2015 // 16 SEASON

Northrop Presents

HUBBARD STREET
DANCE CHICAGO

Sat, Jan 30, 8:00 pm
Carlson Family Stage

Solo Echo
N.N.N.N.
Excerpt from Second to Last
Gnawa
Dear Friends of Northrop,

We’re thrilled to ring in a new year with one of the most vibrant contemporary dance companies in the U.S., and a Northrop favorite: Hubbard Street Dance Chicago. Every time Hubbard Street’s dancers take the stage, you know you are going to see incredible artistry matched by impeccable technique, all in service to some of the best choreography in the dance world today. Tonight’s program is no exception.

Crystal Pite’s Solo Echo opens the program. Pite, a Vancouver native, is the artistic director of Kidd Pivot company. Her fascinating Dark Matters played at the Walker Art Center in 2010 (you may remember the buzz….). I’m excited that tonight’s program gives us our first opportunity to present her work on the Northrop stage. Solo Echo was originally created for Nederlands Dans Theater, and Hubbard Street is the only American company it has been set on. The piece draws inspiration from the poem “Lines for Winter” by Mark Strand, which we’ve included here in this program.

William Forsythe’s N.N.N.N., with a soundscape from Dutch composer Thom Willems, has been described by The New York Times as “astonishingly intense.” Originally staged for four men from Forsythe’s Ballett Frankfurt in 2002, U.S. audiences likely haven’t seen it before. Again, the trailblazing Hubbard Street Dance Chicago is the first U.S. company to acquire this work, and, since Forsythe was so impressed by the fantastic Hubbard Street female dancers, it is now performed by two men and two women. The limbs of the four dancers interplay with a mathematical precision that only Forsythe could create.

Remember resident choreographer Alejandro Cerrudo’s program opening Little mortal jump and his cheeky PACOPEPEPLUTO from Hubbard Street’s last visit? Tonight we’ll see excerpts from his fluid and poignant piece, Second to Last, set to Arvo Pärt’s “Spiegel Im Spiegel.”

And finally, a work that I’ve been eager to share with Northrop audiences: Spanish choreographer Nacho Duato’s haunting and sensual Gnaawa. Duato draws from his Mediterranean heritage, and sets this work—one that he created especially for Hubbard Street—to North African drumming, Spanish guitar, and Sufi music. The mysterious beauty of this work has made it one of my favorite pieces. I hope you will feel the same way.

Sincerely,

Christine Tschida
Director of Northrop

NEXT UP AT NORTHROP: Jessica Lang Dance performs on Saturday, February 13th in a visually stunning program where design meets dance. A Mondrian painting comes alive in Lines Cubed, and Japanese ink, water, and film collide in i.n.k.

Christine Tschida. Photo by Patrick O’Leary, University of Minnesota.
Hubbard Street Dance 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 Season 38 in 2015-16, under the artistic leadership of Glenn Edgerton, Hubbard Street continues to innovate, supporting its creative talent while presenting repertory by the field’s internationally recognized living artists. Hubbard Street has grown through the establishment of multiple platforms alongside the Lou Conte Dance Studio, entering its fifth decade of providing a wide range of public classes and pre-professional training under the direction of founding company member Claire Bataille. Extensive Youth, Education, Community, Adaptive Dance and Family Programs, led by Kathryn Humphreys, keep the organization deeply connected to its hometown. Hubbard Street 2, led by Terence Marling, stewards early-career artists, while the main company performs all year long, domestically and around the world. Visit hubbardstreetdance.com for artist profiles, touring schedules, and much more.
Choreography, Stage Design, Lighting, and Costume Design by WILLIAM FORSYTHE
Music by THOM WILLEMS
Technical Consultant, TANJA RÜHL
Staging by CYRIL BALDY and AMANCIO GONZÁLEZ

JACQUELINE BURNETT, JEFFERY DUFFY, EMILIE LERICHE, KEVIN J. SHANNON

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 U.S. dance company to perform William Forsythe’s N.N.N.N., restaged at the Hubbard Street Dance Center in Chicago by Forsythe with original cast members Cyril Baldy and Amancio González.

N.N.N.N. was created for and premiered by Ballett Frankfurt on November 21, 2002 at the Opernhaus, Frankfurt am Main, Germany; and 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. is sponsored by the Harris Theater for Music and Dance, with support from Sandra and Jack Guthman through the Imagine campaign. Lead Individual Sponsors of the Season 38 Fall Series celebrating William Forsythe are Jay Franke and David Herro. Additional support is provided by Individual Sponsors Pam Crutchfield, Charles Gardner and Patti Eylar, and Richard L. Rodes. The Elizabeth F. Cheney Foundation is the Lead Foundation Sponsor of the Season 38 Fall Series.

Choreography by CRYSTAL PITE
Music by JOHANNES BRAHMS
Lighting Design by TOM VISSER
Stage Design by JAY GOWER TAYLOR
Costume Design by JOKE VISSER and CRYSTAL PITE
Staging by ERIC BEAUCHESNE

JESSE BECHARD, JACQUELINE BURNETT, ALICIA DELGADILLO, JEFFERY DUFFY, MICHAEL GROSS, EMILIE LERICHE, ANDREW MURDOCK

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 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.

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, IL. Music by Johannes Brahms: “Allegro non Tropo from Sonata for Cello and Piano in E Minor, Opus 38,” and “Adagio Affettuoso from Sonata for Cello and Piano in F Major, Opus 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. Sara Allrecht is the Lead Individual Sponsor of the Hubbard Street premiere of Solo Echo by Crystal Pite.

INTERMISSION

Hubbard Street Dance Chicago in Solo Echo. Photo © Todd Rosenberg.
Choreography and Set Design by NACHO DUATO
Music by RABIH ABOU-KHALIL, JUAN ARTECHE, HASSAN HAKMOUN, and ADAM RUDOLPH
Lighting Design by NICHOLAS FISCHTEL
Costume Design by MODESTO LOMBA
Organization by MEDIAART PRODUCCIONES SL (Spain)

JESSICA TONG, JASON HORTIN
JACQUELINE BURNETT, ALICIA DELGADILLO, ALICE KLOCK, EMILIE LERICHE, ADRIENNE LIPSON, ANA LOPEZ, PENNY SAUNDERS
JESSE BECHARD, JEFFERY DUFFY, MICHAEL GROSS, FLORIAN LOCHNER, ANDREW MURDOCK, DAVID SCHULTZ, KEVIN J. SHANNON

Global choreographer Nacho Duato, whose work the Chicago Tribune calls “gorgeously classical and pertly idiosyncratic,” created Gnawa exclusively for Hubbard Street in 2005. Set to evocative music by Hassan Hakmoun and Adam Rudolph, this vibrant ensemble work taps the Mediterranean spirit of North Africa and Duato’s native Spain. Costumes for Gnawa are by Modesto Lomba, chairman of the Spanish Fashion Designers’ Association.

Created for and premiered by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance, Chicago, IL, March 30, 2005. Music by Hassan Hakmoun and Adam Rudolph: From the album Hassan Hakmoun and Adam Rudolph: Coff of the Gnawa: “Ma Bud Allah.” From the album Fina Africa: “Caravis,” written by Juan Arteche and published by Ediciones Cubicas (Spain). From the album Nafas: “Window,” written by Abou-Khalil, Velez, Kusur and Sarkissian, and published by ECM Records / Verlag Musik GmbH (Germany). © Nacho Duato. All rights reserved. Karen and Peter Lennon were the Exclusive Underwriters of Hubbard Street’s premiere production of Gnawa.
**THE CHOREOGRAPHERS**

Hubbard Street Resident Choreographer **Alejandro Cerrudo** was born in Madrid, Spain and trained at the Real Conservatorio Profesional de Danza de Madrid. His professional career began in 1998 and includes work with Victor Ullate Ballet, Stuttgart Ballet, and Nederlands Dans Theater 2. Cerrudo joined Hubbard Street Dance Chicago in 2005, was named Choreographic Fellow in 2008, and became the company’s first Resident Choreographer in 2009. Fourteen works choreographed to date for Hubbard Street include collaborations with the Chicago Symphony Orchestra and Nederlands Dans Theater. These pieces and additional commissions are in repertory at companies around the U.S. as well as in Australia, Denmark, Germany, and the Netherlands; touring engagements have brought his work still further abroad, to audiences in Algeria, Canada, Morocco, and Spain. In March 2012, Pacific Northwest Ballet invited Cerrudo to choreograph his first work for the company, *Memory Glow*, upon receiving the Joyce Theater Foundation’s second Rudolf Nureyev Prize for Memory Glow, upon receiving the Joyce Theater Foundation’s second Rudolf Nureyev Prize for Memory Glow, upon receiving the Joyce Theater Foundation’s second Rudolf Nureyev Prize for Memory Glow, upon receiving the Joyce Theater Foundation’s second Rudolf Nureyev Prize for Memory Glow. Recognition for his creative work includes first prize at Germany’s International Choreographic Workshop (1983), the rank of Chevalier dans l’Ordre des Arts et des Lettres from the French Embassy in Spain (1995), a Gold Medal for Merit in the Fine Arts from the French Embassy in Spain (1995), an award from the Boomerang Fund for Artists (2011), and a Prince Prize for Commissioning Original Work from the Prince Charitable Trusts (2012) for his acclaimed, first evening-length work, *One Thousand Pieces*. Cerrudo is one of four choreographers invited by New York City Ballet principal Wendy Whelan to create and perform original duets for “Restless Creature,” and he is United States Artists’ 2014 USA Donnelley Fellow.

Born in Valencia, Spain, **Nacho Duato** began training at London’s Rambert School at age 18, expanding 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 City. He joined Sweden’s Cullberg Ballet in 1980 and, the following year, Nederlands Dans Theater in the Hague. From 1990 to 2010, after a successful career as dancer and resident choreographer for NDT 1, Duato was artistic director of Compañía Nacional de Danza under the Spanish Ministry of Culture’s Instituto Nacional de las Artes Escénicas y de la Música. Duato relocated to Russia in 2011, becoming artistic director at the Mikhailovsky Ballet in St. Petersburg, then became artistic director of Staatsballett Berlin beginning with the 2014–15 season while remaining with the Mikhailovsky Theatre as choreographer-in-residence. For his achievements as a dancer, Duato received the VSCD Couden Dansprijs (Golden Dance Award) in 1987. Recognition for his creative work includes first prize at Germany’s International Choreographic Workshop (1983), the rank of Chevalier dans l’Ordre des Arts et des Lettres from the French Embassy in Spain (1995), a Gold Medal for Merit in the Fine Arts from the Spanish government (1998), and a Prix Benois de la Danse (Stuttgart, 2000).

Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, **William Forsythe** danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed 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, he began a 20-year tenure as director of Ballett Frankfurt, where he created works such as *Artifact* (1984), *Impressing the Czar* (1988), *Lim’s 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* (2002). After the closure of Ballett Frankfurt in 2004, Forsythe established a new, 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, the National Ballet of Canada, London’s Royal Ballet, and the Paris Opéra Ballet. Awards received by Forsythe and his ensembles include four New York Dance and Performance “Bessie” Awards and three Laurence Olivier Awards in the U.K. He has been conveyed the title of Commandeur des Arts et Lettres by the French government (1999), and he has received 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 in New York City. Forsythe is currently Professor of Dance and Artistic Director for the Choreographic Institute at the University of Southern California, and was appointed Associate Choreographer with the Paris Opéra Ballet. Visit williamforsythe.de to learn more.

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**William Forsythe. Photo © Dominik Mentzos.**

**Crystal Pite. Photo © Michael Slobodian.**

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**Alejandro Cerrudo. Photo © Jim Newberry.**

**Nacho Duato. Photo © Todd Rosenberg.**

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**Nacho Duato. Photo © Todd Rosenberg.**
THE DANCERS

**JESSE BECHARD**
(Bolton, MA) began his formal ballet training at age 16, graduated from Walnut Hill School for the Arts, and attended training programs at Boston Ballet, Alonzo King LINES Ballet, and Ballet Austin. In 2000, having completed his freshman year at the University of Chicago, he returned to dance, performing for one year with Ballet Austin and for eight with Richmond Ballet. Bechard joined Hubbard Street in August 2010.

**JACQUELINE BURNETT**
(Pocatello, ID) received classical ballet training in Pocatello, Idaho 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 Aliley School and Fordham University’s joint program in New York City in 2009, while a member of Hubbard Street 2, and was promoted to the main company in April 2014.

**JEFFERY DUFFY**
(Adamsville, GA) began dancing at age three and attended the Cobb County Center for Excellence in the Performing Arts at Pebblebrook High School in Mableton, Georgia, Talent Unlimited High School, and the Juilliard School in New York City. He has performed with the Juilliard Dance Ensemble at Lincoln Center and the Chicago Dance Festival, and as a guest artist with Dance Theatre of Harlem. At the McCallum Theatre Institute’s 2013 Choreography Festival, Duffy and Alexander Jones received the Division I Second Place Prize for their original work, *Open it to Speak*; Duffy is also the recipient of an Alan D. Marks Entrepreneurship Grant, and winner of the Robert and Mercedes Eichholz Arts Entrepreneurship Prize. He joined Hubbard Street in August 2015.

**KELLIE EPPERREIMER**
(Loos Osos, CA) 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**
(Poughquag, NY) 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 Element’s Contemporary Ballet and in the Chicago Symphony Orchestra’s holiday production, *Welcome Yule!* Gross joined Hubbard Street in August 2014 and thanks his friends and family for their love and support.

**JASON HORTIN**
(Olympia, WA) graduated from the University of Nevada, Las Vegas with a BFA in Dance under the direction of Louis Kavouras. His performance career includes work with Moving People Dance Theatre, Erick Hawkins Dance Company, and River North Dance Chicago. Hortin joined Hubbard Street as an apprentice in August 2007 and was promoted to the main company in July 2008.

**ALICE KLOCK**
(Whidbey Island, WA) began dancing at age 11. She trained at Interlochen Arts Academy from 2003–07, and in Alonzo King LINES Ballet and Dominican University of California’s joint BFA program from 2007–09. Klock then joined Hubbard Street 2 in September 2009 and was promoted to the main company in September 2011.

**EMILIE LERICHE**
(Santa Fe, NM) began her dance training at the age of eight. In 2007 she began her formal dance training at Walnut Hill School for the Arts, with additional summer study at Joffrey Midwest, Complexions Contemporary Ballet, and the San Francisco Conservatory of Dance. Leriche has performed alongside the dancers of zeo j juniper, and at the WestWave Dance Festival as a member of Muvo. Leriche joined Hubbard Street 2 in 2011, was promoted to the main company in 2013, was named one of *Dance Magazine*’s “25 to Watch” for 2015, and is the recipient of a 2015 Dance Fellowship from the Princess Grace Foundation–USA.

**FLORIAN LOCHNER**
(Frankenhardt, Germany) 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 its Birgit Keil Dance Foundation scholarship. Lochner earned his master’s degree in the performing arts and joined Gauthier Dance Company in Stuttgart in 2011, performing works by numerous choreographers including Mauro Bigonzetti, Jiří Bubeníček, Alejandro Cerrudo, Alexander Ekman, Itzik Galili, Eric Gauthier, Marco Goeke, Johan Inger, Jiří Kylián, Christian Spuck, Cayetano Soto, Philip Taylor, Stephan Thoss, Paul Lightfoot, and Sol León. 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.
THE DANCERS

ANA LOPEZ
(A Coruña, Spain) began her formal training at Conservatorio de Danza Diputacion de A Coruña. Upon graduating 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 Companhia 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
(St. Albert, AB) 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 Le 400e Anniversaire de la Ville de Québec. 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.

PENNY SAUNDERS
(West Palm Beach, FL) graduated from the Harid Conservatory in 1995. She then began her professional career with the American Repertory Ballet under the direction of Septime Webre, danced with Ballet Arizona and MOMIX, and was a founding member of Cedar Lake Contemporary Ballet (then Cedar Lake Ensemble). In 2004, Saunders joined Hubbard Street, where she began to pursue her choreographic interests, creating for Hubbard Street 2 in 2011 through its International Commissioning Project, and premiering her first work for Hubbard Street’s main company in 2013. She has since choreographed for the Nexus Project, Owen/Cox Dance Group, SFDanceworks, Whim W’Him, Grand Rapids Ballet, and Neos Dance Theatre as a choreographer in residence at the University of Akron. In 2015 Saunders returned to Hubbard Street’s main company and began a three-year choreographic residency with Grand Rapids Ballet. She thanks her lovely husband and beautiful son for all of their support.

DAVID SCHULTZ
(Grand Rapids, MI) began training in Michigan with以批发为准.?.芭蕾, and then began 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.

KEVIN J. SHANNON
(Baltimore, MD) 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.

JESSICA TONG
(Binghamton, NY) received her formal training at the Ballet School in Salt Lake City under Jan Clark Fugit, as well as at the University of Utah, where she was a member of Utah Ballet. Tong danced with BalletMet in Ohio, Eliot Feld’s Ballet Tech in New York City, and with Hubbard Street 2 before joining the main company in January 2007. She was named one of Dance Magazine’s “25 to Watch” for 2009, and currently serves on Chicago Dancers United’s Ambassador Committee for Dance for Life Chicago.

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ADRIENNE LIPSON
(London, ON) began her dance training in London, Ontario under the tutelage of Jennifer Swan, and continued her studies at Ryerson University, where she received a BFA with honors upon her graduation in spring 2013. While in Toronto, Lipson performed with Typecast Dance Company and was a founding member of Rock Bottom Movement. Lipson attended the ProArte Danza Summer Intensive and Kenny Pearl’s Emerging Artists Summer Intensive, in addition to training programs at Hubbard Street Dance Chicago, LADMMI (Montréal’s L’Ecole de Danse Contemporaine), the Jacob’s Pillow Dance Festival and Springboard Danse Montréal, where she performed works by choreographers Aszure Barton, Barak Marshall and Robyn Mineko Williams. Lipson joined Hubbard Street 2 as an apprentice in August 2013 and was promoted to full company member in August 2014.

Hubbard Street dancer photos by Todd Rosenberg and Quinn B. Wharton.
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 its artistic director, leading NDT for a decade and presenting the works of Jiri Kylian, 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, he directed the Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles. Edgerton joined Hubbard Street as 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.

JASON D. PALMQUIST (Executive Director) joined Hubbard Street Dance Chicago in May 2007, after serving the arts community in Washington, D.C. for nearly 15 years. 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 Kennedy Center’s television initiatives, Dance Theater, 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 the creation of the Mark Twain Prize for American Humor and a prime-time special on the Kennedy Center’s television initiatives, the Suzanne Farrell Ballet, and the inception 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, Palmquist successfully presented engagements of global dance companies including the Royal Ballet, Alvin Alley American Dance Theater, 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 at the Washington Ballet. Under his leadership, the company presented full performance seasons annually at the Kennedy Center and the Warner Theater, and nurtured its world-renowned school and extensive education and outreach programs. A graduate of the University of Northern Iowa, Palmquist currently serves on the boards of the Arts Alliance of Illinois and the Harris Theater for Music and Dance.

KARENA FIORENSA INGERSOLL (General Manager) brings more than a decade of experience to Hubbard Street as a leader, fundraiser, and producer in the performing arts. Most recently, she served as the associate managing director of Berkeley Repertory Theatre in California, where she line-produced and managed all new play development efforts, shepherding 30% growth in capacity. Previous tenures include executive director of contemporary dance company Robert Moses’ Kin (San Francisco, CA), associate managing director of Yale Repertory Theatre (New Haven, CT), management fellow during ArtsEmerson’s inaugural presenting year (Boston, MA), annual fund manager at Aurora Theatre (Berkeley, CA), and international experience in Mongolia working for a nonprofit human rights group. While in the Bay Area, Fiorenza Ingersoll was secretary and then president of the Berkeley Cultural Trust and a proud member of the Bay Area Latino Theatre Artists Network. She is also a freelance arts management strategist and artist representative, partnering with individual artists and ensembles whose work gives voice to underrepresented stories and perspectives. Recognized nationally, Fiorenza Ingersoll was invited in 2014 by Theatre Communications Group to be part of its SPARK Leadership Program’s inaugural class. She holds two bachelor’s degrees from the University of California at Berkeley and an MFA in Theater Management from Yale University.

LUCAS CRANDALL (Rehearsal Director) began his dance career with the Milwaukee Ballet in 1979. In 1980, he joined the Ballet du Grand Théâtre de Genève, then directed by Oscar Aráiz. Under the direction of Jiri Kylian, he danced with the Nederlands Dans Theater for two years before returning to Geneva, as soloist and later rehearsal assistant, under the direction of Grandim Pankov. Crandall has performed and originated roles in works by notable choreographers including Aráiz, Kylian, Christopher Bruce, Nacho Duato, Mats Ek, Rui Horta, Amanda Miller, and Ohad Naharin. In 2000, Crandall returned to the U.S. to join Hubbard Street Dance Chicago, as Associate Artistic Director and staff at the Lou Conte Dance Studio. His teaching and coaching career includes residencies at various U.S. universities; master classes and repertory workshops, both domestically and abroad; and guest positions at companies including Les Ballets Jazz de Montréal, Northwest Professional Dance Project, and the Ballet du Grand Théâtre de Genève. Crandall’s choreographic work includes multiple premières for Hubbard Street (Atelier, Gimme, The Set) and new works for Northwest Dance Project and Thodos Dance Chicago. Crandall was recently rehearsal director for Nederlands Dans Theater’s main company for three years, under the directorships of Paul Lightfoot and former Hubbard Street Artistic Director Jim Vincent. Crandall returned to Hubbard Street as Rehearsal Director in April 2013.

SUZANNE APPEL (Director, External Affairs) joined Hubbard Street Dance Chicago 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. Originally the company’s sole choreographer, he developed relationships with emerging and world-renowned dancemakers Lyne Taylor-Corbett, Margo Sappington, and Daniel Ezralow as the company grew. Conte continued to build Hubbard Street’s repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works as well as original choreography. It then became an international enterprise with the inclusion of works by Jiri Kylian, 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 Achievements 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, was named one of five inaugural recipients of the City of Chicago’s Fifth Office of Cultural Affairs and Special Events “Visionary Award” 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.

HUBBARD STREET STAFF

LOU CONTE (Founder), 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. Originally the company’s sole choreographer, he developed relationships with emerging and world-renowned dancemakers Lyne Taylor-Corbett, Margo Sappington, and Daniel Ezralow as the company grew. Conte continued to build Hubbard Street’s repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works as well as original choreography. It then became an international enterprise with the inclusion of works by Jiri Kylian, 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 Achievements 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, was named one of five inaugural recipients of the City of Chicago’s Fifth Office of Cultural Affairs and Special Events “Visionary Award” 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.
2015/16 NORTHROP FILM SERIES

Alvin Ailey American Dance Theater // Beyond the Steps
Thu, Feb 25, 6:30 pm

Mark Morris Dance Group // L’Allegro (PBS)
Thu, Mar 24, 6:30 pm

Les Grands Ballets Canadiens de Montréal // Quelques pas à Paris
Thu, Mar 31, 6:30 pm

Miami City Ballet // Ballet 422
Thu, Apr 21, 6:30 pm

All screenings are located in our 4th floor Best Buy Theater, and are free and open to the public.

UPCOMING EVENTS AT NORTHROP

CHRIS YOUNG featuring Cassadee Pope
Wed, Feb 3, 7:30 pm

JASON ISBELL with Shovels & Rope
Mon, Feb 22, 7:30 pm

PIANO GUYS
Wed, Mar 9, 7:30 pm

PEPPA PIG LIVE!
Sat, Mar 19, 5:00 pm

PUSCIFER with Luchafer
Wed, Mar 23, 7:30 pm

Single tickets are still available but selling fast for some shows. Order yours today!

2015/16 NORTHROP SEASON

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Sat, Feb 13, 8:00 pm

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THE TRIPLETS OF BELLEVILLES CINE-CONCERT
Benoît Charest, Composer-Conductor
Wed, Feb 17, 7:30 pm

with live music on stage

ALVIN AILEY AMERICAN DANCE THEATER
Tue, Mar 1, 7:30 pm

Open Door
Cry
Exodus
Revelations

MARK MORRIS DANCE GROUP
Wed, Mar 30, 7:30 pm

Dido and Aeneas
with live orchestra, chorus, and soloists conducted by Mark Morris

MIAMI CITY BALLET
Wed, Apr 27, 7:30 pm

Serenade
Symphony in Three Movements
Heatscape
with live orchestra

University of Minnesota
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Mark Morris Dance Group in Great Performances
L’Allegro. Photo © David Leys.
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MARK MORRIS
DANCE GROUP
Mar 30

Dido and Aeneas
With live orchestra, chorus, and soloists conducted by Mark Morris

Mark Morris combines the Baroque vocal music of Henry Purcell’s operatic tale of love and betrayal with highly-detailed signature dance vocabulary.

TWIN CITIES GAY MEN’S CHORUS
Apr 2

A Night at Northrop: The 35th Anniversary Concert

We're delighted to welcome these and other groups to tonight's performance.

Betty Jo’s Dance School
Apple Valley, MN
Short Dance Studios
Eagan, MN
Ashley Ballet Arts Academy
Edina, MN

Contempo Physical Dance
with choreographer Patrick Acogny
February 26–27 | 7:30 p.m.
$15, $20, $25

Angelique Kidjo
April 24 | 7 p.m.
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Tickets: 651-690-6700 | oshag.stkate.edu
Ticket Office Hours: Mon-Sat, 12–6 p.m.

We regret to announce the cancellation of
LES GRANDS BALLETS CANADIENS DE MONTRÉAL
Wed, Apr 6

Please contact the Northrop box office for options regarding tickets and subscriptions.

Betty Jo’s Dance School
Apple Valley, MN
Short Dance Studios
Eagan, MN
Ashley Ballet Arts Academy
Edina, MN

SAINT PAUL BALLET
Four Women in Choreography
Feb 12 - 14

APARNA RAMASWAMY
They Rose at Dawn
Feb 19 - 20

SAFESHIFT
Gray Skies Blue
Feb 26 - 28

NORTHROP COMMEMORATIVE ARM RESTS
Take a piece of the old Northrop home with you!

For sale at the East and West Box Offices for $25
WHAT DRIVES JIGNA DESAI TO THINK AUTISM IS A CIVIL RIGHTS ISSUE?

Many view autism as a condition needing a cure. But what if it’s not? What if neurological differences such as autism, ADHD, and dyslexia are a valuable part of human diversity? That’s what drives Dr. Jigna Desai at the University of Minnesota to remove barriers and stigma that prevent these members of our society from reaching their full potential. “All brains may not be created the same,” she says, “but they all deserve equal rights.”

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Surdyk’s Café is on the first floor, west side of Northrop. Hours: 7:30 am–7:00 pm, Monday–Thursday, and 7:30 am–5:00 pm, Friday. Surdyk’s concessions (including wine and beer) are located on the east and west sides of each level before and during performances happening on the Carlson Family Stage.

Restrooms
Restrooms are located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women’s restroom on the east side, and a men’s restroom on the west side only).

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For any ticketing questions, visit U of M Tickets and Events on the ground floor of west and east sides of the building or visit northrop.umn.edu for the most current listing of events.

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