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# Hubbard Street Dance Chicago

Sunday, September 4, 7 pm — Hancher Green



Hubbard Street dancers Jesse Bechard and Kellie Epperheimer in Alonzo King's *Following the Subtle Current Upstream*. Photo by Todd Rosenberg.

# program



## *Following the Subtle Current Upstream*

Music by Zakir Hussain and Miguel Frasconi

Choreography by Alonzo King

## *I Can See Myself in Your Pupil*

Music by Balkan Beat Box

Choreography by Andrea Miller

Performed by Hubbard Street 2

## *Walking Mad*

Music by Maurice Ravel

Choreography by Johan Inger

## Flashmob

instruction by Taryn Russell

## *Too Beaucoup*

Music by Ori Lichtik

Choreography by Sharon Eyal and Gai Behar

This event is supported by John and Sue Strauss, the Hancher Partners, many Hancher dance supporters, and the National Endowment for the Arts. Media support has been provided by Press-Citizen Media.

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Sandy Boyd, Mary Sue Hockmuth, Rod Mickle, Joan Kjaer, Dennis Green, and KCCK



# program notes

## ***Following the Subtle Current Upstream***

addresses the subtle currents that exist in the body as the path to liberation. This piece is set to music by Indian tabla master Zakir Hussain, South African singer Miriam Makeba, and composer Miguel Frascón. Tremendously popular since its creation in 2000, it has toured the world as part of the repertoire of the Alvin Ailey American Dance Theater. King's choreography interlinks the dancers in dynamic, ever-changing patterns that stretch into graceful attenuation before they fluidly transform. "The title *Following the Subtle Current Upstream* has hundreds of levels," says King. "The rush and clamor of the exterior world is a spectacle that draws us out of our houses. It surges in an outward direction and is dazzling, hypnotic and powerful."

## ***I Can See Myself in Your Pupil***

choreographed by Andrea Miller, is a suite of dances, set to the colorful music of the Israeli band Balkan Beat Box. In bundles of outrageously combusive energy, the dance exposes the accursed but ever-present awkwardness of attempting physical intimacy. Created for and premiered by Gallim Dance at the Joyce Soho in April, 2008.

***Walking Mad*** is a fun-loving piece in which Inger created an enchanting blend of theatrical effects and pure form that delights and inspires every audience member, young and old. Set to the captivating rhythm of Ravel's "Bolero," the piece highlights several bizarre and somewhat surreal situations that are constantly propelled forward by the slow building of the orchestration. Present at the time that the piece premiered with the Nederlands Dans Theater in 2001, Hubbard Street Artistic Director

Glenn Edgerton describes the complexities inherent in ***Walking Mad***, "It takes you on a complete journey from naivety to an intense depth of loss all wrapped in a package of fun and frivolity." From a slew of men donning birthday hats to a primal, intense pas de deux, this piece leaves a lasting impression on all who experience it.

***Too Beaucoup*** is a full-company work created for Hubbard Street Dance Chicago by Sharon Eyal and her co-creator Gai Behar in 2011. This is the choreographic sequel to *Bill*, a piece created by Eyal and Behar for Batsheva Dance Company in 2010, inspired partly by the video artist Bill Viola. *Bill* is about things people experience very strongly, which change without notice - like a view passing by. ***Too Beaucoup***, meaning "too, too much" in French, aims to manipulate and replicate precise and robotic movement that offers a sense of watching a 3-D video. Because of this, music, costumes, and lighting become just as important as the movement. The creative process proved eye-opening for Hubbard Street dancers. "If I had to choose what I learned most during the process, it would have to be how different we all are as individuals and how simple it can be to share one mind between us," explained Hubbard Street dancer Christian Broomhall. "In the beginning stages of the process with Sharon, all of the dancers had their own interpretation of what the movement and musicality of the movement was supposed to be. And now we are all operating as one organism, most of the time, without having to bring out the bleach and toothbrush. When a community decides to exist as one and be in-tune with each other, all of our differences go unnoticed."

# the dancers

GARRETT ANDERSON (Tucson, AZ) 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 then in Pacific Northwest Ballet's professional division. In 2001, 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 Bennets. There he toured extensively throughout Europe and the world. In January of 2011, he returned to the United States to dance with Trey McIntyre Project. Anderson was the recipient of the American Ballet Theatre national dance scholarship and holds a B.A. in dance from St. Mary's College of California. Anderson joined Hubbard Street Dance Chicago in August 2011.

JESSE BECHARD (Bolton, MA) 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 his freshman 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. Jesse joined Hubbard Street Dance Chicago in August 2010.

CHRISTIAN BROOMHALL (Columbus, OH) 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. Broomhall joined Hubbard Street Dance Chicago in August of 2008.

JACQUELINE BURNETT (Pocatello, ID) Jacqueline 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 City in May, 2009, graduating magna cum laude and with departmental honors. Jacqueline 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 (Madrid, Spain) Born in Madrid, Spain, Cerrudo received his training at the Real Conservatorio Profesional de Danza de Madrid. After becoming a professional dancer in 1998 Cerrudo's dance career has been shaped and enriched by various dance companies including

Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2 and, since 2005, by Hubbard Street Dance Chicago. In 2008 Cerrudo was named Hubbard Street Choreographic Fellow and 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. Cerrudo's works are being performed by dance companies around the U.S. and the world, including 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.

MEREDITH DINCOLO (Indianapolis, IN) 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 and moved to Chicago to pursue dance. In 1996, Meredith 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. Meredith returned to HSDC in November 2004.

KELLIE EPPERHEIMER (Los Osos, CA) 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. Epperheimer joined Hubbard Street 2 in January 2005 before becoming an apprentice with the main company in December 2006. Epperheimer was made a full company member in January 2008.

JONATHAN FREDRICKSON (Corpus Christi, Texas) Fredrickson studied ballet at the Munro Ballet Studios, home to Corpus Christi Ballet, under teachers Cristina Munro and Kay Boone. He received his BFA for Dance Performance and Choreography from California Institute of the Arts in 2006. Immediately thereafter, he joined the Limon Dance Company where he had the opportunity to perform principle roles. While dancing with Limon, he created two new works on the company. He is a former winner of Hubbard Street's National Choreographic Competition and was named one of Dance Magazine's "25 to Watch" in 2011 for his choreography. Fredrickson joined Hubbard Street in February 2011.

# the dancers

JASON HORTIN (Olympia, WA) graduated from the University of Nevada, Las Vegas, with a B.F.A. in dance under the direction of Louis Davouras. Hortin has danced with Moving People Dance Theatre in Santa Fe, the Erick Hawkins Dance Company based in New York and River North Chicago Dance Company. He has performed at the Fringe Festival in Edinburgh, Scotland; the International Dance Festival in Kiel, Germany; Lincoln Center in New York City; and the Kennedy Center in Washington, D.C. Hortin joined HSDC as Hubbard Street Dance Center Apprentice in August 2007. Hortin was made a full company member in July 2008.

ALICE KLOCK (Ann Arbor, MI) began dancing at the age of 11. In 2003, she attended Interlochen Arts Academy, where she achieved artistic and academic high honors upon graduation. In 2007, Alice moved to California to study with Alonzo King in the Lines/Dominican BFA program. She has attended summer programs at the San Francisco Ballet, The National Ballet School of Canada, Miami City Ballet, Alonzo King's LINES Ballet, San Francisco Conservatory of Dance, Springboard Danse Montreal, and Hubbard Street. She has worked professionally on a number of projects with SF choreographer Gregory Dawson, and had the honor of performing with Alonzo King LINES Ballet in their 2008 home fall season. She joined Hubbard Street 2 in September 2009 and became a main company member in September 2011.

ANA LOPEZ (A Coruña, Spain) began her formal training at Conservatorio de Danza Disputacion de A Coruña. Upon graduating Isaac Diaz Pardo high school, she continued her training at Centro Internacional de Danza Carmen Roche. 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 the age of 14. His training includes private seminars with Hector Zaraspe and studies at both the Colón Theatre School and the Juilliard School, where he received his B.F.A. Having danced with both the Colón Theatre Ballet Company and the Juilliard School Dance Ensemble, Piantino joined the San Francisco Ballet in 1999 and became an HSDC company member in August 2005.

PENNY SAUNDERS (West Palm Beach, FL) received her dance training from The Harid Conservatory, The School of American Ballet, Central Pennsylvania Youth Ballet, The Princeton Ballet in addition to private seminars with Elisabeth Carroll. In 1995 Saunders began her professional career with The American Repertory Ballet under the directorship of Septime Webre. Saunders also danced with Ballet Arizona, was a guest artist with The Washington Ballet and the Georgia Ballet, has 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.

DAVID SCHULTZ (Grand Rapids, MI) David began his training in Grand Rapids, MI with the School of Grand Rapids Ballet. Before joining the company for four seasons, David studied with the National Ballet of Canada. He has performed works by Gordon Pierce Schmidt, Peter Sparling and Septime Webre, as well as Prodigal Son by Balanchine. David has studied the techniques and works of Paul Taylor, George Balanchine, Lester Horton, Martha Graham and Nacho Duato. He joined HS2 in September 2009 and became a main company member in 2011.

KEVIN SHANNON (Baltimore, MD) 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 Jiri Kylian. He has toured nationally with the Juilliard School Ensemble and performed in the nationally-broadcast special "Live From Lincoln Center, The Juilliard School: Celebrating 100 Years." He is a co-founder of BØRDERLINE DANCE CIRCLE—a troupe under the choreographic direction of Michelle Mola—for which he danced professionally and developed concepts since 2005. Shannon joined HSDC in November 2007.

JESSICA TONG (Binghamton, NY) received a full scholarship to the Ballet Department at the University of Utah and became a member of Utah Ballet as a junior in high school. She attended summer programs at American Ballet Theatre, San Francisco Ballet, Kaatsbaan and Lou Conte Dance Studio, among others. Jessica has danced with BalletMet in Columbus, Ohio, Eliot Feld's Ballet Tech in New York City and Hubbard Street 2 before joining the main company as an apprentice in January 2007 and a full company member in January 2008.

ROBYN MINEKO WILLIAMS (Lombard, IL) Williams began dancing at age five under the direction of Yvonne Brown Collodi. She continued studying dance at the Lou Conte Dance Studio where she was on full scholarship from 1993 to 1995. Williams danced with River North Chicago Dance Company for four years before joining Hubbard Street in June 2000. In 2010, she co-choreographed Harold and the Purple Crayon: A Dance Adventure for Hubbard Street 2.



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 11 years. In 1989, Edgerton joined the acclaimed Nederlands 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 Jiri 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. Glenn 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.

# executive biographies

JASON D. PALMQUIST (Executive Director) joined HSDC in May 2007, after serving the arts community in Washington, D.C. for nearly 15 years. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure



there as vice president of dance administration. At the Kennedy Center, he oversaw multiple world-premiere engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet and the inception in 1997 of the Millennium Stage – an award-winning, free daily performance series that to date has served more than 3

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 Theatre, the Kirov Ballet, Paul Taylor Dance Company, American Ballet Theatre and New York City Ballet. 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. A graduate of the University of Northern Iowa, Palmquist currently serves on the boards of the Arts Alliance of Illinois and the Harris Theater for Music and Dance.



TARYN KASCHOCK RUSSELL (Director, 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. Kaschock Russell joined Hubbard Street Dance Chicago in 2002 and the following January was named one of Dance Magazine's "25 to Watch." Her repertoire, while dancing with Hubbard Street, included master works by Jiri Kylián, Nacho Duato, William Forsythe and Ohad Naharin. Kaschock 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 Hubbard Street's artistic staff and began teaching company class, conducting rehearsals and re-setting choreography. Named Director of Hubbard Street 2 in 2008, she also coordinates Hubbard Street's National Choreographic Competition. In 2010 Kaschock Russell conceived and directed the critically acclaimed Hubbard Street 2 family program Harold and the Purple Crayon: A Dance Adventure.

TERENCE MARLING (Rehearsal Director and Artistic Associate), 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, Jiri Kylián, Ohad Naharin, Kevin O'Day, and Dwight Rhoden as well as many full length classical ballets. In 2003 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. Marling joined HSDC in April of 2006 and danced with the company until December of 2009. At HSDC Marling 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, Jiri Kylián, and others. Terence began as artistic associate and rehearsal director for HSDC in January of 2010.

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