

AUGUST 25–28, 2010



*Chicago Dancing Festival*

PRESENTED BY

THE CHICAGO DANCING COMPANY LAR LUBOVITCH & JAY FRANKE, ARTISTIC DIRECTORS

IN ASSOCIATION WITH MILLENNIUM PARK AND MUSEUM OF CONTEMPORARY ART

FEATURING DANCERS FROM

Ailey II

Ballet West

Battleworks Dance Company

The Joffrey Ballet

Juilliard Dance

Lar Lubovitch Dance Company

Mark Morris Dance Group

New York City Ballet

The Royal Ballet

**SIGNATURES**  
2010 PROGRAM BOOK

**FREE**

PHOTO BY TODD ROSENBERG

PLEASE NOTE: NO CAMERAS OR RECORDING DEVICES ARE PERMITTED.

THU AUG 26

7:30 pm

## The Joffrey Ballet

ARTISTIC DIRECTOR:

Ashley C. Wheeler

FOUNDERS: Robert Joffrey  
& Gerald Arpino

World Premiere:

The Joffrey Ballet, April 28, 2010,  
Auditorium Theatre, Chicago, IL

Tonight's performance by  
The Joffrey Ballet is made  
possible by the generous  
support of Helen Melchior

## MODERN MASTERS

HARRIS THEATER FOR MUSIC AND DANCE  
IN MILLENNIUM PARK

### Crossed

CHOREOGRAPHY: Jessica Lang

MUSIC: Mozart, Handel and Des Prez

LIGHTING DESIGN: Nicole Pearce

COSTUME DESIGN: Tamara Cobus

SET DESIGN: Jessica Lang

PERFORMED BY:

- I Elizabeth Hansen, Anastacia Holden, Victoria Jaiani, Alexis Polito, Valerie Robin, Allison Walsh, Joanna Wozniak, Matthew Adamczyk, Fabrice Calmels, Raul Casasola, John Mark Giragosian, Tian Shuai, Michael Smith, Temur Suluashvili
- II Matthew Adamczyk, Fabrice Calmels, Tian Shuai, Michael Smith, Temur Suluashvili
- III John Mark Giragosian, Elizabeth Hansen, Anastacia Holden, Allison Walsh
- IV Victoria Jaiani, Valerie Robin
- V Joanna Wozniak & Matthew Adamczyk  
Elizabeth Hansen & Michael Smith  
Anastacia Holden & John Mark Giragosian  
Alexis Polito & Raul Casasola

### VI Full Cast

*Crossed*, set to music of Mozart, Handel and des Prez, is a reflection and reaction to music that was inspired by religion. With a cast of 14, costumed in Tamara Cobus' designs, the piece ranges from dramatic to reverent to high-spirited delight and concludes with a joyous celebration. Lang has created a set concept for this work that has large moving panels onstage intersecting and crossing, to magically reveal and erase the dancers from the space, add dimension and support the overall meaning of the music and movement.

### MUSIC CREDITS:

- I Wolfgang Amadeus Mozart, Mass In C Minor, K. 139 - Kyrie  
Francis Bardot & Maitrise des Hauts-de-Seine:Orchestre de chambre Bernard Thomas
- II Josquin Desprez, Nymphes des bois "La déploration de Johannes Ockeghem" The Hilliard Ensemble; Motets & Chansons
- III Wolfgang Amadeus Mozart, Mass In C Minor, K. 139 - Quoniam  
Francis Bardot & Maitrise des Hauts-de-Seine:Orchestre de chambre Bernard Thomas

**The Joffrey Ballet** *continued*

- IV Handel Dixit Dominus: De torrente in via bibet  
English Baroque Soloists/Monteverdi Choir/John Eilot Gardiner  
Vivaldi: Gloria; Handel: Gloria & Dixit Dominus
- V Josquin Desprez, Mille Regretz  
Vox Populi Songs of Love. Lament and Praise performed by Vox Populi  
Vocal Ensemble
- VI Wolfgang Amadeus Mozart, Veni, Sancte Spiritus, K. 47  
Dagmar Schellenberger-Ernst, Herbert Kegel, Michael Christfried  
Winkler, Radio-Sinfonie-Orchester Leipzig, Ralph Eschrig, René Pape,  
Rosemarie Lang & Rundfunkchor Leipzig  
The Complete Mozart Edition: Litanies, Vespers, Oratorios, Cantatas,  
Masonic Music

**New York City Ballet**

FOUNDER: Lincoln Kirstein

BALLET MASTER IN CHIEF:

Peter Martins

World Premiere:

May 31, 2003

New York State Theater

**Liturgy**

CHOREOGRAPHY: Christopher Wheeldon

MUSIC: Arvo Pärt

LIGHTING DESIGN: Mark Stanley

COSTUME DESIGN: Holly Hynes

PERFORMED BY:

Wendy Whelan and Craig Hall

MUSIC CREDITS:

FRATRES for Violin, Strings and Percussion, used by arrangement with European American Music Distributors LLC, sole U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner.

This production was made possible in part by a grant from AT&T, with generous support from Gillian Atfield/Harriet Ford Dickenson Foundation, Fan Fox and Leslie R. Samuels Foundation, Inc., and The Norman & Rosita Winston Foundation.

Mr. Wheeldon's work as Resident Choreographer is also supported by a lead grant from the Geoffrey C. Hughes Foundation.

Additional support was provided by members of the New Combinations Fund and contributors to the Repertory Fund.

**Lar Lubovitch  
Dance Company**

FOUNDER &amp; ARTISTIC DIRECTOR:

Lar Lubovitch

**Coltrane's Favorite Things**

CHOREOGRAPHY: Lar Lubovitch (2010)

MUSIC: John Coltrane Quartet's live performance of Richard Rodgers' "My Favorite Things"

LIGHTING: Jack Mehler

PERFORMED BY:

Duet: Katarzyna Skarpetowska, Jonathan E. Alsberry

Quartet: Nicole Corea, Brian McGinnis, Laura Rutledge, Reid Bartelme

Trio: Jason McDole, Attila Csiki, Christopher Vo

Coltrane's Favorite Things was commissioned in part by Ronald E. Creamer Jr., Elysaabeth Kleinhans, W. Patrick McMullan III, Maxine Pollak, Dale L. Ponikvar and Lewis R. Steinberg.

MUSIC CREDITS:

"My Favorite Things" was recorded live by the John Coltrane Quartet at Tivoli Konsertsal, Copenhagen, Denmark, 1963.

This selection is used by special arrangement with The Rodgers and Hammerstein Organization. All Rights Reserved.

Choreography copyright © Lar Lubovitch 2010

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 intermission
 

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 Juilliard Dance
 

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First performed by the Paul Taylor Company in 1985.

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 LAST LOOK
 

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CHOREOGRAPHY: Paul Taylor  
 MUSIC SPECIALLY COMPOSED BY: Donald York  
 LIGHTING DESIGN: Jennifer Tipton  
 SET AND COSTUMES: Alex Katz  
 COSTUME CREATED BY: The Juilliard School  
 PRODUCTION STAGED: Linda Kent

## PERFORMED BY:

Hanan Misko Breanna O'Mara  
 Brittanie Brown, Keith McCann, Julia Stiefel,  
 Zachary Tang, Isaac Winokur,  
 Kathryn Wells, Chen Zielinski

This production of LAST LOOK has been arranged under special license from Paul Taylor allowing the Juilliard dancers to perform this work.

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 Mark Morris  
 Dance Group
 

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ARTISTIC DIRECTOR:

Mark Morris

World Premiere:  
 October 16, 2001  
 Sadler's Wells, London,  
 United Kingdom

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CHOREOGRAPHY: Mark Morris

MUSIC: Robert Schumann

*Quintet in E flat for Piano and Strings, Op. 44 Allegro  
 brillante In modo d'una Marcia. Un poco largamente –  
 Agitato Scherzo: molto vivace Allegro, ma non troppo*

COSTUME DESIGN: Martin Pakledinaz

LIGHTING DESIGN: Michael Chybowski

## PERFORMED BY:

Georgy Valtchev, *violin*; Benjamin Russell, *violin*; Jessica Troy,  
*viola*; Wolfram Koessel, *cello*; Colin Fowler, *piano*

Samuel Black, Elisa Clark, Rita Donahue, Domingo Estrada Jr,  
 Lauren Grant, John Heginbotham, Bradon McDonald,  
 Dallas McMurray, Amber Star Merkens, Maile Okamura,  
 William Smith III, Noah Vinson, Julie Worden, Michelle Yard

This performance of the Mark Morris Dance Group is made possible in part by the support of the MetLife Foundation.

PLEASE NOTE: NO CAMERAS OR RECORDING DEVICES ARE PERMITTED.

SAT AUG 28  
7:30 pm

CELEBRATION OF DANCE  
PRITZKER PAVILION IN MILLENNIUM PARK

The Joffrey Ballet  
Exelon Strobel  
Step-Up Program

ARTISTIC DIRECTOR:

Ashley C. Wheeler

FOUNDERS:

Robert Joffrey  
& Gerald Arpino

DIRECTOR OF

COMMUNITY ENGAGEMENT:

Pierre Lockett

Inferno

CHOREOGRAPHY: Derrick Agnoletti

MUSIC: Cirque Du Soleil: "O", Circus Music: Terre Aride

PERFORMED BY:

Dancers from the Exelon Strobel Step-Up Program

Elizabeth Alexander, Ariana Burbon, Cierra Burton,  
Hydeia Champion, DeJohn Connerly-Bay, Ashleigh Cortes,  
Bianca Douglas-Martin, Aurea France, Vivica Futrell,  
Rahimah Gaither, Dawn Hall, Shakhara Harris, Dekka Hodges,  
Christopher Huerta, Chloe' Jackson, Shawntara Mathis,  
Charles Mitchell, Kittie Morris, Malachi Perkins, Aja Phinisee,  
Kierra Robinson, Tanisha Sampson, Renee Simmons,  
Jose Turrubiatez, Katherine White

The Joffrey Ballet's Exelon Strobel Step-Up Program is a rigorous dance course offered to promising high school students within the Joffrey's Community Engagement (CE) programs. Named in honor of former Joffrey Board Chair Pamela B. Strobel and long-time supporter Exelon Corporation, the group was founded in 2006 to help the most advanced CE students develop their dance skills while providing performance opportunities to showcase their talents.

## Ballet West

ARTISTIC DIRECTOR:

Adam Sklute

World Premiere:

March 1, 1935

American Ballet,

Adelphi Theater, New York

Ballet West's appearance at the Chicago Dancing Festival is made possible by the generous support of David and Barbara Kipper

## Serenade

CHOREOGRAPHY: George Balanchine © The George Balanchine Trust

MUSIC: Pyotr Ilyich Tchaikovsky

LIGHTING DESIGN: Nicholas Cavallaro, after Jean Rosenthal

COSTUME DESIGN: Karinska

STAGING: Victoria Simon and Mark Goldweber

PERFORMED BY:

CHRISTIANA BENNETT    HALEY HENDERSON SMITH

ELIZABETH MCGRATH    CHRISTOPHER RUUD

BEAU PEARSON

Katie Critchlow    Lindsay Duerfeld

Elizabeth Murphy    Arilyn Williams

Emily Adams, Silver Barkes, Elanor Bock, Annie Breneman, Allison DeBona, Jenna Herrera, Whitney Huell, Kathryn Meeusen, Sayaka Ohtaki, Jennifer Robinson, Kira Smith, Jacqueline Straughan, Elizabeth Weldon, Christopher Anderson, Owen Gaj, Alexander MacFarlan, Rex Tilton

Set to Tchaikovsky's *Serenade for Strings*, this ballet was the first work created by Balanchine in America. It was originally created as an exercise for the students of the newly formed School of American Ballet. Attendance was sporadic at those first rehearsals, so Balanchine made due with whomever he had and incorporated random accidents such as a ballerina falling, a dancer arriving late and someone's hair coming undone into the final product, creating a ballet of exhilarating movement, lush musicality and moving drama without telling an actual story.

The performance of *Serenade*, a Balanchine Ballet®, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique Service Standards® established and provided by the Trust.

## Ailey II

ARTISTIC DIRECTOR:

Sylvia Waters

ASSOCIATE ARTISTIC DIRECTOR:

Troy Powell

Ailey II's appearance at the Chicago Dancing Festival is made possible by the generous support of Ariel Investments

## Mark Morris Dance Group

ARTISTIC DIRECTOR:

Mark Morris

World Premiere:

February 16, 1993

Fine Arts Center, University of Massachusetts, Amherst, MA

## The Hunt

CHOREOGRAPHY: Robert Battle (2002)

MUSIC: Les Tambours du Bronx

LIGHTING DESIGN: Burke Wilmore

COSTUME DESIGN: Mia McSwain

PERFORMED BY:

Renaldo Gardner, Yusaku Komori, Slim Melo, Collin Heyward, Major Nesby, Solomon Dumas

## Grand Duo

CHOREOGRAPHY: Mark Morris

MUSIC: Lou Harrison - Grand Duo for Violin & Piano

COSTUME DESIGN: Susan Ruddle

LIGHTING DESIGN: Michael Chybowski

Prelude

Stampede

A Round

Polka

PERFORMED BY:

Georgy Valtchev, *violin*; Colin Fowler, *piano*

Samuel Black, Elisa Clark, Rita Donahue, Domingo Estrada Jr, Lauren Grant, John Heginbotham, Bradon McDonald, Dallas McMurray, Amber Star Merkens, Maile Okamura, William Smith III, Noah Vinson, Julie Worden, Michelle Yard

This performance of the Mark Morris Dance Group is made possible in part by the support of the MetLife Foundation.

## Battleworks Dance Company

FOUNDER & ARTISTIC DIRECTOR:

Robert Battle

Premiered by Parsons Dance Company in 1995.  
Battleworks Dance Company  
Premiere in 2000

## Takademe

CHOREOGRAPHY: Robert Battle

MUSIC: Sheila Chandra

LIGHTING DESIGN: Burke Wilmore

ORIGINAL COSTUME DESIGN: Missoni

RECREATED COSTUME DESIGN: Mia McSwain

PERFORMED BY:

Kanji Segawa

## The Royal Ballet

DIRECTOR: Dame Monica Mason

FOUNDER: Dame Ninette de Valois

FOUNDER CHOREOGRAPHER:

Sir Frederick Ashton

FOUNDER MUSIC DIRECTOR:

Constant Lambert

PRIMA BALLERINA ASSOLUTA:

Dame Margot Fonteyn

Tonight's performance by The Royal Ballet artists is made possible by the generous support of Abby O'Neil and Carroll Joynes

## Pas de deux from *Manon*

CHOREOGRAPHY: Kenneth MacMillan

MUSIC: Jules Massenet

Orchestrated and arranged by Leighton Lucas with the collaboration of Hilda Gaunt

LIGHTING DESIGN: John B. Read

DESIGNS: Nicholas Georgiadis

STAGING: Monica Mason and Monica Parker

PERFORMED BY:

Leanne Benjamin & Edward Watson

Kenneth MacMillan's *Manon*, created for The Royal Ballet in 1974, is now firmly established as one of the 20th century's most popular classics. The genius of MacMillan's emotionally charged choreography is matched by the magnificent designs of Nicholas Georgiadis which so brilliantly evoke the poverty and avarice at the heart of the tale of *Manon* and her young lover Des Grieux.

## The Joffrey Ballet

ARTISTIC DIRECTOR:

Ashley C. Wheeler

FOUNDERS: Robert Joffrey & Gerald Arpino

World Premiere:

August 20, 1970

The Joffrey Ballet,  
Berkeley, California

Tonight's performance by The Joffrey Ballet is made possible by the generous support of Patti Selander Eylar

## Trinity (Saturday)

CHOREOGRAPHY: Gerald Arpino

MUSIC: Alan Raph

PERFORMED BY:

Matthew Adamczyk, Derrick Agnoletti, Michael Smith

Anastacia Holden, Mauro Villanueva

Raul Casasola, Jonathan Dummar, Brian Gephart, John Mark Giragosian, Dylan Gutierrez, Elizabeth Hansen, Stacy Joy Keller, Graham Maverick, Erin McAfee, Caitlin Meighan, Mona Meng, Jacqueline Moscicke, Amber Neumann, Alexis Polito, Christine Rocas, Aaron Rogers, Lucas Segovia, Tian Shuai, Abigail Simon, Shane Urton, Joanna Wozniak

The late '60s early '70s were an exciting and tempestuous time in 20th century America. While the Vietnam War was raging, America's youth was uniting through protests and celebrating a new sense of freedom and exhilaration. Created during The Joffrey Ballet's residence on the campus of The University of California at Berkeley, it became the most famous of a group of ballets by Gerald Arpino known as "The Berkeley Ballets". Trinity is a joyful tribute to youth, their passions and their rituals.

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## Derrick Agnoletti

### *Inferno*

performed by  
The Joffrey Ballet Exelon  
Strobel Step-Up Program

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Derrick Agnoletti joined The Joffrey Ballet as a seasonal dancer in 2003, became an Arpino Apprentice in 2004, and was promoted to full company dancer in August of 2005. Since joining The Joffrey Ballet, Mr. Agnoletti has performed *Caught!*, *Celebration*, *Creative Force*, *Deuce Coupe*, *The Dream*, *The Green Table*, *Giselle* (Peasant pas de deux), *Light Rain*, *Motown Suite*, *The Nutcracker* (Fritz and Snow Prince), *N. Y. Export: Opus Jazz!*, *Petrouchka*, *Les Presages*, *Romeo and Juliet* (Mercutio), *Le Sacred du Printemps*, *Sometimes it Snows in April*, *Square Dance*, *Viva Vivaldi*, and *A Wedding Bouquet*.

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## George Balanchine

### *Pas de Deux from Agon*

performed by  
New York City Ballet  
guest artists Wendy Whelan  
and Craig Hall

### *Serenade*

performed by  
Ballet West

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George Balanchine transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929). After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at the Savoy Theater in London, he met American arts connoisseur Lincoln Kirstein, who later persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet (SAB), which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and premiered on June 9, 1934 on the grounds of the Warburg estate in White Plains. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers) to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world.

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## Gerald Arpino

### *Trinity* (Saturday)

performed by  
The Joffrey Ballet

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Gerald Arpino was born in Staten Island, New York, and died in 2008 in Chicago. He co-founded The Joffrey Ballet with Robert Joffrey in 1956 and served as Associate Director for many years. Upon Joffrey's death in 1988, Arpino succeeded him as Artistic Director.

A leading dancer with the company in its early years, Arpino choreographed his first work for The Joffrey, *Ropes*, in 1961. Shortly thereafter, he became The Joffrey's resident choreographer and to date has created more than one-third of the company's repertoire. His amazingly diverse work ranges from social commentary to pure dance gems. His ballets are in the repertoires of companies around the world.

Arpino held honorary doctorates from The College of Staten Island, City University of New York, and Wagner College. He was a recipient of the 1974 Dance Magazine award and the Vaslav Nijinsky Medal. He was honored twice by the Chicago Tribune as one of the "Chicagoans of the Year".

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**Robert Battle**
*Takadame*

performed by  
Battleworks guest artist  
Kanji Segawa

*The Hunt*

performed by  
Ailey II

Robert Battle has been named Artistic Director Designate of Alvin Ailey American Dance Theater and will succeed Judith Jamison in July 2011. He is a graduate of the New World School of the Arts and holds a B.F.A. in dance from The Juilliard School. Mr. Battle was a member of the Parsons Dance Company from 1994 to 2001, where he began setting his work in 1998 and had his choreography featured in five New York City seasons. Founded by Mr. Battle in 2001, Battleworks Dance Company has performed in New York City at the Joyce Theater, St. Mark's Church, Evening Stars, The Juilliard Theater and Dance Theater Workshop. He has been commissioned for both new and restaged works by numerous companies including Alvin Ailey American Dance Theater, Ailey II, River North Chicago Dance Company, Introdans, Ballet Memphis, Koresh Dance Company and PARADIGM. In 2005, Mr. Battle was honored in the Masters of African-American Choreography program at the Kennedy Center, and in 2007 he received the prestigious Statue Award from The Princess Grace Foundation.

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**Jessica Lang**
*Crossed*

performed by  
The Joffrey Ballet

Jessica Lang has created and restaged her choreography on companies including American Ballet Theatre, Joffrey Ballet, Colorado Ballet, Richmond Ballet, Kansas City Ballet, Washington Ballet, Cincinnati Ballet, Pennsylvania Ballet, Milwaukee Ballet, Saint Louis Ballet, ABT II, Ailey II, Hubbard Street 2, Ballet de Monterey, and New York City Ballet's Choreographic Institute, among others. She has also received commissions from the Dallas Museum of Art for its Henri Matisse exhibition as well as The Juilliard School for its Centennial Celebration Concert. Brooklyn Center for the Performing Arts presented An Evening of Works by Jessica Lang performed by Richmond Ballet marking her triple bill premiere in NYC. Currently, ABT Principals Irina Dvorovento and Maxim Beloserkovsky are performing her work *Splendid Isolation III* in ballet galas around the world, including ABT's opening night gala at the Metropolitan Opera House and Malakhov's Gala in Berlin and Japan. She has received numerous grants including three from the NEA in sole support of her new creations as well as a Choo San Goh Award. Lang has choreographed at universities and prestigious institutions including The Juilliard School, NYU Tisch School of the Arts, The Ailey School/Fordham BFA Program, Princeton University, Interlochen Arts Academy, among others. She is on faculty at the Jacqueline Kennedy Onassis School at American Ballet Theatre as well as for ABT's summer program in NYC. She is a graduate of The Juilliard School and a former member of Twyla Tharp's company, THARPL

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**Lar Lubovitch**
*Coltrane's Favorite Things*

performed by  
Lar Lubovitch  
Dance Company

*Duet from Meadow*

performed by  
Lar Lubovitch  
Dance Company  
guest artists  
Katarzyna Skarpetowska  
& Brian McGinnis

Lar Lubovitch is one of America's most versatile, popular and widely seen choreographers. He founded the Lar Lubovitch Dance Company 42 years ago. Based in New York City, the company has performed throughout the world. Lar Lubovitch's dances have also been performed by many other major companies. His dances on film include *Othello* (broadcast throughout the U.S. on PBS's "Great Performances" and nominated for an Emmy Award), *Fandango* (winner of an International Emmy Award) and *My Funny Valentine* for the Robert Altman film *The Company*, (for which Lubovitch was nominated for an American Choreography Award). Mr. Lubovitch has also made a notable contribution to choreography in the field of ice-dancing, having created dances for Olympic skaters John Curry, Dorothy Hamill, Peggy Fleming, Brian Orser, JoJo Starbuck and Paul Wylie, as well as two one-hour ice-dances for television: *The Sleeping Beauty* (PBS) and *The Planets* (A&E) (nominated for an International Emmy Award, a Cable Ace Award and a Grammy Award). His work on Broadway includes *Into the Woods* (Tony Award nomination), *The Red Shoes* (Astaire Award) and the Tony Award-winning revival of *The King and I*.

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## Kenneth MacMillan

### *Pas de Deux from Manon*

performed by

The Royal Ballet

guest artists Leanne Benjamin  
and Edward Watson

Principal Choreographer of The Royal Ballet, 1977–1992. Born in Dunfermline, Scotland, in 1929, he grew up in Great Yarmouth. He took his early lessons from the late Phyllis Adams and then won a scholarship to the Sadler's Wells (now Royal) Ballet School. He was a founder-member of the Sadler's Wells Theatre Ballet and made his first experimental workshop ballets for the company. The success of these works led De Valois to commission *Danses concertantes* in 1955. MacMillan danced with the Covent Garden company, then returned to the Wells and gradually abandoned dancing for choreography. He was Principal Choreographer of the Royal Ballet Companies and his many ballets include *The Rite of Spring*, *Romeo and Juliet*, *Anastasia*, *Manon*, *Mayerling*, *Isadora*, *Elite Syncopations*, *Requiem*, *La Fin du jour*, *Gloria*, *Valley of Shadows*, *Different Drummer*, *Prince of the Pagodas*, *Winter Dreams* and *The Judas Tree*. MacMillan created ballets in Stuttgart (*Song of the Earth* and *Requiem*), served as director of ballet at the Deutsche Oper, Berlin, and was appointed Artistic Associate of Houston Ballet in 1988. He was knighted in 1983 and died in 1992.

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## Wayne McGregor

### *Qualia*

performed by

The Royal Ballet

guest artists Leanne Benjamin  
and Edward Watson

Wayne McGregor is a multi award-winning British choreographer, renowned for his physically testing choreography and ground-breaking collaborations across dance, film, music, visual art, technology and science. He is the Artistic Director of Wayne McGregor | Random Dance, Resident Company at Sadler's Wells Theatre in London; Resident Choreographer of The Royal Ballet (appointed 2006) and the government's first Youth Dance Champion (appointed 2008); in 2004 McGregor was a Research Fellow at the Experimental Psychology department of Cambridge University. McGregor is a frequent creator of new work for La Scala, Milan, Paris Opera Ballet, Nederlands Dans Theatre, San Francisco Ballet, Stuttgart Ballet, New York City Ballet, Australian Ballet and English National Ballet; as well as movement director for theatre and film (including *Harry Potter and the Goblet of Fire*). His upcoming productions include a new work for the Bolshoi Ballet (summer 2011) and a new full-length work for Wayne McGregor | Random Dance (November 2010, Sadler's Wells).

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## Mark Morris

### *V*

performed by

Mark Morris

Dance Group

### *Grand Duo*

performed by

Mark Morris

Dance Group

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his time there were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer and has created seven works for the San Francisco Ballet since 1994 and received commissions from many others. His work is also in the repertory of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and The Royal Opera, Covent Garden. In 1991, he was named a Fellow of the MacArthur Foundation. He has received ten honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special

Mark Morris *continued*

Recognition Award "for being an American ambassador for classical music at home and abroad." He is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. MMDG is noted for its commitment to live music, a feature of every performance on its international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma, percussionist and composer Zakir Hussain, pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki and with the English National Opera, among others and otherwise tours with its own musicians, the MMDG Music Ensemble. In September of 2001, the Mark Morris Dance Center opened in Brooklyn, NY, to provide a home for the company, rehearsal space for the dance community, outreach programs children and seniors, and a school offering dance classes to students of all ages. For more information, visit [www.mmdg.org](http://www.mmdg.org).

## Paul Taylor

## LAST LOOK

performed by  
Juilliard Dance

Paul Taylor was born in 1930 and grew up in and around Washington, DC. He was a swimmer and student of painting at Syracuse University in the late 1940's until he discovered dance, which he began studying at Juilliard. By 1954 he had assembled a small company of dancers and was making his own works. A commanding performer despite his late start, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as soloist while continuing to choreograph on his own troupe. In 1959 he danced with New York City Ballet as a guest artist. Having created the slyly funny *3 Epitaphs* in 1956, he captivated dancegoers in 1962 with his virile grace in the landmark *Aureole*, set cheekily not to contemporary music but to a baroque score, as *Junction* had been the year before. He struck chords again with the apocalyptic *Scudorama*, intended to be as dark as *Aureole* was sunny, and the controversial *Big Bertha*. After retiring as a performer in 1974, Mr. Taylor devoted himself fully to choreography and masterpieces continued to pour forth, including *Esplanade*, *Cloven Kingdom*, *Dust*, *Airs*, *Mercuric Tidings*, *Le Sacre du Printemps (The Rehearsal)*, *Arden Court*, *LAST LOOK*, *Musical Offering*, *Syzygy*, *Speaking in Tongues*, *Company B*, *Eventide*, *Piazzolla Caldera*, *Promethean Fire*, *Banquet of Vultures* and *Beloved Renegade*.

In 1960 the Company made its first international tour and has since performed in more than 520 cities in 62 countries. In 1966 the Paul Taylor Dance Foundation was established to help bring Mr. Taylor's works to the largest possible audience, facilitate the making of new dances, and preserve his repertoire. Since 1968, when *Aureole* first entered the repertoire of the Royal Danish Ballet, his works have been licensed for performance by more than 75 companies worldwide.

Paul Taylor *continued*

In 1993 Mr. Taylor formed Taylor 2, which brings many of his masterworks to smaller venues around the world. Taylor 2 also teaches modern technique and Taylor style in schools and workplaces, at community gatherings, and during annual workshops for pre-professional dancers. In celebration of the Paul Taylor Dance Company's 50th Anniversary in 2004-05, his works were performed in all 50 States.

Mr. Taylor has received every important honor given to artists in the United States. In 1992 he was a recipient of the Kennedy Center Honors and received an Emmy Award for *Speaking in Tongues*, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. In 1995 he received the Algur H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress's Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor's Arts Award and the New York City Mayor's Award of Honor for Art and Culture. In 1989 he was elected one of ten honorary American members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as Chevalier de l'Ordre des Arts et des Lettres in 1969 and elevated to Officier in 1984 and Commandeur in 1990, Mr. Taylor was awarded France's highest honor, the Légion d'Honneur, for exceptional contributions to French culture, in 2000. Mr. Taylor's autobiography, originally published by Alfred A. Knopf and re-released by North Point Press and later by the University of Pittsburgh Press, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. Dancemaker, Matthew Diamond's award-winning, Oscar-nominated feature-length film about Mr. Taylor, was hailed by Time as "perhaps the best dance documentary ever."

## Christopher Wheeldon

*Liturg*

performed by

New York City Ballet

guest artists

Wendy Whelan and Craig Hall

Christopher Wheeldon was born in Yeovil, Somerset, England, and attended The Royal Ballet School. In 1991 he joined The Royal Ballet and that same year won the Gold Medal at the Prix de Lausanne competition. In 1993, Wheeldon joined New York City Ballet, and he began choreographing for NYCB with Slavonic Dances for the 1997 Diamond Project. In spring 2000, he retired from dancing and during the 2000-2001 season served as the Company's first-ever artist in residence before being named its first Resident Choreographer, a position he held until 2008. In 2007, Wheeldon founded Morphoses/The Wheeldon Company, serving as the Company's Artistic Director until early 2010. Among his notable works for NYCB are *After the Rain*, *An American in Paris*, *Carnival of the Animals*, *Carousel (A Dance)*, *Liturg*, *Mercurial Manoeuvres*, *Morphoses*, *The Nightingale and the Rose*, and *Polyphonia*. In addition, Wheeldon has created works for the Bolshoi Ballet, Pennsylvania Ballet, The Royal Ballet, and San Francisco Ballet. Outside of the ballet world, Wheeldon choreographed *Dance of the Hours* for The Metropolitan Opera's *La Gioconda*, as well as ballet sequences for the 2000 film *Center Stage*, directed by Nicholas Hytner. In 2002, he and Hytner collaborated on *Sweet Smell of Success* for Broadway. Most recently, he choreographed for The Metropolitan Opera's production of *Carmen*. Among Wheeldon's honors are Lincoln Center's Martin E. Segal Award, the London Critics' Circle Award, the Olivier Award, and the Dance Magazine Award.

## Lucia Mauro

Lucia Mauro, an adjunct professor of Dance History at Loyola University Chicago, has been writing about the performing arts throughout Chicago since 1988. She is an arts writer and dance critic whose work appears in the Chicago Tribune, Chicago Magazine, The Chicago Collection, Playbill, www.examiner.com, and more. In addition to being the dance critic for Chicago Public Radio's Eight Forty-Eight program, she is the author of three books for McGraw-Hill: *Career Portraits: Fashion*; *Careers for Fashionplates & Other Trendsetters* (third edition); and *Careers for the Stagestruck & Other Dramatic Types* (second edition). Ms. Mauro also edited *A Leap Across the Atlantic: The Memoirs of Two Ballet Dancers* (2006) and has published two books of her color architectural photography, *Frieze Frame: Textures & Colors of Italy* (2004) and *Frieze Frame II: Textures & Colors of Italy* (2006). She appeared in the Emmy Award-winning HMS Media TV documentary series, "The Chicago Dance Project," and several other dance films. Ms. Mauro hosts dance conversations at The Arts Club of Chicago and the dance-themed "FireSide Chats" at the Auditorium Theatre. She conducts many live conversations with artists across the country, including American Ballet Theatre at New York City's Metropolitan Opera House. Ms. Mauro also writes and speaks extensively about Italian culture and history. She recently completed her first screenplay on the early years of Italian Unification. More information: [www.luciamauro.com](http://www.luciamauro.com).

## Dirk Denison, FAIA

Dirk Denison Architects, based in Chicago, has built a wide range of residential, institutional, and commercial projects in Boston, Chicago, Detroit, Phoenix, San Francisco and New York and has been recognized by its peers and critics in awards and publications throughout the United States, Europe and Japan.

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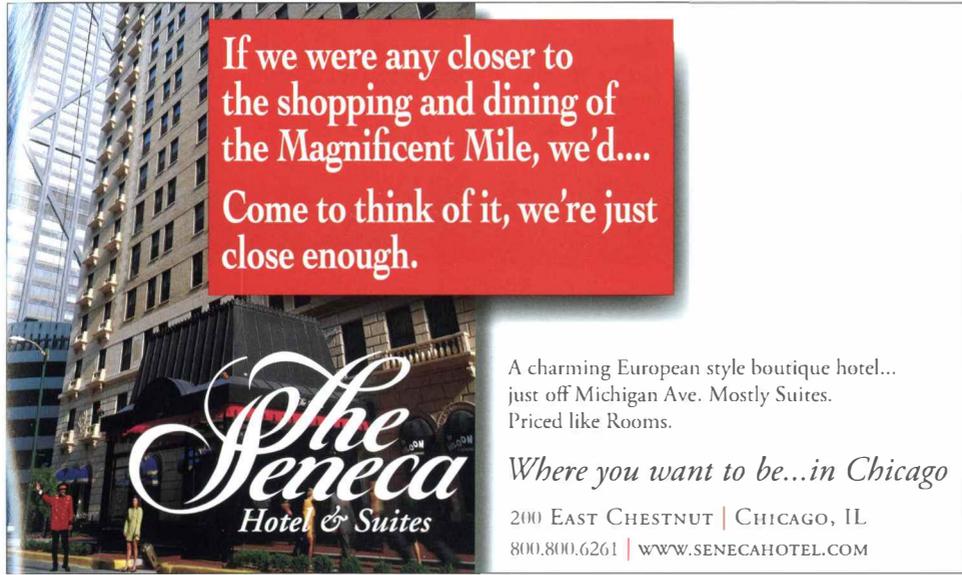
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## Lar Lubovitch

In 2007, Lubovitch founded the Chicago Dancing Company, a nonprofit organization whose mission is to present a wide variety of excellent dance and build dance audiences in his native Chicago. The Chicago Dancing Festival was launched in association with the Museum of Contemporary Art and Millennium Park, City of Chicago on August 22, 2007 with a free one-night-only performance at the Jay Pritzker Pavilion in Millennium Park. More than 8,500 people attended the inaugural event. Now in its fourth season, the Chicago Dancing Festival has presented thirty-seven diverse dance works at three premiere Chicago theaters and built an audience of 12,000 from communities all across Chicago. For his visionary risk-taking in establishing the festival, Lubovitch was named a "2007 Chicagoan of the Year" by the Chicago Tribune. Both artistic directors, Jay Franke and Lar Lubovitch, were named 2008 Chicagoans of the Year by Chicago magazine, and the Chicago Dancing Festival is receiving the 2010 Ruth Page Award.

## Jay Franke

Jay Franke is co-founder and artistic director of the Chicago Dancing Company and Chicago Dancing Festival. Franke began his formal training at Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas. In 1993 he was selected as a Finalist for Presidential Scholar in the Arts and accepted into the Julliard School, where he furthered his studies by working with choreographers such as Harkarvy, Tetley, Perry and York. Upon receiving his BFA in Dance from Julliard School, Franke went to work with the Twyla Tharp Dance Company, "Tharp!" Franke has since danced with The 58 Group, Lyric Opera Ballet Chicago, Hubbard Street Dance Chicago and currently performs with the Lar Lubovitch Dance Company. Franke founded the nonprofit Chicago Arts Project in 2001, and, in conjunction with his ongoing desire to make dance accessible, recently joined the advisory board of TenduTV, a broadband television channel featuring staged and filmed modern, contemporary and ballet dance performances.



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## Chicago Dancing Company

Chicago Dancing Company was founded by internationally renowned choreographer and Chicago native Lar Lubovitch and highly esteemed Chicago dancer Jay Franke to produce and promote the finest of dance to Chicago. It was founded to heighten awareness of dance in Chicago, increase accessibility to the art form and provide aspiration for local artists. Its mission is to present a wide variety of excellent dance, enrich the lives of the people of Chicago and provide increased accessibility to the art form, thereby helping create a new audience. Its vision is to raise the national and international profile of dance in the city, furthering Chicago as a dance destination.

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