AYODELE CASEL + ARTURO O’FARRILL
SEPT 24 - 29, 2019

Season Sponsor:
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SAVE THE DATE
MONDAY, OCTOBER 28, 2019
6:30 PM | GIBNEY | 280 BROADWAY NEW YORK, NY

An evening of cocktails, hors d’oeuvres, silent auction and open rehearsals featuring

Ronald K. Brown/Evidence, Swing 2020, Christopher Williams Dance, and Urban Bush Women

Contact Vernon Scott at vscott@joyce.org or 646.278.0442 for more information.

JOYCE
Leadership support for The Joyce Theater Foundation has been received from
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Leadership support for The Joyce's presentation of dance is provided by
the Doris Duke Charitable Foundation.
The Joyce's Open Channels Project promoting diverse voices is generously supported by the Ford Foundation
and the Rockefeller Brothers Fund. The Joyce's presentation of Ayodele Casel + Arturo O'Farrill is a
HARKNESS FIRST Joyce Theater debut, generously supported by The Harkness Foundation for Dance.
Generous support for this engagement was provided through a grant from
The Fan Fox and Leslie R. Samuels Foundation to encourage the performance of
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Joyce has been provided by First Republic Bank, The Jerome Robbins Foundation,
The Thompson Family Foundation, and Virginia B. Toulmin Foundation.
SCALULAR
(World Premiere)

Choreographer: Ayodele Casel
Original Music: Arturo O’Farrill – Madacaz Music (BMI)
Dancers: Ayodele Casel, Naomi Funaki, Luke Hickey, Andre Imanishi, Dre Torres

Scalular was commissioned and created, in part, with the support of The Joyce Theater Foundation’s Artist Residency Center, made possible by lead funding from The Andrew W. Mellon Foundation, Howard Gilman Foundation, LuEsther T. Mertz Charitable Trust, and Doris Duke Charitable Foundation. Additional commissioning support was generously provided by the Rockefeller Brothers Fund.

CHROMATIC FANTASY IN D MINOR
(2019)

Choreographer: Ayodele Casel
Original Music: Johann Sebastian Bach, arr. Arturo O’Farrill
Dancer: Ayodele Casel

BOMBA
an interlude

CARAVAN
(2019)

Choreographer: Ayodele Casel,
Improvography: The dancers
Original Music: Juan Tizol

CON POCO COCO
(2018)

Choreographer: Ayodele Casel
Improvography: The dancers
Original Music: Bebo Valdes
Dancers: Ayodele Casel, Naomi Funaki, Luke Hickey, Andre Imanishi, Dre Torres

AFRICA
(2017)

Choreographer: Ayodele Casel
Original Music: Ayodele Casel, additional music arrangements, Arturo O’Farrill
Dancers: Ayodele Casel, Naomi Funaki, Luke Hickey, Andre Imanishi, Dre Torres

Africa was created during a workshop of Ayodele Casel’s “Diary of A Tap Dancer” with support from Royal Family Productions.
JELLY ROLL  
(2018)  
Choreographer: Ayodele Casel  
Original Music: Charles Mingus  
Dancer: Ayodele Casel

AUDREY  
(2005)  
Choreographer: Ayodele Casel  
Original Music: Dave Brubeck & Paul Desmond arr. Arturo O’Farrill  
Dancers: Ayodele Casel, Naomi Funaki, Dre Torres, guest artists from A BroaderWay Foundation's Leader-in-Training program

FOOTPRINTS  
(2019)  
Choreographer: Ayodele Casel  
Original Music: Wayne Shorter  
Dancers: Ayodele Casel, Naomi Funaki, Luke Hickey, Andre Imanishi, Dre Torres

SOMOS SUR  
(World Premiere)  
Choreographer: Ayodele Casel  
Original Music: Ana Tijoux  
Dancers: Ayodele Casel, Naomi Funaki, Luke Hickey, Andre Imanishi, Dre Torres  
Vocalist: Carolina Gonzalez Mama  
Poetry: Excerpt from “While We Have The Floor,” written by Inaugural National Youth Poet Laureate, Amanda Gorman in response to Ayodele Casel's “While I Have The Floor,” performed by Ayodele Casel

Somos Sur was commissioned and created, in part, with the support of The Joyce Theater Foundation’s Artist Residency Center, made possible by lead funding from The Andrew W. Mellon Foundation, Howard Gilman Foundation, LuEsther T. Mertz Charitable Trust, and Doris Duke Charitable Foundation. Additional commissioning support was generously provided by the Rockefeller Brothers Fund.
AYODELE CASEL (Choreographer/Tap Dancer) has been named a 2019–2020 fellow at the Radcliffe Institute for Advanced Study at Harvard University, where she will be writing her next theatrical work. “A tap dancer of fine grained musicianship” (The New Yorker) and the 2017 recipient of the “Hoofer Award”, Ayodele premiered her one-woman show While I Have The Floor at the Spoleto Arts Festival with rave reviews. Her work is rooted in the expression of identity, culture, language, and communication. A frequent New York City Center collaborator, she was selected to create an interactive performance engaging NYC communities for their On The Move five borough tour. Ayodele also served as choreographer for Carole King and Maurice Sendak's musical Really Rosie for its Encores! Off Center debut under the direction of Leigh Silverman. She has performed as a soloist for Jeanine Tesori’s “Jamboree”, a soloist at Fall For Dance, and a soloist for “¡Adelante Cubal!” with Latin Jazz great Arturo O’Farrill's Afro Latin Jazz Orchestra. Hailed by the legendary Gregory Hines as “one of the top young tap dancers in the world,” Casel has steadfastly become an internationally sought-after artist and powerful voice for the art form. Read more about Casel's work at www.ayodelecasel.com

ARTURO O’FARRILL (Pianist/Composer) is a pianist, composer, and educator. Born in Mexico and raised in New York City, he received his formal musical education at the Manhattan School of Music and the Aaron Copland School of Music at Queens College. Arturo’s professional career began with the Carla Bley Band and continued as a solo performer with a wide spectrum of artists including Dizzy Gillespie, Lester Bowie, Wynton Marsalis, and Harry Belafonte. In 2007, he founded the Afro Latin Jazz Alliance as a not-for-profit organization dedicated to the performance, education, and preservation of Afro Latin music. An avid supporter of all the arts, Arturo has performed with Ballet Hispánico, Ronald K. Brown’s EVIDENCE Dance company, and Malpaso Dance Company, for whom he has written two ballets. Arturo’s well-reviewed and highly praised “Afro-Latin Jazz Suite” from his album CUBA: The Conversation Continues (Motéma) took the 2016 Grammy Award for Best Instrumental Composition as well as the 2016 Latin Grammy Award for Best Latin Jazz Recording. In addition, his composition “Three Revolutions” from the album Familia-Tribute to Chico and Bebo also received the Best Instrumental Composition Grammy in 2018. Arturo is Professor of Global Jazz Studies at UCLA’s Herb Alpert School of Music. Arturo is a Steinway Artist.
WHO'S WHO IN THE COMPANY

NAOMI FUNAKI (Tap Dancer) began her tap dance training at Noboru Satou in Tokyo, Japan and is currently living in New York as an IISP student of Steps on Broadway. She has performed with Caleb Teicher & Company, in the debut show of Dorrance Dance's second company, and at the first “Tap Family Reunion.” She is an alumna of The School at Jacob's Pillow Tap Dance program (2017). She also has danced at the Vail Dance Festival, Fall For Dance (New York City Center), Works & Process (Guggenheim), and the Tokyo International Tap Dance Festival.

LUKE HICKEY (Tap Dancer) is a tap dancer, choreographer, and film director hailing from Chapel Hill, NC. Hickey was a company member of the internationally acclaimed, North Carolina Youth Tap Ensemble (NCYTE) for 10 consecutive seasons under the direction and mentorship of Gene Medler, touring all over the world. Currently based in Brooklyn, NY, Hickey is an alumna of the School at Jacob’s Pillow and Pace University NYC (BA Film & Screen Studies). In 2017, Hickey was featured in Dance Spirit Magazine to breakdown the famous BS Chorus. In the Fall of 2018, Hickey made his choreographic and directorial debut with his work, A Little Old, A Little New at the world famous Birdland Jazz Club in NYC and then at Jacob’s Pillow Dance Festival in 2019. Hickey’s choreography is also featured in the independent feature film A Bread Factory which was listed on The New Yorker’s “The Best Movies of 2018”.

ANDRE IMANISHI (Tap Dancer) was born in New York and started tap dancing at age five. After living in Japan for six years, he returned to New York at age eleven. He has played with Cartier Williams; Bernstein Tribute at The Kennedy Center, The Giz, and Ziggity Bop; Ayodele Casel; Dancers Against Cancer at Lincoln Center, Diary of A Tap Dancer v.4, Dance on The Lawn (Montclair, NJ); Michela Marino Lerman; Dr. James Buster Brown Tribute at Swing 46, Love Movement at Jazz at Lincoln Center Dizzy’s Club. He also performed in Luke Hickey's A Little Old, A Little New at Birdland, and the Tap City Awards & Tap Extravaganza.

DRE TORRES (Tap Dancer) is an international performer, teacher and choreographer. She received a Bachelor of Science in American Dance Pedagogy and Minor in Business Entrepreneurship at Oklahoma City University. Her performances include Comedy Central, Radio City Music Hall, FOX, The Capezio A.C.E. Awards, BBC London, and PBS. Dre has been on faculty with Broadway Dance Center, Pineapple Dance Studios, DansEncore International Dance Festival, Soul to Sole Tap Festival, London Tap Dance Intensive to name a few. Dre was a Principle dancer with Tapestry Dance Company under the direction of Acia Gray for five seasons. Most recently, Dre premiered her latest tap show production OSCILLATE, which was co-choreographed and performed by herself and Avalon Rathgeb in the UK. This show debuted at the renowned Sadler’s Wells Theatre in London, and appeared at the Edinburgh Fringe Festival, Latitude Music Festival and Shanghai’s Xintiandi Festival. The show is currently touring the UK and China.
KEISEL JIMÉNEZ (Percussion) is one of the most requested percussionists in Cuba. Born in Camagüey in 1983, Jiménez has worked as a session musician and a stage artist. He is especially known for his work with Alexander Abreu and his Havana d’Primera. Among his concert activities, Jiménez has also been a very successful and requested session musician. To name some of several recordings, Jiménez played with Alexander Abreu and his Havana d’Primera in "They Tell Me Cuba" (tumbadora / bongo), "La Bailarina" (drums), "Rosa la Peligrosa" (tumbadora) and worked with Orlando Valle Maraca on the record What I want is party (drums / timbale). Jiménez relocated to New York in December of 2015. His goal there is to amplify his musical perspectives and implement his experience and his knowledge.

ZACK O’FARRILL (Drums) is a multi-racial, multi-cultural, multi-musical artist who doesn’t believe in the walls that separate us. Growing up in a musical household, the son of classical pianist Alison Deane and jazz pianist, composer, bandleader Arturo O’Farrill, Zack and his brother, the trumpeter Adam O’Farrill, grew up playing and listening to a wide world of music. From the European-concert-music-influenced Afro-Cuban big band jazz of their grandfather, Chico O’Farrill, to the tongue-in-cheek free jazz of Carla Bley, to having a rotation of the Beatles, Steely Dan, Earth Wind and Fire, and Oscar Peterson in the car on summer road trips, growing up in the hip-hop generation, and extensive study of music in the new world derived from the African Diaspora, Zack has never viewed music with any particular regard to genre.

IVAN RENTA (Saxophone) was born and raised in Puerto Rico, and has become one of the premiere saxophonists in the jazz, Latin jazz, and Latin music industries. His ability to adapt to any musical situation has landed him on stage at many of the world’s most prestigious venues and music festivals. His credentials include performances and recordings with artist such as Tito Puente, Wynton Marsalis, Eddie Palmieri, Willie Colon, Marc Anthony, Jennifer Lopez, Jimmy Heath, Ray Barreto, The Vanguard Jazz Orchestra, and Bebo Valdez, to name a few. Renta has collaborated on three Grammy Award winning recordings. He is also an active music educator and clinician.

BAM BAM RODRIGUEZ (Bass) was born in Caracas, Venezuela and has been a part of the NYC music scene since 2012. He has performed and collaborated with Claudia Acuña, Ari Hoenig, Yayo Serka, Juancho Herrera, Arturo O’Farrill and regularly tours with La Crema Paraiso. Bam Bam had his first steps in music sneaking through rock jam sessions at the age of four, which led him to start playing the electric bass and studying music on his own from the age of seven. He started taking music lessons at the age of ten, and one year later he joined the Conservatorio Simon Bolivar in Caracas, the most prestigious music school of the capital, where he started learning to play the double bass. A few years later he joined the worldwide famous Sistema de Orquestas as a bass player and performed regularly all around the country, having the opportunity to work with Simon Rattle, Gustavo Dudamel, amongst others.
KALI RODRIGUEZ-PEÑA (Trumpet) Since moving to New York City in 2014, Cuban trumpeter-composer-arranger Kali Rodriguez-Peña has been blending traditional sounds from his native country with the influences of some of his heroes like Miles Davis and Freddie Hubbard, and the compositional style of Wayne Shorter's music, along with elements of R&B and Hip Hop. Solidly established on the scene, he is poised to become one of the leading voices of a generation of young talented Cuban musicians who are taking their best shot in the Big Apple. Kali, one of the new Rising Stars of the Latin Jazz says: "I want to break with the concept of what 'Cuban music' is or means. Cuban music is more than what people think. I know my roots and I love them, but I also live in the 21st Century and I believe that one can add new things to what has been done before. I want to modernize Cuban music and merge everything I know and I've learned so far. I think is possible, and I don't have to lose my roots to do this."

CAROLINA GONZALEZ MAMA (Vocalist) is a singer/composer from Argentina, based in Brooklyn. She has found in her songwriting, a way to communicate profound aspects of life. With a several musical influences and background in filmmaking and photography, she creates a universe that combines image and sound in a context of World Music.

TORYA BEARD (Creative Director & Assistant Choreographer) is Managing/Creative Director of Ayolives, Inc., the Director of Programming & External Relations at A BroaderWay Foundation, Co-Director of Original Tap House, and Co-Founder of the artist-lead social enterprise, tall poPpy, Inc. She is Arts Education Consultant for Excellence Community Schools and is a member of the Advisory Board of Earl Mosley’s Diversity of Dance. Recent projects: Ayodele Casel’s “Rooted” for New York City Center’s On The Move (Creative Director), Ayodele Casel’s “Diary of A Tap Dancer v.4” (Director), Classical Theatre of Harlem’s “The First Noel” (Associate Choreographer), All-Female “Jesus Christ SuperStar - In Concert,” (Producer), Idina Menzel 2017 World Tour (Creative Director), Ayodele Casel’s “While I Have The Floor” (Producer), City Center Encores! Off-Center production of “Really Rosie” (Assistant Choreographer), Tiffany Rea Fisher’s “The Best Self Project” for Elisa Monte Dance (Audience Experience), YoungArts NY (2019 Multidisciplinary Co-Director).

STACEY BOGGS (Associate Lighting Designer) is a New York based lighting designer and production manager whose designs include Catch Her If You Can choreographed by Maria Kocketkova, Amp (Winner NYCIT Best Lighting Design 2018), The In[heir]itance Project, NYCCT’s Interstellar Cinderella, Love that Dog, and Please Bring Balloons, Theatre Three’s The Diary of Anne Frank and The Miracle Worker, Waterwell’s Marco Millions (based on lies), The|King|Operetta, #9, I Love a Piano (national tour), and Senior Projects at Bard College. She has designed The Just and the Blind, A Time Like This, Musical Explorers, and The Link Up series at Carnegie Hall. She has also designed with choreographers Bill T. Jones, Doug Varone, Robert Moses, Troy Powell, Christopher Wheeldon, and Mina Yoo. She graduated from NYU’s Graduate Design program in 2005. She is a member of USA829. www.staceyboggs.com
BETSY CHESTER (Lighting Designer) is a New York based lighting designer. Recent credits include *Girl Bully* (Dixon Place), *Four Horsemen* (Dixon Place), *Choir of the Slain and Black Power Naps* (Performance Space New York), *While I Have The Floor* (New Victory Theater), *The Hole* (New Ohio Theater) *Diary of A Tap Dancer Vol. 4* (Royal Family), and *Past Lives and Stroking It's Ego* (Carnegie Stage).

DANIEL ERBERG (Sound Design) has designed at multiple New York City theatres, including The Public, Roundabout, City Center, 59E59, Atlantic, Prospect and HERE. Highlights include the World Premiere of *Stonewall* with City Opera, *Time it Was* with Bill Irwin and Tiler Peck and the American premiere of Caryl Churchill's *Drunk Enough to Say I Love You*. Regional credits include Arena Stage, Milwaukee Rep, Geffen, ACT, Merrimack, Geva and Long Wharf, as well as productions in Korea, Japan, China, Canada and Cuba. He is a frequent Broadway associate designer, where credits include *Iceman Cometh*, *Significant Other*, *Violet*, *Glass Menagerie*, *A Streetcar Named Desire*, *Heiress* and *The Nance* (Tony Award). Daniel is a member of USA829, IATSE, SDC and is a proud graduate of Northwestern University.

ERIC GLAUBER (Sound Mixer/Board Operator) grew up in Westchester, NY - where he was exposed to music and art from an early age. A proud graduate of SUNY New Paltz, he has worked on many shows regionally and in NYC backstage over the past few years. A few favorites include: *Jersey Boys*, *Jagged Little Pill*, *Secret Life of Bees*, and *The View Upstairs*. He would like to thank his friends and family for their continuous love and support.

WILLIAM VANN CARLTON (Production Stage Manager) has worked on many New York productions including *Conversations With Mother* at Signature Theatre, *Some Men-Pride Plays* at Rattlestick Playwrights Theatre, *The Fat Lady Sings* at LaMama ETC, *Bright Colors and Bold Patterns* at Soho Playhouse, *ASYLUM Circus Exposure 2017* NYU Skirball, *Latin Standards UTR* at The Public Theatre, *A Christmas Carol In Harlem*, *The First Noel* at Classical Theatre Of Harlem, *IDIOT* at HERE Arts Center; Lafayette French Institute Alliance Francais; *End of Summer, Walk Hard, Rollo's Wild Oat, Within the Law, A Man's World, The Boss, Both Your Houses, and The House of Mirth* at Metropolitan Playhouse. William also works as a Session Manager for APAP NYC, as well as a Stage Manager for the A Broader Way Foundation. He is a proud member of Actors’ Equity.

A BROADERWAY FOUNDATION LEADERS-IN-TRAINING (Guest Artists) A BroaderWay Foundation (ABW) was created in 2010 by Idina Menzel, Taye Diggs, and a passionate group of artists, activists, and social workers to amplify the power of young women through the arts. The Leader-In-Training (LIT) program, Directed by Ayodele Casel, is a rigorous two-year continuation of the ABW Future Leader experience. The focus is on the continued personal development of these young women, as they become leaders who move through the world with confidence, courage, passion, vision, and discipline.

2019-2020 ABW LITs:
Sasha Arteaga, Samaria Dalling, Karime De La Cruz, Mckayla Faye, Jasmine Mendoza, Vanessa Pavia Fuentes, Amani Varney

WHO'S WHO IN THE COMPANY
My deepest gratitude to Maestro Arturo O’Farrill for enthusiastically saying yes to going on this journey with me. I am in awe of his artistry and humanity. I am profoundly honored to collaborate with you always. To my wife and extraordinary creative collaborator Torya Beard for the endless support and contributions to the work. To my mom for always supporting my creative pursuits. My stepfather Joe for being with me at the beginning of my tap and Latin music expression. To my father for naming me Ayodele, joy has arrived, a Yoruba name I’ve been proud to carry. To superhero tap dancers Luke, Andre, Naomi, and Dre for their commitment and crazy talent. To the dance community who has shown me an immense amount of love. To Jeanine Tesori for inviting me to take the floor unapologetically. To Darren Biggart for always saying yes and venturing to organize my chaos. To Amanda Gorman for being a fearless and talented warrior. To Eduardo Vilaró at Ballet Hispánico for the gorgeous wood floors y todo el apoyo. To Michael Mayer and Leigh Silverman for their insistent and consistent support. To Arlene Shuler, Stanford Makishi, and the New York City Center family for championing my work. To Linda Shelton, Aaron Mattocks, and The Joyce Theater for inviting me to share my love and joy for this exquisite and sophisticated art form. Tap is magic and to play with these incredible musicians and dancers is a beautiful dream.

This is for every woman who moves through the world in pursuit of making noise, being heard, shaking things up, challenging stereotypes, living authentically, and yes, sparking joy.
I see movement in every note I play or compose. Ayodele makes music with her feet and her entire body. In some way this is the perfect relationship because she's a musician and I'm a dancer, only I do it at the piano and she does it on the stage. It's not confusing because the two art forms are not different. They employ different techniques to express the same truths we've discovered. Our lives are our art and the piano and the dance floor are the canvasses upon which we paint. The end result is always the same — divisions, genres, and ultimately walls come tumbling down for those who see the larger reality. It's not about using your feet or your fingers, it's about using your heart.

Arturo gratefully acknowledges Ayodele for her humanity and brilliance, the Joyce for welcoming this project, the dancers and musicians for their sublime artistry, our manager and guru Fred Miller, our life partners Alison and Torya, but most of all we acknowledge our ancestors for seeing and creating the path upon which we tread, despite the moment we live in.

We will get there, we will get there, we will get there!

Photo by Laura Diliberto
The Joyce Theater Foundation ("The Joyce,” Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther’s clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center’s David H. Koch Theater, to Brooklyn’s Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce’s annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. Visit Joyce.org for more information.

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Support for planning costs associated with establishing a third venue for dance as part of the redeveloped World Trade Center site has been generously provided by a grant from the Lower Manhattan Development Corporation, which is funded through Community Development Block Grants from the U.S. Department of Housing and Urban Development. Leadership support has also been provided by:

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