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LINCOLN CENTER'S  
**SUMMER FOR THE CITY**

**BAAND  
TOGETHER  
DANCE FESTIVAL**

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BALLET  
HISPÁNICO

ALVIN AILEY AMERICAN  
DANCE THEATER

AMERICAN  
BALLET THEATRE

NEW YORK  
CITY BALLET

DANCE THEATRE  
OF HARLEM

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Wednesday, July 31, 2024 at 7:30 PM

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**PROGRAM**

**New York City Ballet**

*Duo Concertant* by George Balanchine

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**Alvin Ailey American Dance Theater**

*Solo* by Hans van Manen

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**Ballet Hispánico**

*Sombrerísimo* by Annabelle Lopez Ochoa

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**American Ballet Theatre**

*Night Falls* by Brady Farrar

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**Dance Theatre of Harlem**

*Blake Works IV (The Barre Project)* by William Forsythe

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**A NOTE FROM THE BAAND ARTISTIC DIRECTORS:**

The BAAND Together Festival has become a summer must-see event, thanks to Lincoln Center's dedication to our community. This year we are thrilled to be at the David H. Koch Theater with an exciting program highlighting the vibrancy of New York City's dance landscape and cementing our commitment to making great dance accessible to all New Yorkers.

BAAND Together Dance Festival is made possible by

**CHANEL**

## **New York City Ballet** ***Duo Concertant* by George Balanchine**

Igor Stravinsky dedicated *Duo Concertant* to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it.

### *Duo Concertant*

Premiere June 22, 1972, New York State Theater

#### **PERFORMED BY**

INDIANA WOODWARD, TAYLOR STANLEY

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Music by  
IGOR STRAVINSKY

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Choreography by  
GEORGE BALANCHINE\*

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Original Lighting by  
RONALD BATES

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Lighting by  
MARK STANLEY

---

Guest Violinist  
SEAN LEE

---

Pianist  
ELAINE CHELTON

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## **Alvin Ailey American Dance Theater**

### ***Solo* by Hans van Manen**

Hans van Manen divides his dynamic *Solo* among three dancers in a tour de force that challenges the Ailey men's daring agility and grace. This explosive display of virtuosity and wit launches the performers into an exhilarating whirlwind of movement and musicality.

### *Solo*

(1997, New Production 2023)

"Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Presto" and "Partita for Solo Violin No. 1 in B minor, BWV 1002 – Double: Corrente" performed by Sigiswald Kuijken and composed Johann Sebastian Bach.

### **PERFORMED BY**

CHRISTOPHER R. WILSON, CHRISTOPHER TAYLOR, XAVIER MACK

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Choreography by  
HANS VAN MANEN

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Staging by  
CLIFTON BROWN &  
RACHEL BEAUJEAN

---

Music by  
JOHANN SEBASTIAN BACH

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Costumes by  
KESO DEKKER

---

Lighting by  
JOOP CABOORT

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This new production of *Solo* is made possible by the Red Moose Charitable Fund.

## **Ballet Hispánico** ***Sombrerísimo* by Annabelle Lopez Ochoa**

Inspired by the surrealist world of Belgian painter René Magritte, famous for his paintings of men in bowler hats, *Sombrerísimo* references the iconic sombreros (hats) found throughout the world that help to represent culture. Originally choreographed for an all-male cast, *Sombrerísimo* has evolved into a work that can also be performed by an all-female or mixed-gender cast.

### *Sombrerísimo*

Premiere: 2013, New York City Center

#### **PERFORMED BY**

FATIMA ANDERE, AMIR J. BALDWIN, ANTONIO CANGIANO, PAULO HERNANDEZ-FARELLA,  
DYLAN DIAS MCINTYRE, OMAR RIVÉRA

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Choreography by  
ANNABELLE LOPEZ OCHOA

---

Music by  
BANDA IONICA FEATURING MACACO EL MONO LOCO, TITI ROBIN  
AND SOUNDScape BY VARIOUS ARTISTS

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Costume Design by  
DIANA RUETTIGER

---

Lighting Design by  
JOSHUA PRESTON

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*Sombrerísimo* was commissioned by New York City Center for the 2013 Fall for Dance Festival.

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## **American Ballet Theatre** ***Night Falls* by Brady Farrar**

*Night Falls* is a pas de deux that reflects an atmosphere of intimacy, inspired by the tranquil light at dusk.

### *Night Falls*

Premiere May 1, 2024, ABT Studio Company, The Joyce Theater

#### **PERFORMED BY**

SUNMI PARK AND JOSEPH MARKEY

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Choreography and  
Costume Design  
BRADY FARRAR

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Music  
FRÉDÉRIC CHOPIN  
NOCTURNE NO. 19 IN E MINOR NO. 1

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Solo Piano  
JACEK MYSINSKI

## Dance Theatre of Harlem

### *Blake Works IV (The Barre Project)* by William Forsythe

*Blake Works IV (The Barre Project)* (2023), a commission for the Dance Theatre of Harlem, is the latest installment in William Forsythe's continuously evolving work *The Barre Project*. The work derives its inspiration from the propulsive and rigorously structured songs of composer James Blake, whose work appears primarily in the popular music idiom.

The *Barre* series began in 2021 at the height of the pandemic as a filmed dance that was streamed to a global audience facing restrictions on live performance at the time. The live stage version for Dance Theatre of Harlem features newly choreographed sections that highlight the diverse and formidable talents of the ensemble and is a version of the ballet that is unique to this company alone.

### *Blake Works IV (The Barre Project)*

World Premiere January 20, 2023, Dance Theatre of Harlem, Penn Live Arts/Annenberg Center, Philadelphia, PA

#### PERFORMED BY

DEREK BROCKINGTON, MICAH BULLARD, KOUADIO DAVIS, LINDSEY DONNELL, KEENAN ENGLISH, CARLY GREENE, ALEXANDRA RENE JONES, INGRID SILVA, DELANEY WASHINGTON, STEPHANIE RAE WILLIAMS, DAVID WRIGHT

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Choreography  
WILLIAM FORSYTHE

---

Music  
JAMES BLAKE\*

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Lighting Design  
BRANDON STIRLING BAKER

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Costume Design:  
WILLIAM FORSYTHE  
KATY A. FREEMAN

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Original sound by  
BENJAMIN YOUNG

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\*All songs written by James Blake Litherland (PRS) and performed by James Blake

"Buzzard & Kestrel," published by Universal Music Publishing Group (GMR) and Buzzard and Kestrel LTD (ASCAP). Courtesy of Hessele Audio.

"Lindisfarne I," published by Universal Music Publishing Group (GMR). Courtesy of Universal Music Operations Ltd.

"Lullaby for My Insomniac," published by Sony Smash Hits Music Publishing (GMR).

Courtesy of Universal Music Operations Ltd.

"200 Press", published by Sony/ATV Music Publishing (UK) Limited (GMR). Courtesy of I-800-Dinosaur.

*Originating from The Barre Project (Blake Works II), created and filmed in 2020 for its first broadcast on March 25, 2021, on the CLI Studio Digital Platform [www.clistudios.com](http://www.clistudios.com)*

## ABOUT THE COMPANIES

### Ballet Hispánico

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ARTISTIC DIRECTOR & CEO **EDUARDO VILARO**

Ballet Hispánico was founded on the principle that everyone deserves dance, quality dance training and innovative performances. In creating the company in 1970, Tina Ramirez shattered a glass ceiling—challenging iconic representations and exposing the joy and celebration to be found in *Latinidad*. Today, as the largest Latino cultural organization in the United States and one of America's Cultural Treasures, Ballet Hispánico's three main programs, the Company, School of Dance, and Community Arts Partnerships bring together communities to celebrate the ever growing and multifaceted Hispanic diasporas. Ballet Hispánico's New York City headquarters provide the space and cultural heart for Latinx dance in the United States. It is a space that expands on Ramirez's original vision by providing our community the ability to train through dedicated scholarship opportunities, exceptional dance training, inclusive cultural dialogues, and exemplary performances. No matter their background or identity, Ballet Hispánico welcomes and serves all, breaking stereotypes and celebrating the beauty and diversity of Hispanic cultures through dance.

### Alvin Ailey American Dance Theater

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INTERIM ARTISTIC DIRECTOR **MATTHEW RUSHING**

Founded by Alvin Ailey in 1958 to enrich and preserve American modern dance and to share the African American cultural experience, Alvin Ailey American Dance Theater has performed in over 70 countries on six continents, becoming one of the most beloved dance companies in the world. Led by Judith Jamison from 1989–2011, and Robert Battle from 2012–2023, the Company has built the largest center dedicated to dance in NYC and has won countless awards, including a U.S. Congressional resolution naming it “a vital American cultural ambassador to the world.” Today, the Company continues to shatter cultural boundaries with its excellence and universal humanity, keeping Mr. Ailey's legacy alive for future generations and bringing joy to audiences everywhere.

### American Ballet Theatre

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ARTISTIC DIRECTOR **SUSAN JAFFE**

American Ballet Theatre is one of the greatest dance companies in the world. Revered as a national treasure since 1940, its mission is to create, present, preserve, and extend the great legacy of classical dancing to the widest possible audience. ABT's repertoire includes full-length classics from the nineteenth century, the finest works from the early twentieth century, and acclaimed contemporary masterpieces. In 2006, by an act of Congress, ABT was designated America's National Ballet Company®.

## New York City Ballet

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ARTISTIC DIRECTOR **JONATHAN STAFFORD**

ASSOCIATE ARTISTIC DIRECTOR **WENDY WHELAN**

New York City Ballet, one of the foremost ballet companies in the world, was founded in 1948 by the legendary choreographer George Balanchine and arts patron Lincoln Kirstein, and quickly became world-renowned for its athletic and contemporary style. Jerome Robbins joined NYCB the following year and, with Balanchine, helped to build its extraordinary repertory. Today, in its 75th anniversary year, NYCB continues to be inspired by its founders who envisioned an authentically American expression of ballet with a company that reflects the rich cultural diversity of our city and nation. Under the leadership of Artistic Director Jonathan Stafford, Associate Artistic Director Wendy Whelan, and Executive Director Katherine Brown, NYCB remains dedicated to its primary objectives: to preserve the ballets, dance aesthetic, and standards of excellence created and established by its founders; to develop new work that draws on the talents of contemporary choreographers and composers and speaks to the time in which it is made; and to make ballet accessible to the widest possible public through touring, education programs, the creative use of media, and other outreach efforts.

## Dance Theatre of Harlem

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ARTISTIC DIRECTOR **ROBERT GARLAND**

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a professional touring company, a leading studio school, and a national and international education and community outreach program. Each component of Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem is considered "one of ballet's most exciting undertakings" (The New York Times). Shortly after the assassination of The Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its sixth decade, Dance Theatre of Harlem has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. Dance Theatre of Harlem has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world.

## ABOUT THE ARTISTS

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### Ballet Hispánico

**Amir J. Baldwin**

Born Trenton, New Jersey  
*Joined Ballet Hispánico 2023*

**Antonio Cangiano**

Born Naples, Italy  
*Joined Ballet Hispánico 2018*

**Paulo Hernandez-Farella**

Born Los Angeles, California  
*Joined Ballet Hispánico 2018*

**Dylan Dias McIntyre**

Born Key West, Florida  
*Joined Ballet Hispánico 2023*

**Adam Dario Morales**

Born Englewood, New Jersey  
*Joined Ballet Hispánico 2023*

**Omar Rivéra**

Born Los Angeles, California  
*Joined Ballet Hispánico 2018*

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### Alvin Ailey American Dance Theater

**Chalvar Monteiro**

Born Montclair, New Jersey  
*Joined Ailey 2015*

**Christopher Taylor**

Born Newark, New Jersey  
*Joined Ailey 2022*

**Christopher R. Wilson**

Born Augusta, Georgia  
*Joined Ailey 2018*

**James Gilmer**

Born Pittsburgh, Pennsylvania  
*Joined Ailey 2019*

**Patrick Coker**

Born Chester, Virginia  
*Joined Ailey 2019*

**Renaldo Maurice**

Born Gary, Indiana  
*Joined Ailey 2011*

**Shawn Cusseaux**

Born St. Petersburg, Florida  
*Joined Ailey 2023*

**Xavier Mack**

Born Washington, D.C.  
*Joined Ailey 2022*

**Yannick Lebrun**

Born Cayenne, French Guiana  
*Joined Ailey 2008*

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### American Ballet Theatre

**Thomas Forster**

Born London, England  
*Joined ABT 2007*  
*Principal since 2020*

**Chloe Misseldine**

Born Orlando, Florida  
*Joined ABT 2019*  
*Principal since 2024*

**SunMi Park**

Born South Korea  
*Joined ABT 2019*  
*Soloist since 2022*

**Joseph Markey**

Born Jacksonville, Florida  
*Joined ABT 2019*



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## New York City Ballet

**Megan Fairchild**

Born Salt Lake City, Utah  
 Joined NYCB 2002  
*Principal Dancer 2005*

**Anthony Huxley**

Born Walnut Creek, CA  
 Joined NYCB 2007  
*Principal Dancer 2015*

**Taylor Stanley**

Born Philadelphia, Pennsylvania  
 Joined NYCB 2010  
*Principal Dancer 2016*

**Indiana Woodward**

Born Paris, France  
 Joined NYCB 2012  
*Principal Dancer 2021*

**Elaine Chelton, Piano**

Born Brooklyn, New York  
*NYCB Solo Pianist since 1995*

**Sean Lee, Violin**

Born Los Angeles, California  
*NYCB Guest Violinist since 2022*

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## Dance Theatre of Harlem

**Alexandra Hutchinson**

Born Wilmington, Delaware  
 Joined DTH 2018

**Alexandra Rene Jones**

Born Indianapolis, IN  
 Joined DTH 2023

**Ariana Dickerson**

Born Pensacola, Florida  
 Joined DTH 2024

**Carly Greene**

Born: Flower Mound, Texas  
 Joined DTH 2024

**David Wright**

Born Ft. Polk, Louisiana  
 Joined DTH 2021

**Delaney Washington**

Born San Francisco, California  
 Joined DTH 2023

**Derek Brockington**

Born Chicago, Illinois  
 Joined DTH 2019

**Elias Re**

Born Milan, Italy  
 Joined DTH 2023

**Kamala Saara**

Born Los Angeles, California  
 Joined DTH 2023

**Keenan English**

Born Randallstown, Maryland  
 Joined DTH 2020

**Ingrid Silva**

Born Rio de Janeiro, Brazil.  
 Joined DTH 2013

**Kouadio Davis**

Born Oneonta, New York  
 Joined DTH 2020

**Lindsey Donnell**

Born Midland, Texas  
 Joined DTH 2013

**Luis Fernando Rego**

Born Rio de Janeiro, Brazil.  
 Joined DTH 2024

**Micah Bullard**

Born Houston, Texas  
 Joined DTH 2021

**Stephanie Rae Williams**

Born Salt Lake City, Utah  
 Joined DTH 2011

## THANK YOU TO OUR SUPPORTERS

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The BAAND Together Dance Festival is proud to be part of Summer for the City

A Project of Arnhold Dance Innovation Fund

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## LINCOLN CENTER'S SUMMER FOR THE CITY

Lincoln Center's Summer for the City presents hundreds of free and choose-what-you-pay events each summer across multiple outdoor and indoor stages on its campus. From social dance on the plaza to outdoor concerts in Damrosch Park to comedy nights under the plaza to orchestra concerts in David Geffen Hall, summer at Lincoln Center offers something for everyone.

## ABOUT LINCOLN CENTER FOR THE PERFORMING ARTS

Lincoln Center for the Performing Arts (LCPA) is a cultural and civic cornerstone of New York City. The primary advocate for the entire Lincoln Center campus, our strategic priorities include: fostering collaboration and deepening impact across the Lincoln Center resident organizations; championing inclusion and increasing the accessibility and reach of Lincoln Center's work; and nurturing innovation on stage and off to help ensure the arts are at the center of civic life for all. LCPA presents hundreds of programs each year, offered primarily for free and choose-what-you-pay, including many specially designed for young audiences, families, and those with disabilities.

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## REPRESENTING BARITONES

*The Who's Tommy* star Ali Louis Bourzgui on embracing his voice.

By Diep Tran

When Ali Louis Bourzgui got the offer to play the title role in the revival of *The Who's Tommy* (which arrived on Broadway this spring after a Chicago run), Bourzgui was excited to be leading a musical for the first time. But he was also nervous. The casting notice for the show specified a high tenor for the role of Tommy Walker. Bourzgui is a baritone.

"I equate it to working out, where in the beginning, it was pretty hard for me," he admits to Playbill. But with the help of a good voice teacher, Bourzgui has been able to train his voice so he can sing the rock score comfortably eight times a week. "It actually strengthened my voice and gave me more stamina. And I've now brought my voice up to a new level that I didn't used to have."

*The Who's Tommy*, at the Nederlander Theatre, follows a young boy who witnesses a traumatic event that forces him to retreat inside himself, where he does not speak or interact with the world.

For Bourzgui, being able to sing *The Who's Tommy* in its original key has been a vindication. When he was studying musical theatre in college, he remembered wondering if there was a place in the industry for his vocal type.

"In college, I had a hard time finding repertoire that I could sing, that wasn't, like, Golden

Age stuff," he says. "And it really bothered me. . . I was like, 'Where am I going to fit in all this?'"

How does he feel like he fits now? Bourzgui smiles, before playfully adding: "I'm still bringing the baritone sound. I'm just saying, baritones can take the place of tenors and sometimes sound better."

Besides his low voice, the 24-year-old Bourzgui sets himself apart from the other actors who've played Tommy in another significant respect: The actor is Arab American. His father was an immigrant from Morocco. Bourzgui grew up Muslim. "For me playing that character, to be Arab...it's just creating that humanization," says Bourzgui. "To see an actor playing this role and having the name Ali, that would have been huge for me as a kid. And just in general, the story is about war, and it's about how war can affect generations and entire family lines. And if that's not the Arab story, I don't know what is."

And *Tommy* has made Bourzgui's dad finally believe in his son's artistic dreams. "He is fully on board, and he loves *Tommy* so much," says the actor. "If I had listened to him and gone through with being an engineer, there'd be a really bad wind turbine somewhere in Illinois just falling apart."

# 'How to Be a Human'

Back to the Future's Casey Likes on navigating stardom.

By Margaret Hall



HEATHER GERSHONOWITZ

It isn't easy growing up in the public eye. For Casey Likes, currently starring as Marty McFly in *Back to the Future* on Broadway, his journey from teenager to adulthood has played out on a gigantic stage for the world to see.

"I wish I'd been allowed to make mistakes," Likes confesses. Since making his Broadway debut in *Almost Famous*, Likes has had barely any downtime. He went straight from the short-lived musical, where he was the lead, to playing young Gene Simmons in the film *Spinning Gold*, before rocketing back to Broadway as McFly. "I didn't go to college because of *Almost Famous*. And that's fine, but as a performer experimenting as a person in my own personal ways, there's a whole bunch of stuff that I would have done in college if I had had the chance."

While Likes prefers to keep his personal life strictly private, the noise of the internet has made the act of getting to know himself rife with difficulty. Today, it's almost impossible to escape fans and their attention, due to social media.

"I wish I could turn it off sometimes," Likes sighs. "You have to be very, very famous to do that. Angelina Jolie probably doesn't check her social media, she has a team to do that, but she is kind of that last generation of Big Fame that can get away with that. Now, I have friends my age who

are just as famous as she is, but they don't get to turn off their phones."

Likes admits that it can be hard to tune out the criticisms levied at him every day. "Everyone has their own morals and opinions. . . Some days I'll get a comment saying I don't even deserve the role, and the very next comment will say I'm the only person who they could have ever cast."

While Likes doesn't plan on leaving *Back to the Future* anytime soon, he is taking steps to discover what his adulthood can look like. Step one? Returning to his Scottsdale, Arizona, hometown to stage a starry, sold-out production of *Rent* (July 5–7). Likes' *Back to the Future* co-star, Roger Bart, was a close friend of Larson and the namesake of one of *Rent*'s protagonists. Bart will record a video foreword for the production.

"When you eat, sleep, and breathe what you do, who are you outside of it?" Likes pauses, looking down for several beats before continuing on. "I am really trying to figure out the life outside of the career part. . . To figure out how to be a human, as well as an actor."

But one thing's for sure, Likes says: "I'm doing my best to have no ego attached to me. I want to be as equally fulfilled doing *Rent* in Scottsdale as I am doing *Back to the Future* on Broadway. I'm chasing things that give me joy."





# HAIR TODAY

Nikiya Mathis is the first hair/wig designer to win a Special Tony Award.

By Logan Culwell-Black

**B**roadway hair and wig designer Nikiya Mathis has won a 2024 Special Tony Award, in recognition of her work on *Jaja's African Hair Braiding* (which will launch a national tour this fall). Mathis is currently represented on Broadway with *Home* at the Haines Theatre and Off-Broadway with *Cats: "The Jellie Ball"* at Perelman Performing Arts Center. Below, Mathis discusses why there needs to be a permanent hair and wig Tony Award.

## **Why is it important to create a permanent category for hair and wig design?**

There have been shows that I've worked on that I've been really proud of what I did, and then the costume designer gets a nomination in part because of my work. Hair and wig designers have been working for years with little-to-no recognition. . . I'm grateful for this honor, but I feel like we're in a real place where the category is needed. The work we do is so intricate and so delicate and takes so many hours. It's due to be honored.

## **You got into this after hearing a lot of horror stories from fellow actors of color regarding hair and wigs on productions. Can you speak to that?**

My first show [as an actor] out of grad school was at a major regional theatre. The cast

was five Black women, and no one had the skillset to braid our hair. I would have friends reach out and say, "Listen, the costume designer wants me to use my real hair." . . . What happens is Black actresses go home and stay up for hours at a time and do their own hair, and make sure that they don't look foolish onstage. But that really is someone else's job! . . . Now, I get Black actors who reach out to me asking me to create a wig that they pay for themselves. I have a friend who is a series regular on a TV show that reached out to me about building a wig that she was going to pay for because she was getting pushback about her hair.

## **For people who work in hair who aren't Black, is it their duty to go out and learn how to do Black actors' hair, or should productions be hiring wig designers of color?**

I think it's all our responsibility to go out and learn. You never know who's going to be coming into your chair. . . There are natural hair classes. There are braiding classes, right here in New York City. . . In terms of hiring hairstylists of color, that's very important. At the end of the day, we need equity in hiring, period. It's not that every designer of color is amazing with styling natural, textured hair. But you want to have visibility and representation.

# Meet the Winners

The 2024 Tony Awards have come and gone. See some of the winners below.

Photos by Heather Gershonowitz



The team of *Stereophonic*, which won five Tony Awards, including Best Play for playwright David Adjmi (center in the sunglasses).



Maleah Joi Moon, *Hell's Kitchen*



Kecia Lewis, *Hell's Kitchen*



Daniel Radcliffe, *Merrily We Roll Along*



Kara Young, *Purlie Victorious*



Jonathan Groff, *Merrily We Roll Along*



Shaina Taub, *Suffs*



Sarah Paulson and Branden Jacobs-Jenkins, *Appropriate*



Dede Ayite, *Jaja's African Hair Braiding*



Linda Cho, *The Great Gatsby*



Justin Peck, *Illinois*



Billy Porter, 2024 Isabelle Stevenson Award



Nikiya Mathis, Special Tony Award for *Jaja's African Hair Braiding*



Will Brill, *Stereophonic*