
LINCOLN CENTER'S
SUMMER FOR THE CITY

BAAND
TOGETHER
DANCE FESTIVAL

BALLET
HISPÁNICO

ALVIN AILEY
AMERICAN DANCE THEATER

AMERICAN
BALLET THEATRE

NEW YORK
CITY BALLET

DANCE THEATRE
OF HARLEM

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)

PROGRAM

Dance Theatre of Harlem

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

New York City Ballet

After the Rain (Pas de Deux) by Christopher Wheeldon

Alvin Ailey American Dance Theater

Many Angels by Lar Lubovitch

American Ballet Theatre

Midnight Pas de Deux by Susan Jaffe

Ballet Hispánico

House of Mad'moiselle by Annabelle Lopez Ochoa

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

Micah Bullard

Derek Brockington

Kouadio Davis

Ariana Dickerson

Lindsey Donnell

Alexandra Hutchinson

Luis Fernando Rego

Ingrid Silva

Delaney Washington

David Wright

"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

SIERRA ARMSTRONG

MICHAEL DE LA NUEZ

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

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 or follow @ballethispanico on social media.

Alvin Ailey American Dance Theater

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

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

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

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. 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

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

Dance Theatre of Harlem

Derek Brockington

Born Chicago, IL
Joined DTH 2019, sixth season

Lindsey Donnell

Born Midland, TX
Joined DTH 2013, twelfth season

Ingrid Silva

Born Rio de Janeiro, Brazil
Joined DTH 2013, twelfth season

Micah Bullard

Born Houston, TX
Joined DTH 2021, fourth season

Alexandra Hutchinson

Born Wilmington, DE
Joined DTH 2018, seventh season

Delaney Washington

Born San Francisco, CA
Joined DTH 2021, fourth season

Kouadio Davis

Born Oneonta, NY
Joined DTH 2020, fifth season

Luis Fernando Rego

Born Rio de Janeiro, Brazil
Joined DTH 2023, third season

David Wright

Born Ft. Polk, LA
Joined DTH 2021, fourth season

Ariana Dickerson

Born Pensacola, FL
Joined DTH 2022, third 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

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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

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

LINCOLN CENTER FOR THE PERFORMING ARTS

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DAVID H. KOCH THEATER

Katherine E. Brown, *Executive Director*

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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
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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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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.

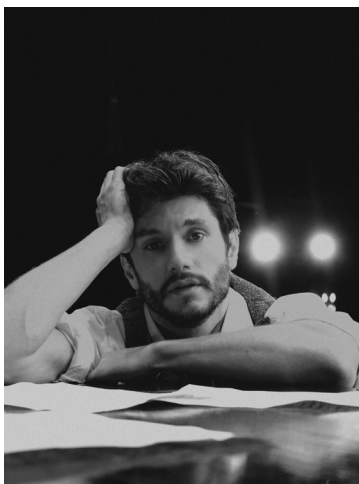
In *Viola's Room*, audiences begin in the bedroom of a teenage girl. They then physically crawl into the world of Princess Viola—where there are mazes and trees, a sumptuous feast, a spooky church, a pit of sand, and many more memorable environments.

"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

Cole 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).