



**FOR RELEASE:**

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**The John F. Kennedy Center for the Performing Arts  
announces its**

# **2019–2020 BALLET AND CONTEMPORARY DANCE SEASON**

*Highlights include*

**Bolshoi Ballet in Alexei Ratmansky’s *Romeo and Juliet*  
Scottish Ballet in the U.S. Premiere of *The Crucible***

**Gregory Maqoma’s *Cion: Requiem of Ravel’s Boléro*  
Kyle Abraham’s A.I.M with Repertory Program**

**Mark Morris Dance Group in *Pepperland*  
The National Ballet of Canada in *The Sleeping Beauty***

**and**

**Martha Graham Dance Company in *The EVE Project***

**A Celebration of Merce Cunningham’s centenary to include  
*Beach Birds* and *BIPED*, danced by  
CNDC–Angers /Robert Swinston**

(WASHINGTON)—Rediscover world-class grace and virtuosity, from titans of the repertoire to innovative original voices, as part of the 2019–2020 ballet and contemporary dance season at the

*~more~*

John F. Kennedy Center for the Performing Arts. The upcoming season—among the nation’s most robust and dynamic—features the breadth of iconic and cutting-edge choreography performed by today’s foremost companies.

The ballet season encompasses new perspectives on signatures classics steeped in tradition and includes the returns of the esteemed **Bolshoi Ballet** in Alexei Ratmansky’s *Romeo and Juliet*, of which Washington is the only U.S. city to host the production, and **The National Ballet of Canada** with the storybook classic *The Sleeping Beauty* along with a repertory program including William Forsythe’s demanding *The Vertiginous Thrill of Exactitude*. **Scottish Ballet** brings choreographer Helen Pickett’s stunning dance adaptation of Arthur Miller’s drama *The Crucible*, which makes its U.S. premiere at the Kennedy Center following its world premiere in August 2019 at the famed Edinburgh International Festival. **Atlanta Ballet** makes its Kennedy Center debut with a new 2018 production of *The Nutcracker*, choreographed by San Francisco Ballet’s acclaimed in-house choreographer Yuri Possokhov. In its annual engagement, the Mariinsky Ballet brings the U.S. premiere of its full-length 2017 production *Paquita*, which is rarely performed in its entirety. Returning for their cherished annual visits, **New York City Ballet** brings two repertory programs of revered classics, new works, and productions including Justin Peck’s newest work, *Principia*, and Balanchine and Jerome Robbins’s *Firebird*, while **American Ballet Theatre** brings its classic production of *Giselle*, showcasing a new generation of stars in iconic roles.

Exploring the rich legacy of modern dance and its influence on contemporary work, the dance season includes a celebration of pioneers of the field, from Martha Graham to Merce Cunningham, and living legends Mark Morris and Lucinda Childs. Opening the season, the Center joins the global centennial celebration of one of the most influential figures in modern dance, icon Merce Cunningham. Throughout his seven-decade career, Cunningham experimented with movement and sound (sometimes in opposition to each other) to create highly original and landmark inventions in concert dance. Led by Cunningham’s long-time company member, Robert Swinston, who worked side -by-side with him for over 17 years, **Compagnie Centre National de Danse Contemporaine-Angers (CNDC-ANGERS/Robert Swinston)** makes its Kennedy Center debut with the 1999 masterwork *BIPED*, which incorporates projections of animated images superimposed on dancers, and *Beach*

*Birds*, a 1991 work that transforms the movements of a flock of birds into dance. Before Cunningham, Martha Graham, the mother of American modern dance, made a lasting impact as a groundbreaking choreographer influencing generations of artists, including Cunningham and Paul Taylor, which is still seen in work nationally and internationally today. In the spring of 2020, in celebration of the centennial of the 19th amendment, extending American women the right to vote, the acclaimed **Martha Graham Dance Company** will present *The EVE Project*. Featuring a collection of new commissions, all choreographed by women, and signature Graham classics that make impactful statements about female power, the company will perform a repertory program from the project including Graham's *Chronicle*; *Untitled Souvenir*, a new work from Pam Tanowitz; and *Lamentation Variations* by Aszure Barton, Liz Gerring, and Michelle Dorrance, who each riff on Graham's iconic solo of the same name.

The season also features the return of the distinguished **Mark Morris Dance Group** in Morris's latest evening-length production, *Pepperland*, which celebrates the 50th anniversary of The Beatles's trailblazing album *Sgt. Pepper's Lonely Hearts Club Band*. Bold new names, **Kyle Abraham's A.I.M** (formerly Abraham.In.Motion) and South African choreographer **Gregory Maqoma's Vuyani Dance Theatre**, join the contemporary dance season with the first full-length engagements by their companies. Last seen in 2017's *Ballet Across America*, A.I.M's repertory program will offer a rare opportunity to witness Abraham himself perform *INDY*, his first new full-length solo in nearly a decade. In a visually stunning full-length work, *Cion: Requiem of Ravel's Boléro*, Maqoma draws inspiration from creations by two artists: the character Toloki in South African author Zakes Mda's novel *Cion* and French composer Maurice Ravel's *Boléro*. Also this season, distinguished artists **Maya Beiser**, **Wendy Whelan**, **Lucinda Childs**, and **David Lang** bring their new evening-length music/dance collaboration, *The Day*, to the Kennedy Center for two nights only.

In its fifth season, **DEMO**, Damian Woetzel's acclaimed series uniting artists from different genres to explore a common theme, brings two programs: one to include Philadelphia's powerhouse contemporary dance company BalletX and one for *DEMO: Now 2020*. Returning favorites include the renowned **Alvin Ailey American Dance Theater**, which will present repertory programs with a mix of exhilarating premieres and new productions as well as

**Matthew Bourne’s New Adventures**, which will perform Bourne’s bold, Tony Award®–winning, production of *Swan Lake* at the Center for the first time.

Also this season, **National Dance Day**, the annual free all-day event celebrating the art form, will take place on September 21, 2019. The Kennedy Center, in association with American Dance Movement (formerly Dizzy Feet Foundation) and in conjunction with Congresswoman Eleanor Holmes Norton, again partner for a dynamic 10th anniversary National Dance Day celebration. This year’s National Dance Day, hosted by three-time Emmy Award®–winner Debbie Allen, will take place as part of opening festivities at the REACH, the Kennedy Center’s newly expanded campus, and will include free outdoor performances, interactive dance routines and lessons, live music, and more.

The annual **Local Dance Commissioning Project**, which supports and fosters new dance works by local artists, enters its 19th year with works by this year’s recipients, Robert Woofter and Ann Sofie Clemmensen. Inspired by the Center’s newly expanded campus, both recipients will create site-specific work for the REACH using the space as a platform for discovery and opportunity with the purpose of breaking down boundaries between audience and art.

Throughout the season, the Center’s Education Division offers numerous events connected to the work happening on stage from the current ballet and dance seasons, including conversations, panels, Q&As, lectures, artist talks, pre- and post-performance discussions, podcasts, and more.

## **2019–2020 Kennedy Center Ballet and Contemporary Dance Season Schedule**

<b>Performance Dates</b>	<b>Theater</b>	<b>Company</b>
September/October 2019 (Please see page 5 for confirmed dates)	The REACH	19th Annual Local Dance Commissioning Project
September 21, 2019	The REACH	National Dance Day
October 3–5, 2019	Eisenhower Theater	Merce Cunningham Centenary with CNDC–Angers/Robert Swinston, <i>Beach Birds</i> and <i>BIPED</i>
October 8–13, 2019	Opera House	Mariinsky Ballet, <i>Paquita</i>

October 25 & 26, 2019	Terrace Theater	DEMO: BalletX
November 13–16, 2019	Eisenhower Theater	Mark Morris Dance Group, <i>Pepperland</i>
November 27–December 1, 2019	Opera House	Atlanta Ballet, <i>The Nutcracker</i>
December 6 & 7, 2019	Eisenhower Theater	Maya Beiser, Wendy Whelan, Lucina Childs & David Lang, <i>The Day</i>
January 21–26, 2020	Opera House	Matthew Bourne’s New Adventures, <i>Swan Lake</i>
January 24 & 25, 2020	Eisenhower Theater	Gregory Maqoma, <i>Cion: Requiem of Ravel’s Boléro</i>
January 28–February 2, 2020	Opera House	The National Ballet of Canada, <i>The Sleeping Beauty</i> and Repertory Program
February 4–9, 2020	Opera House	Alvin Ailey American Dance Theater
February 11–16, 2020	Opera House	American Ballet Theatre, <i>Giselle</i>
March 2, 2020	Eisenhower Theater	DEMO: NOW 2020
March 3, 2020	Terrace Theater	Tabaimo and Maki Morishita, <i>Fruit Borne out of Rust</i>
March 5–7, 2020	Eisenhower Theater	Martha Graham Dance Company, <i>The EVE Project</i>
March 31–April 5, 2020	Opera House	New York City Ballet, Two Repertory Programs
May 1 & 2, 2020	Eisenhower Theater	Kyle Abraham’s A.I.M, Repertory Program
May 13–17, 2020	Eisenhower Theater	Scottish Ballet, <i>The Crucible</i>
June 2–7, 2020	Opera House	Bolshoi Ballet, <i>Romeo and Juliet</i>

*Artists and performances are subject to change.*

**The 2019–2020 Kennedy Center Ballet and Contemporary Dance Season**

**19TH ANNUAL LOCAL DANCE COMMISSIONING PROJECT, REACH**

September/October 2019

Two World Premieres

*Electric Idols*, by haus of bambi, with choreography by Robert Woofter

*In To and Out Of*, with choreography by Ann Sofie Clemmensen

Locally based choreographers **Robert Woofter** and **Ann Sofie Clemmensen** will each present a new work as part of the Millennium Stage series and the 19th annual Local Dance

Commissioning Project (LDCP). Created to foster new dance works by D.C. metro-area artists and present these artists to the widest possible audience via the Millennium Stage, the project provides funds for each artist to create a new work and a venue to premiere it in, as well as rehearsal space, artistic mentorship, and technical assistance. Further details about each work are below.

*Electric Idols*

By haus of bambi

Choreography by Robert Woofter

Performed to an original score by D.C.-based DJ and producer Lenz, this site-specific work will blend a trance-like onslaught of movement with large-scale projected video inspired by nightlife culture, religious iconography, and the community of the dance floor.

*In To and Out Of*

Choreography by Ann Sofie Clemmensen

Featuring 20 dancers, this three-part experience will transport audiences through different spaces of the REACH, using the unique characteristics of each location to explore concepts in pattern and timing, light and dark, limitation and transformation.

**NATIONAL DANCE DAY, THE REACH**

September 21, 2019

National Dance Day, a free all-day event celebrating the art form, takes place at the Kennedy Center for the ninth year in a row. Launched in 2010 by *So You Think You Can Dance* co-creator and American Dance Movement (formally Dizzy Feet Foundation) co-president Nigel Lythgoe, National Dance Day is an annual celebration. This grassroots campaign encourages Americans to embrace dance as a fun and positive way to maintain good health and combat obesity. It was officially recognized in 2010 when Congresswoman Eleanor Holmes Norton introduced a resolution declaring the last Saturday in July to be the country's official National Dance Day. Now shifting to September 21, National Dance Day will celebrate its 10th Anniversary this season will be hosted by three-time Emmy Award®-winner, Debbie Allen. Programming to be announced at a later date.

**MERCE CUNNINGHAM at 100, Eisenhower Theater**

October 3–5, 2019

*Beach Birds* and *BIPED*, Compagnie CNDC-Angers/Robert Swinston (Bryars/Cunningham)

The Kennedy Center joins the global centennial celebration of an icon in modern dance, Merce Cunningham. Throughout his seven-decade career, Cunningham experimented with movement and sound (sometimes in opposition to each other) to create highly original and landmark inventions in concert dance. Led by Cunningham's former Director of Choreography, Robert Swinston, who worked side-by-side with him as a dancer and assistant for over 30 years, Compagnie Centre National de Danse Contemporaine-Angers (CNDC-ANGERS/Robert Swinston) makes its Kennedy Center debut with *Beach Birds* and *BIPED*, two major Cunningham works rarely performed since his death in 2011. For 11 dancers, *Beach Birds* transforms the movements of a flock of birds into dance. The 1991 work features music composed by John Cage, with costumes and décor by painter Marsha Skinner. The 1999 masterwork *BIPED* dives into the realm of animation technology and motion capture as an art form. Digital artists Paul Kaiser and Shelley Eshkar collaborated with Cunningham who, working with two dancers, choreographed

70 phrases that were transposed into digital images. During the performance, these images are projected onto a screen behind which live dancers can be seen. Also called “Biped,” the music by Gavin Bryars, is part-recorded and partly played live on acoustic instruments.

### **MARIINSKY BALLET, Opera House**

October 8–13, 2019

U.S. Premiere, *Paquita* (Deldevez, Minkus, and Drigo/Smekalov (2017), Act III Grand Pas by Burlaka based on Petipa)

with the Kennedy Center Opera House Orchestra

Marking its 18th consecutive season performing at the Kennedy Center, the acclaimed Mariinsky Ballet opens the ballet season with the U.S. premiere of its new full-length production *Paquita*. Featuring new choreography by Yuri Smekalov, the ballet premiered in 2017 and uses Smekalov’s own libretto based on the plot of the novella *La gitana* by Cervantes along with a reconstruction of Marius Petipa’s beloved choreography of Act III’s “Grand Pas” by Yuri Burlaka. A homage to the golden age of classical ballet and Petipa’s heritage, the ballet is a showcase of classical technique and non-stop virtuosic turns. Rarely performed in its entirety *Paquita* tells the Spanish tale of a young woman stolen as a child by gypsies, and the dashing caballero who abandons his life and joins them to prove his love.

### **DEMO by Damian Woetzel: BalletX, Terrace Theater**

October 25 & 26, 2019

D.C. Premieres

Philadelphia’s powerhouse contemporary dance company, BalletX, makes its Kennedy Center debut with a program exploring what it means to be a creative ensemble in the 21st century. In more than 75 world premieres over the past decade, the dynamic and versatile dancers of BalletX continue to demonstrate how they brilliantly adapt to new challenges. Entering the fifth season of his critically acclaimed series, the former New York City Ballet Principal dancer turned director, choreographer, and producer—and President of The Juilliard School—will once again curate and host *DEMO*. Each installment of the series invites today’s most creative voices in dance, music, and other disciplines to meet and collaborate on unexpected and sometimes surprising cross-genre projects. Further programming and guest artists will be announced at a later date.

### **MARK MORRIS DANCE GROUP, Eisenhower Theater**

November 13–16, 2019

D.C. Premiere, *Pepperland* (Iverson and The Beatles with arr. by Iverson/Morris)

Following their 2018 engagement, the Mark Morris Dance Group returns with its latest evening-length work, *Pepperland*. Co-commissioned by the Kennedy Center and paying tribute to the 50th anniversary of The Beatles’s groundbreaking album *Sgt. Pepper’s Lonely Hearts Club Band*, the production features an original score by composer Ethan Iverson performed by a unique jazz ensemble of vocals, soprano saxophone, trombone, piano, keyboard, theremin, and percussion. Created at the request of the City of Liverpool, England, home of the founding band members, the colorful, exuberant work includes Morris’s elements of humor and musicality. Arrangements of “Sgt. Pepper’s Lonely Hearts Club Band,” “With a Little Help from My Friends,” “A Day in the Life,” “When I’m Sixty-Four,” “Within You Without You,” and “Penny Lane” are intermixed with six original *Pepper*-inspired pieces intended especially for Mark Morris’s profound understanding of classical forms: Allegro, Scherzo, Adagio, and the blues.

**ATLANTA BALLET, Opera House**

November 27–December 1, 2019

D.C. Premiere, *The Nutcracker* (Tchaikovsky/Possokhov)

with the Kennedy Center Opera House Orchestra

In their Kennedy Center debut, Atlanta Ballet brings a fresh, bold spin on the holiday favorite *The Nutcracker*. Premiered in December 2018, the company's first new *Nutcracker* in 20 years features stunning choreography by Yuri Possokhov, San Francisco Ballet's acclaimed in-house choreographer, and harkens closely to E.T.A. Hoffmann's original 1816 tale. Performed to Tchaikovsky's timeless score, the production includes bold sets and costumes enhanced by striking video projections, created by a design team known for their Tony Award®-nominated and winning work on Broadway. Oversized storybooks, clocks, and stars, coupled with the video projections throughout the production, take the audience on a journey through a new type of visual reality for the beloved story.

**MAYA BEISER, WENDY WHELAN, LUCINDA CHILDS, & DAVID LANG,  
Eisenhower Theater**

December 6 & 7, 2019

D.C. Premiere, *The Day* (Lang/Childs)

With original music by Pulitzer Prize winner David Lang, *The Day* is a collaboration between world-renowned cellist Maya Beiser, legendary dancer Wendy Whelan, and distinguished choreographer Lucinda Childs. Featuring Beiser and Whelan onstage for the duration of the performance, the evening-long new music/dance work explores memory, life's journey, resilience, and survival of the soul through the shared language of music and dance.

**MATTHEW BOURNE'S NEW ADVENTURES, Opera House**

January 21–26, 2020

D.C. Premiere, *Swan Lake* (Tchaikovsky/Bourne)

Celebrated choreographer Matthew Bourne and his company, New Adventures, return to the Center with Bourne's iconic production of *Swan Lake* in its D.C. premiere. Revamped with a fresh look for the 21st century while retaining all the iconic elements of the original 1995 version, the production features sets and costumes by award-winning designer Lez Brotherson and lighting design by Paule Constable. Bourne's interpretation of Tchaikovsky's beloved tale is hailed for its revolutionary all-male corps de ballet of swans, eliciting themes of elusive idealized love and seduction, which shattered conventions and turned tradition upside down. New Adventures's production has garnered more than 30 international awards since its premiere. Bourne, the only British director to have won the Tony Award® for both Best Choreographer and Best Director (*Swan Lake*), is known for mixing popular appeal with groundbreaking theatrical language and high-quality production values.

**GREGORY MAQOMA'S VUYANI DANCE THEATRE, Eisenhower Theater**

January 24 & 25, 2020

D.C. Premiere, *Cion: Requiem of Ravel's Boléro* (Ravel/Maqoma)

South African contemporary dance company Vuyani Dance Theatre makes its Kennedy Center debut with the visually striking evening-length work *Cion: Requiem of Ravel's Boléro*.

Choreographed by South African native and internationally known choreographer Gregory Vuyani Maqoma, the work draws inspiration from creations by two artists: the character Toloki in South African author Zakes Mda's novel *Cion* and music from French composer Maurice Ravel's

*Boléro*. Set in a graveyard with the persistent cries of people in mourning and music of Isicathamiya singers (a singing style originated from the South African Zulus in a cappella) in the background, the performance vividly elicits emotions associated with the loss of life. Maqoma focuses on the universal story of our ability to band together to share the burden of grief. In the words of the choreographer, “this work is a lament, a requiem required to awaken apart of us, the connection to the departed souls.”

### **THE NATIONAL BALLET OF CANADA, Opera House**

January 28–February 2, 2020

*The Sleeping Beauty* (Tchaikovsky/Nureyev after Petipa) (January 30–February 2);

Repertory Program: Works by Forsythe, Kylián, Ratmansky, and More

(January 28 & 29)

with the Kennedy Center Opera House Orchestra

Canada’s esteemed company, The National Ballet of Canada returns to present two programs within the contemporary and classical dance repertoire. First, the company performs a thrilling repertory program with works by Forsythe, Kylián, and Ratmansky. William Forsythe’s fiercely demanding *The Vertiginous Thrill of Exactitude* is danced to the final movement of Schubert’s Ninth Symphony; Jiří Kylián’s *Petite Mort*, a poetic expression of ecstasy is performed to selections from two Mozart piano concertos, and Alexei Ratmansky’s *Piano Concerto #1*, is an homage to composer Shostakovich’s life and his transcendent spirit of creation. An additional work, a pas de deux, will be announced at a later date. The company will then perform the romantic classic *The Sleeping Beauty*, choreographed by Rudolf Nureyev after Marius Petipa. Danced to Tchaikovsky’s captivating music, this production helped put The National Ballet of Canada on the international map when Nureyev brought it to the company in 1972 and chose current Artistic Director Karen Kain—then a principal dancer—for the title role. With her staging of the ballet, she has kept Nureyev’s vision intact; his is considered one of the most richly entertaining and technically impressive versions there is.

### **ALVIN AILEY AMERICAN DANCE THEATER, Opera House**

Repertory Program to include *Revelations*

February 4–9, 2020

Led by Artistic Director Robert Battle, the company marks its annual Kennedy Center engagement with seven performances in the Opera House. In addition to premieres and new productions, each performance features Ailey’s signature masterpiece, *Revelations*, which has been lauded by *The Washington Post* as “one of the simplest and most perfect dances ever made.” Alvin Ailey American Dance Theater has earned a reputation as one of the finest international ambassadors of American culture, promoting the uniqueness of the African American cultural experience and the preservation and enrichment of American modern dance. The company has made frequent appearances at the Kennedy Center, dating back to the opening performance in 1971 in the world premiere of Leonard Bernstein’s *MASS* choreographed by Alvin Ailey. In 2014, Robert Battle accepted the Presidential Medal of Freedom, the nation’s highest civilian honor, on behalf of Alvin Ailey, who received the award posthumously. Full programming will be announced at a later date.

### **AMERICAN BALLET THEATRE, Opera House**

February 11–16, 2020

*Giselle* (Adam/After Goralli, Perrot, Petipa staged by McKenzie)

with the Kennedy Center Opera House Orchestra

American Ballet Theatre (ABT) returns for its annual engagement with the epitome of Romantic ballet, the enduring classic *Giselle*. This production, last seen at the Kennedy Center 15 years ago, tells the heart-rending tale of unrequited love, remorse, and forgiveness perfectly fusing music, movement, and drama. A ballet in two acts, the story follows its heroine, a peasant girl named Giselle, who dies after discovering her lover is betrothed to another. In this universally acclaimed production, ABT Artistic Director Kevin McKenzie's staging remains pure to the versions handed down by the masters Jean Coralli, Jules Perrot, and Marius Petipa. With costumes by Anna Anni, rustic sets by Gianni Quaranta, and lighting by Jennifer Tipton, the ballet features classic excerpts such as the Peasant Pas de Deux and the ethereal second act of the Wilis. The role of Giselle requires an exquisite stylist with daring dramatic and technical skills to create a compelling portrait of the innocent, yet ultimately noble, village maiden.

### **DEMO by Damian Woetzel: NOW 2020, Eisenhower Theater**

March 2, 2020

D.C. Premieres

Damian Woetzel, the former New York City Ballet principal turned director, choreographer, and thought leader who recently launched his tenure as the seventh president of New York's The Juilliard School, curates and hosts the fifth season of his interdisciplinary *DEMO* series. This installment presents recent commissions and D.C. premieres from some of today's most creative voices in dance and music. Previous shows in this series have featured Broadway and NYCB star Tiler Peck, iconic dancer and actress Carmen de Lavallade, and a special *DEMO* commission choreographed by Bessie Award winner Pam Tanowitz set to a composition by Pulitzer Prize winner Caroline Shaw and a world premiere by choreographer John Heginbotham set to music with the Juilliard String Quartet. Further programming and artists to be announced at a later date.

### **Tabaimo and Maki Morishita, Terrace Theater**

March 3, 2020

North American Premiere, *Fruit Borne out of Rust* (TBD/Tabaimo and Morishita)

Conceived and directed by internationally renowned Japanese visual artist Tabaimo in collaboration with award-winning choreographer Maki Morishita, this whimsical multimedia work is performed by a solo female dancer and two on-stage musicians. In their Kennedy Center debuts, Tabaimo and Morishita explore the notion of moving from states of stability to instability and back again in *Fruit Borne out of Rust*. Tabaimo's immersive, animated video projections transform the stage space into: a wood floor apartment, a large birdcage that traps the dancer with a dove, and a line of tatami mats that swallows the dancer whole. Morishita's choreography blends subtle movements of the dancer's fingers and toes with the dynamic drive of her torso and limbs, enhancing Tabaimo's peculiar world.

## **MARTHA GRAHAM DANCE COMPANY, Eisenhower Theater**

March 5–7, 2020

*The EVE Project* (Various/Graham)

Recognized as one of the greatest artists of the 20th century and the mother of modern dance, Martha Graham altered the fabric of dance by creating an entirely new style of movement. She made a lasting impact as a groundbreaking choreographer, influencing an entire generation of artists including Merce Cunningham and Paul Taylor. Last seen at the Kennedy Center in 2008, her distinguished company returns with *The EVE Project*. Created in celebration of the centennial of the 19th amendment in 2020, which gave women the right to vote, *The EVE Project* is a collection of new commissions and signature Graham classics that make impactful statements about female power. The company will perform a repertory program from the project including Graham's *Diversion of Angels*, *Ekstasis*, and the all-women *Chronicle*; *Untitled Souvenir*, a new work from Pam Tanowitz, set to premiere in March 2019; and *Lamentation Variations* by Aszure Barton, Liz Gerring, and Michelle Dorrance, who each riff on Graham's iconic solo of the same name.

## **NEW YORK CITY BALLET, Opera House**

March 31–April 5, 2020

Two Repertory Programs:

### **Balanchine, Wheeldon, and a New Work (March 31, April 1 & 5)**

*Stravinsky Violin Concerto* (Stravinsky/Balanchine)

*Liturgy* (Pärt/Wheeldon)

New Work TBD

Additional Work to be Announced

### **Peck and Balanchine/Robbins (April 2, 3, 4 mat. & eve.)**

*Principia* (Stevens, orch. By Andres/Peck)

*Firebird* (Stravinsky/Balanchine and Robbins)

Additional Work to be Announced

with the Kennedy Center Opera House Orchestra

New York City Ballet (NYCB) returns to the Kennedy Center for its annual engagement with two superb repertory programs. The first program includes a work by co-founder George Balanchine: *Stravinsky Violin Concerto*, a masterpiece which includes two of Balanchine's most ingenious and unique pas de deux. The program also features Christopher Wheeldon's *Liturgy*, a pas de deux set to music by Arvo Pärt with two dancers separating and re-connecting with ever-increasing intensity. Two additional works will be announced at a later date.

The second program includes Justin Peck's newest work, *Principia*, which is set to a score for full orchestra and is his fourth collaboration with Oscar®-nominated composer Sufjan Stevens for NYCB. Illustrating the enchanting Russian fairy tale and the fantastical creatures of its strange world, Balanchine and Jerome Robbins's *Firebird* is set to Igor Stravinsky's score and features exquisite sets and costumes by Marc Chagall. The program also includes an additional work to be announced at a later date.

### **KYLE ABRAHAM'S A.I.M, Eisenhower Theater**

May 1 & 2, 2020

Repertory Program to include:

*Drive* (Deep and Parrish/Abraham)

*INDY* (Begin/Abraham)

*The Quiet Dance* (Evans after Bernstein/Abraham)

*Meditation: A Silent Prayer* (Weems/Abraham)

Last seen as part of the 2017 *Ballet Across America*, Kyle Abraham's A.I.M marks its first full engagement at the Kennedy Center with a repertory program including an opportunity to witness Abraham perform his first full-length solo in nearly a decade. Celebrated for his groundbreaking choreography, the program will include *Drive*, *INDY*, *The Quiet Dance*, and *Meditation: A Silent Prayer*. *Drive*, an ensemble piece for eight dancers, is a high-energy, propulsive work, set to music by the influential 1990s rap duo Mobb Deep and Theo Parrish's thumping club beats. Choreographed and performed by Abraham, *INDY* includes original music composed by pianist Jerome Begin and visual artwork by Abigail DeVille. Commissioned by the Joyce Theater, *INDY* premiered in May 2018. *The Quiet Dance* features a quintet of dancers set to Bill Evans's sentimental rendition of the Bernstein classic "Some Other Time." An ensemble work featuring voice-over recording by Carrie Mae Weems, *Meditation: A Silent Prayer* includes visual artwork by Titus Kaphar and premiered at the Joyce Theater in 2018. A 2013 MacArthur Genius Grant recipient and 2018 Princess Grace awardee, Abraham focuses on interdisciplinary movement that delves into and intertwines identity to create an avenue for personal investigation on stage.

### **SCOTTISH BALLET, Eisenhower Theater**

May 13–17, 2020

U.S. Premiere, *The Crucible* (Miller/Salem/Pickett)

with members of the Kennedy Center Opera House Orchestra

Known for bold and adventurous performances rooted in the classical style, Scottish Ballet returns with the US premiere of a brand new ballet based on Arthur Miller's drama of power and persecution, *The Crucible*. A story as relevant today as when it was first written, Miller's 1953 masterpiece explores the impact of the 17th-century Salem Witch Trials in Massachusetts and was famously written as an allegory for the heightened political repression and reckless accusations of McCarthyism that gripped the United States. Commissioned as part of Scottish Ballet's 50th anniversary season, the evening-length work will receive its world premiere at the Edinburgh International Festival in August 2019. It features powerful choreography by celebrated Brooklyn-based choreographer Helen Pickett and a haunting new score by acclaimed British composer Peter Salem.

### **BOLSHOI BALLET, Opera House**

June 2–7, 2020

*Romeo and Juliet* (Prokofiev/Ratmansky)

with the Kennedy Center Opera House Orchestra

Recognized as one of the foremost ballet companies in the world, the Bolshoi Ballet returns to the Kennedy Center with its latest production of *Romeo and Juliet*, choreographed by former Artistic Director Alexei Ratmansky and features vibrant costumes and sets based on the surrealist paintings of Giorgio de Chirico by designer Richard Hudson. Celebrated for its athletic and highly theatrical style of ballet, the Bolshoi Ballet was last seen here at the Kennedy Center in 2014. When the Bolshoi Ballet tours in 2020, Washington is one of only two U.S. cities to host the

company. Originally created for The National Ballet of Canada in 2011, Ratmansky's staging of the Shakespearean tragedy features a sweeping version that deeply and poetically explores the young couple's burning attraction to each other amidst the suffocating circumstances of family feuding in 14th-century Verona. Danced to Prokofiev's romantic and cinematic score, Ratmansky's characteristic style of quick steps, vigorous lifts, and dashes of surprising humor shines through while leveraging the Bolshoi dancers' dynamic range.

### **ABOUT BALLET AND CONTEMPORARY DANCE AT THE KENNEDY CENTER**

Since opening its doors in 1971 with the renowned Alvin Ailey American Dance Theater performing in Leonard Bernstein's *MASS* along with annual performances by American Ballet Theatre, the Kennedy Center has been committed to presenting the broadest range of ballet and dance in the world. From the classical giants to the newest contemporary works, leading companies across the United States and around the globe grace the Kennedy Center stages each season. The Kennedy Center Opera House Orchestra also accompanies every performance on the ballet series. In addition to performances, patrons expand their experiences through lectures, free post-performance discussions, open rehearsals, master classes, and demonstrations through the Kennedy Center's Education Division. The Center's Education Division offers student performances, workshops for teachers, and pre-professional training opportunities for students, including the *Kennedy Center Ballet Class Series* and *Contemporary Dance Class Series* where advanced high school ballet and dance students have the unique chance to participate in master classes with teachers from the nationally and internationally celebrated ballet and contemporary dance companies performing at the Kennedy Center. Dozens of free contemporary dance performances are offered to the public throughout the year on the Millennium Stage, the Kennedy Center's free daily performance series, and the Center's Local Dance Commissioning Project, which began annually in 2001, celebrates the local dance community by nurturing the creation of new dance and presenting that work to a wide audience via the Millennium Stage.

### **ABOUT THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS**

The John F. Kennedy Center for the Performing Arts is America's living memorial to President John F. Kennedy, attracting millions of visitors each year to more than 2,000 performances, events, and exhibits. With its artistic affiliates, the National Symphony Orchestra and Washington National Opera, the nation's busiest performing arts center is dedicated to providing world-class art, powerful education, and outstanding memorial experiences to the broadest possible constituency. Across all its offerings, the Kennedy Center is committed to increasing accessible, inclusive opportunities for all people to participate in, and learn through the arts, including more than 400 free performances each year and a variety of [Specially Priced Ticket](#) programs for students, seniors, persons with disabilities, and others.

To learn more about the Kennedy Center, please visit [kennedy-center.org](http://kennedy-center.org).

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**MYTIX**

The Kennedy Center’s MyTix program offers patrons 18–30 years old, active duty members of the armed services, and elementary through undergraduate students to join for special discount offers and chances to win free tickets. For more information, visit [kennedy-center.org/mytix/](http://kennedy-center.org/mytix/).

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