

CLOUD GATE

十三聲 13 TONGUES

OCT 14 + 15



2022-23 SEASON

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889



UPCOMING EVENTS

Wardruna

OCT 21

Charlie Puth Presents "One Night Only"

NOV 3

Deeply Rooted Dance Theater

NOV 5

The Godfather Live 50th Anniversary

NOV 12

The London Suede and Manic Street Preachers

NOV 16

Isabel Pantoja

NOV 18

The Music of Queen

NOV 25

Too Hot to Handel: The Jazz-Gospel Messiah

DEC 3 + 4

The Jinx & DeLa Holiday Show

DEC 7

Celtic Woman: A Christmas Symphony

DEC 11

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

50 East Ida B. Wells Drive | Chicago, IL

AuditoriumTheatre.org | 312.341.2300

Welcome Letter

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

Dear Friends,

Welcome to the 2022-23 Season at the Auditorium Theatre!

We are overjoyed for you to join us in person to experience the best of all performing arts, an Auditorium Theatre legacy that began in 1889 and continues into this season and beyond!

Mayor Lori Lightfoot and the Chicago Department of Cultural Affairs and Special Events (DCASE) have designated 2022 as the "Year of Chicago Dance." Here at the Auditorium, we are proud to celebrate that and play our part as one of the city's largest presenters of dance artists from across the city, country, and around the world.

Forced to flee their war-torn home in Ukraine, we are proud to support their most distinguished dance ambassadors for peace, Kyiv City Ballet. Their strength and courage are inspiring and their continuance to perform on the global stage speaks volumes about the immense power of dance.

Within our local community, we are thrilled to present for the first time on the Auditorium Stage, South Chicago Dance Theatre. This exceptional company embodies the vibrancy and resiliency of Chicago itself through its intimately transformative style.

We have a full slate of performances and events in our 2022-23 Season. Our Global Dance series welcomes, in addition to Kyiv City Ballet, Cloud Gate Dance Theatre of Taiwan, Step Afrika!, Les Ballet Trockadero de Monte Carlo, American Ballet Theatre, and the annual return of Alvin Ailey American Dance Theatre. Chicago Dance is vibrant and visceral! In addition to South Chicago Dance, we are excited to feature local favorites Ensemble Español Spanish Dance Theater and

Deeply Rooted Dance Theater, as well as a special one-night-only triple threat performance by Dorrance Dance, Trinity Irish Dance Company, and M.A.D.D Rhythms! If you are more of an adventurer, discover and learn with National Geographic Explorers who will take you from under the golden glow of this National Historic Landmark to around the world with stories, photographs, and stunning videos.

Our beloved annual presentation of *Too Hot to Handel: The Jazz-Gospel Messiah* will kick off December followed by Celtic Woman and plenty of holiday performances for you and your family to enjoy. Join us to celebrate the festive season with evenings filled with music, laughter, and wonder.

The best way to experience all that the Auditorium has to offer this season is by joining us as a subscriber, which gets you the best savings and the best seats in the house. Visit AuditoriumTheatre.org to learn more about the variety of programming we have planned for the year ahead.

Let's come together for a season of enriching live experiences! When we walk into Chicago's National Historic Landmark Auditorium Theatre, we add momentum to the energy of past generations to creatively face the world. We sincerely thank you for your commitment and for joining us on this journey.

ENJOY THE SHOW!



Rich Regan

Rich Regan
Chief Executive Officer



Thomas R. Baryl

Thomas R. Baryl
Chair, Auditorium Theatre Board of Directors

Cover: Cloud Gate Dance Theatre performs *13 Tongues*, photo by LEE Chia-yeh.
Inset: Rich Regan and Thomas R. Baryl, photos courtesy of Auditorium Theatre.

CLOUD GATE DANCE THEATRE OF TAIWAN | 3

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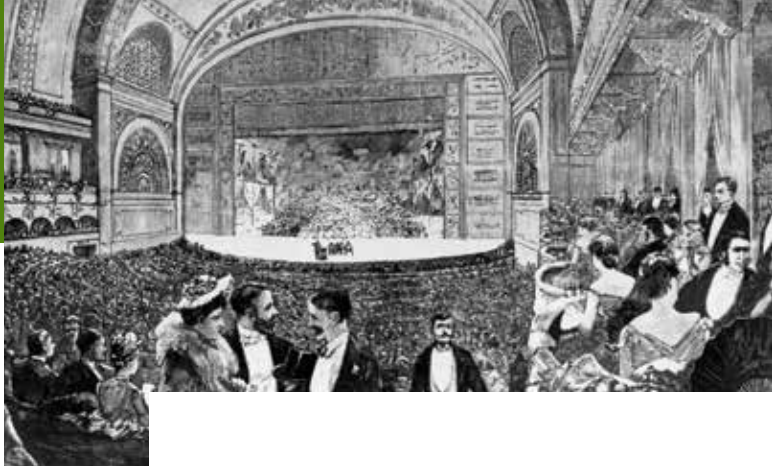
National Geographic Live

Celtic Woman, photo courtesy of Celtic Woman. String Cheese Incident, photo by Andy Argyrakos. Photo courtesy of Jinx & DeLa. Deeply Rooted Dance Theater's Joshua Francique and Emani Drake, photo by Ken Carl. Photo courtesy of Charlie Puth. Artwork courtesy of Godfather 50th Anniversary in Concert. Too Hot to Handel soloist Karen Marie Richardson, photo by Kristie Kahns.

Auditorium Theatre

Venue Policies & Amenities

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889



BABY CHANGING TABLES are located in both the men's and women's restrooms, located in the Lower Level and on Level 3 of the Theatre.

CHILDREN: All guests must have a ticket for entry, and in all instances, babies in arms are not permitted. It is the sole responsibility of the parent or guardian to research and judge the content of a performance as appropriate for their child's age and level of maturity. There is no official rating system for live performance.

COAT CHECK is located between Aisle 2 and Aisle 3 in the Main Floor Lobby. Please note that our Coat Check only accepts credit card transactions. The Coat Check also features complimentary seat cushions/booster seats, disposable ear plugs, and assisted listening devices.

ELECTRONICS, PHOTOGRAPHY, AND VIDEO: Please turn off ALL electronic devices that may ring, beep, vibrate, or otherwise produce a sound that may disrupt performances. The use of video, photography, or any other recording devices is strictly prohibited during performances.

EMERGENCY EXIT: Please take a moment to locate the nearest emergency exit closet to your seating area. In the unlikely event of an emergency, please remain calm, and follow the instructions from the Auditorium Theatre team members.

FILMING NOTICE: Please be aware there may be video recording and/or photography of audience members taking place throughout the day. By entering the theatre, you consent to your voice, name, image, and/or likeness being used, without compensation, by the Auditorium Theatre, in any medium of publicity or advertising, and you release the Auditorium Theatre, its members, agents, employees, and board from any liability.

FIREARMS: In compliance with the Illinois Firearms Concealed Carry Act, the Auditorium Theatre prohibits the carrying of weapons of any kind in the theatre and on theatre property.

FIRST AID SERVICES: In the event you require medical assistance, please see an Auditorium Theatre team member.

FOOD & BEVERAGE: Concessions are open on the Main Floor Lobby for all performances. Additional concession locations will be open throughout the Theatre lobbies for certain performances. Outside food and beverages are

not allowed inside the building. Please note that our Coat Check, Merchandise, and Concession locations only accept credit card transactions.

HEALTH SAFETY: Our priority is the safety and comfort of all our guests in our theatre. To find out more information and for the most up to date protocols for our venue and your specific event, please check the Safety Page on the Auditorium Theatre website at auditoriumtheatre.org

LATE SEATING: The Auditorium Theatre has a strict policy of no late seating. Guests arriving after a performance has begun, or leaving the seating area for any reason, will be seated in a designated section and may take their ticketed seats at intermission, if applicable. For further information regarding late seating policies for your specific event, please see any Auditorium Theatre team member.

LOST AND FOUND: Found articles should be left with any Auditorium Theatre team member. To determine whether a personal article has been turned in to the Lost and Found, please call 312.341.2300. Any items lost or presumed stolen are not the responsibility of the Auditorium Theatre. Lost and Found items will be held on-site for 30 days only.

PROHIBITED ITEMS: Cameras (photo or video), professional camera equipment (tripods, monopods, etc.) and/or audio recording equipment of any kind are NOT permitted in the theatre during an event. In addition: firearms, weapons of any kind, large bags, backpacks, outside food and drinks, helium balloons, bullhorns or noisemakers, gifts, costumes, masks covering face, confetti or glitter, UAVs/drones, hover boards, luggage, signs of any type, and other items deemed unsafe by management are prohibited.

RESTROOMS/ACCESSIBLE RESTROOMS are located on the Main Floor, Lower Level, and Level 3 of the Theatre. There are 2 accessible gender-neutral restrooms located in the Southwest corner of the Main Lobby and 2 additional accessible gender-neutral restrooms located on Level 3 of the Theatre.

SECURITY: Upon arrival, all guests will be required to follow all security protocols and screenings, which may include walk through metal detectors and/or handheld wands in order to gain access into the venue.

SMOKING of any kind, including e-cigarettes and vaporizers, is strictly prohibited inside the theatre and within 25 feet of any entrances.

133 YEARS OF HISTORY AND COUNTING!

Designed by **Louis Sullivan** and **Dankmar Adler** at the behest of Chicago businessman Ferdinand Peck, the theatre was immediately hailed as one of the most beautiful venues in the world, with its gilded elegance, graceful design and perfect acoustics. Architectural giant Frank Lloyd Wright, who for one of his first jobs served as a draftsman on the project, would later note the Auditorium is: "The greatest room for music and opera in the world—bar none."

During its early decades, the Auditorium stage was the venue of choice for leading entertainers of the era, including **John Philip Sousa** and **Sarah Bernhardt**, as well as political figures including **Theodore Roosevelt, Franklin D. Roosevelt, and Booker T. Washington**. It also played host to not only operas and orchestras, but indoor baseball games, as well as a bowling alley while acting as a **Servicemen's Center** during WWII.

Since the late 1960s, the Auditorium earned a reputation as Chicago's home for music superstars, world premier dance companies, and even Broadway musicals!

We are a theatre that endures. To this day, the staff and Board of the Auditorium Theatre continue to preserve and restore this treasured building. Typically, more than 250 performances and events attract **over a quarter of a million people every year** to Chicago's landmark theatre, making it a true staple in Chicago and the rest of the world.

2021-22 SEASON IMPACT

ON OUR STAGE

- **24** Cultures + countries represented
- **179** In-person performances + events
- **1,446** Paid artists + theatre professionals
- **106,016** Audience members + counting!

IN OUR COMMUNITY

- **5** Signature education + outreach programs
- **41** Neighborhoods reached
- **954** People strengthened their communities through the performing arts

● **1889**
Auditorium Theatre officially opened

● **1893**
US Congress decision to host World's Fair in Chicago

● **1945**
Post WW II closes our doors

● **1960s**
Beatrice Spachner: renovate and restore!

● **1967**
Re-opening night performance

● **1975**
Declared a National Historic Landmark

● **2020**
Covid-19 pandemic closes Auditorium's doors

● **2021**
Reopened after 600 days with a record-breaking season!

● **And beyond!**
Home for the best variety of entertainment and your memories!

Auditorium Theatre
Staff and Board Members

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The Auditorium Theatre is proud to acknowledge the following institutional partners for their generous support. Corporate, foundation, and government relationships are integral to the success of the Auditorium’s work on stage and in the community. This list is reflective of support from July 1, 2021 through September 15, 2022.



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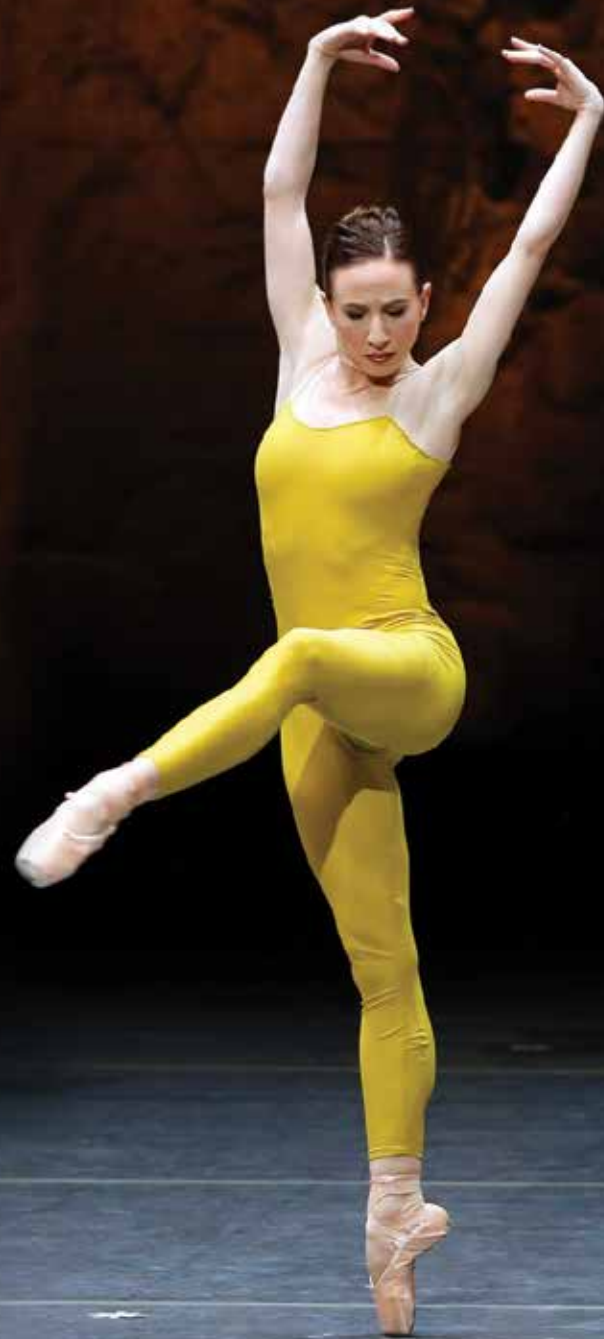
2022-23 SEASON

Step Afrika!
JAN 14

**Les Ballet
Trockadero de
Monte Carlo**
FEB 11

**Alvin Ailey
American Dance
Theater**
MAR 8-12

**American Ballet
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APR 14-16



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American Ballet Theatre's Isabella Boylston in *Single Eye*, photo by Marty Sohl.

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

PRESENTS

CLOUD GATE

十三聲
13 TONGUES

October 14 + 15, 2022

Choreography: CHENG Tsung-lung

Music: LIM Giong

Art Design: HO Chia-hsing

Lighting Design: SHEN Po-hung

Projection Design: Ethan WANG

Costume Design: LIN Bing-hao

Voice Coach: TSAI Pao-chang

Premiere

March 11, 2016
Taiwan International Festival of Arts
at National Theater, Taipei, Taiwan

Commission

National Theater & Concert Hall (Taipei)

Cast

CHEN Lien-wei, CHEN Mu-han,
CHEN Tsung-chiao,
CHENG Hsi-ling, CHOU Chen-yeh,
FAN Chia-hsuan, HUANG Li-chieh,
HUANG Lu-kai, HUANG Yen-cheng,
HUANG Yu-ling, LAI Wei-chun,
SHAO Hsing-wen, YEN Hsueh-hsin



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Presenting Sponsor

This tour is made possible in part by the grants
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Cloud Gate Dance Theatre performs *13 Tongues*, photo by LIU Chen-hsiang.

CLOUD GATE DANCE THEATRE OF TAIWAN | 9

About 13 Tongues

As a child in the 1980s Cloud Gate Artistic Director CHENG Tsung-lung would contribute to the family business by helping his father sell slippers on the streets of Bangka/Wanhua, the oldest district of Taipei. Bangka/Wanhua was known for its vibrantly diverse and bustling street scene that embraced religious and secular life, rich and poor, work and play, legal and illegal activities. The young CHENG was transfixed by his mother’s accounts of the legendary 1960s street artist and storyteller known as “Thirteen Tongues” who had adopted Bangka/Wanhua for his informal stage. It was said that “Thirteen Tongues” could conjure up all the Bangka/Wanhua characters — high and low born, sacred and profane, men and women — in the most vivid, dramatic, and fluently imaginative narratives. Thirty years on CHENG’s fascination for “Thirteen Tongues” became his inspiration as he transformed his childhood memories into dance.

Beginning and ending with the sound of a single hand bell, the music accompanying 13 Tongues ranges from Taiwanese folk songs to Taoist chant to electronica. The stage is awash with projections of brilliant colors, shapes, and images and the dancers gather, interact, separate and re-gather in a thrilling representation of the clamor of street life. As the religious heritage of ancient Bangka/Wanhua fuses with the secular space it is today so time appears to dissolve. The spirit realm and the human realm also coalesce as the audience is taken on an immersive journey — via imagination and storytelling that recalls the art of “Thirteen Tongues” — through centuries of human endeavor, behaviour, and belief.

Cloud Gate Dance Theatre of Taiwan

Cloud Gate is the name of the oldest known dance in China. In 1973, choreographer LIN Hwai-min adopted this classical name and founded the first contemporary dance company in the greater Chinese-speaking community: Cloud Gate Dance Theatre of Taiwan, also known worldwide as Cloud Gate. In 2020, CHENG Tsung-lung succeeded LIN as the company’s Artistic Director.

Cloud Gate has set out to engage with local history, culture and subject matter and draws on classical, folk and modern dance from both the western and Asian traditions. Its dancers trained in meditation, Qi Gong, an ancient breathing exercise; internal martial arts, modern dance and ballet. Under the leadership of CHENG, their training has further expanded to include trainings from various styles of dance, such as street dance. Manifesting in choreographies, the company transforms ancient aesthetics into a thrilling and modern celebration of motion.

Cloud Gate has received international acclaim as “Asia’s leading contemporary dance theater” (The Times), and “One of the best dance companies in the world” (FAZ). Cloud Gate is also honored as the “Outstanding Company” for the 2018 National Dance Awards, UK.

The company has toured worldwide with frequent engagements at the Next Wave Festival in New York, the Sadler’s Wells Theatre in London, the Moscow Chekhov International Theatre Festival in Russia, the Movimentos International Dance Festival and the Internationales Tanzfest NRW, then directed by Pina Bausch in Germany.

Cloud Gate has also danced into local campuses and grassroots communities. Its annual free outdoor performances staged across Taiwan in cities and villages draw a minimum of 30,000 people per performance, hailed as one of the biggest dance events on earth.



LIN Hwai-min
Founder

LIN Hwai-min was first known to the Taiwan public as a fiction writer. He started his modern dance training at the age of 23, while working on his MFA degree at the Writers’ Workshop at the University of Iowa. He founded Cloud Gate Dance Theatre of Taiwan in Taipei in 1973.

A self-taught choreographer, LIN often draws from Asian cultures and aesthetics to create works with contemporary resonance. Under his direction, Cloud Gate tours extensively to international acclaims and prominence.

In 2013, he received the prestigious Samuel H. Scripps / American Dance Festival Award for Lifetime Achievement. Previous awardees include Martha Graham, Merce Cunningham, Pina Bausch, and William Forsythe. LIN is the first recipient based in Asia.

Among other honors LIN Hwai-min has received are the John D. Rockefeller 3rd Award, the Chevalier of the Order of Arts and Letters from the Ministry of Culture of France, the Honorary Fellow Trinity Laban, London, and honorary doctorates from six universities in Taiwan and Hong Kong. He was also celebrated by the *Time* Magazine as one of “Asia’s Heroes.”

At the end of 2019, LIN retired from the position of the artistic director of Cloud Gate. CHENG Tsung-lung succeeded him to take the reins of the company.



CHENG Tsung-lung Artistic Director / Choreographer

From street hawker selling slippers to internationally recognized choreographer, CHENG Tsung-lung succeeded LIN Hwai-min as Artistic Director of Cloud Gate Dance Theatre of Taiwan starting in 2020.

CHENG took his first dance class at the age of 8. Upon graduation from the Dance Department, Taipei National University of the Arts, he joined Cloud Gate in 2002 and became the Artistic Director of Cloud Gate 2 in 2014.

CHENG has been awarded prestigious prizes for his choreography internationally as well as at home such as the No Ballet International Choreography Competition (Germany), the Premio Roma Danza International Choreography Competition (Italy), the MASDANZA Choreography Competition (Spain) and the Taishin Arts Award (Taiwan). He has also worked with companies from all over the world including Sydney Dance Company, the Transitions Dance Company at the Laban Centre, London, Expressions Dance Company, Brisbane, and the Hong Kong Academy for Performing Arts.

CHENG's work is deeply rooted in both ancient and modern Taiwanese culture — and he is a strong supporter of Cloud Gate's extensive engagement with grassroots audiences across Taiwan — yet it also embraces global influences. His *13 Tongues* (2016) integrates folk dance, religious rites, and Taoist chant to vividly conjure the streets where he worked as a child. *Lunar Halo* (2019) is performed to an ethereally haunting soundtrack by Icelandic musicians Sigur Rós and explores the complex area of human connection and technology. *Sounding Light* (2020), was written in response to COVID pandemic-induced isolation and reflects on the precariousness of both the human and the natural worlds. Visually stunning, *Send In A Cloud* (2022) displays in shifting colors a panorama of dancers' life journeys.

CHENG has been a fixture of Routledge's respected annual survey of dance practitioners, *Fifty Contemporary Choreographers* (2020), alongside the likes of William Forsythe, Akram Khan, Hofesh Shechter and leaders in the form.



LIM Giong Music

LIM Giong's music career began as a singer-songwriter and then moved behind the scenes to meet DJs. Encouraged by director HOU Hsiao-hsien, LIM started the work of film soundtrack from "Goodbye South, Goodbye", and has participated in the soundtrack of short films, advertisements, animations, and documentaries. After he started collaborating with artists in various fields in 2004, his compositions became more experimental and are increasingly infused with electronic music, evolving drum and bass, breakbeat, ambient, and electronica. LIM composed for choreographer CHENG Tsung-lung's *13 Tongues* (2016), *Full Moon* (2017), *Multiplication* (2019), and *Sounding Light* (2020) with his unique music style and added a variety of flavors to the pieces.



HO Chia-hsing Art Design

An AGI (Alliance Graphique Internationale) member since 2017, HO Chia-hsing is nourished in his artistic designs by the rich cultural atmosphere of Dadaocheng, an old city district in Taipei.

HO established a graphic design studio called the "Timonium Lake" in 2006. In 2019, with partners at work, he runs the "Monsoon Plasticizing Culture Work Team," focusing on the rapid changes in the design industries of Taiwan and East Asia. His team uses the calligraphic line of traditional Chinese scripts as means to create modern designs. In collaboration with artists in different fields, his team fuses local Taiwan culture with their spiritual nourishment in their plastic arts and design works.



SHEN Po-hung Lighting Design

Graduating from Graduate Institute of Drama and Theatre at National Taiwan University, SHEN Po-hung has created his personal marks on lighting design through in-depth reading into interdisciplinary fields. SHEN currently works as a freelance designer and his designs encompass works in dance, drama, concert, and special event. He has collaborated with CHENG Tsung-lung for many years, with designing credits including *Send In A Cloud* (2022), *Lunar Halo* (2019), *Dream Catcher* (2017), *13 Tongues* (2016), *Beckoning* (2015), *Dorian Gray* (2014), *Blue Hour* (2013), and *On the Road* (2011).



Ethan WANG Projection Design

One of the most active projection designers in Taiwan, Ethan WANG has received numerous awards including the bronze medal of “World Stage Design 2013 New Media Award” and the winner of “7th Knight of Illumination Awards 2015,” respectively for his projection designs for Cloud Gate’s *Water Stains on the Wall* and *RICE*. His projection design for CHENG Tsung-lung’s *13 Tongues* won him the silver award in 2017 and for *Lunar Halo* was nominated in 2022 at the World Stage Design Calgary. He also served as the visual art designer for Museum of Contemporary Art Taipei and the guest art designer for the Hua-shan Art District, Taipei. In 2006, he founded his own studio “Over Quality,” devoting in digital graphic animation creations.



LIN Bing-hao Costume Design

LIN Bing-hao started learning dance at the Taipei National University of the Arts. Later discovering his true passion for costume design, he dropped out of school to serve as an apprentice to the renowned designer LIN Ching-ju in 1998. In 2001, he opened his Costume Shop, and soon in the next year launched Taiwan’s first professional brand of leotards, KeithLink.

LIN has collaborated with important performing arts groups and artists in Taiwan, including Cloud Gate 2, Cloud Gate Dance Theatre of Taiwan, Ju Percussion Group, and GuoGuang Chinese Opera Company.

Acclaimed by critics as a promising artist, in 2011, LIN was invited to design for the opera *La Dame aux Camélias* directed by the renowned Japanese theater director Tadashi Suzuki.



TSAI Pao-chang Voice Coach

TSAI Pao-chang graduated from National Taiwan University with his BA in Drama & Theatre and received his MA in Music Theatre from Royal Central School of Speech and Drama, University of London. In 2011, with a grant from Asian Cultural Council, he received his voice and speech trainings from the America Repertory Theater at Harvard University, and further his theater adventure at Moscow Art Theatre (MXAT). He is actively involved in various international artist-in-residency and programs including France, Iceland, USA, Denmark, South Korea and Germany.

Known as a playwright, a director, and an actor, TSAI collaborate with many performing arts companies in Taiwan. He served as the co-artistic director of Tainaner Ensemble, one of the most established theater companies in Taiwan from 2009 to 2018.



Lee Ching-chun Associate Artistic Director

Lee Ching-chun obtained her MA degree in Dance Studies from Trinity Laban Conservatoire of Music and Dance, London, in 1999. In 2004, she received the National Award for the Arts from Taiwan National Culture and Arts Foundation, the highest award for artists in Taiwan.

Joining Cloud Gate Dance Theatre of Taiwan in 1983, Lee took leading roles in most of Lin Hwai-min’s choreographies, including his signature works *Cursive: A Trilogy*, *Songs of the Wanderers*, and *Nine Songs*, among others. Appointed as Associate Artistic Director in 2003, she has often represented Lin Hwai-min to re-stage his works for international dance companies, such as Zurich Ballet.

Lee’s other dance credits include Helen Lai’s *The Rite of Spring*, *Invisible Cities*, *La Vie en Rose* and *Frida*. In addition to performances, she has also been invited to choreograph for Cloud Gate, Spotlight Dance Company, and Kaohsiung City Ballet Company. In 1999, collaborating with Canadian stage designer Tania Etienne, she choreographed and performed her solo dance work *Courtyard of Pearls*.

Serving as the Chief Consultant for Cloud Gate Dance School, Lee has helped to create and develop class syllabuses for students aged from 4 to 84.



YANG Ling-kai Rehearsal Director

Learning dance at a very young age, YANG Ling-kai had toured internationally in her adolescence with Taiwan’s Lan Yang Dancers Troup. Immediately after graduating from Taipei National University of the Arts in 1999, she joined Cloud Gate 2 serving as one of its founding members and had since taken major roles with praise, in works by renowned choreographers such as LIN Hwai-min, Helen LAI, LO Man-fei, WU Kuo-chu, Bulareyaung Pagarlava, HUANG Yi, and CHENG Tsung-lung. YANG has been the rehearsal director for Cloud Gate since 2014.

Cloud Gate Culture and Arts Foundation

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Cloud Gate Dance Theatre of Taiwan

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Artistic Director: CHENG Tsung-lung

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KUO Tsung-han, WU Jia-jin

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HUANG Mei-ya, LEE Tzu-chun, WU Jui-ying,
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Senior Project Manager: Janice WANG

Project Manager: CHUANG Ting-chi

Project Assistant: Alanna CHOO

Technical Staff on Tour

Production Director: Nick HUNG

Stage Manager: CHUNG Pin-yueh

Technical Director: HUNG Chih-lung

Lighting Supervisor: TSENG Yen-min

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