona at various dance schools and later studied for two years at the School of American Ballet in New York City. In 2011 he joined Ballet Arizona, where he danced for four seasons under the direction of Ib Andersen. In 2015 Lavallee joined Les Grands Ballets Canadiens de Montréal. There he performed works by Ohad Naharin, Stephan Thosse, Jean Christophe Maillot, Ken Osala, Shen Wei, and Jiří Kylián. He has also choreographed for Ballet Arizona for the Artist Relief Fund Benefit and Innovations program, as well as for Les Grands Ballets. Lavallee has performed as a guest artist with Robert Dekker's Post:Ballet in San Francisco. This is his first season with Hubbard Street Dance Chicago.

Adrienne Lipson began dancing under the tutelage of Jennifer Swan and continued her studies at Ryerson University. There, she was a founding member of Rock Bottom Movement, and sup-

plemented her training with summers at Hubbard Street, Jacob's Pillow, and Springboard Dance Montréal, among others. Upon graduation in 2013, Lipson moved to Chicago to join Hubbard Street 2. She worked with choreographer Robyn Mineko Williams on the development of her *UNDER(cover)* series, and creates her own work as part of Hubbard Street's Inside/Out Choreographic Workshop. Lipson was promoted to the main company in August 2016.

Florian Lochner trained at Ballettschule Malsam in Schwäbisch Hall, Germany, and the Staatliche Hochschule für Musik und Darstellende Kunst in Mannheim, where he was the recipient of the school's Birgit Keil Dance Foundation scholarship. Lochner earned his master's degree in the performing arts and joined the Gauthier Dance Company in Stuttgart in 2011, performing works by numerous choreographers. He received a "Best of the Season" nomination in Germany's *Dance for You Magazine* in September 2013, and joined Hubbard Street in August 2015. Lochner also served as a guest faculty member during Hubbard Street's 2018 Summer Intensives and for Hubbard Street's Professional Program (HS Pro). He has choreographed works for the University of Music and Performing Arts Mannheim, Gauthier Dance, Alvin Ailey student senior solos, Visceral Dance Chicago, and Hubbard Street Dance Summer intensive at USC in collaboration with Alice Klock. Lochner was named Hubbard Street Dance Chicago's Choreographic Fellow in January 2018.

Ana Lopez began her formal training at the Conservatorio de Danza Diputacion de A Coruña. Upon graduating from Isaac Diaz Pardo High School, she continued her training at Centro Internacional de Danza Carmen Roche. Prior to joining Hubbard Street in January 2008, Lopez danced with Joven Ballet Carmen Roche, with Compañía Nacional de Danza 2 (in works by Nacho Duato and Tony Fabre) and at Ballet Theater Munich under the directorship of Philip Taylor. She was named one of *Dance Magazine's* "25 to Watch" for 2012.

Andrew Murdock is a graduate of the Juilliard School, from which he received a BFA in dance under the direction of Lawrence Rhodes. Prior to being a regular collaborator with Aszure Barton & Artists, Murdock performed with Gallim Dance and BJM Danse, formerly Les Ballets Jazz de Montréal. Additional collaborators and colleagues include Cherice Barton, Joshua Beamish, Andy Blankenbuehler, Nina Chung, Joe Lanteri, Austin McCormick, Michelle Mola, Abdel Salaam, and Edgar Zendejas. He has appeared at the Greenwich Music Festival, with Zack Winokur, and with Geneviève Dorion-Coupal at Just for Laughs and the 400th Anniversary of the City of Quebec. As a rehearsal assistant to Aszure Barton, he has worked with American Ballet Theatre, Canada's National Ballet School and Ballet BC, New York University, the Steps Ensemble, Arts Umbrella, and Springboard Danse Montréal. He joined Hubbard Street in 2013.

David Schultz began training in Michigan with the School of Grand Rapids Ballet, where he then performed for four seasons with the company. 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 began dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts with additional training at the School of American Ballet, Miami City Ballet School, Paul Taylor Dance Company, and Parsons Dance. He earned his

BFA in 2007 at the Juilliard School, toured nationally with the Juilliard Dance Ensemble, and appeared in the *Live from Lincoln Center* broadcast television special "The Juilliard School: Celebrating 100 Years." Shannon joined Hubbard Street in November 2007.

Connie Shiao was raised in Tainan, Taiwan, and moved to New York after she was accepted into the dance conservatory at SUNY Purchase College in 2008. After graduating from college, Shiao had the privilege to work with Adam Barruch Dance, Kevin Wynn Collective, Meenmoves, Gallim Dance, Helen Simoneau Danse, and Kyle Abraham/Abraham.In.Motion. Shiao was the recipient of the 2014 Dancer Award at Reverb Dance Festival, and was given the title of Honorable Mention for the Jadin Wong Award for emerging Asian American dancers in the same year. She was named one of *Dance Magazine's* "25 to Watch" in 2018. Shiao joined Hubbard Street Dance Chicago this year.

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David Schultz



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