



FALL FOR DANCE NORTH

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September 29 – October 1, 2015



FROM ARTISTIC DIRECTOR ILTER IBRAHIMOF



When I initially floated the idea of starting a Canadian edition of the *Fall for Dance™* festival from New York City Center at the Sony Centre for the Performing Arts, I instinctively knew that the event would be an excellent and game-changing addition to Toronto's annual performing arts offerings. I am very lucky and grateful that both Mark Hammond and Madeleine Skoggard at the Sony Centre felt the same way. Despite my belief in the project, I could not have imagined the level and spectrum of wonderful support we have received to make the festival a reality. I'd like to thank the entire team at the Sony Centre, the festival's founding board members and all granting bodies, foundations and individuals who have extended their generosity to us.

A highly accessible and diverse arts event, *Fall for Dance North* is a natural next step in the growth of this great city's rich dance offerings and the arts community at large. Our mission is to become the signature annual dance festival in Canada and the platform where you discover an exciting and world-class selection of dance styles and artists at an accessible price in an inviting atmosphere.

Thank you for being with us tonight! For us, one of the best things that can happen as a result of you experiencing *Fall for Dance North* is that you will be inspired to see more dance throughout the City of Toronto in the 2015/16 performing arts season that is about to begin. We designed our program booklet to get you started with a guide to other dance series and festivals in the city, so you can learn about and experience more of the extraordinary work being presented all around you all year long.

Again, my sincere thanks to all those who have come out to our inaugural season! We look forward to seeing you next year.

Enjoy the program.

Ilter Ibrahimof
Artistic Director, *Fall for Dance North*

FROM EXECUTIVE DIRECTOR MADELEINE SKOGGARD



In early 2013, I met Ilter Ibrahimof at a booking conference in New York. For years he had been pitching amazing dance companies to the Sony Centre, but this time he was thinking much bigger: what Toronto needs is a *Fall for Dance™* festival! A festival that brings together an eclectic mix of dance styles and traditions in a single evening, performed by acclaimed Canadian and international artists ... and every ticket is just \$10. It is accessible; it embraces diversity; it advances artistic needs and meets those of the community. I wasn't just enamoured, I wanted to make it happen.

As the festival has evolved from an initial concept to the exciting program you will experience tonight, I have been overwhelmed and humbled by the support and enthusiasm we've received from artists, arts presenters, producers and leaders in the field. In particular, I am grateful for the generosity and support of Arlene Shuler, president and CEO of New York City Center and founder of the *Fall for Dance™* festival, for allowing us to replicate this innovative festival model. And I am incredibly grateful to Interim CEO and Director of Programming Mark Hammond and the staff of the Sony Centre for the Performing Arts for their exceptional support and hard work, without which this would not have been possible.

Dance has the power to move, to provoke and to energize. It is a shame that so much great dance is experienced by so few. My hope is that *Fall for Dance North* will be part of the process of making dance more participatory, inclusive and engaging to an ever-wider community. That potential is what makes this festival so important. *Fall for Dance North* is a beautiful thing, and I am thrilled to be taking a leadership role in its creation.

Madeleine

Madeleine Skoggard
Executive Director, *Fall for Dance North*

ABOUT FALL FOR DANCE NORTH

WHO

WELCOMING YOU

The curious, the fan, the aficionado, the participant, the professional, the passerby ...

WHAT

A DANCE FESTIVAL WITH A DEMOCRATIC ETHOS

Fall for Dance North is inspired by the internationally acclaimed *Fall for Dance*™ festival, established by New York City Center in 2004. A democratic ethos underpins the festival concept, with the goal of inviting audiences to experience – and to ultimately **fall for** – dance at the extremely low price of \$10 per ticket for a full-evening, mixed program.

HOW

EXCEPTIONAL PERFORMANCES – OFTEN WITH LIVE MUSIC – IN A MULTITUDE OF DANCE FORMS

Fall for Dance North programs a wide range of dance forms from Canadian and international artists and companies, offering encounters with both the familiar and the unfamiliar, for the newcomer and the enthusiast alike. Workshops and pre-show conversations with festival artists enhance the experience.

WHERE

AT TORONTO'S ICONIC SONY CENTRE FOR THE PERFORMING ARTS

Established in 1960, the city-owned theatre is renowned for its arts and culture programming – from musicals to rock concerts, theatre, dance, comedy and opera. In fact, the Sony Centre has a long history supporting and presenting dance. The National Ballet of Canada called the centre its home from 1964 through 2006, and countless dance artists have graced its stage over the years.

WHEN

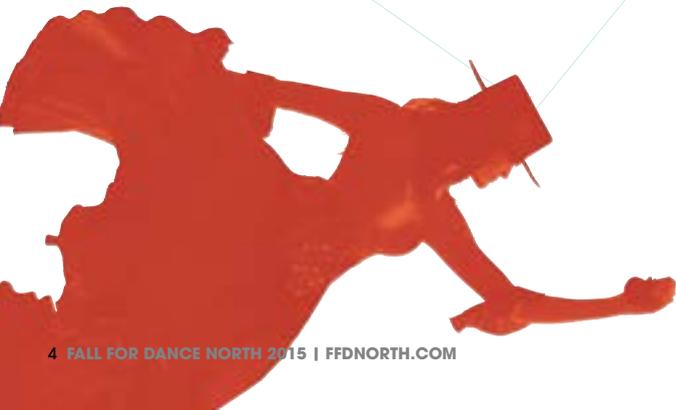
BACK TO WORK, BACK TO CLASS, BACK TO THE STUDIO AND ON STAGE NOW!

Aligned with the start of the fall performance season, *Fall for Dance North* aims to whet Toronto's dance appetite and inspire audiences to seek out more dance through the year. In the centre of this program booklet you'll find the festival performances at a glance. At the back, you'll find the **Dance Lives Here** guide to the upcoming dance season in Toronto and beyond.

WHY

A DYNAMIC AND DIVERSE COSMOPOLITAN CITY SHOULD DEFINITELY BE DANCING

Toronto is a city of movers and shakers in all walks of life. Of course it should have a dedicated dance festival with world-class performances that reflect the diversity and dynamism of its population. And those performances should be available to as many people as possible. *Fall for Dance North* offers the city's audiences and artists greater exposure to domestic and international dance – and the opportunity to explore perspectives and preferences.



FROM ARTISTIC PRODUCER MICHAEL CALDWELL



“When I watch dance, I always find myself moving in my seat – my body subtly reacting to what’s happening on stage. When I see something remarkable, I feel alert and alive ... sometimes my head is filled with contemplative questions, at other times I am energized and excited. It’s impossible to connect with every single work of art. It’s akin to people ... we all have certain people in our lives that we really connect with and others that we do not. But in art and dance, as in people, I always try to find the beauty within. For dance, I look at the shapes and forms in space and I begin to see images and ideas painted in space. I consider the moving body – I watch a performer move and I try to feel what they are experiencing in my own body. If there is something that I do not understand, I seek answers ... I often chat with others about the work to gain different perspectives.”

DANCE HIGHLIGHTS at the Sony Centre

1960: **Grand opening** on October 1 as the O’Keefe Centre for the Performing Arts with the unveiling of the 100 foot-long lobby mural entitled *The Seven Lively Arts*, by renowned Canadian painter and muralist R. York Wilson, including images of painting, sculpture, architecture, music, literature, drama and **dance**

1961: The Royal Ballet with Margot Fonteyn | 1963: Karmon Israeli Dancers; The Royal Ballet with Rudolf Nureyev and Margot Fonteyn; Ballet Folklórico of México with Amalia Hernández | 1964: Paris Opera Ballet

1964–2006: The National Ballet of Canada calls the Centre its home and mounts regular seasonal productions, its first on April 21, 1964: John Cranko’s *Romeo and Juliet* with Galina Samitsova as Juliet and Earl Kraul as Romeo

1966: New York City Ballet with Toronto-born Melissa Hayden and Suzanne Farrell | 1967: Les Ballets Africains | 1971: Les Grands Ballets Canadiens with two separate runs of Fernand Nault’s rock ballet *Tommy* (June and November) | 1973: Royal Winnipeg Ballet with Norbert Vesak’s *The Ecstasy of*

Rita Joe | 1973: Pennsylvania Ballet with Natalia Makarova

1974: Russian ballet dancer Mikhail Baryshnikov defects through a stage door after a performance by the Bolshoi Ballet and develops an illustrious international career

1977: Shanghai Ballet from the People’s Republic of China | 1978: Cuban National Ballet with Alicia Alonso | **1979: Alvin Ailey American Dance Theater** | 1982: Ukrainian Shumka Dancers | 1986: Stuttgart Ballet | **1989: Martha Graham Dance Company;** Rudolf Nureyev in the musical *The King and I* | 1992: Twyla Tharp and Mikhail Baryshnikov | 1993: Erik Bruhn (International Ballet) Competition; Sankai Juku | 1994: Baryshnikov’s White Oak Dance Project | 1995: Dance Theatre of Harlem; **La La La Human Steps** | 1996: Dancers for Life; Desrosiers Dance Theatre

1996: Becomes the Hummingbird Centre for the Performing Arts

1997: Cloudgate Dance Theatre | 1998: Virsky Ukrainian National Dance Company | 1999: Lyon Opera Ballet | 2000: Royal Winnipeg Ballet | **2002: Les Ballets Trockadero** | 2004: Les Grands Ballets Canadiens de Montréal | **2005: Compagnie Marie Chouinard** | **2006: Sankai Juku**

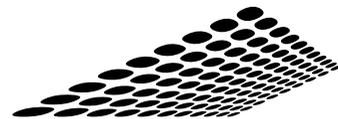
2007: Becomes the Sony Centre for the Performing Arts

2007 & 2008: Alvin Ailey American Dance Theater’s eighth and ninth visits | 2008: Moiseyev Dance Company

2008–2010: Closes for renovations and upgrades. Reopens October 1, 2010 – fifty years to the day of its official grand opening in 1960

2010: Stars of the 21st Century; Mazowzse | 2011: Guangzhou Ballet; Alberta Ballet; Mariinsky (Kirov) Ballet | 2012: Tango Passion; Bolshoi Ballet | **2013: Mark Morris Dance Group; Maria Pagés** | 2014: National Dance Theatre Company of Jamaica | **2015: BJM (Les Ballets Jazz de Montréal); Eifman Ballet**

2015: Hosts the inaugural *Fall for Dance North* festival



sonycentre.ca

* Please note that this list includes only a selection of dance events that were either presented by or hosted at the venue. Limited space prevents the inclusion of a comprehensive list.

SUPPORT FALL FOR DANCE NORTH

Please consider making a donation to support this vital and diverse festival program, comprising the best local, Canadian and international dance talent. Your donation helps to make dance accessible and engaging to an ever-growing audience. With your support, we will all continue to fall for dance.

Donate online at www.canadahelps.org

Keyword: Fall for Dance North

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FALL FOR DANCE NORTH gratefully acknowledges the support of the following organizations and individuals:

Mark Hammond, Mary Ann Farrell and the entire staff at the Sony Centre for the Performing Arts

Megan Andrews and the entire team at *The Dance Current*
Amy Bowring, Dance Collection Danse
Kate Cornell, Canadian Dance Assembly

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For their time, generosity, encouragement, advice and support, we would like to thank:

Mimi Beck, Nova Bhattacharya, Valérie Cusson, Rita Davies, Judy Harquail, Peter Herrndorf, Victoria Jackman, Karen Kain, Kate Kernaghan, Lucas Kilravey, Martin Knelman, Louis Laberge-Côté, Laurence Lemieux, David Miller, Meredith Potter, Janice Price and Ken Saint Eloy

Fall for Dance North especially wishes to thank our incredible team of volunteers.



Theatrical Dance in Canada: A Rich and Varied History

By Amy Bowring,
Dance Collection Danse

Dance Collection Danse is Canada's national dance archives, museum and research centre. We are pleased to partner with the inaugural Fall For Dance North festival to present a digital dance history exhibit in the lobby of the Sony Centre.

This exhibit traces some of the main historical movements in Canada's dance past. Canada boasts a rich and varied theatrical dance history that dates back further than most Canadians realize. And as expansive as our country is geographically, there are recognizable trends that span the country.

In this exhibit, you will see samples from the tableaux vivants, or "living pictures", that were popular in the 1890s and through the 1920s. During World War I in particular, tableaux were a common part of patriotic performances that raised funds to aid the war effort.

In the early 1900s, vaudeville was the television of its age. Popular and accessible to the average Canadian, vaudeville could be found in small and large cities across Canada and featured live performances, often prior to the screenings of news reels and films.

While vaudeville raged on,

"legit" theatres hosted international performers such as the famous Russian ballerina Anna Pavlova. Despite the Depression, touring artists continued to visit Canada throughout the 1930s and brought genres that were new to Canadian audiences such as modern dance, classical Indian dance and flamenco. These tours created an appetite for dance classes in various styles.

By the 1940s there were fledgling ballet companies in various regions of Canada, notably the Volkoff Canadian Ballet in Toronto and Gweneth Lloyd and Betty Farrally's Winnipeg Ballet (later Royal Winnipeg Ballet). The dancers in these companies worked day jobs or attended school and then trained and performed in evenings and on weekends. However, many of our most acclaimed dancers often emigrated from Canada to perform with international companies.

The inability for dancers to find paying work in Canada became a growing concern by the mid-20th century as Canada experienced a rising cultural nationalism. Annual festivals developed to raise the profile of ballet in Canada and by 1951, The National Ballet of Canada was formed. With work on television variety shows and a growing number of stage opportunities, Canadian dancers were on their way to professional careers in their own country.

From 1964-1969, artists in Winnipeg, Toronto, Vancouver and Montreal established companies that would lead to the expansion of Canada's professional dance scene: Rachel Browne, Paula Ross, Jeanne Renaud, Martine Époque, Patricia Beatty, David Earle and Peter Randazzo can be thanked for initiating the dance boom of the 1970s.

Artists who practiced dance forms such as bharatanatyam, kathak, African, Caribbean and Asian dance forms soon began to settle in Canada. The addition of new genres and theatrical forms of Aboriginal and Urban dance, has led to the tremendously diverse dance scene that Canadians enjoy today.



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TABLE OF CONTENTS



2 From the Festival Directors

4 About *Fall for Dance North*

7 Thank You to our Donors, Sponsors and Contributors

8 Theatrical Dance in Canada

Dance Collection Danse presents the digital dance history exhibit in the lobby of the Sony Centre.

BY AMY BOWRING, Dance Collection Danse

14 The Sounds of Movement

Music makes us want to move. We know that. Throw in its ability to evoke emotion and memory, and music's influence on dance is undeniable. These *Fall for Dance North* festival artists embrace a fluid interaction between the art forms, allowing each to be supported and informed by the other. BY BONNIE KIM

22 Program 1 – September 29

SPONSORED BY TD

22 The National Ballet of Canada
No. 24

24 Toronto Dance Theatre
Vena Cava

26 Alvin Ailey American Dance Theater
Takademe

28 Nrityagram Dance Ensemble
Vibhakta

30 Inter-Hoop

32 Atlanta Ballet
Minus 16

34 *Fall for Dance North* 2015 Programs at a Glance

36 Program 2 – September 30 & October 1

36 Ballet BC

Twenty Eight Thousand Waves

38 Alvin Ailey American Dance Theater

After the Rain Pas de Deux

40 DanceBrazil

Malungos

42 Peggy Baker Dance Projects

fractured black

44 Dorrance Dance

SOUNDspace

46 Esmeralda Enrique Spanish Dance Company

Desencuentros & Río del Tiempo

48 Talks, Master Classes & Workshops

50 Athletes of the Arts

As in athletics, the physical and mental rigours of dance require daily commitment and attention to training and practice. For the athletes of the arts, that commitment and attention extends beyond the studio walls to embrace all of life's experiences. BY MOLLY JOHNSON

57 Dance Lives Here: Guide to Upcoming Performances

Have you fallen for dance? Find upcoming performances with our listing of festivals and presenting organizations in Toronto and across Ontario. Created in partnership with *The Dance Current* magazine.

66 *Fall for Dance North* Festival Credits



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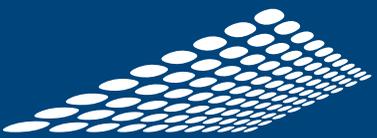


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The Sounds of **Movement**

Music makes us want to move. We know that. Throw in its ability to evoke emotion and memory, and music's influence on dance is undeniable. These *Fall for Dance North* festival artists embrace a fluid interaction between the art forms, allowing each to be supported and informed by the other.

BY BONNIE KIM

Dorrance Dance | Photo by Matthew Murphy



Next time you're commuting to work or having dinner with friends, and a favourite song comes on – you know, that “Oh my God, I love this song!” from your high school dances, or your summer trip to Europe – I dare you not to move. It will be virtually impossible.

Music makes us want to move. We know that. Scholars have theorized and written papers about it, as have researchers in the field of cognitive science. Throw in its ability to evoke emotion and memory, and music's influence on dance is undeniable. We see examples of it throughout history, in rituals, on YouTube and at our weddings. The music and dance partnership crosses cultures, languages and generations, and it is still the best part of any party.

So when we think about choreography, the notion that a dancer begins with music, and then makes a piece informed by that music, is not difficult to grasp. But a dancer's relationship with music varies depending on styles, traditions and artistic choices. Take, for instance, composer John Cage and choreographer Merce Cunningham, artistic collaborators (and life partners) from the 1940s until Cage's death in 1992. Instead of working from the perspective that one art form supported or inspired the other, Cage and Cunningham preferred to compose and choreograph independently, then come together for the first time on opening night. The music and the dance existed side by side, and any intersections that occurred, for instance a jump on a high note, were completely by chance.

During a residency in Minnesota in 1981, Cage spoke about how he and Cunningham saw dance and music relating to one another: “It's not starting from an idea, not starting even from an expression of the same feeling, or an exposition of the same idea. But rather simply being together in the same



Esmeralda Enrique Spanish Dance Company | Photo by John Lauener

place and the same time, and leaving space around each art.” Their avant-garde approach to music and dance challenged conventional practices and perceptions and influenced artists across many disciplines.

If this idea of a coexisting music and dance relationship makes you pause, try wrapping your head around dance with no music. Defying the traditions of modern dance in the 1960s, experimental New York choreographers in Judson Dance Theater embraced an anything-goes attitude toward dance and dancemaking, which included, at times, using ambient sounds or silence. Today, many choreographers still prefer to work in silence during creation and integrate music later, or go without music altogether, which is great for the dancer who isn’t adept at counting music. Gone is the cliché: “5, 6, 7, 8!”

On the flip side, music and dance can be one and the same, like in the tap, flamenco and classical Indian works on the *Fall for Dance North* festival program. In these cases, the dancing literally creates music. So the expression, “Your body is your instrument,” takes on that much more meaning.

In tap dancer/choreographer Michelle Dorrance’s *SOUNDspace*, the entire score – tapping, rhythm, percussion – is generated by the dancers’ movements. When creating a new work, Dorrance’s attention is always on the music first. “I essentially compose the percussive score before the choreography,” she says. “But when composing, because my feet are my instrument, the movement vocabulary develops as I’m figuring out the precise tone, texture and attack I want.” As



Surupa Sen and Bijayini Satpathy of Nrityagram | Photo by Nan Melville

composer, she figures out how to make the sounds, and as choreographer, she refines the movement that makes those sounds. She says, “I always like to quote my first mentor, Gene Medler: ‘The form follows the function.’ To me, this is what is most beautiful and thrilling about tap dance – movement as music!”

The same could be said about flamenco dance, where the signature footwork and clapping provide the rhythmic foundation for the musical score. Like Dorrance, Esmeralda Enrique is dancer, composer and choreographer. She may work alone developing footwork sequences that the musicians then find ways to support, but she usually creates the music and dance simultaneously. Flamenco dancers are as much a part of the musical score as the singers and musicians. “We weave our percussive sounds into the composed melodies,” she says. “There is a three-way dialogue happening at all times.” Sometimes the dancers will improvise or “jam” with the musicians to get a sense of their mood for a section. At other times, Enrique will ask for a specific melody from the guitarist that conveys a particular sentiment or groove. This fluidity in conversation and inspiration between the musicians and dancers is crucial to her creative process. Says Enrique: “It is said in flamenco, ‘Tell me who sings and plays for you, and I will tell you how you dance.’”

Choreographer and Artistic Director Surupa Sen’s interaction with her musicians in the company Nrityagram is very similar to Enrique’s. The process for each new dance has its own unique dialogue that can begin with the musicians interpreting poetry or with the dancers improvising in silence. The music and dance are then developed in tandem. Because they are working in the classical Indian dance form of odissi, from the state of Orissa, the dance is intimately connected to the very specific style of music that originates from there. “As we dance, we use different parts of our feet to stamp out the rhythms that are being played by the percussionist,” Sen says. “These sound syllables are composed for every single movement in the dance. In addition, every joint in the body may be accenting a different sound.”

Such an exacting physical connection to the score allows the audience to absorb the music, not only with their ears but also with their eyes. So, when watching



Kirven Douthit-Boyd for Alvin Ailey American Dance Theater | Photo by Andrew Eccles



Peggy Baker | Photo by John Lauener

exceptional dancers interpret the phrasing and nuances of particularly complex scores, as showcased in Robert Battle's *Takademe*, the experience is amplified.

Tackling Sheila Chandra's lightning-fast vocalizations was certainly daunting for choreographer Robert Battle, artistic director of the Alvin Ailey American Dance Theater. He says, "Hearing Chandra was almost as shocking as the first time I heard [the great jazz vocalist] Ella Fitzgerald scat. It was as if she went into some sort of trance." So intricate were her rhythms and syllables that Battle didn't think he could choreograph to it. "But in a moment when the creative juices were flowing," he says, "I just started by imitating the sounds with my body. It's one of those things you're taught in composition class: 'Do not mimic the music!' They call it 'Mickey Mouse-ing'. But I decided to 'Mickey Mouse' all the way home." *Takademe* is packed with influences from Battle's dance life including tap, modern, Michael Jackson and the classical Indian dance kathak, to which he was exposed as a student at Juilliard. "*Takademe* is about three minutes long," he says, "but it is three minutes with twenty minutes of choreography in it."

The first-time collaboration between dancer/choreographer Peggy Baker and indie-rock violinist Sarah Neufeld

Next time your favourite song comes on ... I dare you not to move. It will be virtually impossible

is a festival commission and world premiere. Though coming from different art forms and generations, the two artists have complementary perspectives about their art-making. Says Baker: "We both appreciate the rigour of compositional structure, the magic of numbers, the groove of serial patterns and the thrill of asymmetry." In describing each other's artistry they use words like "strong, fluid, fierce and precise."

Though Neufeld primarily works with other musicians, independently or as a member of the group Arcade Fire, she has worked with dancers before. "Having danced a lot in my youth, this felt completely natural and totally compelling," Neufeld says. "Because when I hear music, I also feel movement. The contrast between a collaboration of two musicians, and a dancer and musician can be compared to two people conversing in different languages: layers of preconceived ideas are stripped away, and each listens harder, watches closer and feels the bare impulse and resonance of what's being said."

Despite working almost exclusively with live music for the past twenty-five years, Baker spends a good amount of time preparing on her own, exploring overall structure and refining the choreography and the dancing. When she does get into the studio and onstage with the musician, the development of their relationship is key. "That performance rapport is intensely intimate and raw," she says. "I am listening with my entire body, and aligning myself with the musician's inner world. It would be madness to aim for a rendering of the choreography that ignored the unique specificity of an individual performance of the music."

Whether live, recorded or created by moving bodies, music's relationship with dance is vital for these *Fall for Dance North* festival artists. They embrace a fluid



Sarah Neufeld | Photo courtesy of the artist

interaction between the art forms, allowing each to be supported and informed by the other. And even when artists steer clear of these methods in their processes (like Cage and Cunningham), by merely existing together in time and space, music and dance have a relationship that seems unavoidable.

Why is this relationship so satisfying? It might be because music and dance share complementary qualities – rhythm, tempo, volume, emotional resonance – that affect us in similar ways, or because movement itself makes sounds our brains can identify and understand. This ability to distinguish intention in the sounds of movement, like someone rushing up behind us or footsteps shuffling away, may have evolved from our need to protect ourselves from danger, but it has also deepened our attention to everyday sounds around us.

Regardless of what kind of music gets you tapping your feet or cutting the rug in your living room, science is telling us that together music and dance activate areas of the brain not generally involved with movement alone. This stimulation of multiple areas of the brain organizes and coordinates movements and rhythms and synchronizes movement with music. So, while the music and dance partnership has a long history in artistic and cultural expression, its future health benefits on an aging population with cognitive issues, such as dementia and Alzheimer's, are incredibly promising.

Something to think about next time you're busting a move.

Bonnie Kim is a Toronto-based dance professional and writer.
emmandbee.wordpress.com

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Photo of Audrey Bergeron, Meryn Krzinger by Marianne Cigrac-Girard

THE
NATIONAL
Ballet
OF CANADA

Karen Kain
Artistic Director

2015/16 season

World Premiere

Le Petit Prince

North American Premiere

The Winter's Tale

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Francesco Gabriele Frola is sponsored through *Dancers First* by Sherry and Edward Drew.

Francesco Gabriele Frola. Photo by Aleksandar Antonijevic.

THE NATIONAL BALLET OF CANADA (TORONTO)

Karen Kain, Artistic Director

No. 24

Choreography by Guillaume Côté

DANCERS

Kathryn Hosier, Evan McKie

Guillaume Côté is sponsored through *Dancers First* by Emmanuelle Gattuso and Allan Slaight.

MUSIC

Niccolò Paganini, *Caprice No. 24 in A minor, Caprice No. 4*

Kathryn Hosier is sponsored through *Dancers First* by Donna Meyers and Doug Richmond.

VIOLIN SOLOIST

Benjamin Bowman

Principal Dancer Guillaume Côté's *No. 24* is a boldly conceived work for a male and female dancer. Set to and inspired by Niccolò Paganini's rapturous *Caprice No. 24 in A minor*, *No. 24* captures the counterparts in the harmony and melody of the notoriously difficult violin solo.

LIGHTING DESIGN

Jeff Logue

RÉPÉTITEUR

Aleksandar Antonijevic

An accomplished musician, composer and choreographer, Côté has been a principal dancer with The National Ballet of Canada since 2004 and was named choreographic associate in 2013. *No. 24* was his first work to enter the company's repertoire.

WORLD PREMIERE

September 10, 2010

The National Ballet of Canada
Choreographic Workshop, Toronto
Made possible by the generous support
of Lucille & Urban Joseph

“No. 24 is edgy contemporary ballet that breaks the classical rules ... a highly developed gestural language, coupled with a crisp attack, virtuoso solos and eye-catching lifts. There is a darkness to his pieces that speaks of frenetic modern times.”

– THE GLOBE AND MAIL

One of the top international ballet companies, **The National Ballet of Canada** was founded in 1951 by Celia Franca. A company of seventy dancers with its own orchestra, the National Ballet has been led by Artistic Director Karen Kain, one of the greatest ballerinas of her generation, since 2005. Renowned for its diverse repertoire, the company performs traditional full-length classics, embraces contemporary work and encourages the creation of new ballets as well as the development of Canadian choreographers. The company's repertoire includes works by Sir Frederick Ashton, George Balanchine, John Cranko, Rudolf Nureyev, Glen Tetley, John Neumeier, William Forsythe, James Kudelka, Jiří Kylián, Wayne McGregor, Alexei Ratmansky and Christopher Wheeldon. The company has toured in Canada, the United States and internationally with performances in Great Britain, Germany, the Netherlands, Israel, Hong Kong, Japan, Italy and Mexico.

Best known to audiences of The National Ballet of Canada as one of the company's most gifted and dynamic performers, **Guillaume Côté** (principal dancer and choreographic associate) is a choreographer of unique vision and talent. As a dancer, Côté's versatility, accomplished technique and strong sense of the theatrical moment have made for a large number of powerfully etched performances in his time onstage. As a composer, Côté understands both the technical and dramatic centrality of music in dance work and his ballets are forged with a careful attention to the symbiosis of musical and physical effect. Côté's work *No. 24* won third prize at Ballet Society Hanover's 25th International Competition in 2011 and entered the



Greta Hodgkinson and Guillaume Côté in rehearsal | Photo by Bruce Zinger

National Ballet's repertoire in 2013. Côté will debut his first full-length ballet, *Le Petit Prince*, in June 2016.

Kathryn Hosier was born in Champaign, Illinois, and trained at the Champaign-Urbana Ballet Academy and Canada's National Ballet School. She joined The National Ballet of Canada in 2009 and was promoted to Second Soloist in 2015. Recently, Ms. Hosier debuted as Principal Fairy in *The Sleeping Beauty* and in Guillaume Côté's *Being and Nothingness*. Her repertoire also includes the lead in *Spectre de la Rose*, Twig in *Cinderella*, Spanish Princess in *Swan Lake* as well as roles in *Romeo and Juliet*, *The Nutcracker*, *Alice's Adventures in Wonderland*, *Onegin*, *Don Quixote*, *Nijinsky*, *Hamlet*, *Manon*, *Theme and Variations*, *Opus 19/The Dreamer*, *Serenade*, *Apollo*, *Carmen*, *Carousel (A Dance)*, *Piano Concerto #1* and *No. 24*.

Born in Toronto, award-winning dancer **Evan McKie** trained at Canada's National Ballet School, The Kirov Academy of Ballet and The John Cranko

Academy in Stuttgart, Germany. McKie first gained critical acclaim as a principal dancer with the Stuttgart Ballet and as a guest with Paris Opéra Ballet, Bolshoi Ballet and Tokyo Ballet. In 2014, McKie joined The National Ballet of Canada following guest performances with the company. McKie has been nominated "international dancer of the year" by dance publications from Berlin to London to Tokyo. *The Financial Times* described McKie's recent performances in Paris as "the sensation of the season". McKie is also a part-time writer and photographer often contributing to *Dance Magazine* US, *Dance Magazine* Japan and *The Globe and Mail* about his obsession with dance going into the future.

Upcoming Performances

November 14-22, 2015

The Winter's Tale (North American premiere)
Four Seasons Centre for the Performing Arts
Toronto, Ontario

November 25-December 5, 2015

Romeo and Juliet
Four Seasons Centre for the Performing Arts
Toronto, Ontario

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TORONTO DANCE THEATRE (TORONTO)

Christopher House, Artistic Director

Vena Cava

Choreography by Christopher House

DANCERS

Vanessa Faria, Sarah Hopkin,
Yuichiro Inoue, Peter Kelly*,
Megumi Kokuba, Pulga Muchochoma,
Danah Rosales, Jarrett Siddall,
Hayley Stoddart, Darren Strong,
Christianne Ullmark, Stuart Wright

MUSIC

Robert Moran, *Open Veins*

COSTUMES

Lori Trez Endes

LIGHTING

Roelof Peter Snippe

REHEARSAL DIRECTOR

Rosemary James

PRODUCTION STAGE MANAGER

Cheryl Lalonde

ASSISTANT STAGE MANAGER

Kaitlin Cheel†

PREMIERE

November 3, 1998
Premiere Dance Theatre, Toronto

Vena Cava is a classic kinetic work by Christopher House, set to the dynamic music of composer Robert Moran – a tour de force of lightning-fast, rhythmically thrilling dancing.

“[Vena Cava] represent[s] the musically acute House at a phase of his choreographic career when he exulted in making dances that were essentially celebrations of the body in motion – fleet, lyrical and expansive.”

– TORONTO STAR

* Peter Kelly is funded as an intern by TD Bank Group.

† Kaitlin Cheel is funded as an intern by the Metcalf Foundation.



Brodie Stevenson and Pulga Muchochoma of TDT in *Vena Cava* | Photo by Guntar Kravis

Toronto Dance Theatre (TDT) is one of Canada's leading dance companies, recognized for the intelligent vision of its choreography, the beauty of its productions and the exceptional artistry of its dancers. Founded in 1968 by Peter Randazzo, Patricia Beatty and David Earle, and under the artistic direction of Christopher House since 1994, TDT has produced a remarkable body of original Canadian choreography. TDT's dancers are passionate artists who play an essential role in the creative process, celebrated for their physicality, imaginative daring and sensitive, playful ensemble work. Toronto Dance Theatre performs annually at Toronto's Harbourfront Centre and at the company's own Winchester Street Theatre in Cabbagetown, where it shares a home with the affiliated School of Toronto

Dance Theatre. The company maintains a regular presence from coast to coast in Canada and has toured extensively in the United States, Europe and Asia.

Artistic Director of Toronto Dance Theatre since 1994, **Christopher House** has contributed over sixty works to the company's repertoire, which have been presented across Canada and in such major centres as New York, London, Berlin, Tokyo and Beijing. His many honours include three Dora Mavor Moore Awards, the Muriel Sherrin Award for International Achievement in Dance and the Silver Ticket Award for Lifetime Achievement in the Arts. He has invited a growing number of artistic innovators, both Canadian and international, to participate in TDT's creative projects

and continues his performance work, in particular through his solo adaptations of the choreography of Deborah Hay. Christopher House enjoys mentoring emerging artists and has taught across Canada and in the United States and Europe. He is an associate dance artist of Canada's National Arts Centre.

Toronto Dance Theatre is an active member of the Canadian Dance Assembly (CDA), Dance Ontario and the Toronto Alliance of the Performing Arts (TAPA).

Upcoming Performance

Echo
November 3-7, 2015
Fleck Dance Theatre
Toronto, Ontario

tdt.org
@tdtwinch

ALVIN AILEY AMERICAN DANCE THEATER (NEW YORK, USA)

Robert Battle, Artistic Director

Takademe

Choreography by Robert Battle

DANCER

Kirven Douthit-Boyd

MUSIC

Sheila Chandra

**ALVIN AILEY AMERICAN DANCE THEATER
PREMIERE**

November 30, 2011

Robert Battle's bravura work deconstructs the complex rhythms of Indian kathak dance. Clear shapes and propulsive jumps mimic the vocalized syllables of Sheila Chandra's syncopated score. For Battle, the work represents his modest beginnings as a dancemaker and reminds him of how far he's come. He created *Takademe* in a living room in Queens, New York, while still a dancer with the Parsons Dance Company. "Most dances have a lot to do with restrictions and problem solving," he explains. "And one of the problems was that we didn't have a lot of space, so the dance stays very stationary. But then when we finally got studio space ... the movement travels on a long diagonal. Freedom. I'm always reminded of that as a metaphor for where I am now with Ailey, where there is a remarkable amount of space."

"... a fast-moving excursion into rhythmic exotica."

– THE NEW YORK TIMES

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has performed internationally for millions of people – and has reached millions more online and through television broadcasts. In 2008, a United States Congressional resolution designated the company as “a vital American cultural ambassador to the world” that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. Ailey created seventy-nine ballets over his lifetime, including the American masterpiece *Revelations*. Before his untimely death in 1989, he named Judith Jamison as his successor, and she, in turn, personally selected Robert Battle to succeed her in 2011.

Robert Battle became artistic director of Alvin Ailey American Dance Theater in July 2011. In addition to expanding the Ailey repertory with works by internationally acclaimed artists, Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. Battle studied at Miami’s New World School of the Arts and at The Juilliard School. He danced with the Parsons Dance Company from 1994 to 2001 and founded his own Battleworks Dance Company, which made its debut in 2002 in Düsseldorf, Germany. Battle was named a 2015 Visiting Fellow for The Art of Change, an initiative by the Ford Foundation. He is a sought-after keynote speaker and has addressed a number of high-profile organizations, including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.

Kirven Douthit-Boyd began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999 under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a scholarship student at The Ailey School. Douthit-Boyd has danced with Battleworks Dance Company, Parsons Dance Company and Ailey II. He performed at the White House Dance Series in 2010. Douthit-Boyd was a member of the Alvin Ailey American Dance Theater from 2004–2015. He is currently the co-artistic director of dance at the Center of Creative Arts in St. Louis, Missouri.



Kirven Douthit-Boyd in *Takademe* | Photo by Paul Kolnik

Upcoming Performances

October 2–3, 2015
Four Corners by Ronald K. Brown
Fall for Dance™
New York City Center, USA

March 4–5, 2016
Sony Centre for the Performing Arts
Toronto, Ontario

AlvinAiley.org
@alvinailey

NRITYAGRAM DANCE ENSEMBLE (BANGALORE, KARNATAKA, INDIA)

Surupa Sen, Artistic Director

Vibhakta

Choreography by Surupa Sen

DANCERS

Surupa Sen, Bijayini Satpathy

COMPOSER

Pandit Raghunath Panigrahi

RHYTHM COMPOSERS

Dhaneswar Swain, Surupa Sen

MUSICIANS

Jateen Sahu, voice and harmonium

Rohan Dahale, voice and mardala

Siddhartha Sarkar, violin

Manu Raj, bamboo flute

Vibhakta is an excerpt from the evening-length work *Pratimä: Reflection* (2008)

PREMIERE

Pratimä: Reflection

February 2008

The Joyce Theater, New York, USA

Commissioned by the Joyce Theater's Stephen and Cathy Weinroth Fund for New Work

In the union and separation of the male and female principle lies the secret of all creation. It is believed that creation begins when, with the power of yoga, the ONE splits into two and becomes Ardhanarisvara – half man, half woman. Existing in perfect harmony, each acknowledges and celebrates the other.

Traditionally a devotional hymn, we interpret *Ardhanarisvara Stotram* as a love song between Shiv and Shivan, a celebration of the duality of the human spirit.

“Nrityagram is the best Indian classical dance company to come to this area in a long time. It's confident. It's cutting-edge. It's a winner!”

– THE WASHINGTON POST



Bijayini Satpathy and Surupa Sen of Nrityagram | Photos by Nan Melville (left) and Uma Dhanwatey (right)

Nrityagram Dance Ensemble is the resident dance company of the Nrityagram (Dance Village), a one-of-a-kind community where dance is a way of life. Regarded as one of the foremost dance companies of India, the ensemble performs all over the world, including in an annual tour to the United States. For almost two decades, principal dancers Surupa Sen and Bijayini Satpathy have worked with the dance vocabulary in the *Natya Shastra*, an ancient treatise, and have developed a style that distinguishes the dancers of the Nrityagram school. Although steeped in and dedicated to ancient practice, the ensemble is also committed to carrying Indian dance into the twenty-first century. They not only explore creative expansions of tradition but also commission fresh compositions from leading Indian classical musicians.

Surupa Sen (artistic director, choreographer, soloist) is an award-winning choreographer and performer and the first student to graduate from Nrityagram. She and her works have toured internationally to critical acclaim. Sen began her odissi training with the late body language genius and architect of odissi Guru Kelucharan Mohapatra. She also studied odissi with Protima Gauri and abhinaya (expressional dance) with Guru Kalanidhi Narayanan. As a child she studied bharatanatyam, to which she attributes her preoccupation with form and line. *Vibhakta*, from the evening-length work *Pratimā: Reflection* (2008), was listed in “The 10 best dance performances of 2008” by *The New Yorker*.

Bijayini Satpathy (director of dance education, soloist) made Nrityagram her home in 1993. Her initial odissi

training was in Odisha from the age of seven until she moved to Nrityagram. Satpathy’s research on the moving body in all its possibilities has resulted in a scientific body training program for Nrityagram, sourced from yoga, natyashastra, kalaripayattu, western fitness methods and odissi body-conditioning exercises. Satpathy has performed alone, and with the ensemble, all over the world and has received national and international recognition. As director of dance education, Satpathy works on extending the vocabulary of the traditional form and formulating Nrityagram’s dance pedagogy.

Upcoming Performance

October 8-9, 2015

Invoking Shiva

Fall for Dance™

New York City Center, USA

nrityagram.org

@Nrityagram

INTER-HOOP (SIX NATIONS/TORONTO)

Inter-Hoop

Direction and staging by Santee Smith (Artistic Director, Kaha:wi Dance Theatre)

HOOP CHOREOGRAPHY AND PERFORMANCE

Lisa Odjig, Ascension Aton:wa Harjo,
James Jones, Nimkii Osawamick

MUSICIANS

Charging Horse Singers

PRODUCTION MANAGER

Lindy Kinoshameg

Inter-Hoop is a *Fall for Dance North* festival commission and a world premiere

An all-Canadian, special First Nations hoop dance performance, curated and directed by the artistic director of Kaha:wi Dance Theatre, Santee Smith, and featuring the unique styles of hoop stars Lisa Odjig, James Jones and youth Nimkii Osawamick and Ascension Aton:wa Harjo. *Inter-Hoop* honours the inter-tribal Nations who are joined in song and dance for community celebration.

*Hoop dance is originally a solo healing dance. Through their transformation, hoop dancers tell stories, **acknowledging the natural world of animals, plants and elements.** Inter-Hoop uplifts our spirits.*

Santee Tekaronhiákhwa Smith is a multidisciplinary artist and producer from the Kenien'kehá:ka Nation, Six Nations, Ontario. Her artistic practice speaks about identity and humanity. Smith collaborates and tours nationally and internationally. After completing six years of training at Canada's National Ballet School and physical education and psychology degrees at McMaster University, Smith returned to dance in 1996. In 2004, she produced her first work, *Kaha:wi*, a family creation story, as well as completing an MA in dance at York University. Smith founded Kaha:wi Dance Theatre in 2005. Her choreographies include twelve stage productions, several short works and dance on film. Her recent works include the solo *NeoIndigenA*, Panamania-commissioned *Tkaronto Bounce* and upcoming *Re-Quickening*.

Lisa Odjig is from the Odawa/Ojibwe Nation. She is a two-time World Champion Hoop Dancer with six additional hoop dance championship titles. Odjig was a semi-finalist on *Canada's Got Talent* and a recently featured hoop dancer in the Closing Ceremonies for the Toronto 2015 Pan Am Games and Opening Ceremonies for the Parapan Am Games.

James Jones is a traditional hoop dancer who has performed and travelled internationally. Notable performances include the 2006 World Ski Cup Championship in Italy, 2010 Vancouver Olympics, 2014 JUNO Awards, 2015 Pan Am Games and the 2015 Coachella Music Festival. Jones has collaborated with artists such as k-os, KRS-One and Snoop Dogg. In 2009, he was a finalist on *So You Think You Can Dance Canada* and



Lisa Odjig | Photo courtesy of the artist

is currently hoop dancing on a world tour with JUNO award winners A Tribe Called Red.

Ascension Aton:wa Harjo, is a fourteen-year-old Mohawk, Kickapoo and Seminole from Six Nations. He performed for the 2015 Pan Am Games Closing Ceremonies with Serena Ryder and has performed with Nelly Furtado, Spirit of the Mist, Thundering Waters Native American Dance Theater and Kanata Native Dance Theatre. He has been performing all over the world since he was an infant.

Nimkii Osawamick is a twenty-three-year old Anishinaabe, Wolf Clan from Wiikwemkoong Unceded First Nations. Osawamick began dancing at the age of thirteen and has been hoop dancing ever since, travelling across Turtle Island sharing the stories of his people through song and dance. Osawamick has performed with Kaha:wi Dance Theatre in *The Honouring* and *TransMigration*.

Charging Horse Singers is a first-generation contemporary drum group from the Central Ontario region of Canada, established in 2013 after an amalgamation of local groups. Many First Nations tribes sit around the Charging Horse Drum, each Nation bringing a unique sound and style to the powwow trail. The drum performs a unique blend of traditional roots overpowered by contemporary singing practices.

Upcoming Performances

October 21, 2015

The Honouring (Kaha:wi Dance Theatre)
Flato Markham Theatre
Markham, Ontario

April 28-May 1, 2016

Re-Quickening (Kaha:wi Dance Theatre)
Fleck Dance Theatre
Toronto, Ontario

kahawidance.org
@KahawiDance
@SanteeSmith

ATLANTA BALLET (ATLANTA, USA)
John McFall, Artistic Director

Minus 16

Choreography by Ohad Naharin

DANCERS

Alexandre Barros, Jacob Bush,
Christian Clark, Kiara Felder, Heath Gill,
Sara Havener, Jonah Hooper, Yoomi Kim,
Tara Lee, Nadia Mara, Coco Mathieson,
Miguel Angel Montoya, Jackie Nash,
Brandon Nguyen, Alessa Rogers,
Benjamin Stone, Jared Tan
Rachel Van Buskirk, John Welker

MUSIC

Various Artists

STAGING

Danielle Agami, Rachael Osborne

LIGHTING DESIGN

Avi Yona Bueno (Bambi)

WORLD PREMIERE BY NEDERLANDS DANS THEATER II

November 11, 1999

Lucent Danstheater, Den Haag, Netherlands

ATLANTA BALLET PREMIERE

March 22, 2013

Cobb Energy Performing Arts Centre, Atlanta, USA

One of Naharin's most popular works, *Minus 16* is a collection of vignettes from the choreographer's previous works. It is an unpredictable, unique experience that breaks the barrier between performer and spectator. The audience is invited to participate in the dance.

“Minus 16 is irreverent, mischievous, cruel, ironic, irrational, soul-searching and a little kooky. With a kind of ‘don’t mess with me’ youthful arrogance, it makes a statement about being human and dancing: that in the face of violence and suffering, not only do we choose to dance, but we must.”

– ARTSATL



Atlanta Ballet in *Minus 16* | Photos by C. McCullers

Founded in 1929, **Atlanta Ballet** is one of the premier dance companies in the country and the official state Ballet of Georgia. Atlanta Ballet's eclectic repertoire spans ballet history, highlighted by beloved classics and inventive originals. After eighty-six years, Atlanta Ballet continues its commitment to share and educate audiences on the empowering joy of dance. In 1996, Atlanta Ballet opened the Centre for Dance Education and is dedicated to nurturing young dancers while providing an outlet for adults to express their creativity. The centre serves over 150,000 people in metro Atlanta each year. Atlanta Ballet's roots remain firmly grounded in the Atlanta community and continue to play a vital role in the city's cultural growth and revitalization.

Ohad Naharin is an internationally renowned choreographer. Since 1990, he has been artistic director of Batsheva Dance Company in Tel Aviv, Israel. Naharin began dancing with the company at age twenty-two, after studying at The Juilliard School and the School of American Ballet. Naharin trained in music throughout his youth, and he has often used his musical prowess to amplify his choreographic impact. He has developed the Gaga dance technique, which has attracted a wide following among dancers around the world and has also appealed to the general public in Israel, where open classes are now offered regularly in Tel Aviv and other locations. Naharin's works have been performed by prominent companies around the world.



Upcoming Performances

December 11-27, 2015

Atlanta Ballet's *Nutcracker*

February 5-13, 2016

Moulin Rouge® - The Ballet

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PROGRAM 1

September 29 Sponsored by TD

FALL FOR DANCE

No. 24

Presented by The National Ballet of Canada

CHOREOGRAPHY BY Guillaume Côté

Vena Cava

Presented by Toronto Dance Theatre

CHOREOGRAPHY BY Christopher House

Takademe

Presented by Alvin Ailey American Dance Theater

CHOREOGRAPHY BY Robert Battle

Vibhakta

Presented by Nrityagram Dance Ensemble

CHOREOGRAPHY BY Surupa Sen

INTERMISSION

Inter-Hoop

Direction and staging by Santee Smith

A *Fall for Dance North* festival commission and a world premiere

Minus 16

Presented by Atlanta Ballet

CHOREOGRAPHY BY Ohad Naharin



DANCE NORTH 2015

PROGRAM 2

September 30 & October 1

Twenty Eight Thousand Waves

Presented by Ballet BC

CHOREOGRAPHY BY Cayetano Soto

After the Rain Pas de Deux

Presented by Alvin Ailey American Dance Theater

CHOREOGRAPHY BY Christopher Wheeldon

Malungos

Presented by DanceBrazil

CHOREOGRAPHY BY Jelon Vieira

INTERMISSION

fractured black

Presented by Peggy Baker Dance Projects

CREATION AND PERFORMANCE BY Peggy Baker and Sarah Neufeld

A *Fall for Dance North* festival commission and a world premiere

SOUNDspace

Presented by Dorrance Dance

CHOREOGRAPHY BY Michelle Dorrance, adapted for *Fall for Dance North*

Desencuentros (Soleá por Bulería) and Río del Tiempo (Romance)

Presented by Esmeralda Enrique Spanish Dance Company

CHOREOGRAPHY BY Juan Ogalla, restaged by Esmeralda Enrique for *Fall for Dance North*

Details about each presentation and information about the companies and artists involved can be found on the respective company/artist pages within the program booklet.

Please join us in the Sony Centre lower lobby from 6:30–7:00pm on September 29 and October 1 for pre-show conversations with artists and company representatives.

BALLET BC (VANCOUVER)
Emily Molnar, Artistic Director

Twenty Eight Thousand Waves

Choreography by Cayetano Soto

DANCERS

Brandon Alley, Andrew Bartee,
Emily Chessa, Livona Ellis, Alexis Fletcher,
Scott Fowler, Rachel Meyer, Brett Perry,
Racheal Prince, Gilbert Small, Peter Smida,
Christoph von Riedemann

MUSIC

David Lang, *We Sit and Cry, I Lie* (from *the little match girl passion*)
Used by arrangement with Harmonia
Mundi USA

Bryce Dessner, *Aheym*
Used by arrangement with G. Schirmer,
Inc., Publisher and copyright owner.
Aheym was written for the Kronos Quartet
and appears on Kronos' ANTI-release
*Aheym: Kronos Quartet plays music by
Bryce Dessner*

LIGHTING AND COSTUME DESIGN

Cayetano Soto

LIGHTING DIRECTION

James Proudfoot

COSTUME COORDINATION

Kate Burrows

WORLD PREMIERE

April 24, 2014
Queen Elizabeth Theatre, Vancouver

"I always find myself captivated by the thin line between life and death and especially the rebirth of new energies after death; how we adapt to a new environment, find ways to survive and enforce our boundaries. With *Twenty Eight Thousand Waves*, I am focusing on my inner waves of survival instinct."
– Cayetano Soto

"Cayetano Soto's exhilarating Twenty Eight Thousand Waves [is] a fast-driving but meticulously sculpted vision of wrapping and unwrapping forms. It's weightless, high-speed, and mind-blowingly difficult dance ... heady stuff – riveting, refined, and edgy."

– THE GEORGIA STRAIGHT



Alexis Fletcher and Gilbert Small of Ballet BC in *Twenty Eight Thousand Waves* | Photo by Chris Randle

Committed to new perspectives in dance, **Ballet BC** is a creation-based company of seventeen diverse dance artists who combine classical integrity with a contemporary sensibility. Ballet BC's distinct style and innovative approach has made a unique contribution to dance in Canada. Under the leadership of Artistic Director Emily Molnar, the company has developed a compelling repertoire of more than thirty-five new works by acclaimed Canadian and international choreographers, and continues to collaborate with inspiring artists from around the world. In addition to a regular performance season in Vancouver, Ballet BC's recent touring activities have brought the company national and international acclaim.

Born in Barcelona and based in Munich, **Cayetano Soto** has created work for major companies worldwide. His technical, high-pitched and unpredictable choreography can be seen at international festivals in Europe, the United States and Canada. Soto started his dance education in Barcelona at the Institut del Teatre and continued at the Koninklijke Conservatorium in The Hague. He danced with IT Dansa Barcelona in 1997, before joining Ballet Theater Munich a year later where he created one of his first signature pieces, *Fugaz*. Soto initiated a collaboration in which German American fashion label Talbot Runhof designed the costumes for Soto's *Carmen* for Dortmund Ballet, and Soto choreographed a new solo work to present their new collection at Paris Fashion Week. Soto has been named choreographer in residence with Ballet BC for the next three years.

Upcoming Performances

November 5-21, 2015

New Work by Stijn Celis, *Solo Echo* by Crystal Pite,

Twenty Eight Thousand Waves by Cayetano Soto

Various Venues

Vancouver, Nanaimo, Victoria, Portland, Banff

balletbc.com

@balletbc

ALVIN AILEY AMERICAN DANCE THEATER (NEW YORK, USA)

Robert Battle, Artistic Director

After the Rain Pas de Deux

Choreography by Christopher Wheeldon

DANCERS

Kirven Douthit-Boyd, Jacquelin Harris

MUSIC

Arvo Pärt, *Spiegel im Spiegel*

LIGHTING DESIGN

Mark Stanley

COSTUME DESIGN

Holly Hynes

WORLD PREMIERE BY NEW YORK CITY BALLET

January 22, 2005

New York State Theater, New York, USA

ALVIN AILEY AMERICAN DANCE THEATER

PREMIERE

December 5, 2014

New York, USA

Wheeldon's dreamlike duet – praised for its sublime simplicity and intricate partnering – is revealed in a fresh light as the Ailey dancers make it their own. Wheeldon has said of the work that he didn't realize while he was creating it that it would have such a profound impact on audiences. Wheeldon is often more attracted to creating abstract rather than narrative work, as he likes the possibility of individual interpretation. Some see *After the Rain Pas de Deux* as being about love and longing, while others see it as a depiction of death or loss.

“Rare is the ballet that resonates so profoundly with audiences that it becomes an instant hit.”

– DANCE MAGAZINE

English choreographer **Christopher Wheeldon** is artistic associate of The Royal Ballet. He trained at The Royal Ballet School and danced with the company from 1991 to 1993. In 1993 Wheeldon joined New York City Ballet. He was promoted to soloist in 1998 and became the company's first resident choreographer in 2001. He created *Alice's Adventures in Wonderland* in 2011, The Royal Ballet's first full-length commission in twenty years. Wheeldon choreographs regularly for leading companies around the world. In 2007 he founded Morphoses/The Wheeldon Company and became the first British choreographer to create a new work for the Bolshoi Ballet. In 2012 he collaborated with Alastair Marriott on the closing ceremony of the London Olympic Games, watched by 23.2 million people worldwide. His awards include the 2015 Tony Award for Best Choreography for *An American in Paris*.

Kirven Douthit-Boyd began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999 under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a scholarship student at The Ailey School. Douthit-Boyd has danced with Battleworks Dance Company, Parsons Dance Company and Ailey II. He performed at the White House Dance Series in 2010. Douthit-Boyd was a member of the Alvin Ailey American Dance Theater from 2004–2015. He is currently the co-artistic director of dance at the Center of Creative Arts in St. Louis, Missouri.

Jacquelin Harris (Charlotte, NC) began her dance training at Dance Productions Studios under the direction of Lori Long. In 2010, as a finalist for the National Foundation for the Advancement of the Arts, Harris received a silver ARTS award and was a semifinalist for the Presidential Scholar in the Arts. She attended summer programs at Jacob's Pillow and Joffrey Ballet School and has performed works by Kate Skarpetowska, Daniel Catanach, Troy Powell and Erika Pujic. She graduated with honours from the Ailey/Fordham BFA Program in Dance. She was a member of Ailey II and joined the Ailey company in 2014.

Information about the company and Artistic Director Robert Battle appears on page 27.



Akua Noni Parker and Jamar Roberts of Alvin Ailey American Dance Theater in *After the Rain Pas de Deux* | Photo by Paul Kolnik

Upcoming Performances

October 2-3, 2015
Four Corners by Ronald K. Brown
Fall for Dance™
New York City Center, USA

March 4-5, 2016
Sony Centre for the Performing Arts
Toronto, Ontario

AlvinAiley.org
@alvinailey

DANCEBRAZIL (SALVADOR, BAHIA, BRAZIL)
Jelon Vieira, Artistic Director

Malungos

Choreography by Jelon Vieira

DANCERS

Jamildo Alencar, Emerson Ataide,
Wallasse Santos David (aka Curumim),
Willians Ferreira, Jorlan Gama,
Janildo Gonçalves, Cristiane de Jesus,
Emerson Nascimento, Jadson Nascimento
(aka Sorriso), Joely Silva

MUSIC

Luciano Salvador Bahia

MUSICIANS

Alan Heatherington, Nailton Dos Santos
(aka Meia Noite), Gil Oliviera

LIGHTING

Burke Wilmore

COSTUMES

Zuarte Junior

TECHNICAL DIRECTOR

Chris Hudacs

REHEARSAL DIRECTOR

Guilherme Duarte

PREMIERE

June 20, 2015

Celebrate Brooklyn, Brooklyn, NY, USA

Almost 5 million Africans were enslaved in Brazil, all of whom were part of the Atlantic Slave Trade. These individuals, who were imprisoned in the galleys of the slave ships, developed strong bonds with each other on their long and arduous journey. On the ships, fellow prisoners referred to each other as “meu (my) malungo” which connoted being a companion in the same condition, that is, of being enslaved. The Malungos often formed small groups and, with communal strength, would go to great lengths to protect each other and even die for each other.

*“Infectious rhythms and a **delicious interplay of tempos** kept the performance rippling with spontaneity.”*

– PITTSBURGH POST-GAZETTE



DanceBrazil | Photo by Tiba Vieira

In 1977, **DanceBrazil** was founded by Artistic Director Jelon Vieira after evolving from grassroots workshops at the Clark Center for the Arts in New York City. Alvin Ailey joined the Board of Directors in 1980. Within a few years, DanceBrazil premiered at Lincoln Center's Avery Fisher Hall. DanceBrazil has thrilled audiences in the United States and throughout the world with its dazzling artistry, which is inspired by the rich cultural tapestry of Brazil. Whether in the streets of Brazil or on stage in the most prestigious theatres of the world, the dancers and musicians of DanceBrazil never fail to enthrall audiences with the company's unique fusion of Afro-Brazilian movement, contemporary dance and capoeira, the traditional dance/martial arts form that had its origins in Africa and evolved in colonial Brazil as a means of fighting enslavement.

Jelon Vieira is the founder and artistic director of The Capoeira Foundation and DanceBrazil. Since 1977 he has guided DanceBrazil through breathtaking performances of capoeira and Afro-Brazilian dance before audiences in Europe, Asia and Brazil, as well as the United States. He has catalyzed the growing interest in and understanding of Brazilian culture while simultaneously developing his own choreographic style that blends capoeira, traditional

Afro-Brazilian dance and contemporary dance. Vieira has received fellowships from the National Endowment for the Arts, New York State Council on the Arts and New York Foundation for the Arts. In 2008, he was awarded one of eleven National Heritage Fellowships, the country's highest honour in the folk and traditional arts.

The Capoeira Foundation, Inc./DanceBrazil would like to acknowledge the generous support it receives from the National Endowment for the Arts; the New York State Council on the Arts, a state agency; public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; the Instituto de Arte Urbana da Bahia (IABUA); and the Consulate General of Brazil in New York.

Upcoming Performance

January 14, 2016
Ordway Center for Performing Arts
St Paul, Minnesota

dancebrazil.org
@DanceBrazilCo

PEGGY BAKER DANCE PROJECTS (TORONTO)

Peggy Baker, Artistic Director

fractured black

Created and performed by Peggy Baker and Sarah Neufeld

CHOREOGRAPHY

Peggy Baker

fractured black is a Fall for Dance North festival commission and a world premiere

MUSIC

Sarah Neufeld

fractured black splinters a dark and empty stage to reveal two women, each caught up in the manic urgency of maintaining her own presence.

LIGHTING

Gabriel Cropley

PEGGY BAKER'S COSTUME

Caroline O'Brien

*“Peggy is a true dance bohemian: she knows how to play up against contemporary orthodoxy and turn it on its head. It’s why she is a great artist ... There is always method in what she does, but **what she does is always unexpected and always a joy to watch...**”*

– MIKHAIL BARYSHNIKOV

Peggy Baker Dance Projects is dedicated to offering experiences of significance, personal connection and transformative potential to its audience through the power and beauty of the art of dance. Established in Toronto in 1990, Peggy Baker Dance Projects is led by one of Canada's foremost modern dancers - Peggy Baker. Distinguished from the outset by collaborations with extraordinary creators and performers, the company has built an exceptional body of work and a growing slate of education, engagement and enrichment programs. Peggy Baker Dance Projects began as a vehicle for solo dance expression; the company's work now comprises solo and ensemble dance repertoire, performed to both live and electro-acoustic music, and features a company of outstanding dancers.

Peggy Baker began her career in 1974 as a founding member of Toronto's Dancemakers, toured internationally with Lar Lubovitch's celebrated New York company throughout the eighties and joined Mikhail Baryshnikov and Mark Morris for the inaugural season of their White Oak Dance Project in 1990. She subsequently forged important creative relationships with Paul-André Fortier (Montréal), James Kudelka (Toronto) and Doug Varone (New York) through numerous performance projects. She established Peggy Baker Dance Projects in 1990, and for the first twenty years she dedicated herself to solo performance, winning rapturous praise for the eloquence and depth of her dancing and accolades for her collaborative partnerships with extraordinary musicians and designers. Since 2010 her choreography has focused on works for small ensemble. Baker is artist-in-residence at Canada's National Ballet School.

Sarah Neufeld is a violinist and composer based in Montréal, Canada. Best known as a member of Arcade Fire, she is also a founding member of the acclaimed contemporary instrumental ensemble Bell Orchestre and, most recently, half of an exciting new duo with renowned saxophonist Colin Stetson. Sarah Neufeld released her debut solo album, *Hero Brother*, in 2013. The album was recorded in Berlin by pianist and producer Nils Frahm, with Neufeld's performances captured in a number of locations with site-specific acoustics, including an abandoned geodesic dome. Neufeld has recently finished a second full-length album, to be released in early 2016. With it, Neufeld moves away from *Hero Brother's* classical minimalism and sepulchral ambience and into the world of rhythmic pop minimalism.



Peggy Baker (above) | Photo by Makoto Hirata, and Sarah Neufeld (below) | Photo by Gesi Schilling

Upcoming Performance

January 22-31, 2016

Phase Space (Peggy Baker Dance Projects)
Betty Oliphant Theatre
Toronto, Ontario

peggybakerdance.com
[@peggybakerdance](https://twitter.com/peggybakerdance)

sarahneufeldmusic.com
[@sarahkneufeld](https://twitter.com/sarahkneufeld)

DORRANCE DANCE (NEW YORK, USA) Michelle Dorrance, Artistic Director

SOUNDspace

Choreography by Michelle Dorrance, with solo improvisation by the dancers
(Adapted for *Fall for Dance North*)

DANCERS

Megan Bartula, Elizabeth Burke,
Warren Craft, Michelle Dorrance,
Logan Miller, Claudia Rahardjanoto,
Leonardo Sandoval, Caleb Teicher,
Byron Tittle, Nicholas Van Young

COSTUMES

Mishay Petronelli

LIGHTING DESIGN

Kathy Kaufmann

PRODUCTION MANAGER

Tony Mayes

PREMIERE

January 17, 2013
Danspace Project
St. Mark's Church-in-the-Bowery, New York, USA

PREMIERE OF ADAPTATION

October 2, 2013
Fall for Dance™
New York City Center, USA

The creation of *SOUNDspace* was made possible, in part, by the Danspace Project 2012–2013 Commissioning Initiative, with support from the New York State Council on the Arts. As part of Danspace Project's Choreographic Center Without Walls, Dorrance received a production residency supported by the Andrew W. Mellon Foundation.

Originally a site-specific work created in response to the unique acoustics of St. Mark's Church in New York City, *SOUNDspace* explores what is fundamental in tap dancing: movement as music.

"It's a witty, nonstop, high-pressure dance ... this isn't tap to music, this is tap as music, without accompaniment. It trains your ear and then bewilders it."

– THE NEW YORK TIMES



Dorrance Dance in *SOUNDspace* | Photo by Matthew Murphy

Dorrance Dance, founded in 2011 by Artistic Director Michelle Dorrance, aims to honour tap dance's uniquely beautiful history in a new, dynamic and compelling context – not by stripping the form of its tradition, but by pushing it rhythmically, aesthetically and conceptually. Dorrance Dance's inaugural performance garnered a 2011 Bessie Award for Outstanding Production for “blasting open our notions of tap.” The company has performed at Jacob's Pillow, Danspace Project, the Kennedy Center, New York City Center, The Yard, Symphony Space, the Museum of Contemporary Art Chicago (Chicago Human Rhythm Project), Barcelona Tap Festival, DC Tap Festival, North Carolina Rhythm Tap Festival, Soul to Sole Festival, Vancouver Tap Festival and Beantown Tap Festival's On Tap! – all to rave reviews.

Michelle Dorrance is a New York City-based tap dancer, performer, choreographer, teacher, director and the founder and artistic director of Dorrance Dance. Mentored by Gene Medler, Dorrance grew up performing with the North Carolina Youth Tap Ensemble and has since performed with *STOMP*, Savion Glover's *Ti Dii*,

Manhattan Tap, Barbara Duffy & Co, JazzTap Ensemble, RumbaTap and many more. Dorrance's choreography has been featured throughout the world and in a high-fashion short film for Tabitha Simmons's 2011 fall line. She holds a Bachelor of Arts from NYU, played bass for Darwin Deez, teaches on faculty at Broadway Dance Center, is a Capezio Athlete and has been on the covers of *Dance Magazine* and *Dance Teacher Magazine*. Dorrance credits the master hoofers with whom she studied in her youth for constant inspiration and influence.

Upcoming Performances

October 8-9, 2015
New Work
Fall for Dance™
New York City Center, USA

October 20-23, 2015
The Blues Project
Modlin Center for the Arts
Richmond, Virginia

dorrancedance.com
@dorrancedance

ESMERALDA ENRIQUE SPANISH DANCE COMPANY (TORONTO)

Esmeralda Enrique, Artistic Director

Desencuentros (Soleá por Bulería) and Río del Tiempo (Romance)

Choreography by Juan Ogalla, restaged by Esmeralda Enrique for *Fall for Dance North*

DANCERS

Esmeralda Enrique, Pamela Briz,
Paloma Cortés, Iryna Gordon,
Noelia La Morocha

MUSIC

Óscar Lago, *Desencuentros*
Óscar Lago and Nicolás Hernández,
Río del Tiempo

MUSICIANS

Manuel Soto, singer (Jerez de la Frontera,
Spain); Caroline Planté, guitarist
(Montréal); Benjamin Barrile, guitarist;
Jessica Hanna Deutsch, violinist;
Derek Gray, percussionist

COSTUMES

Mary Janeiro, Esmeralda Enrique

PREMIERES

Desencuentros
April 25, 2013
Fleck Dance Theatre, Toronto

Río del Tiempo
April 19, 2012
Fleck Dance Theatre, Toronto

DESENCUENTROS

We are lost in the hurried clamour of your cities. In an age of rapid change that continually disconnects us from one another, the tragedy is what we let die inside us while we live in crowded isolation.

RÍO DEL TIEMPO

No matter what journey you take, it is the river, pulsating like a heartbeat and deepening our own sense of the pain and beauty of life.

*“The dancing was an exciting swirl of movement,
but more to the point, a rhythmic triumph.”*

– THE GLOBE AND MAIL



Esmeralda Enrique Spanish Dance Company | Photo by Hamid Karimi

The award-winning **Esmeralda Enrique Spanish Dance Company** (EESDC) was founded in 1982 under the artistic direction of Esmeralda Enrique and has a history rooted in flamenco and Spanish classical dance. While maintaining the tenets of traditional flamenco singing, dance and music, the company presents a style that holds in perfect balance tradition and classicism with a contemporary aesthetic. EESDC has been presenting an annual Toronto season since 1990 and has developed an ever-expanding repertoire that has earned both critical and popular acclaim. With unique, talented dancers and musicians, the Esmeralda Enrique Spanish Dance Company is recognized for the exceptional level of their productions, receiving three Dora Mavor Moore Awards in addition to

numerous nominations over the years. Passionate and driven, the Esmeralda Enrique Spanish Dance Company continues to enthral audiences with its commitment to imaginative choreography and artistic excellence.

Esmeralda Enrique is one of the most celebrated flamenco dance artists in Canada. Lauded internationally as a choreographer and teacher, she is the founder of the Academy of Spanish Dance and the Esmeralda Enrique Spanish Dance Company, renowned for its innovation, versatility and artistic excellence. Enrique grew up in the flamenco tradition, studying dance as a child and working professionally by age fourteen. She has received numerous awards and honours including being named one of the 10 Most Influential Hispanic Canadians in 2008. Enrique

is also the founder of The Art of Flamenco Symposium, a biannual event in Toronto. She reveals in her work a total mastery and love of the art. Undoubtedly her spirit and energy over the last thirty-four years have helped make flamenco a vibrant, driving force on the Canadian dance landscape.

EESDC is generously assisted by the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council and the Hal Jackman Foundation.

Upcoming Performance

April 22-24, 2016
Fleck Dance Theatre
Toronto, Ontario

flamencos.net
@Esmeralda_EESDC



TALKS, MASTER CLASSES & WORKSHOPS

Artist Talks

Please join us in the Sony Centre lower lobby from 6:30–7pm on September 29 and October 1 for pre-show conversations with artists and company representatives. Each conversation will be moderated by Megan Andrews, executive director and founding editor of *The Dance Current* – Canada’s dance magazine.

SEPTEMBER 29 | PROGRAM 1

Guillaume Côté

Principal Dancer & Choreographic Associate,
The National Ballet of Canada

Christopher House

Artistic Director, Toronto Dance Theatre

John McFall

Artistic Director, Atlanta Ballet

Santee Smith

Artistic Director, Kaha:wi Dance Theatre

OCTOBER 1 | PROGRAM 2

Michelle Dorrance

Artistic Director, Dorrance Dance

Emily Molnar

Artistic Director, Ballet BC

Jelon Vieira

Artistic Director, DanceBrazil

(Subject to change)

Master Classes & Workshops

Fall for Dance North is pleased to offer these complimentary master classes and workshops, designed for dancers and non-dancers alike! Please visit our website – ffdnorth.com – or our Facebook page for more information and to register. *(Subject to change)*

Dance Adventure with Christopher House

Artistic Director, Toronto Dance Theatre
In partnership with The School of Toronto Dance Theatre, schooloftdt.org
Winchester Street Theatre

Master Class with Greta Hodgkinson

Principal Dancer, The National Ballet of Canada
In partnership with In Studio, national.ballet.ca/explore/in-studio
The Walter Carsen Centre for The National Ballet of Canada

Workshop with Capoeira Mestre Jelon Vieira

Artistic Director, DanceBrazil

Odissi Master Class with Bijayini Satpathy

Director of Dance Education, Nrityagram
In partnership with Menaka Thakkar Dance Company, menakathakkardance.org
Nrtyakala Indian Dance Academy

Master Class with Kirven Douthit-Boyd

Guest Artist, Alvin Ailey American Dance Theater
Sony Centre for the Performing Arts

Master Class/Workshop with Emily Molnar and Racheal Prince

Ballet BC
In partnership with TOES for Dance, toesfordance.ca
Canadian Contemporary Dance Theatre

FOR MORE INFORMATION AND TO REGISTER: FFDNORTH.COM OR VISIT US ON FACEBOOK

Master Class with Michelle Dorrance

Artistic Director, Dorrance Dance
In partnership with TOES for Dance, toesfordance.ca
Canadian Contemporary Dance Theatre

Hoop Dance Workshop with Nimkii Osawamick

Dancer, Inter-Hoop

FluxDelux with Peggy Baker

Artistic Director, Peggy Baker Dance Projects
scotiabanknuitblanche.ca/2015-event/independent-projects.html
Trinity Community Recreation Centre

Flamenco Master Class with Esmeralda Enrique

Artistic Director, Esmeralda Enrique Spanish
Dance Company
The Academy of Spanish Dance

Discounts

Present your *Fall for Dance North* ticket stub at various locations to receive discounts on dance classes and so much more!

For a full list of discounts, please visit ffdnorth.com.

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Sylvie Bouchard
Belinda McGuire

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— Paula Citron, *The Globe and Mail*

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CANADIAN CONTEMPORARY DANCE THEATRE
artistic director, Deborah Lambrecht
416-924-5657 / ccdt.org

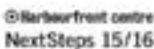
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— Michael Crabb, *Toronto Star*

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Harbourfront Centre - 207 Queens Quay W.

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 **Harbourfront Centre**
NextSteps 15/16

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ARTS COUNCIL OF ONTARIO
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Athletes

As in athletics, the physical and mental rigours of dance require daily commitment and attention to training and practice. For the athletes of the arts, that commitment and attention extends beyond the studio walls to embrace all of life's experiences.

of the

BY MOLLY JOHNSON

Toronto is no stranger to athletic excellence. Be it baseball, basketball, hockey or football, ours is a city of athletic pursuits and the people who love them. In recent months, we watched as a host of world-class athletes descended upon our city, striving for personal bests at the Pan Am and Parapan Am Games. But beyond the stadiums and gymnasiums, there exists a whole other breed of athlete dreaming big within city limits – in studios and on stages large and small. With the arrival of *Fall for Dance North*, the spotlight shifts to another kind of physical performance, for dancers truly are the athletes of the arts.

The kind of physical excellence one expects in professional dance has almost no parallel. A 2005 Cleveland Clinic Foundation study famously stated that “compared to the 61 common sports, only professional (American) football is more physically demanding than ballet.” Ballet, tap, contemporary, Afro-Brazilian, First Nations hoop dance – each demands its own level of physical endurance and body specificity. Says Michelle Dorrance of Dorrance Dance: “Tap dancing involves a kind of unique athleticism – we often have to leave the ground and simultaneously stay close in order to create certain sounds with our feet along the surface before landing. Essentially we must jump and hover while executing incredibly quick, refined movement. For now, the only training tool we have for this is simply repetition.”

Arts





Like athletes, dancers also train through rigorous and committed repetition. For Greta Hodgkinson, a principal dancer with The National Ballet of Canada (NBoC), that repetition starts with the basics. “I begin every day with a ballet class. For a dancer, going over basic technique and exercises is part of our daily routine – like taking your vitamins in the morning.” Hodgkinson’s colleague Evan McKie echoes this sentiment: “A ballet class is required for our bodies – to strengthen and lengthen the muscles while pushing ourselves to coordinate and keep up with the live musical accompaniment.” He adds: “We have to figuratively ‘speak the language’ every day in order to not forget it!”

Where dance begins to differ from athletics is in the cross-pollination found within the art form and the multitude of skills each individual style demands. In North America, many young dancers begin their training with a common cocktail of western dance forms – tap, jazz, ballet, and frequently contemporary and urban styles as well. They say variety is the spice of life, and in dance this kind of familiarity with a broad range of techniques can mean the difference between working



Greta Hodgkinson (above) and Evan McKie of The National Ballet of Canada | Photos by Karolina Kuras

and not. “All of [our] dancers are trained in multiple forms of dance, including ballet, Afro-Brazilian and contemporary,” relates DanceBrazil’s artistic director, Jelon Vieira. “They take capoeira classes and the capoeiristas take dance classes. When in rehearsal and on tour, the entire company takes classes together, and the type of class varies from day to day.”

At Toronto Dance Theatre (TDT), the company works primarily within the realm of contemporary dance technique, but it is common for training to push the limits of the form. Company member Alana Elmer explains: “Artistic Director Christopher House has an ongoing interest in training – we take a technique class every morning from a variety of different teachers, and he also invites guest artists to give workshops with us in

alternative movement practices like Klein Technique or Body-Mind Centering. When we are off contract, we are encouraged to pursue our own interests, as we bring that expanse of knowledge back to the group.”

More and more, dancers in all styles are expected to be physically versatile and adaptable. Relates NBoC’s McKie: “Each ballet company I dance with has its own way of preparing dancers for the repertoire that will be performed in a season; we have to prepare for and practice classical elegance and refined feats as well as contemporary limitless risk of action.” Ballet BC dancer Emily Chessa agrees: “Our vision [at Ballet BC] is to push the boundaries of the classical aesthetic, using it to create new and unknown visceral contemporary work.” Alongside ballet, says Chessa,

Toronto Dance Theatre | Photo by Guntar Kravis



the company takes contemporary classes to build a spectrum of skills: “We have to be versatile to adapt to the increasingly diverse range of work.” Dorrance also promotes adaptability in dance training: “For tap dance,” she says, “every dancer is different. Regardless of background, I ask my dancers to be dynamic, to train across musical and dance disciplines.”

When it comes to performing under pressure, a whole other set of skills is required. Mental preparation plays a major role, and in dance, just as in sports, rituals are common. “I love to go on stage before a show, before anyone else is there,” describes Atlanta Ballet dancer Alessa Rogers, “It’s a quiet, sacred time when I go through the entire ballet in my head. I write quotes on the bottom of my pointe shoes related to whatever role I am performing that night. And I always kiss my feet before a show – they do a lot for me!” For Ballet BC’s Chessa, imagery is key: “I think being mentally prepared is number one on my list,” she shares. “Going over the piece in my head and visualizing what I have to do and how I want to approach everything gives me peace of mind. Of course your body has to be prepared, but I always trust my body knows what to do.”

For some companies, connecting as a team is as important as personal preparation. “At TDT we have a responsibility to not only prepare ourselves for a performance but also to connect with the group,” says company dancer Jarrett Siddall. “Often the company plays catch [with a ball], moving constantly while seeing each other, seeing the space and finding an energetic connection.” For First Nations dance artist Santee Smith, performance is the ultimate realization of one’s work. “I am of the opinion that everything is a preparation for performance. In rehearsal it is crucial to reach milestones physically, mentally, emotionally and spiritually and not leave that experience only for the stage or for when an audience is present.”

Because dance is an art form, training is not just about achieving physical excellence. Dancers must be able to meet the needs of a choreographer – in effect, to meet



James Jones | Photo by Nadya Kwandibens, Red Works Photography



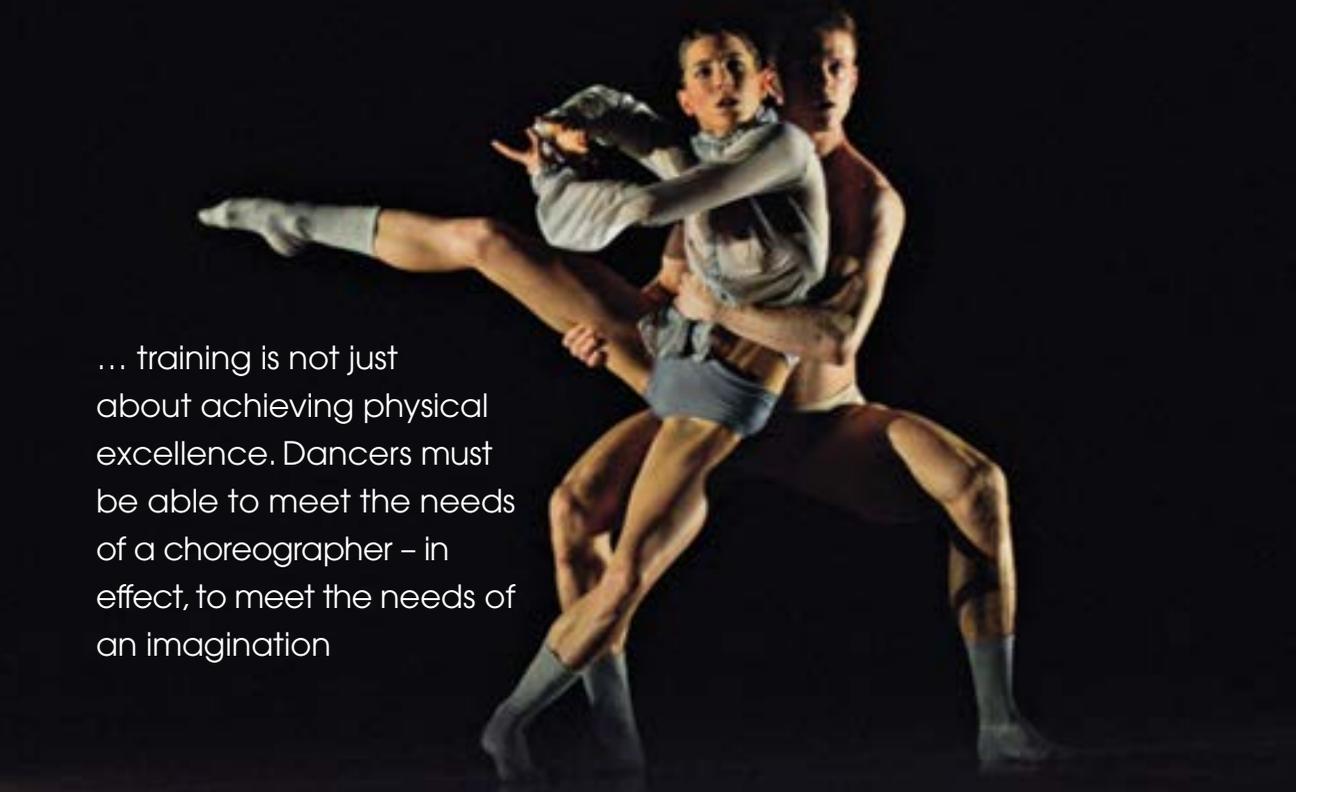
Rachel Van Buskirk and Christian Clark of Atlanta Ballet | Photo by C. McCullers

the needs of an imagination. Understandably, exactly what that might entail is rarely defined. In her own practice, Smith looks as much to her heritage as to her physical being: “My approach to training is the continual discovery of what is my dancing body in relation to place, space, time, and celebration as sacred gift. My approach to movement aligns to indigenous philosophical belief of body as vessel: investigating replication of natural patterning and energetic transformation.” She describes: “Each time I dive into a work, it’s a new discovery. I invite my guardians and ancestors into the process for protection and guidance. I invite land and earth into the process for acknowledgement and centering.”

Artistic expression in dance requires an integration of body, mind, heart and spirit. One’s approach is always

a work-in-progress and unique to each individual. To this end, dancers are increasingly encouraged to pursue interests and passions outside dance and to embrace a life/work balance. “Atlanta Ballet is a special place because the relative diversity of body types, shapes, sizes is celebrated,” shares Rogers, “We are not cookie-cutter dancers. As such, we recognize the unique gifts and skills that our bodies can bring to the stage.” She adds: “I feel lucky that my artistic director supports the ‘whole person’. He doesn’t want dancers who aren’t people too. I rock climb. I volunteer. I read a lot and hope to be a writer ...”

Ballet BC’s Rachel Meyer agrees: “I have many interests and hobbies outside of dance that give me a sense of balance. Sometimes it seems difficult to create time



... training is not just about achieving physical excellence. Dancers must be able to meet the needs of a choreographer – in effect, to meet the needs of an imagination

Rachel Meyer and Scott Fowler of Ballet BC | Photo by Michael Slobodian

for these activities, but I know they are important for me to feel whole as an individual and to continue to be inspired.” A multifaceted approach to life and career is par for the course for DanceBrazil’s artists. Says Vieira: “Several of our company members perform with other Brazilian dance companies as well as tour with major Brazilian singers; some study and/or teach Pilates. A few have jobs in fields totally unrelated to dance; a few are still in school; a few have started families.” For NBoC’s Hodgkinson, family is an important part of the artist she is today. “Of course dance is all-consuming, but it is possible to find balance,” she offers. “I am both an artist and a mother – it’s not one or the other for me. Both roles enrich and complement each other and play an important part in my life.”

Like professional athletes, dancers’ bodies are implicit in the work they do. While the definition of dance continues to expand to encompass a greater palette of possibility,

the body remains central to the art form. As in athletics, the physical and mental rigours of dance require daily commitment and attention to training and practice. For the athletes of the arts, that commitment and attention extends beyond the studio walls to embrace all of life’s experiences – ultimately deepening the well from which inspiration for artistry is drawn. “Art really is life for me,” explains NBoC’s McKie, “There isn’t a separation because once you taste dance, everything and everyone around you can be inspiring. When I am not in the studio or onstage, I am experiencing life, and all of that feeds directly into my art. The cycle is exciting and doesn’t end. We sleep and recharge when we need it, and then we wake up dancing.”

Molly Johnson is a Dora Award-winning independent dance artist and a writer in the space between. thisismollyjohnson.com

DANCE LIVES HERE



GUIDE TO UPCOMING PERFORMANCES

Inspired by what you're seeing at *Fall for Dance North*? Check out more dance performances throughout the coming season.

Just for you, *Fall for Dance North* and *The Dance Current* magazine have partnered to create this guide to Toronto and Ontario dance. On the following pages you'll find festivals and presenting organizations in Toronto and across Ontario that regularly present live dance.

For comprehensive listings and full details about dance performances in Toronto and across Canada, go to thedancecurrent.com and visit the Listings – they're searchable by date, location, genre and your favourite artist or company. >>

Dance Lives Here is a partnership between *Fall for Dance North* and *The Dance Current*, Canada's dance magazine – in print and online.



PRESENTERS

Canadian Stage

@canadianstage

This season marks twenty-eight years for Canadian Stage, a theatre company presenting innovative performance from Canada and around the world. The company presents multidisciplinary work in three major venues in Toronto: the Bluma Appel Theatre, the Berkeley Street Theatre and the High Park Amphitheatre.

Dates/performances: July through May
canadianstage.com

coaxisDance

CoaxisDance is a monthly duet series that encourages dancers and musicians of all genres to perform improvisation.

Dates/performances: Third Saturday of every month
coaxisdance.wordpress.com

Coleman Lemieux & Compagnie

@colemanlemieux

Bright Nights is a new performing arts series that lights up the nights at The Citadel in Regent Park. Curated for an intimate space, this dance and theatre series features distinctive artists with refined creations that make The Citadel a stimulating year-round destination. Bright Nights includes productions by Coleman Lemieux & Compagnie and selected artists from Ontario and Québec.

Dates/performances: September through June
colemanlemieux.com/brightnights

dance Immersion

@danceImmersion

Dance Immersion is a not-for-profit organization that produces, promotes and supports dancers and dances of the African Diaspora. The organization was founded in 1994 by Vivine Scarlett and was established to address the need for additional presentation, skill development and networking opportunities for dance artists of African descent.

Dates/performances: Year-round
danceimmersion.ca

Dancemakers Centre for Creation

@DancemakersTO

Dancemakers is a Canadian residency-based centre for dance offering three year-long tenures for choreographers from Canada and abroad. Alongside the main programming of Dancemakers resident artists, the centre offers general resources to the dance community such as training, subsidized studio and theatre rental and other residency and performance sharing programs.

Dates/performances: Year-round
dancemakers.org

Dance Matters

@Dance_MattersTO

Dance Matters is an exciting curated mixed program featuring original choreography from professional dance artists of all disciplines from all over Canada. The venue is intimate and the three themed programs showcase work that ranges from the sophisticated to the downright fun and from the boldly physical to the subtly nuanced.

Dates/performances: November, February and April
dancematters.ca

DanceWorks

@DanceWorksTO

DanceWorks curates and presents diverse contemporary dance programs created by Canadian and international dance artists that attract, challenge and entertain audiences in the Greater Toronto Area. The DanceWorks Mainstage and CoWorks series highlight the work of local and touring artists who are at the vanguard of contemporary dance.

Dates/performances: September through June
danceworks.ca

Flowchart: a series of performance

@am__eh

Flowchart is a series of multidisciplinary performance curated by dance artist Amelia Ehrhardt. It shows work by artists engaging with the choreographic, from the perspective of multiple disciplines. It is a platform for risk and experimentation and holds furiously DIY values.

Dates/performances: February through April
ameliaehrhardt.com

Harbourfront Centre

@HarbourfrontTO

Harbourfront Centre is an innovative, not-for-profit cultural organization that provides internationally renowned programming in the arts, culture, education and recreation, all within a collection of distinctive venues in the heart of Toronto's downtown waterfront. Festivals featuring dance include Toronto International Circus Festival, Kick Up Your Heels, Party on the Block, Ritmo Y Color, Flaunt, Island Soul, Planet IndigenUS, Habari Africa, Tirgan and Taiwan Fest.

Dates/performances: Year-round
harbourfrontcentre.com

hub14 art and performance works

@hub14_yyz

Hub14 is downtown Toronto's 100 per cent self-sustaining, artist-run art and performance incubator. Hub14's focus engages dance, theatre, multimedia and interdisciplinary work through the lens of independent contemporary performance, studio research and artist residencies.

Dates/performances: October through July
hub14.org



“Dance, arts and culture are the heart and soul of a city. Dance is a universal creative language that brings people together. *Fall for Dance North* reflects the energy and diversity of Toronto and is sure to inspire everyone in the audience.”

JOHN TORY, MAYOR OF TORONTO

Native Earth Performing Arts

@NativeEarth

Currently in its thirty-second year, Native Earth Performing Arts is dedicated to developing, producing and presenting professional artistic expressions of the indigenous experience in Canada. Through stage productions (theatre, dance and multidisciplinary art), new script development, apprenticeships and internships, Native Earth seeks to fulfill a community of artistic visions. This season, Native Earth presents the Weesageechak Festival as well as Vancouver’s Dancers of Damelahamid and Montréal’s Lara Kramer.

Dates/performances: Year-round
nativeearth.ca

NextSteps

@HarbourfrontTO

NextSteps, Harbourfront Centre’s national dance series, brings the very best in Canadian dance to Toronto’s finest venues and theatres on the waterfront. Each season features emerging and established companies, each one showcasing the vibrant spectrum of dance.

Dates/performances: September through May
harbourfrontcentre.com/nextsteps

Older & Reckless

@MoonhorseDance

Older & Reckless describes itself as “an intimate performance series featuring work from older artists who continue to grow more reckless as time goes by.” Conceived and curated by Claudia Moore, Older & Reckless provides an opportunity for seasoned dance artists to perform short works and a chance for the audience to see some of Canada’s most celebrated choreographers. The series also includes Old & Young and Reckless Together, pairing senior and emerging or mid-career artists.

Dates/performances: November, March and May
moonhorsedance.com

Porch View Dances

@KaejadDance

Presented by Kaeja d’Dance, Porch View Dances is an artistic and community initiative that shares the stories of everyday families’ lives through dance on the porches of their own homes. Professional choreographers team with families in Toronto’s Seaton Village to create dance works that animate the neighbourhood.

Dates/performances: July or August
kaeja.org

Series 8:08

Series 8:08 was created to promote the creative development of professional Canadian dance artists; to build a strong sense of artistic community; and to build a knowledgeable, appreciative audience for new dance. The organization hosts alternative technique workshops, choreographic performance workshops and a Creator Space residency for two to four artists per year.

Dates/performances: September through May
series808.ca

Sony Centre for the Performing Arts

@SonyCentreTO

The Sony Centre for the Performing Arts presents year-round programming including concerts, musical theatre, family entertainment, comedy and dance. Featured dance performances this season include *Going Home Star - Truth and Reconciliation* by Canada’s Royal Winnipeg Ballet in February and Alvin Ailey American Dance Theater in March.

Dates/performances: August through June
sonycentre.ca

Toronto Dance Community Love-In

@todancelovein

The Toronto Dance Community Love-In is home to the silent love revolution that is taking place in Canadian dancemaking. The Love-In is committed to fostering progressive initiatives and projects that support the growth and expansion of contemporary dance practice in Toronto. Initiatives include contemporary, experimental training for professional artists provided by a local, national and international faculty; community development; the summer intensive Summer Love-In and the associated presentation series, ps: we are all here.

Dates/performances: Year-round
tolovein.com

World Stage

@WorldStageTO

Since 1986, World Stage has evolved into one of Canada's most provocative season-length international contemporary performance series. Every year, Harbourfront Centre brings innovative and groundbreaking performance leaders from both the international and local arts communities to World Stage. Committed to bold curation and audience accessibility, World Stage programming continues to foster opportunities for cultural development and the artistic exchange of ideas.

Dates/performances: February through May

harbourfrontcentre.com/worldstage

FESTIVALS

CanAsian International Dance Festival

@canasiandance

CanAsian Dance presents and cultivates exceptional dance inspired by Asian ideas and expressions. Led by Artistic Director Denise Fujiwara, CanAsian has earned critical acclaim for its world-class programming.

Dates/performances: February or May

canasiandance.com

Contact Dance International Film Festival

@REASON_detre

The Contact Dance International Film Festival celebrates films featuring momentum-based dance and/or partnering techniques. It is a biennial event led by Artistic Director Kathleen Rea under REASON d'etre dance productions and includes contact improvisation workshops and jams.

Dates/performances: Spring 2017

contactdancefilmfest.com

Contemporary Circus Arts Festival of Toronto

@anandamdance

An annual festival in Toronto dedicated to the exploration of contemporary circus arts from multidisciplinary perspectives.

Dates/performances: September

ccraft.net

dance: made in canada/fait au canada

@dmicfac

Dance: made in canada/fait au canada (d.mic/fac) is a biennial summer festival of contemporary dance. d.mic/fac presents both new and existing works by established and emerging choreographers working in Canada. Programming is divided into two categories: Mainstage, curated by three artists from Canada's dance community, including Artistic Director Yvonne Ng, and What You See Is What You Get (WYSIWYG), a lottery-based presentation.

Dates/performances: August 2017

princessproductions.ca

Dance Ontario Dance Weekend

@dance_ontario

Over three days at Harbourfront Centre's Fleck Dance Theatre, Dance Ontario's Dance Weekend presents twenty-five globally inspired companies and two commissioned world premieres.

Dates/performances: January

danceontario.ca

Dancing on the Pier

@HarbourfrontTO

Now heading into its fifth year, Dancing on the Pier is a weekly social dance series at Harbourfront Centre. Lessons in salsa, merengue, swing and more are offered prior to a night of dancing with a live band.

Dates/performances: June through September

harbourfrontcentre.com



"The '70s for me was a time of intense devotion to dance. I studied modern dance in New York with a disciple of Martha Graham, Anna Sokolow, and jazz dance with Buck Henry. I also ventured to Paris in pursuit of studying mime and the art of corporeal expression with the legendary Étienne Decroux and Ella Jaroszewicz. Needless to say, I am thrilled to reignite my passion for dance in Toronto by welcoming the *Fall for Dance North* festival."

JEANNE BEKER

HOST OF FASHION TELEVISION FOR 27 YEARS; STYLE EDITOR AT THE SHOPPING CHANNEL; JOURNALIST, SPEAKER, AUTHOR

“To experience dance is to witness creative expression in its purest human form. It stimulates the mind, energizes the soul and engages the audience in an exciting juxtaposition of beauty and power.”



MICHAEL LIEBROCK
MANAGING DIRECTOR AND PARTNER, ACASTA CAPITAL

Dusk Dances

@duskdances

Dusk Dances is an outdoor dance festival that brings high quality contemporary and traditional dance to public parks. As dusk descends, a theatrical host leads the audience to eclectic dance pieces that unfold in different areas of a park. Dusk Dances is an artistic, social and cultural event all at once.

Dates/performances: June through September
duskdances.ca

Fresh Blood

@ChimeraProject_

Fresh Blood is a showcase of emerging choreographers in Canada and is committed to presenting emerging talent to new audiences and presenters. One choreographer each year is awarded the prestigious Fresh Blood Paula Citron Dance Award. Choreographers are also eligible to win the Audience Choice Award.

Dates/performances: October
chimeraproject.org

Kalanidhi Fine Arts of Canada

Kalanidhi is a major presenter of Indian dance in Canada. The festival and conference bring together performing companies, solo dancers, choreographers and teachers from across Canada, India and the international Indian Diaspora.

Dates/performances: Spring
kalanidhifinearts.org

Kathak Mahotsav Canada

The annual festival features performances and workshops that celebrate the richness, adaptability and relevance of classical kathak from its ancient temple origins to the present.

Dates/performances: August
kathakmahotsavcanada.wordpress.com

Manifesto

@Manifesto_TO

Manifesto Festival of Community and Culture features an innovative program of events across the city, culminating in a massive free outdoor concert at Yonge-Dundas Square in the heart of downtown Toronto. The festival brings together hundreds of artists and performers with thousands of attendees to unite, energize, support and celebrate Toronto's vibrant and diverse music and arts community, including an explosive event celebrating the best in bboying/bgirling and the full spectrum of street dance art forms.

Dates/performances: September
mnfsto.com

Next Stage Festival

@Toronto_Fringe

Next Stage showcases the work of ten up-and-coming "Fringe" artists, helping to propel new work to the next level. This winter marks the festival's eighth year.

Dates/performances: January
fringetoronto.com/next-stage-festival

Rhubarb Festival

@yyzbuddies

For two weeks, Buddies in Bad Times Theatre, a professional Canadian theatre company dedicated to the development and presentation of queer theatre, is transformed into a hotbed of experimentation, with artists exploring new possibilities in theatre, dance, music and performance art. The annual festival is currently in its thirty-seventh year.

Dates/performances: February
buddiesinbadtimes.com

Salsa on St. Clair

The Salsa on St. Clair street festival is an annual, free celebration of Latin culture that transforms a stretch of St. Clair Avenue West (from Winona Dr. to Christie St.) into a large salsa party featuring live music, dance lessons, Latin food and family fun.

Dates/performances: July
salsaintoronto.com



“Dance is an integral part of cultural expression for all people; it is a means by which to communicate and express, and a lens through which to view and appreciate the apparent and not so apparent elements of our lives and the world we live in.”

SHAUNA LEVY
PRESIDENT AND CEO, DESIGN EXCHANGE | CANADA'S DESIGN MUSEUM

Scotiabank Nuit Blanche

@sbnuitblancheTO

Scotiabank Nuit Blanche is Toronto's annual, free all-night celebration of contemporary art, produced by the City of Toronto in collaboration with Toronto's arts community. The tenth edition takes place on Saturday, October 3, featuring more than 110 contemporary art projects exhibited across the city for twelve hours from sunset to sunrise including many performance art and dance projects.

Dates/performances: October
scotiabanknuitblanche.ca

SooRyu Festival

The SooRyu Festival showcases traditional, modern and contemporary creations of all dance forms. The festival aims to create a harmonious community in which artists from different countries and in different stages of their careers might mingle and collaborate. Genres presented include traditional African, Japanese, butoh, Chinese, Mexican, aboriginal, Korean, contemporary, modern ballet, classical Indian and more.

Dates/performances: TBA
koreandance.net

SummerWorks Performance Festival

@SummerWorks

SummerWorks is an annual curated performance festival of theatre, dance, music and live art. This past summer featured a dance curator for the first time in the festival's history, in time for its twenty-fifth anniversary.

Dates/performances: August
summerworks.ca

Toronto Fringe Festival

@Toronto_Fringe

Founded in 1989, the annual Toronto Fringe Festival is part of a worldwide network of indie theatre festivals that include visual art, buskers, site-specific performances and more. Celebrating under-represented voices and those on the margins of the performing arts world, the Fringe features over 150 shows in over thirty venues across Toronto.

Dates/performances: July
fringetoronto.com

Toronto Tango Festival

The Toronto Tango Festival is a four-day celebration of Argentine tango, with practicas, milongas, performances, workshops for all levels and more.

Dates/performances: June
torontotangofestival.com

TUDS Festival of Urban Dance Culture

@GadflyFam

La crème de la crème in urban dance unite to bring you the freshest, rawest and most refined dance battles and dance theatre shows in Canada. Curated and powered by the award-winning company Gadfly.

Dates/performances: November
tuds.gadfly.ca

U of T Festival of Dance

@harthouseoft

Hosted by University of Toronto at Hart House Theatre, this university dance festival was created twenty years ago as an avenue to provide dance groups on campus the opportunity to perform on stage for an audience. The festival includes, but is not limited to, jazz, ballet, ballroom, modern, contact improvisation, hip hop, musical theatre, Irish, Latin and Egyptian belly dancing.

Dates/performances: March
harthouse.ca

UNITY Festival

@unitycharity

UNITY Charity is a Toronto-based organization that teaches youth positive expression through beatboxing, breakdancing, spoken word, poetry and graffiti. The UNITY festival runs over four days and celebrates hip hop in its diversity.

Dates/performances: July
unitycharity.com

Vanguardia Dance Festival

@VanguardiaDance

Vanguardia Dance Festival showcases contemporary artists and companies representing different Latin American countries, living in Canada.

Dates/performances: Biannual event

olgabarrrios.com

Weesageechak Begins to Dance

@NativeEarth

The now twenty-eighth annual Weesageechak Begins to Dance festival presents new works and works in development by indigenous performing artists. Over two weeks in November, Weesageechak brings together emerging, mid-career and established artists to develop and showcase contemporary indigenous theatre, dance and interdisciplinary creations for stage.

Dates/performances: November

nativeearth.ca

ACROSS ONTARIO

BURLINGTON

The Burlington Performing Arts Centre

@BurlingtonPAC

Dance at The Burlington Performing Arts Centre this season includes performances by Canada's Ballet Jörgen, ProArteDanza, Canada's Royal Winnipeg Ballet, Peggy Baker Dance Projects and Hong Kong Ballet. Theatre and dance writer Gary Smith hosts pre- and post-show chats at each of the performances.

Dates/performances: October through March

burlingtonpac.ca

GUELPH

Guelph Dance

@guelphdance

Guelph Dance, established in 1998, aims to engage and enthrall. The annual festival strives to be a nationally recognized leader in contemporary dance by offering a platform for professional, new-generation and youth dance artists to share their visions, push creative boundaries and engage community audiences.

Dates/performances: May

guelphdance.ca

KINGSTON

Kingston Grand Theatre

@Kingston_Grand

One of the main cultural venues in the Greater Kingston region, the City of Kingston's Grand Theatre serves as the prime performing arts venue for hundreds of professional and amateur performances annually including ballet, modern dance, theatre, variety, musicals, comedy and more. Dance this season includes Bboyizm in October, ProArteDanza in November, Moscow Classical Ballet in December, Canada's Royal Winnipeg Ballet in February and Hong Kong Ballet in March.

Dates/performances: October through March

kingstongrand.ca

KITCHENER

The Registry Theatre

@RegistryTheatre

Dance at The Registry Theatre features Ontario-based dance artists who excel at engaging with the community through public outreach initiatives such as workshops, master classes and talkback sessions. This season features *Album* by Toronto artist Kate Hilliard and *The Yellow Wallpaper* by Julia Aplin.

Dates/performances: November and May

registrytheatre.com

“As a girl I took classes at The National Dance School of Jamaica, and though I was much too tall and quite awkward, it was my first step on the road to self-expression. Dance can say so much more than words, as it helps the soul to soar, to express pure and utter feeling in the most elemental of ways. It reflects and changes the mood of a person, place and time. The civic body needs it.”



SUZANNE BOYD
EDITOR-IN-CHIEF, ZOOMER MAGAZINE; EDITOR-IN-CHIEF, EVERYTHINGZOOMER.COM

LONDON

FLUX London Dance Festival

@fluxdance

FLUX London Dance Festival presents local and national artists in an annual dance festival showcasing diverse perspectives within contemporary dance. The festival endeavours to increase awareness and understanding of dance in London through performances, workshops and community events while developing the infrastructure and leadership to sustain a vibrant local dance community throughout the year.

Dates/performances: July

fluxdance.ca

MARKHAM

Flato Markham Theatre

@MarkhamTheatre

With over 300 live performances each year, the Flato Markham Theatre presents a performance calendar that showcases the cultural diversity of the community of Markham. Dance events this season include Kaha:wi Dance Theatre, Cirque Alfonse, TOES for Dance, Dancers of India, Canada's Ballet Jörgen, Bboyizm and more.

Dates/performances: September through May

markham.ca

MILTON

Milton Centre for the Arts

@MiltonArts

The Milton Centre for the Arts offers performing, visual, media and literary arts experiences for all ages in its state-of-the-art facility. The Centre presents dance films as well as live performance, this year including contemporary ballet company ProArteDanza, Canada's Ballet Jörgen with *The Nutcracker*, Kaha:wi Dance Theatre with the school show *Medicine Bear* and much more.

Dates/performances: October through May

miltoncentreforthearts.ca

MISSISSAUGA

Living Arts Centre

Now in its eighteenth year, the Living Arts Centre serves as a resource for arts, education and business in Mississauga. This season the Centre presents *The Nutcracker* and *Romeo and Juliet* by The State Ballet Theatre of Russia and *Soulful Messiah* by Ballet Creole.

Dates/performances: December and February

livingartscentre.ca

NORTH BAY

Capitol Centre

@capitolcentre

Presenting over 200 shows a year, the Capitol Centre is housed in an archaic 1929 theatre in the heart of downtown North Bay. Dance this season at the Capitol includes ProArteDanza in November with work by Roberto Campanella, Robert Glumbek and The National Ballet of Canada's Guillaume Côté.

Dates/performances: November

capitolcentre.org

OAKVILLE

Oakville Centre for the Performing Arts

@OakvilleCentre

The Oakville Centre for the Performing Arts is a cultural venue that presents over forty performances a year, providing patrons with the opportunity to see world-class concerts, international artists, award-winning Canadian musicians, dance, live theatre and more in the heart of downtown Oakville. This season in dance the centre presents street dance company Bboyizm and *Sleeping Beauty* by Canada's Ballet Jörgen.

Dates/performances: October and March

oakvillecentre.ca

OTTAWA

Canada Dance Festival

@canadadancefest

Canada Dance Festival 2016 will set the nation's capital alight with challenging new ideas showcased through powerful movement and beautiful movers – all telling uniquely Canadian stories through dance. The event will feature new works by Ballet BC, Peggy Baker Dance Projects (ON), 605 Collective (BC), Mélanie Demers / MAYDAY Danse (QC), Freya Björg Olafson (MB), Porch View Dances – Kaeja d'Dance (ON) and much more.

Dates/performances: June

canadadance.ca | dansecanada.ca

National Arts Centre

@CanadasNAC

Presenting ballet, contemporary and bold new movement ideas is all part of the National Arts Centre season, as is co-producing, which invests in the creation and development of new Canadian and international works. Since 2000, NAC Dance has co-produced more than fifty new works, while acting as co-production partner of the Canada Dance Festival.

Dates/performances: October through April

nac-cna.ca

“I have long loved dance in its many expressions and forms. As a young person, inspired by Yvonne Rainer and Toronto Dance Theatre, I studied modern, a form that resonates with sculpture and architecture and helped to shape my lifetime commitment to visual art. During my sojourn at The Banff Centre, I had the pleasure of co-producing *Dance for the Camera* in a series of workshops and co-productions with the BBC. I love to dance. It is one of my greatest pleasures! Congratulations to *Fall for Dance North* for shaking it up in Toronto!”



DR. SARAH DIAMOND
PRESIDENT AND VICE-CHANCELLOR, OCAD UNIVERSITY, ORDER OF ONTARIO, RCA

Ottawa Dance Directive

@oddcdc

Ottawa Dance Directive (ODD) is a professional contemporary dance centre located at Arts Court in downtown Ottawa. ODD houses innovative dance programming including resident Compagnie ODD and Series Dance 10, as well as training and resource sharing.

Dates/performances: September through June

odd-cdc.org

PETERBOROUGH

Public Energy

@PublicEnergyInc

Public Energy in Peterborough is an animator of contemporary dance, theatre, performance and interdisciplinary work. Dance this season includes *Performances May Be Permanent* by Kate Story and *The Honouring* by Kaha:wi Dance Theatre in September, *Tame* by Lara Kramer in October, Coleman Lemieux & Compagnie with a contemporary ballet double bill in March and Bill Coleman in his own work *Dollhouse* in the spring.

Dates/performances: September through March

publicenergy.ca

ST. CATHARINES

FirstOntario Performing Arts Centre

@St_Catharines

Opening this fall in downtown St. Catharines, FirstOntario Performing Arts Centre is a new state-of-the-art multi-venue presenting music, theatre, comedy, children's entertainment and dance in over seventy-five performances throughout the year. Dance this season includes Bboyizm, Canada's Ballet Jörgen, Dreamwalker Dance Company and Coleman Lemieux & Compagnie.

Dates/performances: Year-round

firstontariopac.ca

STRATFORD

SpringWorks Festival

@SpringWorksFest

Over the course of eleven days, more than 100 performances and events featuring theatre, dance, music, poetry and visual art take place in this annual event in Stratford and Perth County, with audience favourites, new works and compelling works-in-progress housed in a wide range of venues.

Dates/performances: Spring

springworksfestival.ca

The *Dance Lives Here* guide aims to be as comprehensive as possible. If you know of a dedicated dance presenter or dance festival in Toronto or elsewhere in Ontario that is not represented here, please send information to *The Dance Current* at dc.list@thedancecurrent.com. We will be sure to add it to our online listings. Thanks for your collaboration.

Fall for Dance North Festival Inc. would like to thank the following Sony Centre staff for their incredible support and hard work without which *Fall for Dance North* would not be possible.

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The Fall for Dance North 2015 Program Booklet was planned, edited, designed and produced by a project team from *The Dance Current*, Canada's dance magazine – in print and online: thedancecurrent.com.

Find us. Follow us.

@thedancecurrent





FALL
FOR
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