

FOR IMMEDIATE RELEASE:

New York City Center announces full programming for 2019 Fall for Dance Festival, Oct 1 – 13

**Featuring four world premiere commissions by choreographers
Kyle Abraham, Kim Brandstrup, Sonya Tayeh, and Caleb Teicher**

**International artists from Argentina, Canada, France, Russia, Sweden,
South Africa, and the United Kingdom**

All tickets \$15; On Sale Sun Sep 8 at 11am

AUGUST 13, 2019/NEW YORK, NY—**Arlene Shuler**, New York City Center President and CEO, today announced full programming for the 2019 **Fall for Dance Festival**, October 1 – 13. For sixteen seasons, the Festival has welcomed existing and new dance lovers to experience an international array of dance artists. The 2019 line-up includes artists from Argentina, Canada, France, Russia, Sweden, South Africa, the United Kingdom, and the United States. In keeping with City Center’s founding mission to make the arts accessible to everyone, all tickets are \$15.

Arlene Shuler said, “From rising tap dance star **Caleb Teicher** to the classical ballet dancers of Russia’s **Mariinsky Ballet** to modern dance pioneer **Martha Graham**, this year’s festival truly speaks to the broad range of artists who make up the dance world. We’re also proud to present two companies that feature physically integrated casts—**Skånes Dansteater** from Sweden and **Vuyani Dance Theatre** from South Africa.”

The inaugural Fall for Dance Festival was held in 2004 with the goal of building a new audience for dance. In his review of that season, Jack Anderson wrote, “Fall for Dance has proved to be the brightest idea to light up the New York dance scene in a long time.” (*The New York Times*) The Festival has continued to receive international recognition for its quality and innovation, and for successfully engaging new and younger dance audiences. Since its inception, Fall for Dance has presented more than 200 companies, 121 premieres, and has introduced more



than 350,000 newcomers and dance enthusiasts to an eclectic mix of choreographers and performers, all for the price of a movie ticket.

Highlights of the 2019 festival include four world premiere commissions: **Kyle Abraham** for ABT principal dancer **Misty Copeland**, **Kim Brandstrup** for NYCB principal dancers **Sara Mearns** and **Taylor Stanley**, **Sonya Tayeh** with live music by **Moses Sumney**, and tap dance phenom **Caleb Teicher** who will expand his 2018 City Center Commission. The Festival will also feature performances by **Alicia Graf Mack**, **Alvin Ailey American Dance Theater**, **Les Ballet Jazz de Montréal** (Canada), **CNDC d'Angers/Robert Swinston** (France), **Dyptik** (France), **English National Ballet** (United Kingdom), **Hubbard Street Dance Chicago**, **MADBOOTS DANCE**, **Malevo** (Argentina), **The Mariinsky Ballet** (Russia), **Mark Morris Dance Group**, **Martha Graham Dance Company**, **Monica Bill Barnes & Company**, **Skånes Dansteater** (Sweden), **Vuyani Dance Theatre** (South Africa), and **The Washington Ballet**.

Fall for Dance ticket holders are invited to free, pre-show dance lessons taught by Festival artists in the Grand Tier Lobby on October 2, 4, 6, 11, and 13. Visit NYCityCenter.org/FallforDance for more information.

The 2019 Fall for Dance Festival runs October 1 – 13 at New York City Center (131 West 55th Street between 6th and 7th Avenues). **All tickets are \$15 and go on sale Sunday, September 8, at 11am.** Tickets can be purchased online at NYCityCenter.org, by calling 212.581.1212, or in person at the box office.

New York City Center gratefully acknowledges Fall for Dance Festival Lead Sponsor Bloomberg Philanthropies.

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City Center is also grateful for the support of its Presenting Partners including Perry and Marty Granoff, Caroline Howard Hyman, Denise R. Sobel, and Barbara and David Zalaznick.

Support for new dance works at New York City Center is provided by The Virginia B. Toulmin Foundation and the Doris Duke Charitable Foundation.

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Leadership support for dance at New York City Center is provided by the Howard Gilman Foundation and The Harkness Foundation for Dance.

NEW YORK CITY CENTER (Arlene Shuler, President & CEO) has played a defining role in the cultural life of the city since 1943. Its landmark 75th Anniversary Season (2018 – 2019) paid tribute to this rich history and celebrated the institution’s singular role in the arts today. City Center’s Tony-honored Encores! series has celebrated the tradition of American musical theater for over 25 years. In 2013, City Center launched the Encores! Off-Center series, which brings today’s innovative artists into contact with groundbreaking musicals from the more recent past. Dance has also been integral to the theater’s mission from the start and programs like the annual Fall for Dance Festival, with all tickets \$15, remain central to City Center’s identity. Home to a roster of renowned national and international companies including Alvin Ailey American Dance Theater (City Center’s Principal Dance Company) and Manhattan Theatre Club, New York City Center is Manhattan’s first performing arts center, founded by Mayor Fiorello La Guardia with the mission of making the best in music, theater, and dance accessible to all audiences. That mission continues today through its dynamic programming, art exhibitions, studio events, and master classes, which are complemented by education and community engagement programs that bring the performing arts to over 11,000 New York City students, teachers, and families each year. NYCityCenter.org

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FALL FOR DANCE FESTIVAL

OCT 1 – 13, 2019

ALL TICKETS \$15

Tickets on sale Sun Sep 8 at 11am

PROGRAM 1

TUE OCT 1 & WED OCT 2 8PM

Hubbard Street Dance Chicago

A Picture of You Falling Choreography by Crystal Pite

Hubbard Street Dance Chicago grew out of the Lou Conte Dance Studio at LaSalle and Hubbard Streets in 1977, when Lou Conte gathered an ensemble of four dancers to perform in senior centers across Chicago. Conte continued to direct the company for 23 years, during which he initiated and grew relationships with both emerging and established artists including Nacho Duato, Daniel Ezralow, Jiří Kylián, Ohad Naharin, Lynne Taylor-Corbett, and Twyla Tharp. Conte’s successor Jim Vincent expanded Hubbard Street’s international focus, began a collaboration with the Chicago Symphony Orchestra, and cultivated artists from within—launching the Inside/Out Choreographic Workshop and inviting Resident Choreographer Alejandro Cerrudo to make his first work. Since 2009, Artistic Director Glenn Edgerton has advanced this legacy along with partnerships with the CSO, Art Institute of Chicago, and other institutions that keep Hubbard Street deeply connected to its hometown. To the Company’s repertoire, Edgerton has added significant new voices such as Mats Ek, Sharon Eyal, Alonzo King, and Victor Quijada. The main company’s 14 members make up one of the only ensembles in the US to perform all year long, domestically and around the world, while a nationally renowned Summer Intensive Program brings young artists into its ranks.

Crytal Pite’s ***A Picture of You Falling*** exemplifies the choreographer’s fascination with familiar storylines of love, conflict, and loss, and the body’s role in providing the illustrative shape of those stories.

Vuyani Dance Theatre (South Africa)

Rise* Choreography by Gregory Maqoma (US Premiere)

Vuyani Dance Theatre (VDT) is a contemporary African dance company founded in 1999 by Creative Director Gregory Maqoma. After years of performing on local and international stages, VDT has become one of the most cutting-edge, thought-provoking, and successful dance and theatrical organizations to emerge from Africa. The Company is committed to producing work that questions and challenges social values while simultaneously utilizing history as a launch pad for (material) research and development. Various themes of concern to young people are also addressed through collaborative methods and forms that involve music and dance styles in keeping with the performers’ own lives. Vuyani Dance Theatre embraces the many tastes, motivations, and diverse cultures that shape the uniqueness of South African society courtesy of their diligent creators and dancers.



Rise (US Premiere) carries with it a message of hope to young people that it is up to them to rise to the occasion and dedicate their energy to rebuilding the country's spirit of Ubuntu and to be hopeful for a greater South Africa.

Misty Copeland

New Work Choreography by Kyle Abraham (World Premiere, New York City Center Commission)

Misty Copeland is a principal dancer with American Ballet Theatre—the first African American woman to hold this position with the company. An award-winning artist, Copeland has been featured in numerous publications and television programs and is the author of *The New York Times* Bestselling memoir *Life in Motion*. She has worked with many charitable organizations and is dedicated to working with and mentoring young girls and boys. She was appointed by President Obama to the President's Council on Fitness, Sports, and Nutrition in 2014. Featured in *O*, *The Oprah Magazine*; *Kinfolk*; and *Vogue Italia*; **Kyle Abraham** is a 2018 Princess Grace Statue Award recipient, Lincoln Center Education Artist in Residence, and 2013 MacArthur Fellow. His choreography has been presented on some of the most prestigious stages across the US and abroad. In addition to performing and developing new work for his company A.I.M, Abraham recently premiered *Untitled America*, a three-part commissioned work for Alvin Ailey American Dance Theater; toured *The Serpent and The Smoke*, a new pas de deux for himself and acclaimed ballerina Wendy Whelan as part of *Restless Creature*; and choreographed the film *The Book of Henry* with acclaimed director Colin Trevorrow. In November 2012, Abraham was named New York Live Arts Resident Commissioned Artist (2012–2014). Other awards include a USA Ford Fellow (2012), Creative Capital grantee, and Jacob's Pillow Dance Award recipient (2012). In 2011, *OUT Magazine* called Abraham the “best and brightest creative talent to emerge in New York City in the age of Obama.”

Caleb Teicher & Company

Bzzzz Choreography by Caleb Teicher (World Premiere, New York City Center Commission)

Caleb Teicher & Company (CT&Co), founded in 2015 by acclaimed dancer/choreographer Caleb Teicher, seeks to expand the capacity of America's rich music and dance traditions through innovative choreography, performance, and contextualization. Utilizing Tap Dance, Vernacular Jazz, Lindy Hop, and a mix of other dance styles born and bred in America, the Company's work reflects a collective conscience within modern American culture. Whether tap dancing with a live beatboxer or to Bach's *Goldberg Variations*, swing dancing to Ella Fitzgerald's famous recordings or to a new contemporary score by pianist Conrad Tao, audiences have warmed to CT&Co's unique style of theatricality, humor, emotional expression, and aesthetic exploration. Past engagements include The Guggenheim Works & Process, New York City Center's Fall for Dance Festival, The Joyce Theater, New Victory Theater's Victory Dance, Lincoln Center Out of Doors, Guggenheim Museum Bilbao, PS21 Chatham, Jacob's Pillow Dance Festival, UNCW, ADF at DanceCleveland, Gibney Dance, Queens College, The Yard on Martha's Vineyard, LaMaMa Experimental Theater Club, and the American Tap Dance Foundation, among others.

The first iteration of **Bzzzz**, commissioned by City Center for the 15th Fall for Dance Festival (2018) and titled *Bzzz*, featured seven tap dancers and a live beatboxer. The commission of the expanded work for 2019 (World Premiere, New York City Center Commission) will continue to explore the relationship between two forms of



building and breaking pattern, skirting expectations with a span of compositional and choreographic choices—pairing remarkable virtuosity and witty relationships with time, space, and each other.

PROGRAM 2

THU OCT 3 & FRI OCT 4 8PM

Mark Morris Dance Group

Eleven from *Mozart Dances* Choreography by Mark Morris

Formed in 1980, Mark Morris’ internationally renowned **Mark Morris Dance Group** (MMDG) has received “highest praise for their technical aplomb, their musicality, and their sheer human authenticity.” (*Bloomberg News*) Live music and community engagement are vital components of the Dance Group, which has toured with its own musicians, the MMDG Music Ensemble, since 1996 and regularly collaborates with orchestras and opera companies around the world. MMDG’s film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, *South Bank Show* (UK), and *Live from Lincoln Center*. In 2015 Morris’ signature work *L’Allegro, il Penseroso ed il Moderato* premiered on PBS’ *Great Performances*. The Mark Morris Dance Center was opened in 2001 to provide a home for the Dance Group, rehearsal space for the dance community, programs for local children and seniors, and dance classes for students of all ages, with and without disabilities.

Eleven, often performed as a standalone piece, is part of the evening-length *Mozart Dances* set to Piano Concerto No. 11 in F Major; it premiered in 2006.

Dyptik (France)

*Dans l’Engrenage** Choreography by Mehdi Meghari and Souhail Marchiche (US Premiere)

Dyptik was founded in 2012 by choreographers Mehdi Meghari and Souhail Marchiche in Saint-Etienne, France. Dyptik started exploring the theme of identity, through two choreographic pieces: *En quête* (2012) and *Dyptik* (2014). The Company then went on to tackle the topic of revolution with *DConstruction* (2016), *Dans l’engrenage* (2017), and *Le Cri* (2018). In addition to its creative work, Dyptik has been developing many cultural initiatives around its creations and has created the Festival TRAX—an annual festival created in 2014. The Company is committed to the values of sharing, cultural exchange, and engaging with other people. Dyptik opens its Saint-Etienne studios to artists and the public to make them a true platform for residencies and performances.

Dans l’Engrenage (US Premiere) addresses society’s frantic race to feed our infinite appetite for success and the price we pay once the ultimate goal is achieved. Drawing inspiration from the traditional dances and rhythms of the Arab world, Meghari and Marchiche create an all-consuming trance—ever mounting in intensity.



The Washington Ballet

Shadow Lands Choreography by Dana Genshaft (NY Premiere)

The Washington Ballet grew out of the success of The Washington School of Ballet, founded and directed for years by legendary dance pioneer Mary Day. The School opened in 1944 and the Company was established in 1976 with Day’s singular vision clearly illuminated: to create a stellar institution of teaching, creating, and enlightenment through dance. Current artistic director and globally acclaimed ballerina Julie Kent’s long-term vision to build on this legacy includes expanding the size of the company while broadening its repertoire to

include seminal works by choreographers such as Balanchine, Ashton, and Tudor, alongside works by choreographers such as Justin Peck and Alexei Ratmansky. In dedicating a part of every performance season to world premieres, The Washington Ballet celebrates works by emerging and established 21st century choreographers like Gemma Bond, Clifton Brown, Trey McIntyre, Annabelle Lopez Ochoa, and Ethan Stiefel. TWB ensures excellence in its professional company by providing world renowned ballet training and a haven to pursue a high level of artistic quality and grows the next generation of dancers through its school, professional training programs, and Studio Company. Through the performing company, the ballet school, and its community engagement programs, TWB continues to propel itself to a more prominent place within the nation’s capital and beyond.

Shadow Lands, by former San Francisco Ballet soloist Dana Genshaft, is set to music by Mason Bates who serves as the first composer-in-residence at The Kennedy Center. The acclaimed work is described by *The Washington Post* as “a vision of ballet form that’s futuristic and fresh,” and first premiered in Washington, DC in April 2019.

Malevo (Argentina)

Salvaje Choreography by Matias Jaime (US Premiere)

Malevo is a dance company created in 2015 by director, choreographer, and dancer Matías Jaime, specializing in Malambo—a traditional Argentine folk dance of great virility and dexterity—that seeks to take it beyond its limits, with a modern, avant-garde, and transgressive approach, merging it with other dance styles like flamenco and urban percussion. Always keeping their essence and purity, Malevo fosters a perfect combination with innovation—giving a complete visual and sensorial experience. The Company received worldwide recognition following their appearance on *America’s Got Talent*, which provided the opportunity to share their art with a global audience. Malevo has performed in festivals, television shows, private events, and theaters in Canada, France, Egypt, Mexico, Russia, UAE, and the US, among other countries.

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PROGRAM 3

SAT OCT 5 8PM & SUN OCT 6 3PM

The Mariinsky Ballet (Russia)

At the Wrong Time Choreography by Alexander Sergeev (US Premiere)

The Mariinsky Ballet is an important part of Russia’s dance culture and history. The Company has been home to many of the world’s most notable dancers including Anna Pavlova, Mathilde Kschessinskaya, Vaslav Nijinsky, Natalia Makarova, Rudolf Nureyev, Mikhail Baryshnikov, Uliana Lopatkina, and Diana Vishneva. The Mariinsky Ballet’s repertoire includes ballets staged by Marius Petipa, Michel Fokine, George Balanchine, Jerome Robbins, Yuri Grigorovich, Roland Petit, Angelin Preljocaj, William Forsythe, and Alexei Ratmansky, among others.

Soloist Alexander Sergeev made his choreographic debut with ***At the Wrong Time*** as part of the Mariinsky Ballet Festival’s Creative Workshop of Young Choreographers in March 2019. Set to music by Heitor Villa-Lobos, the ballet presents three couples in varying expressions of love.

English National Ballet (United Kingdom)

Dust Duet Choreography by Akram Khan (US Premiere)

English National Ballet brings world-class classical ballet to the widest possible audience—delighting them with the traditional and inspiring them with the new. Since its creation in 1950 by legendary British dancers Anton Dolin and Alicia Markova, the Company has toured around the UK and internationally. Under the leadership of Artistic Director Tamara Rojo, the Company stands for artistic excellence and creativity. It honors the tradition of great classical ballet while embracing change, evolving the art form for future generations, and encouraging audiences to deepen their appreciation of it. Recent highlights have included an invitation to perform at the Palais Garnier (2016); the premiere of the all-female choreography program *She Said* (2016), followed by *She Persisted* (2019); the critical and audience success of Akram Khan’s *Giselle*—which saw the Company return to the US for the first time in 30 years (Harris Theater, 2019); and being trusted with Pina Bausch’s *Le Sacre du printemps* (The Rite of Spring)—the first ever British company to perform a Pina Bausch work (2017).

Dust, a piece for 20 dancers, was created by Akram Khan for English National Ballet in 2014 as part of a mixed program commemorating the centenary of World War I. Reflecting on the experiences of those who fought in the conflict and those who stayed behind, the piece ends with a moving duet for a female and male dancer. Khan harnesses the bodies of ballet dancers to further explore his movement vocabulary (a fusion of contemporary and Indian classical dance). In the words of the choreographer, the piece is about “life, death, absence, and memory.”



Skånes Dansteater (Sweden)

Dare to Wreck Choreography by Madeleine Månsson & Peder Nilsson (US Premiere)

Sweden’s largest independent dance institution, **Skånes Dansteater** is a contemporary dance company based in Malmö. The Company presents a dynamic program of commissioned and repertory productions and community activities to broaden the public’s enjoyment and understanding of contemporary dance—making dance relevant, engaging, and diverse, and engaging audiences beyond age, background, and cultural boundaries.

Dare to Wreck (US Premiere) is a dynamic and emotional exploration of a relationship that deals with aspects of allowing oneself to meet someone while at the same time having the courage to leave. Originally conceived as part of the longer Skånes Dansteater performance *C me* (choreographed by Caroline Bowditch and Melody Putu), this duet is for dancers with and without disabilities and was expanded to an independent work by Peder Nilsson and Madeleine Månsson. In November 2016, *Dare to Wreck* was one of the finalists in the choreography competition IFMC in Belarus. The duet was performed at the Danceable festival in The Hague and at Seoul Arts Center in 2017. It was also a part of the Holland Dance Festival’s opening ceremony in January 2018.

Alvin Ailey American Dance Theater

Lazarus (Act II) Choreography by Rennie Harris

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. Led by Alvin Ailey and a group of young African-American modern dancers, that performance forever changed the perception of American dance. The Ailey company has gone on to perform for an

estimated 25 million people in 48 states and 71 countries on six continents—and has reached millions more through television broadcasts, film screenings, and online platforms. In 2008, a US Congressional resolution designated the Company as “a vital American cultural ambassador to the world” that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. When Mr. Ailey began creating dances, he drew upon his “blood memories” of Texas, the blues, spirituals, and gospel as inspiration. Although he created 79 ballets over his lifetime, Mr. Ailey maintained that his company was not exclusively a repository for his own work. Today the Company continues Mr. Ailey’s mission by presenting important works of the past and commissioning new ones. In all, more than 235 works by more than 90 choreographers have been part of the Ailey company’s repertory. Before his untimely death in 1989, Mr. Ailey named Judith Jamison as his successor, and over the next 21 years she brought the Company to unprecedented success. Ms. Jamison personally selected Robert Battle to succeed her in 2011, and *The New York Times* declared he “has injected the company with new life.”

In the Company’s first two-act ballet, acclaimed hip-hop choreographer Rennie Harris completes a trilogy of works—including past Ailey audience favorites *Exodus* and *Home*—with this work inspired by the life and times of Mr. Ailey. With ***Lazarus***, Harris connects past and present in a powerful work that addresses the racial inequities America faced when Mr. Ailey founded this company in 1958 and still faces today.



PROGRAM 4

THU OCT 10 & FRI OCT 11 8PM

CNDC d'Angers/Robert Swinston (France)***Beach Birds*** Choreography by Merce Cunningham

Created in 1978, the **Centre national de danse contemporaine – Angers** (CNDC d'Angers) has dedicated itself to supporting the creation of contemporary choreography. It has contributed to the emergence of some of this generation's most highly regarded French choreographers, including Angelin Preljocaj, Mathilde Monnier, and Philippe Decoufle. It is also a place where research, experimentation, and artistic creation are open to many different disciplines. Created in 2013 under the direction of Robert Swinston (assistant to Merce Cunningham from 1992 to 2009), the Centre's resident dance company performs Swinston's creations, as well as his adaptations of Cunningham's choreography.

Merce Cunningham said, "I had three things in mind: one was birds, obviously, or animals or whatever, but also humans on the beach and also one of the things that I love so much on shores—the way you are looking at a rock and you go around it, and it looks different each time, as though it were alive too. Those three images are part of what I worked at. In dividing the structures the way I always do, I used those three things as something to think about.... It is all based on individual physical phrasing. The dancers don't have to be exactly together. They can dance like a flock of birds, when they suddenly take off."

A work for eleven dancers, the rhythm for ***Beach Birds*** is much more fluid than other Cunningham dances, so the sections can differ in length from performance to performance. John Cage composed the music and painter Marsha Skinner provided the costumes and decor. The dancers are dressed identically in all-white leotards and tights, with black gloves. Skinner's backcloth is a white scrim on which the light varies in color and intensity. While the timings do not relate to the dance structure, the gradual changes of light have been

interpreted to imitate those that might occur from dawn to dusk on a beach. *Beach Birds* was adapted for film and called *Beach Birds for Camera*.

Alicia Graf Mack***Come Sunday*** Choreography by Geoffrey Holder

Alicia Graf Mack began her inaugural season as the Director of Dance at The Juilliard School in the fall of 2018. She enjoyed a distinguished career as a leading dancer of Alvin Ailey American Dance Theater and has also been a principal dancer with Dance Theatre of Harlem and Complexions Contemporary Ballet. She has danced as a guest performer with Alonzo King's LINES Ballet, Beyoncé, John Legend, Andre 3000, and Alicia Keys. Graf Mack graduated magna cum laude with honors in history from Columbia University and holds an MA in nonprofit management from Washington University in St. Louis. As a dance educator, Graf Mack was an assistant professor of dance at Webster University in St. Louis, and on faculty at Washington University and University of Houston. She is a co-founder of D(n)A Arts Collective, an initiative created to enrich the lives of young dancers through master classes and intensives.



Multi-faceted performer and creator Geoffrey Holder originally created ***Come Sunday*** for his wife Carmen de Lavallade. Set to four spirituals sung by Odetta, the solo would become one of de Lavallade's signature vehicles.

MADBOOTS DANCE

FOR US Choreography by Jonathan Campbell & Austin Diaz

MADBOOTS DANCE is a queer, contemporary dance company based in New York City, co-founded in 2011 by Jonathan Campbell and Austin Diaz. The provocative, hyper-physical ensemble was named "25 to Watch" by *Dance Magazine* in 2016 and has reached audiences nationally and internationally, mining topics of male identity and queer culture. The Company had the honor of performing at The Joyce Theater, in the theater's first-ever LGBTQ+ pride week, as well as performing works at Jacob's Pillow Dance Festival's Doris Duke Theatre, Chutzpah! Festival (Vancouver), Off The Edge Festival at The Rialto (Atlanta), Fire Island Dance Festival, Velocity Dance Center (Seattle), Hudson Valley Dance Festival, The 92nd Street Y, Tisch School Of The Arts, Gibney Dance Center, and David Mixner's 1969 Benefit Performance. Presently, Campbell and Diaz continue to create compelling, original works for MADBOOTS DANCE as well as teach both emerging and professional dancers around the nation through their unique voice and movement language.

FOR US is a response to the Orlando massacre at Pulse Nightclub in June 2016 and premiered at Fire Island Dance Festival that summer.

Sonya Tayeh Dance with Moses Sumney

Unveiling Choreography by Sonya Tayeh (World Premiere, New York City Center Co-Commission with Kaatsbaan)

Sonya Tayeh is a New York City-based choreographer and director. Since paving her professional career, her work has been characterized as a blend of powerful versatility and theatrical range. Selected credits include: *Moulin Rouge!* (Hirshfield Theatre/Dir Alex Timbers), *Rent Live!* (Fox Network/Dir Michael Grief and Alex Rudzinski), *Reclamation Map* with Heather Christian (commissioned by New York City Center for Fall for

Dance), *The Lucky Ones* (Ars Nova/Dir Anne Kauffman), *Face the Torrent* for Malpaso Dance Co. (commissioned by The Joyce Theater), *You'll Still Call Me By Name* (commissioned by New York Live Arts and Jacob's Pillow Dance Festival), and Martha Graham Dance Company's Lamentation Variation Series. **Moses Sumney** is an American singer-songwriter based in Los Angeles, California. His self-recorded EP, *Mid-City Island*, was released in 2014. He released another 5-song EP in 2016, titled *Lamentations*. His first full-length album, *Aromanticism*, was released in September 2017. Sumney has performed as an opening act for Dirty Projectors, Junip, and Sufjan Stevens.



PROGRAM 5

SAT OCT 12 8PM & SUN OCT 13 3PM

Les Ballets Jazz de Montréal (Canada)***Dance Me**** Choreography by Andonis Foniadakis and Ihsan Rustem (US Premiere)

Founded in 1972 by Geneviève Salbaing, Eva Von Genscy, and Eddy Toussaint, **BJM – Les Ballets Jazz de Montréal** is a repertory company that creates, produces, and presents contemporary dance performances based on the technique, rigour, and aesthetic of classical ballet. Its work consistently appears on local, national, and international stages. The Company offers its artists high-level professional ballet training and gives internationally renowned choreographers the freedom to develop their artistic process in keeping with BJM's identity. As a leading ambassador of Quebec dance across the globe, BJM is synonymous with flawless execution. Its distinctive style is simultaneously artistic, sexy, explosive, original, and accessible. Since being named artistic director in 1998, Louis Robitaille has reoriented the Company toward audiences open to new choreographic forms. He has linked BJM with rising names in the contemporary dance world, such as Crystal Pite, Aszure Barton, Mauro Bigonzetti, Andonis Foniadakis, Itzik Galili, Annabelle Lopez Ochoa, Benjamin Millepied, and Ihsan Rustem. In recent years, the Company's artistic direction has favored multidisciplinary creations that blend ballet with other artistic disciplines such as theater, video, and music. With accessibility and quality as its key values, the Company has managed to incorporate joy into creations that are strong, expressive, and demanding. The distinctive personality and high caliber of its performers ensure the Company's sustained success and reputation. Having presented more than 2,000 performances for over 2 million people in 67 countries, BJM is a true ambassador of Canadian dance and artistic vitality across the globe.

Dance Me (US Premiere) is an exclusive creation inspired by the rich and profound work of Montreal-based poet, artist, and songwriter Leonard Cohen. Approved by Cohen during his lifetime, and under the artistic direction of Louis Robitaille, and the strong, bold dramaturgy of Eric Jean, this riveting homage to the famed artist evokes the grand cycles of existence in five seasons, as described in Cohen's deeply reflective music and poems. Three internationally renowned choreographers were entrusted with putting movement to Cohen's legendary songs: Andonis Foniadakis, Annabelle Lopez Ochoa, and Ihsan Rustem. (Annabelle Lopez Ochoa's work will not be performed at Fall for Dance.) *Dance Me* combines scenic, visual, musical, dramaturgical, and choreographic writing to pay tribute to Montreal's greatest ambassador.

Sara Mearns & Taylor Stanley**New Work** Choreography by Kim Brandstrup (World Premiere, New York City Center Commission)

As principal dancers at New York City Ballet, **Sara Mearns** and **Taylor Stanley** have originated roles in new works by a wide range of choreographers including Kyle Abraham, Warren Carlyle, Justin Peck, Alexei Ratmansky, and Christopher Wheeldon; in addition to performing seminal repertory works by George Balanchine and Jerome Robbins. Signature works for Mearns include "Diamonds" from *Jewels*, *Swan Lake* (Odette/Odile), and *Symphony in C* (Second Movement), among numerous others. At City Center, Mearns has performed in commissioned works for Fall for Dance in 2013, 2014, and 2017, and Matthew Bourne's *The Red*



Shoes. In January 2019, Stanley made his debut in *Apollo*, adding to a notable list of repertory including “Emeralds” from *Jewels*, *Stravinsky Violin Concerto*, and *Symphony in Three Movements*. **Kim Brandstrup** founded his dance company Arc in 1985—forging a narrative style that owes more to his early cinematic training than to classical story ballet or the kineticism of contemporary dance. Throughout his career, he has sought a theater of movement that is both powerful and subtle, creating poignant and suggestive narratives that are always intensely human and emotionally revealing. Since 2005 in freelance commissioned works for a range of international companies including The Royal Ballet, Les Grands Ballets Canadiens, and the Royal Danish Ballet, his narrative approach has found new paths, growing more refined and precise while enjoying a looser, more experimental tone in its storytelling.

Monica Bill Barnes & Company

The Running Show* Choreography by Monica Bill Barnes

Monica Bill Barnes & Company is a contemporary American dance company that brings dance where it doesn’t belong. The Company creates and produces each work entirely from its own rulebook—dancing to radio interviews on the biggest stages in the world, hosting a weekly show in a crowded office party, or leading a choreographed exercise routine in an art museum. Within each of these new contexts and borrowed environments, the Company constantly finds humor in awkward, everyday triumphs and failures. The Company consists of a team of collaborators who together create the most unlikely experiences for every kind of audience.

A seven year old falls in love with dance at her first recital. Forty years later, she works every day to stay in the game. At 70 she struggles to keep moving. ***The Running Show*** documents the life of a dancer through movement, interviews, and stories. The work features Monica Bill Barnes performing with a large cast of local dancers. Interviews with each new cast incorporate their voices and stories into the show, giving the audience an unprecedented look into the life of a dancer as a new kind of sports hero—one that keeps moving against all odds. *The Running Show* invites audiences to watch dance as a live sport, framing Barnes’ rigorous choreography as a one-time-only athletic event. With backstory, play-by-play commentary, and a constant running clock, the audience is in for more than a traditionally polite night at the theater.

Martha Graham Dance Company

Chronicle Choreography by Martha Graham

Martha Graham Dance Company has been a world leader in the evolving art form of modern dance since its founding in 1926. Today, under the direction of Artistic Director Janet Eilber, the Company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that offer a rich thematic narrative, the Company creates new platforms

for contemporary dance and multiple points of access for audiences. Since its inception, the Company has received international acclaim from audiences in over 50 countries and produced several award-winning films broadcast on PBS and around the world. Though Martha Graham herself is the best-known alumna, the Company has provided a training ground for some of modern dance’s most celebrated performers and choreographers. In recent years, the Company has challenged expectations and experimented with a wide



range of offerings beyond its mainstage performances. It has created a series of intimate in-studio events, forged unusual creative partnerships, created substantial digital offerings, and created a model for reaching new audiences through social media. The astonishing list of artists who have created works for the Graham dancers in the last decade reads like a catalog of must-see choreographers. The current company dancers hail from around the world and, while grounded in their Graham core training, can also slip into the style of contemporary choreographers like a second skin, bringing technical brilliance and artistic nuance to all they do.

Chronicle premiered at the Guild Theater in New York on December 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating: “I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible.” *Chronicle* is one of the few dances Graham made which can be said to express explicitly political ideas, but, unlike *Immediate Tragedy* (1937) and *Deep Song* (1937)—dances she made in response to the Spanish Civil War—this dance is not a realistic depiction of events. The intent is to universalize the tragedy of war. The original dance, with a score by Wallingford Riegger, was forty minutes in length, divided into five sections: “Dances before Catastrophe: Spectre–1914 and Masque,” “Dances after Catastrophe: Steps in the Street and Tragic Holiday,” and “Prelude to Action.” The Company has reconstructed and now performs “Spectre–1914,” “Steps in the Street,” and “Prelude to Action.”

*Adapted for Fall for Dance
Programs and casting subject to change.

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