



FALL
FOR
DANCE
NORTH

FALL FOR DANCE NORTH

OCTOBER 5-7, 2016

Co-presented with the Sony Centre for the Performing Arts

THE
NATIONAL
Ballet
OF CANADA

Karen Kain
Artistic Director



national.ballet.ca

Your Backstage Pass

Connect with us online and we'll take you behind the scenes!
Be the first to hear news, watch videos and learn about our
talented dancers and celebrated productions.



Sign up for Ballet News



Follow us

Jenna Savella is sponsored through *Dancers First* by an anonymous donor.

Jenna Savella. Photo by Karolina Kuras.

SONY CENTRE FOR THE PERFORMING ARTS PRESENTS

2016 / 17
DANCE
-COLLECTION-

"I have never seen such a combination
of beauty, energy and skill."

– Mikhail Baryshnikov

Batsheva Dance Company
Decadance 2017
By Ohad Naharin

January 14, 2017

Nederlands Dans Theater
Mixed Programme

November 9, 2016

"One of the seven
wonders of the world."

– Le Figaro

Eifman Ballet
St. Petersburg
Red Giselle

May 11 – 13, 2017

"Exuberant theatricality, boldly
expressive movement and
extraordinary dancing."

– Vogue

CO-PRESENTED WITH

showone
PRODUCTIONS

TICKETS ON SALE NOW! SAVE 30% WHEN YOU PURCHASE ALL 3 SHOWS

3-SHOWS STARTING AT \$115.50 | 2-SHOWS STARTING AT \$82.50

CHOOSE ANY ONE STARTING AT \$55

sonycentre.ca/dance

PRESENTING
PARTNER



SONY CENTRE
FOR THE PERFORMING ARTS



MEDIA
PARTNERS



sonycentre.ca



Presented by
LITTLE PEAR GARDEN DANCE COMPANY

Harbourfront centre

NextSteps 16/17

CHOREOGRAPHERS
SZE-YANG ADE-LAM
EMILY LAW
TIA LU
NATASHA POON WOO
CINDY YIP

STUDIO THEATRE HARBOURFRONT
NOVEMBER 24-26 8PM

The Elements

ARTISTIC DIRECTOR
EMILY CHEUNG

LIGHTING DESIGNER
GABRIEL CROPLEY
www.littlepeargarden.com

Photo by Victor Tan



Canada Council
for the Arts
Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO



Coleman Lemieux & Compagnie is proud to present James Kudelka's

LOVE, SEX & BRAHMS

An award-winning dance featuring pianist Andrew Burashko
and dancer Evelyn Hart along with the dancers of CLC.

CLC

March 16-19, 2017

At the Betty Oliphant Theatre

\$20 | Artist, Student, Senior

\$25 | Regular

www.colemanlemieux.com



Canada Council
for the Arts
Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO



Photography by John Lauener



Proud to support Fall for Dance North.

We are working together to make
a difference in our communities.



FROM ARTISTIC DIRECTOR

Ilder Ibrahimof



A stylized, handwritten signature of Ilder Ibrahimof in black ink.

Greetings! We are thrilled to be back with *Fall for Dance North's* second season at the Sony Centre. If you were here with us last year – welcome back! If this is your first time experiencing *Fall for Dance North* – we are so happy to have you with us.

Here you can discover and enjoy the work of some of the greatest dancers and choreographers of our time. You are also first to see the exciting world premieres that we commission each season. Be sure to take advantage of all the free master classes and workshops we offer throughout Toronto and the artist talks we present before select performances. This year, we've added a new Matinee Program with a lineup and timing tailored to youth, families and other daytime audiences.

We have many more plans for expanding our offerings in the future, and we'd like you to help us make it all happen. Please be sure to stay in touch through our website, social media and newsletter, *FOXTROT*.

Let's be curious together and continue to *fall for dance* with every amazing move.

FROM EXECUTIVE DIRECTOR

Madeleine Skoggard

What makes *Fall for Dance North* truly special? Of course our world-class dance performances, our workshops and master classes for the public and additional programming like artist talks and our new partnership with Sharing Dance (see page 14). But I believe it's also you – our audience – who makes this festival one-of-a-kind.

More than just the co-mingling of the novice and the aficionado, the *Fall for Dance North* audience is a multi-generational and multicultural gathering, reflecting the Toronto that I live in – each of you here for your own reasons, coming together in celebration of a city and an art form that I love.

We started *Fall for Dance North* to build an audience for and celebrate dance in all its varied forms. The 2015 festival exceeded our wildest dreams with a buzz that was palpable inside and outside the space.

It gives me great pleasure to be here again one year later, and it would not have been possible without the continued commitment of our partners, supporters, collaborators and the entire *FFDN* team. Thank you – all of you – for making year two a reality.



A handwritten signature of Madeleine Skoggard in black ink.

TABLE OF CONTENTS



6 WELCOME from the Directors

10 MASTER CLASSES, Workshops & Talks

12 ABOUT *Fall for Dance North*

14 SHARING DANCE

In partnership with Canada's National Ballet School.

15 Two/2: Connecting in Duets

What's the appeal of two when it comes to making a dance? Here's a thought: With two dancers onstage together, there is an inherent relationship between them and, therefore, a wealth of material to explore, including love, hate, agreement, conflict, camaraderie, balance, instability and on and on. BY BONNIE KIM

38 Practising Perfection
& Embracing Chaos

For dancers, practising perfection and embracing the unexpected is all in a day's work. The show goes on, even when the curtain rises and reveals more than either artist or audience bargained for. Because in live art, where the risk is the reward, perfection and chaos can be equally sublime. BY MOLLY JOHNSON

ARTISTS of the Festival

22 Maria Shalvarova & Alon Gilin | *Vamos Juntos*
(*Come Together*)

23 Aszure Barton & Artists | *Awáa* (excerpts)

24 Company Wang Ramirez | *AP15*

25 Hubbard Street Dance Chicago | *Falling Angels*

26 FALL FOR DANCE NORTH 2016 Programs at a Glance

ARTISTS of the Festival

28 Les Grands Ballets Canadiens de Montréal |
Dim Light of Dawn

29 Crystal Pite/Kidd Pivot | *A Picture of You Falling*

30 Natasha Bakht | *786*

31 Ukrainian Shumka Dancers | *Classic Hopak*

32 Throwdown Collective | *1981FM*

33 Lua Shayenne and Company | *Djaa*
(*The Drought* | *La Sécheresse*) (excerpt)

45 DANCE LIVES HERE: Guide to Upcoming Performances

Inspired by what you're seeing at *Fall for Dance North*?
Find more dance throughout the coming season.
In partnership with *The Dance Current* magazine.



FALL FOR DANCE NORTH IS VERY GRATEFUL TO **ALL OUR PARTNERS FOR THEIR SUPPORT**

Presenting Partners (\$25,000+)

Hal Jackman Foundation
Joan and Jerry Lozinski
Sony Centre for the Performing Arts
TD Bank Group

Public Partners

Department of Canadian Heritage
Canada Council for the Arts
Ontario Arts Council
Toronto Arts Council

Benefactors (\$10,000 – \$24,999)

The Delaney Family Foundation
Barbara Frum
Kevin Garland
Robert and Judith Lawrie
Nadir and Shabin Mohamed
Gretchen and Donald Ross
Sandra Simpson

Media Partner

The Toronto Star

Friends (\$2,500 – \$9,999)

David Binet
Neera Chopra
Jeanie Davis
Rupert Duchesne
Eileen Farrow
The Ira Gluskin & Maxine Granovsky
Gluskin Charitable Foundation
Phyllis and Lou Gordon
Sandra Hellyer
IATSE
Dr. Lisa Kellett
Eli Kornhauser
Mary Susanne Lamont
The Honourable Margaret Norie
McCain
Karen Sparks
Anonymous

Patrons' Circle (\$1,000 – \$2,499)

Monica Calzaretto
Sandra Faire and Ivan Fecan
Melissa Forstner
Stephanie Roberts and
Kevin Hamilton
Senator Nancy Ruth
Andrew Sipes
Edward Sorbara
Lenore Walters

Supporters (up to \$999)

Judi Conacher
Rita Davies
Wing Domski
Gail and Irving Gerstein
Mary Gore
Louis Laberge-Côté
Ann Lawson
Steve Levitan
Diane Morgan
Judi Schwartz
Elaine Solway
Brent Retter
Robin Robinson
Warren Sorensen



Canada Council Conseil des arts
for the Arts du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme de gouvernement de l'Ontario



Fall for Dance North gratefully acknowledges the support of the following organizations and individuals:

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

IATSE Local 58

The Toronto Star
InterContinental Toronto Centre
Chelsea Hotel, Toronto
McCarthy Tétrault LLP

Megan Andrews, and the team at *The Dance Current*
Kate Cornell, Canadian Dance Assembly

Canada's National Ballet School
Canadian Contemporary Dance Theatre
Toronto Dance Theatre
Body Mason Pilates

Our master class and workshop studios and partners
Our generous donors, funders and sponsors
Our dedicated Board of Directors

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

Sylvie Bouchard, Monica Calzaretto, Zhenya Cerneacov, Sierra Chin Sawdy, Nicole Crozier, John Dalrymple, Councillor John Filion, Luke Garwood, Lucas Kilravey, Louis Laberge-Côté, Joan Lozinski, Steve Parker, Shakeil Rollock, Ariana Shaw, Karen Sparks, Mavis Staines, Katherine Vincent, Ömer Yüксеker

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

SUPPORT Fall for Dance North

Our affordable ticket price is only possible with the generous support of our community. If you enjoy our diverse program of top Canadian and international dance, please consider making a donation. With your help, we can make dance more accessible, reach new audiences to create the next generation of dance patrons, and continue to **fall for dance**.

Donate online at www.canadahelps.com Keyword: **Fall for Dance North**

Please make cheques payable to:
Fall for Dance North Festival Inc.
32 Grace Street, Toronto, ON, M6J 2S2

Thank you for your support!

Registered Charitable Number: 84270 1179 RR0001

The Dancer Transition Resource Centre can help you design the next stage of your life.



30 years of helping dancers transition into, within, and from professional performance careers.

www.dtrc.ca • 1-800-667-0851 • nationaloffice@dtrc.ca



Canada Council
for the Arts

Conseil des Arts
du Canada



MASTER CLASSES & WORKSHOPS

Fall for Dance North is pleased to offer complimentary master classes and workshops, designed for dancers and non-dancers alike. Our expanded roster of master classes/workshops, offered by our world-class festival artists, are available at no cost across Toronto. By bringing diverse dance directly to diverse communities, it's our mission to expand access to and engagement with the art form for both practitioners and the public.

For more information and to register, please visit our website – ffdnorth.com – and follow us on Facebook and Twitter.

Traditional West African Dance with Lua Shayenne

Artistic Director, Lua Shayenne and Company
September 11, 4-5:30pm
Canadian Contemporary Dance Theatre
In partnership with dance Immersion and Canadian Contemporary Dance Theatre
danceimmersion.ca, ccdt.org

chuthis. Ideas with Peter Chu

Performer/Guest Artist, Crystal Pite/Kidd Pivot
October 2, 3-4:30pm
Canadian Contemporary Dance Theatre
In partnership with TOES for Dance and Canadian Contemporary Dance Theatre
toesfordance.ca, ccdt.org

RUBBERBAND Method with Anne Plamondon

Performer/Guest Artist, Crystal Pite/Kidd Pivot
October 3, 1-2:30pm
Dancemakers
In partnership with TOES for Dance
toesfordance.ca

Master Class with Jonathan Alsberry

Rehearsal Director/Assistant to the Choreographer, Aszure Barton & Artists
October 4, 6:30-8pm
Winchester Street Theatre
In partnership with Toronto Dance Theatre
tdt.org

Ballet Master Class with Meredith Dincolo

Artistic Associate, Hubbard Street Dance Chicago
October 5, 1:30-3pm
Dance Teq Centre
In partnership with Dance Teq Centre and ProArteDanza
danceteq.com, proartedanza.com

A Diversity of Movement: Hopak! with Tasha Orysiuk & Paul Olijnyk

Repetiteurs, Ukrainian Shumka Dancers
October 6, 11-12:30pm
Dovercourt House

Master Class with Honji Wang

Artistic Director, Company Wang Ramirez
October 6, 3-4:30pm
Metro Movement
In partnership with Gadfly and Metro Movement
gadfly.ca, metromovement.com

Ballet Master Class with Hervé Courtain

First Soloist, Les Grands Ballets Canadiens de Montréal
October 7, 11-12:30pm
Canadian Contemporary Dance Theatre
In partnership with Canadian Contemporary Dance Theatre
ccdt.org

Exploring Indian Contemporary Dance with Natasha Bakht

Choreographer/Performer
October 8, 10:30-12pm
Nrtyakala Indian Dance Academy (Thornhill)
In partnership with Kalanidhi International Festival of Indian Dance
kalanidhifinearts.org

Ballroom Dancing: Your ABCs with Maria Shalvarova & Alon Gilin

Co-Choreographers/Performers
October 8, 7:30-9pm
Dance Masters Dance Studio (Vaughan)
In partnership with Dance Masters Dance Studio
dmasters.ca

Collaborative Working Methods with Zhenya Cerneacov, Mairéad Filgate & Brodie Stevenson

Co-Artistic Directors, Throwdown Collective
October 15, 10-12pm
Sony Centre rehearsal hall
In partnership with DanceWorks
danceworks.ca

**Details subject to change*

ARTIST TALKS

SONY CENTRE LOWER LOBBY, 6:40-7:10PM

For the team at *Fall for Dance North*, it's very important that you have the opportunity to make a more meaningful connection with the artists we present. Pre-show artist talks deepen the discussion of dance and give you direct access to the processes, voices and insights that inform the dance you'll be seeing.

The conversations will be moderated by **Megan Andrews**, artist/scholar, educator and founding editor of *The Dance Current* – Canada's dance magazine.

OCTOBER 5

Aszure Barton
Artistic Director
Aszure Barton & Artists

Meredith Dincolo
Artistic Associate
Hubbard Street Dance Chicago

Mairéad Filgate
Co-Artistic Director
Throwdown Collective

Sébastien Ramirez
Artistic Director
Company Wang Ramirez

OCTOBER 6

Peter Chu
Performer/Guest Artist
Crystal Pite/Kidd Pivot

Yvonne Coutts
Rehearsal Director, Natasha Bakht

Gradimir Pankov
Artistic Director
Les Grands Ballets Canadiens de Montréal

John Pichlyk
Creative Director
Ukrainian Shumka Dancers

Maria Shalvarova
Choreographer/Performer

Lua Shayenne
Artistic Director
Lua Shayenne & Company

OCTOBER 7

Natasha Bakht
Choreographer/Performer

Gradimir Pankov
Artistic Director
Les Grands Ballets Canadiens de Montréal

John Pichlyk
Creative Director
Ukrainian Shumka Dancers

Anne Plamondon
Performer/Guest Artist
Crystal Pite/Kidd Pivot

**Artists subject to change*

the dance current
canada's dance magazine

That *Je ne sais quoi*
Photos of Les Grands Ballets Canadiens

ARE WE EXCLUDING GIRLS TO INCLUDE BOYS?
Gender and dance education

Cai Glover's INNER BEAT
Building Dance Communities
4 Vancouver artists weigh in

plus
KIM GINGRAS' 'CELEBRITY CAREER'
AUGMENTED REALITY AND DANCE

the dance current
canada's dance magazine

Follow our coverage of dance in Canada

In Print . Online . Live

@thedancecurrent | thedancecurrent.com

Canada Council
for the Arts

Conseil des arts
du Canada

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

Bft
Business for the Arts
Les affaires pour les arts

TORONTO
ARTS
COUNCIL

FUNDING BY
THE CITY OF
TORONTO

ABOUT FALL FOR DANCE NORTH

who

welcoming you

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

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. Countless dance artists have graced its stage over the years. Be sure to catch the Sony Centre's inaugural Dance Collection of three international companies this season!

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. On our website, you'll find the **Dance Lives Here** guide to festivals and presenters in Toronto and across Ontario. Plus, follow us on social media to **discover more dance**.

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.

wow

our inaugural festival completely sold out

Many audience members experienced an art form they had only dreamed of seeing live, and their enthusiasm encouraged experienced patrons to see the art form with fresh eyes.

9000+

PEOPLE ATTENDED FALL FOR DANCE NORTH 2015

93%

RATED THE PERFORMANCES AS 4 OR 5 STARS (OUT OF 5)

96%

FELT INSPIRED TO SEE MORE DANCE



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 low price of \$15 per ticket for a full-evening, mixed program.



exceptional performances 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 in partnership with various local dance companies and studios, pre-show conversations with festival artists hosted by *The Dance Current* magazine, and participatory events – like this year's Sharing Dance partnership with Canada's National Ballet School – enhance the experience.

FROM ARTISTIC PRODUCER

Michael Caldwell

How do we sit in this space?

As I listen to the murmur of voices around me, my eyes wander through the Sony Centre auditorium. I look up and acknowledge the vastness of the space. I gaze down and notice the people sitting around me. I wonder: what brought everyone here, to this performance? My mind wanders and I think about my day at work. Did you also arrive late in the morning and eat lunch on the run, like I did? I squint at the lights on the wooden ceiling and the shades of blue-grey in the room, and my imagination churns ... tiny snapshots from my past flow through my mind, and I wonder: what are you seeing/thinking/feeling? Images of my first dance class somehow pop into my mind, and I wonder about all the firsts that you and I have experienced in life. I dive into memory and history: I wonder about our differences and I imagine all that we might share. Then I realize I've been blankly staring at you for the last two minutes, and I smile in apology. I notice my feet on the floor and my awkward position in my seat, so I shift to find comfort ... and then I wonder if you are shifting too ... is everyone shifting?



The lights dim. The curtain opens. A dancer walks onstage ... I begin to wonder again ...



NEW YORK CITY CENTER

Fall for Dance North is proudly inspired by New York City Center's renowned international dance festival, *Fall for Dance*™.

New York City Center (Arlene Shuler, President & CEO) has played a defining role in the cultural life of the city since 1943. It was Manhattan's first performing arts centre, dedicated by Mayor Fiorello La Guardia with a mission to make the best in music, theatre and dance accessible to all audiences. Dance has been integral to the theatre's mission from the start and dance programs, including the acclaimed *Fall for Dance*™ festival, remain central to City Center's identity. City Center brings performing arts to over 9000 New York City students each year through its robust education program, and other learning opportunities are offered to seniors, families and the general public. City Center is committed to expanding its programming beyond the proscenium with pre-show talks, master classes and exhibitions of visual art, showcasing the best artists of our time.

nycitycenter.org

Sharing Dance

A multifaceted initiative providing opportunities for Canadians of all ages to participate in free, healthy, fun and creative dance activities.

- High-quality dance activities for children and youth
- Health and wellness dance programs for aging populations
- FREE dance routine to learn for “Sharing Dance Day” – a multi-generational community event
- FREE online resources to support the Sharing Dance program

In partnership with Canada's National Ballet School's Sharing Dance Program, *Fall for Dance North* features Sharing Dance's 2016 routine, choreographed by Kevin A. Ormsby (KasheDance). The routine was performed by over 7000 people in ten communities across Canada in the spring.

Take Part: *Fall for Dance North* audiences are invited to participate in the routine during the festival. Performances will take place in the boulevard area in front of the Sony Centre starting at 6:15pm on Wednesday, Thursday and Friday.



ENGAGING COMMUNITIES

Sharing Dance embraces participation and breaks down barriers to access by offering free, culturally inclusive, quality dance activities. Sharing Dance Day will be celebrated across Canada, reflecting the interests and flavour of the local communities, while featuring performances of the Sharing Dance Day routine. From Canada's indigenous peoples to its newest arrivals, participants in Sharing Dance Day will have the opportunity to engage in dance in a joyful and healthy way.



sharingdance.ca
#SharingDance



Canada

SHARING DANCE 2017 – Celebrating Canada's 150th Anniversary

Sharing Dance 2017 is a program of Canada's National Ballet School in collaboration with national and provincial partners to mark Canada's 150th anniversary. Choreographers Eugene Baffoe, Kimberley Cooper, Roger Sinha, Tracee Smith and Kevin A. Ormsby – all from culturally diverse backgrounds – will work with community groups to create a richly expressive dance routine representing Canada, its people and identity. The routine will be taught in school and community settings and made available using live streaming and video to anyone wanting to participate. Free dance rehearsals and online resources will be available beginning in January 2017.

NATIONAL PARTNERS



LEADING SUPPORTERS



FOUNDING DONORS

Joan & Jerry Lozinski

two2

Connecting through Duets

By Bonnie Kim

Think about an average day and how many times you encounter pairings, duos and combinations of two – PB&J; Mexican/Korean fusion; buy one, get one free; rap/pop music mashups; buddy comedies; celebrity couple Kimye! Bringing two things together to complement, to oppose or to merge has been a popular concept seemingly forever.

It's the same in dance, where choreographers of all styles have long been drawn to duets. Consider the lasting impression of movie-musical icons Ginger Rogers and Fred Astaire, ballet stars Margot Fonteyn and Rudolf Nureyev and, of course, *Dirty Dancing*'s Baby and Johnny. You, yourself (though perhaps not as famous), have likely danced a duet – at a school prom or a wedding, or with a friend on a nightclub dance floor – two bodies moving in time and space together.

So, what's the appeal of two when it comes to making a dance? Here's a thought: With two dancers onstage together, there is an inherent relationship between them and, therefore, a wealth of material to explore, including love, hate, agreement, conflict, camaraderie, balance, instability and on and on. With two dancers, we're curious: What's their story? What's going on here? We do that in our everyday lives too, don't we? We see a couple in a restaurant, fidgeting and not speaking; a mother and daughter embracing, tearfully laughing; two elderly men arguing on a park bench. All of our relationships inform the way we see exchanges between other people, so when we're watching dance, a duet can give us a familiar pathway in.

In the duet *A Picture of You Falling*, choreographer Crystal Pite makes that pathway deliberately clear. A voiceover speaks to the dancers and to each of us in the audience: "Look, this is you. This is a picture of you, falling. Knees, hip, hands, elbows, head. This is how you collapse. This is the sound of your heart hitting the floor." Pite, who also wrote the evocative text, says, "I was, in a very overt way, trying to get the audience to locate themselves in the dancers, to feel that they were truly being represented, and for them to have a certain visceral response. The text is so open. You can apply it, in so many ways, to a life and to a



Anne Plamondon and Peter Chu, *Crystal Pite/Kidd Pivot* | Photo by Michael Slobodian

set of experiences that I think anybody can identify with."

Hubbard Street Dance Chicago member Alice Klock, performing *Falling Angels* by Jiri Kylián, says, "Duets are a powerful thing. They are a distilled display of relating to another human. The intensity of a duet inspires the audience to focus more intently. As a choreographer, it is through duets that I often demonstrate the emotional heart of a piece. As a dancer, it is in duets that I most feel at home."

Though *Falling Angels* is an ensemble piece for eight women, its complexity demands the same heightened precision, listening and sensitivity as an intimate duet. Hubbard Street dancer Adrienne Lipson describes the



physically and mentally challenging piece as “a bit of a marathon.” She continues: “Although virtually all the movement is performed alone in space, the ensemble is fully in tandem with each other and connected through a common timing, focus and physicality. With much of the piece performed in unison, alongside four live percussionists, the dependency and bond among the performers is palpable. This profound reliance on a group, a community, is something that we, the viewers, can instinctively understand.

With the popularity of TV shows like *So You Think You Can Dance* and *Dancing with the Stars*, most of us have

seen duets performed by a man and a woman. In more traditional dance forms like classical ballet, and ballroom and Latin American dance, the man leads or supports the woman with lifts and partnering feats, and the relationships are generally portrayed as romantic in nature. But even established forms like Latin American dance, with stylistic influences from Native Latin, African and European dances, have the capacity to evolve and reflect a more accurate representation of our modern society.

Choreographer and dancer Maria Shalvarova, who is presenting a festival-commissioned duet with her partner Alon Gilin says, “A couple of years ago, a same-sex couple



Hubbard Street dancers Jacqueline Burnett, Ana Lopez and Jessica Tong | Photo by Todd Rosenberg

rocked our ballroom dance world when they competed at one of the largest English championships. They left an impression on our industry that later resulted in the establishment of same-sex categories in several renowned competitions. It may take some time, but it shows that our industry is adaptive. Alon and I have seen two men dance the Argentine tango and it was breathtaking! Some would argue that the connection between two men is even greater than that of a man and a woman. It's all about perspective. There's no discrimination."

Communication, dialogue and identity are key factors in a duet, especially when the performers come from different disciplines like Indian contemporary dancer/choreographer Natasha Bakht and musician Alexander MacSween in the festival-commissioned work 786. "I love the way the music and dance interact and shape each other," Bakht says. "Or, indeed, the way the different disciplines bleed into each other - the percussive strike of the dancer's feet, the beauty of movement in a drum solo. The central challenge in duets is to honour the distinct artistic voices, while still integrating the work in a way that feels coherent. Finding that balance is the biggest challenge." If you think about it, aren't these some of the basic principles of all our relationships and, in fact, of most successful pairings? Regardless of the differences, the concept of complementary diverse elements can have pretty awesome results.

Without question, an appealing aspect of a dance duet is the ability to do with two bodies what you simply

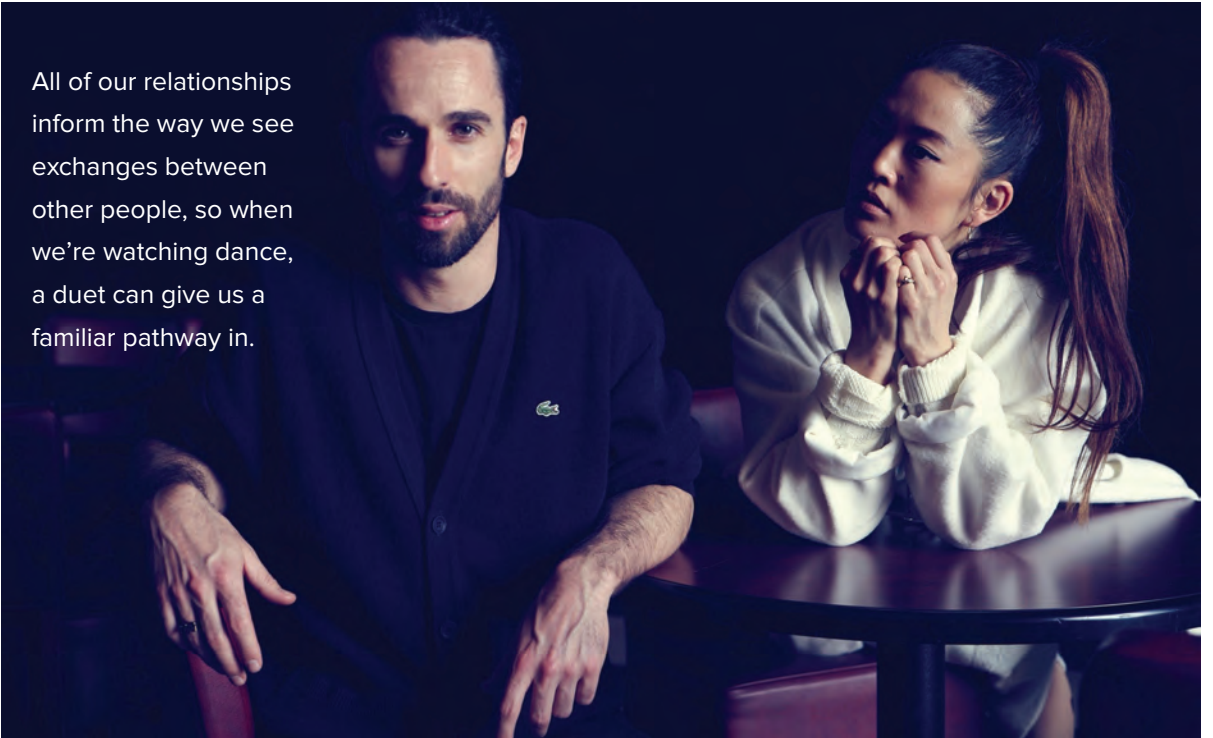


Natasha Bakht | Photo by Michael Slobodian

can't with one. Choreographer Ken Ossola, whose *Dim Light of Dawn* is being performed by Les Grands Ballets Canadiens de Montréal, says, "With duets, for example one dancer lifting his or her partner, I can play with the timelessness of a moment, giving the impression that the dancer being lifted is reaching and holding onto an emotion, reflecting the moment in the music." The illusion of defying gravity, sustaining a movement, slowing down or even suspending time is made possible by the physical strength of both dancers in a duet, regardless of gender. Partnering does, after all, require an enormous amount of technique. And while there may be some undeniable advantages to having a stronger man partner a lighter woman, the implications of such a pairing are less desirable for some.

Brodie Stevenson, dancer and co-choreographer of Throwdown Collective's *1981FM*, says of choreographing duets: "One of the challenges I have when creating movement for male/female duets is that the movement language or options quickly come to rely on the physical attributes of their respective genders. I personally become uninterested watching the same physical metaphor being described again and again: for example, this person is smaller and lighter, so they will get lifted and thrown repeatedly. This also sometimes sets up a charged genderized relationship that is often not intended."

Throwdown Collective, which includes dancers and co-choreographers Mairéad Filgate and Zhenya Cerneacov, has always created and performed as a trio. "Sometimes a trio is a continuous shifting series of



All of our relationships
inform the way we see
exchanges between
other people, so when
we're watching dance,
a duet can give us a
familiar pathway in.

Sébastien Ramirez and Honji Wang | Photo by Jan van Endert



Les Grands Ballets Canadiens de Montréal | Photo by Kravetz Photographics

duets between three performers,” Stevenson says. “It has been one of the challenges for the collective to try and subvert this tendency.” Filgate adds, “Duets often come with certain associations and assumptions, especially male/female pairings. With three, these are disrupted. There is a whole other energy and body to play with and, physically, so many possibilities open up, especially in terms of partnering, which we love to play with.”

Originally created for performance outdoors, *1981FM* was choreographed with another imposing presence: a 1980 Chevrolet Chevette. “The car is really another partner that we dance with,” Stevenson says. “Partnering inanimate objects can be challenging because they are unforgiving and unyielding if you mess up, and it’s entirely up to you to make the prop look like it’s working with you or for you.”

Speaking of challenging, let’s be honest, even the strongest relationships have their moments. In dance,

whether it’s two dancers, multiple dancers, dancers with musicians or with cars, the dynamics of difference don’t always translate into sunshine and laughter. Hubbard Street’s Lipson notes the “necessity to discuss and define movement in a duet much more rigorously than with solo work, to ensure both parties have the same idea to approach and fulfill the partnered movement.” She elaborates: “A real challenge can simply be dealing with the different egos and emotions within me and my partner, especially during the process of creating or learning a duet. Trusting each other is not always easy, and with very physical partnering, there can be a big learning curve.”

As with any kind of partnership, the reasons that make it work are as unique as the pairing itself. And sure, while good communication, awesome dancing and compromise when needed are all important in duets, it’s the other elusive something – the *je ne sais quoi* – that separates

great from truly unforgettable. Rare are the enduring partnerships of Rogers and Astaire, and Fonteyn and Nureyev. Except, perhaps, in a classical ballet company or in ballroom and Latin American dancing, dancers may not have many opportunities to nurture a partnership over the long term and revisit specific pieces. *AP15*, created in 2010, is the first duet that French-born Sébastien Ramirez and German-born Honji Wang choreographed together. Fluidly integrating their diverse identities and dance styles - hip hop, ballet and contemporary dance - it is a virtuosic showcase that they've had the opportunity to revisit numerous times for touring engagements internationally, including *Fall for Dance North*.

Likewise, independent artists Anne Plamondon and Peter Chu have been fortunate to perform Pite's *A Picture of You Falling* in the years since its premiere at the Canada Dance Festival in 2008 and are again performing it at *Fall for Dance North*. The times apart and together have certainly impacted the growth of the piece. Says Pite, "It's become a little touchstone, every time I get to see Anne and Peter again. We get together, work on the piece and reconnect. Anne and I have both had babies since the premiere, and we've all had lots of different chapters in our lives, so to come back to this piece, to come back to each other through that piece over these years, has been so lovely. Anne and Peter are two of my all-time favourite dancers, and I don't know how, but they just continue to get better and better."

When we watch dance, feeling a connection with the dancers is a great "pathway in." Their physical and emotional interplay, along with the music, text, props and other production elements, provide us with multiple ways to relate to the work. The duet's appeal, across generations, styles, mediums and cultures, is significant and lasting. And even when actively working against its own principles, the duet still manages to have meaningful resonance.

Ultimately, the way things impact each of us will vary, and everything we bring to the theatre, including our experiences, personalities, likes, dislikes, even our mood, will colour our encounter with dance in that particular



Alon Gilin and Maria Shalvarova | Photo by Ed Ng



Brodie Stevenson, Mairéad Filgate and Zhenya Cerneacov, Throwdown Collective | Photo by Edwin Luk

moment - much the way it is outside of the theatre, in our everyday lives. Along with the seemingly endless pairings we encounter, we're essentially navigating through our own series of duets in all of our interactions - and finding what resonates.

Sometimes it's a cabernet and steak, and sometimes it's a Kimye kind of day.

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

TORONTO

MARIA SHALVAROVA & ALON GILIN

... balancing traditional technique with modern styling ...

Maria Shalvarova and Alon Gilin | Photo by Ed Ng

Vamos Juntos (Come Together)

Choreography by Maria Shalvarova and Alon Gilin
Music played live by Roberto Occhipinti, Hilario Durán,
Alberto Alberto, Rosendo Leon and Elmer Ferrer

DANCERS

Maria Shalvarova, Alon Gilin

COSTUMES

Doré Designs, Designer Dawn Smart

A Fall for Dance North commission and a world premiere

"In this narrative work, we portray a story very dear to many of you – a day in the life of two people intertwined by love. Be prepared to live through some of the most profound moments of your lives, as this piece casts you back to times of happiness and hope, strength and vulnerability – and a lot of passion." Originally from Kazakhstan and Israel, respectively, **Maria Shalvarova** and **Alon Gilin** met at the same small dance school when they were children. They continue to study dance together at Dance Masters Dance Studio in Vaughan, Ontario, under the guidance of world-renowned adjudicators Aigars Stolcers and Agita Baranovska. Both Shalvarova and Gilin are internationally acclaimed ballroom dancers specializing in Latin dance forms. Canadian Latin American Dance Champions as well as the reigning and undefeated North American Show-Dance Champions in the Latin division, the duo are known for their passion in performance. In this new work, which mixes the fundamental steps from paso doble, Brazilian samba and the Cuban rumba, Shalvarova and Gilin offer a look into the speed, range of rhythm and intimacy of ballroom dancing, now commonly represented on television as Latin American dance.

Upcoming Performance

October 20–23
Paragon Open
Championships
Parsippany, NJ, USA

dmasters.ca
[@mariashal](https://twitter.com/mariashal)
[@aloshka147](https://twitter.com/aloshka147)

ASZURE BARTON & ARTISTS

Aszure Barton, Artistic Director

**“It is an extraordinary
work, full of fantasy
and surprises.”**

— THE WASHINGTON POST

GENEROUSLY SPONSORED BY
JOAN AND JERRY LOZINSKI

Andrew Murdock, Aszure Barton & Artists | Photo by Kim Williams, courtesy of the Banff Centre

Awáa is a tribute to life-giving forces. The word “Awáa” translates to “one that is a mother” in the language of the Haida, an aboriginal people living on Canada’s west coast. **Aszure Barton**, an award-winning Brooklyn-based choreographer, was born and raised in Alberta, Canada. She has created many works for her company, **Aszure Barton & Artists**, in addition to works for Mikhail Baryshnikov, English National Ballet, Alvin Ailey American Dance Theater, American Ballet Theatre, Nederlands Dans Theater, The National Ballet of Canada, Bayerisches Staatsballett and Hubbard Street Dance Chicago, among many others. Other work includes choreography for the Broadway revival production of *The Threepenny Opera* directed by Scott Elliott (translation by Wallace Shawn). She was the first artist-in-residence at The Baryshnikov Arts Center at its inception in 2005. Barton is an official Ambassador of Contemporary Choreography in Canada and has received accolades including the prestigious Arts and Letters Award, joining the ranks of Oscar Peterson, Eugene Levy, Karen Kain and Christopher Plummer. Her works have been performed on stages including Palais Garnier, The Kennedy Center, The Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre and Sadler’s Wells.

Upcoming Performance

November 12, 2016

Awáa

Northrop Auditorium
Minneapolis, MN, USA

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

Awáa (excerpts)

Choreography by Aszure Barton

DANCERS

Jonathan Emanuell Alsberry, Lara Barclay, William Briscoe, Zander Constant, Tobin Del Cuore, Jeremy Raia, Oscar Ramos

MUSIC

Curtis MacDonald, Lev “Ljova” Zhurbin

LIGHTING/STAGE DESIGN

Burke Brown

VIDEO

Tobin Del Cuore

COSTUMES

Linda Chow

WORLD PREMIERE

June 8, 2012

Canada Dance Festival
National Arts Centre, Ottawa, Ontario

Awáa is a co-production of the National Arts Centre, Danse Danse, Canada Dance Festival, Le Grand Théâtre de Québec, La danse sur les routes and the Banff Centre. It is supported by the Dance Section of the Canada Council for the Arts and the Banff Centre’s Performing Arts Residency program.

PERPIGNAN, FRANCE

COMPANY WANG RAMIREZ

Honji Wang & Sébastien Ramirez, Artistic Directors



"It is so laden with sudden effects – whiplash movements and lighting that transforms each dancer from a silhouette into a three-dimensional person – that it stays tense."

— THE NEW YORK TIMES

Honji Wang and Sébastien Ramirez | Photo by Nika Kramer

AP15

Choreography by Honji Wang and Sébastien Ramirez

DANCERS

Honji Wang, Sébastien Ramirez

MUSIC

Alva Noto, Ryuichi Sakamoto

COSTUMES

Honji Wang

WORLD PREMIERE

May 8, 2010

Dansens Hus, Stockholm, Sweden

AP15 is an excerpt from the longer work *Monchichi*.

Executive production: Company Wang Ramirez – Clash66. Support: Dansens Hus Stockholm / Regional prefecture Languedoc-Roussillon-Midi-Pyrénées (Direction of Cultural Affairs).

Honji Wang and Sébastien Ramirez are associated artists of Théâtre de l'Archipel, scène nationale de Perpignan for the seasons 2014/15, 2015/16 and 2016/17.

Company Wang Ramirez – Clash66 receives structural support from the Regional prefecture Languedoc-Roussillon-Midi-Pyrénées (Direction of Cultural Affairs), the Regional council Occitanie / Pyrénées-Méditerranée and the County council Pyrénées Orientales. The company receives the support of BNP Paribas Foundation for the development of its projects. North American Tour Direction by 2Luck Concepts: www.2Luck.com.

AP15 is fifteen minutes of pure dance. No need for scenography here. A man and a woman mirror each other in a nervous and feverish pas de deux. The duo explores a symbiotic relationship, in the face of difference, where each dancer manipulates the desired "other." They proceed as though in a game of chess. **Honji Wang** and **Sébastien Ramirez** debuted together with *AP15*, and their virtuosic technique and artistry earned them the opportunity to develop and present in the international dance scene. The work has been recognized with numerous prizes, including the New York Bessie Award for Outstanding Performance in 2013. Wang's dance language is an abstraction of hip hop dance and has influences of earlier martial arts and ballet training. Starting as a gifted bboy, Ramirez soon won major hip hop championships and acted as a judge for numerous international competitions. Both have worked with international dance star Akram Khan and were recently invited by Madonna to participate in the creation and performance of her Rebel Heart Tour 2015/2016.

Upcoming Performance

October 12–15, 2016

Monchichi

BAM Next Wave Festival
Brooklyn, NY, USA

wangramirez.com
[@Wang_Ramirez](https://www.instagram.com/Wang_Ramirez)

HUBBARD STREET DANCE CHICAGO

Glenn Edgerton,
Artistic Director

"The women
of this company
are fierce
dancers who
hold nothing
back."

— 4DANCERS

Hubbard Street Dance Chicago | Photo by Todd Rosenberg

Eight women remain onstage throughout *Falling Angels*. The group is continually fractured and recombined by the endlessly inventive patterning of Jiří Kylián's choreography and lighting design, both keenly illustrative of Steve Reich's phased-percussion score. Born in Prague, Czechoslovakia, Kylián joined Germany's Stuttgart Ballet in 1967 and eventually went on to become co-artistic director of Nederlands Dans Theater (NDT), where he created numerous works. Choreographed between 1986 and 1991, Kylián's six "black and white" works are among the most influential in western contemporary dance. In spring 2014, **Hubbard Street Dance Chicago** added two of these works – *Falling Angels* (1989) and *Sarabande* (1990) – to three more already in the company's repertoire. Hubbard Street brings artists, art and audiences together to enrich, engage, educate, transform and change lives through the experience of dance. Celebrating season thirty-nine in 2016/17, Hubbard Street continues to innovate, supporting its creative talent while presenting repertory by the field's internationally recognized living artists.

Falling Angels

Choreography by Jiří Kylián
Music by Steve Reich, played live by Third Coast Percussion

DANCERS

Jacqueline Burnett, Alicia Delgadillo, Kellie Epperheimer, Alice Klock, Emilie Leriche, Adrienne Lipson, Ana Lopez, Jessica Tong

LIGHTING

Joop Caboort, after a concept by Jiří Kylián

TECHNICAL ADAPTATION

Joost Biegelaar

COSTUMES

Joke Visser

ASSISTANT TO THE CHOREOGRAPHER AND STAGING

Roslyn Anderson

WORLD PREMIERE

November 23, 1989

Nederlands Dans Theater

AT&T Danstheater, The Hague, Netherlands

Music by Steve Reich: "Drumming: Part I," from the album *Drumming* for Nonesuch Records. By arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher and copyright owner. *Falling Angels* is sponsored by Sara Albrecht and Richard L. Rodes. Additional support is provided by Choreographer's Circle Member Sarah J. Nolan.

Upcoming Performance

November 22, 2016
Mixed Program
Canada's National Arts Centre
Ottawa, Ontario

hubbardstreetdance.com
[@HubbardStreet](https://twitter.com/HubbardStreet)

thirdcoastpercussion.com
[@ThirdCoastPerc](https://twitter.com/ThirdCoastPerc)

PROGRAM 1

OCTOBER 5, 2016

7:30PM



Vamos Juntos (Come Together)

Choreographed and performed by Maria Shalvarova and Alon Gilin
with live music by Roberto Occhipinti, Hilario Durán, Alberto Alberto,
Rosendo Leon and Elmer Ferrer

A Fall for Dance North commission and a world premiere

***Awáa* (excerpts)**

Presented by Aszure Barton & Artists

Choreographed by Aszure Barton

INTERMISSION

AP15

Presented by Company Wang Ramirez

Choreographed and performed by Honji Wang and Sébastien Ramirez

Falling Angels

Presented by Hubbard Street Dance Chicago

with live music by Third Coast Percussion

Choreographed by Jiří Kylián



Please join us in the Sony Centre lower lobby from 6:40–7:10pm each evening for pre-show conversations with artists and company representatives, hosted by Megan Andrews of *The Dance Current* magazine.

PROGRAM 2

OCT 6 & 7, 2016

7:30PM

Sponsored by TD Bank Group



MATINEE

OCTOBER 7, 2016

2:00PM

Dim Light of Dawn

Presented by Les Grands Ballets Canadiens de Montréal

Choreographed by Ken Ossola

INTERMISSION

A Picture of You Falling

Performed by Peter Chu and Anne Plamondon

Choreographed by Crystal Pite

786

Choreographed and performed by Natasha Bakht

with live music by Alexander MacSween and Pierre-Yves Martel

A Fall for Dance North commission and a world premiere

Classic Hopak

Presented by Ukrainian Shumka Dancers

Choreographed by John Pichlyk



1981FM

Presented by Throwdown Collective

Choreographed and performed by Zhenya Cerneacov,

Mairéad Filgate and Brodie Stevenson

***Djaa (The Drought | La Sécheresse)* (excerpt)**

Presented by Lua Shayenne and Company

with live music by Fara Tolno and Walter Maclean

Choreographed by Lua Shayenne

AP15

Presented by Company Wang Ramirez

Choreographed and performed by Honji Wang and Sébastien Ramirez

Vamos Juntos (Come Together)

Choreographed and performed by Maria Shalvarova and Alon Gilin

with live music by Roberto Occhipinti, Hilario Durán, Alberto Alberto,

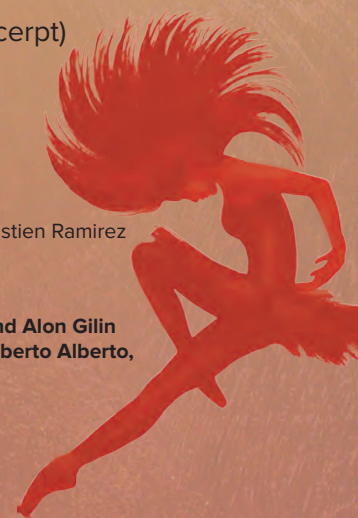
Rosendo Leon and Elmer Ferrer

A Fall for Dance North commission

Classic Hopak

Presented by Ukrainian Shumka Dancers

Choreographed by John Pichlyk



MONTREAL

LES GRANDS BALLETS CANADIENS DE MONTRÉAL

Gradimir Pankov, Artistic Director

**"Ken Ossola's work elevates the
well-known music of the composer,
hypnotising eyes and hearts alike."**

— HUFFINGTON POST QUÉBEC



Les Grands Ballets Canadiens de Montréal | Photo by Kravetz Photographics

Dim Light of Dawn

Choreography by Ken Ossola, adapted for *Fall for Dance North*

DANCERS

Raphaël Bouchard, Célestin Boutin, Emma Garau Cima, Renata Comisso, Hervé Courtain, Jean-Sébastien Couture, Mahomi Endoh, Jérémy Galdeano, Emily He, Chisato Ide, Rubén Julliard, Marcin Kaczorowski, Sarah Kingston, Vera Kvarcakova, Myles Lavallée, Valentine Legat, Diana Léon, Jacqueline Lopez, Eline Malègue, Vanesa G.R. Montoya, Anya Nesvitaylo, Stephen Satterfield, Chen Sheng, Ryo Shimizu, Andrew Wright

SET AND COSTUMES

Marija Djordjevic

LIGHTING

Marc Parent

MUSIC

Sergei Rachmaninoff, Various pieces

MUSIC EDITING AND SOUND EFFECTS

Raymond Soly

BALLET MASTER

Steve Coutereel

WORLD PREMIERE

March 10, 2016

Théâtre Maisonneuve, Place des Arts,
Montréal, Québec

Les Grands Ballets Canadiens de Montréal wishes to thank the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal and the Conseil des arts du Canada.

Dim Light of Dawn offers the spectator a contemplation of light and darkness, a lyrical and romantic new work, filled with emotion. "Rachmaninoff's music evokes for me mixed feelings of passion, hope, power, sadness and of light. This ballet is a modest interpretation of this unique light of the very beginning of the day that prepares itself, announces itself, confident, like a promise," says choreographer **Ken Ossola**. Born in Switzerland, Ossola trained at the École de Danse de Genève. Since 1989, he has worked with Jiří Kylián of Nederlands Dans Theater (NDT), first in the junior ballet troupe, then in NDT 1 and subsequently as assistant to Kylián. In 1999, Ossola embarked on a career as an independent choreographer, receiving commissions from companies including **Les Grands Ballets Canadiens de Montréal**. With artistic creation as a cornerstone of the company's mission, Les Grands Ballets embraces a holistic vision of dance, exemplified by its National Centre for Dance Therapy.

Upcoming Performance

October 13–28, 2016

Roméo & Juliette
Théâtre Maisonneuve,
Place des Arts
Montréal, Québec

grandsballets.com
[@GrandsBallets](https://www.instagram.com/GrandsBallets)

A Picture of You Falling

Choreography by Crystal Pite

DANCERS

Peter Chu, Anne Plamondon

MUSIC

Owen Belton

TEXT

Crystal Pite

VOICE

Kate Strong

COSTUMES

Linda Chow

LIGHTING

Robert Sondergaard

WORLD PREMIERE

June 12, 2008

Canada Dance Festival, Ottawa, Ontario

A Picture of You Falling is a co-production of the Canada Dance Festival. Thank you to Nederlands Dans Theater.

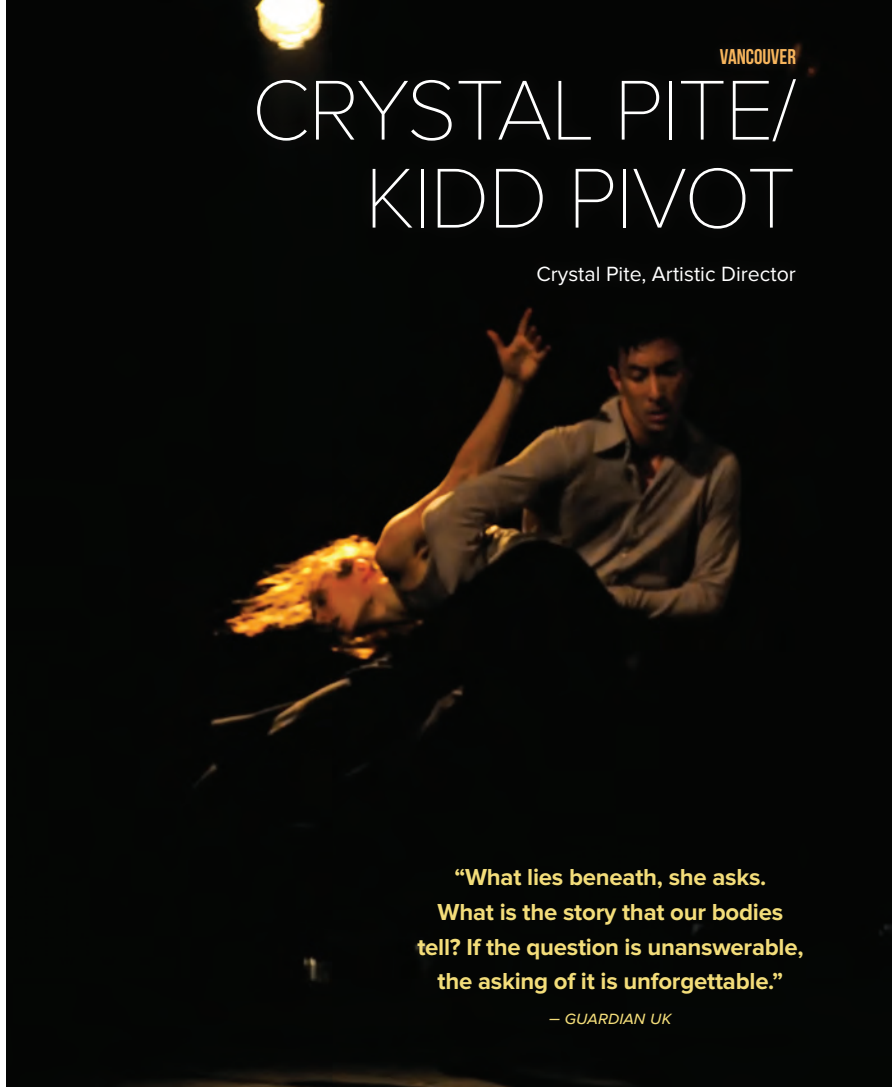
Kidd Pivot acknowledges the support of the Canada Council for the Arts, the Province of British Columbia through the British Columbia Arts Council and BC Gaming, and the City of Vancouver.

"This is a picture of you, falling. Knees, hip, hands, elbows, head. This is how you collapse. This is the sound of your heart hitting the floor." One of four short pieces that comprise **Kidd Pivot's** *The You Show*, the duet *A Picture of You Falling* exemplifies **Crystal Pite's** fascination with familiar storylines of love, conflict and loss and the body's role in providing the illustrative shape of those stories. "I'm curious about the ways in which the body can convey profound meaning through the simplest of gestures, and how distortion, iteration and analysis of familiar human action provide an opportunity to recognize and reframe ourselves in each other," says Pite, internationally sought-after choreographer and former company member of Ballet British Columbia and William Forsythe's Ballett Frankfurt. Dancers Peter Chu and Anne Plamondon are both acclaimed performers, choreographers and teachers who work independently and as guests with various companies in Canada and abroad. In 2008, Chu formed the Las Vegas project-based company chuthis. Plamondon has worked extensively with Montréal's RUBBERBANDance Group and teaches the company's method internationally.

VANCOUVER

CRYSTAL PITE/ KIDD PIVOT

Crystal Pite, Artistic Director



**"What lies beneath, she asks.
What is the story that our bodies
tell? If the question is unanswerable,
the asking of it is unforgettable."**

— GUARDIAN UK

Anne Plamondon and Peter Chu, Crystal Pite/Kidd Pivot | Photo by Michael Slobodian

Upcoming Performance

February–June 2017

Betroffenheit by Kidd Pivot and
Electric Company Theatre
Tour: USA, UK, France, Spain
and others

kiddpivot.org
[@KiddPivot](https://twitter.com/KiddPivot)

“... the combination of delicacy and power, reserve and boldness, assertion and grace in her dancing speak not only of her own history but of a whole changing art form.”

— THE GUARDIAN

OTTAWA

NATASHA BAKHT

GENEROUSLY SPONSORED
IN PART BY ROBIN ROBINSON

Natasha Bakht | Photo by byfield-pitman photography

786

Choreography by Natasha Bakht
Music by Alexander MacSween, played live by MacSween and Pierre-Yves Martel

DANCER

Natasha Bakht

LIGHTING

Simon Rossiter

REHEARSAL DIRECTOR

Yvonne Coutts

COSTUMES

Helen Rainbird

A Fall for Dance North commission and a world premiere

786 is the total numeric value of the letters in “Bismillah ir-Rahman ir-Rahim” from the Quran, which in Arabic is commonly translated as “In the name of God, most Gracious, most Compassionate.” Muslims often say this phrase before embarking on any significant endeavour. This dance explores the sacred in the everyday, with a particular focus on the Muslim ritual of praying five times over the course of a day. The piece delves into the life of a contemporary Muslim whose busy urban day is interspersed with moments of acknowledging the divine. **Natasha Bakht** is an Indian contemporary dancer and choreographer who trained in bharatanatyam under Toronto-based Menaka Thakkar for twenty years, touring internationally with her company. As a member of the Shobana Jeyasingh Dance Company, in London, England, Bakht toured and performed in celebrated venues around the world including Sadler’s Wells in London and the Joyce Theater in New York City. In 2008, she received the K.M. Hunter Award, presented to artists in Ontario who have made a significant contribution to their field. Her dances have been the subject of two films by Mouvement Perpétuel. Bakht is also an associate professor of law at the University of Ottawa.

Upcoming Performance

November 2016

Loha by Roger Sinha and Natasha Bakht
MAI Theatre
Montréal, Québec

UKRAINIAN SHUMKA DANCERS

John Pichlyk, Creative Director



“The Shumka Dancers know how to give an audience its money’s worth, with true showmanship and imagination. Shumka is a national treasure.”

— TORONTO STAR

Ukrainian Shumka Dancers | Photo by Ellis Photo

Shumka means “whirlwind” and *Classic Hopak* is **Ukrainian Shumka Dancers’** signature piece. Applauded on stages around the world, *Hopak* celebrates tradition with choreographic patterns, grace and athleticism. Choreographer **John Pichlyk** – long-standing company leader, choreographer and Shumka creative director – is revered in the Ukrainian dance community, both in Canada and Ukraine, as a true visionary in the art form. Under his guidance, the company made an historic tour to Ukraine and pushed the boundaries of Ukrainian dance by creating a unique hybrid of folk, ballet, character and contemporary movement. Canada’s only professional Ukrainian dance company, Shumka presents dance-theatre touring productions and concert repertoire across Canada and around the world. More than fifty-five years of performance history has shaped Shumka’s signature dance style. While maintaining deep respect for their heritage, Shumka continually challenges conventional boundaries in order to define the experience of Ukrainian dance in the context of today. Shumka has been seen by millions on international television broadcasts; presented command performances for queens, prime ministers and presidents; and performed around the world.

Upcoming Performance

December 29–30, 2016

Clara’s Dream (Edmonton’s Ukrainian Nutcracker)
Northern Alberta Jubilee Auditorium
Edmonton, Alberta

shumka.com
[@ShumkaDancers](https://www.instagram.com/ShumkaDancers)

Classic Hopak

Choreography by John Pichlyk

DANCERS

Markiana Baziuk, Jessica Bell, Matthew Borys, Travis Boyde, James Eeles, Michael Eeles, Nicole Ellis, Alyssa Eugenio, Blaise Fullawka, Marko Gauk, Jordan Gilbeau, Joseph Hoffman, Caitlin Kaminsky, Markian Kolonsky, Brent Kostyniuk, Brenden Kuzma, Cierra McLean, Jason Migadel, Nicolas Pacholok, Tanya Pacholok, Mara Palahniuk, Lida Petriw, Oleksa Petriw, Zachary Petriw, Maria Rumohr, Laura Stachniak, Murray Steele, Mitchell Stewart, Larissa Sulyma, Michael Sulyma Jr., Kathleen Symborski, Laurelle Unger, Nastassia Usenka, Zachary Wynnyk, Zane Zimmerman

MUSIC

Hopak, arranged and orchestrated by Gene Zwodzsky

WORLD PREMIERE

February 1984

Northern Alberta Jubilee Auditorium
Edmonton, Alberta

The Ukrainian Shumka Dancers are grateful for funding from the City of Edmonton, Edmonton Arts Council and Alberta Foundation for the Arts.

TORONTO

THROWDOWN COLLECTIVE

Zhenya Cerneacov, Mairéad Filgate and Brodie Stevenson, Co-Artistic Directors

... signature athleticism
and humour ...



Zhenya Cerneacov, Mairéad Filgate and Brodie Stevenson, Throwdown Collective | Photo by Edwin Luk

1981FM

Choreography by Throwdown Collective
(Zhenya Cerneacov, Mairéad Filgate, Brodie Stevenson)

DANCERS

Zhenya Cerneacov, Mairéad Filgate, Brodie Stevenson

SOUNDSCORE

Arranged and edited by Joshua Van Tassel

COSTUMES

Throwdown Collective

WORLD PREMIERE

August 5, 2013
Dusk Dances, Withrow Park,
Toronto, Ontario

Throwdown Collective wishes to gratefully acknowledge the support of the Ontario Arts Council and Dusk Dances in the creation of this piece.

Rewinding time back to the year 1981, **Throwdown Collective** attempts their most daring piece yet – stunt car driving – live and dangerously close to the audience. Toronto-based Throwdown Collective is a contemporary dance company that supports the collaborative creative pursuits of founders **Zhenya Cerneacov**, **Mairéad Filgate** and **Brodie Stevenson**. Since 2008 the collective has been co-creating physically dynamic work for both stage and the outdoors, including three site-specific commissions for Dusk Dances that went on to tour throughout Ontario and to Québec and British Columbia. In 2015, Throwdown Collective premiered *Various Concert*, their first work for the stage, at the dance: made in canada/fait au canada festival where it received the Audience Choice Award and subsequently the Dora Mavor Moore Award for Outstanding Choreography.

Upcoming Performance

February 8–11, 2017
Ylem (3 Eggs Ago) and
Various Concert
DanceWorks,
Harbourfront Centre Theatre
Toronto, Ontario

throwdownco.ca
[@throwdowncollective](https://twitter.com/throwdowncollective)

Djaa (The Drought | La Sécheresse) (excerpt)

Choreography by Lua Shayenne

DANCERS

Shireen Ali, Esie Mensah, Melissa Noventa,
Kristen Pepper, Lua Shayenne, Allyson Trunzer

MUSICIANS

Fara Tolno, Lead Djembe;
Walter Maclean, Dundun

MUSICAL ARRANGEMENT

Fara Tolno

COSTUMES

Ellana Del Mar (Afrus), Lauren Lyn (BIN Urban)

WORLD PREMIERE

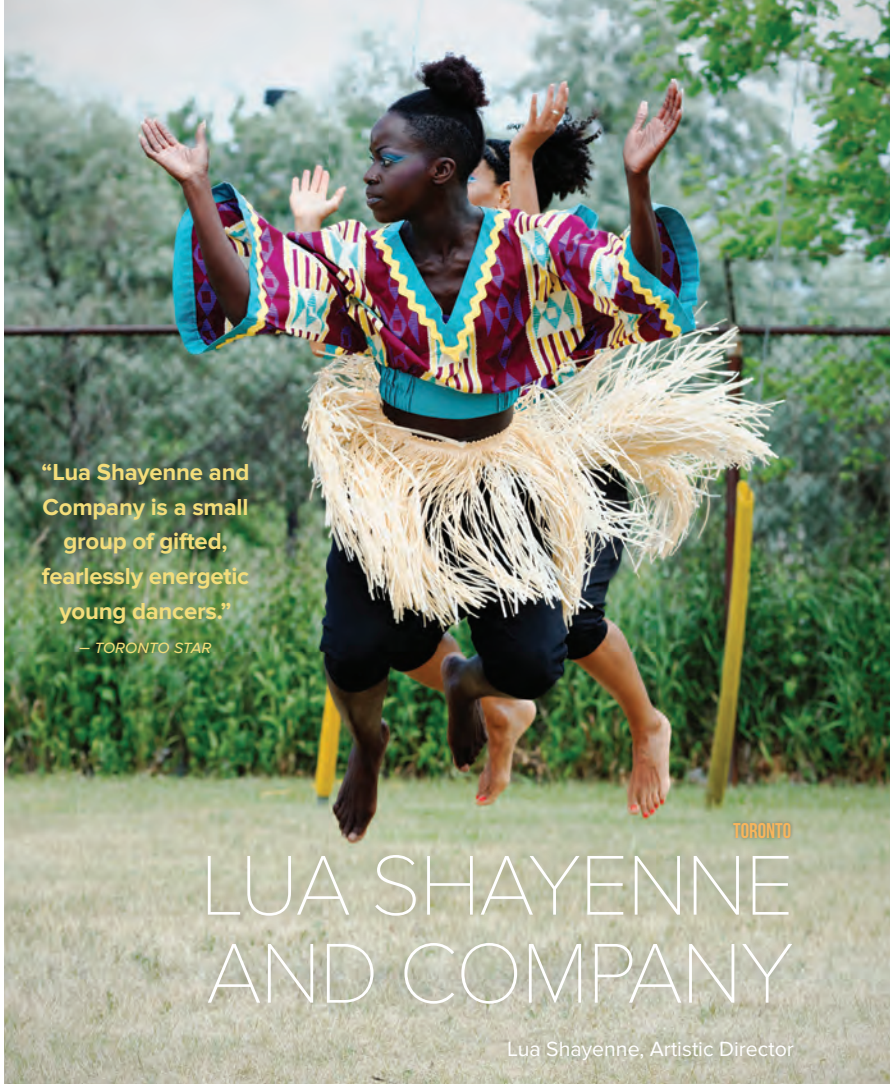
June 2013
Loto-Québec Stage, Trois-Rivières, Québec

Djaa (The Drought | La Sécheresse) was funded by
the Toronto Arts Council for Arts in the Parks.

Upcoming Performance

November 11–12, 2016
Lost Bodies by Brendan Fernandes
Textile Museum of Canada
Toronto, Ontario

luashayenne.com
[@luashayenne](https://www.instagram.com/luashayenne)



Esie Mensah and Lua Shayenne | Photo by Levent Erutku

Djaa (The Drought | La Sécheresse) showcases the richness of traditional West African dance through an explosive neo-traditional dance, song and drum performance: Once upon a time, in a not so distant past, humans suffer from a severe drought. The elders decide to call the Komo mask and consult with him. The Komo counsels the people to embark on a perilous journey to find Mami Wata, the Water Spirit, and make amends with her. Choreographer and company founder **Lua Shayenne** is an award-winning artist who draws on the aesthetics and values of traditional African dance and culture to create dance pieces that seek to challenge multiple conventions and stereotypes. The company has presented five full-length productions and has been featured in major venues and festivals such as Dusk Dances, Dancing On the Edge Festival (Vancouver), Africa Festival of Arts and Culture (Halifax), FrancoFEST (Hamilton) and dance Immersion showcases. Through its work, **Lua Shayenne and Company** aims to be a catalyst of social change and spiritual progress.

Esmeralda Enrique

Spanish Dance Company

Live your passion

**Academy of
Spanish Dance**

In performance

May 5-7, 2017

Fleck Dance Theatre
Harbourfront Centre

Tickets on sale now!

416 973-4000

www.flamencos.net

Director

Esmeralda Enrique

*Specializing in adult
flamenco classes
for all levels*

416 595-5753

401 Richmond St. W. B104
academy@flamencos.net



TORONTO
DANCE THEATRE

ANIMATED

November 1-5, 8:00 p.m.

Fleck Dance Theatre, Harbourfront Centre

Toronto Dance Theatre presents
twelve fabulous dancers in
a diverse program of short works
by **Christopher House.**

tdt.org | 416.974.4000



Pulga Muchochoma, Christianne Ullmark and Jarrett Siddall in Martingales (2014). Photo by Guntar Kravis. Design by lightupthesky.ca

©Harbourfront centre
NextSteps



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
An Ontario government agency
Agence du gouvernement de l'Ontario



HJF HAL JACKMAN
FOUNDATION

METCALF
FOUNDATION

THE PITBLADO
FAMILY
FOUNDATION

ANIMATED WAS MADE POSSIBLE
WITH THE SUPPORT OF THE ESTATE
OF DAVID PITBLADO

CANADIAN CONTEMPORARY DANCE THEATRE

WINTERSONG

dances for a sacred season

"CCDT can take its place among the ranks of Toronto's top dance companies."

-- Paula Citron, The Globe and Mail

2017-18 season

COMPANY AUDITIONS

February 26 (ages 8-13)

Our Young Apprentice and Core Apprentice programs provide a taste of what it's like to belong to a dance company, allowing young dancers to test out their dreams.

March 5th (ages 14-18)


Professional performance opportunities, touring, paid performance work and creation with internationally recognized choreographers.

416-924-5657 / ccdt.org

Celebrating 29 Years of Illuminating the Solstice through Dance

December 09 at 8pm

December 10 at 2pm

Part of  **Harbourfront centre**

NextSteps

Fleck Dance Theatre

Harbourfront Centre - 207 Queens Quay W.

416-973-4000 / harbourfrontcentre.com

Tickets \$22.50 - \$38.00

"A thoroughly refreshing take on the season"

-- Michael Crabb, Toronto Star

ccdt
est. 1980

artistic director, Deborah Lundmark

...where aspiring young artists come to perform

photo: David Hou | graphic design: jcbowmanDESIGN.com



CELEBRATING 40 YEARS

CCDT tours are made possible by a grant from
Ontario Arts Council's Ontario Touring Program



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario



Join the Movement Join Sharing Dance

- ▶ Celebrate Canada's 150th with dance
- ▶ Learn the Sharing Dance routine for free
- ▶ Adapted for all ages & abilities
- ▶ Get your community dancing

Learn More: www.sharingdance.ca

#SharingDance   

Funded in part by:



Canada

A Canada 150 Signature Initiative

NATIONAL PARTNERS



CANADA'S ROYAL
WINNIPEG BALLET



The Jack Weinbaum
Family Foundation

The William R.
and Shirley Beatty
Charitable Fund

FOUNDING DONORS

Joan & Jerry Lozinski

NEW DANCE COLLECTION DANSE EXHIBITION

Guest Curator: Katelyn Roughley

Discover the sensation that was Maud Allan – a Canadian who reached international stardom only to plummet into scandal and obscurity.

Features Allan's 1906 *Vision of Salomé* costume ... unveiled after nearly a century!

OPEN NOW UNTIL APR. 14, 2017
DCD Gallery, 301 - 149 Church St.
416-365-3233

DCD.CA



Conseil des arts
du Canada

Canada Council
for the Arts



FUNDED BY
THE CITY OF
TORONTO



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



Fondation
Trillium
de l'Ontario



Fondation

Fondation





905-681-6000
burlingtonpac.ca

Les Grands Ballets Canadiens de Montréal
presents

Minus One

Only in Burlington! May 4, 2017 at 8pm



Lisa Shyenne & Company, Photo By Laurent Enjeu

Tour Coordination
Free Consultations
Budgeting Publicity
Grant Review
E-Mail Marketing

Do You Need..?

Co-Working Space
Social Media Management
Strategic Planning
Book Keeping Website Design
Administrative Support
Advertising

TOES for dance Photo by Scott Noraworthy



duo

DANCE UMBRELLA
of ONTARIO



Photo: Orla Shalantino of Gaffney, Photo By Lisa Shyenne

www.danceumbrella.net

duo@danceumbrella.net | 416-504-6429



Canada Council
for the Arts
Conseil des arts
du Canada



TORONTO
ARTS
COUNCIL
FUNDING BY
THE CITY OF
TORONTO



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
ON-ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

PRACTISING PERFECTION & EMBRACING CHAOS

By Molly Johnson



Les Grands Ballets Canadiens de Montréal | Photo by Kravetz Photographics



For an audience, live performance is a phenomenon like no other.

Time stands still or speeds up; images imprint; moments blur together and the feeling that anything can happen permeates the space.

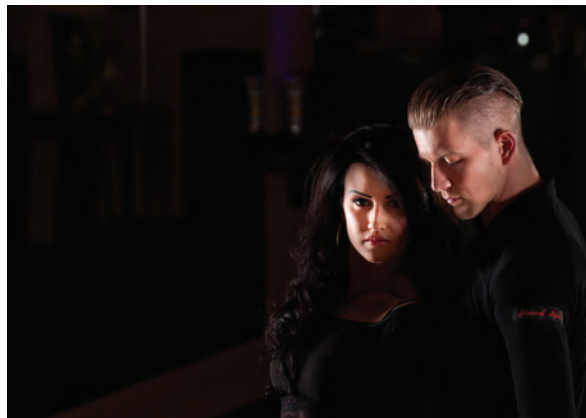
For a dancer, the experience is not dissimilar. But while the phenomenon takes hold, dancers also have the immense task of keeping control. Practice may make perfect in dance, but when you're dealing with unruly costumes, complex lighting, imposing sets and sticky floors, an ability to adapt to the elements and embrace the chaos goes a long way too. One way or another, every performer learns to embrace the mantra of the theatre: the show must go on.

Performing under pressure is the name of the game in the world of competitive ballroom dance, and executing smooth moves while managing elaborate costumes and fancy footwear is par for the course. "As international competitors at some of the world's most prestigious competitions, our image plays a major role in our overall performance and result," says Maria Shalvarova, who is performing a festival-commissioned duet with her partner Alon Gilin. "We are the epitome of 'Judge a book by its cover!'" Made from Italian silks, Austrian Swarovski crystals, feathers and more, ballroom costumes are

among the most expensive in the world, with prices ranging as high as \$7000. “It’s absurd, but important,” Shalvarova explains. “Costumes are like a second skin for the dancer. To pick the right one, we go through a lot of scrutiny.” Yet, even when the elements are carefully considered, chance can still play its hand on the dance floor. “Numerous times I’ve tripped and fallen because my heel got caught in my skirt, or my shoe got stuck in the floorboards. Other times, because our toes are meant to drag along the floor, I’ve gotten beads [that have fallen] from other girls’ costumes trapped inside my open-toed shoes, causing small incisions in my skin.”

In Ukrainian dance, red boots are as iconic as the toe shoe in ballet, and though the lifespan of a boot is decidedly longer, dancers are equally ceremonial about their footwear. “Even if people aren’t entirely sure what Ukrainian dance is, if you mention the red boots their faces usually light up with some recognition,” says Ukrainian Shumka Dancers’ Maria Rumohr. “Owning your first pair is a big deal and we take a lot of pride in them.” Rumohr will be, as her company manager says, “hanging up her red boots” after her final performance with the Shumka Dancers at *Fall for Dance North*. She says it took time to get used to the one-and-a-quarter-inch heel the women wear, but the boots are so beloved it is worth the struggle.

Looking after footwear is an individual’s responsibility; however, looking after shared props can require a collective effort. In Aszure Barton’s *Awáa*, dancers share the stage with large red weather balloons. “And balloons do what balloons do – they occasionally pop,” says Burke Brown, *Awáa*’s lighting and stage designer. “Sometimes they are popped by the house crews during inflation. Sometimes they pop in rehearsal while a dancer is trying something new. Sometimes they pop for no reason while they are just sitting still. We have been known to cover the offstage wings with carpet, padding and soft curtains, working to protect the balloons from any sharp edge.” Says Brown with some bemusement: “Something



Top: Maria Shalvarova and Alon Gilin | Photo by Ed Ng
Bottom: Ukrainian Shumka Dancers | Photo by Ellis Photo

I have yet to figure out is why, after the performance, the balloons are often kicked and tossed, pushed and prodded, and they never pop then!”

Barton’s company always has extra balloons on hand should one spontaneously burst. But what is the alternative plan for something like a technical failure that leaves dancers without their music? While backup copies

One way or another, every performer learns to embrace the mantra of the theatre: **the show must go on.**



Ukrainian Shumka Dancers | Photo by Ellis Photo

of tracks are usually at the ready, sometimes it takes a while to get things sorted. The instinct for most dancers is to keep going, working together to maintain counts or a beat as needed. The Ukrainian Shumka Dancers are familiar with this kind of quick-thinking camaraderie. “Mid-performance a few years back, the sound system completely failed partway through our *Classic Hopak*,” remembers Shumka dancer Brenden Kuzma. “With one or two dancers singing and counting quietly from wings, we were able to finish the dance without any music.” Kuzma notes that the audience response was “incredible and is still remembered to this day.”

Coping strategies abound in the world of live performance. Even still, in a work like Jiří Kylián’s *Falling Angels*, it’s easy to feel there is no room for error. “As soon as you hear that first beat of the drum, the adrenaline shifts to high gear,” says Hubbard Street Dance Chicago

company member Alicia Delgadillo. When played live, the intensity of the difficult Steve Reich score is amplified – and the dancers’ experience along with it. “Originally learning *Angels* with recorded music, we got used to specific sounds in the recording ... sort of cheats,” explains Jessica Tong, Delgadillo’s colleague. “Then we performed to live accompaniment by Third Coast Percussion. Dancing in such proximity to the drums really made the piece come alive, as we could feel their beats vibrate around and within us.” Dancing alongside the musicians, the dancers respond to the live palette of nuances in the music and shade their movement accordingly. “What I love most is knowing that the drummers are in performance as well,” Delgadillo relates. “They have our backs and we have theirs.”

In Crystal Pite’s work *A Picture of You Falling*, sound works in conjunction with the lights to provide dramatic



Left: William Briscoe, *Azure Barton & Artists* | Photo by Kim Williams, courtesy of the Banff Centre; Right: Hubbard Street Dance Chicago | Photo by Todd Rosenberg

support for the dancers. “In my solo,” says independent artist and performer Anne Plamondon, “there’s a voice of this woman reminding me of my life. When the voice says, ‘But look, the light is changing,’ we see the light changing onstage, but the light is really a metaphor for my life changing. All these little elements of light or the voice, they’re little tricks, ways to talk about something that is more profound.” In the work, large lighting booms on wheeled stands form a semicircle around Plamondon. “As a performer, I remember we would rehearse the solo in the studio and then we’d get onstage and the lighting concept made the space a lot smaller. It’s beautiful; it’s more intimate, but I was always concerned about hitting one of the booms.” However, despite the challenge, she

acknowledges: “Like all of the elements in Pite’s work, this constraint became necessary. It gave me direction and made me feel something more.”

Working with the constraints of space is not uncommon in performance, whether adapting to small stages or dealing with sets. “We often have props, walls, tables, doors, curtains, furniture that will be onstage during the show,” relates Jean-Sébastien Couture, a dancer with Les Grands Ballets Canadiens de Montréal. “When we rehearse in the studios, we have either the actual prop or a construction (if the prop is too big or inconvenient to bring into the studio) that indicates where the objects will be onstage. Once you know where things are, it’s easy to deal with them and adjust the choreography.”



While some dances require the performers to adapt to elements of a theatrical environment, site-specific work poses other challenges. Lua Shayenne recently premiered a new work for her company as part of Toronto's Arts in the Parks program, and they have yet to perform it indoors. "The title of our piece is *Djaa* or [in English] *The Drought*," says Shayenne. Performing during a mid-July heat wave, the dancers had no problem getting into the mood of the work. "The heat was gruelling; the grass was dry and brown – the natural elements were there for us to play with and draw from." Establishing the mood of the work on a stage may be more difficult, but there are some things Shayenne won't miss about being outside: "Our site was close to the highway, a challenge for sound and especially for our singing," she muses. "Who knew how loud cars could be?!"

Considering cars from another perspective altogether, Throwdown Collective's highly athletic dance *1981FM* is built in and around their largest prop to date, a 1980 Chevrolet Chevette. When the hatch of the car locked



Top: Zhenya Cerneacov, Brodie Stevenson and Mairéad Filgate, Throwdown Collective | Photo by Edwin Luk; Bottom: Lua Shayenne | Photo by Levent Erutku

unexpectedly in performance, the dancers had to rely on group intuition to find a new ending to their piece. Throwdown's Brodie Stevenson explains: "Pandemonium ensued while all three of us made the same discovery at different times and ended up running around madly before finally realizing we could get in through the back door." When things go awry, experience is key to reading the situation, says Stevenson's colleague Mairéad Filgate: "It can be dangerous if you're not in the right place at the right time, but this is where working together for many years is integral. We can read each other really well and there's a lot of trust between us as performers."

Trust is definitely the glue that binds performers together when control is lost. "Once we were performing at an outdoor festival in the summertime in the south of France," recalls Honji Wang of Company Wang Ramirez, "and as the sun set, the stage became wet with dew. There is a moment when Sébastien [Ramirez] jumps over my head to land on his feet. This time he slipped while jumping and caught my head." Wang's head hit the floor, and she was knocked out for a few seconds. When she came to, she found Ramirez hadn't taken his eyes off of her. "My body kept moving until I regained consciousness and saw Sébastien there, watching me with big eyes to see if I was okay."

To perform live is to take that which has been perfected and protected in a controlled environment and expose it to the unknown. Like the sudden gathering of storm clouds on a bright summer's day, what happens next is anyone's guess. Sometimes the sun shines through and sometimes the skies open up. For dancers, practising perfection and embracing the unexpected is all in a day's work. The show goes on, even when the curtain rises and reveals more than either artist or audience bargained for. Because in live art, where the risk is the reward, perfection and chaos can be equally sublime.

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



Top: Anne Plamondon, *Crystal Pite/Kidd Pivot* | Photo by Michael Slobodian; Bottom: Sébastien Ramirez and Honji Wang | Photo by Nika Kramer



DANCE LIVES HERE

**A partnership between *Fall for Dance North*
and *The Dance Current* magazine.**

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

VISIT *FALL FOR DANCE NORTH* ONLINE

to **discover dance festivals and presenters** in Toronto and across Ontario that regularly present live dance. Learn more about the dance activities these organizations offer throughout the year.

ffdnorth.com

VISIT *THE DANCE CURRENT* ONLINE

for **searchable listings and details** about dance performances in Toronto and across Canada. Choose your date, location, dance style or favourite artist and plan your dance night out!

thedancecurrent.com



Fall for Dance North Festival Inc. would like to thank the following **Sony Centre staff and IATSE Local 58 for their incredible support** without which *Fall for Dance North* would not be possible:

SONY CENTRE STAFF

CEO & Director, Programming
Mark Hammond

Executive Assistant to the CEO
Isabel Menanno

Bookings Coordinator
Elsa Nealon

Events Manager
Kassie Hudson

Senior Manager, Production
R Allan Ross

Director, Marketing, Communications & Development
Mary Ann Farrell

Development Associate
Reem Farag

Manager, Advertising
Young In Turner

Manager, Interactive Marketing
Roxana Rusowsky

Associate Manager, Promotions
Jessica Rashotte

Marketing Coordinator
Betty Dang

Manager, Education, Outreach
Rachel Robbins

Video & Digital Communications Assistant
Phoebe Sequino

Senior Manager, Ticket Sales
Tom Kerr

Manager, Box Office Services
Fran Holywell

Assistant Manager, Box Office Services
Darcy Stoop

Senior Manager, Patron Services
Samantha Berger

Duty Manager
Margaret de Gruchy

HOUSE STAGE CREW IATSE Local 58

Head Carpenter
Rupert de Gruchy

Head Electrician
Richard Karwat

Property Master
Michael Guy

Head Sound Operator
Ross Tuskey

Flyman
Paul Archibold

Assistant Carpenter
Steve McLean

Assistant Electrician
James Dike

Assistant Sound Operator
Zsolt Kota



FALL FOR DANCE NORTH

Ilter Ibrahimof **ARTISTIC DIRECTOR**

Madeleine Skoggard **EXECUTIVE DIRECTOR**

Michael Caldwell **ARTISTIC PRODUCER**

Melissa Forstner **DEVELOPMENT EXECUTIVE**

Jacob Niedzwiecki **DIGITAL STRATEGIST**

Janelle Rainville **PRODUCTION STAGE MANAGER**

Simon Rossiter **FESTIVAL LIGHTING DESIGNER**

Seren Lannon **ASSISTANT STAGE MANAGER**

Samuel Hale **ASSISTANT STAGE MANAGER**

Noah Fever **ASSISTANT LIGHTING DESIGNER**

Jennifer Lennon **ASSISTANT LIGHTING DESIGNER**

Cosmic Design **GRAPHIC DESIGN**

Holmes PR **PUBLICITY & COMMUNICATIONS**

Young Associates **FINANCIAL SERVICES**

Find us. Follow us. Share your experiences.

@FFDNorth

#FFDNorth



The *Fall for Dance North* 2016 Program Booklet was planned, edited, designed and produced by a project team from *The Dance Current*, Canada's dance magazine.

Megan Andrews, Founding Editor and Director: Education & Special Projects

PROGRAM BOOKLET EDITOR

Lois Kim, Designer

PROGRAM BOOKLET DESIGNER

Sarah Lochhead, Director

PROGRAM BOOKLET ADVERTISING COORDINATOR

Cindy Brett, Copy Editor

PROGRAM BOOKLET COPY EDITOR

Brittany Duggan, Online Editor

PROGRAM BOOKLET PRODUCTION CONSULTANT

Lee Slinger, Editor

PROGRAM BOOKLET PROOF READER

Bonnie Kim & Molly Johnson, Writers

Thank you to the *Fall for Dance North* team:

Ilter Ibrahimof, Madeleine Skoggard and, especially, Artistic Producer Michael Caldwell, who worked with us closely on the program booklet.

@thedancecurrent



DANCEMAKERS 16|17

AMANDA ACORN | EMERGING ARTIST-IN-RESIDENCE | TORONTO

SUPPORTED BY THE HAL JACKMAN FOUNDATION

ANDREA SPAZIANI | LOCAL RESIDENT ARTIST | TORONTO

ANTONY HAMILTON | INTERNATIONAL RESIDENT ARTIST | AUSTRALIA

BRIAN SOLOMON | TECHNICAL RESIDENCY | KILLARNEY-SHEBANONING

IN PARTNERSHIP WITH NATIVE EARTH

DANA MICHEL | NATIONAL RESIDENT ARTIST | MONTREAL



Ellen Furey & Alicia Grant in LIGHT by Alicia Grant | Photo: Guntar Kravis



Canada Council
for the Arts



Conseil des arts
du Canada



TORONTO
ARTS
COUNCIL

BMO



HAL JACKMAN
FOUNDATION

DANCEMAKERS

CENTRE FOR CREATION www.dancemakers.org

Amelia Ehrhardt | Curator

Frances Shakov | General Manager

JANUARY 26 - 29, 2017



Nova Dance
infinite storms

FEBRUARY 21 - 26, 2017



PEGGY BAKER DANCE PROJECTS
SplitScreen

BMO Financial Group

Part of the the Theatre Centre's DANCE CARD series

THEATRECENTRE.ORG

2016/17



Mainstage Series

DanceWorks

© Harbourfront centre

NextSteps

Canada's Dance Series

September 2016 – June 2017

- October 21-22, 2016 DW217 **Wen Wei Dance** *Made in China*
- November 24-26 DW218 **tiger princess dance projects**
In Search Of The Holy Chop Suey / Zhong Xin
- February 9-11, 2017 DW219 **Throwdown Collective /**
Lina Cruz *Various Concert / Ylem (3 Eggs Ago)*
- March 23-25 DW220 **inDANCE** *Holy Cow(s)!*
- April 28-29 DW221 **Radical System Art** *Glory*

...a truly
breathtaking
range of works!

Tickets: \$18 - \$42

Box Office: **416 973-4000**

harbourfrontcentre.com/nextsteps

Info: 416 204-1082 danceworks.ca

Photo of tiger princess dance projects,
photography by Irvin Chow, Mairead
Filgate, Luke Garwood and Yvonne Ng;
image design by bf design



Canadian
Heritage

Patrimoine
canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

TORONTO
ARTS
COUNCIL



Canada Council
for the Arts

Conseil des arts
du Canada

© Harbourfront centre



60+ Shows 20+ Companies 3 Stages

2016/17 Season

Pratibha Arts / Wen Wei Dance / Toronto Dance Theatre / Sampradaya
Dance Creations / MOonhORsE Dance Theatre / ProArteDanza /
A Girl in the Sky Productions / tiger princess dance projects / Little Pear
Garden Dance Company / Ballet Creole / Canadian Contemporary
Dance Theatre / Throwdown Collective / inDANCE / Radical System Art /
Esmeralda Enrique Spanish Dance Company / Femmes du Feu



Canada's Dance Series

harbourfrontcentre.com

CANADA'S NATIONAL BALLET SCHOOL

Photography: Johan Persson, Jackielou Perez

MAVIS STAINES, C.M., DHumL
Artistic Director & CEO

NBS-ENB.CA



NATIONAL AUDITION TOUR 2016 – 2017
LAUNCHING FALL 2016
Dare to Dream

PROFESSIONAL BALLET PROGRAM
Ballet Academic (Grades 6 to 12) & Post-Secondary

TEACHER TRAINING PROGRAM
One- to Three-Year Certificate, Diploma & Joint Degree Programs

ASSOCIATES PROGRAM
After-school & weekend classes for ages 5 to 18

ADULT BALLET PROGRAM
Caters to adults of all ages & levels

SHARING DANCE PROGRAM
Getting all Canadians dancing and healthy.

PARKINSON'S DANCE CLASSES
and a partnership with BAYCREST sees NBS Artistic staff delivering programs to improve quality of life for aging Canadians.



Canada

Ontario

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Toronto



FFDNORTH.COM