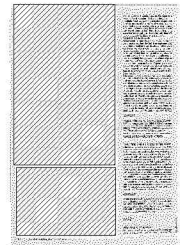




For more than a decade, Ronald K. Brown has been the choreographer best able to give the virtuosic dancers of Alvin Ailey American Dance Theatre works as powerful as their technique. Infused with juicy West African steps, his compositions are hard to resist. They allow the Ailey dancers to go to church without looking like figures from “Revelations,” the late Ailey’s signature masterpiece, still searching for an equal. When the company performs at Lincoln Center (June 12-16)—for the first time since 2000—it will be bringing a Brown première: “Four Corners,” set to a club-mix score by Carl Hancock Rux, with lyrics referring to the four angels in the New Testament’s Revelation, the ones who hold back the four winds. That piece, presented at four of the seven performances, is the main draw, along with Ailey’s “Revelations,” which is being presented on a bigger than usual stage, yet the other programs include a recent and successful import, Garth Fagan’s “From Before.” They also feature Brown’s “Grace,” which depicts a procession to Heaven accompanied by house music, Fela Kuti, and Duke Ellington. This is the dance that, back in 1999, marked Brown as the Ailey choreographer most worth following.





A stellar team—the New York Philharmonic, **Sara Mearns**, of New York City Ballet, the production company Giants Are Small, and the choreographer Karole Armitage—presents “A Dancer’s Dream” at Avery Fisher Hall (June 27-29). The collaborators weave together the music of Stravinsky’s “Petrouchka” and “The Fairy’s Kiss.” The Giants’ work often uses puppets and projections. Paired with Mearns’s lush dancing, these elements promise an engrossing evening.



Kuchipudi, a light-footed classical style that originated in the South Indian state of Andhra Pradesh, has found a virtuosic interpreter in Shantala Shivalingappa, a young dancer and choreographer born in Madras and raised in Paris. At the Festival of Arts and Ideas (June 26-28), and, later, at the **Jacob’s Pillow Dance Festival** (July 3-7), Shivalingappa performs “Akasha,” a solo meditation on infinity, accompanied by her excellent quartet of musicians.



Wendy Whelan, the principal at N.Y.C.B., has come to embody qualities that are found only in a ballerina with age and experience: economy, transparency, and a kind of unyielding honesty. In **“Restless Creatures,”** a program of new works at Jacob’s Pillow (Aug. 14-18), she steps out of her pointe shoes in duets created in collaboration with young choreographers: Kyle Abraham, Joshua Beamish, Brian Brooks, and Alejandro Cerrudo. What new facets will they reveal?