

Dance Consortium presents

Acosta Danza

100% Cuban



Evening Standard



The Observer



The Guardian



The Times

***"Some of the finest
Cuban dancers I have
ever had the pleasure
of working with"***

Carlos Acosta



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consortium

**2022 UK TOUR
PROGRAMME**

Welcome



On behalf of all the member theatres I am delighted to welcome you to this performance by the Acosta Danza company, the 48th tour to be presented across the UK by Dance Consortium.

We are particularly delighted to welcome the company back to the UK following their visit in 2020 with the Evolution programme. The tour met with a rapturous response from audiences but sadly had to be cancelled halfway through due to the introduction of Covid restrictions. We managed to get the company on one of the last flights back to Cuba where for many months the company were unable to rehearse or perform. We are therefore delighted and proud to finally be able to complete the tour nearly two years later.

The Evolution tour included Acosta Danza's founder Carlos Acosta performing in Rooster by Christopher Bruce. Carlos is no longer dancing with the company but continues to lead and inspire its work and has provided the vision behind this *100% Cuban* programme.

The programme includes three UK premieres by Cuban choreographers, two of which Hybrid by Norge Cedeño and Liberto by Raúl Reinoso have been developed over the past year. The works are infused with Cuba's rich music and dance influences and complement perfectly the energy and artistry of the company dancers. The programme also includes De Punta a Cabo by Alexis Fernandez (Maca) and two big hits from the 2020 UK tour - Paysage, Soudain, la nuit by Sweden's Pontus Lidberg and Impronta created for Acosta Danza by Spanish choreographer Maria Rovira.

Thank you for joining us and we hope you enjoy the performance.

A handwritten signature in blue ink that reads "Ros Robins". The signature is fluid and stylized, with a long horizontal stroke extending from the end.

Ros Robins, Executive Director Dance Consortium



Acosta Danza

100% Cuban

Presented by Dance Consortium

Liberto (17 mins)
Raúl Reinoso

Hybrid (24 mins)
Norge Cedeño and Thias Suárez

Interval

Paysage, Soudain, la nuit (17 mins)
Pontus Lidberg

Impronta (7 mins)
Maria Rovira

De Punta a Cabo (18 mins)
Alexis Fernández (Maca)
and Yaday Ponce

Acosta Danza

Artistic Director: Carlos Acosta

Technical Director: Luis Carlos Benvenuto

Lighting Technician: Pedro Benitez

Sound Technician: José Acedo

Rehearsal Director: Yaday Ponce

Valid Productions

Executive Producer: Rupert Rohan

Producer: Anne-Louise Hawker

Production Assistant: Nadine Quercia



About

Acosta Danza

Acosta Danza was created by Carlos Acosta in 2015 to harness and develop the young creative dance talent emerging from Cuba. The ethos of the Company is to produce dancers who can combine both classical and contemporary genres effortlessly, imbibed with Cuba's rich musical and dance influences, to create repertoire which is exciting and stimulating and which pushes conventional boundaries.

The Company has already been fortunate enough to work with some of the world's leading choreographers and also encourages the emergence and development of new choreography from amongst its own members, to great success.

The Company performed for the first time at the Gran Teatro de la Habana Alicia Alonso in Cuba in April 2016 and has since performed in Europe, Asia, Middle East, Russia, South America and the United States to great critical acclaim.

Acosta Danza is extremely grateful to its founder sponsor, Aud Jebsen, as well as Sir Simon Robey, The Ian Taylor Foundation, The Oak Foundation and Alan Howard for their continued support. With the generous support of Mrs Aline Foriel-Destezet.

Acosta Danza is also proud to have been chosen as an International Associate Company of Sadler's Wells, London.





Liberto

Choreography: Raúl Reinoso
Music: Pepe Gavilondo
Musical Conception: Raul Reinoso and Pepe Gavilondo
Costume design: Alisa Pelaez
Lighting: Yaron Abulafia
Duration: 17 mins

Liberto describes the right that every individual has to choose their own path in life, even if it is a difficult choice and not one someone else would choose. It refers to an evil which has survived over the centuries and that still haunts man today; slavery!

This choreography combines fiction, reality, history, mythology and culture. Afro-Cuban roots are at the core of this creation as it speaks of the Yoruba gods and ancestors through the universal language of dance. The story develops by mixing the elements of folk, modern and contemporary dances.

The story depicts the fight of a runaway slave and invites the audience to think about the different facets of past and modern slavery. The women’s encounter with the slave goes beyond the beginning of a love story; it encourages us to consider and examine the possibility of finding a way to reach the utopic state of total freedom.

Hybrid

Choreographers: Norge Cedeño and Thais Suárez
Assistant Choreographers: Niosbel González
Music: Jenny Peña and Randy Araujo
Lighting and Set Design: Yaron Abulafia
Costume design: Celia Ledón
Duration: 24 mins

“O my soul, do not aspire to immortal life, but exhaust the limits of the possible.
(The Myth of Sisyphus)

In Hybrid Norge Cedeño Raffo creates a dance universe where the real and the unreal blur as the twelve dancers strive to reach imaginary futures. He was inspired by the myth of Sisyphus who was condemned to roll an immense boulder up a hill, only for it to roll down every time it neared the top – and to repeat this action for eternity, never giving up. Hybrid harnesses the power of dance to deal with the challenges of life on an island that unveils its mysteries as it journeys from darkness to light.

Paysage, Soudain, la nuit

Choreography: Pontus Lidberg
Music: Leo Brouwer (Cuban Landscape with Rumba) and Stefan Levin (Cuban Landscape)
Playwright and choreography assistant: Adrian Silver
Scenography: Elizabet Cerviño
Costume Design: Karen Young
Lighting Design: Patrik Bogårdh
Duration: 17 mins

Pontus Lidberg, the visionary Swedish choreographer, approaches Cuban culture in Paysage, Soudain, la nuit, through rumba, a genre of traditional Cuban music with African roots. Taking as a starting point the score by acclaimed Cuban composer Leo Brouwer, Lidberg has created a celebration of youth between twilights and dawns, with Stefan Levin. An artistic installation Vientos (2017) by the Cuban Elizabet Cerviño is used on stage.

Impronta

Choreography: María Rovira

Music: Pepe Gavilondo

Light Designs: Pedro Benítez

Duration: 7 mins

Impronta brings together modern and contemporary dance in an evocation of folk dances of Afro-Cuban heritage. The piece was created specially for Acosta Danza by Spanish choreographer Maria Rovira who provided the choreography for Yuli, the film of Carlos Acosta's life which was awarded best screenplay at San Sebastian International Film Festival.

De Punta a Cabo

Choreographers: Alexis Fernandez (Maca) and Yaday Ponce

Music: Kumar, Kike Wolf – from Beautiful Cuban by José White and Omar Sosa

Costumes: Vladimir Cuenca

Lighting: Yaron Abulafia

Duration: 18 mins

Acosta Danza premiered De Punta a Cabo at the company's debut performance in April 2016, at the Gran Teatro de La Habana Alicia Alonso. Maca's choreography illustrates his impressions of contemporary Cuba, a country of contrasts; traditional and the modern, poverty and development, the classic and the most corrosive, the real wonderful.



Visions of a beloved island

By Fátima Nollén

For someone who once called himself ‘the anti-Billy Elliot’ because he didn’t want to dance ballet as a child in Cuba (it was his father’s decision), Carlos Acosta has not only reached the highest levels as a dancer but has also become Cuba’s biggest ambassador for dance since the turn of the century. Even more so since he introduced his Cuban company Acosta Danza to the world in 2016.

The idea of a dance company based on his beloved island which could both show the talent of Cuban artists - dancers, musicians, designers - and express Acosta’s vision of dance had been on his mind for many years. That vision meant dance nurtured by ballet, contemporary expression, urban and popular genres, in some ways mirroring his own upbringing. It had to be infused with the rhythms and flavours of his country and find an identity of its own. After all, Acosta may have grown up with ballet but he used to be a breakdance boy on the streets of Havana who also danced folklore before joining the National Ballet School.

Setting up his company, Acosta’s aim was to give back to his country what the country had given to him through his dance education, to show the world and showcase “its people’s natural gift for dance”.

In just six years Acosta Danza has done that, establishing a solid reputation as a dance company with a mix of original artistic content, high-quality performances and the mesmerising stage presence

of its dancers. It all offers a fresh and unifying vision of what Cuban dance is today.

Acosta Danza was born in 2015, just after Acosta left the Royal Ballet and six years before he took up the position of Artistic Director at Birmingham Royal Ballet. Hundreds of Cuban dancers auditioned, coming from the finest arts schools spread around the country and companies such as Ballet Nacional de Cuba and Danza Contemporánea de Cuba. So the former Royal Ballet principal had to ‘risk’ mixing dancers of different backgrounds and work with them to find a unique voice that didn’t show whether they were classically or contemporary trained. The work was hard, but the result was received enthusiastically by audiences.

The ensemble’s dancers work in a building in the picturesque Vedado neighbourhood of Havana. In 2017 they were joined by a school, Academia Acosta, which currently prepares 42 dancers – on a three-year course - in the genres needed to perform their eclectic and ever-expanding repertory. This includes Acosta’s version of *Carmen*, created for the Royal Ballet as his farewell, and his Tocororo Suite, two ballets which reveal the range of challenges in technique and style the company is able to undertake with confidence.

Acosta once told me that it was always clear to him that his company “needed to have choreographies which inspired and excited the public while showing



the enormous talent of the dancers”. He plans his shows as *“if they were a journey through different emotions for the audience so when they leave, they feel uplifted, perhaps happier in themselves”* – a good question to ask oneself after seeing *100% Cuban* tonight. In fact, after any show.

These two concepts - Cuban culture and exciting the audience - guide Acosta when he commissions new pieces from Cuban choreographers and international artists. *“If they aren’t Cuban, I ask them to give their own vision of the country”*, he says.

Acosta Danza is also meant to be a place for experimentation and exchange in dance. The Cuban artists learn from what the guest artists bring from their different countries whilst the visitors acquire new information from their Cuban peers about what is relevant to society and the arts there.

Acosta Danza’s repertory is eclectic in style and includes works from diverse contemporary choreographers. The list is long from Sidi Larbi Cherkaoui, Christopher Bruce and Saburo Teshigawara to Juanjo Arqués, Goyo Montero, Rafael Bonachela, Marianela Boán, Maria Rovira and many more. All have collaborated with Acosta Danza with their vision or interpretation of Cuba, using their own vocabulary, and challenging the company’s versatile dancers.

One can see that in works by Sweden’s Puntus Lidberg such as *Paysage, Soudain, la nuit* which is reprised for *100% Cuban* after its success in 2019. This joyful piece, danced mainly to the music of Cuban composer Leo Brouwer, has a wonderful grass installation set by Cuban designer Elisabet Cerviño which helps to bring the stage alive. While in *Impronta*, a hypnotising solo created for the towering figure of dancer Zeleidy Crespo and also part of *100% Cuban*, Spanish choreographer Maria Rovira takes movements from Afro-Cuban folklore and uses a score by the much-in-demand young composer Pepe Gavilondo.

On the home front, Acosta Danza gave creative opportunities to the dancers from the start. One of them is Raúl Reinoso, creator of *Satori*, a powerfully dramatic work seen on the company’s last visit. New for this programme is his pas de deux *Liberto* (‘freed man’ in Spanish) where Reinoso took inspiration from two works of Cuban anti-slavery literature, Lydia Cabrera’s *El Monte* and Miguel Barnet’s *Biografía de un Cimarrón*. The piece is also set to music from Pepe Gavilondo. Reinoso uses fiction, mythology and Santería (a religion melding Catholicism and Yoruba beliefs) to tell the story of a runaway slave, incorporating folkloric and contemporary languages including an old Yoruba prayer-chant.

In 2021, another well-respected Cuban dance artist Norge Cedeño Raffo was inspired by the myth of Sisyphus to choreograph *Hybrid* for twelve of the company’s dancers. After ten years as principal dancer and choreographer of Danza Contemporánea de Cuba, Cedeño Raffo went on to create his own experimental company, OtroLado in 2018. He says that *Hybrid* *“is a piece about freedom and love and how human beings can change the world if they are united”*.

100% Cuban also brings *De Punta a Cabo* to the UK for the first time. One of the pieces with which Acosta Danza made its debut at Gran Teatro de La Habana Alicia Alonso in 2016, it was created by dancer Alexis Fernández (Maca). The choreographer, who lives in Spain where he directs his company La Macana, shares his impressions of contemporary Cuba and its contrasts with scenes depicting all aspects of society. Set to a score by composers Kumar, Kike Wolf and Omar Sosa, it is set against the backdrop of Havana’s malecón, a broad and long esplanade and seawall which stretches along eight kilometres of coastline and was built to protect the city from the sea. It’s the most famous seaside avenue in Cuba, a place where people hang out, perform religious rituals or bring their dreams, music, fights and sorrows, as if it was an outdoor lounge of sorts.

Director Carlos Acosta has new plans for the company’s repertory. He tells me he is *“thinking of expanding their repertory, this time to include full evening ballets”*. He’d like *“to create a new Romeo and Juliet and a new Nutcracker for the company, titles that are more narrative based”*.

I wonder how the situation in Cuba has been for them. The impact of the pandemic and the general state of its economy must have been very challenging, despite the successful Spanish tour at the end of last year. Acosta doesn’t hide his worries, nor the truth. He wishes out loud with: *“I would like the company to have a part-time residence in London. Due to the difficulties Cuba is facing at the moment, the future of this project needs me to give the company dancers the same prospects they had when we started and maybe create alliances with theatres and venues that presented us in the UK and other countries”*, he says in a matter-of-fact way. He immediately adds: *“nevertheless, if that ever happens, Acosta Danza will still be 100% Cuban.”*

Fátima Nollén writes for *Dancing Times* in the UK and is a contributor for *La Nación* newspaper and *Balletin Dance* magazine of Argentina. She has covered international affairs and arts for broadcast media in Argentina, Brazil, New York, Miami and London.



Carlos Acosta
Artistic Director,
Choreographer and Dancer

Born in Havana in 1973, Carlos trained at The National Ballet School of Havana in Cuba. After winning a succession of awards, including 1990's Prix De Lausanne, he went on to dance professionally with the world's most prestigious companies, with The Royal Ballet becoming his home. Carlos retired from classical ballet in 2016, after 28 years, having performed almost every classical role, from Spartacus to Romeo.

Carlos created many award-winning shows throughout his ballet career including Tocaroro, and Carlos Acosta and Friends of the Royal Ballet. He also choreographed The Royal Ballet's productions of Don Quixote and Carmen, plus the most recent Guys and Dolls production for the West End. He has also written two books,

including a work of fiction, Pig's Foot, and his honest and heartfelt autobiography, No Way Home.

Yuli, a film inspired by his life, premiered at the San Sebastian, Havana and Berlin Film Festivals to critical acclaim before its premiere and general release in April 2019.

The culture and history of Carlos' homeland have been important influences throughout his career and will continue to be so following his establishment of his own dance company – Acosta Danza – in 2016. The company tours the world with its vibrant combination of classical and contemporary, fused with Cuban elements of dance. In 2017 Carlos opened his first Dance Academy through the Carlos Acosta International Dance Foundation. The Foundation gives young dancers the same opportunities that he himself benefited from, by providing a three-year dance training programme, free at the point of delivery in an inspirational setting.

Carlos's extraordinary contribution to dance continues to this day and he was recognised in the Queen's New Year's Honours List in 2014 when he was awarded a CBE. In 2018 Carlos received the Queen Elizabeth II Coronation Award from the Royal Academy of Dance in

recognition of his standing as one of the most influential figures in dance today and in the 2019 Critics Circle bestowed Carlos with their annual award for outstanding services to the arts.

His athleticism, the sheer joy of dancing as well as his tremendous ability to convey emotion, inspired a generation of dancers across the globe. His very touching story and the obstacles he has overcome speak for themselves.

In January 2020, Carlos became Director of the Birmingham Royal Ballet where he set to the task of building on the Company's classical traditions whilst expanding its repertoire and reaching out to new and more diverse audiences. In his first year, despite the impact of COVID-19 lockdown measures on training and live performance, Carlos formed exciting new partnerships and collaborations with international talent, commissioned major new staged works, whilst further embracing digital advances. He continues to forge a new direction for Birmingham Royal Ballet as it enters its third decade, which is surprising and unpredictable and truly defines what it is to be a world leading classical ballet company in the 21st century.



Raul Reinoso
Choreographer and Dancer

Born in Pinar del Río, Cuba. Raúl began his dance studies in 2002 at the Art School "Raúl Sánchez García". In 2006, he joined the National School of Art. There he created his first choreography *Let It Be Me*. In the second year he worked with the maestro Santiago Alfonso and acted in one of the seasons for his company. Raúl has participated in several editions of the Dance Festival "Old Havana: City in Motion". In 2008, he took part in a dance festival in Cochabamba, Bolivia. In 2009, Raúl joined Contemporary Dance of Cuba, where he toured to Colombia, Holland, Germany, Switzerland and Luxembourg. The repertoire included works such as Sombrisa, by Itzik Galili, Demo-N / Crazy by Rafael Bonachela; Carmina Burana, MeKniskmo, Mambo 3XXI, Identity- 1 and Matria Etnocentra by George Céspedes; Carmen

by Kenneth Kvarntrom, Reversible by Annabelle Lopez Ochoa, Transire, Not Wanting to Look Back by Norge Cedeño, Cuban tangos by Billy Cowie, and Compass by Jan Linkens. Under the guidance of Jorge Abril, he played one of the lead roles in CC Canillitas, an anthological piece of the repertoire of Contemporary Dance of Cuba. Reinoso choreographed Safe (2014) and December (2015) for the National Ballet of Cuba.

Reinoso holds a Bachelor of Contemporary Dancing Art from the University of Arts of Cuba. In 2015, Raúl joined Acosta Danza, since then he has choreographed and danced for the company. He has been cast in works by choreographers including Marianela Boán, Carlos Acosta, María Rovira, Christopher Bruce, Pontus Lidberg, Goyo Montero and Jorge Crecis to name a few and has performed in South America,

Europe, Asia and the United States.

As a choreographer with Acosta Danza, Reinoso created Anadromous, a piece which premiered in April 2016 in Havana and was part of Carlos Acosta's tour "A Classical Farewell" which was presented on stages across the United Kingdom, United Arab Emirates and Hong Kong. Nosotros, a duet was created and premiered at the Fire Island Dance Festival 2017, in New York. Satori a large group piece premiered in 2018 and was later awarded the Villanueva Prize from the Association of Scenic Critics as one of the best shows presented in Cuba in 2018 along with the Choreographic Prize from the Union of Writers and Artists of Cuba (UNEAC) in 2019. Now in 2022, Raul presents his newest piece - a duet, Liberto.



Norge Cedeño **Choreographer**

Graduated from Modern, Contemporary and Folklore Dance from the Holguin Art Vocational School in 2005; and from the University of Arts with first-class honors in 2017. He worked as a dancer and choreographer in companies such as Codanza and Teatro Lirico Rodrigo Prats, but it is in Danza Contemporanea de Cuba (DCC) where he developed his career between 2008 and 2018, becoming one of the most recognized figures in the Cuban dance and choreographic scene. He holds the National Culture Distinction, the Vladimir Malakhov Grand Prix, the Holguin City Award (“Baibrama”), the Best Male Performer Award in the Contemporary Dance category, and the Villanueva Award by the Cuban Union of Writers and Artists for Mozart’s opera The Clemency of Titus.

He has performed leading roles of choreographers such as Mats Ek, Itzik Galili, Fleur Darkin, Annabelle Lopez Ochoa, Rafael Bonachela, Kyle Abraham, Theo Clinkard, Angels Margarit, Juan Kruz Diaz de Garaio, among others. Several of the most renowned stages around the world and their audiences, such as Sadler’s Wells, Opera de Montecarlo, Teatro Real (Madrid), Maison de la danse (Lyon), Kennedy Center for the Performing Arts (Washington D.C.), New York City Center, National Auditorium (Mexico City), Bern Theater (Bern) and others have witnessed his performance and talent.

He has choreographed works for Cuban Contemporary Dance and Codanza such as: “Transire” and “DCCrama” (DCC); “Happy Ending”, “NDA” and Memory Code Trailer (Codanza); “El principio” for Malpaso; “Stabat Mater” and “Inside” for the Fondazione Nazionale Della Danza Aterballeto, Italy; “The space between us” for Gauthier Dance Company, Germany, as well as “Hybrid” for Acosta Danza.

In July 2018, he decided to leave DCC to found the “Otro Lado Dance Company”, one of the most interesting and powerful proposals of the Cuban dance scene.



Thais Suárez **Choreographer**

Graduated in Modern, Contemporary and Folklore Dance from the National School of Art in 2008; and from the University of the Arts in 2017. She began and developed her career in Danza Contemporanea de Cuba (DCC) as a principal dancer, where she remained from 2008 to 2018 and is considered one of the best artists of current Cuban dance.

She has worked with several renowned international choreographers and her talent and results have earned her multiple national and foreign awards including the Hermanos Saiz Association’s Award and the Best Female Performer in Contemporary Dance, in 2019. She has been acclaimed by the audience and specialized critics in several of the most important stages around the world including; Sadler’s

Wells, Opera de Monte Carlo, Teatro Real (Madrid), Maison de la danse (Lyon), Kennedy Center for the Performing Arts (Washington D.C.), New York City Center, National Auditorium (Mexico City) and Bern Theater (Switzerland).

Following her departure from DCC, she co-founded the company Otro Lado Dance Company with Norge Cedeño which has given her the opportunity to develop both her creativity and career achievements during this time. Hybrid has created the perfect opportunity for Norge and Thais to collaborate and unite their creative talents.



Pontus Lidberg **Choreographer**

Choreographer, film-maker, dancer and recipient of a 2019 John Simon Guggenheim Fellowship, Pontus Lidberg has firmly established himself as a creative and visionary artist, merging dance and film. As a choreographer for the stage, Lidberg has created works for dance companies including Paris Opera Ballet, New York City Ballet, Martha Graham Dance Company, Les Ballets de Monte-Carlo, Semperoper Ballett, Royal Swedish Ballet, Royal Danish Ballet, Le Ballet du Grand Théâtre de Genève, Acosta Danza, BalletBoyz and Beijing Dance Theatre, as well as for his own concert group, Pontus Lidberg Dance.

Pontus Lidberg Dance has been presented by New York City Center’s Fall For Dance Festival, the Havana International Ballet

Festival, the Spoleto Festival, The Joyce Theater and the National Arts Center of Canada. His work Siren received a Villanueva Award from UNEAC, The National Union of Writers and Artists of Cuba, as one of the best performances presented in Cuba in 2018.

His film The Rain received numerous awards. His film Labyrinth Within won best picture at the Dance on Camera Festival in 2012. He was nominated for a New York Dance and Performance Award (Bessie) for outstanding visual design, for his dance and film evening WITHIN (Labyrinth Within)—created during his 2012 tenure as resident artistic director of Morphoses.

Raised in Stockholm, Sweden, Lidberg trained at the Royal Swedish Ballet School. He holds an MFA in contemporary performing arts from the University of Gothenburg,

Faculty of Fine, Applied and Performing Arts. He is the artistic director of Danish Dance Theatre in Copenhagen, Denmark.



María Rovira **Choreographer**

María Rovira studied dance at the Institut del Teatre de Barcelona, The School of Ramón Soler, the International Dance Centre of Paris, the Maison de la Danse de Lyon, the Merce Cunningham School in New York and the Superior Conservatory of Dance in Madrid.

In 1986, María founded the Trànsit company, based in Mataró, there she developed most of her choreographer's career. Her choreographic repertoire includes titles such as: Trastorn (1989), Among Assassins (1990),

El Pols de l'Àngel (1992), Welcome (1993), Up and Down (1994), El Punt de la Memòria (1995), stand out Rugged Lines (1997), No Mans Land (1998), Trans 20 (2005) and Nijinsky's Leap (2007). In 1998, she was awarded the National Dance Award granted by the Generalitat de Catalunya. She has created Works for groups such as the National Ballet of Cuba, the New World Ballet of Caracas, the Maximilano Guerra Company and the Dessau Opera Ballet.



Alexis Fernández (Maca) **Choreographer**

Cuban choreographer Maca graduated from the National School of Dance of Havana in 1994. He began his professional career with Danza Contemporánea de Cuba. There he performed different works, including Terriblemente inocente, La goma, La cueva de cristal, La Tempestad, C.C. Canillitas y Fabio. In 2000, he was a member of the Ecuadorian Chamber Ballet, in which he worked as a dancer and teacher of contemporary dance. In 2001, he joined the cast of the dance theatre company Retazos, under the direction of Isabel Bustos, a company in which he performed works such Solamente una vez, Desde el jardín, Peces en las manos, Cuatro esquinas and Augurios de primavera. In 2004, he moved to Galicia. In 2005, together with other artists, he founded the Entremans company and developed his

work as a creator and performer in pieces such as En la cuenca de tus ojos and A palo seco, both performed jointly with other choreographers. He has collaborated in many different projects, amongst which the Catalan company La Intrusa / Damián Muñoz and Virginia García stand out. In 2009, he created La Macana, together with Caterina Varela. In parallel to LaMacana, he regularly collaborates as a performer with the German platform Pottporus / Renegade, forming part of the latest creations directed by Julio Cesar Iglesias, Neko Celic or Susanne Linke.



Yaday Ponce **Choreographer and** **Rehearsal Director**

Born in Matanzas, Cuba, Yaday Ponce trained at the Vocational Art School "Alfonso Pérez Isaac" and the National School of Dance in Havana. She graduated as a dancer and teacher specialising in modern and folkloric dance before joining the Contemporary Dance of Cuba. There she became first dancer and ballet mistress. She received her degree in dance focusing on contemporary dance from the University of Arts. Ponce has participated in many festivals: Movements, Festwochen der Autostadt in Wolfsburg in Germany, Festival of New Dance and Balance in Italy, Festival Szeged in Hungary, Il Dance Biennial of Venice, Dance Biennial in Martinique and the International Ballet Festival of Havana. Her professional repertoire includes works by Narciso Medina, Roberto Blanco, Jan

Linkens, Lidice Nunez, Juan Kruz Díaz de Garaio, Pedro Ruiz, Carlos Acosta, Samir Akika, George Cespedes, Mats Ek and Rafael Bonachela. She has also been part of the jury examining modern technique at the National School of Art and vocational art schools across Cuba. Her awards include: the Ramiro Guerra Award for feminine interpretation of the Hermanos Saiz Association (2011); Recognition for her invaluable contribution to Contemporary Dance of Cuba (2010); Recognition of the Hermanos Saiz Association (2010); Moon Award for the staging of Carmina Burana (Mexico, 2008); Lukas Prize, Latin UK Awards, for best production on UK stages. In 2016 Ponce joined Acosta Danza as a teacher and rehearsal director. During this time she has assisted with teaching Carmen with the Texas Ballet and the Queensland Ballet.



Amisaday Naara Dancer

Born in Santa Clara, Cuba. Amisaday at the age of five she began rhythmic gymnastics at the José Antonio Hechevarría sports school in her province. She studied Spanish dance and in 2011 and then moved to the Olga Alonso Elementary School of Art. During her time there she participated in the Ernestina Quintana dance competitions, in which she obtained the first performance awards in 2013 and 2014 with the solo Consecration, dedicated to Pina Bausch. She was the best graduate of her academy from the 2012 and 2016. In 2017, she auditioned and began studying at the Acosta Danza Academy, directed by Carlos Acosta. As a student she participated in performances by the academy and with Acosta Danza. Amisaday, was part of the cast of pieces such as Tocatoro Suite, Don Quixote Suite and Carmen, by Carlos

Acosta; *Majísimo*, by Jorge García; Around there is Nothing, by Goyo Montero; Belles-Lettres, by Justin Peck; *End of Time*, by Ben Stevenson and *Siervo*, by Héctor J. Rodríguez. She has created the choreographies *Adiós, felicidad* and *Orate*, the latter with Brandy Martínez. In January 2020 Amisaday was selected to participate in the awards gala of the 48th edition of the Grand Prix de Lausanne, as part of the Choreographic Project directed by the artist Mauro Bigonzetti. She was an interpreter of Meraki, solo created by Verónica Caballero, which was awarded second place in choreography and performance award at the First Choreographic Contest organized by the academy in 2021. Amisaday is a graduate from the first intake of dancers in the Acosta Danza Academy and joined Acosta Danza in 2021.



Zeleidy Crespo Dancer

Zeleidy Crespo was born in Pinar del Río, Cuba. Crespo began studying dance in 2001 at the Art School “Raul Sanchez Garcia”. In 2003, she entered at the National School of Music Shows, where she continued her dance studies.

In 2006, Crespo graduated as a dancer in musicals, and began her career in a company conducted by maestro Santiago Alfonso. Whilst in this company she participated in the plays: Jazz, Obba Yuru, Maria Antonia and Seven Against Thebes, with the group of Caribbean Theatre, directed by playwright Eugenio Hernández Espinosa, Master Santiago Alfonso, and the poet and playwright Anton Arrufat.

She has danced in various events such as the International Habano Festival, held every year in Havana, galas and musical

productions. In 2008, she worked at the Art and Fashion show exhibiting Cuban costumes from the designer Rafael de León. In 2014, she joined the Ballet of Cuban Television, and toured internationally accompanying musical groups. She has participated in nationally televised shows and music videos of important figures of Cuban and Latin American music.

In 2015, she joined Acosta Danza and since then has danced with the company in Europe, the United States and Asia.



Enrique Corrales Dancer

Enrique Corrales was born in Pinar del Río, Cuba. He started training in 2003 at the Pedro Raúl Sánchez Vocational Arts School. In 2005, he continued his studies at the Academy for the Arts Vicentina de La Torre, Camagüey. After graduating as a

dancer and ballet professor, he began working with the Ballet of Camagüey, achieving the place of coryphée.

He has danced traditional ballets including Swan Lake, the pas de trois of the Fairy Dolls in Don Quixote and Flames of Paris. His repertoire also includes the principal roles in ballets by Cuban choreographers such as Muñecos (“Toys”) by Alberto Méndez, Majísimo by Jorge García, Nisi Dominus by Jorge Lefebre, El beso de la muerte (“The Kiss of Death”) by José Antonio Chávez, and the contemporary ballets Peregrinos, Cantuus Perpetuus and Bolero and Benedictus by Gonzalo Galguera.

In 2015, he joined Acosta Danza since then he has danced with the company in Europe, the Middle East, Asia, the United States and South America.



Yasser Domínguez Dancer

Yasser Domínguez was born in Guantánamo, Cuba. He started his dance studies in 2006 at the Vocational Art School Regino E. Boti. In 2009, he continued his training at the professional art school “Manuel Muñoz Cedeño.” In his third year of the medium level he won the first award for male interpretation the inaugural year of the Contest Ernestina Quintana. In 2011, he became part of the cast of Contemporary Dance of Cuba. With this company he danced MeKniksmo, Mambo 3XXI, Identidad- 1, Matria Etnocentra by George Céspedes, Demo-N/ Crazy by Rafael Bonachela, Tocatoro: A Cuban Tale by Carlos Acosta, Folía and Compás by Jan Linkens, Sombra by Itzik Galili, El cristal by Julio César Iglesias, Carmen by Kenneth Kvarntrom and Casi by Juan Kruz Díaz de Garaio. With them he toured

to Colombia, Switzerland and Poland. He was a choreographer and dancer in Bolero, a show directed by Miguel Rubio and presented at the Fábrica de Arte Cubano.

In 2015, he joined Acosta Danza and since then has danced with the company in Europe, the United States, Asia and South America.



Mario Sergio Elías
Dancer

Mario Sergio Elías was born in Cienfuegos, Cuba. He trained at the School of Art, Benny Moré and the Professional School of Art Samuel Feijoo. During that time, he was part of the Talares company. In 2008, he enrolled at the National School of Art in Havana.

In 2012, he joined the cast of Contemporary Dance of Cuba as first dancer, reaching the rank of principal dancer. With them he performed Demo-N

/ Crazy, by choreographer Rafael Bonachela, Tocaroro: A Cuban Tale by Carlos Acosta, Compass and Folía by Jan Linkens, Cuban tangos by Billy Cowie, Mambo 3XXI and The equation by George Céspedes and Sombrisa by Itzik Galili. He has also worked as a dancer in the conception of the works MeKniksmo, Identity-1, and Matria Etnocentra by George Céspedes, Mercury and glass by Julio Cesar Iglesias, Drama by Ibsen by Luvien Mederos, Transire. Not wanting to look back by Norge Cedeño, Reversible by Annabelle Lopez Ochoa and Caprisis by Angels Margarit.

In 2015, he joined Acosta Danza and since then has danced with the company in Europe, the United States and Asia.



Arelys Hernández
Dancer

Born in Havana. Arelys started her studies in 2003, at the

Elementary School of Ballet Alejo Carpentier. In 2008, she continued her training at the National School of Art, specializing in modern, folkloric and contemporary dance. During this time, she choreographed Ventana 7, a piece presented at the Impulso Festival organised by the company Danza Retazos. In 2009, she participated in an academic exchange with schools in the United Kingdom, with the choreography Cambio, created by Kerry Nicholls. In 2012, she graduated as a professional dancer and became part of the company Danza Contemporánea de Cuba.

Whilst with this company, she performed on in Colombia, England, Mexico, Ecuador, Switzerland, Germany, Russia, Monaco and the United States. She danced choreographies including; Mambo 3XXI, Identity-1, Matria Etnocentra, R = V (The Camel Criterion), Carmina Burana and Mozart's Requiem, by George Céspedes; The Crystal, The walls are gone, Second skin and Coil, by Julio César Iglesias; DCCrama, by Norge Cedeño; Caprisis, by Angels Margarit; Demo-N / Crazy, by Rafael Bonachela; Compás, by Jan Linkens; Cuban Tangos, by Billy Cowie; Consecration, by Christophe Beranger and Jonathan Pranas-Descours; Beyond the dust, by Miguel Altunaga; Equilux, by Fleur Darkin; Reversible and

Heterodox, by Annabelle Lopez Ochoa The loves of Mars and Venus, by Lea Anderson; and Theo Clinkard's The Listening Room. In 2019, she joined Acosta Danza and has toured to Asia and South America with the company.



Liliana Menéndez
Dancer

Liliana Menéndez was born in Matanzas, Cuba. She began her studies at the Vocational School of Art Alfonso Perez Isaac, continuing them in the National School of Ballet Fernando Alonso. In 2013, she graduated as a dancer and teacher of ballet and joined the cast of the National Ballet of Cuba.

Her repertoire includes: Giselle, Swan Lake, Don Quixote, Sleeping Beauty, Nutcracker, Coppélia and the Paquita grand pas. She has also participated in pieces such as Michel Fokine's La Sylphide; Prologue to a tragedy by Brian McDonald;

Tula, Impromptu Lecuona, In the light of your songs, Pictures in an exhibition, Shakespeare and his masks, Threshold and In the shadows of a waltz by Alicia Alonso; Dionea by Cuban choreographer Gustavo Herrera; I, you, he she and The story by Ely Regina Hernández; Time of Danzón and Cuba inside a piano by Eduardo Blanco and in the spectacle The magic of the Dance.

In 2016 she joined Acosta Danza and since then she has danced with the company in Europe, the United States and South America.



Penélope Morejón
Dancer

Born in Cienfuegos. Penélope began her dance studies at the Benny Moré Art Vocational School, during that period she obtained a joint prize for choreographic creation with the piece Rencuentro.

She continued her training at the Samuel Feijoo Professional School of Art. In 2011, she became part of the cast of Contemporary Dance of Cuba, there she performed many choreographies including; MeKniksmo, Mambo 3XXI, Identity-1, Matria Etnocentra, R = V (The criterion of the camel), Carmina Burana and Requiem de Mozart, by George Céspedes; Return, by Alexis Zanetti; Demo-N / Crazy, by Rafael Bonachela; Compás, by Jan Linkens; Sombrisa, by Itzik Galili; El Cristal, by Julio César Iglesias; Transire. Without wanting to look back, by Norge Cedeño; Cuban Tangos, by Billy Cowie; Heterodox and Reversible, by Annabelle Lopez Ochoa; Cenit, by Laura Domingo; Segunda piel and Coil, by Julio César Iglesias; Beyond the dust, by Miguel Altunaga; Equilux, by Fleur Darkin; The loves of Mars and Venus, by Lea Anderson; Consecration, by Christophe Beranger and Jonathan Pranas-Descours, and The Listening Room, by Theo Clinkard.

Penélope has performed in Europe, Russia, South America and the United States. In 2019, she joined Acosta Danza and has toured to Asia and South America with the company.



Laura Rodríguez **Dancer**

Laura Rodríguez was born in Ciego de Avila, Cuba. She began her dance studies in 2002 at the School of Arts Vocational Luis Casas Romero in Camagüey. She continued her studies at the Academy of Arts Vicentina de la Torre. During her student years she won gold medals at the International Ballet Competition for students held in Havana.

Upon graduation she joined the Ballet of Camagüey. In this company she achieved the rank of principal dancer. Her repertoire included leading roles in grand pas de quatre of Swan Lake, La fille mal gardée, Paquita, the pas de trois of The Fairy Dolls, Don Quixote, the second act of Giselle and The Dying Swan by Michel Fokine. She has also danced in ballets by Cuban choreographers including Vivaldi by Jose

Antonio Chavez, Majísimo by Georges Garcia, Avalanche by Osvaldo Beiro, Forms for concern by Menia Martinez and Nisi Dominus by Jorge Lefebre, as well as more contemporary works such as the Pilgrims duet by Gonzalo Galguera.

In 2015, she joined Acosta Danza since then she has danced with the company in Europe, the Middle East, Asia and the United States.



Marco Palomino **Dancer**

Born in Granma, Cuba. Marco began his studies at the National School of Art (ENA), in Havana in 2007. His early creations included: En la rueda and Doctor Cirrosis, presented at the International Dance Festival in Urban Landscapes and other competitions. He joined the Rosario Cárdenas company in 2013. There he performed choreographies such as Tributo al Monte, Prado 111, María

Viván, Concierto en Nueve and Dador. As part of this cast, he created the choreographies Versus and La sogá.

Marco has worked with choreographers including; Bernardo Orellano, Osnel Delgado, Eduardo Blanco, Pal Frenak, Tony Testa, Cecilia Colacrai, Marianela Boan and during his time with Danza Contemporánea de Cuba, the Norwegian choreographer Kristian Estovind.

In 2017 he was part of Ballet Revolution, performing choreographies by Roclan Gonzalez and Aaron Cash. Marco has danced at theaters in Germany, Australia, New Zealand, Austria, Dubai and Switzerland. He has also worked with the Santiago Alfonso company and the Rakatán Ballet, directed by Nilda Guerra. In 2019 he performed with the Marte Project at El Ciervo Encantado, Fabrica de Arte Cubano and at the Bertolt Brecht cultural complex, with the choreographies Duelo and Pink Black, by choreographer Jorge Ramírez (Niche). In 2020 he joined Acosta Danza company and has danced with the company in Spain.



Alejandro Silva **Dancer**

Alejandro Silva was born in Havana, Cuba. He started his training at the School of Ballet Alejo Carpentier and then moved onto the National School of Ballet. Silva graduated as a ballet dancer and teacher and later began to work at the National Ballet of Cuba. In 2015, he became principal dancer. As a soloist he has performed in Giselle, Nutcracker, Sleeping Beauty, Swan Lake, La fille mal gardée, Don Quixote and ballets by Cuban choreographers including Electra Garrigó by Gustavo Herrera, Preciosa y el aire by Alicia Alonso; Cinderella by Pedro Consuegra, Un concierto en blanco y negro by José Parés and Después del diluvio by Alberto Méndez. He danced the principal role in Afternoon of a faun by Vaslav Nijinsky and was one of the soloists in the ballet Percusión para seis hombres by Vicente

Nebrada and in the duet Nous Sommes by Jimmy Gamonet. He has worked with other talented choreographers including Peter Quanz, Annabelle Lopez Ochoa and Víctor Ullate. Along with his dancing career, he has also participated in many audio-visual projects.

In 2015, he joined Acosta Danza since then he has danced with the company in Europe, the Middle East, Asia and the United States.



Chay Torres **Dancer**

Born in Santiago de Cuba. Chay began his dance studies at the José María Heredia Vocational School of Art in 2011. He was an outstanding student and was selected as the most versatile student on the scene in 2015, for his ease in assuming different dance styles. In 2017, he began studying at the Acosta Danza Academy, under the direction of Carlos Acosta. As

a student he has participated in many performances for both the academy and the Acosta Danza. His performances have included; Justin Peck's Belles-Lettres; Around there is nothing, by Goyo Montero; Majísimo, by Jorge García; Tocar Suite, Don Quixote Suite and Carmen, by Carlos Acosta; Bridges, by Pedro Despaigne and Yo, tú, él, ella, by Ely Regina. In January 2020, Chay was selected to participate in the awards gala of the 48th edition of the Grand Prix de Lausanne. as part of the Choreographic Project directed by the artist Mauro Bigonzetti. In 2021, he performed the solo Guernica, a choreography that won first place and an award for the interpretation of the First Choreographic Contest organized by the Academy in 2021. With this same piece he also won the second prize in the International Choreography Contest of the Lizt Alfonso Dance Cuba company in 2021. Chay is a graduate from the first intake of dancers in the Acosta Danza Academy and joined Acosta Danza in 2021.



Patricia Torres
Dancer

Born in Artemisa,Cuba. Patricia began her classical ballet studies at the Cuba-Canada Vocational School of Art. She continued her training at the Fernando Alonso National Ballet School. During this time she was awarded the Female Bronze Medal at the XIV International Competition for ballet students held in Havana in 2017. That same year she continued her training in Utah, United States. In 2018, she finished her studies achieving Gold standard and joined the cast of the National Ballet of Cuba. With this company she has performed in repertoire including; Giselle, Swan Lake and Sleeping Beauty.

Patricia has also danced Prologue for a tragedy, choreography by Brian MacDonald; Cinderella, by Pedro Consuegra; The Magic Flute, by Alicia Alonso; Prospero, by Cathy Marston, Tierra y luna by María Rovira and La forma del rojo, by Ely Regina Hernández.

In 2019 she joined Acosta Danza and has danced with the company in Asia, South America and Spain.



Learning and Participation



It's never too late to get involved with dance – as an audience member, aspiring performer or in your own community. Dance Consortium's engagement programmes run alongside tours so audiences can grow their knowledge and love of dance.

Access to world-class international performers is at the heart of what we do.

- Ask Acosta Danza performers about the ideas and hard work to bring productions to the stage at post-show Q&As on the first night in each city.
- Budding dancers and community groups enjoy learning from world-class performers in workshops on stage.
- Beyond the theatre, digital content on Dance Consortium's website and social media channels takes you behind the scenes. Watch clips from rehearsals and interviews for insights on the training regime of the artists and the creative process of making a show.
- Studying or teaching performing arts? Head over to the Dance Consortium website to access free insight notes. Designed to extend learning linked to the shows, the 100% Cuban resources feature background information, discussion prompts about the show and creative tasks to follow up at home or in the dance studio.

Visit www.danceconsortium.com to learn more about our year-round commitment to getting people excited and engaged with dance.

Creative Careers

Do you want to learn more about jobs in dance and theatre? Our Future Leaders initiative connects aspiring dancers and arts leaders with theatre staff at Dance Consortium's 19 UK venues. Learn about creative careers including producing, digital marketing and engaging communities plus practical roles like teaching and performing. Events like theatre visits, speed networking with industry experts and mentoring are a great way to learn about careers in the arts and consider your next step.

Find out more at www.danceconsortium.com

Arts Award

Dance Consortium is delighted to be an Arts Award supporter. In this role we signpost people to experiences alongside our shows such as meet the artist Q&As and practical workshops to help you complete your award.

Find out more at www.danceconsortium.com

One of Dance Consortium's most frequent visitors has been the world-famous Alvin Ailey American Dance Theatre, AAADT. They have toured with us on 4 occasions, been seen by over 100,000 people and received outstanding reviews. Given the reputation of the company as one of the world's leading Black Dance companies and the impact of their work on diverse UK audiences, Dance Consortium has partnered with AAADT to launch The Ailey Project UK.

As an addition to our already established Learning and Participation programme, The Ailey Project UK aims to extend and deepen the connection with the company, building on relationships initiated during our learning and engagement activities with AAADT in previous years. Aside from regular touring of AAADT and Ailey II, this exciting

partnership not only creates a varied programme of high quality engagement work that supports the development of the Black Dance sector in the UK but also enables Dance Consortium member venues to have more meaningful links with their local black led dance groups both as participants and audience members.

The Ailey Project UK was informed by a period of consultation and knowledge gathering by the programme coordinator and launched in July 2021. So far Dance Consortium member theatres Birmingham Hippodrome and Nottingham Theatre Royal have engaged over 60 pre-professional dancers who are all students from Black led youth dance companies: Eloquent Dance, Ace Dance and Music and Take One Dance Studios.

The young people have taken part in Horton workshops and rep classes led by ex-Ailey Dancer Marcus Jarell Willis. They have connected with current Ailey dancers via live video link, having the unique opportunity to pose questions, interact and learn directly from the company.

As the Ailey project UK grows, a focus group with young people from the consortium will help the shape of the project moving forwards. The current model will continue to be used in our member venues across the UK. Look out for a summer school in July 2022!

For Ailey Project UK updates please follow Dance Consortium social channels and for further information, contact samina.beckford@danceconsortium.com

Past tours and credits

Learn more about these Dance Consortium tours at
www.danceconsortium.com



Acosta Danza
(2020)



Ailey 2
(2011)



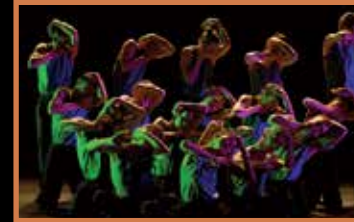
Alvin Ailey American Dance Theater
(2005, 2007, 2010 and 2016)



Australian Dance Theatre
(2007)



Ballet British Columbia
(2018)



Batsheva Ensemble
(2012)

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Stephen Crocker & Marianne Locatori

DIRECTORS

Anand Bhatt, Sebastian Cater, Stephen Crocker, Andrew Hurst, Rosie Kay, Marianne Locatori, Michael Ockwell, Iona Waite, Suzanne Walker

EXECUTIVE DIRECTOR

Ros Robins

ACCOUNTANTS

Tim Maycock and Erica O'Brien
Birmingham Hippodrome Theatre Trust

AILEY PROJECT UK PROGRAMME COORDINATOR
Samina Beckford

LEARNING AND PARTICIPATION
Fiona Ross

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PRODUCTION PHOTOGRAPHY
Johan Persson and Yuris Nórico/ Estudio 50



Bill T Jones / Arnie Zane Dance Company
(2004)



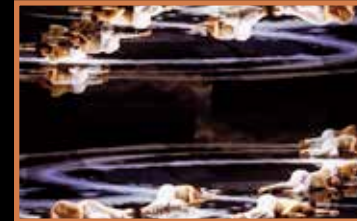
Breakin' Convention
(2007. Supported 2009, 2010, 2012 and 2014)



Cedar Lake Contemporary Ballet
(2013)



Cirque Éloize
(2015. Supported 2011)



Cloud Gate Dance Theatre of Taiwan
(2008)



Compagnie Kafig
(2005 and 2014)



Companhia de Dança Deborah Colker
(2004, 2006 and 2010)



Dada Masilo
(2019)



Dance Theatre of Harlem
(2004)



Danza Contemporánea de Cuba
(2010, 2012 and 2017)



Grupo Corpo
(2005 and 2014)



La La La Human Steps
(2008)



Les 7 Doigts
(2021)



Les Ballets Trockadero de Monte Carlo
(2008/2009, 2011, 2013, 2015 and 2018)



Mark Morris Dance Group
(2001, 2009 and 2019)



m|longa
(2017)



Nederlands Dans Theater NDT 1
(2008)



Nederlands Dans Theater NDT 2
(2004, 2005, 2007, 2009, 2012 and 2016)



Paul Taylor Dance Company
(2003)



Stephen Petronio Company
(2008)



Sutra, A Sadler's Wells Production
(2013)

Dance Consortium would like to acknowledge and thank the following for their support



LOTTERY FUNDED

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Read about all our venues at danceconsortium.com

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PROGRAMME DESIGN & PRINT
www.considerthisuk.com

Where we are

Dance Consortium is a group of 18 large theatres located across the UK.

Dance Consortium was formed in 2000 with the aim of enriching high quality dance in the UK by presenting regular tours from international companies. A core aim of DC is the development of audiences for dance in the UK, demystifying dance to new attendees and promoting the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 47 tours by 27 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK.

Grand Opera House **BELFAST**
Tickets: 028 9024 1919
www.goh.co.uk

BIRMINGHAM Hippodrome
Tickets: 0844 338 5000
Calls cost 4.5p per min plus access charge
www.birminghamhippodrome.com

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www.brightondome.org

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Wales Millennium Centre **CARDIFF**
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Festival Theatre **EDINBURGH**
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Tickets: 01482 300306
www.hulltheatres.co.uk

Eden Court Theatre **INVERNESS**
Tickets: 01463 234 234
www.eden-court.co.uk

Sadler's Wells and Peacock Theatre
LONDON
Tickets: 020 7863 8000
www.sadlerswells.com

MILTON KEYNES Theatre
Tickets: 0844 871 7615
www.atgtickets.com/venues/milton-keynes-theatre

Theatre Royal **NEWCASTLE**
Tickets: 0191 232 7010
www.theatreroyal.co.uk

Theatre Royal **NORWICH**
Tickets: 01603 630 000
www.norwichtheatre.org

Theatre Royal and Royal Concert Hall
NOTTINGHAM with Dance4
Tickets: 0115 989 5555
www.trch.co.uk

Theatre Royal **PLYMOUTH**
Tickets: 01752 267222
www.theatreroyal.com

The Lowry **SALFORD QUAYS**
Tickets: 0343 208 6000
www.thelowry.com

Mayflower Theatre **SOUTHAMPTON**
Tickets: 02380 711811
www.mayflower.org.uk



Coming soon



UK & IRELAND TOUR 2022

Wed 16 - Sat 19 Feb
LONDON Sadler's Wells

Tue 22 - Wed 23 Feb
NORWICH Theatre Royal

Fri 25 - Sat 26 Feb
NOTTINGHAM Royal Concert Hall

Tue 1 - Wed 2 Mar
PLYMOUTH Theatre Royal Plymouth

Fri 4 - Sat 5 Mar
CANTERBURY Marlowe Theatre

Fri 11 - Sat 12 Mar
INVERNESS Eden Court

Tue 15 - Wed 16 Mar
NEWCASTLE Theatre Royal

Mon 2 - Tue 3 May
DUBLIN Bord Gáis Energy Theatre

Fri 6 - Sat 7 May
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Les Ballets Trockadero de Monte Carlo



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THE TIMES

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23 & 24 Sep
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18 & 19 Oct
28 & 29 Oct
*ON SALE 9 MAR

LONDON Peacock Theatre
CANTERBURY Marlowe Theatre
BRIGHTON Dome
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Dance Consortium is committed to exploring ways to reduce the impact of its activities on the environment through its environmental action plan. Whilst acknowledging that international touring creates an unavoidable carbon footprint, we are actively seeking ways to improve and mitigate against this. We endeavour to promote best practice across our membership and to raise awareness of the effects of climate change amongst our members, the companies we tour, suppliers, audiences attending our performances and the young people engaging in our Learning and Participation programme.