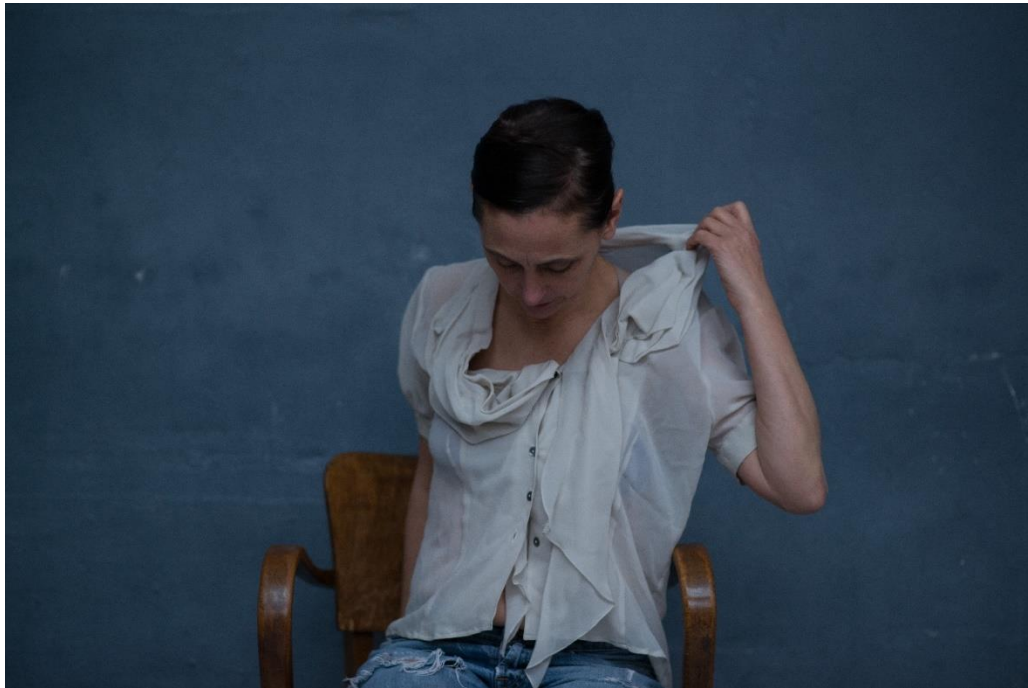




**Internationally Renowned Choreographer Anne Teresa De Keersmaeker
Brings North American Premiere of *The Six Brandenburg Concertos*
To Park Avenue Armory's Drill Hall,
Starring Her Award-Winning Company, Rosas**

**J.S. Bach's Score is Performed Live by B'Rock Orchestra
In the Company's North American Debut**

October 1 – 7, 2018



Anne Teresa De Keersmaeker
Photo by Anne Van Aerschot

New York, NY – July 24, 2018 – This October, internationally acclaimed Belgian choreographer **Anne Teresa De Keersmaeker** and her company **Rosas** bring the **North American premiere** of *The Six Brandenburg Concertos* to the Wade Thompson Drill Hall at Park Avenue Armory. Choreographed by De Keersmaeker, *The Six Brandenburg Concertos* is an evening-length dance work for 16 Rosas company members that explores the transcendental dimension found in the *Brandenburg Concertos*, one of J.S. Bach's most iconic masterpieces. In the Armory production, De Keersmaeker and her company are joined by the baroque ensemble **B'Rock**—making its North American debut—who play the concertos live under the baton of violinist Amandine Beyer. The production marks the continuation of De Keersmaeker's decades-long examination of the relationship between dance and music and her persistent fascination with Bach's work, which first captivated her during her early years

of choreographing. The production also builds on the Armory's rich lineage of exploring Bach's enduring legacy.

Recognized as radically changing modern dance in Belgium, De Keersmaeker began choreographing in 1980 and founded her company, Rosas, three years later. Her choreography blends mathematics, patterns, and social structures to illuminate the intrinsic link between dance and music. Since its founding, Rosas has championed interdisciplinary experimentation, integrating theatrics, texts, live music, and film into their productions.

"We are honored to bring Anne Teresa De Keersmaeker to the Armory to fill our Drill Hall with the poetic magic of her choreography," said **Rebecca Robertson**, President and Executive Producer of Park Avenue Armory. "*The Six Brandenburg Concertos* captures precisely the type of interdisciplinary work that we're committed to supporting, and we're excited to be a partner in such a dynamic, cross-genre creation."

"The specificity and complexity in Anne Teresa's work is alluring. Her use of the *Brandenburg Concertos* is emblematic of her artistic style, as it illuminates and deepens the performative tension in modern dance between fundamentals and ornamentation, between the cerebral and the physical," said **Pierre Audi**, Artistic Director of Park Avenue Armory. "She is the quintessential embodiment of modern dance and expresses it as a master through the appearance of disorder that, in reality, is entrenched in heavy technique, and through her playful articulation of rhythm and reliance on mathematics."

This production continues the Armory's history of exploring Bach's legacy through unique, interdisciplinary programming such as *St. Matthew Passion* (Peter Sellars, Berliner Philharmoniker, Sir Simon Rattle in 2014) and the *Goldberg Variations* (Igor Levit and Marina Abramović in 2015). In the hands of one of the most prominent artists in modern dance today, and in dialogue with the Armory's vast Drill Hall, *The Six Brandenburg Concertos* will illuminate Bach's classic composition in an entirely new way.

As part of the Armory's **Artist Talk Series**, the performance on **October 4** will be preceded by a separately ticketed conversation between **Anne Teresa de Keersmaeker** and **Amandine Beyer**. The conversation series seeks to encourage active discussion on the creative process and development of this landmark work.

The Brandenburg Concertos is part of Park Avenue Armory's 2018 season, which concludes with the North American presentation of **William Kentridge's** *The Head and the Load* (December 4-15), an Armory commission that will activate the full expanse of the Wade Thompson Drill Hall with a processional musical theater performance that examines the stories of more than two million Africans that served in the First World War.

The Six Brandenburg Concertos

October 1 – 7, 2018

North American Premiere

By Anne Teresa De Keersmaeker

Rosas

B'Rock Orchestra

Amandine Beyer, conductor

Performances:

Monday, Wednesday – Thursday: 7:30 p.m.

Friday – Saturday: 8:00 p.m.

Sunday: 3:00 p.m.

TICKETS

Tickets start at \$45 and can be purchased at armoryonpark.org / (212) 933-5812

Thompson Arts Center at Park Avenue Armory

643 Park Avenue at 67th Street, New York, NY

ADDITIONAL PROGRAMS

As part of its *Interrogations of Form: Conversation Series*, the Armory will host a program in its historic period rooms focused on *The Six Brandenburg Concertos*. These conversations feature artists and scholars exploring the realization of Armory productions and their resonances today, encouraging active discussion on a range of themes and complex issues.

Artist Talk: *The Six Brandenburg Concertos*

Thursday, October 4 at 6:00 p.m.

Choreographer **Anne Teresa de Keersmaeker** and conductor **Amandine Beyer** discuss Bach's influence on the creation of their latest work set to his masterful score.

ARMORY AFTER HOURS

Audiences also have the opportunity stay at the Armory following evening performances for libations with fellow attendees—and often the evening's artists—at a special bar in one of the historic period rooms.

SPONSORSHIP

The Six Brandenburg Concertos is supported in part by the Harkness Foundation for Dance.

Citi and Bloomberg Philanthropies are the Armory's 2018 season sponsors.

Support for Park Avenue Armory's artistic season has been generously provided by the Charina Endowment Fund, the Altman Foundation, The Harold and Mimi Steinberg Charitable Trust, the Fan Fox and Leslie R. Samuels Foundation, the Howard Gilman Foundation, the Horace W. Goldsmith Foundation, The Shubert Foundation, The Emma and Georgina Bloomberg Foundation, the Marc Haas Foundation, The Kaplen Brothers Fund, the Juliet Lea Hillman Simonds Foundation, the Leon Levy Foundation, the May and Samuel Rudin Family Foundation, the Richenthal Foundation, and the Isak and Rose Weinman Foundation.

ABOUT ANNE TERESA DE KEERSMAEKER

In 1980, after studying dance at Mudra School in Brussels and Tisch School of the Arts in New York, Anne Teresa De Keersmaeker (b. 1960) created *Asch*, her first choreographic work. Two years later came the premiere of *Fase, Four Movements to the Music of Steve Reich*. De Keersmaeker established the dance company Rosas in Brussels in 1983, while creating the work *Rosas danst Rosas*. Since these

breakthrough pieces, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music. She has created with Rosas a wide-ranging body of work engaging the musical structures and scores of several periods, from early music to contemporary and popular idioms. Her choreographic practice also draws formal principles from geometry, numerical patterns, the natural world, and social structures to offer a unique perspective on the body's articulation in space and time. In 1995 De Keersmaecker established the school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels in association with De Munt/La Monnaie.

ABOUT B'ROCK ORCHESTRA

B'Rock Orchestra was set up in Ghent in 2005 on the basis of an urge for renewal and rejuvenation in the world of early music. The orchestra's musicians distinguish themselves by their open mind and flexibility of repertoire and playing style.

B'Rock is known for performing bold and innovative programs comprised of early and contemporary music, focusing primarily on premiere musical performances combined with theater, visual art, and/or video.

The orchestra frequently engages prominent guest conductors and soloists such as René Jacobs, Ivor Bolton, Andreas Sperring, Alexander Melnikov, Dmitry Sinkovsky, Bejun Mehta, and many others.

B'Rock is regularly invited to major concert halls and festivals in Europe such as the Theater an der Wien, the Philharmonie in Paris, Bozar Music, the Concertgebouw Amsterdam, the BBC Proms, the Holland Festival, the Klarafestival, De Munt/La Monnaie, deSingel, the Concertgebouw Brugge, the Kölner Philharmonie, L'Auditori Barcelona, the Wiener Festwochen, the Ruhrtriennale, and the Mozartwoche Salzburg.

B'Rock has developed structural partnerships with deSingel international arts campus in Antwerp and the Opera de Rouen in France.

In 2018, B'Rock Orchestra travelled to Hong Kong and Beijing and undertook an American tour with Rosas, the dance company of Anne Teresa de Keersmaecker. In January 2019, it will make its Opera of Paris debut together with René Jacobs and Romeo Castellucci, and in the 2019-2020 season the orchestra plans to tour to Japan and South-America.

ABOUT PARK AVENUE ARMORY

Part palace, part industrial shed, Park Avenue Armory fills a critical void in the cultural ecology of New York by enabling artists to create, students to explore, and audiences to experience, unconventional work that cannot be mounted in traditional performance halls and museums. With its soaring 55,000-square-foot Wade Thompson Drill Hall—reminiscent of 19th-century European train stations—and an array of exuberant period rooms, the Armory offers a platform for creativity across all art forms. Together, these and other spaces within the historic building utilized for arts programming comprise the Thompson Arts Center, named in recognition of the Thompson family's ongoing support of the institution.

Since its first production in September 2007, the Armory has organized and commissioned immersive performances, installations, and cross-disciplinary collaborations in its vast drill hall that defy traditional categorization and challenge artists to push the boundaries of their practice. In its historic

period rooms, the Armory presents small-scale performances and programs, including its acclaimed Recital Series, which showcases musical talent from across the globe within the intimate salon setting of the Board of Officers Room; and the new Artists Studio series in the newly restored Veterans Room, which features innovative artists and artistic pairings that harken back to the imaginative collaboration and improvisation of the original group of designers who conceived the space. The Armory also offers robust arts education programs at no cost to underserved New York City public school students, engaging them with the institution's artistic programming and the building's history and architecture.

Programmatic highlights from the Armory's first 10 years include Bernd Alois Zimmermann's harrowing *Die Soldaten*, in which the audience moved "through the music"; *the event of a thread*, a site-specific installation by Ann Hamilton; the final performances of the Merce Cunningham Dance Company across three separate stages; *WS* by Paul McCarthy, a monumental installation of fantasy, excess, and dystopia; an immersive *Macbeth* set in a Scottish heath and henge by Rob Ashford and Kenneth Branagh; a profound and radically inclusive staging of Bach's *St. Matthew Passion* staged by Peter Sellars and performed by Sir Simon Rattle and the Berliner Philharmoniker; Louis Andriessen's *De Materie* in a highly imaginative staging by director Heiner Goebbels that included floating zeppelins and a flock of 100 sheep; *Circle Map*, two evenings of immersive spatial works by internationally acclaimed composer Kaija Saariaho performed by the New York Philharmonic with mise-en-espace by Armory Artistic Director Pierre Audi; and Taryn Simon's *An Occupation of Loss*, a monumental work with 30 professional mourners from around the world that blended sculpture, sound, architecture, and performance in an exploration of the boundaries of grief between living and dead, past and present, performer and viewer; Julian Rosefeldt's *Manifesto*, a multi-channel cinematic installation featuring Cate Blanchett; eight-time Drama Desk-nominated play *The Hairy Ape*, directed by Richard Jones and starring Bobby Cannavale; *Hansel & Gretel*, a new commission by Jacques Herzog, Pierre de Meuron, and Ai Weiwei that transformed and activated the Drill Hall to explore the meaning of publicly shared space in the era of surveillance; and Simon Stone's Obie-award-winning production of *Yerma* starring Billie Piper in her North American debut.

Concurrent with its artistic program, the Armory has undertaken an ongoing \$215-million revitalization of its historic building, designed by architects Herzog & de Meuron. www.armoryonpark.org.

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