

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

PRESENTS

COMPLEXIONS

CONTEMPORARY BALLET

FEBRUARY 3, 2024



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COMPLEXIONS CONTEMPORARY BALLET

SATURDAY
FEB. 3 | 7:30PM



Compañía Nacional de Danza

SATURDAY
FEB. 10 | 7:30PM



AUDITORIUM PHILMS
CONCERT SERIES

BLADE RUNNER LIVE

SATURDAY
FEB. 17 | 7:30PM



MOXIE EVENTS presents

THE MAGIC OF MOTOWN

SATURDAY
FEB. 24 | 7:30PM



Richard Marx

FRIDAY
MAR. 1 | 7PM



TRINITY IRISH DANCE COMPANY

FOUNDING ARTISTIC DIRECTOR MARK HOWARD

SUNDAY
MAR. 3 | 3PM



MOMIX ARTISTIC DIRECTOR MOSES PENDLETON

SATURDAY
MAR. 9 | 7:30PM



CHICAGO SINFONIETTA presents

ECHO *Celebrating Women's History Month*

SATURDAY
MAR. 16 | 7:30PM



JAM PRODUCTIONS presents

Moxie

THURSDAY-SUNDAY
MAR. 21-24 | **SOLD OUT**



MAMMOTH PRODUCTIONS presents

ADAM ANT

WITH SPECIAL GUEST
THE DEAT

TUESDAY
MAR. 26 | 7PM

Dear Friends,

HAPPY NEW YEAR!

We are overjoyed for you to join us tonight. Thanks to the patronage of friends like you, the Auditorium Theatre has captured hearts and sparked imaginations for 134 years through the magic and majesty of live performance.

This month, we are truly excited to welcome Compañía Nacional de Danza from Spain and New York's Complexions Contemporary Ballet. These companies bring heart and heat to the stage every time they perform.

We could not showcase these incredible performances without the amazing help of the Auditorium Theatre's Dance Partners. This tremendous group of avid dance fans and cultural enthusiasts understand the transformational power of the performing arts, and through their unwavering commitment, they help shape and support the Auditorium's thrilling and ambitious programming. The Dance Partner's 2022 Trip to Spain even included a memorable stop at Compañía Nacional de Danza's headquarters and rehearsal space. Their generosity, insight, and love of this profound art form directly helps us present elite companies like Compañía Nacional de Danza, Complexions Contemporary Ballet, and so many more. We would like to express our deepest thanks to each and every Dance Partner for all that you do to help us present the finest international, national, and local dance talent on our National Historic Landmark stage.

But your role as a treasured guest in our iconic theatre is also instrumental in helping to create the most welcoming and inspiring environment possible, and we hope you continue to help us build this community to achieve our vision of making the arts accessible to all. You motivate and elevate us, so that we continually work toward greater inclusion, and always strive to provide the best of international, cultural, community, and educational programming to Chicago.

Next month we welcome dance illusionists MOMIX in their production of ALICE and Chicago's Trinity Irish Dance Company. It's not too late to become a subscriber, which gets you the best savings and the best seats in the house. Visit AuditoriumTheatre.org to learn more!

As vital members of our community, the Auditorium Theatre's Board of Directors and staff thank you for your continued support and attendance. We still have plenty of dance ahead; **let's come together—as a community—and enjoy another fantastic season!**

ENJOY THE SHOW!



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Auditorium Theatre

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COMPLEXIONS

CONTEMPORARY BALLET

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Apprentices: Angelo De Serra, Laura Perich

Trainee: Aristotle Luna

PROGRAM

HISSY FITS

(excerpt)
2006

Choreography: Dwight Rhoden
Music: Johann Sebastian Bach
Lighting Design: Michael Korsch
Costume Design: Christine Darch
Staged by: Clifford Williams
Performed by: The Company

MUSIC CREDITS

Toccat & Fugue in D Minor, BWV 565, Composed by Johann Sebastian Bach, Performed by Gabriela Montero, EMI CLASSICS, Chromatic Fantasy in D Minor, BWV 903a, Performed by Glenn Gould, Composed by Johann Sebastian Bach, Domenico Scarlatti, Carl Philipp Emanuel Bach and Johann Bernard Bach, Performed by Glen Gould, SONY CLASSICS, Chaconne from Partita in D Minor, Composed by Johann Sebastian Bach, Performed by Dietrich Buxtehude, T. Albioni, Antonio Lotti & Jean Baptiste Loeillet, EMI Classic

HISSY FITS was commissioned by NJPAC Alternate routes

CHOKE

2006

Choreography by: Dwight Rhoden
Music: Vivaldi (The Four Seasons - Summer)
Lighting Design: Michael Korsch
Costume Design: DRSquared
Performed by: Christian Burse and Marissa Mattingly

PROGRAM NOTE

CHOKE is originally a duet for two men that highlights opposing qualities and competitive energies.

ENDGAME/LOVE ONE

(excerpt)

Choreography: Dwight Rhoden
Assistant Choreographer: Desmond Richardson
Music: J.S. Bach
Lighting Design: Michael Korsch
Costume Design: Christine Darch
Performed by: Chloe Duryea and Miguel Solano

PROGRAM NOTE

Endgame/Love One is ultimately about love and survival, infinite possibilities, closed chapters, and next steps. A collection of stories, moods and fascinations.

MUSIC CREDITS

Kyriena, Performed by Skúli Sverrisson and Víkingur Ólafsson,
Written by Johann Sebastian Bach and Skúli Sverrisson,
Published by Deutsche Grammophon (DG).

ELEGY

2020

Choreography: Dwight Rhoden

Music: Ludwig van Beethoven

Lighting Design: Michael Korsch

Costume Design: Christine Darch

Performed by: Jillian Davis

In loving memory of Dolores Rhoden and Yvonne Richardson.
Unconditional Love. Believer. Matriarch. Fighter. Forever In Our Hearts.

MUSIC CREDITS

“Sonata No. 14 in C-Sharp Minor. Op 27 No. 2 “Moonlight”: I: sostenuto (Redbook Stereo)
Performed by Arthur Rubinstein; Published by Sony Music

SNATCHED BACK FROM THE EDGES

(WORK IT OUT excerpt)

2021

Choreography: Dwight Rhoden

Music: Martin Gore, Sanada Maitreya, Shirley Caesar, Terrell Lewis, Tye Tribbett,
Jon Batiste, Frederic Chopin, Aloe Blacc, Benjamin Clementine

Lighting Design: Michael Korsch

Costume Design: Christine Darch

Sound Design: Corey Folta

Performed by: The Company

PROGRAM NOTE

SNATCHED BACK FROM THE EDGES is meant to be a chronicle of the indelible human spirit, in the eye of a storm. Much of this work was conceived & created at the height of the pandemic, with the additional challenges of gun violence, racial inequity, and social struggles at the forefront of our daily lives. It is inspired by the pain, tenacity, and advocacy for change - that inner strength that continues to propel the world forward - through it all.

MUSIC CREDITS

“Work It Out (Live)” by Tye Tribbett used with permission of Kobalt Music Publishing.

– INTERMISSION –

STAR DUST

2016

A Ballet Tribute to David Bowie

Choreography: Dwight Rhoden

Music: David Bowie

Lighting Design: Michael Korsch

Costumes Design: Christine Darch

Performed by: The Company

I. LAZARUS (Blackstar album 2016)

II. CHANGES (Hunky Dory album 1971)

III. LIFE ON MARS (Hunky Dory album 1971)

IV. SPACE ODDITY (Space Oddity album 1969)

V. 1984 (Diamond Dogs album 1974)

VI. HEROES (Heroes album 1977)
Sung by Peter Gabriel

VII. MODERN LOVE (Let's Dance album 1983)

VIII. ROCK AND ROLL SUICIDE
(The Rise and Fall of Ziggy Stardust and The Spiders from Mars album 1972)

IX. YOUNG AMERICANS (Young Americans album 1975)
The Company

PROGRAM NOTE

STAR DUST is the first installment of a full evening length Ballet tribute to the genre bending innovation of one of the prolific Rock Stars of our time - DAVID BOWIE. This Ballet takes an array of his hits and lays a visual imprint, inspired by his unique personas and his restless invention artistically - to create a Rock Opera style production in his honor. With Bowie's 40+ year career and 25 albums that stretch across musical borders - STAR DUST pays homage to the iconic and Chameleonic spirit of what can only be described as... BOWIE.

* STAR DUST was generously commissioned by Detroit's Music Hall. Special Thanks to Vince Paul

MUSIC CREDITS

"Warszawa", Written by David Bowie & Brian Eno Published by Tintoretto Music (BMI) administered by RZO Music, Inc EMI Music Publishing Ltd | "Lazarus ", Written by David Bowie, Publishers: Nipple Music (BMI) administered by RZO Music, Inc. | "Changes", Written by David Bowie, Published by Tintoretto Music (BMI) administered by RZO Music, Inc; EMI Music Publishing Ltd; BMG Blue (BMI) obo Chrysalis Music Ltd | "Life on Mars?", Written by David Bowie, Published by Tintoretto Music (BMI) administered by RZO Music, Inc; EMI Music Publishing Ltd; BMG Blue (BMI) obo Chrysalis Music Ltd | "1984", Written by David Bowie, Published by Jones Music America (ASCAP) administered by ARZO Publishing; Bewlay Brothers Music; EMI Music Publishing Ltd; BMG Blue (BMI) obo Chrysalis Music Ltd | "Heroes", Written by David Bowie & Brian Eno, Published by Tintoretto Music (BMI) administered by RZO Music, Inc; EMI Music Publishing Ltd | "Modern Love", Written by David Bowie, Published by Jones Music America (ASCAP) administered by ARZO Publishing | "Rock 'N' Roll Suicide", Written by David Bowie, Published by Tintoretto Music (BMI) administered by RZO Music, Inc; EMI Music Publishing Ltd; BMG Blue (BMI) obo Chrysalis Music Ltd | "The Young Americans", Written by David Bowie, Published by Jones Music America (ASCAP) administered by ARZO Publishing; Bewlay Brothers Music; EMI Music Publishing Ltd; BMG Blue (BMI) obo Chrysalis Music Ltd

ABOUT THE COMPANY

Hailed as a “matchless American dance company” by the Philadelphia Inquirer, Complexions Contemporary Ballet transcends dance tradition through a groundbreaking approach to the art. Founded in 1994 by master choreographer Dwight Rhoden and the legendary Desmond Richardson, Complexions’ foremost innovation is to remove boundaries, not reinforce them. The company blends methods, styles and cultures from across the globe, and the result is a continually evolving form of dance that reflects the movement of our world — and all its cultures — as an interrelated whole.

Complexions’ artistic directors and company members teach master classes around the world to dancers of all levels, bringing the company’s inventive vision of human movement to five continents, over 20 countries and over 20 million television viewers. The company has also performed at major dance festivals throughout Europe. These include Italy’s Festival of Dance; France’s Isle De Dance Festival and Maison De La Dance Festival; the Holland Dance Festival; Switzerland’s Steps International Dance Festival; Poland’s kódz Biennale, Warsaw Ballet Festival and Kraków Spring Ballet Festival; and Spain’s Dance Festival of Canary Islands. Complexions has toured extensively throughout the Baltic Regions, Korea, Brazil, Japan, Egypt, Germany, Italy, Israel, Russia, New Zealand, Bermuda, Serbia, Jamaica and Australia.

Complexions Contemporary Ballet has received The New York Times Critics’ Choice Award, among numerous other awards. It has appeared in theaters across the U.S., including the Joyce Theater, Lincoln Center, Brooklyn Academy of Music, New Victory Theater (New York City), the Mahalia Jackson Theater for the Performing Arts (New Orleans), Paramount Theatre (Seattle), The Music Center (Los Angeles), Winspear Opera House (Dallas), Cutler Majestic Theatre (Boston), the Music Hall (Detroit), and the Kennedy Center (Washington, D.C.) as part of the 2017 Ballet Across America. Prominent theaters abroad that have hosted Complexions include the Bolshoi Theatre, the Kremlin Theatre (Moscow), The Mikhailovsky Theater (St. Petersburg) and the Melbourne Arts Center.

In the 29 years since its inception, the company has witnessed a world becoming more fluid, more changeable and more culturally interconnected than ever. Today, Complexions Contemporary Ballet represents one of the most recognized and respected performing arts brands worldwide.

WHO’S WHO IN THE COMPANY

WHO’S WHO IN THE COMPANY

DWIGHT RHODEN (*Co-Founder, Co-Artistic Director, Principal Choreographer*) has established a remarkably wide-ranging career, earning distinction from The New York Times as “one of the most sought out choreographers of the day.” A native of Dayton, Ohio, Rhoden began dancing at age seventeen. Rhoden has performed with Dayton Contemporary Dance Company, Les Ballet Jazz De Montreal, and as a principal dancer with the Alvin Ailey American Dance Theater. In 1994, Rhoden and Desmond Richardson founded Complexions Contemporary Ballet. They have brought their unique brand of contemporary dance to the world for over two decades.

Under Rhoden’s direction, Complexions has become a dance institution high in demand, as a center for innovation and cutting-edge programming. Rhoden’s choreography has been the lynchpin of the development of Complexions repertory. “Musicality, innovation, purpose, consistency, a brilliant use of stage space and the ability to tell a story—all these qualities make [Rhoden] one of today’s elect choreographers” (*Los Angeles Times*). Since 1994, Rhoden has created over 80 ballets for Complexions, as well as for numerous other companies, including the Alvin Ailey American Dance Theater, Arizona Ballet, Aspen Santa Fe Ballet, BalletMet, Dance Theatre of Harlem, Colorado Ballet, Dayton Contemporary Dance Company, Joffrey Ballet, Miami City Ballet, New York City Ballet, North Carolina Dance Theater, Pennsylvania Ballet, PHILADANCO!, Mariinsky Ballet, Minneapolis Dance Theater, Phoenix Dance Company, Sacramento Ballet, Oakland Ballet, Pittsburgh Ballet Theater, The Washington Ballet, and Zenon Dance Company, The San Francisco Ballet, Atlanta Ballet, among others.

Rhoden has also directed and choreographed performances for shows across a range of media, including *So You Think You Can Dance*, E! Entertainment's *Tribute to Style*, *Amici*, and *Cirque Du Soleil's Zumanity*, and he appeared in the feature film *One Last Dance*. He has collaborated with, or created work for a number of celebrated artists, including Prince, Lenny Kravitz, Kelly Clarkson, ELEW, David Rozenblatt, Nicholas Payton, The Drifters, Paul Simon, Billy Strayhorn, Nina Simone, Marvin Gaye, U2, The Turtle Creek Chorus, and Patrick Swayze. Rhoden is a recipient of various honors and awards including The New York Foundation for the Arts Award, The Choo San Goh Award for Choreography, and The Ailey School's Apex Award. Rhoden received an honorary doctorate degree from the Boston Conservatory in recognition of his extensive contributions to the field of dance.

DESMOND RICHARDSON (*Co-Founder, Co-Artistic Director*) was the first African-American principal dancer of American Ballet Theatre, and is hailed by The New York Times as one of the greatest dancers of his time. Nominated for a Tony Award for his role in the original Broadway cast of *Fosse* and deemed a standout in the Tony Award winning production *After Midnight*, Richardson is highly esteemed by the concert dance and Broadway community. Richardson has appeared on celebrated stages across the world, namely The Metropolitan Opera, The Kennedy Center, Paris Opera, The Bolshoi Theatre, The Mariinsky Theatre, The State Kremlin Palace, Teatro Massimo, and Teatro alla Scala. He has been a member and invited guest of prestigious companies including Alvin Ailey American Dance Theater, Frankfurt Ballet, Royal Swedish Opera Ballet, American Ballet Theatre, Washington Ballet, and San Francisco Ballet, to name a few. Richardson, a Young Arts Finalist and Presidential Scholar, has received numerous awards including the Dance Magazine Award, Capezio Award, Ailey Apex Award, L.A. Ovation Award, "Bessie" Award, YoungArts Alumni Award, and most recently the Roosevelt "Rosey" Thompson Award presented by the Presidential Scholars Foundation. In the spring of 2019, Richardson received an honorary doctorate degree from The University of North Carolina School of the Arts in recognition of his extensive contributions to the field of dance.

Richardson has been a celebrity guest performer and choreographer for productions across media such as the American Music Awards, the Academy Awards, City Center's *Encores!* series, *Italy's Amici*, and international franchises of *So You Think You Can Dance*. Richardson has been featured by famed artists such as Michael Jackson, Prince, Madonna, Elton John, and Aretha Franklin, and he appears in celebrated films such as the Oscar-Award winning *Chicago*, Julie Taymor's *Across the Universe*, and the recent independent film, *Fall to Rise*. He has worked with fashion icon, Tom Ford, Chic's Nile Rodgers, and recently contributed to Grammy-Award winning Jill Scott's video *Back Together*, which features dancers from *Complexions*. Richardson has also been a featured performer in various operas such as: Julie Taymor's *Grendel* as Beowulf and as the Pharaoh in Teatro La Scala's *Moïse et Pharaon* opposite Roberto Bolle conducted by famed Maestro Riccardo Muti. Internationally and domestically, he is a master teacher for dance programs such as the New York's All Stars Project, YoungArts Miami, United Way, NYCDA, and multiple dance conventions. He served as co-creative director and choreographer with David Monn for the Park Avenue Armory Gala *Masquerade*. Richardson is currently a guest artist-in-residence at USC's Glorya Kaufman School of Dance. Richardson can be seen in the current feature film *High Strung* *Free Dance* as the character Sammy.

NATIYA KEZEVAZDE (*Rehearsal Director*) started her training in Classical Ballet at V. Chabukiani State Ballet School in Tbilisi, Georgia. At age thirteen, she was afforded the privilege of being accepted to the Vaganova Academy of Russian Ballet on full scholarship and moved to St-Petersburg, Russia. While at the Academy, Natiya performed on the celebrated Mariinsky Stage in ballets such as *Swan Lake*, *La Bayadere*, *La Sylphide*, *Chopiniana*, *Nutcracker*, *Giselle*, *Legend of Love* to name a few. Ms.Kezevadze graduated from professor T. Udalenkova receiving a BFA and was invited to join Boris Eifman Dance Company. Natiya was also a soloist with Ballet Classic, Saint Petersburg, Russia and moved to NYC in 2004 to further pursue her performing career. In NYC she continued her training with many notable dance masters including Milton Myers, Donald Byrd, Dwight Rhoden, Desmond Richardson, Nathan Trice, Elisa Monte, Joe Lanteri and numerous others. Natiya has appeared in New York International Festival's "Icarus", Ballet Builder's "Passing Thru", Eglevsky Ballet's "The Nutcracker" and "Antigone". She was also a featured model in a promotional video "Entropy" for Trienawear Dancewear. In 2005 Natiya joined Forces of Nature Dance Theater

Company, under the direction of Abdel Salaam, where she continues to dance today. Additionally, Ms. Kezevadze became a member of Complexions Contemporary Ballet (CCB) in 2007 and had the amazing opportunity to tour worldwide performing widely acclaimed works by Dwight Rhoden, Desmond Richardson, Igal Perry, Jae Man Joo. In 2012 Natiya and her husband, Ilia, welcomed the birth of their daughter Vivi. Ms. Kezevadze left life on the road with Complexions to focus on motherhood. She then found time to embrace her love teaching both classical and contemporary ballet. Ms. Kezevadze has the pleasure of teaching for Complexions Summer and Winter Intensives, Pre-Professional Programs and teaching Company Classes, She has taught at the Joffrey Experience in NYC, Broadway Dance Center, and has acted as assistant choreographer with the New York City Ballet's Choreographic Institute and for Dwight Rhoden's original international production of the Great Gatsby Ballet. Today, Natiya is honored to continue performing with CCB as rehearsal director, teaching at Complexions Academy, as well as collaborating in various dance projects.

MICHAEL KORSCH (*Resident Lighting Designer*) is a lighting, projection and scenic designer based in Philadelphia, PA, where he earned his BA in theatre from Temple University. He has worked with numerous directors and choreographers, creating hundreds of visual designs for dance, theatre and other live performances throughout North and South America, Europe, Asia, and Australia, as well as New Zealand. Michael has been the resident lighting designer for Complexions Contemporary Ballet since 1998, and Ballet Arizona since 2001. In addition, Michael has created designs for Alvin Ailey American Dance Theater, American Ballet Theatre, Aspen Santa Fe Ballet, Backhausdance, BalletMet, Ballet Nice Méditerranée, Ballet West, BalletX, Carolina Ballet, Charlotte Ballet, Cincinnati Ballet, Cleveland Play House, Czech National Ballet, DanceBrazil, Dance Theatre of Harlem, Dayton Contemporary Dance Company, Disney Creative Entertainment, English National Ballet, FELA! The Concert, Hubbard Street Dance Chicago, MOMIX, Oakland Ballet, Philadelphia Ballet, Pittsburgh Ballet Theatre, Royal Danish Ballet, Sacramento Ballet, San Francisco Ballet, Staatsballett Berlin, and Washington Ballet among others.

CHRISTINE DARCH (*Resident Costume Designer*) has designed for Complexions Contemporary Ballet since 2006. She designs and builds costumes for choreographers Julia Adam, Val Caniparoli, Alison Cook Beatty, Rena Butler, Robert Dekkers, Jorma Elo, Nicolo Fonte, Adam Houglund, Jae Man Joo, James Kudelka, Gabrielle Lamb, Edward Liang, Matthew Neenan, David Parsons, Caili Quan, Amy Seiwert, Merián Soto, Septime Webre, and Yin Yue. Ms. Darch has been commissioned by Alvin Ailey, Astana Ballet, Atlanta Ballet, Ballet Arizona, Ballet Hawaii, Ballet Memphis, Charlotte Ballet, Cincinnati Ballet, Colorado Ballet, Dayton Ballet, Gibney Dance, Houston Ballet, Imagery, Israel Ballet, Kansas City Ballet, Madco, Marin Ballet, Milwaukee Ballet, Le Ballet Nice Méditerranée, Oregon Ballet Theatre, Pacific Northwest Ballet, Pennsylvania Ballet, Pittsburgh Ballet Theater, Post: ballet, San Francisco Ballet, Tulsa Ballet, Washington Ballet, and BalletX. She lives in East Northport, NY with acclaimed classical American ballet composer Matthew Pierce.

JOSEPH R. WALLS (*Production Manager*) He has designed the lighting for numerous original works for choreographers who include Jessica Lang, Trey McIntyre, Ethan Stiefel, John Heginbotham, Annabelle Lopez Ochoa, Dana Genshaft, Andrea Miller, Yury Yanowsky, Ricardo Amarante, Gemma Bond, Yoshiaki Nakano, Helen Pickett, Nathrea Blake, Heath Gill, Gennadi Nedvigin and Dwight Rhoden. Internationally, Walls works with STEPS of Panama. In 2019, Walls designed the weeklong celebration with Pope Francis – The World Youth Day. Additional design collaborations include those with Pacific Northwest Ballet, Richmond Ballet, Cincinnati Ballet, Pittsburgh Ballet Theatre, Complexions Contemporary Ballet, Ballet West, Atlanta Ballet, Utah Metropolitan Ballet, staibdance, Inland Pacific Ballet, Chautauqua Dance, Ballet Spartanburg, The Charlotte Ballet, Roswell Dance Theatre and Orlando Ballet. www.jwallsdesign.com

RON VODICKA (*Stage Manager*) Ron has served as a stage manager for the national tours of Hairspray, Saturday Night Fever, Man of La Mancha, and Evita. He spent 17 years as the Production Stage Manager for The Lion King on Broadway. Ron is also a Lighting Designer whose work has been seen at numerous theatres and opera houses around the world, including the Royal Albert Hall, The Lyric Opera of Chicago, The Old Globe Theatre in San Diego, San Diego Opera, San Francisco Opera, and New York City Opera. Ron is delighted to be working with Complexions Contemporary Ballet.

DANCE ARTISTS

ALBERTO ANDRADE (*Dance Artist*) Alberto Andrade is From Queens, New York. Trained at Sugarloaf Ballet, the Colburn School, and the Milwaukee Ballet School. He has trained at a number of summer programs, the School of Pennsylvania Ballet, the school of American Ballet, the Harid Conservatory, the Ellison Ballet, and the Milwaukee Ballet School. He has previously danced with Milwaukee Ballet 2 and American Contemporary Ballet. This is Alberto's second season with Complexions Contemporary Ballet.

BILGUDE ARIUNBOLD (*Dance Artist*) is originally from Mongolia. He joined the Mongolian Conservatory in 2005 and graduated in 2012. In 2009, while still a student at the Conservatory, he was invited to dance as a Soloist at the State Academic Theater of Opera and Dance, where he performed until 2015. Bilgude joined Wise Ballet Theatre in South Korea as Principal Dancer, where he danced from 2015 until 2021. He is looking forward to performing alongside the other Complexions Contemporary Ballet artists in his first season with the company.

CHRISTIAN BURSE (*Dance Artist*) was born in Austin, Texas where she began her dance journey at the age of two years old. She completed her early dance training at RISE Dance Company where she received a diverse dance education. She continued her dance training at Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas, and Dance Industry Performing Arts Center. She attended multiple summer intensives with Complexions Contemporary Ballet and The Juilliard School. She has received awards from The National YoungArts Foundation and was named a 2020/2021 Texas Young Master. This is Christian's second season with Complexions Contemporary Ballet.

JACOPO CALVO (*Dance Artist*) was born in Asti, Italy. He began his dance training at the age of eleven at his hometown school, Ritmo Danza. At eighteen, he moved to NYC where he attended The Ailey School on scholarship. He has worked with choreographers such as Marcus Jarrell Willis, Brice Mousset, Ray Mercer, Earl Mosley, Francesca Harper, and artist Nick Cave in The Let Go at the Park Avenue Armory. He has attended summer intensives with American Ballet Theater and COMPLEXIONS Contemporary Ballet, and RESET 2021 with Studio Wayne McGregor. Jacopo has performed with Alvin Ailey American Dance Theater for their 60th Anniversary Season in Memoria at New York City Center and for the Ailey Spirit Gala. This is Jacopo's third season with Complexions Contemporary Ballet.

KOBE ATWOOD COURTNEY (*Dance Artist*) was introduced to dance through Richmond Ballet's Outreach program Minds in Motion. They trained with Richmond Ballet, under the encouragement of Jasmine Grace. They finished their training at San Francisco Ballet School. There, they were fortunate to perform pieces such as Balanchine's "Stars and Stripes" and an excerpt from Jiri Kylian's "Sarabande". They then spent two years working with Orlando Ballet. They were able to learn from many different works such as "Lyric Pieces" by Jessica Lang and "Lambarena" by Val Caniparoli. They continued their career with Festival Ballet Providence, where they were able to dance leading roles in pieces choreographed by artists like Yuri Yanowsky, Ja' Malik, and Lia Cirio. They also recently started their choreographic career, setting work for Rhode Island Women's Choreography Project. They look forward to the next chapter of their career, joining Complexions Contemporary Ballet for this season. @kobe.courtney

JASMINE HEART CRUZ (*Dance Artist*) Jasmine Heart Cruz was born and raised in San Francisco, California. She received her dance training at Westlake School for the Performing Arts where she focused in ballet, contemporary, jazz, and modern. She also attended programs such as Hubbard Street Dance Intensive, NYCDA Winter Dance Intensive, and English National Ballet School's fall and summer courses. After graduating high school, she spent one year at the University of Southern California's Gloria Kaufman School of Dance. In 2020, Jasmine was a Dance Spirit Magazine Cover Model Search Winner. She has received awards from competitions such as ADCIBC, YAGP, NYCDA, and most recently received the bronze medal at Tanzolymp International Dance Festival in Berlin. This is her second season with Complexions Contemporary Ballet.

ANGELO DE SERRA (*Apprentice*) grew up in Sassari, Sardinia, Italy. He began his professional training at the age of 14 with Sharon Podesva, his private ABT ballet teacher. He attended summer intensives with The Royal Ballet School, American Ballet Theatre, Academie Princesse Grace. At the age of 17 he was awarded Senior Man Classical Top Six of Youth America Grand Prix Italy and at the age of 18 he won the Expression International Dance Competition in Florence (first place Classical Soloist) and he received a scholarship to the Alvin Ailey School. He then moved to Cannes, France, graduated from PNSD-Rosella Hightower and joined Cannes Jeune Ballet. He then moved to New York City to attend The Ailey School under full scholarship and attended Complexions Academy intensive programs. This is Angelo's second season with Complexions Contemporary Ballet.

VINCENZO DI PRIMO (*Dance Artist*) grew up in Adrano, Sicily, Italy and graduated from the Vienna State Opera Ballet Academy. Vincenzo performed with some of the world's most reputable dance companies including The Royal Ballet of London and received several awards including Outstanding Artistry Prize and Contemporary Prize from the Prix de Lausanne, Grand Prix de Paris, Youth America Grand Prix New York, and the Beijing International Ballet Competition. In 2019, he was a contestant and finalist on the Italian TV show Amici. In 2021, Vincenzo was included in Dance Magazine's "25 to Watch." This is Vincenzo's fifth season with Complexions Contemporary Ballet.

JILLIAN DAVIS (*Dance Artist, Rehearsal Assistant*) from Kutztown, PA and began her ballet training at the age of three. She studied with Risa Kaplowitz and Susan Jaffe at Princeton Dance and Theater Studio in Princeton, NJ. Jillian attended San Francisco Ballet, School of American Ballet, Pacific Northwest Ballet and LINES Ballet programs. She has been part of Dwight Rhoden world premieres including Stardust, Bach 25, Woke, Love Rocks, and a world-premiere solo, Elegy, Snatched Back from the Edges, and Endgame. She has also performed installation works by Desmond Richardson. Jillian was honored to perform an excerpt of Approximate Sonata and Slingerland Pas de Deux by William Forsthye. Along with being a dancer with COMPLEXIONS, Jillian is part of the core faculty for Complexions Dance Academy. Jillian joined Complexions Contemporary Ballet in 2014. @Jillange93

CHLOE DURYEA (*Dance Artist*) received her early dance training near her hometown of Haslett, Michigan. At ages 16 and 17 she attended American Ballet Theatre's Summer Intensive as a National Training Scholar on full scholarship. Chloe graduated from Indiana University's Jacob School of Music with Highest Distinction, earning a Bachelor of Science in Ballet with an Outside Field of Kinesiology. At Indiana University, she was featured in works by Twyla Tharp, Dwight Rhoden, and as Princess Aurora in The Sleeping Beauty. Chloe has guested with the Ruth Page Civic Ballet and the Indianapolis School of Ballet, where she performed George Balanchine's Nutcracker Pas de Deux. Chloe has danced professionally with Elements Contemporary Ballet and James Sewell Ballet. With James Sewell Ballet, Chloe performed at the Cannes Dance Festival. This is her first season with Complexions Contemporary Ballet.

JOE GONZÁLEZ (*Dance Artist*) is from Boston Massachusetts, where he trained at Roxbury Center Performing Arts and the Boston Arts Academy. Joe has participated in Boston Conservatory's Summer Intensive, American Dance Festival, Bates Dance Festival and twice at Springboard Danse Montreal. He received his BFA from Boston Conservatory and premiered works in their choreography showcases and commissioned works for Bryn Mawr College, Rowan University and Boston Conservatory at Berklee WinterWorks. Joe toured nationally and internationally as performing artist with Philadanco, Anna Myer & Dancers, Prometheus Dance, #DBdanceProject and was Director of Philadanco's 3rd Company (D/3), the 2020/21 DanceVisions Artist in Resident at Performance Garage. He is currently founder and Artistic Director of Jo-Mé Dance and is on faculty at Temple University, Georgian Court University and Boston Arts Academy. This is Joe's second season with Complexions Contemporary Ballet. @j.gonzalez.dance

ARISTOTLE LUNA (*Trainee*) grew up on Orcas Island. He began dancing full-time at age 10 under the direction of Anthony the Dancer and soon became a member of The Island Inspiration All Stars. Studying and performing in ballet, contemporary, tap, hiphop, salsa, jazz and aerial acrobatics he danced in over 150 shows. At age 17 he moved to Sarasota, Florida to train with Ariel Serrano at the Sarasota Cuban Ballet School. Additional training has been with Homer Bryant of Chicago

MultiCultural Dance Center. Aristotle is currently in his final year at NYU Tisch completing his BFA in dance and is an avid capoeirista. He is thrilled to be in his second year as a trainee with Complexions Contemporary Ballet.

MARISSA MATTINGLY (*Dance Artist*) grew up in Tampa, Florida where she was trained in several different styles of dance since the age of three. She started to take ballet and contemporary more seriously at the age of 13 when she began training at All American Dance Factory and Classical Ballet School under the direction of Terri Howell and Julio Montano. With this training she took part in many ballet competitions. She is a 4 time YAGP finalist, and performed in the UBC 2022 finals gala as a Legacy Award winner. She has been offered acceptances and scholarships to programs at Pittsburgh Ballet Theatre, Joffrey Chicago, BalletMet, Colorado Ballet Academy, Kansas City Ballet, Oklahoma City Ballet, Texas Ballet Theatre, Philadelphia Ballet, American Ballet Theatre, Atlanta Ballet, and Houston Ballet Academy. She attended her first Complexions Contemporary Ballet Summer Intensive in 2021, and was invited to take part in their two week Trainee Program in the spring of 2022. This is her second season with the company.

LAURA PERICH VILLASMIL (*Apprentice*) was born in Maracaibo, Venezuela where she began training at the age of 3. She then moved to Houston, Texas where she continued her training with Catriona Steel at Allegro West Academy of Dance. While in Houston, she completed The Royal Academy of Dance Ballet exams and received Distinctions all throughout her training. After graduating, she joined Texas Ballet Theater's Studio Training Company under the direction of Kathy Warakomsky-Li. In 2021, Laura joined Ballet Hispánico's Pa'Lante Scholars Program as part of the inaugural cohort where she had the opportunity to be a guest artist with the main company for Annabelle Lopez-Ochoa's "Doña-Perón". Laura also had the privilege to attend the Complexions Contemporary Ballet Trainee Program in the summer of 2023. This is Laura's first season with Complexions Contemporary Ballet.

MIGUEL SOLANO (*Dance Artist, Rehearsal Assistant*) is from Medellin, Colombia. He started dancing at age seventeen at the District University of Bogotá and continued his training at Ballet Studio Bogotá under the direction of Patricia Niño. In 2013, he moved to NYC to complete his studies at the Gelsey Kirkland Academy of Classical Ballet on full scholarship, performing with Kirkland's studio company. He has participated in summer programs including Hubbard Street Dance, Oklahoma City Ballet, and Batsheva Dance Company in Israel. Miguel has worked with Awaken Dance Theater, Thomas/Ortiz Dance, RudduR Dance and Connecticut Ballet. He has worked with choreographers Earl Mosley, Christopher Rudd, Francesca Harper, Darrell Moultrie, Larry Keigwin, Nadege Hottier, Larissa Calero, Eve Chan, and Ted Thomas. This is Miguel's fifth season with Complexions Contemporary Ballet. @miguellsolano

LUCY STEWART (*Dance Artist*) grew up right outside of Denver, Colorado, dancing at a small studio and at Colorado Ballet. She spent her summers training with American Ballet Theatre, The Joffrey Ballet, Complexions Contemporary Ballet, and Colorado Ballet. Lucy has studied the last two years at The Juilliard School in the dance division. She has had the opportunity to study with various leading artists in the dance world, including Ohad Naharin, Francesca Harper, Tiler Peck, Rena Butler, and James Whiteside, as well as the opportunity to perform Set and Reset by Trisha Brown. For the last several years, Lucy has studied regularly with John Gardner and Amanda McKerrow from ABT. This is Lucy's second season with Complexions Contemporary Ballet.

CANDY TONG (*Dance Artist*) was born in San Francisco, California. She trained at San Francisco Ballet School under full scholarship and is a BFA graduate in Dance Performance from University of California, Irvine -- completing the program in just 2.5 years. Candy received a diploma in Dance from the English National Ballet School, where she performed and toured with the company. Alongside her dance career, Candy is a signed model with Stetts Model Management and has been in several global campaigns such as Reebok. Her work has been showcased at the Galleries Lafayette in Paris, the Huffington Post, and on Nikon Europe's ad campaigns. As an entrepreneur, Candy is a fashion designer specifically for dancewear. This is Candy's fifth season with Complexions Contemporary Ballet.

MANUEL VACCARO (*Dance Artist*) is twenty years old and from Italy. Born in Modica, a small Sicilian city. His passion for dance has lived since he learned how to walk. He began studying dance at six years old at a private dance school in Modica. At the age of ten, Manuel was admitted to the dance school of Rome Opera House where he studied for four years. In September 2018, he started studying dance at the Rosella Hightower dance school in France. After sending a video audition to the Bolshoi Ballet Academy in Moscow, Russia in 2019, he was admitted and studied for three years. In June 2022, Manuel received his diploma in professional dance and ballet teaching. This is Manuel's first season with Complexions Contemporary Ballet.

APRIL WATSON (*Dance Artist*) began her dance training at age eight at University of North Carolina School of the Arts Preparatory Program. In 2016, April graduated from University of North Carolina School of the Arts High School Program. She spent her summers with School of American Ballet, Houston Ballet, Debbie Allen Dance Academy, Charlotte Ballet, Indiana Ballet Conservatory, Dance Theatre of Harlem, and Joffrey of Chicago all on scholarship. After graduating from UNCSA, she spent two years in Los Angeles, CA studying under the direction of Debbie Allen as an Artist in Residence on scholarship. April joined the Complexions Contemporary Ballet in 2019 as an apprentice. This is her third season with Complexions Contemporary Ballet as a full company member. @wca__



The background of the entire advertisement is a photograph of the ornate, gilded ceiling of the Auditorium Theatre in Chicago. The ceiling features intricate scrollwork, floral patterns, and several circular recessed lighting fixtures. The overall color palette is warm, dominated by gold, brown, and beige tones.

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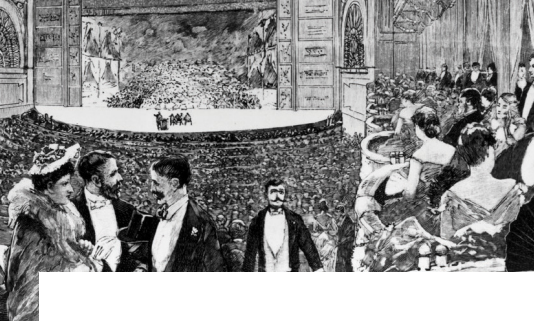
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Designed by Louis Sullivan and Dankmar Adler at the behest of Chicago businessman Ferdinand Peck, the theatre was immediately hailed as one of the most beautiful venues in the world, with its gilded elegance, graceful design, and perfect acoustics. Architectural giant Frank Lloyd Wright, who 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's 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 and Booker T. Washington. During WWII, our theatre was transformed into a Servicemen's Center for recreation with indoor baseball games and even a bowling alley!

Since the renovation in the late 1960s, the Auditorium earned a reputation as Chicago's home for all entertainment. The stage showcased some of the most popular and iconic musical groups and performers in history, like Queen, James Brown, Dolly Parton, and David Bowie, along with world-renowned dance companies like Alvin Ailey American Dance Theater, the Bolshoi Ballet, and The Joffrey Ballet. The Auditorium also became a destination for acclaimed Broadway musicals like *Miss Saigon*, *Show Boat*, *Les Misérables*, and *Phantom of the Opera*.

We are a theatre that exemplifies resilience, versatility, and an ability to adapt to changing times. In recent years, we have expanded our offerings to include the most varied experiences of any venue in Chicago. We held the NFL draft, hosted citizen Naturalization Ceremonies, presented educational lectures, and welcomed former presidents, political dignitaries, and Supreme Court Justices, in addition to continuing to grow our incredible dance community. We have also enjoyed music by Chance the Rapper, Kanye West, Charlie Puth, Wilco, Neil Young, Jason Isbell, Sigur Ros, The National, Eddie Vedder, and many more.

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. As a source of exceptional artistic and cultural experiences poised at the gateway to Grant Park, Lake Michigan, State Street, and Michigan Avenue, the Auditorium Theatre is a cornerstone of the "Cultural Mile" and a vital and enduring presence that helps transform and elevate the surrounding environment.

1889

Auditorium Theatre officially opened

1945

Post WWII closes Auditorium's doors

1960s

Beatrice Spachner: renovate and restore!

1967

Re-opening night performance

1975

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2020

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2021

Reopened after 600 days with a record-breaking season!

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- **Supporting** underrepresented communities through dynamic programming
- **60** neighborhoods reached through our outreach programs
- **50** states, plus DC and PR, were represented by our patrons
- **25+** countries represented by our patrons
- **49** schools attended our Student Matinees
- **Fostering** new collaborations and partnerships with local dance companies

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 on 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 onsite 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.

STIR YOUR SOUL

Deeply Rooted
Dance Theater
NOV 3, 2023

Sugar Hill: The Ellington /
Strayhorn Nutcracker
DEC 19-30, 2023

Terence Blanchard:
Film Scores LIVE!
JAN 13, 2024

Complexions
Contemporary Ballet
FEB 3, 2024

Compañía Nacional de Danza
FEB 10, 2024

Trinity Irish Dance Company
MAR 3, 2024

MOMIX
MAR 9, 2024

Alvin Ailey
American Dance Theater
APR 17-21, 2024

South Chicago
Dance Theatre
APR 27, 2024



2023-24 SEASON
AuditoriumTheatre.org | 312.341.2300

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