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Oct 19–21, 2023

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and NEW YORK CITY CENTER present

LYON OPERA BALLET

CÉDRIC ANDRIEUX
Artistic Director

We acknowledge that the land on which New York City Center and its theaters stand was forcefully taken from the Munsee Lenape tribe. We respectfully honor and acknowledge all Indigenous communities—past, present, and future—for their essential and ongoing connections to this land.



THE PROGRAM

Dance

Choreography by LUCINDA CHILDS
Music by PHILIP GLASS
Film by SOL LEWITT
Film Recreation (2016) by MARIE-HÉLÈNE REBOIS
Lighting Design by BEVERLY EMMONS
Costume Design by A. CHRISTINA GIANNINI
Production Manager: ALEXANDRE MESTA
Stage Manager: EUGÉNIE BOURDY

Premiere
November 29, 1979
Brooklyn Academy of Music
Brooklyn, NY

Original Film Conception by SOL LEWITT
Film re-shot identical to the original film with the dancers of the Lyon Opera Ballet in January 2016
by MARIE-HÉLÈNE REBOIS
Cinematographer: HÉLÈNE LOUVART
Script: ANNE ABEILLE
Editing by JOCELYNE RUIZ
Special effects by PHILIPPE PERROT

Music Credit: *Dance Nos. 1-5* by Philip Glass
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Philip Glass is managed and published by Dunvagen Music
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The Lyon National Opera is accredited by the Ministère de la Culture,
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THE CAST

Dance I

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JACQUELINE BÂBY
JADE DIOUF
DOROTHÉE DELABIE
TYLER GALSTER
EDI BLLOSHMI
RAÚL SERRANO NÚÑEZ
LEOANNIS PUPO-GUILLEN

Dance II

NOËLLIE CONJEAUD

Dance III

MARIE ALBERT
KATRIEN DE BAKKER
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ROYLAN RAMOS
MARCO MERENDA
GIACOMO TODESCHI

Covers

ALBERT NIKOLLI
ELEONORA CAMPELLO



PROGRAM NOTE

Dance: the title of this monument to choreographic art immediately sets the horizon for Lucinda Childs' research—that of a dance free of any form of theatricality, narrative, or artifice, aiming only at the expression of its pure essence. Like an abstract canvas coming to life before our eyes, this composition celebrates the perpetual generation of forms through the movement of bodies.

Created in 1979, *Dance* is a moment of synthesis in the work of Lucinda Childs: a pivotal point between the silent purity of her earlier minimalistic pieces, such as *Radial Courses*, and the stage work with Philip Glass and Robert Wilson on the opera *Einstein on the Beach*. Childs collaborates again with Philip Glass, whose repetitive melodic structures perfectly match the clarity of her choreographic language, in this first major piece for the theater. The minimalist artist Sol LeWitt is added to the equation, proposing a filmic device projected onto a transparent screen—doubling and enlarging the flow of movements on stage.

In three 20-minute sections—a part for eight dancers, a solo, and then four more dancers for the finale, which takes up and expands the motifs of the first two parts—Lucinda Childs fashions a glissando of aerial gestures that adjust to Philip Glass' loops. Simple steps draw circles, arcs, and diagonals on the floor, shifting or matching each other in minute variations, forming a vast geometric counterpoint amplified by the scrolling images. The superimposed presence of the film—with new footage of the Lyon Opera Ballet dancers by Marie-Hélène Rebois—produces a layering of the silhouettes and their doubles: a visual and temporal vertigo that gives the space a multi-dimensional volume—creating a space where lines dream and arrange themselves, where everything seems to glide, to float in a fluid territory, out of time.

With *Dance*, Lucinda Childs laid the foundations of a new aesthetic, based on a renewed relationship between dance, music, and visual arts: a fusion where each form exists both as itself and simultaneously in perfect harmony with the others. As evidenced by the handwritten scores by Childs—a mixture of geometric purity and mathematical complexity—the art of choreography, with *Dance*, entered a new phase, combining the conceptual experiments of the Judson Church Theater and the legacy of Merce Cunningham and John Cage.



MEET THE ARTISTS

LYON OPERA BALLET. Julie Guibert's work as artistic director sustainably revolved around the quality and uniqueness of the Company's artists, following Françoise Adret and Yorgos Loukos, who both introduced a significant diversity of styles to this Company with a classical background. With that legacy in mind, Cédric Andrieux, the Ballet's current artistic director, is now determined to play his part in making it the home of the greatest choreographers of past, present and future.

LUCINDA CHILDS (*Choreographer*) began her career in the early 1960s with the Judson Dance Theatre, before forming her own company in 1973. In 1976, she took part in the legendary *Einstein on the Beach*, an opera by Philip Glass and Bob Wilson. In 1977, she co-directed with Bob Wilson *I was sitting on my patio this guy appeared I thought I was hallucinating*, revived at the Festival d'Automne in 2021, where they created *Bach 6 Solo*, with violinist Jennifer Koh. With Robert Wilson she directed *H; 100 seconds to midnight* and *Letter to a Man* (based on Nijinsky's diaries), interpreted by Mikhail Baryshnikov and performed in quartet (Heiner Muller); *La Maladie de la Mort* (Duras) with Michel Piccoli; and *Adam's Passion* (Arvo Pärt). Childs has choreographed over 30 works for major ballet companies and directed and choreographed several operas: *Akhnaten* (Philip Glass), *Orfeo ed Euridice* (Gluck), *Zaïde* (Mozart), *Le Rossignol* and *Oedipus Rex* (Stravinsky), *Farnace* (Vivaldi), *Dr. Atomic* (John Adams), *Alessandro* (Haendel), *Atys* (Lully), *Scylla et Glaucus* (Jean-Marie Leclair). In 1979, she choreographed *Dance*, one of her best-known works, to music by Philip Glass and film by Sol LeWitt. In 2016, the exhibition *Nothing Personal* presented her choreographic scores at the Thaddeus Ropac gallery

in collaboration with the Centre National de la Danse, to which she donated her archives. She is Commander of the Order of Arts and Letters. In 2017, she received the Golden Lion of the Venice Biennale and the Samuel H. Scripps American Dance Festival Prize for her body of work. She received the *Dance Magazine* Award in December 2022.

SOL LEWITT (*Film/Décor*) (1928–2007) has been the subject of hundreds of solo exhibitions in museums and galleries worldwide since 1965. His prolific two and three-dimensional work ranges from wall drawings, over 1,100 of which have been executed, to photographs and hundreds of works on paper and extends to structures in the form of towers, pyramids, geometric forms and progressions. LeWitt helped revolutionize the definition of art in the 1960s with his famous notion that “the idea becomes a machine that makes the art.” Reducing art to its essentials, the cube became the basic modular unit for his artistic inquiry—“the grammatical device.” LeWitt achieved a major breakthrough in 1968 when he began executing large-scale drawings directly on the wall, using predetermined line-making procedures and materials normally associated with drawing or commercial art techniques.

PHILIP GLASS (*Composer*). Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and The Juilliard School. By 1974, Glass had created a large collection of music for The Philip Glass Ensemble. The period culminated in the landmark opera *Einstein on the Beach*. Since *Einstein*, Glass' repertoire has grown to include music for opera, dance, theatre, orchestra and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Recent works include Glass' memoir, *Words Without Music*,



MEET THE ARTISTS

by Liveright Books, Glass' first Piano Sonata, opera *Circus Days and Night* and Symphony No. 14. Glass received the Praemium Imperiale in 2012, the U.S. National Medal of the Arts from President Barack Obama in 2016 and 41st Kennedy Center Honors in 2018.

STANFORD MAKISHI (*Vice President & Artistic Director, Dance*) was appointed to his current position of artistic director, dance, at New York City Center in 2021 after serving as vice president for programming since 2015. He began at the organization in 2011 as associate producer of its Fall for Dance Festival. Makishi danced with Trisha Brown from 1992 to 2006, was assistant director of her production of *Winterreise*, and has taught and restaged her work internationally. He also served as artistic advisor for the Ringling International Arts Festival in Sarasota, executive director of the Baryshnikov Arts Center, director of programs at the Asian Cultural Council and director of creative services at Carnegie Hall.

MICHAEL S. ROSENBERG (*President & CEO*) has had a long and distinguished career leading performing arts institutions to successfully expand audiences and engage communities by supporting artists to create their best work. He has spent his career championing artists, beginning with Drama Dept.—the Greenwich Village artists collective he co-founded with Douglas Carter Beane and Cynthia Nixon. As managing director of La Jolla Playhouse in San Diego, Rosenberg worked with Artistic Director Christopher Ashley to oversee the development and production of the smash hit *Come from Away*, along with a host of other acclaimed productions, many of which transferred to Broadway, Off-Broadway and the West End. During his tenure, the Playhouse was awarded multi-million-dollar grants to support the development of multiethnic

projects, expand opportunities for family engagement and build community arts programs. More recently, as managing director of McCarter Theatre Center, Rosenberg was part of the evolution of the historic theatre—building diversity, equity and inclusion among artists, audiences and administrators alike. At each of the companies he has run, Rosenberg created unique business models, partnerships and funding initiatives to sustainably support the work that artists want to create.

NEW YORK CITY CENTER has played a defining role in the cultural life of the city since 1943. The distinctive Neo-Moorish building was founded by Mayor Fiorello La Guardia as Manhattan's first performing arts center with the mission of making the best in theatre, dance and music accessible to all audiences. This commitment continues today through celebrated dance and musical theatre series like the Fall for Dance Festival and the Tony-honored Encores! series; the annual season by Principal Dance Company Alvin Ailey American Dance Theater; and new series Artists at the Center and the City Center Dance Festival. City Center welcomes audiences to experience internationally acclaimed artists including Kyle Abraham, Matthew Bourne, Ayodele Casel, Manhattan Theatre Club, Nederlands Dans Theater and Twyla Tharp, on the same stage where legends made their mark. Dedicated to a culture built on the values of curiosity, collaboration, accessibility and inclusivity, City Center's dynamic programming, art exhibitions and studio events are complemented by education and community engagement programs that bring the performing arts to thousands of New York City students, teachers and families every year, in all five boroughs.

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Encores! *The Tap Dance Kid*; photo by Joan Marcus



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PAM TANOWITZ ON SONG OF SONGS



Pam Tanowitz | Artists at the Center features her full-length *Song of Songs*, with music by David Lang, from November 9 to 11. The dance is one of three major works choreographed by her in recent years, all of which have received accolades from critics and audiences. She discussed some of the concepts and influences that went into its creation.

ANDA RETURN TO by Susan Yung CITY CENTER



Susan Yung: What does it mean for you to be the third featured creator in New York City Center's Artists at the Center series?

Pam Tanowitz: I'm thrilled to be the Artist at the Center, particularly because of my history at City Center. I worked in the administration office there for many years. So coming back as an artist is very satisfying.

is a piece of abstract work that is inspired by the *Song of Songs*. It's not verbatim. It's a meditation on community, and it's spiritual. And there are moments of a love story, sort of, but it's about the ideas around that. I set them up more like a constellation that lives and deals with these themes. That's what I'm after. I love an abstraction, like an abstract painting. David used different rules; he filtered out the words. The first



Song of Songs; photo by Maria Baranova

SY: Can you discuss taking a text such as *Song of Songs* and distilling it into an essentially formal work?

PT: It is the third piece in a trilogy that started with *New Work for Goldberg Variations*, *Four Quartets*, and then *Song of Songs*—though I don't love the word trilogy. But there is a stream of thought there. It started with thinking big, about big proscenium works with text and music, and iconic works too. So we have *Goldberg Variations*, something to tackle that I've never done before. Then *Four Quartets*, with text that I wasn't allowed to change at all.

The freeing part of *Song of Songs* was I didn't have to stick to anything, because the original love poem is so old that David Lang and I could do whatever we wanted. It really

piece of music was already composed when we started working together, and then he created the other three.

SY: Can you discuss visual and movement elements in *Song of Songs*?

PT: Clifton [Taylor] showed us a picture of a synagogue with the blue of the set. And I've created my own folk dances. I've researched Jewish choreographers, Israeli dance, anywhere from David Gordon to Anna Sokolov. I did all this during the pandemic. I had to simultaneously remember, research it, and forget it.

Nothing that I researched is literal. Making dances is very complicated. There are so many things you have to do—and not do. You have to honor your heroes and



“DANCING IS ABOUT THE PRESENT”

influences, and also forget them. You have to coordinate material for your research, and then also forget about it—put in all your concepts and intentions. And then you have all the collaborators and the dancers; there’s so much going on. It’s crazy.

I do feel like I’m an intuitive artist, which doesn’t mean that I don’t do research, or read, or do what I need to do. But I can’t really clock or track literal references in a piece. If I could do that, it’s not really that interesting of a dance in some ways.

SY: Talk about the use of the platforms and benches.

PT: I wanted to make the dancers be the audience at times. That was one of my first ideas, because folk dance is strongly based in community. The dancers watch each other as audience members a lot through the piece.

SY: Not to give anything away, but there’s a costume change partway through...

PT: It’s like seeing the same movement and different costumes and lighting, which is endlessly interesting to me. It’s a feeling of getting to a different place.

SY: Will *Song of Songs* differ at City Center

than its premiere at Bard?

PT: It’s essentially the same idea, concept, music, sets, costumes, and most of the dancers, but I’m changing things within the material. As I’ve said before, dancing is about the present, about what’s going on right now in the room with these people. So it’s really important to me to keep it breathing. *Song of Songs* really started during the pandemic, so a lot of the rehearsals were on Zoom.

SY: I didn’t realize you did most of it on Zoom. That’s kind of amazing.

PT: That’s why a lot of the vocabulary and core material is highly individual and personal.

SY: So there are not specific narrative or emotional moments in the piece that might jump out at people, but if you’re looking for that you can find it.

PT: People thought it was going to be a love story, but I wouldn’t do that. The audience has to work a little to see it, but I want them to see it. I’m not like trying to be alienating or standoffish about it either. The music’s so beautiful. It is accessible, you know?

Susan Yung, based in the Hudson Valley, writes about dance, art, and culture.



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ONCE UPON A MATTRESS

JAN 24 – FEB 4, 2024

Starring musical theater legend **Sutton Foster** (*The Music Man*) as Princess Winnifred and **Michael Urie** (*Ugly Betty*) as Prince Dauntless, *Once Upon a Mattress* is the uproarious retelling of Hans Christian Andersen's "The Princess and the Pea." Led by Encores! Artistic Director **Lear deBessonet** (*Into the Woods*, *Lionel Bart's Oliver!*) and with a new concert adaptation by **Amy Sherman-Palladino** (*The Marvelous Mrs. Maisel*), this musical fairytale promises both classic charms and new delights.





JELLY'S LAST JAM
FEB 21 – MAR 3, 2024

This vivid, impressionistic portrait of legendary jazz pianist **Jelly Roll Morton** features **Joaquina Kalukango** (*Paradise Square*) and **Billy Porter** (*Pose*) in a cast led by visionary director **Robert O'Hara** (*A Raisin in the Sun*). Written by **George C. Wolfe** (*Shuffle Along*) and set to Morton's iconic music, *Jelly's Last Jam* tells a fable of American history, legacy, and truth.



TITANIC
JUN 12 – 23, 2024

Tony Award winner **Bonnie Milligan** (*Kimberly Akimbo*) sets sail on the *Titanic* for an unforgettable musical event. Directed by **Anne Kaufman** (*The Sign in Sidney Brustein's Window*), this nearly sung-through show from creators **Maury Yeston** (*Grand Hotel*) and **Peter Stone** (*1776*) is a symphonic musical theater revelation. Paired down to its essence, this *Titanic* paints a heartrending portrait of the individuals whose dreams of America were dashed in the Atlantic.



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ANNUAL GALA
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In this brand-new adaptation, directed by **Savion Glover** and **Tony Goldwyn**, Joey Evans is a Black jazz singer in the 1940s struggling to make it big his way, with his sound, on Chicago's nightclub circuit. An updated book by **Richard LaGravenese** and **Daniel "Koa" Beaty** features original numbers by **Rodgers and Hart** like "Bewitched, Bothered and Bewildered" and newly incorporated gems like "The Lady is a Tramp."

Led by Tony-nominated actor **Ephraim Sykes** (*Ain't Too Proud*) as Joey, **Elizabeth Stanley** (*Jagged Little Pill*) as Vera, **Loretta Devine** (*Dreamgirls*) as Lucille, and **Aisha Jackson** (*Once Upon a One More Time*) as Linda, the cast features an ensemble of dance talents including Savion Glover himself. An essential role in the storytelling of this adaptation, Glover's bold dance stagings illustrate the cultural vitality of Joey's musical artistry and heritage.

NOV 1 – 5, 2023
TICKETS FROM \$35

Join Us on Gala Night
Wed Nov 1 at 6pm

Celebrate the opening night of *Pal Joey* with a gala evening of dinner and dancing at the gorgeously renovated **Ziegfeld Ballroom**. Funds raised help to ensure the future of City Center's founding mission: to provide all New Yorkers affordable access to world-class performing arts.

For more details on Gala packages beginning at \$2,500, contact **SpecialEvents@NYCityCenter.org** or call **212.763.1205**.





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ALVIN AILEY AMERICAN DANCE THEATER

65th Anniversary Season

NOV 29 –
DEC 31, 2023
TICKETS FROM \$32

Join Alvin Ailey American Dance Theater, New York City Center's Principal Dance Company, as they return to their pre-pandemic tradition of a full five-week run. Don't miss out on your opportunity to celebrate the holidays with Ailey once again—or for the first time.

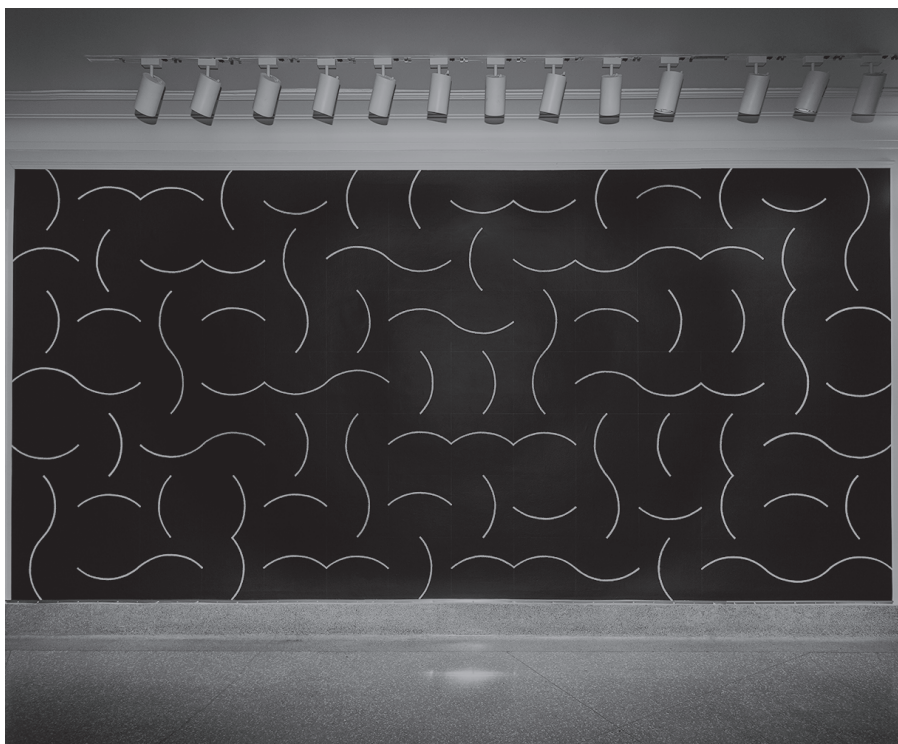
During this milestone anniversary season, the Company showcases the work of diverse choreographers, alongside Mr. Ailey's classic works, and premieres brand-new dance pieces. Ailey continues the tradition of standing as a beacon of excellence in the world of contemporary dance this season with a new ballet by **Robert Battle** commissioned by City Center, world premieres from **Amy Hall Garner** and **Elizabeth Roxas-Dobrish**, new productions of **Ronald K. Brown's** *Dancing Spirit* (2009), **Alonzo King's** *Following the Subtle Current Upstream* (2000), **Jamar Roberts' Ode** (2019), and **Hans van Manen's Solo** (1997), and new versions of Ailey classics.



SOL LEWITT

WALL DRAWING #357

NOW ON VIEW
IN THE GRAND TIER LOBBY





Renowned minimalist and conceptualist artist **Sol LeWitt** (1928 - 2007) is best known for his series *Wall Drawings*, which explore the relationship between a work of art and the place in which it is installed. In 1979, LeWitt teamed up with choreographer **Lucinda Childs** and composer **Philip Glass** to create *Dance*. Known for her minimalist choreography, Childs created a dialogue of shared methodology with LeWitt, exchanging correspondence through diagrams and imagery, which eventually led to LeWitt creating his only work of film: the visual backdrop of and for the dancers in Childs's iconic work. The film was recreated with the dancers of Lyon Opera Ballet for their 2016 production and presented this season at City Center as part of the citywide *Dance Reflections* by Van Cleef & Arpels Festival.

Currently installed at City Center this season, *Wall Drawing #357* is an ode to Lucinda Childs. The arc motif, along with straight and diagonal lines, embodies her choreographic style. The piece is a part of LeWitt's series, which employs a unique technique for installation. LeWitt created simple instructions for each piece to be drawn in the space, similar to architect's blueprints, based on his belief that the artist's concept was art in itself, and the construction could be open to interpretation. This means that no two pieces created from the same directions will ever be identical. *Wall Drawing #357* has not been seen in New York in any format since 1981, and the piece currently on display in the Grand Tier Lobby is entirely unique to City Center.



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NOV 6 **PAM TANOWITZ** | **Artists at the Center**

Moderated by **Alastair Macaulay**

Panelists: **David Lang**, **Rabbi Kendall Pinkney**, and **Pam Tanowitz**

Performances by **Melissa Toogood**, **Victor Lozano**, and **Zachary Gonder**

NOV 20 **ABT STUDIO COMPANY**

Panelist: **Sascha Radetsky** Performances by **ABT Studio Company**

DEC 4 **NEW YORK CITY BALLET AT 75** **George Balanchine's *The Nutcracker*®**

Moderated by **Alastair Macaulay**

Panelists: **Jonathan Stafford** and **Wendy Whelan**

Performances by NYCB Principal Dancers **Sara Mearns** and **Chun Wai Chan**

JAN 29 **CELEBRATING** **BLACK HISTORY MONTH**

Co-presented by New York City Center and **New York City Ballet (NYCB)**

Performances by **Members of NYCB**

APR 1 **NEDERLANDS DANS THEATER**

Moderated by **Brian Schaefer** Panelist: **Emily Molnar**

Performances by **Members of NDT**



80 30 20

UPCOMING EVENTS



UP NEXT

ANNUAL GALA PRESENTATION

PAL JOEY

NOV 1 – 5, 2023

Reconceived by directors **Savion Glover** and **Tony Goldwyn**, this brand-new adaptation casts **Joey Evans** (**Ephraim Sykes** of *Ain't Too Proud*) as a Black jazz singer refusing to compromise on his craft and struggling to make it big on the Chicago nightclub circuit.

PAM TANOWITZ |
ARTISTS AT THE CENTER

SONG OF SONGS MUSIC BY DAVID LANG

NOV 9 – 11, 2023

In its New York City premiere, *Song of Songs* fuses **David Lang's** gorgeous choral settings of the Biblical love poem with **Pam Tanowitz's** movement mined and abstracted from Jewish folk dance.

SUGAR HILL |
THE ELLINGTON/STRAYHORN NUTCRACKER

NOV 14 – 26, 2023

This jazz-steeped reimagining of *The Nutcracker* is set to the music of the genre-defying collaboration between jazz icons bandleader/composer **Duke Ellington** and gay composer **Billy Strayhorn**, staged a captivating way that has never been done before.

ALVIN AILEY AMERICAN DANCE THEATER

NOV 29 – DEC 31, 2023

For 65 years, Alvin Ailey American Dance Theater has showcased the work of diverse choreographers, amplifying a wide range of voices alongside Mr. Ailey's own. In a return to pre-pandemic tradition, the Company will shine for a full five weeks, giving audiences the opportunity to once again celebrate the holidays with Ailey.