



NEW YORK CITY CENTER



FALL
FOR
DANCE
FESTIVAL

OCTOBER
2020





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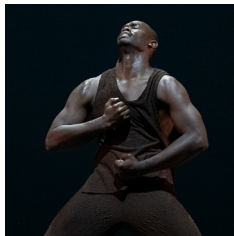
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OCTOBER 2020

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Cover: Ballet Hispánico's Shelby Colona; photo by Rachel Neville Photography

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#FallForDance    

Thanks to City Center Board Co-Chair Richard Witten and his wife and Board member Lisa, **every contribution you make to City Center from now until November 1 will be matched up to \$100,000.**

Be a part of City Center's historic moment as we turn the lights back on to bring you the first digital **Fall for Dance Festival**. Please consider making a donation today to help us expand opportunities for artists and get them back on stage where they belong.

\$200,000 hangs in the balance—give today to double your impact and ensure that City Center can continue to serve our artists and our beloved community for years to come.

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Ballet Hispánico performs 18+1 Excerpts; photo by Christopher Duggan Photography



2020
FALL FOR DANCE
FESTIVAL

Ashley Bouder, Tiler Peck, and Brittany Pollack

Ballet Hispánico

Calvin Royal III

Dormeshia

Jamar Roberts

Lar Lubovitch Dance Company

With guest artists Adrian Danchig-Waring and Joseph Gordon

Martha Graham Dance Company

Sara Mearns and David Hallberg

HOSTS

Alicia Graf Mack **David Hallberg**

PRODUCED BY

New York City Center and Nel Shelby Productions

IN ASSOCIATION WITH

Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

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Wednesday, October 21, 2020

PROGRAM 1

BALLET HISPÁNICO

Eduardo Vilaro, *Artistic Director & CEO*

18+1 Excerpts

New York Premiere

Choreography by GUSTAVO RAMÍREZ SANSANO

Music: "Ida, Sweet as Apple Cider" and

"Mama Teach Me to Dance" by Pérez Prado

Costumes by GUSTAVO RAMÍREZ SANSANO and SERGIO CORDOBA

Lighting Design by SAVANNAH BELL

Premiere

October 13, 2012

Harris Theater for Music and Dance

Chicago, IL

Dancers

SHELBY COLONA DANDARA VEIGA LENAI WILKERSON

18+1 celebrates Gustavo Ramírez Sansano's 19 years as a choreographer and the vulnerability, care, and hope that comes with each artistic endeavor. In a display of subtle humor and electric choreography, the movement merges with the playful rhythms in Pérez Prado's mambo music. Sansano draws from his history and memory to take a joyous look at the past, present, and coming future.

Ballet Hispánico salutes Jody and John Arnhold for their visionary leadership and support. Through the generosity of the Arnhold family, Ballet Hispánico will continue to inspire communities around the world for years to come. MetLife Foundation is the Official Tour Sponsor of Ballet Hispánico.



JAMAR ROBERTS
of Alvin Ailey American Dance Theater

Morani/Mungu (Black Warrior/Black God)
World Premiere City Center Commission

Choreography by JAMAR ROBERTS
Music: “Black Is” by The Last Poets; “The Drum Thing” by John Coltrane,
recorded by Johnathan Blake, Dezron Douglas, and Jaleel Shaw; and
“You’ll Never Walk Alone” by Nina Simone
Costume Design by JERMAINE TERRY
Lighting Design by BRANDON STIRLING BAKER

Dancer
JAMAR ROBERTS

This work has been commissioned by New York City Center for the Fall for Dance Festival.
Support for new dance works at City Center is provided by Rockefeller Brothers Fund and the
Virginia B. Toulmin Foundation.



New York City Center
gratefully acknowledges

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2020 Fall for Dance Festival


MARTHA GRAHAM DANCE COMPANY

Janet Eilber, *Artistic Director*

Lamentation

Choreography by MARTHA GRAHAM

Music: *Neun Klavierstücke*, Op.3, No. 2 by Zoltán Kodály

Costume Design by MARTHA GRAHAM

Original lighting by MARTHA GRAHAM; Adapted by BEVERLY EMMONS

Premiere

January 8, 1930

Maxine Elliot's Theatre

New York, NY

Dancer

NATASHA M. DIAMOND-WALKER

Lamentation premiered in New York City on January 8, 1930, at Maxine Elliot's Theater, to music by the Hungarian composer Zoltán Kodály. The dance is performed almost entirely from a seated position, with the dancer encased in a tube of purple jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait which presents the very essence of grief. The figure in this dance is neither human nor animal, neither male nor female: it is grief itself. According to Martha Graham, after one performance of the work she was visited by a woman in the audience who had recently seen her child killed in an accident. Viewing *Lamentation* enabled her to grieve, as she realized that "grief was a dignified and valid emotion and that I could yield to it without shame."


SARA MEARNS and DAVID HALLBERG
The Two of Us

World Premiere City Center Commission

Choreography by CHRISTOPHER WHEELDON

Music: "I Don't Know Where I Stand"; "Urge for Going";

"You Turn Me On, I'm a Radio"; and "Both Sides Now" by Joni Mitchell

Costume Design by HARRIET JUNG & REID BARTELME

Lighting Design by KATE ASHTON

Dancers

SARA MEARNS DAVID HALLBERG

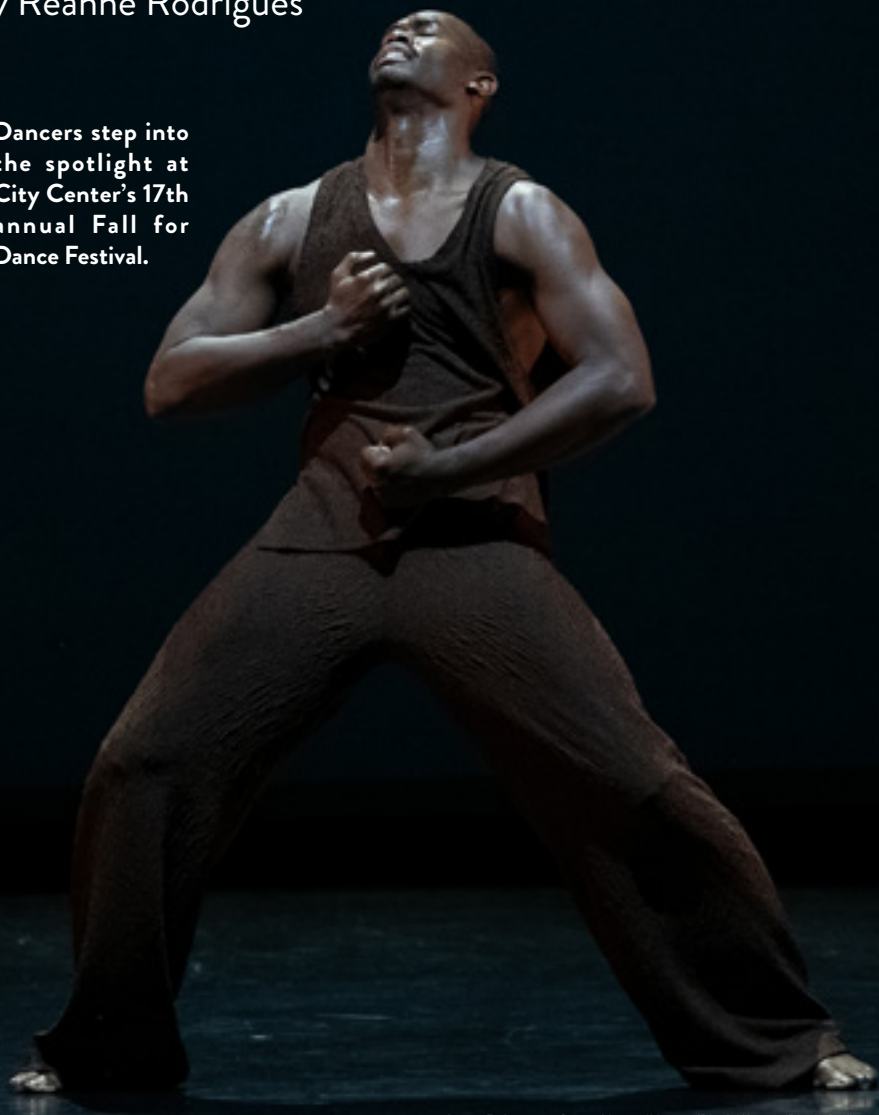
This work has been commissioned by New York City Center for the Fall for Dance Festival.

Support for new dance works at City Center is provided by Rockefeller Brothers Fund and the Virginia B. Toulmin Foundation.

City Center Turns the Lights Back On for the 2020 Fall for Dance Festival

by Reanne Rodrigues

Dancers step into the spotlight at City Center's 17th annual Fall for Dance Festival.



Jamar Roberts performs *Morani/Mungu (Black Warrior/Black God)*; photo by Christopher Duggan Photography

“Will I ever dance on stage again?”

That’s the big question facing dancers today. From being able to turn, travel, and fly across space to being forced to stand still and wait, dancers are in an odd form of stasis. But by their nature, they are resilient—adroit at changing speed and direction. And when given a chance, they make magic, create worlds, and relate what’s on stage to life at large.

That’s what makes this year’s Fall for Dance Festival unlike any other. For many of the artists—all homegrown talent exclusively based in New York—this will be the first time they get to perform on stage after several months. And as they continue to navigate the challenges of filling empty performance schedules and finding ways to keep moving, being able to finally dance for an audience again gives them the special opportunity to open their hearts and share how this period has shaped their artistry.

“The pieces in the 2020 Festival are like a snapshot of this moment in time,” said Stanford Makishi, Vice President of Programming at City Center. “Some works are introspective while others punctuate the programs with moments of joy. Together, they elevate the voices of today’s greatest artists and offer global audiences a unique and unifying experience.”

Continuing a Tradition of Commissioning New Works

As part of City Center’s ongoing commitment to support artists in the creation of new work, this year’s Festival includes world premiere City Center commissions from **Kyle Abraham**, **Dormeshia**, **Jamar Roberts**, and **Christopher Wheeldon**—four of the most adventurous voices in dance today.

Roberts, **Alvin Ailey American Dance Theater**’s first Resident Choreographer, performs a self-choreographed solo titled *Morani/Mungu (Black Warrior/Black God)*. “My inspiration for this particular work comes from observing the moment that we’re in right now in our country,” Roberts said. “And thinking about how, in this moment and every moment of Black life, there’s always a type of duality at play in terms of how Black people have to move through the world depending on the politics of the moment, time, or space.”

“The pieces in the 2020 Festival are like a snapshot of this moment in time”

—Stanford Makishi,
VP of Programming

For internationally renowned choreographer **Christopher Wheeldon**, this year’s Festival signals a turning point: “I’m extremely proud and honored to share the stage with so many esteemed artists. Being in City Center’s studios over the past couple of weeks and standing on stage fills me with great hope that we will all be back stronger than ever.”

Wheeldon’s piece titled *The Two of Us*, brings a felicitous pairing center stage as illustrious New York City Ballet principal dancer **Sara Mearns**, a familiar face to City Center audiences, joins **American Ballet Theatre (ABT)** principal dancer and incoming Artistic Director of The Australian Ballet **David Hallberg**.

How do these beloved stars feel about what will be their first and probably only

“Returning to stage for this year’s Fall for Dance Festival is an opportunity to **contribute meaningfully**—for the first time in months—to **our city’s dance culture.**” —Adrian Danchig-Waring

performance together? “To create a brand-new work with two epic artists that I admire beyond belief is such an honor,” said Mearns. “David and I have dreamt of dancing with each other for years...years, and this is our final chance. I’m so grateful to City Center for making it happen.” Hallberg continued, “This Fall for Dance is bittersweet, as I’ve been a part of so many Festivals in the past and this will be my last as a dancer. As well, this is my one and only opportunity to dance with an artist that I’ve wanted to dance with my entire career.”

ABT’s **Calvin Royal III** makes his debut as a principal dancer—the third Black dancer in the Company’s history to achieve this rank, after dance luminaries Desmond Richardson and Misty Copeland. He performs a solo by multi-award-winning choreographer **Kyle Abraham**, a frequent Fall for Dance artist. The synergy of this powerful collaboration brings an eye-opening look into how dance evolves and moves forward.

Dormeshia, “who no longer uses a last name—she’s tap dance royalty, she doesn’t need one” (*The New York Times*), marks her first featured performance at City Center with a piece that honors and pays homage to legendary Black women in dance who inspired and influenced

her—Lois Bright, Harriet Browne, Cora LaRedd, Jeni LeGon, and Dianne “Lady Di” Walker, to name a few. Dormeshia’s performance comes hot on the heels of her success in the highly acclaimed *And Still You Must Swing*.

Fresh and Familiar Voices Pave the Way for the Future

For **Martha Graham Dance Company’s Natasha M. Diamond-Walker** being a part of this year’s Festival is momentous. “I’m the first woman of African American descent to perform this solo [*Lamentation*] here in America as a member of the Company,” said Diamond-Walker. “I feel like I’m representing the whole Company, but also humanity at the same time.”

Lar Lubovitch Dance Company guest artists **Adrian Danchig-Waring** and **Joseph Gordon**, New York City Ballet principal dancers and partners in real-life, share similar sentiments. “Returning to stage for this year’s Festival is an opportunity to contribute meaningfully—for the first time in months—to the city’s dance culture,” said Danchig-Waring. Together with Gordon, he performs the enduring and timely male duet from *Concerto*



David Hallberg and Sara Mearns perform *The Two of Us*; photo by Christopher Duggan Photography

Six Twenty-Two—one of the first responses to the AIDS crisis from the dance community. “Just being back in the studio is so incredibly healing,” said Gordon. “It’s like I’ve finally found land after spending months lost at sea. This pandemic has forced us all to reconsider our most basic human instincts, all of which are embedded within dance.”

Known for “piercing stereotypes” (*The New York Times*), **Ballet Hispánico**, a leading Latinx dance company opens this year’s Festival with their bold and eclectic style of contemporary dance, featuring **Shelby Colona**, **Dandara Veiga**, and **Lenai Wilkerson**. “Just the thought of stepping out onto a stage with my co-workers after six months fills me with

so much peace,” said Colona.

And while performing without an audience in the theater might seem daunting for most artists, Colona believes that dance transcends physical boundaries: “People come to watch dance because it makes them feel something. They become a part of the experience and immerse themselves in another world. When you watch dance, it can be an escape from within your ‘four walls.’ That’s something everyone could use a bit of.”

Ballet icon **Tiler Peck**, who performs alongside **Ashley Boudier** and **Brittany Pollack**, was recently featured in City Center’s five-part Studio 5 | Great American Ballerinas series

among other endeavors during her time off stage. For her, the Festival strengthens the feeling of connection and camaraderie between the dancers: “I love sharing the stage with so many talented and diverse artists, and although we cannot be in the wings cheering each other on like we usually are, I am honored to be dancing alongside them digitally this year.”

Leading up to the Festival’s opening night, City Center has pulled out all the stops to make what was a dream, a reality. To protect the artists, staff, and crew working to produce the Festival, City Center has been closely following guidelines from medical advisors including repeated COVID-19 testing for everyone involved. And with a herculean effort that involves hours of online meetings, conducting safe studio rehearsals, and creating new works via Zoom, City Center in partnership with Nel Shelby Productions is able to share the magic of live performance directly from its stage to you at home.

So while audiences cannot gather at City Center for this year’s Festival, the astounding display of artistry that celebrates the indomitable spirit of dance promises to bring inspiration and joy. “Dance in this moment in New York and the world is so important because it keeps dreams alive, it keeps the promise of a better future alive,” Mearns concluded. “It’s always been what’s healed my heart and my soul so I hope it can do the same for others right now.”

The 2020 Fall for Dance Festival premieres on October 21 (Program 1) and 26 (Program 2) at 7:30pm ET and is available to view on demand through November 1 for \$15 per program. For more information and to purchase digital access, please visit [NYCityCenter.org/FallforDance](https://nycitycenter.org/fallfordance).

Reanne Rodrigues is the Editorial Content Manager at New York City Center.

City Center has pulled out all the stops



Dormeshia performs *Lady Swings the Blues*;
photo by Christopher Duggan Photography

NEW YORK CITY CENTER



Monday, October 26, 2020

PROGRAM 2

**ASHLEY BOUDER, TILER PECK,
and BRITTANY POLLACK**

Excerpts from *Who Cares?*

Choreography by GEORGE BALANCHINE © The George Balanchine Trust
Music: “I’ll Build a Stairway to Paradise”; “Fascinatin’ Rhythm”;
and “My One and Only” by George Gershwin
Adapted and Orchestrated by HERSHY KAY
Staging by GLENN KEENAN
Costumes: Inspired by BEN BENSON;
Designed and Executed by DIANE SCHAUBACH
Lighting Design by MARK STANLEY

Premiere

February 5, 1970
New York State Theater
New York, NY

Dancers

ASHLEY BOUDER TILER PECK BRITTANY POLLACK

The performance of *Who Cares?* (excerpts) a **Balanchine© Ballet**, is presented by arrangement with **The George Balanchine Trust** and has been produced in accordance with the **Balanchine Style©** and **Balanchine Technique©** Service standards established and provided by the Trust.

Music Credit: George Gershwin : *I'll Build a Stairway to Paradise - Fascinatin' Rhythm - My One and Only*
Arion recording ARN60332 "Les Ballets de Monte-Carlo Vol.2 - Ravel / Gershwin"
Orchestre Philharmonique de Monte-Carlo, dir. David Garforth – © Arion 1996 –
Courtesy of Arion Music, Paris, France www.arion-music.com



CALVIN ROYAL III
of American Ballet Theatre

to be seen

World Premiere City Center Commission

Choreography by KYLE ABRAHAM in collaboration with
CALVIN ROYAL III and TAYLOR STANLEY

Music: *Boléro* by Maurice Ravel, from Ravel: *Bolero / Daphnis Et Chloë*.

London Symphony Orchestra. Classical © 1995 Arts Music GMBH

Sound Design by SAM CRAWFORD

Costume by KAREN YOUNG

Scenic Design by DAN SCULLY

Lighting Design by DAN SCULLY

Dancer

CALVIN ROYAL III

This work has been commissioned by New York City Center for the Fall for Dance Festival.

Support for new dance works at City Center is provided by Rockefeller Brothers Fund and the Virginia B. Toulmin Foundation.



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LAR LUBOVITCH DANCE COMPANY

WITH GUEST ARTISTS

ADRIAN DANCHIG-WARING and **JOSEPH GORDON**

Lar Lubovitch, *Artistic Director*

Duet from *Concerto Six Twenty-Two*

Choreography by LAR LUBOVITCH

Music: Concerto for Clarinet and Orchestra in A Major, K. 622

by Wolfgang Amadeus Mozart

Staging by TOBIN DEL CUORE

Lighting Design by CRAIG MILLER; Recreated by JACK MEHLER

Lighting Director: CLIFTON TAYLOR

Premiere

April 9, 1986

Carnegie Hall

New York, NY

Dancers

ADRIAN DANCHIG-WARING **JOSEPH GORDON**

“As with most of what I have created as a choreographer, the dance is first and foremost an expression of the music—a way, one might say, of playing the music on the dancers’ bodies. I think of the choreography as an additional line of music, much as the voice is in opera, but in this case a visual line. However, that does not mean to say that it is without a specific dramatic context as well. In this case, it is intended as an essay on friendship. Mozart wrote his Concerto for Clarinet K.622 for a close friend who was a virtuoso clarinetist, though as a composer he did not, in fact, favor this instrument and rarely featured it. In 1985, when the dance was created, the AIDS epidemic was upon us and one of the emerging themes in this time of crisis was the depth of friendship expressed as friends helped friends to die. The dance essays the joyousness of the subject in its outer ensemble movements and its tenderness in the central adagio for two men.” —Lar Lubovitch

Created, in part, with support from the Centre National de Danse Contemporaine (Angers, France) and with public funds from the National Endowment for the Arts, the New York State Council on the Arts (with the support of the Governor and the New York State Legislature), and the New York City Department of Cultural Affairs (in partnership with the City Council).



DORMESHIA

Lady Swings the Blues

World Premiere City Center Commission

Choreography and Conception by DORMESHIA

Music by DORMESHIA,

in collaboration with NOAH GARABEDIAN, WINARD HARPER,
and GABRIEL ROXBURY

Musical Direction by NOAH GARABEDIAN

Lighting Design by RICH SACCOLITI, Event Systems Lighting, Inc.

Production Manager: ELKA SAMUELS SMITH, Divine Rhythm Productions

Dancer

DORMESHIA

Musicians

NOAH GARABEDIAN **WINARD HARPER** **GABRIEL ROXBURY**

Lady Swings the Blues embraces the glorious interplay between genres of music birthed by Black culture. This work honors the generations of Black womxn whose essential contributions to the art form of tap dance have largely remained under the radar.

This work has been commissioned by New York City Center for the Fall for Dance Festival.

Support for new dance works at City Center is provided by Rockefeller Brothers Fund and the Virginia B. Toulmin Foundation.



MEET THE ARTISTS

ASHLEY BOUDER was born in Carlisle, Pennsylvania, and began her ballet training at the age of six at the Central Pennsylvania Youth Ballet with Marcia Dale Weary. After attending the School of American Ballet (SAB), Boudier joined New York City Ballet (NYCB). She was promoted to principal dancer in 2005. She has danced in ballet galas around the world and guest starred in companies including the Paris Opera Ballet, Rome Opera Ballet, Bayerisches Staatsballett, and the Mariinsky Ballet. She was awarded the Mae L. Wien Award for Outstanding Promise at SAB as a student. Other awards include the Janice Levin Honoree from NYCB, the Miss Expressivity for 2011 and the Miss Virtuosity for 2013 from the Dance Open Gala, the 2019 Benois de la Danse, and the Award for Artistic Excellence from the Borough of Manhattan Community College for her work in promoting gender equality in the ballet world.

SHELBY COLONA grew up in Houston, Texas where she graduated from the High School for the Performing and Visual Arts with honors in dance. After graduating, she attended The Ailey School's Certificate Program from 2011 to 2013. In addition to her education, Colona has performed works by Robert Battle, Billy Bell, Graciela Daniele, Annabelle Lopez Ochoa, Benoit-Swan Pouffer, and Gustavo Ramirez Sansano, among others and has performed with companies such as Alvin Ailey American Dance Theater at City Center, Lunge Dance Collective, and *BHDos* prior to joining Ballet Hispánico. This is Colona's sixth season with Ballet Hispánico.

ADRIAN DANCHIG-WARING is a principal dancer with NYCB, where he's collaborated with many of today's renowned choreographers and performed an active repertoire of masterworks by George Balanchine and Jerome Robbins. He has originated featured roles in works by Kim Brandstrup, Eliot Feld, Wayne McGregor, Benjamin Millepied, Annabelle Lopez Ochoa, Justin Peck, Angelin Preljocaj, Alexei Ratmansky, and Liam Scarlett, among others. He was a founding member of Christopher Wheeldon's

company Morphoses, with which he toured from 2005–2008. Danchig-Waring is the director of the New York Choreographic Institute: an incubator for the development of new work in the field of classical and contemporary ballet and director of the board of The George Balanchine Foundation.

NATASHA M. DIAMOND-WALKER is from Los Angeles. She joined Martha Graham Dance Company in 2011 and has danced solo roles in Graham classics such as *Diversion of Angels*, *Cave of the Heart*, *Embattled Garden*, and *Appalachian Spring*, among others. She has also originated roles for top choreographers Kyle Abraham, Lil Buck, Nacho Duato, Liz Gerring, Bobbi Jene Smith, and Pam Tanowitz. Diamond-Walker appeared as a guest artist with Annie-B Parson's Big Dance Theater and can be seen in myriad TV and film projects. She holds a BFA from Fordham University.

DORMESHIA is a two-time Bessie Award winner (performer and choreographer), and Princess Grace Statue Award and Astaire Award recipient. Her Broadway credits include *After Midnight*, *Black and Blue*, and *Bring in 'da Noise, Bring in 'da Funk!*, including the international tour (dance captain, principal, lead). Her film credits include *TAP* with Gregory Hines, Spike Lee's *Bamboozled* (assistant choreographer/actress), and *The Rise and Fall of Miss Thang*, for which she received a nomination for Best Lead Actress. Some of Dormeshia's choreography credits include Michael Jackson's *Rock My World*, and *The Blues Project* (co-choreographer). Dormeshia continues her artistic journey with the first full-length work *And Still You Must Swing*: a celebration of tap dance, jazz music, the connection between the two, and their African roots.

NOAH GARABEDIAN holds a BA in Ethnomusicology from the University of California Los Angeles, and a Master's in Music Performance from New York University. In 2006 he was awarded a John Coltrane National Scholarship, and in 2007 he was selected as a finalist for the



MEET THE ARTISTS

Thelonious Monk Institute of Jazz graduate program. In March of 2011, Garabedian was selected to participate in Brad Mehldau's master class at the Weill Music Institute at Carnegie Hall, and in June of that same year, he was selected as a finalist in the ISB Double Bass Competition. In November of 2016, he received a Fulbright Specialist Grant to teach jazz music for one month at Silpakorn University, in Bangkok, Thailand. Garabedian, a native of Berkeley, California, has performed and toured with Ralph Alessi, Ravi Coltrane, and Josh Roseman, as well as on behalf of the US State Department throughout Asia and the Middle East.

JOSEPH GORDON was born in Phoenix, Arizona, and began his dance training at the age of five at The Phoenix Dance Academy. Gordon began studying at SAB, the official school of NYCB, during the 2006 summer course and enrolled as a full-time student that fall. In August of 2011, Gordon became an apprentice with NYCB, and in July of 2012, he joined the Company as a member of the corps de ballet. He was promoted to soloist in February 2017 and to principal in October 2018. He has performed featured roles in ballets choreographed by George Balanchine, August Bournonville, Justin Peck, Alexei Ratmansky, Jerome Robbins, and Christopher Wheeldon. Gordon has performed on stages around the world including the Théâtre du Châtelet of Paris, Bunkamura Festival Hall of Tokyo, Copenhagen Royal Opera House, Tivoli Gardens Theater, and has been a guest artist at the Vail International Dance Festival since 2014.

ALICIA GRAF MACK began her inaugural season as the dean and director of the Dance Division at The Juilliard School in fall 2018. She enjoyed a distinguished career as a leading dancer of Alvin Ailey American Dance Theater and was a principal dancer with Dance Theatre of Harlem and Complexions Contemporary Ballet. She has also danced as a guest performer with André 3000, Alonzo King LINES Ballet, Beyoncé, John Legend, and Alicia Keys. Mack graduated magna cum laude with honors in history from

Columbia University and holds an MA in non-profit management from Washington University in St. Louis. In 2007, *Smithsonian Magazine* named her an American Innovator of the Arts and Sciences. She is a recipient of the Columbia University Medal of Excellence, an annual award given to an alumnus who has demonstrated excellence in their field of work. In 2008, she delivered the keynote address to the graduates of Columbia University's School of General Studies. As a dance educator, Mack most recently taught as an adjunct faculty member at the University of Houston and was a visiting assistant professor at Webster University. 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.

DAVID HALLBERG was born in South Dakota. He trained at The School of Ballet Arizona and the Paris Opera Ballet School, before joining American Ballet Theatre (ABT) in 2001. He became a principal dancer in 2005 and his repertoire includes leading roles in all the major classical ballets. He has performed works by George Balanchine, Kurt Jooss, Lar Lubovitch, Mark Morris, Jerome Robbins, Twyla Tharp, Antony Tudor, and more, as well as roles he created in seven of Alexei Ratmansky's world premieres. He made history in 2011 as the first American to join the Bolshoi Ballet under the title premier dancer. Hallberg has been a guest artist with the Mariinsky Ballet, Paris Opera Ballet, La Scala, The Royal Ballet, and more. His recognitions include the Benois de la Danse prize, the Princess Grace Fellowship, The Bell Family Foundation Emerging Artist Award, and the Chris Hellman Dance Award and its Statue Award. Hallberg is the incoming artistic director for The Australian Ballet, and he serves as a board member with City Center and Performa in New York City.

WINARD HARPER studied at the University of Cincinnati College-Conservatory of Music and at Howard University and was awarded a scholarship to study jazz under the guidance of Jackie McLean at the University of Hartford. He



MEET THE ARTISTS

has played with Betty Carter, Dexter Gordon, and Johnny Griffin. Harper was part of the Young Lions with his brother Philip, and together they formed jazz sensation The Harper Brothers, with five much lauded albums and Billboard 100 positions to their name. He formed his own sextet in 1993, recording seven albums featuring a host of special guests, true to his collaborative approach and the strong desire to showcase jazz greats of all ages. His latest project “Winard Harper & Jeli Posse” continues to record and perform throughout the region.

SARA MEARNS of Columbia, South Carolina, has been a principal dancer with NYCB since 2008. She has been a guest artist with the Paul Taylor Dance Company, Jodi Melnick Dance, and Wang Ramirez. She has also starred in the US premiere of Matthew Bourne’s *The Red Shoes* at City Center and performed the Dances of Isadora Duncan at both Lincoln Center and City Center’s Fall for Dance Festival. Mearns was also featured in the Fall for Dance Festival in 2013, 2017, 2018, and 2019. She has worked with world-renowned choreographers including Justin Peck and Alexei Ratmansky. In 2019, she made her City Center Encores! debut in *I Married an Angel*. Mearns is the winner of the 2018 Bessie Award for Outstanding Performer and a nominee for both the Benois de la Danse and Princess Grace Awards. She has partnerships with Cole Haan, Tiger Balm, and SoDanca.

TILER PECK has been a principal dancer with NYCB since 2009. She most recently starred as Marie in the Kennedy Center’s production of *Little Dancer* and is slated to star in the show’s upcoming Broadway production now called *Marie*. Peck made her Broadway debut at age 11 in *The Music Man* and was seen on Broadway as Ivy Smith in the Tony-nominated *On the Town*. She has appeared on television in *Ray Donovan*, *Dancing with the Stars*, the 2012 and 2014 Kennedy Center Honors for the Obamas, and Live from Lincoln Center’s *George Balanchine’s The Nutcracker* and *Carousel*. She is a recipient of the Princess Grace Statue Award, *Dance Magazine*

Award, Mae L. Wien Award, and was named one of Forbes “30 under 30.” Peck has appeared in previous City Center events including Studio 5, the 2015 and 2018 Fall for Dance Festival, and the 2016 Vail Dance Festival: ReMix NYC. Peck recently added “author” to her already impressive list of titles by writing her first children’s book, *Katarina Ballerina*. She choreographed the blockbuster hit film *John Wick 3* and developed a daily ballet class, #TurnItOutWithTiler, that airs on her Instagram, @tilerpeck. Tiler is the designer of Tiler Peck Designs, a studio to streetwear clothing line.

BRITTANY POLLACK is a soloist with NYCB. She has performed principal roles in ballets choreographed by George Balanchine, Mauro Bigonzetti, August Bournonville, Justin Peck, Angelin Preljocaj, Alexei Ratmansky, Jerome Robbins, Lynne Taylor-Corbett, Christopher Wheeldon, and more. Her standout roles include Anita in *West Side Story*, *George Balanchine’s The Nutcracker*, *Symphony in C*, *Opus 19: The Dreamer*, *Western Symphony*, *Who Cares?*, *The Sleeping Beauty*, *Swan Lake*, and more. Her Broadway credits include Rodgers and Hammerstein’s *Carousel*–2018 revival and her film and TV credits include Steven Spielberg’s *West Side Story*, *Camp*, *NY Export: Opus Jazz*, *The David Letterman Show*, Live from Lincoln Center’s *George Balanchine’s The Nutcracker*, and more. Pollack has also appeared in the Radio City Christmas Spectacular, the cover of *Dance Magazine*’s “25 to Watch” issue, and more. She holds a BS from Fordham University and an MBA from Colorado State University. Pollack performed Christopher Wheeldon’s *Polyphonia* with NYCB at City Center’s 2011 Fall for Dance Festival.

JAMAR ROBERTS is the first resident choreographer of the Alvin Ailey American Dance Theater. A dancer with the Company since 2002, Roberts’s first full-length work for the Company, *Members Don’t Get Weary*, premiered at City Center in 2016. In 2019, he premiered his next work, *Ode*, also at City Center. Roberts set his work *Gemeos* on Ailey II. A graduate of



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the New World School of the Arts and The Ailey School, he has danced for Alvin Ailey American Dance Theater, Ailey II, and Complexions Contemporary Ballet. Roberts won the 2016 Bessie Award for Outstanding Performer. He has been commissioned by The Juilliard School Dance Division, the March on Washington Film Festival to create a dance tribute to the honorable John Lewis, and as a Works & Process Virtual Commissioned Artist where he created the acclaimed short work on film, *Cooped*.

GABRIEL ROXBURY studied with Sekou O’Hura and Chiku Awali African Dance, Arts & Culture with Makane Koute and Jerry Dzokoto. His credits include *Hello from Hollywood* at Lincoln Center with the New York Philharmonic featuring Tony Award winner Bryan Stokes Mitchell, Jacob’s Pillow Dance Festival, and the Hudson River Dance Festival. Roxbury has also toured and taught in Ghana, West Africa and in Tempe, Arizona.

CALVIN ROYAL III began his formal dance training at the Pinellas County Center for the Arts in St. Petersburg, Florida. He was a finalist at the Youth America Grand Prix Competition and was awarded the Ethan Stiefel Scholarship to train at ABT’s Jacqueline Kennedy Onassis School in 2006. Royal joined ABT II in 2008 and the main Company in April 2011. He was promoted to soloist in September 2017 and to principal dancer in September 2020. Royal has been featured in the Company’s classical repertoire such as *Swan Lake*, *Romeo and Juliet*, *Apollo*, and new works by Kyle Abraham, Wayne McGregor, Alexei Ratmansky, Twyla Tharp, and Christopher Wheeldon. Royal was the winner of the Leonore Annenberg Fellowship grant and the July 2020 cover star of *Dance Magazine*. He was named the 2020–2021 artist-in-residence at the Vail Dance Festival in Vail, Colorado.

DANDARA VEIGA is originally from Brazil where she began her dance training at Projeto Social Primeiros Passos, before training as a scholarship student at Escola de dança Ballerina.

She also studied at Studio Margarita Fernandez in Argentina, Opus Ballet in Italy, and Annarella Academia de Ballet e Dança in Portugal. Veiga continued her training as a scholarship student at The Ailey School from 2016–2017. She has participated in dance festivals around the world and received scholarships from San Francisco Ballet and Ballet West. She has performed for the Vibe Competition, Assemblée Internationale, Harlem Arts Festival, and the Ailey Spirit Gala. Veiga has had the opportunity to work with artists like Robert Battle, Raul Candal, Jean Emille, Melanie Futorian, Charla Gen, Caridad Martinez, Ray Mercer, and Claudia Zaccari. This is her fourth season with Ballet Hispánico.

LENAI WILKERSON is from Washington, DC where she attended the Baltimore School for the Arts. Wilkerson graduated from the University of Southern California (USC) as a Gloria Kaufman scholar with a BFA in Dance and a minor in Political Science in 2019. She is one of the seven 2016–2017 dance scholars to be awarded a scholarship from Nigel Lythgoe’s Dizzy Feet Foundation. At USC Kaufman, Wilkerson performed the works of George Balanchine, Aszure Barton, William Forsythe, Martha Graham, Jared Grimes, Jiří Kylián, Yanis Marshall, and Dwight Rhoden, among others. Additionally, she has trained seasonally with Hubbard Street Dance Chicago, Bolshoi Ballet, Miami City Ballet, and with legendary ballerina Suzanne Farrell. This is Wilkerson’s second season with Ballet Hispánico.

NEW YORK CITY CENTER has played a defining role in the cultural life of the city since 1943 when it was founded by Mayor Fiorello La Guardia with the mission to make the best in the performing arts accessible to all. The distinctive neo-Moorish theater welcomes 300,000 visitors annually to experience internationally acclaimed artists on the same stage where legends like George Balanchine, Leonard Bernstein, and Barbara Cook made their mark. For over 25 years, the treasured, Tony-honored Encores! series has given new life to the American musical theater canon, complemented in recent years by



MEET THE ARTISTS

the Encores! Off-Center series, which brings today’s innovative artists into contact with groundbreaking musicals from the more recent past. Dance continues to be an integral part of the institution’s mission through programs like the annual Fall for Dance Festival, which exposes new audiences to an international array of artists by offering subsidized tickets. Through its robust education and community programs, City Center brings the performing arts to over 11,000 New York City students, teachers, and families each year and activates all areas of the building with talks, master classes, art exhibitions, and intimate performances that provide audiences an up-close look at the work of the great theater and dance artists of our time.

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 Rob Berman Music Director, Encores!
 Clint Ramos Producing Creative Director, Encores!
 Jenny Gersten Producer of Musical Theater
 Josh Clayton Assistant Music Director, Encores!
 Adrian Alea Creative Associate, Encores!
 Anne Kauffman Artistic Director, Encores! Off-Center
 Jeanine Tesori Creative Advisor, Encores! Off-Center
 Chris Fenwick Music Director, Encores! Off-Center
 Jack Viertel Consulting Producer for Musical Theater
 Meg Brown Manager of Musical Theater Programs
 Maggie Snyder General Management Associate
 Cathy Eilers Manager of Dance Programs
 Imogen Pickles Assistant Manager of Dance Programs

BUILDING MANAGEMENT

Jay Dority Director of Facilities and Capital Planning
 Shawn Revelle Building Manager
 Maximo Perez Chief Engineer
 Sorash Ramdeen, Antonio Rivera Engineers
 Jennifer Sanchez Facilities Assistant

DEVELOPMENT

Heather Gallagher Director of Institutional Giving
 Karla Salguero Director of Individual Giving
 Susan Strebel Director of Special Events & Development Operations
 Donny Repsher Assistant Director of Individual Giving
 Benji Railton-Ashe Major Gifts Officer
 Kelly Knack Institutional Giving Manager
 Nicole Zee Membership Manager
 Leslie M. McKinley Database Coordinator
 Elka Chowdhury Development Coordinator
 Matt Sanger Research Assistant
 Lauren Scott Institutional Giving Assistant

EDUCATION & COMMUNITY ENGAGEMENT

Sharon Counts Director of Education & Community Engagement
 Laura Apruzzese Assistant Director of Education
 Sarah Kutnowsky Education Manager, Teaching and Learning
 Morganne Evans Education Associate

FINANCE

Alexander Frenkel Controller
 Andrea Williams Payroll Administrator
 Quin Bommer Finance Associate

HUMAN RESOURCES

Meghan McCourt Director of Human Resources

INFORMATION TECHNOLOGY

Brett Biggs Director of Information Technology
 Tommy Weeks Desktop Support/Network Administrator

MARKETING & COMMUNICATIONS

Joe Guttridge Director of Communications
 Thomas Mygatt Director of Marketing
 Dex Ostling Website Manager
 Sara Robillard Digital Marketing Manager
 Reanne Rodrigues Editorial Content Manager
 Dorothy Trigg Marketing Manager
 Jasmine Thorson Production Artist/Designer
 Kevin Lauerman Marketing Assistant
 Sara Garcia Publicity Assistant

OPERATIONS

Andrey Shenin Director of Operations
 Aubrey Ball Studio and Office Coordinator, Receptionist
 Maria Cortez Operations Assistant

PRODUCTION

Mark Mongold Director of Production
 Julie Shelton-Grimshaw Production Manager
 John Rodriguez Assistant Production Manager
 Gerry Griffin Master Carpenter
 Evan Vorono Master Electrician
 Justin Malone Property Master

TICKETING

John Toguville Box Office Treasurer
 Jon Ferreira Assistant Box Office Treasurer
 Charlotte Tuomey Manager, CityTix
 Sharon Quinn Assistant Manager, CityTix
 Jeffrey Bynum Supervisor, CityTix

OUTSIDE SERVICES

Kauff McGuire & Margolis LLP Counsel
 Shelby Silverman
 Mulligan Security Corp. Building Security
 Lutz & Carr, Fred Martens, CPA. Certified Public Accountants
 DeWitt Stern Group Insurance Brokers
 Sweet Hospitality Group Lobby Refreshments
 SweetHospitalityGroup.com

CREDITS

D&B Audiotechnik Loudspeaker Systems

DIRECTORY OF THEATER SERVICES

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CITYTIX: 212.581.1212

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ENJOY **ALL-NEW** DIGITAL CONTENT WITH DANCE AND MUSICAL THEATER PROGRAMS YOU'LL LOVE—FOR FREE!

ENCORES! INSIDE THE REVIVAL

STARTING NOV 18 AT 2PM

Go behind the scenes with this new digital five-part mini documentary series that takes you inside the next chapter of the beloved Tony-honored Encores! where the unique creative process of musical theater productions in development is led by Encores! Artistic Director **Lear deBessonet** and newly announced Producing Creative Director **Clint Ramos**. Enjoy live performances and hear one-on-one conversations with directors and artists like **Kenny Leon**, **Ashley Park**, and **Billy Porter** who are invested in bringing these productions to you as soon as it is safe to do so. [Learn More.](#)

ENCORES!
INSIDE THE REVIVAL

AYODELE CASEL'S DIARY OF A TAP DANCER V.6: US

ON VIEW NOW

Internationally acclaimed tap artist **Ayodele Casel** and frequent collaborator **Torya Beard** conceived and curated this City Center-commissioned video series to bring you a mesmerizing mix of rhythm and movement and share the stories that shape the artistry of a multigenerational and multicultural group of tap trailblazers from around the world. Watch all seven episodes on demand on our website or [YouTube channel](#) now, and [click here to learn more.](#)

