STOMPING GROUNDS

MAY 31 | 7:30PM

HARRIS THEATER
MILLENIUM PARK

Photo by Julia Nash, Jose Luis Uribe, and Marc Monaghan
# About CHRP & STOMPING GROUNDS

Chicago Human Rhythm Project’s (CHRP) 5th annual STOMPING GROUNDS Festival (March - May 2019) is a collaborative, city-wide celebration of rhythmic expression and intra-city, cultural exchange featuring six renowned Chicago dance/drumming companies in community cultural centers, extensive education programs in Chicago Public Schools, the Chicago premiere of Mayumana and a celebratory Grand Finale at the Harris Theater for Music and Dance May 31.

Featured ensembles in 2019 include Chicago Human Rhythm Project's Stone Soup Rhythms; Ensemble Español Spanish Dance Theater; Mexican Folk Dance Company of Chicago; Muntu Dance Theatre of Chicago (African); Trinity Irish Dance Company and Natya Dance Theatre. New community partners include Nico Rubio's "333" and Tristan Bruns. Presenting partners include the Beverly Arts Center, Chicago Cultural Center, DuSable Museum of African-American History, Garfield Park Conservatory, National Museum of Mexican Art, the Irish American Heritage Center and the Harris Theater for Music and Dance in Millennium Park as well as The Carruthers Center and Links Hall.

STOMPING GROUNDS is designed to foster respect and admiration between diverse communities, to provide world class cultural experiences that are free and affordable and to focus investment in community based cultural organizations rooted in rhythmic expression. Over the last 4 years, close to 50,000 people - from all over Chicago - have enjoyed STOMPING GROUNDS - and have joined with us to celebrate our shared rhythmic heritage! With your continued support, we look forward to growing this festival into more neighborhoods and schools featuring more Chicago based artists and companies! If you'd like to find out how you can help, please visit our web site [www.chicagotap.org](http://www.chicagotap.org) or call us at (312)542-2477.

This year's festival is dedicated to the memory of Dame Libby Komaiko, the founding artistic director of Ensemble Español Spanish Dance Theater. On May 31, we will also honor the women who have supported the percussive dance field for almost half a century including Pamela Crutchfield, Amaniyya Payne, Hema Rajagopalan, Matie Ovalle and Kim Niewiedzial and Dame Libby Komaiko. Finally, we would like to give special thanks to the Chicago Free for All Fund for their most generous support of STOMPING GROUNDS from the very beginning.

CHRP began over 30 years ago as a men's duet company combining contemporary and tap dance traditions and a year later started a summer festival dedicated to American tap dance. We now reach more than 20,000 young people and adults annually with five core programs including Stomping Grounds and our summer festival - Rhythm World - celebrating its 29th year in 2019 as the world’s largest education and performance festival dedicated to American tap dance, CHRP spearheaded the founding and now operates the American Rhythm Center (ARC) in the Fine Arts Building in downtown Chicago, where numerous companies and dance artists call home and teach public classes.
May 31, 2019
Harris Theater for Music and Dance
With
Chicago Human Rhythm Project present

STOMPING GROUNDS

5TH ANNIVERSARY GRAND FINALE

Honoring the women of rhythm who have led
Chicago’s percussive dance communities for 50 years:
Pamela Crutchfield, Dame Libby Komaiko (in memoria), Kim Niewiedzial, Matie M. Ovalle, Amaniyea Payne, and Hema Rajagopalan

*There will be one 15-minute intermission*

Ensemble Español Spanish Dance Theater
Irma Suarez Ruiz, Artistic Director  Jorge Perez, Executive Director

“Mar de Fuego”
Choreography: Carlos Rodriguez
Music: Nicholas Britell, Ketama & Rao Kyao
Dancers: Jose Torres, First Dancer, Crystal Ruiz, Julia Hinojosa, Juan Carlos Castellon, Monica Saucedo, Principal Dancers: Abigail Ventura, Amanda Saucedo, Frida Medina, Luis Beltran, Jonathan Pacheco, Company Dancers; Nalanie Molina, Matthew Jalac, Samantha Mickewright, Company Apprentices

Muntu Dance Theatre of Chicago
Amaniyea Payne, Artistic Director  Sekou Conde, Executive Director

“Sorsorne”
Music: Traditional sounds from Guinea West Africa
Musicians: Idris Daniel, Clifton Robinson, Papa Mangue Sylla, Babu Atiba, Brittany Walker

Natya Dance Theatre
Hema Rajagopalan, Artistic Director

“Stri Shakthi – W.E. – The Women”
Choreography: Smt. Hema Rajagopalan
Music: Rajkumar Bharathi
Dancers: Amulya Gampa, Anulya Gampa, Vidya Govind, Rekha Iyer, Veena Murali, Prathyaya Ramesh, Asha Rowland, Shantha Nair, Shreya Sriram, Shilpa Viswanath

Trinity Irish Dance Company
Mark Howard, Director

“Communion”
Choreography: Mark Howard and Sandy Silva
Music: Cleek Schrey
Dancers: Chelsea Hoy, Ali Doughty, Courtney D’Angelo, Lydia Fredrick, MacKenzie Holland, Annie Doyle, Sydney Niewiedzial
Stone Soup Rhythms
Lane Alexander, Founder & Director   Dani Borak, Artist in Residence

“Alien/RYTME/Fusion”
Choreography: Daniel Borak
Music: “Arrival” by Johann Johannsson, “Modul 18” by Nik Barscht’s Mobile, “RYTME” by Bugge Wesseltoft, and “Take A Quick Break” by Bugge Wesseltoft, Henrik Schwarz, Dan Berglund
Dancers: Davon Suttles, Time Brickey, Matt Pospeshil, Jessica Tenbusch, Tristan Bruns, KJ Sheldon, Megan Davis, Dani Borak

~ INTERMISSION ~

Trinity Irish Dance Company
Mark Howard, Director

“SOLES”
Choreography: Mark Howard
Contributing Choreographers: Michael Donnellan, Michael Gardiner
Additional Movement: Chelsea Hoy, Courtney D’Angelo, Aaron Wolf
Music: Chris Kulwin and Steven Rutledge
Dancers: Chelsea Hoy, Ali Doughty, Courtney D’Angelo, Lydia Fredrick, MacKenzie Holland, Annie Doyle, Michael Fleck, Sydney Niewedzial, Martina Lee, Sierra McNall, Maggie Nowakowski

Natyra Dance Theatre
Hema Rajagopalan, Artistic Director

“SamishTi - The power of connection!”
Choreography: Smt. Hema Rajagopalan
Music: “Swaram” by M.S. Sukhi
Dancers: Parvathi Achari, Rathna Kalluri, Shreya Pattisapu, Prarthana Prasthanth, Amuktha Samudrala, Vishnupriya Siva, Vela Sree

Mexican Folk Dance Company of Chicago
José L. Ovalle, Director

“State of Nayarit/Raíz Viva-Living Root”
Choreography: José L. Ovalle/Traditional
Music: “Jarabe Nayarita, Shell Dancers/Aztec Ritual Dance” by Sones de México, Los Folkloristas
Dancers: Luis Ovalle, Jaime Jiménez, Génesis Landeros, Karen Valdéz, Company

Muntu Dance Theatre of Chicago
Amaniyea Payne, Artistic Director   Sekou Conde, Executive Director

“AGBEKOR”
Choreography: Iddrisu Alahassan
Music: Traditional Music of Ewe People of Ghana West Africa
Dancers: Jeremy Noah, Nicholas Brokeman, Monimia Macbeth, Nura Matten, Brittany Walker, Cheritta Botchway, Raiven Jenkins, Zenzile Phearson, Aissatou Rakel Whitney-Bey
ABOUT
Harris Theater For Music And Dance

The Joan W. and Irving B. Harris Theater for Music and Dance is Chicago’s primary residence for music and dance, connecting diverse audiences with outstanding artists from across the city, the nation, and the world.

Opened in November 2003 in Chicago’s Millennium Park, the 1,499-seat state-of-the-art performance venue was the first multi-use performance venue built in downtown Chicago since 1929. Now in its 15th anniversary season, the Theater features the most diverse offerings of any venue in Chicago, and has earned national recognition as a distinctive model for collaboration, performance, and artistic advancement.

The Theater’s activities fall under three central strategies: support for local music and dance companies, presentation of national and international artists, and community engagement and educational programs.

Today, the Harris Theater’s original group of 12 Resident Companies has grown to include 30 diverse arts and culture organizations, including Chicago Gay Men’s Chorus, Chicago Humanities Festival, Chicago Opera Theater, Chicago Philharmonic, Chicago Symphony Orchestra’s MusicNow, Giordano Dance Chicago, Hubbard Street Dance Chicago, and Music of the Baroque. The Theater supports Resident Companies with subsidized rental, technical expertise, marketing support, and professional development opportunities, allowing the organizations to focus on what they do best—bringing the finest in music and dance performances to the public.

The Harris Theater is also dedicated to presenting the highest quality artistic programming, bringing celebrated artists and ensembles from throughout the world to Chicago through the Harris Theater Presents series. The Theater has achieved widespread recognition as a vital cultural anchor in Chicago, bringing artists such as Mikhail Baryshnikov, Batsheva Dance Company, Joshua Bell, Renée Fleming, Angélique Kidjo, Hamburg Ballet, Sir John Eliot Gardiner, Paris Opéra Ballet, and Stephen Sondheim to the Elizabeth Morse Genius Stage.

The Harris Theater’s community engagement initiatives take advantage of access to the world’s leading musicians and dancers, building bridges to people from throughout the Chicago region and nurturing the next generation of artists and audiences. Ongoing programs include Arts Education Partnerships, which offers master classes and artist talks, and Access Tickets, which has provided over 13,000 free tickets to youth and families from more than 35 partner organizations.

To learn more about the Harris Theater, please visit harristheaterchicago.org. Call the Box Office at 312.334.7777 to request a brochure or additional information.
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(Listing as of August 22, 2018)
Rental information: If you have any questions about the Harris Theater, including rental of the facility, group tours, or volunteer opportunities, please email rentals@harristheaterchicago.org.

Ticket purchases: To purchase tickets, visit harristheaterchicago.org, call or visit the Box Office at 312.334.7777 Monday through Friday, 12–5 p.m. or until curtain on performance days.

In consideration of other patrons and the performers: Please turn off all cell phones. Photography is not permitted in the Theater at any time and texting during performance is strictly prohibited. Film or digital images will be confiscated or deleted by the Harris Theater house staff; violators will be subject to a fine. Latecomers will be seated at the discretion of the house management. Smoking is prohibited within the Harris Theater. Allowance of personal items and baggage into the auditorium space is at the sole discretion of house management.

For your safety: Please take a moment and note the nearest exit. In the event of an emergency, follow the directions of the Harris Theater house staff. In the event of an illness or injury, inform the Harris Theater House Manager.

Accessibility: Wheelchair accessible seating locations, swing arm aisle seating, and inclusive/wheelchair accessible restrooms are available on all auditorium seating levels. The Harris is also equipped with an Infrared Assistive Listening Device system. Headsets are available for check out at the Harris Security Desk located on Level 1. Large print programs are available for all Harris Theater Presents engagements, located at the Level 1 coat check. Please call the Box Office in advance at 312.334.7777 regarding ticketing and accessible seating questions. If inquiring on any additional accommodation requests to enhance your performance experience, please reach out to access@harristheaterchicago.org or call 312.334.2486 at least two weeks in advance of the performance.

Parking: Discounted parking validation is available for all ticket holders using the Millennium Park Garage. A validation machine is located next to the Box Office on the Orchestra Level, as you enter the Theater lobby.

Lost and found: Retrieved items will be held for 30 days with the Harris Theater house staff at 312.334.2403.
About The Honorees and Companies

Pamela Crutchfield, Chicago Human Rhythm Project

Pamela Crutchfield is a passionate and active member of the Chicago dance community. She is co-founder of DanceWorks Chicago, a small company devoted to the professional development of young dancers and choreographers. Pam received the prestigious Ruth Page Award in 2009 and is also a recipient of the Friends of River North Chicago Dance Company award. She has been a volunteer in the Ann Barzel Dance Collection at the Newberry Library. Pam made the lead gift which catalyzed fundraising for Chicago Human Rhythm Project’s shared dance/arts space – the American Rhythm Center – and has provided major support for CHRP’s Artist in Residence, Dani Borak. Pam has underwritten the creation of new choreography for Hubbard Street Dance Chicago, Hubbard Street 2, River North Chicago Dance Company, Giordano Dance Chicago, Luna Negra Dance Theater, DanceWorks Chicago, Lucky Plush Productions, Visceral Dance Chicago, and Lar Lubovitch Dance New York.

She is on the advisory board of numerous dance companies and served on the Hubbard Street Dance Chicago board for four years. Additionally, she served as a director for Dance USA, the national service organization for professional dance. In 2010, Pam was an honoree of the Arts & Business Council of Chicago’s 25th Anniversary Celebration. In 2011, she served as one of the Victory Garden Theater’s playwrights at their annual Chicago Stories gala. In 2012, Pam was awarded the Luna De Honor for her dedication to the artists of Luna Negra Dance Theater. Most recently, she received the 2017 Distinguished Service to the Dance Field Award in recognition of her outstanding philanthropic leadership from See Chicago Dance. She received the Champion of Dance award from Dance USA, and she established the Pam Crutchfield Dance Fund that has resulted in support for numerous commissions of new dance pieces at the Harris Theater for Music and Dance. She has been a board member at the Old Town School of Folk Music and Free Street Theater. She is a graduate of DePaul University.
CHICAGO HUMAN RHYTHM PROJECT’S STONE SOUP RHYTHMS

For 30 years, Chicago Human Rhythm Project (CHRP) has helped to foster the revival of American tap dance throughout North and South America, Australia, Europe and Asia. CHRP presents the oldest and largest annual festival of American tap and percussive dance in the world- Rhythm World-and has expanded through community outreach, ongoing education programs in public elementary and high schools, commissions of new work, innovative conferences for the field and a commitment to social reconciliation and local investment. CHRP led the development of Chicago’s shared dance/arts space, the American Rhythm Center, which offers daily dance classes for children, teens, adults and seniors.

For more information, please visit: www.chicagotap.org
About The Honorees and Companies (cont.)

Festival Dedication
This year’s Stomping Grounds festival is in dedication to the memory of Dame Libby Komaiko.

Dame Libby Komaiko, Founder, Ensemble Español Spanish Dance Theater (1949-2019)

For over half a century Dame Libby’s innovative, unique and visionary career encompassed art, education and culture as founder and artistic director, performer and educator of the Ensemble Español Spanish Dance Theater and Center. She also founded the American Spanish Dance & Music Festival and co-founded the Ensemble Youth Company. As artist in residence and professor of Spanish dance at Northeastern Illinois University, Chicago, she developed the first academic program for Spanish dance in a university. Her passionate pioneering creations are respected and hailed throughout the Americas and internationally. In 1983 she became the first American artist in history to be decorated with Spain’s highest honor, the “Lazo de Dama de Isabel la Católica” by Juan Carlos I, King of Spain, for her superlative work in spreading the cultural and artistic values of Spain throughout the U.S.

Dame Libby began her dance training and performance in classical ballet and character dance as a young child with Elisa Stigler at the Chicago Musical College of Roosevelt University. As a teen, she studied and performed Jazz, Modern and Musical Theater with Gus Giordano. At the age of 18, she auditioned for the legendary José Greco and given the opportunity to learn and perform with his world famous Spanish Dance Company.

Her beloved journey into the Spanish dance world also led her to the company of Lola Montes. Dame Libby’s career also included musical theater, opera, television, film and orchestra, including guest performances with Arthur Fiedler and the Boston Pops. With the Ensemble Español she performed with the Detroit Symphony, the Evanston and Skokie Valley Symphonies, and repeated performances with the Chicago Symphony Orchestra. She studied in Spain and in the United States with Elisa Stigler, Gus Giordano, María Alba, Nana Lorca, Lola Montes, José Greco, Edo, Manolo Vargas, Paul Haakon, María Magdalena, Pedro Azorin, Ciro, Pacita Tomas, and Roberto Lorca, with whom she partnered for several years.

Dame Libby choreographed 60 works from the company’s extensive 135 repertoire roster to include collaborations, solos, duets, full company and revivals. Dame Libby received numerous awards throughout her passionate career as both artist and educator. Awards include civic honors, national and alumni awards, choreography fellowships, and numerous Lifetime Achievement Awards from See Chicago Dance in 2017, the Ruth Page Award in 2003 at the Ravinia Festival and from the International Latino Cultural Center in 2006 to name a few.
About The Honorees and Companies (cont.)

ENSEMBLE ESPAÑOL SPANISH DANCE THEATER

The Ensemble Español Spanish Dance Theater is the premier Spanish dance company and center in the United States to have in-residence status at a university, Northeastern Illinois University, Chicago. The Ensemble Español preserves, presents and promotes the three styles of Spanish dance: Flamenco, folkloric, and classical. Founded in 1975 by Dame Libby Komaiko, and incorporated in 1976, the organization is under the dynamic leadership of Irma Suarez Ruiz, artistic director and Jorge Pérez, executive director. The company is comprised of 40 dancers, singers, and musicians representing a mosaic of cultures from around the world. The organization is praised by educators, arts professionals, business and government leaders, as well as arts and cultural media for its artistic excellence, cultural integrity, and of course, its commitment to arts and higher education opportunities for all.

The Ensemble appears in a broad range of television, opera, film, and symphonic formats, including with the Chicago Symphony Orchestra. The Ensemble has appeared in many major theater and universities in Chicago and Illinois, including the landmark legendary Auditorium Theatre of Roosevelt University, North Shore Center, Harris Theater, Symphony Space, to mention a few. The Ensemble has appeared throughout the United States, the Midwest, Puerto Rico, Hawaii & Canada and on four continents in the countries of Mexico, Costa Rica, Poland, Australia, China and Spain.
About The Honorees and Companies (cont.)

MEXICAN FOLK DANCE COMPANY OF CHICAGO

The Mexican Folk Dance Company of Chicago's mission is to increase awareness and promote Mexican dance, music and costuming that reflect on Mexico's rich history and tradition. This is the fourth consecutive year that MFDC proudly participates in Stomping Grounds.

Matie M. Ovalle, Co-Founder, Mexican Folk Dance Company of Chicago

Matiana Medrano-Ovalle was born in Matehuala, San Luis Potosí, Mexico and moved to Chicago in 1970. She returned to Mexico to complete her education. In Matehuala she studied dance with Manuel Hernandez and Jose (Pepe) Fuentes at the Institute of Fine Arts' school of dance in San Luis Potosí. Matie returned to Chicago in 1979, taught at the Ballet Folklórico of San Roman's youth group and later joined Ballet Folklórico Alma de Mexico. She is one of the founders of the Mexican Folk Dance Company of Chicago, and the artistic director of the junior ensemble of the company since 1987. Matie has taken numerous dance workshops in Mexico and the United States, which have allowed a considerable expansion of the company's repertoire. Most of the present dancers in the first company have received their basic instruction from her. She was the proud recipient of the Viva Latina Award granted by the Chicago Department of Cultural Affairs, among many other recognitions and awards.
Amaniyea Payne, Artistic Director, Muntu Dance Theatre of Chicago

P. Amaniyea Payne has built an impressive thirty year career as a dancer, choreographer and teacher. She studied extensively with groups including National Dance Company of Senegal, International Afrikan-American Ballet, Ballet D'Afrique Noire De Toubacouta and Djolibah & Les Ballet Africans from Guinea. Payne has worked with seminal African dance artists such as Baba Ishangi Razak, Djibril Gueye, Assane Konte, Arthur Hall and former Muntu Artistic Directors Alyo Tolbert and Abdoulaye Camara. She also studied with African American dance experts including Frankie Manning, Micki Davison, Lenwood Sloane, Pepsi Bethel and Norma Miller as well as dance artists from Costa Rica, Brazil, Columbia, Cuba and South Africa.

Payne began her tenure as Muntu's Artistic Director in 1987, after serving as guest choreographer, setting the work "African Swing" on the Company. Since that time she has been the principal architect of the company's technical growth, expanded repertory and national reputation. She has brought to the Company a commitment to authentic presentations of traditional African dance and a vision of developing and nurturing new work rooted in African, African American and Caribbean traditions.

Her signature works with Muntu include "Through Mandela's Eyes," "Yanga," and 2011's "Roff," a collaboration with Assistant Artistic Director Idy Ciss. Her style is centered in natural rhythmic movements based in and informed by traditional African dance and movement of the African Diaspora, with an emphasis on the Caribbean, as well as traditional jazz and dance theater. Payne's many credits include touring with productions of Cab Calloway, Stevie Wonder, Redd Foxx, John Hendricks and Lindy Hop innovators Mama Lu Parks and Norma Miller. Her choreographic credits include the production "Black Heroes and the Hall of Fame," which later toured the United States and England, and the restaging of Oscar Brown Jr.'s award winning musical "The Great Nitty Gritty." She is included in dance documentaries produced by Nippon Television (Japan NY), by the BBC and has received the prestigious Ruth Page award two times, in 1994 for Dance Achievement and in 2001 for Lifetime Service.
MUNTU DANCE THEATRE

In the Bantu language, “muntu” means “the essence of humanity.” It’s what the Company seeks to express in its work and to touch in its audiences. Through its performances, Muntu strives to create an atmosphere of communal participation, encouraging and inspiring audiences and participants to join in the celebration!


The Company is highly regarded for its innovative repertory, preserving traditional African dance while creating new works that build on African, Caribbean and African-American cultural traditions. We carefully research the cultural and historical significance of the dances and the societies from which they originate. As a result, Muntu is more than just a performing company. We are also a company of teachers: an essential element to the perpetuation of our art form and its accurate transmittal to our audiences. Muntu’s core programs include professional performances both at home and abroad, comprehensive community arts programs, classes for the public and professional training for emerging new young artists.

We understand that there is merit in all cultures. We seek to appreciate the differences in order to amplify the similarities.

For more information, please visit: www.muntu.com
Hema Rajagopalan – Founder/Artistic Director, Natya Dance Theater

Hema Rajagopalan is a Bharata Natyam dancer, teacher and choreographer of international reputation. She is the founder and artistic director of Natya Dance Theatre, a professional touring company and school that has specialized in Bharata Natyam for more than 35 years. Her innovative work preserves Bharata Natyam in its full integrity, developing the art form in new directions and bringing it to diverse audiences all over the world.

Hema has performed as a soloist at prestigious venues throughout the world, receiving critical acclaim. As a choreographer she has created numerous short works and over thirty evening-length productions. Her gurus are some of the foremost figures in Bharata Natyam - Padma Shri K. N. Dandayudapani Pillai and Padma Bhushan Kalanidhi Narayanan, one of the world's greatest exponents of Abhinaya, the art of conveying emotion in a stylized manner by means of the hands, the body and facial expressions.

Noteworthy among the many prestigious awards that Hema has received are an Emmy Award for the PBS production of World Stage Chicago; seven National Endowment for the Arts Choreography Awards (the highest number ever received by any U.S. choreographer); and, in India, the Vishwa Kala Bharati Award for artistic excellence. In 2004, she received the Nritya Seva Mani (Devotee of Dance) Award from Bhairavi, a prominent organization based in Cleveland, Ohio. Hema is the first US-based dancer to receive this award. Also in 2004, she was the first choreographer working in an Indian tradition to be selected among leading Chicago choreographers by the Chicago Dancemakers Forum to create new work. Scores of students trained under her have distinguished themselves as performers, teachers and choreographers. Her teaching accolades include the Master Teacher Award from the Asian American Heritage Council and the Master Teacher Award from the City of Chicago. She has served as a dance panelist with the National Endowment for the Arts, the Illinois Arts Council and other state arts agencies. Hema has been appointed by the Canadian government to assess Bharata Natyam dance training programs. She conducts workshops and master classes at colleges and universities throughout the country and is an adjunct faculty member at The Dance Center of Columbia College Chicago.
Natya Dance Theatre (NDT), under the artistic leadership of Hema Rajagopalan, is one of the most critically acclaimed and culturally treasured Indian dance companies in the United States. Natya was founded in 1974, in Chicago, IL. The highly innovative work of NDT offers profound and subtle expressions of humanity's deepest questions and values in the context of our present-day lives. Rooted in Bharata Natyam, one of the great classical dance forms of India, NDT preserves and perpetuates Bharata Natyam in all its classical rigor, and moves the art form in innovative directions to foster cultural exchange through dance. NDT's contemporary interpretations incorporate dynamic body movement, rhythmic footwork, hand gestures and facial expressions to convey meaning and emotion that create rasa, aesthetic experiences that spiritually transform audiences worldwide.

Audiences and critics worldwide have recognized the artistic excellence of the NDT Company, which The New York Times hailed as, "Triumphant...an enticing mixture of restraint and abundance." Recent celebrated performance highlights include: performances with cellist Yo-Yo Ma and the Silk Road Ensemble before an audience of 13,000 in Chicago's Millennium Park; NDT's selection as the first American company ever to appear at the prestigious World Music Institute in New York City; and serving as the only dance company selected to create an original work for performance at the 2002 Olympic Games in Salt Lake City, Utah.
TRINITY IRISH DANCE COMPANY

TRINITY IRISH DANCE COMPANY (TIDC) has significantly changed the direction and scope of Irish dance, re-introducing the art form as the phenomenon it is today. TIDC is constantly in search of original means of expression while maintaining a high regard for tradition. This innovative, nonprofit company was created in 1990 to celebrate the pioneering work of Founding Artistic Director Mark Howard. Howard’s uniquely Irish-American company was the birthplace of progressive Irish dance, which opened new avenues of artistic freedom that led directly to commercial productions such as “Riverdance.”

By using Irish dance as an instrument and a metaphor, TIDC redefines the medium with passion, flair, and precision. Through the years, TIDC has collaborated with many noted contemporary choreographers, which has led to an increased vocabulary of movement and the development of a new genre of dance.

Considered an American treasure by critics and enthusiasts worldwide, TIDC has performed sold-out tours in Europe, Asia, and North America, appearing in distinguished venues, such as New York's The Joyce Theater, Washington D.C.’s Kennedy Center, UCLA's Royce Hall, Princeton's McCarter Theatre, Ottawa's National Arts Center of Canada, Tokyo’s Orchard Hall, and Chicago's Auditorium Theatre, among many others. The Company has travelled to entertain dignitaries as varied as Monaco’s royal family, Irish and American presidents, Japanese royalty, and Indian meditation masters.

TIDC holds an important place in the dance world, offering both a highly skilled presentation of traditional Irish step dance and a brilliantly engaging interpretation of contemporary world vision.

Kim Niewiedzial, Trinity Irish Dance Company

As board member and costume manager, Kim Niewiedzial has been at the bedrock of the revitalization of TIDC over the past five years. From California to New York to Japan, she has traveled across the world with us, supporting our mission, inspiring our artists, and elevating communities at every turn. Her blend of selflessness, uncompromising determination, and optimism make her TIDC’s wonder woman.
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