



For immediate release

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“Side by Side” Presented by City Ballet of Boston and BoSoma Dance Company

**Contemporary dance by two groundbreaking Boston dance
companies**

October 28, 29, 30 | Boston Center for the Arts

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[City Ballet of Boston](#) and [BoSoma Dance Company](#) present “Side by Side,” an evening of contemporary dance. This double-bill performance, conceived by Anthony (Tony) Williams, the Artistic Director of City Ballet of Boston, and Katherine Hooper, the Artistic Director of BoSoma Dance Company, offers a wide range of 21st century original and newly re-staged works.

For these performances, BoSoma performs works by all-female choreographers—Adrienne Hawkins, Jessica Flynn, Johanna Kepler, and Katherine Hooper. The works represent a range of lived experiences—from the joy within the Black community, to massive life shifts due to Covid and other events, and inspiration from the idea of global travel.

City Ballet Boston opens their half of the performance with “The Moor’s Pavane,” choreographed by José Limón, and newly staged by Kurt Douglas in celebration of the Limón Dance Company’s 75th Anniversary. Following is “Respighi Variations,” choreographed by Tony Williams in 1985 and refreshed for 2022. The final pieces on their program in rotation are “Spring is Already Laughing” by choreographer Junichi Fukuda and the Romeo & Juliet Pas de Deux choreographed by Gianni DiMarco.

The performances, at the Boston Center for the Arts, take place on Friday, October 28th at 8pm; Saturday, October 29th at 2pm & 8pm; and Sunday, October 30th at 2pm. Tickets are \$40-\$50 and go on sale in early September at bostonarts.org/experiences.

BOSOMA DANCE COMPANY REPERTOIRE:

“And Miles to go……”

Adrienne Hawkins, Choreographer

“Choreography and movement to me is a craft and the ability to create something from an inner source and reflection that can be communicated to the audience through movement. To me, Jazz is a feeling and working with that feeling is the embodiment of this creation. This piece reflects the joy, fun and lighthearted gesturing that the Black community has used for years to combat the subjugation of the history that has been inexpressible in this country’s narration and my take on the culture that created the music and movement to express a feeling that has yet to have a word created for it.” -- Adrienne Hawkins

“To Life”

Jessica Flynn, Choreographer

“We can find ourselves focusing on the specifics of our existence to find happiness, when in reality the mere aspect of having said existence and the people you spend it with are what is important. That’s why whenever I make a toast, I always cheers ‘To Life’.” -- Jessica Flynn

“Permission to Evolve”

Johanna Kepler, Choreographer

“Our lives came to a massive pause in the spring of 2020. Two years later we have yet to fully press the play button. We have all learned to shift, adapt and change to acclimate to our new reality. This pause has forced us to re-evaluate ourselves and the world around us. We have been forced to give ourselves the permission to evolve with the world around us. The human race is resilient. As people we are constantly evolving and adapting to the only constant we know: change. Driven by hope and perseverance we wander forward and learn into the uncertainty that has become our reality. The last two years have shown us how resilient people are and how to give ourselves the permission to just be.” -- Johanna Kepler

“On The Rails”

Katherine Hooper, Choreographer

“For years I have fought with my fear of and desire to travel and explore the amazing world outside of the US. Between not having the money to travel internationally, having kids too young to appreciate travel and then Covid locking us down from travel...one reason after another it wasn’t possible. During the 2020 lockdown, I found the work of Thylacine, French electronic music producer William Rezé, who traveled a 5,000-mile train journey from Moscow to Vladivostok in a cramped cabin on the Transsiberian railway. This new work is an abstract expression inspired by this beautiful album.” -- Katherine Hooper

CITY BALLET OF BOSTON REPERTOIRE:

“The Moor’s Pavane”

José Limón, choreographer | staged by Kurt Douglas

“The Moor’s Pavane” (1949), José Limón’s iconic masterpiece, interprets the story of Shakespeare’s Othello, with four characters—The Moor and his betrothed, Desdemona; Iago and his wife, Emilia. The powerful story of love, jealousy, and betrayal is framed by a stately court pavane. When reviewing the premiere of “The Moor’s Pavane,” Louis Horst of *The New London, Conn., Evening Day*, wrote, “With a quartet of dancers... José Limón has, within the strict limitations he has set himself, produced a gripping and absorbing composition.”

Music from Henry Purcell’s “Abdelazer,” The Gordian Knot Untied, and the pavane from Pavane and Chaconne for Strings, arranged by Simon Sadoff. Original costumes designed by Pauline Lawrence. Staged by Kurt Douglas, former Limón Dance Company member and current associate professor of dance at Boston Conservatory at Berklee. In 2007, Douglas became the first African American to portray Iago in “The Moor’s Pavane.” Limón Dance Company is celebrating its 75th anniversary this year.

“Respighi Variations”

Anthony Williams, choreographer

Tony Williams’ choreography brings the music of Ottorino Respighi to life in this colorful, classical piece. Originally choreographed in 1985, “Respighi Variations” has been adapted for 2022. Six ladies and one gentleman intertwine through the four movements of this bright ballet.

“Spring is Already Laughing”

Junichi Fukuda, choreographer

Music: Wolfgang Amadeus Mozart

performed on two of four programs in rotation with the Romeo & Juliet Pas de Deux

Mozart wrote a "trunk" aria for virtuosic soprano Josepha Hofer highlighting her technical mastery, complete with difficult leaps and showy runs. "Spring is Already Laughing" is a duet featuring the dancers' technicalities and the harmony between the choreography and music.

Romeo & Juliet Pas de Deux

Gianni DiMarco, choreographer

Music: Sergei Prokofiev

performed on two of four programs in rotation with “Spring is Already Laughing”

In this passionate duet from one of ballet's most iconic love stories, we see the young couple's first expression of love. Gianni DiMarco's moving choreography and Prokofiev's breathtaking score intensify as Romeo and Juliet find confidence in their declaration.

About BoSoma Dance Company

Founded in 2003 in Boston by current Artistic Director Katherine Hooper and Irada Djelassi, BoSoma Dance Company (BDC) is recognized for its daring contemporary programming encompassing vibrant energetic movement with athletic performance quality. In 19 seasons, BDC has premiered over 45 original works by Hooper and performed commissions from outstanding organizations such as Chorus pro Musica of Boston and the Patricia Kenny Dance Collection of New York. As in-demand collaborators, BoSoma has worked with the Peabody Essex Museum, Providence Performing Arts Center and the Collage Dance Ensemble under the direction of Ahmet Luleci, and have performed in festivals around the globe. In 2015, BoSoma was commissioned to perform their own interpretation of Stravinsky's "Les Noces" at New England Conservatory's legendary Jordan Hall. In 2016, BDC was commissioned by the Peabody Essex Museum to accompany the "Rodin: Transforming Sculpture" exhibit where BDC dancers performed within the galleries for five hours a day throughout all 100 days of the exhibit. The company has been recognized by the Boston Globe for their "vigorously athletic and artistically sculptural" performances and featured on WCVB-TV's Chronicle for their community outreach.

BDC has enhanced its mission to use the power of dance and physical movement to unlock a passion for greater learning in our schools. In partnership with New England Arts for Literacy Project, BDC has created K-12 programs that support core curricula learning, including a landmark program, Math and Science Matters, designed to introduce children to how choreographers use numbers and music mathematically to create choreography and movement patterns. Science topics also integrate and teach the importance of knowing human anatomy, energy and gravity, which allows dancers to be able to move through space. BDC repertory uses abstract storytelling and expression to convey themes or feelings to the audience, serving as a jumping off point for ideas and questions about our world and how we relate to it.

<https://www.bosoma.org/>

About City Ballet of Boston

City Ballet of Boston (CBB) is a non-profit 501(c)(3) organization that provides quality dance training to a diverse urban community allowing it to run an elite professional company. The company is built on a robust values system of inclusiveness and believes that diversity through dance heightens creativity both in the studio and on the stage. The core philosophy of a rigorous dance curriculum is that quality dance builds physical and mental discipline and is also an excellent means of cultural education.

CBB has in place a rich training program to deliver a quality dance education, focused primarily on ballet, in a comprehensively supportive environment. The training provided goes beyond dance, and students will receive support and guidance to develop better connections with each other and their communities. This is a significant step in achieving the ultimate goal of creating more professional dancers of color and for these dancers to experience personal growth and development to sustain them through their careers and beyond.

The company's scholarship training program, Boston City Youth Ballet, offers two levels for young dancers. The introductory Relevé level (ages 8-11) is perfect for beginning students who are eager to learn. For more advanced dancers ages 12-20, the Allongé level focuses on both technique and performing artistry. The program, now in its third year, is funded in part by the Carl & Ruth Shapiro Family Foundation. cityballetofboston.org

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