

# BAAND Together Dance Festival at The David H. Koch Theater



Photo credits, from left to right: Laura Fuchs, Dario Calmese, Karolina Kuras, Erin Baiano, Alexandra Hutchinson

Celebrate the fifth anniversary of the *BAAND Together Dance Festival*, as five of NYC's most iconic dance companies—Ballet Hispánico, Alvin Ailey American Dance Theater, American Ballet Theater, New York City Ballet, and Dance Theater of Harlem—reunite on stage from July 29-August 2.

*This festival is made possible by CHANEL.*

This performance is ticketed with assigned seating and has a run time of 1 hour.

It is also part of our Relaxed Performance series. Open to all, but designed for people with autism, sensory and communication disorders or learning disabilities. The artistic integrity of the piece remains unchanged, however modifications to social and sensory environment may be made.

# The David H. Koch Theater

The David, H. Koch Theater is located on 20 Lincoln Center Plaza and the entrance is at the top of the ramp close to West 63rd Street and Columbus Avenue.



## Getting to the David H. Koch Theater

### Travel Options:

The David H. Koch Theater is on the Upper West Side of Manhattan, located on 20 Lincoln Center Plaza, closest to West 63<sup>rd</sup> Street and Columbus Avenue.

**BY SUBWAY:** The David H. Koch Theater is a short distance from the **1** train at West 66<sup>th</sup> Street. It is a slightly longer distance from the **A, B, C, D** or **1** trains at 59<sup>th</sup> Street—Columbus Circle, accessible via elevator.



**BY BUS:** The **BXM2, M5, M7, M10, M11, M20, M66, and M104** bus lines all stop within one block of The David H. Koch Theater.

### Access-A-Ride:

The recommended Access-A-Ride address for drop off closest to the main entrance is **20 Lincoln Center Plaza**, located on Columbus Avenue between West 63<sup>rd</sup> and West 65<sup>th</sup> Streets.

### Pick-Up/Drop-Off:

The main entrance for performances at the David H. Koch Theater is on Columbus Avenue and 63<sup>rd</sup> Street.

# Audience Entrance and Security Protocol

Guests will enter the David H. Koch Theater and walk through **security doors**. Guests will need to walk through to enter the venue, but these are not metal detectors, and you will not need to empty your pockets. Guests may be asked to remove your bags for inspection.

**Security wands** will be used at the Accessible Entrance, and guests may be scanned before entering the venue through this entrance.



Photos © Rosalie O'Connor.



Guests can pick up tickets at the box office. Guests will need to provide their name and show ID to theater staff at the box office window.



Photo © Rosalie O'Connor.

Guests can get their tickets scanned by ticket takers on either side of the theater lobby.



Photo © Rosalie O'Connor.

## Accessible Entry:

The accessible entrance to the David H. Koch Theater is located 63<sup>rd</sup> Street and Columbus Avenue. located on the Concourse Level on 63<sup>rd</sup> Street.

The entrance can be accessed via steps that stretch between 63<sup>rd</sup> and 64<sup>th</sup> street or a ramp located to the left of the stairs.



## Program

### **Dance Theatre of Harlem – *Nyman String Quartet No.2* by Robert Garland**

Set to Michael Nyman's *String Quartet No.2*, Robert Garland continues his signature exploration of the intersection of cultures that is contemporary America. Complex and witty, this sophisticated work shows off the unique capacity of the company's artists to code-switch with abandon.

"This work is dedicated to the memory of two men whom I admire: John Wesley Carlos, former track and field medal winner at the 1968 Summer Olympics, well known for his triumphant salute upon the winners podium that year, and Dance Theatre of Harlem's Founder and Artistic Director Emeritus, Mr. Arthur Mitchell (1934-2018), whose similar stand for his people, his community, and the arts 'has brought us thus far on our way' (*Lift Every Voice and Sing*)" -Robert Garland

### **New York City Ballet – *After the Rain (Pas de Deux)* by Christopher Wheeldon**

Christopher Wheeldon's *After the Rain* premiered in 2005 at NYCB's annual New Combinations Evening, which honors the anniversary of George Balanchine's birth with world premiere ballets. The full ballet, which included a preceding section set to Arvo Pärt's *Tabula Rasa*, was the last ballet choreographed by Wheeldon for Wendy Whelan and Jock Soto before Soto's retirement from performing later that year. The second section, presented tonight, is a haunting pas de deux set to Pärt's *Spiegel im Spiegel*.

## **Alvin Ailey American Dance Theater – *Many Angels* by Lar Lubovitch**

After 60 years as a choreographer, Lar Lubovitch has frequently been asked: "Why do you make dances?". The 13th-century theologian St. Thomas Aquinas posed several theoretical questions about the behavior of angels, to which no real answers are possible or necessary. "How many angels can dance on the head of a pin?" illustrates that some questions have no logical response but are understood as a question of faith. Something may exist in the world simply for the sake of itself—for example, a dance. *Many Angels* is a dance to music by Gustav Mahler. It is not really about angels. (Well, maybe a little.)

## **American Ballet Theatre – *Midnight Pas de Deux* by Susan Jaffe**

Choreographed by American Ballet Theatre Artistic Director Susan Jaffe, *Midnight Pas de Deux* is an introspective and poetic duet, set to the adagio from Alessandro Marcello's *Oboe Concerto in D minor*.

## **Ballet Hispánico – *House of Mad'moiselle* by Annabelle Lopez Ochoa**

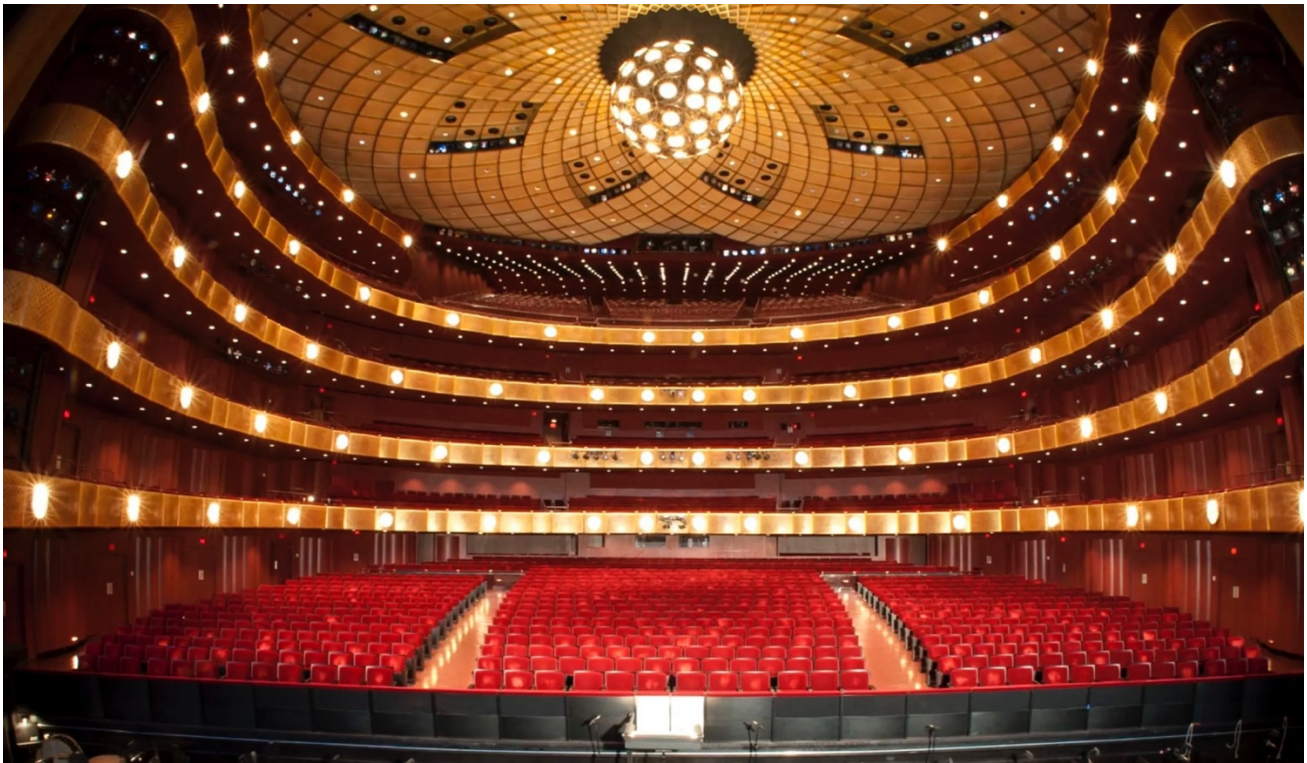
Originally created in 2010 as her first full-length work for the company, *House of Mad'moiselle* by internationally acclaimed choreographer Annabelle Lopez Ochoa is a wild romp through the layered symbols of Latin American femininity. It revels in the drama, elegance, and defiance of iconic women who blur the lines between myth and memory.



## Performance Venue

The auditorium features a hybrid of traditional and continental style seating on the orchestra level, five “Rings” (balconies), faced with jewel-like faceted lights and a large spherical chandelier in the gold paneled ceiling.

This performance has ticketed seating, with assigned seats noted on tickets. There may be seats marked as “reserved” in some sections.



Guests can purchase food and beverages from the lobby bars to enjoy.

## Restrooms

Accessible, family restrooms are available at each level of the David H. Koch Theater.

## Accommodations

This venue has **accessible routes**, with **designated wheelchair and companion seating**



**FM assistive listening devices** with headsets and neck loops are available for all performances at Coat Check. Additionally, guests are welcome to bring their own headphones and standard jack headsets.



**Audio description**, providing live description for guests who are blind or have low vision is available through receivers and headsets. Guests can pick up receivers and headsets at Coat Check



**Chill out spaces** are available in the Patron Lounge on the Orchestra level and on house right on the 1<sup>st</sup> Ring. **Noise-reducing headphones, earplugs, fidgets, and other sensory items** are available to borrow.



**Access Concierge Service:** Access Reps, trained to support guests with disabilities, are available to provide 1:1 support for individual guests and their party. **Must be scheduled in advance.**



If you require any additional accommodations, please contact [access@lincolncenter.org](mailto:access@lincolncenter.org) or 212 875 5375.

## Chill Out Spaces



Chill Out Spaces are located in the Patrons Lounge on the Orchestra level and on house right on the 1<sup>st</sup> Ring.

Guests are welcome to take a break during the performance and return when ready. Noise-reducing headphones, earplugs, fidgets, and other sensory items are available to borrow from the chill out space and the Access table.

## What to Expect at a Relaxed Performance

- Guests are able to enter and leave the audience space throughout the event, as needed
- Guests can vocalize or move throughout audience space
- Fellow audience members are asked to create a no “shushing” zone
- House lights adjusted so that venue is never fully dark
- Attention to bright lights, loud noises, and surprise sensory elements, described in advance
- Chill Out Space for guests to take a break and rejoin performance when ready
- Visual guide, with clear instructions, shared before event
- Noise-reducing headphones and fidgets available to borrow
- Staff members and artists are trained in access and inclusion best practices

For more relaxed performances, visit [lincolncenter.org/relaxed](https://lincolncenter.org/relaxed)



## Before You Leave:

After the event, please visit the feedback station in the Lobby to share your experience at this performance.



For more information about Relaxed Performances at Lincoln Center, visit [lincolncenter.org/relaxed](https://lincolncenter.org/relaxed) or contact [access@lincolncenter.org](mailto:access@lincolncenter.org) or 212.875.5375.

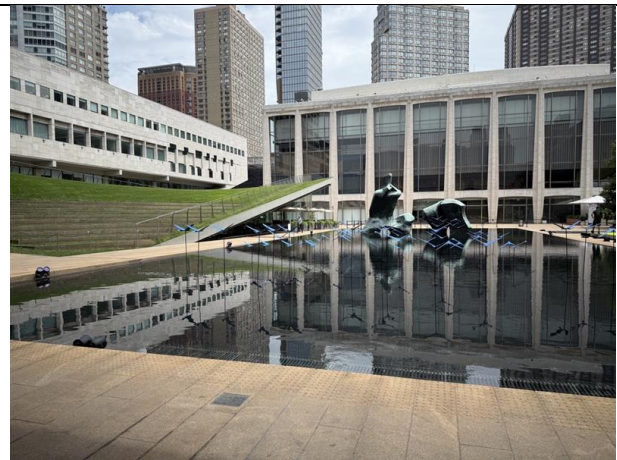
## While You Wait:

### Food and Drinks:

Lincoln Center has many different nearby food options on campus:

- **The Coffee Bar** at the Welcome Center in David Geffen Hall serves a variety of coffee, tea and pastries.
- **[The Independent Café](#)** serves all-day breakfast, lunch, snacks, coffee, and dessert. This café is located at 61 West 62nd Street, inside the David Rubenstein Atrium.

**Hearst Plaza** is open to the public and has seating, corn hole, and a display of bird sculptures flying over the Reflecting Pool.



**On Josie Robertson Plaza**, a giant disco ball hangs over the Revson Fountain, surrounded by a blue dance floor.



Photo by Lawrence Sumulong

For more information about Lincoln Center Summer for the City programming, venues, and neighborhood recommendations, please visit our website: [www.lincolncenter.org/series/summer-for-the-city](http://www.lincolncenter.org/series/summer-for-the-city)