

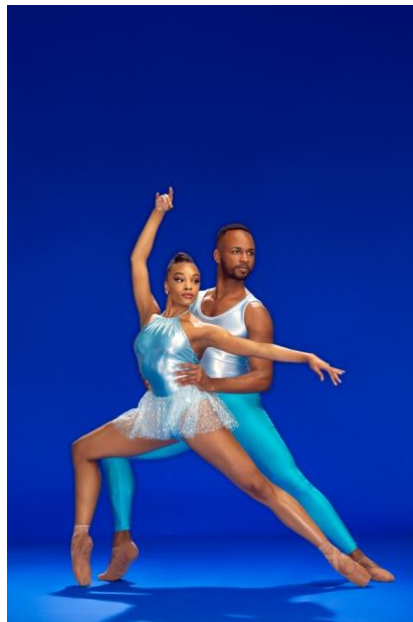
DANCE THEATRE *of* HARLEM

FOR IMMEDIATE RELEASE

**Dance Theatre of Harlem 2027 New York Season to include a World Premiere by
Matthew Rushing and Samantha Figgins**

**The Annual Program also includes a Balanchine classic, and two works steeped
in history, resistance, and joy**

**April 1–4
New York City Center**



(NEW YORK, NY — September 29, 2026). Dance Theatre of Harlem returns home to New York City Center this spring for a four-night season, April 1–4, 2027, with a program that features works from George Balanchine, Nacho Duato, and Robert Garland and a world premiere co-choreographed by Matthew Rushing and Samantha Figgins.

The 2027 New York Season repertoire is a study in Dance Theatre of Harlem's range from contemporary to classical.

The program will span from the gilded court of a French king, the concrete of a maximum-security prison, to Balanchine's own brand of virtuosic joy and the ancient promise of beauty rising out of ashes.

Tickets for Dance Theatre of Harlem's New York Season, April 1–4, 2027 at New York City Center are on sale now. For more information visit www.dancetheatreofharlem.org.

ABOUT THE WORKS

WORLD PREMIERE

Choreographed by Matthew Rushing and Samantha Figgins

The 2027 New York program features a world premiere co-choreographed by **Matthew Rushing and Samantha Figgins**, inspired by the phrase "beauty for ashes" from Isaiah 61. The new work traces the human journey from grief, loss, and adversity toward healing, resilience, and renewal, carrying the full weight of sorrow before arriving, in its final moments, at an image of transformation.

Where the season's newest work asks audiences to sit with something deeper. Brahms Variation

BRAHMS VARIATIONS

Choreographed by Robert Garland

BRAHMS VARIATIONS is inspired by Louis XIV. DTH Artistic Director Robert Garland notes, "in my own life, Arthur Mitchell stood just as luminous as Louis XIV, a Harlem monarch with a crown of vision and defiance, ruling not from Versailles but from Lenox Avenue."

In this work, their worlds drift toward one another like constellations long separated: the gilded ritual of Louis XIV's court meeting the electric swagger of Harlem. What emerges is a kind of ceremonial dream, a place where baroque splendor and uptown brilliance bow to one another, and the lineage of ballet is reborn in a new, majestic light. Garland dedicates the work to the late DTH ballerina Lorraine Graves and the late Fabian Barnes.

Where Brahms Variations looks to lineage and legacy, Coming Together turns its attention inward, toward endurance.

COMING TOGETHER

Choreographed by Nacho Duato

At the heart of *Coming Together* lies a stark and haunting source: a repeated, eight-sentence text written by Sam Melville, a political activist incarcerated at Attica Prison. His words, steady, lucid, and unsettling in their calm, were penned

just months before he was killed in the Attica uprising of September 9, 1971. That text becomes the pulse of the work, a mantra that refuses to fade, circling back on itself with increasing urgency.

Nacho Duato builds the work on Frederic Rzewski's score of the same name, a composition that uses the techniques of minimalism not as an aesthetic exercise but as a way of generating a charged, coherent emotional world. In response, Duato mirrors Rzewski's restless repetition and intricate structure, shaping a ballet that is fiercely physical yet undeniably poetic, a work where tension, beauty, and human resilience move in relentless counterpoint.

Against that gravity, Tarantella offers a different register entirely: pure, unfiltered joy.

TARANTELLA

Choreographed by George Balanchine

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Tarantella, **George Balanchine's** exuberant, virtuosic showcase for two dancers, brings a whirlwind of speed, wit, and technical brilliance that has delighted ballet audiences for generations.

Together, the four works trace a thread from Harlem to Versailles, from Attica to ballet's own beginnings, and into a story of renewal all their own, offering New York audiences four nights that hold the full range of what Dance Theatre of Harlem has always done best: telling the truth, beautifully.

Tickets are on sale now.

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ABOUT DANCE THEATRE OF HARLEM: Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a world class company, a professional studio school, a leading arts education program - Dancing Through Barriers®, and community engagement activities. Each component of Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem was considered "one of ballet's most exciting undertakings" (The New York Times, 1971). Shortly after the assassination of The Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its sixth decade, Dance Theatre of Harlem has grown into a multi-cultural dance institution with an extraordinary legacy of providing

opportunities for creative expression and artistic excellence that continues to set standards in the performing arts.

**Follow Dance Theatre of Harlem on Instagram and Facebook:
@DanceTheatreOfHarlem; and YouTube: Dance Theatre of Harlem.**

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