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New York City Center announces 2016 *Fall for Dance* Festival Sep 26—Oct 8

13th annual Festival will feature 20 dance companies and artists from across the country and around the world

All tickets \$15

Highlights include:

World Premiere *Fall for Dance* commissions by Elizabeth Streb and Wayne McGregor

World Premiere by Dada Masilo/The Dance Factory and US Premieres by Bangarra Dance Theatre, CCN de La Rochelle / Cie Accrorap, Cloud Gate 2, Hong Kong Ballet, Nederlands Dans Theater, Royal Ballet Flanders, and Wendy Whelan and Edward Watson

NY Premieres by Farruquito, Grupo Corpo, Jessica Lang Dance, and Richard Alston Dance Company with Montclair State University Vocal Accord

August 15, 2016/New York, NY—Arlene Shuler, New York City Center President & CEO, today announced the line-up for the 2016 *Fall for Dance* Festival. The 13th edition of the annual festival will feature a more international slate than ever before with 20 acclaimed dance companies and artists from across the country and around the world beginning September 26 through October 8. In keeping with City Center's commitment to make the best in the performing arts accessible to the widest possible audience, all tickets are \$15. Tickets go on sale **Saturday, September 10** at 11am.

Offering an introduction to an entire world of dance, the two-week Festival will consist of five unique programs (each repeated once) with performances by Alessandra Ferri and Herman Cornejo; Alina Cojocar, Friedemann Vogel, Johan Kobborg, and The Sarasota Ballet; Alvin Ailey American Dance Theater; American Ballet Theatre; Aszure Barton & Artists; Ayodele Casel; Bangarra Dance Theatre; CCN de La Rochelle / Cie Accrorap; Cloud Gate 2; Dada Masilo/The Dance Factory; Farruquito; Grupo Corpo; Hong Kong Ballet; Jessica Lang Dance; Nederlands Dans Theater; Richard Alston Dance Company with

Montclair State University Vocal Accord; Royal Ballet Flanders; Shantala Shivalingappa; STREB Extreme Action; and Wendy Whelan and Edward Watson.

"*Fall for Dance* began with the goal of introducing new audiences to the power of dance," said New York City Center President & CEO Arlene Shuler. "In 2013, we expanded the scope of the Festival by commissioning world premiere works. We're proud to continue that tradition this year with commissions from two extraordinary choreographers: action architect Elizabeth Streb, who will create a new work for her company STREB Extreme Action, and Royal Ballet Resident Choreographer Wayne McGregor, who will create a new work for Alessandra Ferri and Herman Cornejo. I'm also delighted that Wendy Whelan is coming back to *Fall for Dance* in one of the many exciting projects developed during her tenure as City Center's first Artistic Associate, and Alina Cojocar, who will dance in Frederick Ashton's rarely-seen 1963 one-act masterpiece *Marguerite and Armand*."

The *Fall for Dance* Festival has received international acclaim for its quality, innovation, and success in introducing new and younger audiences to the world of dance. Since its inception, the Festival has presented nearly 200 companies and introduced more than 290,000 newcomers and dance enthusiasts to an eclectic mix of choreographers and performers.

The 2016 *Fall for Dance* Festival runs Sep 26–Oct 8 at New York City Center (131 West 55th Street between 6th and 7th Avenues). All tickets are \$15 and go on sale on Saturday, September 10 at 11am. Tickets can be purchased online at NYCityCenter.org, by calling CityTix at 212.581.1212, or in person at the City Center Box Office.

2016 *Fall for Dance* Festival

Schedule in order of performance (*All programming subject to change*)

PROGRAM ONE

Mon, Sep 26 & Tue, Sep 27 at 8pm

STREB Extreme Action, *AIRSLICE* (*Fall for Dance* Commission, World Premiere), chor. Elizabeth Streb

For this *Fall for Dance* Festival Commission, Elizabeth Streb revisits structures used in previous choreographies to reimagine the possibilities of her "action heroes" relationship to architecture. As is the case with all of Streb's work, ***AIRSLICE*** pushes boundaries and challenges all assumptions.

For more than three decades, STREB Extreme Action has performed in theaters large and small and taken its work into the streets and sports stadiums. The company's touring calendar has included presentations at New York City Center's *Fall for Dance* Festival, the Lincoln Center Festival, the Wolf Trap Foundation, the Walker Art Center, Los Angeles MOCA, the Wexner Center, Spoleto USA, the River-to-River Festival, the Barbican Center, the Theatre de la Ville, the Brisbane and Melbourne Festivals, the Just for Laughs Festival in Montreal and the Pan American Games in Toronto, as well as in Chile, Singapore, and Taiwan. In 2004, as part of Cirque du Soleil's 20th anniversary celebration, STREB performed in front of 250,000 people on the streets of Montreal. The company was featured at the 2010 Vancouver Olympics and in 2011, they performed ten sold-out shows at the Park Avenue Armory in New York City and were commissioned to create a new work for the Whitney Museum of American Art's groundbreaking. In 2012, STREB participated in the Cultural Olympiad of the Summer Games where dancers performed seven events across London landmarks from dawn to midnight.

Dada Masilo/The Dance Factory, *Spring* (World Premiere), chor. Dada Masilo

Making its world premiere at *Fall for Dance*, ***Spring*** is a narrative work inspired by Stravinsky's *The Rite of Spring* that showcases choreographer Dada Masilo's movement vocabulary—a fusion of European contemporary dance and Tswana dance, a form developed by the Khoisan/Bushmen. *The Guardian* (UK) says that Masilo's work "feels both natural and expressive."

Born in Johannesburg, South Africa, Dada Masilo received the Standard Bank Young Artist Award for Dance in 2008. She created three commissions for The National Arts Festival—*Romeo and Juliet* (2008), *Carmen* (2009), and *Swan Lake* (2010). Masilo has a deep love of the classics, from Shakespeare to Tchaikovsky, to ballet and flamenco. Since 2012, her works have toured extensively throughout Europe. This past year, Masilo staged her *Swan Lake* in Ottawa and Montreal, and three cities in the US, finishing with six performances at The Joyce Theater. Masilo performs in her own works, bringing with her some of South Africa's finest dance artists. As a choreographer, she tackles big stories and issues, boldly fusing dance techniques to create a new vocabulary. Masilo is Artist-in-Residence at The Dance Factory.

American Ballet Theatre, *Monotones II*, chor. Frederick Ashton

Monotones II represents a celestial pas de trois for two men and one woman, built on a vocabulary of arabesques and attitudes. Set to Erik Satie's "Trois Gymnopédies," the piece was given its world premiere at a gala performance in 1965 by the Royal Ballet of Flanders. In 1966, Ashton expanded the work with the addition of *Monotones I*.

American Ballet Theatre is recognized as one of the great dance companies in the world. Few ballet companies equal ABT for its combination of size, scope, and outreach. Founded in 1940, ABT performs for more than 400,000 people annually. It has made more than 30 international tours to 45 countries, and has been sponsored by the State Department of the United States on many of these engagements. In keeping with its long-standing commitment to bringing the finest in dance to the widest possible audience, ABT has recently enjoyed triumphant successes with engagements in Hong Kong, Havana, Brisbane, Abu Dhabi, and Tokyo. On April 27, 2006, by an act of Congress, American Ballet Theatre became America's National Ballet Company®.

Farruquito, *Mi Soledad (Solea)* (NY Premiere) chor. Farruquito

In ***Mi Soledad (Solea)***, flamenco superstar Farruquito encounters his people—those who existed before him, whom he learns from again and again. The piece is a return to the path created by his ancestors, a display of the power of the *Farruco* flamenco dynasty, and a celebration of flamenco puro. This performance includes live musical accompaniment.

Farruquito returns to City Center following his triumphant performances at the 2016 Flamenco Festival. The grandson of legendary gypsy dancer El Farruco, one of the most celebrated figures in flamenco dance, Farruquito has been hailed as the true heir to his grandfather's flamboyance and skill. *The New York Times* called his performance in New York in 2000 one of the best of the year. Farruquito made his Broadway debut at age five, appeared in Carlos Saura's film *Flamenco* at 12, and was directing his own shows by 15. Since then he has devoted his entirety to the preservation and innovation of his beloved art form, receiving the prestigious APDE award in 2004 for the dignified repository of the inheritance of gypsy dance.

PROGRAM TWO

Wed, Sep 28 & Thu, Sep 29 at 8pm

Richard Alston Dance Company with Montclair State University Vocal Accord, *Rejoice in the Lamb* (NY Premiere), chor. Richard Alston

Richard Alston's *Rejoice in the Lamb* portrays 18th century poet Christopher Smart and his belief that God can be found in all living things. The piece is set to Benjamin Britten's composition based on the Smart poem "Jubilate Agno," which will be performed by the Montclair State University Vocal Accord, conducted by Heather J. Buchanan.

Richard Alston Dance Company celebrates its 22nd anniversary this year. Over the years, the company has grown into one of the UK's most avidly followed contemporary dance companies, performing the work of its Artistic Director Richard Alston and Associate Choreographer Martin Lawrance. Following its critically acclaimed performances for the Benjamin Britten centenary celebrations at the Barbican in autumn 2013, the performance was nominated for both an Olivier Award for Best New Dance Production and a 2014 Critics' Circle National Dance Award for best modern choreography. In May 2004, the Company made its US debut with a week-long season at the Joyce Theater—returning for multiple seasons, including three sold-out engagements. The Company performs regularly in the US, appearing at Peak Performances at Montclair State University, the Virginia Arts Festival, and New York City Center's *Fall for Dance* Festival. The Company will return to Peak Performances and Virginia Arts Festival in spring 2017.

Aszure Barton & Artists, *Awáa* (adapted for *Fall for Dance*), chor. Aszure Barton

Dubbed "an extraordinary work, full of fantasy and surprises" by *The Washington Post*, *Awáa* "is a tribute to life-giving forces." The word "Awáa" translates to "one that is a mother" in the language of the Haida, an aboriginal Canadian people.

Aszure Barton & Artists is a home for visual, sound, and performing artists and engineers, cohering in creative residencies to evoke the movement-based vision and free spirit of its founder. An award-winning New York-based choreographer, Aszure Barton was born and raised in Canada. In addition to the works she has made with her company, Barton has created works for Mikhail Baryshnikov, English National Ballet, American Ballet Theatre, Alvin Ailey American Dance Theater, Nederlands Dans Theater, The National Ballet of Canada, Bayerisches Staatsballett, and Martha Graham Dance Company, among many others. She is an Ambassador of Contemporary Dance in Canada where she was recently honored with the prestigious Arts & Letters Award. Her works have been performed on international stages including the Palais Garnier, The Kennedy Center, The Stanislavsky Theater, Sadler's Wells, and Lincoln Center.

Wendy Whelan and Edward Watson, *The Ballad of Mack and Ginny* (US premiere), chor. Arthur Pita

This tango-inspired pas de deux was created by Arthur Pita as part of *Whelan/Watson: Other Stories*, an evening of contemporary works that premiered at the Royal Opera House in 2015. The piece is inspired by Brecht and Weill's *Threepenny Opera* and set to an arrangement of the Tango Ballad. This performance includes live musical accompaniment.

Wendy Whelan and Edward Watson are two leading lights of the ballet world. A former principal dancer with New York City Ballet, Whelan is admired for her elegant movement and intelligent approach, while Watson, a principal dancer with The Royal Ballet, has won acclaim for his breathtaking physicality and the intensity he brings to dramatic roles. Each has inspired the work of a

host of contemporary choreographers, and danced together for the first time in this unique collaboration. Arthur Pita works internationally as a choreographer for specially commissioned works, theater, opera, musicals, film, and his own productions. He is known for his diverse interest choreographically ranging from dance theater to contemporary dance to ballet.

The performances of *The Ballad of Mack and Ginny* are made possible with the support of Barbara and David Zalaznick.

Grupo Corpo, *Suíte Branca* (NY Premiere), chor. Cassi Abranches

Suíte Branca marks the first collaboration between the young São Paulo-based choreographer Cassi Abranches and Grupo Corpo, a company from Minas Gerais. Amidst pendular movements, suspensions, and floorwork, *Suíte Branca* reveals the distinctive traits of the company—suggesting an interaction with the law of gravity that has long inhabited the imagination while glimpsing the strength of an unequivocal otherness.

Grupo Corpo, founded in 1975 in Belo Horizonte, reflects the cultural diversity of Brazil. The company's signature is the product of three things. The first is house choreographer Rodrigo Pederneiras's ability to mix classic ballet and folk dances that push the limits of technical rigor. The second is the wisdom with which Artistic Director Paulo Pederneiras transforms his brother's choreography into dance artwork—creating scenic elements and lighting designs drawn from new references for each production, including costume designs by Freusa Zechmeister which translate clothing into movement. The last is the cast of dancers—stars in their own right, fine-tuning each other with exquisite precision. When one sees Grupo Corpo on stage, all questions about the transition between nature and culture are fully answered. All facets of Brazil—past and future, scholarly and popular, foreign and local, and urban and suburban—come to being as art.

PROGRAM THREE

Fri, Sep 30 & Sat, Oct 1 at 8pm

CCN de La Rochelle / Cie Accrorap, *Opus 14* (US Premiere), chor. Kader Attou

Kader Attou's *Opus 14* is a new dance event performed by 16 incredibly gifted hip-hop dancers who are defined by their power, otherness, and commitment. "Here Attou gives us a retrospective of what nourished his childhood, his longing for other places, and draws a comparison between his own life and his roots." (*Figaroscope*, FR)

Kader Attou, Eric Mezino, Chaouki Saïd, Mourad Merzouki, and Lionel Fredoc founded Compagnie Accrorap in Saint-Priest in 1989 with the aim of creating new work based on acrobatics and street dance. From the association of artistes of those early days to the emergence of unique choreographers, the chief characteristic of Accrorap's work has been its open-mindedness: open to the world through journeys conceived as a succession of moments shared with other cultures, open to other artistic forms and to other artistic movements. To come up with his unique style, Kader Attou has developed a combination of hip hop, circus, contemporary dance, and graphic arts. Key works include: *Prière pour un fou* (1999), *Anokha* (2000), *Pourquoi pas* (2002), *Douar* (2003), *Les corps étrangers* (2006), *Petites histoires.com* (2008), *Trio (?)* (2010), *SymfoniaPiésniZalosznych* (2010), *The Roots* (2013), *Un break à Mozart* (2014), and *Opus 14* (2014). Since 1989, Compagnie Accrorap and Kader Attou have been practicing open, generous dance forms that constantly strive to break down barriers and cross frontiers. Accrorap's work tells the story of an international collective

adventure: the concept of encounters is at the center of the company's approach, enriched by its journeys to Palestine, Algeria, Brazil, Cuba, and elsewhere.

The performances of *Opus 14* are made possible with the support of the Cultural Services of the French Embassy.

Ayodele Casel, *While I Have the Floor*, chor. Ayodele Casel

Ayodele Casel's ***While I Have the Floor*** is a virtuosic solo dedicated to the countless female dancers whose voices have not been heard enough: Jeni LeGon, Juanita Pitts, Alice Whitman, Louise Madison, Lois Bright, and Cora LaRedd. The piece premiered at City Center's *Off-Center Jamboree* in July.

Ayodele Casel began her professional training at NYU's Tisch School of the Arts and is a graduate of The William Esper Studio. Hailed by Gregory Hines as "one of the top young tap dancers in the world today," Casel has made quite a mark on the dance world. She has created commissions for Harlem Stage, the Apollo's Salon Series, and was selected by composer Rob Kapilow to collaborate on a tap dance concerto at Lincoln Center. Casel co-choreographed and was featured on PBS' "Rodgers and Hart Story: Thou Swell, Thou Witty." Other television and film credits include *Third Watch*, *Law and Order*, *The Jamie Foxx Show*, *Bojangles*, and *Savion Glover's Nu York*. She has performed with Gregory Hines, Jazz Tap Ensemble, American Tap Dance Orchestra, and Savion Glover as the only female in his company N.Y.O.T.s., New York City Center's *Fall for Dance* Festival, and most recently in *STePz* at The Joyce Theater. Casel is a founding director of Operation:Tap; on faculty with A BroaderWay, Marymount Manhattan College, and LA DanceMagic; and a member of City Center's *Encores! Off-Center* Artist Board for the 2015 and 2016 seasons. Ayodele has appeared on the cover of *Dance Spirit*, *American Theatre* magazine, and *The Village Voice*, and is a Capetio Athlete.

Hong Kong Ballet, *Shape of Glow* (US Premiere), chor. Jorma Elo

In ***Shape of Glow***, choreographer Jorma Elo utilizes the dancers' bodies to explore the mood and texture of Mozart's and Beethoven's orchestrations. *South China Morning Post* calls the work "a strong addition to Hong Kong Ballet's repertoire and a triumph for its dancers."

One of the premier ballet companies in Asia, Hong Kong Ballet has evolved into a vibrant performing arts organization with exceptional dancers and a strong repertoire. Artistic Director Madeleine Onne leads the Company's artistic team of over 40 dancers from Hong Kong, Mainland China, and other parts of Asia, in addition to Europe and North America. In recent years, the Company has won recognition regionally and internationally. In 2016, newly promoted Principal Dancer Jie Shen was awarded Outstanding Performance by a Male Dancer at the 2016 Hong Kong Dance Awards, where the Company also won Outstanding Ensemble Performance for *Bolero*, choreographed by Yuh Egami and Song-wei Hu. The Company's repertoire includes full-length ballets, the finest classical and neo-classical works of the 19th to 21st centuries, contemporary ballets, and abridged productions for children. The Company performs works by today's most sought-after choreographers like Alexei Ratmansky, Nacho Duato, and Christian Spuck, in addition to commissioned works from Jorma Elo, Cynthia Harvey, Fei Bo, Yuri Ng, Xin-peng Wang, Terence Kohler, Peter Quanz, and Kinsun Chan. Hong Kong Ballet has conducted over 40 tours in 10 countries, including the Company's second appearances at the Jacob's Pillow Dance Festival and the *Fall for Dance* Festival in New York.

Bangarra Dance Theatre, *Spirit* (adapted for *Fall for Dance*) (US Premiere), chor. Stephen Page (Contemporary) & Djakapurra Munyarryun (Traditional)

In its fifth visit to New York, Bangarra Dance Theatre presents *Spirit*, showcasing this Australian company's most acclaimed and iconic repertoire from its 27-year history. A passionate cultural ambassador with a distinct and profound voice, the company's storytelling is based on the connections and relationships with Australia's Aboriginal and Torres Strait Islander communities. Bangarra, who resides at the Sydney Opera House, will be the only Australian company on the bill, sharing a true celebration of the country's rich culture and history, combined with athleticism and distinct dance technique.

Bangarra Dance Theatre is an Aboriginal and Torres Strait Islander organization and one of Australia's leading performing arts companies. The company is known internationally for its powerful dancing, distinctive theatrical voice, and utterly unique soundscapes, music, and design. Led by Artistic Director Stephen Page, Bangarra Dance Theatre is currently in its 27th year. Their unique dance technique is forged from over 40,000 years of culture, combined with contemporary movement. The company's dancers are professionally trained, dynamic artists who represent the pinnacle of Australian dance—each with a proud Aboriginal and/or Torres Strait Islander background. Bangarra's relationship with Indigenous communities is the heart of the company, resulting in a repertoire created on stories gathered from respected community Elders. Each year the company tours internationally and nationally, appearing in Australia's iconic venues and regional locations. Complementing this touring roster are workshops and dance classes.

PROGRAM FOUR

Wed, Oct 5 & Thu, Oct 6

Jessica Lang Dance, *Tesseract of Time* (NY Premiere), chor. Jessica Lang

Tesseract of Time dives into the intricacies of time and space, juxtaposing architecture and dance. Created as part of a Choreography Fellowship at New York City Center and in collaboration with architect Steven Holl, *Tesseract of Time* premiered in November 2015 at the Harris Theater for Music & Dance in Chicago, Illinois.

Founded in 2011, Jessica Lang Dance (JLD) is a Long Island City-based dance company dedicated to creating and performing the work of Jessica Lang. Since the company's inception, marked by Lang's receipt of a Joyce Theater Artist Residency supported by the Andrew W. Mellon Foundation, JLD has performed at renowned venues including Jacob's Pillow Dance Festival, John F. Kennedy Center for the Performing Arts, Harris Theater for Music and Dance, and Northrop Auditorium, among others. The company's performances have been named among the best dance events of the year by major publications in Dallas, Chicago, and Boston. In the 2016-17 season, JLD will be presented by venues including the Dallas Winspear Opera House, Kauffman Center in Kansas City, Meany Center in Seattle, Music Center in Los Angeles, Celebrity Series in Boston, Society for the Performing Arts in Houston, and more to be announced.

The performances of *Tesseract of Time* are made possible with the support of Jay Franke and David Herro.

Royal Ballet Flanders, *Fall* (US Premiere), chor. Sidi Larbi Cherkaoui

Fall, created for Royal Ballet Flanders by Sidi Larbi Cherkaoui, is an ode to the autumn season. The dancers let the piece carry them, like vividly colored leaves blown by the wind: now all at once, then caught up in a playful duet, then solo. Set to Arvo Pärt's introspective music, *Fall* delivers the resilience, unbelievable flexibility, and capacity of the human spirit in its full grandeur.

Founded in 1969 by Jeanne Brabants, Royal Ballet Flanders is the only classical ballet and repertory company in Belgium. In September 2015, Sidi Larbi Cherkaoui was named Artistic Director of the company and Tamas Moricz was named Associate Artistic Director. In the past decade, the company has gained international acclaim and toured globally with extraordinary successes in London, Paris, New York, Moscow, Frankfurt, Venice, Edinburgh, and Barcelona. In 2009, the Royal Ballet Flanders was nominated as “Best Foreign Dance Company” by the Critic’s Circle National Dance Awards for its performances of Forsythe’s *Impressing the Czar*, and for these same performances was awarded the Laurence Olivier Award for “Outstanding Achievement in Dance.” In 2012, the Company again gained acclaim in London when it was awarded Outstanding Company by the Critics' Circle National Dance Awards 2012 for Forsythe’s *Artifact*. The 44 dancers and two apprentices represent 18 nationalities and are renowned for their excellence in a wide ranging repertoire from *The Nutcracker* (Volpi) and *Onegin* (Cranko), to iconic works of the 20th and 21st century by Jiri Kylian, George Balanchine, Maurice Béjart, Merce Cunningham, and Martha Graham, as well as new creations and productions by Christian Spuck, Jeroen Verbruggen, Jonah Bokaer, Isabelle Lopez-Ochoa, Akram Khan, Alexander Ekman, and Sidi Larbi Cherkaoui. Based in Antwerp, the Royal Ballet Flanders presents home seasons at the Opera Houses of Ghent and Antwerp.

Alvin Ailey American Dance Theater, *Cry*, chor. Alvin Ailey

Cry has been an unforgettable standout in the Ailey repertory since its tour-de-force premiere in 1971 performed by Judith Jamison. Depicting the struggle of women throughout history, from their African origins to their joyful triumph over the trials and tribulations they have endured, the solo is made up of three parts—the first set to Alice Coltrane’s “Something about John Coltrane,” the second to Laura Nyro’s “Been on a Train,” and the last to “Right On, Be Free.”

Alvin Ailey American Dance Theater, recognized by U.S. Congressional resolution as a vital American “Cultural Ambassador to the World,” grew from a now-fabled March 1958 performance in New York that changed forever the perception of American dance. The Company has performed for an estimated 25 million people in 71 countries on 6 continents – as well as millions more through television broadcasts, film screenings, and online platforms – promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance tradition. Founded by Alvin Ailey, recent posthumous recipient of the Presidential Medal of Freedom – the nation’s highest civilian honor, and guided by Judith Jamison beginning in 1989, the Company is now being led in exciting new directions by Robert Battle, whom Judith Jamison chose to succeed her on July 1, 2011. Although he created 79 ballets over his lifetime, Mr. Ailey was a pioneer in creating a modern dance repertory company that has presented more than 235 significant works, both newly commissioned and from the past, by over 90 choreographers. Inspiring performances by Ailey’s renowned dancers continue to be a year-end holiday tradition at New York City Center, where Ailey is the Principal Dance Company.

Alina Cojocar, Friedemann Vogel, Johan Kobborg

The Sarasota Ballet, *Marguerite and Armand*, chor. Frederick Ashton

Inspired by Alexandre Dumas’ 19th century novel *La Dame aux Camélias*, Frederick Ashton created ***Marguerite and Armand*** for Margot Fonteyn and Rudolf Nureyev in 1963 as a celebration of their unique dance partnership. Ashton chose Franz Listz’s *La lugubre* and his famous Piano Sonata in B Minor, along with elegant designs by Cecil Beaton, to capture this passionate, timeless story. The Sarasota Ballet is honored to be the first American company to bring this prestigious ballet into its

repertoire. The *Fall for Dance* performances will feature Alina Cojocaru, Friedmann Vogel, and Johan Kobborg.

The Sarasota Ballet was founded in 1987 by Jean Weidner Goldstein as a presenting organization with the goal of becoming a full resident ballet company. This dream was fully realized in 2007 with the appointment of the Company's latest director, Iain Webb. Together with his wife Margaret Barbieri, Assistant Director and former principal dancer at The Royal Ballet, Webb has revolutionized the Company's repertoire, introducing 140 ballets and divertissements. This new repertoire includes works by Sir Frederick Ashton, George Balanchine, Antony Tudor, Sir Kenneth MacMillan, Michel Fokine, Matthew Bourne, and Christopher Wheeldon, to name a few. Several of these ballets have received their US premieres with the Company. In addition, The Sarasota Ballet has continued to push the art form forward by commissioning new works, both from budding choreographers within the Company and established choreographers from around the globe. Webb celebrates a decade as director as part of the 2016—2017 Season. The Company has performed at the Kennedy Center in Washington, DC; New York City Center and the Joyce Theater in New York City; and the Jacob's Pillow Dance Festival in Beckett, MA.

The performances of *Marguerite and Armand* are made possible with the support Barbara and David Zalaznick.

PROGRAM FIVE

Fri, Oct 7 & Sat, Oct 8 at 8pm

Shantala Shivalingappa, *Shiva Tarangam* (excerpt from *Swayambhu*), chor. Shantala Shivalingappa
In Sanskrit, Tarangam ("waves") is the name given to devotional songs written by the saint Narayana Tirtha, one of the founders of the classical Indian dance form Kuchipudi. The dance showcases a variety of steps, some performed on a brass plate, while portraying the chosen poem. This **Tarangam** is dedicated to Shiva, the Lord of Dance. This performance includes live musical accompaniment.

Deeply moved and inspired by Master Vempati Chinna Satyam's pure and graceful style, Shantala Shivalingappa dedicated herself to Kuchipudi, and received an intense and rigorous training from her master. Driven by a deep desire to bring this dance form to the western audience, she has performed in important festivals and theatres including, Théâtre de la Ville, Sadler's Wells, Mercat de les Flors, Jacob's Pillow Festival, New York City Center, and Herbst Theatre. Since the age of 13, she has had the privilege of working with some of the greatest artists of our times: Maurice Béjart, Peter Brook, Bartabas, Pina Bausch, and Amagatsu. Such experiences make her artistic journey a truly unique one. Today, Shivalingappa shares her time between touring with her solos, expanding her own choreographic work in the Kuchipudi style, and collaborating with various artists in the exploration of dance, music and theatre. Shivalingappa has received Bessie awards for her performances at *Fall for Dance* (2012) and her evening-length solo *Swayambhu* (2013).

Nederlands Dans Theater, *Woke up Blind* (US Premiere), chor. Marco Goecke

Woke up Blind is a rollercoaster of a work, so incredibly fast and intricate that it's almost hypnotic. The piece is set to two love songs by American singer-songwriter Jeff Buckley—"You and I" and "The way young lovers do."

Nederlands Dans Theater (NDT) is one of the world's leading contemporary dance companies, under the artistic guidance of choreographer Paul Lightfoot. The Dutch troupe is based in The Hague, but

performs for over 115,000 visitors in Europe as well as in the USA, Asia, and Australia each year. Since its founding in 1959, this rebellious company has built a rich repertoire of 600 ballets by master choreographers such as Jiří Kylián and Hans van Manen, renowned house choreographers Sol León & Paul Lightfoot, associate choreographers Crystal Pite, and Marco Goecke, and high-profile guests such as Johan Inger, Alexander Ekman, Gabriela Carrizo, Hofesh Shechter, and Sharon Eyal & Gai Behar. The multi-national company consists of 28 phenomenal dancers from all over the world—renowned for their versatility, astonishing technique, and virtuosic expression. By working together with established choreographers, the dancers are provided the opportunity to employ a multitude of styles. These often require an interdisciplinary approach by involving visual art, music composition, and innovative light and set designs that push the company to constantly move ahead in making a significant contribution to the future of dance.

Alessandra Ferri and Herman Cornejo, *New Work* (Fall for Dance Commission, World Premiere), chor. Wayne McGregor

For this *Fall for Dance* Festival Commission, Wayne McGregor will create a pas de deux for Alessandra Ferri, who recently returned to the stage after having retired in 2007, and American Ballet Theatre principal Herman Cornejo. Ferri and Cornejo reunite after their acclaimed performance in this summer's ABT production of Kenneth MacMillan's *Romeo and Juliet*.

Wayne McGregor CBE is a multi-award winning choreographer and director, internationally renowned for trailblazing innovations in performance that have radically redefined dance in the modern era. He is Artistic Director of Studio Wayne McGregor, which fuels the development of his signature works on his company of world class dancers (Company Wayne McGregor); artistic collaborations in the visual arts, film, theatre, opera, fashion and music video; and highly specialized learning, engagement and research programs. McGregor is also Resident Choreographer at The Royal Ballet and is regularly commissioned by theatres and opera houses internationally. He is Professor of Choreography at Trinity Laban Conservatoire of Music and Dance, has an Honorary Doctor of Science from Plymouth University and an Honorary Doctor of Letters from University of Leeds.

The new work by Wayne McGregor is made possible with major support from Barbara and David Zalaznick.

Cloud Gate 2, *Beckoning*, (US Premiere), chor. CHENG Tsung-lung

"People can often turn into another identity in one instant. And I am fascinated by how these changes take place on their bodies, expressions, and tones," said CHENG Tsung-lung. Distilling movements subtly from the Taiwanese street-dancing ritual of *Ba Jia Jiang* (the 'Eight Infernal Generals'), CHENG has created a mysterious zigzag of body language that gives this abstract work a playful and yet poetic quality.

Cloud Gate 2 was formed in 1999 by Lin Hwai-min, founder and artistic director of Cloud Gate Dance Theatre of Taiwan, with the late LO Man-fei, a choreographer and former Cloud Gate dancer, as its Artistic Director. After LO's passing in 2006, Lin acted as the company's director for eight years until CHENG Tsung-lung took the post in 2014. Unlike most second companies, Cloud Gate 2 is not a "junior" company and does not prepare dancers for Cloud Gate Dance Theatre of Taiwan. The company showcases talented young dancers in original works by innovative young choreographers. Their annual season, Spring Riot, is one of the most anticipated art events in Taiwan. The company's current repertoire consists of works by CHENG Tsung-lung, Bulareyaung Pagarlava, award-winning choreographer HUANG Yi, and WU Kuo-chu, the late Artistic Director of the Tanztheater at Staatstheater Kassel. In addition to its concert performances, Cloud Gate 2 reaches out to tens of

thousands of people by holding free outdoor performances, as well as residency programs on campuses and grass-roots communities in Taiwan. Cloud Gate 2 made its first international tour in 2012 to the US, Germany, and China. Following its US premiere at the *Fall for Dance* Festival, *Beckoning* will be presented at Sadler's Wells in November as Cloud Gate 2's UK debut.

The performances of *Beckoning* are made possible with the support of the Ministry of Culture, Taiwan (R.O.C.) and Taipei Cultural Center of TECO in New York.

Pre-Performance Events

Dance lessons, led by Festival artists, will be held at 6:45pm in the Grand Tier prior to select performances. These events are free and open to same-day ticketholders.

Mon, Sep 26, members of STREB Extreme Action
Tue, Sep 27, Farruquito
Wed, Sep 28 & Thu, Sep 29, members of Azure Barton & Artists
Fri, Sep 30, members of Bangarra Dance Theatre
Wed, Oct 5, former Ailey company member Renee Robinson
Fri, Oct 7, members of Cloud Gate 2

Master Classes will offer experienced dancers the unique opportunity to learn directly from renowned artists and companies featured in this year's festival.

Tickets: \$15

Sat, Oct 1, 12–2 pm, CCN de La Rochelle / Cie Accrorap
Sat, Oct 8, 12–2pm, New York City Center Artistic Associate and former NYCB principal dancer Wendy Whelan

New York City Center gratefully acknowledges *Fall for Dance* Festival Lead Sponsor, Bloomberg Philanthropies, and Sustaining Sponsor, The Ford Foundation. City Center is also grateful for the support of its Presenting Partners including Jody and John Arnhold, Barbara and David Zalaznick, Perry and Marty Granoff, and Caroline Howard Hyman, as well as additional major support from the Doris Duke Charitable Foundation and Jay Franke and David Herro. Commissioning support is generously provided by The Virginia B. Toulmin Foundation.

Leadership support for Dance at City Center is provided by The Harkness Foundation for Dance. City Center thanks The Howard Gilman Foundation and Lisa and Richard Witten for their generous support in establishing the Artistic Innovation Fund and The Jerome L. Greene Foundation and The Stavros Niarchos Foundation for their generous support of the Arts Access Fund.

New York City Center (Arlene Shuler, President & CEO) has played a defining role in the cultural life of the city since 1943. It was Manhattan's first performing arts center, dedicated by Mayor Fiorello La Guardia with a mission to make the best in music, theater, and dance accessible to all audiences. Today, City Center is home to many distinguished companies, including Alvin Ailey American Dance Theater, City Center's Principal Dance Company, as well as Manhattan Theatre Club; a roster of renowned national and international visiting artists; and its own critically acclaimed and popular programs. The Tony-honored *Encores!* musical theater series has been hailed as "one of the very best reasons to be alive in New York." In summer 2013, City Center launched *Encores! Off-Center*, a series that features

landmark Off-Broadway musicals filtered through the lens of today's most innovative artists. Dance has been integral to the theater's mission from the start—and dance programs, including the annual *Fall for Dance* Festival, remain central to City Center's identity. Vital partnerships with arts organizations including Jazz at Lincoln Center and London's Sadler's Wells Theatre enhance City Center's programmatic offerings. City Center brings dance and musical theater to over 9,000 New York City students each year through its robust education program, and other learning opportunities are offered to seniors, families, and the general public. City Center is expanding its programming beyond the proscenium and activating its alternative spaces with pre-show talks, master classes, exhibitions of visual art, and intimate performances that give an up-close look at the work of the great theater and dance artists of our time. In October 2011, City Center completed an extensive renovation project to revitalize and modernize its historic theater.

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