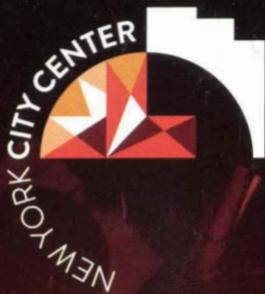


NEW YORK CITY CENTER

OCT
2014

PLAYBILL





Arlene Shuler, *President & CEO*

Mark Litvin, *Sr. VP & Managing Director*

FALL FOR DANCE FESTIVAL 2014

Aakash Odedra Company
 Alvin Ailey American Dance Theater
 The Australian Ballet
 BJM – Les Ballets Jazz de Montréal
 Black Grace
 Brian Brooks Moving Company with Juilliard Dance
 Lucinda Childs Dance Company
 Mark Morris Dance Group and Music Ensemble
 National Ballet of China
 Pontus Lidberg Dance
 Rennie Harris Puremovement
 Russell Maliphant/Sadler's Wells London
 San Francisco Ballet
 Sara Mearns & Company
 The Sarasota Ballet
 Sébastien Ramirez & Honji Wang
 Semperoper Ballett Dresden
 Trisha Brown Dance Company
 Vuyani Dance Theatre
 Wayne McGregor | Random Dance

Associate Producer
Stanford Makishi

Artistic Advisor
Ilter Ibrahimof

Festival Lighting Director
Clifton Taylor

Festival Sound Supervisor
Leon Rothenberg

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Principal Sponsor
MetLife Foundation





Wednesday, October 8, 2014

Thursday, October 9, 2014

BLACK GRACE

Neil Ieremia, *Artistic Director*

MINOI

PATI PATI

New York Premiere

Choreography by NEIL IEREMIA

Music for Minoi: "Minoi Minoi," traditional, arranged by NEIL IEREMIA

Music for Pati Pati: original music from "Surface" by NEIL IEREMIA and JUSE

Lighting for Minoi by MARK BURLACE

Lighting for Pati Pati by NIK JANIUREK

Technical Manager: BONNIE BURRILL

Minoi Premiere

1999

Spiegel tent, Aotea Square

Auckland, New Zealand

Pati Pati Premiere

2009

Theatre Casino Zug

Zug, Switzerland

Minoi fuses western contemporary dance with the traditional Samoan dance style known as *Fa'ataupati* (or slap dance) as a means of exploring cultural identity. *Pati Pati* is a synthesis of works from the Black Grace repertoire that utilize body percussion, and draw inspiration from *Fa'ataupati* and traditional Samoan *Sasa* (or seated dance).

Dancers

SEAN MACDONALD ZOE VISVANATHAN ABBY CROWTHER

SARAH BARON JOASH TUUGAMUSU CALLUM SEFO

OTIS HERRING JAMES WASMER

MARESA D'AMORE-MORRISON ANDY FAIAOGA

Black Grace would like to thank the International Department of Creative New Zealand, ASB Community Trust, Auckland Council, and Rena Shagan Associates, Inc. for their support.

Upcoming Performances:

North American Tour – 2015

PAUSE



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New York State Council on the Arts
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Fall for Dance Endowment Support The Andrew W. Mellon Foundation
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The Peter Jay Sharp Foundation
The Irene Diamond Fund
Ford Foundation
Rockefeller Brothers Fund
The Fan Fox and Leslie R. Samuels Foundation

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Marshall Watson and
Paul Sparks
Cathy and Stephen Weinroth
Margaret and Glenn Wood



SAN FRANCISCO BALLET

Helgi Tomasson, *Artistic Director & Principal Choreographer*

VARIATIONS FOR TWO COUPLES

New York Premiere

Choreography by HANS VAN MANEN

Music by BENJAMIN BRITTEN (Andante from String Quartet in F)

EINOJUHANEN RAUTAVAARA ("Kopsin Jonas" from *Pelimannit (The Fiddlers)*, Op. 1)

J. S. BACH, arr. STEVAN KOVACS TICKMAYER

("Lasset uns den nicht zerteilen" from *St. John Passion, BWV 245*)

ASTOR PIAZZOLLA, arr. BOB ZIMMERMAN (*Melodia in la menor (Canto de Octubre)*)

Staged by RACHEL BEAUJEAN

Scenery and Costumes by KESO DEKKER

Costumes Constructed by TIFFANY AMUNDSON

Lighting by BERT DALHUYSEN

Production Director: CHRISTOPHER DENNIS

Stage Manager: JANE GREEN

Premiere

February 15, 2012

Het Muziektheater

Amsterdam, Holland

Variations for Two Couples by Hans van Manen, resident choreographer at the Dutch National Ballet, made its American premiere on January 22, 2014, at San Francisco Ballet's 81st season opening gala.

Dancers

SOFIANE SYLVE LUKE INGHAM
VANESSA ZAHORIAN CARLOS QUENEDIT

Andante from String Quartet in F used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Faber Music, Ltd., publisher and copyright owner. "Kopsin Jones" from *Pelimannit (The Fiddlers)*, Op. 1 used by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, sole agent in the U.S., Canada, and Mexico for Fennica Gehrman. "Lasset uns den nicht zerteilen" from *St. John Passion, BWV 245* used by arrangement with Stevan Kovacs Tickmayer, publisher and copyright owner. *Melodia in la menor (Canto de Octubre)* used by arrangement with Tonos Music oHG, publisher and copyright owner.

Upcoming Performances:

January–May 2015

War Memorial Opera House, San Francisco, CA

INTERMISSION



RUSSELL MALIPHANT/SADLER'S WELLS LONDON

TWO x TWO

U.S. Premiere

Choreography by RUSSELL MALIPHANT

Original Music by ANDY COWTON

Lighting by MICHAEL HULLS

Rehearsal Director: DANA FOURAS

Production Manager: ADAM CARRÉE

Premiere

April 7, 2009

London Coliseum

London, UK

Russell Maliphant's intensely beautiful work *Two x Two* is one of his most dazzling and original creations to date.

Dancers

FANG-YI SHEU YUAN YUAN TAN

Two x Two was commissioned by Sadler's Wells London; its remount is co-produced by Sadler's Wells London, the Beijing Morning Star Ballet Foundation, and the National Centre for the Performing Arts, Beijing.

Yuan Yuan Tan appears courtesy of San Francisco Ballet.

Upcoming Performances:

Russell Maliphant Company

Still Current

December 10-14, 2014

The Joyce Theater

PAUSE



NEW YORK CITY CENTER

**MARK MORRIS DANCE GROUP
AND MUSIC ENSEMBLE**

Mark Morris, Artistic Director

WORDS

World Premiere

Fall for Dance Commission

Choreography by MARK MORRIS

Music by FELIX MENDELSSOHN (Songs Without Words)

Costumes by MAILE OKAMURA

Lighting by NICK KOLIN

Production Manager: JOHAN HENCKENS

Dancers

CHELSEA ACREE SAM BLACK RITA DONAHUE DOMINGO ESTRADA, JR.
LESLEY GARRISON LAUREN GRANT BRIAN LAWSON AARON LOUX
LAUREL LYNCH STACY MARTORANA DALLAS MCMURRAY
BRANDON RANDOLPH* BILLY SMITH NOAH VINSON
JENN WEDDEL MICHELLE YARD

Musicians

GEORGY VALTCHEV, *Violin* COLIN FOWLER, *Piano*

*Words has been commissioned by New York City Center for the Fall for Dance Festival
with generous support from the Virginia B. Toulmin Foundation.*



MEET THE ARTISTS

BLACK GRACE was founded in 1995 by Neil Ieremia, who draws from his Samoan and New Zealand roots to create innovative dance works that reach across social, cultural, and generational barriers. The highly physical work draws from the rich storytelling traditions of the South Pacific and is expressed with raw finesse, unique beauty, and power. The company features some of New Zealand's finest dancers and has toured internationally to Europe, Japan, South Korea, Mexico, Australia, and New Caledonia. Black Grace made its U.S. debut at Jacob's Pillow Dance Festival in 2004, and performed at *Fall for Dance* in 2005. Since then the company has performed regularly throughout North America, earning audience and critical acclaim. www.blackgrace.co.nz

MARK MORRIS DANCE GROUP AND MUSIC ENSEMBLE was founded in New York in 1980 by artistic director and choreographer Mark Morris and has been called "the preeminent modern dance organization of our time" (Yo-Yo Ma), receiving "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. It has toured with its own musicians, the MMDG Music Ensemble, since 1996. Through the organization's Access/MMDG programming, it integrates opportunities for dance, music, talks, and education at its Brooklyn home, the Mark Morris Dance Center, as well as on tour around the world. www.mmdg.org

RUSSELL MALIPHANT became an associate artist of **SADLER'S WELLS LONDON** in 2005. Mr. Maliphant trained at The Royal Ballet School and graduated into Sadler's Wells Royal Ballet before leaving to pursue a career in independent dance. He formed Russell Maliphant Company in 1996 and has worked with renowned companies and artists, including Sylvie Guillem, Robert Lepage, English National Ballet, and Lyon Opera Ballet. He has received numerous awards, including the Critics' Circle National Dance Award for best modern choreography, a South Bank Show Award, and an Olivier Award for *PUSH* with Sylvie Guillem. In 2011 Mr. Maliphant was awarded an

honorary doctorate of arts from Plymouth University. www.sadlerswells.com

As America's oldest professional ballet company, **SAN FRANCISCO BALLET** has enjoyed a long and rich tradition of artistic "firsts" since its founding in 1933, including performing the first American productions of *Swan Lake* and *Nutcracker*, as well as the first 20th-century American *Coppélia*. San Francisco Ballet is one of the three largest ballet companies in the United States. Guided in its early years by American dance pioneers and brothers Lew, Willam, and Harold Christensen, San Francisco Ballet currently presents more than 100 performances annually, both locally and internationally. Under the direction of Helgi Tomasson, who will celebrate his 30th anniversary as artistic director of San Francisco Ballet in 2015, the company has achieved an international reputation as one of the preeminent ballet companies in the world. Recent highlights include a tour to the People's Republic of China, and the United States premiere of John Neumeier's *The Little Mermaid*, which was broadcast internationally, as well as nationally, on PBS' *Great Performances* in 2011. In 2012 SF Ballet's ambitious tour schedule included first-time visits to Hamburg, Moscow, and Sun Valley, Idaho. In October 2013 the company performed at New York's David H. Koch Theater at Lincoln Center, where the *New York Times* declared SF Ballet "a national treasure." In July 2014 the company toured to Paris as part of Les Etés de la Danse Festival, marking the 10th anniversary of its inaugural engagement with the festival. At Théâtre du Châtelet, SF Ballet presented more than 20 works by 15 choreographers. www.sfballet.org

STANFORD MAKISHI (*Associate Producer*) is the director of programs and deputy director of the Asian Cultural Council (ACC), a foundation that supports cultural exchange by making grants to artists and organizations in Asia and the United States. Prior to joining ACC, Mr. Makishi held positions at the Baryshnikov Arts Center as executive director and at Carnegie Hall as director of creative services. He was a performer with the Trisha Brown Dance Company from 1992 to 1999, and later became its development director. He serves



MEET THE ARTISTS

as a panelist for the New York State Council on the Arts dance program and as the artistic advisor for the 2015 Ringling International Arts Festival in Sarasota, Florida. Born and raised in Honolulu, Hawaii, Mr. Makishi is a graduate of Harvard University.

ILTER IBRAHIMOF (*Artistic Advisor*), a native of Istanbul, Turkey, studied at Emerson College in Boston, graduating in 2001 with a B.A. in theater studies with a focus in dance. He is the owner and director of Sunny Artist Management Inc., based in Montreal, Canada, which does booking, consulting, and producing for Canadian and international dance companies, including Ballet BC, Daniil Simkin, Hubbard Street Dance Chicago, La Otra Orilla, Compagnie Käfig, Shaun Parker & Company, Shantala Shivalingappa, and Wendy Whelan. In addition to his agency work Mr. Ibrahimof often takes on curatorial roles. He is currently programming the third edition of the *Off the Edge* dance festival at Rialto Center in Atlanta, which will take place in March 2016.

CLIFTON TAYLOR (*Festival Lighting Director*) has been the lighting director for the *Fall for Dance* Festival since its inception. During his long association with City Center his design work has also been seen in the *Encores!* series, the International Flamenco Festival, Alvin Ailey American Dance Theater, American Ballet Theatre, Lar Lubovitch Dance Company, and for many companies in the *Fall for Dance* Festival. His lighting has been seen on Broadway as well as on opera and dance stages around the world. Mr. Taylor is also a theater consultant and is currently working on the designs for a new performing arts center in Santiago, Chile.

LEON ROTHENBERG (*Festival Sound Supervisor*) NYCC: *Encores! Off-Center* 2013–14, *Encores! Anyone Can Whistle*, and *Fall For Dance* (2008–present). Recent Broadway: *Violet*, *The Realistic Joneses*, and *The Nonce* (Tony Award). Recent New York and Off-Broadway: Primary Stages, Manhattan Theatre Club, Tectonic Theater Project, Women's Project, and The Public Theater. Select regional: Old Globe Theater, Two River Theater, Arena Stage, Seattle Repertory Theater, North Shore Music Theater, Theater by the Sea, New York Stage and Film, and Long Wharf Theater.

International: Cirque du Soleil's *Kooza* and *Wintuk*, National Theater of Cyprus, and Dijon Festival. www.klaxson.net

HELENE DAVIS PUBLIC RELATIONS provides comprehensive, personalized service to cultural clients in both the for-profit and nonprofit sectors. The firm specializes in promotion and publicity for theater and dance companies and nonprofit institutions. Present and former clients include New York City Center, BalletCollective, American Dance Machine:21, the Australian Ballet, Barcelona Ballet (formerly Corella Ballet), Miami City Ballet, Kirov Ballet, Alvin Ailey American Dance Theater, Dance/NYC, and more than 50 Broadway and Off-Broadway productions.

ARLENE SHULER (*New York City Center President & CEO*) has had a long and distinguished career in the arts. After dancing with the Joffrey Ballet she attended Columbia University, where she received her B.A. and J.D. degrees. Her arts administration career began in Washington, D.C., where she served as program administrator of the dance program at the National Endowment for the Arts, among other positions. Ms. Shuler returned to New York as executive director of Volunteer Lawyers for the Arts, and then continued in the field of philanthropy in leadership positions with the Wallace Funds, General Atlantic Partners Foundation, Atlantic Philanthropic Service Company, and the Howard Gilman Foundation. For 11 years Ms. Shuler worked at Lincoln Center for the Performing Arts, where she was vice president for planning and development and then senior vice president of planning and external affairs. In June 2003 she was named president and CEO of New York City Center, where she had performed as a member of the Joffrey Ballet at the start of her career. Her accomplishments at City Center include her conception of the acclaimed *Fall for Dance* Festival, which premiered in September 2004. In recognition of her significant contributions to dance, she was awarded the 2009 Capezio Dance Award. Ms. Shuler serves on the board of the Rockefeller Brothers Fund, The George Balanchine Foundation, and on the advisory board of the Trust for Mutual Understanding. She is also a member of the New York State Bar Association.



MEET THE ARTISTS

MARK LITVIN (*New York City Center Senior Vice President and Managing Director*) began his career driving a van full of theatrical equipment cross-country five times in four months as the stage manager of the Bella Lewitzky Dance Company. Knowing the performing arts had even more to offer, he moved to New York to work as a production stage manager and lighting designer. Many of his designs are still in use today. Mr. Litvin was production stage manager for the Paul Taylor Dance Company, with whom he toured internationally for five years. He served as technical director of the American Dance Festival in New London, Connecticut, and Durham, North Carolina, and taught lighting design at Adelphi University and Tisch School of the Arts/NYU. After earning an M.P.A. he transitioned into management, working as director of finance and administration at New York Foundation for the Arts, as managing director of The Public Theater under George C. Wolfe, and as finance director for Broadway producers The Dodgers. He arrived at City Center in 2001 and is most proud of his work supervising the building's \$56 million renovation, which was completed in 2011.

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 and New York City Opera; 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 July 2013 City Center launched *Encores! Off-Center*, a series featuring seminal 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 is dedicated to providing educational opportunities to New York City students and teachers with programs such as *Encores! In Schools* and the Young People's Dance series. Special workshops cater to families, seniors, and other groups, while events such as the *Fall for Dance* DanceTalk series offer learning opportunities for the general public. In October 2011 City Center completed an extensive renovation project to revitalize and modernize its historic theater. www.NYCityCenter.org

Special Staff for *Fall for Dance* Festival at City Center

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Associate Lighting DirectorsKate Ashton, Nick Kolin
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CREDITS

Additional technical equipment by PRG Inc.

SPECIAL THANKS TO

Michael P. Zaleski; Carly J. Price



FALL FOR DANCE FESTIVAL 2014

Performances at the Delacorte Theater

September 12 and 14 at 8pm

Hubbard Street Dance Chicago • *Gnawa*
New York City Ballet • *Herman Schmerman Pas de Deux*
Bill T. Jones/Arnie Zane Dance Company • *D-Man in the Waters (Part 1)*
■ Lil Buck • *Bend in the Road: New Orleans*

Fall for Dance Festival at City Center

October 8 and 9 at 8pm

Black Grace • *Minoi and Pati Pati*
San Francisco Ballet • *Variations for Two Couples*
Russell Maliphant/Sadler's Wells London • *Two x Two*
■ Mark Morris Dance Group and Music Ensemble • *Words*

October 10 and 11 at 8pm

Lucinda Childs Dance Company • *Concerto*
Semperoper Ballett Dresden • *Neue Suite*
Sébastien Ramirez & Honji Wang • *AP15*
Alvin Ailey American Dance Theater • *Minus 16*

October 14 and 15 at 8pm

Vuyani Dance Theatre • *Umnikelo*
Sara Mearns & Company • *Stairway to Paradise*
Trisha Brown Dance Company • *Son of Gone Fishin'*
National Ballet of China • *The Peony Pavilion*

October 16 and 17 at 8pm

Brian Brooks Moving Company with Juilliard Dance • *Torrent*
The Australian Ballet • *Ostinato*
BJM – Les Ballets Jazz de Montréal • *Closer*
Rennie Harris Puremovement • *Students of the Asphalt Jungle*

October 18 at 8pm and October 19 at 2pm

Wayne McGregor | Random Dance • *FAR*
■ Pontus Lidberg Dance • *New Lidberg*
Aakash Odedra Company • *Nritta*
The Sarasota Ballet • *Les Patineurs*



NEW YORK CITY CENTER PRESENTS
FALL FOR DANCE
FESTIVAL 2014

by Susan Reiter

For its tenth anniversary last year, the *Fall for Dance* Festival found new ways to bring exciting, varied dance performances to the audiences that eagerly line up for its bargain-priced tickets. For the first time, the festival commissioned world premiere dances and expanded to a second venue, Central Park's Delacorte Theater, for two free evenings designed to make *Fall for Dance* offerings even more democratically available to everyone from seasoned dance-watchers to first-timers exploring the art form.

Happily, those innovations have turned out to be more than one-time anniversary gifts. *Fall for Dance* again offers commissioned premieres, as well as two free Delacorte performances in September which served as an appetizer for the main course at City Center, from October 8–19.

Bringing dance back to the Delacorte – where free dance festivals were regularly

presented between 1962 and 1980 – adds an extra dimension to the Festival. “Originally, the idea was for the Delacorte performances to be one-time-only,” says Arlene Shuler, City Center’s President & CEO. “But it was so successful, and Oskar [Eustis, artistic director of the Public Theater] was so enthusiastic,” she says, that City Center will present free dance in Central Park for the next three years, thanks to a leadership grant from the Ford Foundation.

Live music was a feature of September’s Delacorte program, which included a new work featuring Memphis “Jooker” Ron “Prime Tyme” Myles, whose role in the production was enlarged after Charles “Lil Buck” Riley sprained his ankle in rehearsals. The performance, *Bend in the Road: New Orleans*, was part of a projected larger work conceived and directed by Damian Woetzel.

“The idea for *Bend in the Road* grew out of the travels I’ve done with Lil Buck to different cities in the course of the work we do together,” says Woetzel, who explains that the piece imagines Lil Buck as a “traveling guide, adapting and reinterpreting all that he is exposed to”—from the explosive street dancing of Detroit to the sensual jazz of New Orleans. In *Bend in the Road: New Orleans*, which was commissioned by New York City Center, Myles was joined onstage by the contemporary Philadelphia company BalletX, Gallim Dance’s Caroline Fermin, and New York City Ballet stars Tiler Peck and Robert Fairchild.

Commissioning new works for the festival is important to Shuler, and she’s pleased to continue what began last year. “We thought it added a lot to the festival – a richness and visibility and excitement – to have world premieres of commissioned works,” she says.

Along with *Bend in the Road: New Orleans*, this year’s festival commissions include premieres from two choreographers who are no strangers to *Fall for Dance*. Mark Morris’ company performed in 2009

and 2011, and Swedish choreographer Pontus Lidberg presented the U.S. premiere of his *Faune* in 2011. Lidberg has a particularly strong connection to City Center, as one of its 2012-2013 Choreography Fellows.

“When we began to commission works for the festival, Mark Morris was one of our original ideas, and fortunately he was very enthusiastic about it,” says Shuler. “The fact that he’s creating a such a large piece – for 16 dancers – is really special for us.”

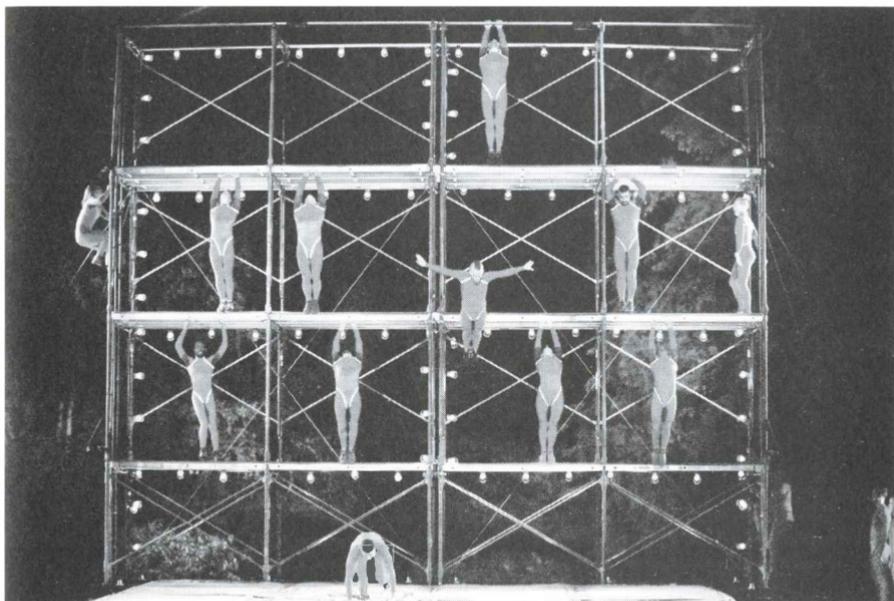
Morris’s *Words* will be choreographed to a piano and violin arrangement of Mendelssohn’s “Songs Without Words.” This commission marks the first time that Morris – whose musical knowledge and range are encyclopedic – has choreographed to a Mendelssohn score.

“I think Mendelssohn was a wonderful, brilliant, virtuosic, genius of a composer,” Morris says. “I’ve chosen some of the songs without words specifically because they are both very familiar and very obscure. Of course, I’m trying to make the selection interesting in its variety in order to make a satisfying dance.”



Isabella Boylston and James Whiteside in rehearsal for Pontus Lidberg’s *Fall for Dance* world premiere. Photo by Nir Arieli.

At the Delacorte, Ron “Prime Tyme” Myles, Robert Fairchild, and Tiler Peck danced in Damian Woetzel’s buoyant *Bend in the Road: New Orleans*. Photo by Tammy Shell.



Last fall, Central Park served as the rustling, atmospheric backdrop for two *Fall for Dance* performances. Photo by Tammy Shell.

While Morris works with a full-time company, the Mark Morris Dance Group, the performers in Pontus Lidberg Dance vary from project to project. “There are some dancers I’ve worked with for a long time and keep returning to,” Lidberg says. “But both I and my dancers do other things. My years are all very varied, so what I’m able to do with my company is different every year.”

Lidberg’s *Fall for Dance* commission is a duet for two principal dancers from American Ballet Theatre – Isabella Boylston and James Whiteside. “Isabella performed in my work *WITHIN* for Morphoses at the Joyce [in November 2012],” the choreographer explains. “Afterwards, she said she’d like to work with me again – and it was mutual. She asked if I would create a *pas de deux* – and James was a natural choice for a partner, because they’ve already performed a lot together.”

He is choreographing to an original score by Swedish composer Stefan Levin, also commissioned by City Center. “He

has sent me sketches, and I respond with feedback,” says Lidberg. “That’s been happening at the same time I’ve been working with Isabella and James. So it’s really growing organically.”

Lidberg looks forward to his sophomore outing at the festival. “I’m really happy to return,” he says. “When I performed in 2011, it was a wonderful experience for me. Everyone loves *Fall for Dance*. It’s very democratic, in terms of the ticket price, and it means the audience is maybe more varied than at other venues. Also, you share evenings with very different artists in the world of dance.”

Indeed, this year’s festival offers 24 wildly contrasting dance experiences, with artists and companies from South Africa, China, Australia, England, Germany, France, and New Zealand. “They are usually mixed in unusual and interesting ways,” says Lidberg. “The whole festival is so exciting.”

Susan Reiter is a freelance performing arts journalist whose articles appear in the Los Angeles Times, TDF Stages, and many other publications.

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