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LINCOLN CENTER'S  
**SUMMER FOR THE CITY**

**BAAND**  
**TOGETHER**  
**DANCE FESTIVAL**

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BALLET  
HISPÁNICO

ALVIN AILEY  
AMERICAN DANCE THEATER

AMERICAN  
BALLET THEATRE

NEW YORK  
CITY BALLET

DANCE THEATRE  
OF HARLEM

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Tuesday, July 29, 2025 at 7:30 pm

Wednesday, July 30, 2025 at 7:30 pm

Thursday, July 31, 2025 at 7:30 pm

Friday, August 01, 2025 at 7:30 pm (Audio Description)

Saturday, August 02, 2025 at 4:00 pm (Audio Description, Relaxed Performance)

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**PROGRAM**

Dance Theatre of Harlem

**Excerpts from *Nyman String Quartet No.2*** by Robert Garland

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New York City Ballet

***After the Rain (Pas de Deux)*** by Christopher Wheeldon

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Alvin Ailey American Dance Theater

***Many Angels*** by Lar Lubovitch

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American Ballet Theatre

***Midnight Pas de Deux*** by Susan Jaffe

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Ballet Hispánico

***House of Mad'moiselle*** by Annabelle Lopez Ochoa

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**A NOTE FROM THE BAAND ARTISTIC DIRECTORS:**

*"BAAND Together began as a gesture of hope during a time of crisis. What started as a response to the challenges of COVID has grown into a celebration of what makes New York extraordinary—its creativity, its diversity, and its spirit. These performances remind us that the arts are not just entertainment; they are a vital force that brings people together and lifts us all."*

Ballet Hispánico (Artistic Director & CEO Eduardo Vilaro), Alvin Ailey American Dance Theater (Artistic Director Alicia Graf Mack and Associate Artistic Director Matthew Rushing), American Ballet Theatre (Artistic Director Susan Jaffe), New York City Ballet (Artistic Director Jonathan Stafford, Associate Artistic Director Wendy Whelan), and Dance Theatre of Harlem (Artistic Director Robert Garland)

## **Dance Theatre of Harlem**

### **Excerpts from *Nyman String Quartet No. 2* by Robert Garland**

*(World Premiere March 1, 2019)*

*Choreography: Robert Garland*

*Music: Michael Nyman*

*Costume Design and Execution: Pamela Allen-Cummings*

*Lighting Design: Roma Flowers*

Derek Brockington

Carly Greene

Alexandra Hutchinson

Alexandra Rene Jones

Jhaelin McQuay

Sean Miller

Luis Fernando Rego

Kira Robinson

Kamala Saara

Ethan Wilson

*"This work is dedicated to the memory of two men whom I admire: John Wesley Carlos, former track and field medal winner at the 1968 Summer Olympics, well known for his triumphant salute upon the winners podium that year, and Dance Theatre of Harlem's Founder and Artistic Director Emeritus, Mr. Arthur Mitchell (1934-2018), whose similar stand for his people, his community, and the arts has brought us thus far on our way".... - Robert Garland*

*"Shadowed beneath Thy hand, May we forever stand, True to our God, True to our native land." (Lift Every Voice and Sing)*

This ballet was commissioned with generous funding from Seattle Theatre Group for the Dance Theatre of Harlem's 50th Anniversary season.

String Quartet No. 2

Composed by Michael Nyman

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**New York City Ballet**  
***After the Rain (Pas de Deux)***

*Music by* Arvo Pärt  
*Choreography by* Christopher Wheeldon  
*Costumes by* Holly Hynes  
*Lighting by* Mark Stanley

*Violin:* LYDIA HONG  
*Piano:* ELAINE CHELTON

MIRIAM MILLER                      ALEC KNIGHT

*Music: Spiegel im Spiegel* used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner.

Support for new work is made possible by generous contributions from donors to the New Combinations Fund.

*Premiere:* January 22, 2005, New York State Theater

Christopher Wheeldon's *After the Rain* premiered in 2005 at NYCB's annual New Combinations Evening, which honors the anniversary of George Balanchine's birth with world premiere ballets. The full ballet, which included a preceding section set to Arvo Pärt's *Tabula Rasa*, was the last ballet choreographed by Wheeldon for Wendy Whelan and Jock Soto before Soto's retirement from performing later that year. The second section, presented tonight, is a haunting pas de deux set to Pärt's *Spiegel im Spiegel*.

## **Alvin Ailey American Dance Theater**

### ***Many Angels* by Lar Lubovitch**

*(World Premiere December 2024)*

*Choreography by Lar Lubovitch*

*Assistant to the Choreographer: Katarzyna Skarpetowska*

*Music by Gustav Mahler*

*Costumes by Harriet Jung and Reid Bartelme*

*Lighting by Clifton Taylor*

*Scenic Design by Lar Lubovitch*

*After 60 years as a choreographer, I am still frequently asked "Why do you make dances?" In his writings, the 13th century theologian Saint Thomas Aquinas posed a theoretical question about the mysterious behavior of angels to which no actual answer is possible. "How many angels can dance on the head of a pin?" is a saying still heard today to illustrate that some questions have no logical answer but may be understood as a matter of faith. Occasionally, something may exist in the world just for the sake of itself. For example, a dance. Many Angels is not really about angels (well, maybe a little).*

Performed by:

Miranda Quinn, James Gilmer,

Ashley Kaylynn Green, Xavier Mack, Christopher R. Wilson

The creation of *Many Angels* is made possible by The Ellen Jewett and Richard L. Kauffman New Works Endowment Fund.

"Adagietto" from Symphony No. 5 in C-Sharp Minor, performed by the Chicago Symphony Orchestra, Daniel Barenboim conducting.

## **American Ballet Theatre** ***Midnight Pas de Deux***

*Choreography by Susan Jaffe*

*Music by Alessandro Marcello*

*("Concerto in D Minor for Oboe and Strings, Op. I:II. Adagio")*

*Lighting by Brad Fields*

MADISON BROWN      FINNIAN CARMELI

*Oboist: LIAM BOISSET*

*Pianist: EVANGELOS SPANOS*

Choreographed by American Ballet Theatre Artistic Director Susan Jaffe, *Midnight Pas de Deux* is an introspective and poetic duet, set to the adagio from Alessandro Marcello's Oboe Concerto in D minor.

## **Ballet Hispánico** ***House of Mad'moiselle*** by Annabelle Lopez Ochoa

*Premiere: 2024, New York City Center*

*Original work Mad'moiselle, World Premiere: 2010, The Joyce Theater*

*Choreography by Annabelle Lopez Ochoa*

*Music by Leonard Bernstein, Bart Rijnink, Chavela Vargas, Oro Solido and Charles Gounod*

*Soundscape by Bart Rijnink*

*Costume Conception by Annabelle Lopez Ochoa*

*Costume Development and Construction by Diana Ruettiger*

*Drag Dramaturgy and Drag Wardrobe by Nicholas Villeneuve*

*Lighting Design by Christopher Ash*

Performed by:

Amir J. Baldwin, Mia Bermudez, Antonio Cangiano, Amanda del Valle, Francesca Levita, Dylan McIntyre, Andrea Mish, Adam Dario Morales, Amanda Ostuni, Omar Rivéra, and Olivia Winston

## ABOUT THE COMPANIES

### Ballet Hispánico

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Ballet Hispánico is a trailblazer in the world of dance, redefining the art form through a bold fusion of innovation and cultural authenticity. Now celebrating its 55th anniversary season, the organization continues to elevate the voices and artistry rooted in the Latine experience as a vital part of the American cultural landscape. Recognized by the Ford Foundation as one of America's Cultural Treasures, Ballet Hispánico advances its mission through its three pillars—the Company, School of Dance, and Community Arts Partnerships—harnessing the power of dance to inspire, educate, and connect communities across generations. Learn more at [ballethispanico.org](http://ballethispanico.org) or follow @ballethispanico on social media.

### Alvin Ailey American Dance Theater

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When Alvin Ailey and a small group of African American dancers took the stage at NYC's 92nd Street Y in 1958, a new era in the arts began. Mr. Ailey envisioned a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African American cultural experience. The Company has performed for an estimated 25 million people in 48 states and 71 countries and been designated by Congress as "a vital American cultural ambassador to the world."

### American Ballet Theatre

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American Ballet Theatre is one of the greatest dance companies in the world. Revered as a national treasure since its founding season in 1940, its mission is to create, present, preserve, and extend the great repertoire of classical dancing for the widest possible audience. Headquartered in New York City, ABT is the only cultural institution of its size and stature to extensively tour, enchanting audiences for eight decades in 50 U.S. states, 45 countries, and over 480 cities worldwide. ABT's repertoire includes full-length classics from the nineteenth century, the finest works from the early twentieth century, and acclaimed contemporary masterpieces. In 2006, by an act of Congress, ABT was designated America's National Ballet Company®.

## New York City Ballet

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New York City Ballet, one of the foremost ballet companies in the world, was founded in 1948 by the legendary choreographer George Balanchine and arts patron Lincoln Kirstein, and quickly became world-renowned for its athletic and contemporary style. Jerome Robbins joined NYCB the following year and, with Balanchine, helped to build its extraordinary repertory. Today NYCB continues to be inspired by its founders who envisioned an authentically American expression of ballet with a company that reflects the rich cultural diversity of our city and nation. Under the leadership of Artistic Director Jonathan Stafford, Associate Artistic Director Wendy Whelan, and Executive Director Katherine Brown, NYCB remains dedicated to its primary objectives: to preserve the ballets, dance aesthetic, and standards of excellence created and established by its founders; to develop new work that draws on the talents of contemporary choreographers and composers and speaks to the time in which it is made; and to make ballet accessible to the widest possible public through touring, education programs, the creative use of media, and other outreach efforts.

## Dance Theatre of Harlem

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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 fifth decade, Dance Theatre of Harlem has grown into a multicultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. For more information about Dance Theatre of Harlem, please visit [www.dancetheatreofharlem.org](http://www.dancetheatreofharlem.org). Follow Dance Theatre of Harlem on Instagram and Facebook: @DanceTheatreOfHarlem; and YouTube: Dance Theatre of Harlem.

# COMPANY ROSTERS

## Ballet Hispánico

**Amir J. Baldwin**  
Born Trenton, New Jersey  
*Joined Ballet Hispánico in 2022*

**Mia Bermudez**  
Born Montclair, New Jersey  
*Joined Ballet Hispánico in 2024*

**Antonio Cangiano**  
Born Naples, Italy  
*Joined Ballet Hispánico in 2019*

**Amanda del Valle**  
Born Miami, Florida  
*Joined Ballet Hispánico in 2021*

**Francesca Levita**  
Born Chicago, Illinois  
*Joined Ballet Hispánico in 2024*

**Dylan Dias McIntyre**  
Born Key West, Florida  
*Joined Ballet Hispánico in 2022*

**Andrea Stephanie Mish**  
Born Palm Beach, Miami  
*Joined Ballet Hispánico in 2024*

**Adam Dario Morales**  
Born Englewood, New Jersey  
*Joined Ballet Hispánico in 2023*

**Amanda Ostuni**  
Born Patterson, New York  
*Joined Ballet Hispánico in 2023*

**Omar Rivéra**  
Born Los Angeles, California  
*Joined Ballet Hispánico in 2018*

**Olivia Winston**  
Born Salt Lake City, Utah  
*Joined Ballet Hispánico in 2024*

## Alvin Ailey American Dance Theater

**James Gilmer**  
Born Pittsburgh, PA  
*Joined Alvin Ailey American Dance Theater 2019*

**Ashley Kaylynn Green**  
Born Charleston, SC  
*Joined Alvin Ailey American Dance Theater 2021*

**Xavier Mack**  
Born Washington, DC  
*Joined Alvin Ailey American Dance Theater 2022*

**Miranda Quinn**  
Born Baltimore, MD  
*Joined Alvin Ailey American Dance Theater 2019*

**Christopher R. Wilson**  
Born Augusta, GA  
*Joined Alvin Ailey American Dance Theater 2018*

## American Ballet Theatre

**Sierra Armstrong**  
Born Advance, North Carolina  
*Joined ABT 2017*

**Michael de la Nuez**  
Born Cincinnati, Ohio  
*Joined ABT 2018*

**Madison Brown**  
Born Wellington, Florida  
*Joined ABT 2023*

**Finnian Carmeci**  
Born Medford, Oregon  
*Joined ABT 2023*



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## New York City Ballet

**Miriam Miller**

Born Iowa City, Iowa  
Joined NYCB 2016  
Principal Dancer 2025

**Lydia Hong, Violin**

Born Chicago, Illinois  
NYCB Orchestra Principal Second Violin  
since 2009

**Elaine Chelton, Piano**

Born Brooklyn, New York  
NYCB Solo Pianist since 1995

**Alec Knight**

Born Queensland, Australia  
Joined NYCB 2016  
Soloist 2024

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## Dance Theatre of Harlem

**Derek Brockington**

Born Chicago, IL  
Joined DTH 2019, sixth season

**Alexandra Rene Jones**

Born Indianapolis, Indiana  
Joined DTH 2023, third season

**Kira Robinson**

Born Atlanta, Georgia  
Joined DTH 2024, second season

**Carly Greene**

Born Flower Mound, Texas  
Joined DTH 2023, third season

**Jhaelin McQuay**

Born Los Angeles, CA  
Joined DTH 2025, first season

**Kamala Saara**

Born Los Angeles, CA  
Joined DTH 2022, fourth season

**Alexandra Hutchinson**

Born Wilmington, DE  
Joined DTH 2018, seventh season

**Sean Miller**

Born Atlanta, Georgia  
Joined DTH 2025, first season

**Ethan Wilson**

Born Houston, Texas  
Joined DTH 2025, second season

# THANK YOU TO OUR SUPPORTERS

*BAAND Together Dance Festival is made possible by CHANEL*

*The BAAND Together Dance Festival is proud to be part of Summer for the City*

*A Project of Arnhold Dance Innovation Fund*

*Major support provided by Arnhold Dance Innovation Fund*

*Dance and theater commissions supported by Doris Duke Foundation*

*Additional support provided by the Mertz Gilmore Foundation and the Harkness Foundation for Dance*

*Endowment support provided by the Blavatnik Family Foundation Fund for Dance*

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## Lincoln Center for the Performing Arts

Lincoln Center for the Performing Arts (LCPA) is a nonprofit dedicated to ensuring the Lincoln Center campus is a destination that welcomes all—where every visitor, whether a native New Yorker or New Yorker for a day, can find inspiration, artistic innovation, and community in the creative achievements realized on campus. Year-round, we offer robust seasons of programming, representing a broad spectrum of performing arts disciplines and complementing the artistic and educational activities of the 10 fellow resident arts organizations with whom we share a home. LCPA presents hundreds of programs each year, offered primarily for free and Choose-What-You-Pay, helping ensure that the arts are at the center of civic life for all. [LincolnCenter.org](https://LincolnCenter.org)

## Lincoln Center's *Summer for the City*

*Summer for the City* welcomes all New Yorkers and visitors from around the world to a season grounded in the city's global cultural traditions, innovative spirit, and deep sense of community—all for free or Choose-What-You-Pay. Now in its fourth year, this highly anticipated summer tradition has served more than 1 million people since launching in 2022. The 2025 festival offers a bold lineup of multidisciplinary performances across the Lincoln Center campus, including world and New York premieres, participatory events, and more—all within transformed outdoor spaces that are destinations for a range of artistic experiences and spaces for respite for New Yorkers during the summer months. [SummerfortheCity.org](https://SummerfortheCity.org)

## LINCOLN CENTER FOR THE PERFORMING ARTS

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 Jordana Leigh, *Vice President, Artistic Programming*  
 Paloma Estévez, *Director, Artistic Programming*  
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 Mengtong Guan, *Associate Director, Artistic Programming*  
 Godfrey Palaia, *Senior Manager, Artistic Programming*  
 Siobahn Sung, *Senior Producer, Artistic Programming*  
 Roshni Lavelle, *Line Producer, Artistic Programming*  
 Gina Ferrara, *Line Producer, Artistic Programming*  
 Kathryn Banks, *Line Producer, Artistic Programming*  
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 Randi Vanible, *Arts Management Fellow*

# DAVID H. KOCH THEATER

Katherine E. Brown, *Executive Director*

## Theater Management

Director of Operations.....	Joseph Padua
Assistant Director of Production.....	Jessica Hunter
Technical Director .....	Chris Van Alstyne
Theater Operations Manager .....	Natalie Miller
Front of House Manager.....	Jerry Xenos
Front of House Assistants.....	Trey Harrington, Corinne Maikarfi
Assistant Manager, Theater Operations .....	Craig Stekeur
Assistant, Theater Operations .....	Haley Miller
Theater Operations Intern.....	Beatrice Cassidy
Treasurer.....	Todd Tango
Master Carpenter .....	Frank Lavaia
Master Electrician .....	Iris Novick
Master of Properties .....	Ben Dancyger
Head Porter .....	Jose Nunez
Performance Porter .....	Wilson Leon
Chief Engineer .....	Michael Basso
Security Chief.....	Alex Valerio
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## ABOUT THE DAVID H. KOCH THEATER

Designed by the renowned architect Philip Johnson especially for George Balanchine and New York City Ballet, the David H. Koch Theater is widely regarded as one of the world's greatest venues for dance. Originally named the New York State Theater, the venue opened in 1964, and was the second major theater to open at Lincoln Center.

Operated by New York City Ballet, in recent years the David H. Koch Theater has become one of this country's premiere destinations for dance performances, featuring engagements by an international roster of some of the world's most acclaimed dance companies.

In 2008 a transformative \$100 million commitment from philanthropist David H. Koch enabled major renovations to the theater, and the venue was renamed the David H. Koch Theater in his honor. The David H. Koch Theater is owned by the City of New York, which has also given funds for its refurbishment and which provides an operating subsidy through the Department of Cultural Affairs.

# FESTIVAL ORCHESTRA OF LINCOLN CENTER

JULY 19–AUGUST 9



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FOR THE  
CITY**

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STAVROS NIARCHOS FOUNDATION

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NewYork-  
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Lead support for the Festival Orchestra of Lincoln Center is provided by Renée and Robert Belfer  
Additional support is provided by Fan Fox and Leslie R. Samuels Foundation and Barbara H. Block  
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# LINCOLN CENTER'S SUMMER FOR THE CITY

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By Diep Tran

Earlier this year, *Sleep No More* closed after a 14-year run in New York. But Felix Barrett, who created the immersive hit with his company Punchdrunk, isn't too upset about it. "Because *Sleep No More* was always just there, it felt like whenever I was here in town, I was looking after that show," says the London-based theatre maker. "And so actually, now that it's closed here... it's like the doorway in my mind is open for new work."

Ever since Punchdrunk opened *Sleep No More* in London in 2003, the company has become synonymous with that show—where audience members wore masks and followed performers around five floors of a building, in a story reminiscent of *Macbeth*. It also inspired a legion of similarly structured productions.


Compared to *Sleep No More*, *Viola's Room* is more compact. The show is currently running at Off-Broadway's The Shed; six audience members are welcomed at a time, and they walk a predetermined path, barefoot. That's not to say it's a short walk—the space is 12,500 square feet. Plus, there are no live actors—instead they hear a narrative through a personal headset, spoken by Helena Bonham Carter.

"After *Sleep No More*, which was a vast,

sprawling epic, I wanted to try and distill the potency and the atmosphere within that but try and create the most intimate version of it," explains Barrett. Getting Bonham Carter to record her voice for the show wasn't too difficult: "One phone call, she jumped straight in."

*Viola's Room* is inspired by the Barry Pain fairy story *The Moon Slave*, about a princess who is engaged to be married. But shortly before her wedding, she is pulled by supernatural powers to a forest, where she is compelled to dance. After, once a month on the full moon, Viola is pulled back into the forest. The story ends on a disquieting note.

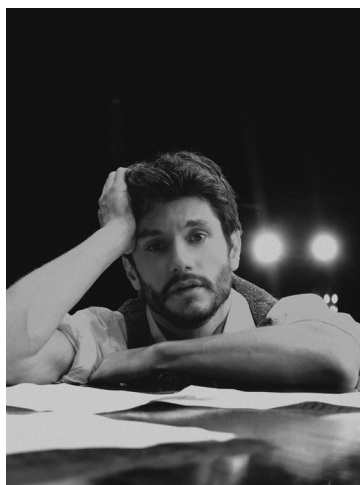
In *Viola's Room*, audiences begin in the bedroom of a teenage girl. They then physically crawl into the world of Princess Viola—where there are mazes and trees, a sumptuous feast, a spooky church, a pit of sand, and many more memorable environments.

"It's a coming-of-age ritual—that amazing point where you're on the cusp of adulthood," says Barrett. "It's deeply melancholic, in a way, because it can only last for a tiny moment. But it's so exhilarating because you're straddling two different worlds. And so, we really wanted to convey that within the piece and offer audiences a chance to step back into their own childhoods for an hour." 

# Oh, Actors!

Photos by Heather Gershonowitz

**C**ole Escola's hit Broadway play *Oh, Mary!* is entering a new era. The show's original cast members Conrad Ricamora, James Scully, and Bianca Leigh will depart the show August 2. Tony Macht will follow September 28. Below, some of the show's original cast and understudies pose on the Lyceum Theatre stage.



Clockwise from top right: Julian Manjerico (understudy), Bianca Leigh (Mary's Teacher), Hannah Solow (understudy), Martin Landry (understudy), Tony Macht (Mary's Husband Assistant), and James Scully (Mary's Teacher).