


NEW YORK CITY CENTER

FLAMENCO FESTIVAL



MAR 6 - 9, 2025

@NYCITYCENTER




Eva Yerbabuena Looks to the Past and Future of Flamenco

By **Jose Solís**

Whenever the curtain rises on an Eva Yerbabuena recital, the invisible line that divides the audience from the stage appears to gain the ethereal quality of a mirror. To be in the presence of the famous *bailaora* (flamenco dancer) and *choreographer* is to witness the way in which energy flows between art and its spectator to create dialogue—a dance even—which inevitably brings us closer to our own humanity.

In *Yerbagüena (Oscuro Brillante)*, the German-born Andalusian dancer sums up two decades' worth of her unique take on flamenco into a show that highlights what she does so well: celebrate the long history of flamenco while looking to the future.



Eva Yerbabuena Mira al Pasado y al Futuro del Flamenco

Por Jose Solís

Cada vez que se abre el telón en un recital de Eva Yerbabuena, la línea invisible que divide al público del escenario parece adquirir la cualidad etérea de un espejo. Estar en presencia de la famosa bailaora y coreógrafa es presenciar la forma en que la energía fluye entre el arte y su espectador para crear un diálogo, una danza incluso, que inevitablemente nos acerca a nuestra propia humanidad.

En *Yerbagüena (Oscuro Brillante)*, la bailaora andaluza nacida en Alemania resume dos décadas de su visión del flamenco en un espectáculo que destaca lo que sabe hacer tan bien: celebrar la larga historia y tradición del flamenco con los ojos puestos en su futuro.




The show makes its New York debut at City Center's Flamenco Festival, where Yerbabuena first performed almost 30 years ago. "Oscuro Brillante is a reflection of what we create when we are together, of those energies [that] make us vibrate," she shared recently during a rehearsal break from her studio in Spain. During the powerful showcase, she intends to explore "that question of what light we feed on when we are in a dark place."

Yerbagüena (*Oscuro Brillante*) is both intimate and epic. The *bailaora* (who also choreographs her own shows) appears onstage backed by four vocalists, percussionists, and a guitarist, who aid her as she transitions into four chapters where she evokes the process of metamorphosis. The show begins with a bang, "a brutal energy," as Yerbabuena describes it, which gives path to a more meditative state, where "the emphasis is no longer on flexibility, but on the contrary, it's rigidity."

To the compass of a *bulería por soleá*, a picaresque style that encourages a spoken exchange between the *bailaora* and her musicians, Yerbabuena opens a musical dialogue with the audience. The show incorporates various flamenco styles including *alegría* from La Alhambra, *taranto* from Almería, and *tientos* from Andalucía to highlight how "we really impregnate those vibrations that the music gives off," as she explains. The magic of flamenco wouldn't be possible without the work artists like Yerbabuena put into preserving its roots, while looking at the places the artform has yet to go.

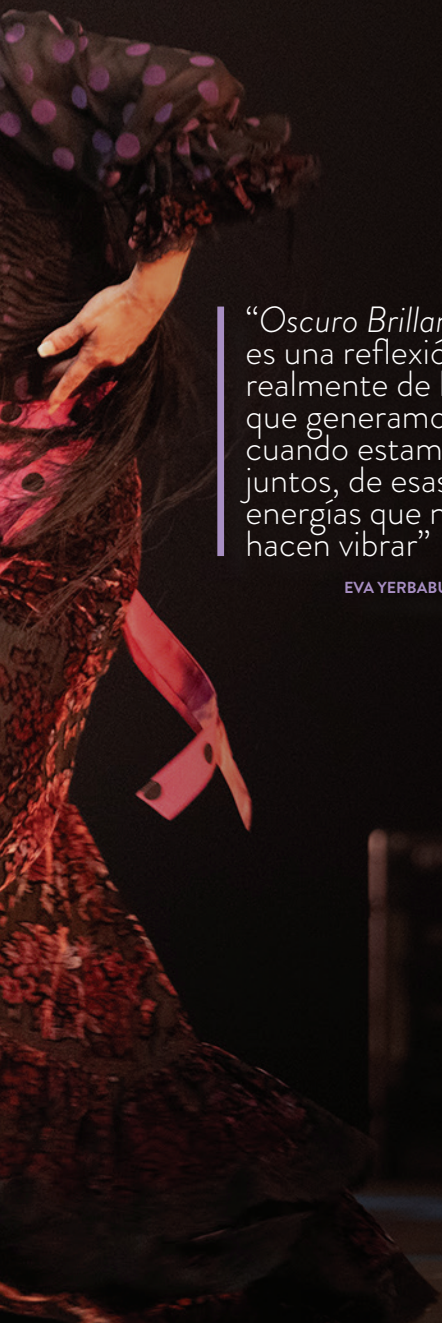
In addition to Yerbabuena's work, City Center's Flamenco Festival also features shows by Manuel Liñan, Alfonso Losa, and Patricia Guerrero, some of Spain's greatest flamenco ambassadors. "We like to arrive a little earlier to see each other [when we travel], we enjoy it, it is wonderful and divine," says Yerbabuena about her colleagues. "I wish that this would happen more often in Spain," where she sees the need for a permanent house where flamenco can occur all year long.



"Oscuro Brillante is a reflection of what we create when we are together, of those energies [that] make us vibrate"

EVA YERBABUENA

Photo by Laura León



“Oscuro Brillante es una reflexión realmente de lo que generamos cuando estamos juntos, de esas energías que nos hacen vibrar”

EVA YERBABUENA


El espectáculo hace su debut en Nueva York en el Festival de Flamenco del City Center, donde Yerbabuena actuó por primera vez hace casi 30 años. “Oscuro Brillante es una reflexión realmente de lo que generamos cuando estamos juntos, de esas energías que nos hacen vibrar”, compartió recientemente durante un descanso de ensayo en su estudio en España. Durante la potente presentación, pretende explorar “esa pregunta de cuándo estamos en un oscuro de qué luz nos alimentamos”.

Yerbagüena (Oscuro Brillante) es a la vez íntima y épica. La bailaora (que también coreografía sus propios espectáculos) aparece en escena acompañada por cuatro vocalistas, percussionistas y un guitarrista, que la ayudan en su transición a través de cuatro capítulos en los que evoca el proceso de la metamorfosis. El espectáculo comienza con un estallido, “una energía brutal”, como lo describe Yerbabuena, que da paso a un estado más meditativo, “donde hacemos hincapié ya no en la flexibilidad sino todo lo contrario, en la rigidez”.

Al compás de una bulería por soleá, un estilo picaresco que fomenta el intercambio hablado entre la bailaora y sus músicos, Yerbabuena abre un diálogo musical con el público. El espectáculo incorpora varios palos flamencos como la alegría de La Alhambra, el taranto de Almería y los tientos de Andalucía para resaltar cómo “cómo realmente impregnamos de esas vibraciones que despide la música”, como explica. La magia del flamenco no sería posible sin el trabajo que artistas como Yerbabuena hacen para preservar sus raíces, mientras observan los lugares a los que esta forma de arte aún no ha llegado.

Además del trabajo de Yerbabuena, el Festival Flamenco del City Center también cuenta con espectáculos de Manuel Liñan, Alfonso Losa y Patricia Guerrero, algunos de los mayores embajadores del flamenco en España. “Nos gusta llegar un poco antes para vernos [cuando viajamos], lo disfrutamos, es maravilloso y divino”, dice Yerbabuena sobre sus colegas. “Ojalá esto ocurriera más a menudo en España”, donde ve la necesidad de una casa permanente donde el flamenco pueda presentarse durante todo el año.





The magic of flamenco wouldn't be possible without the work artists like Yerbabuena put into preserving its roots, while looking at the places the artform has yet to go.

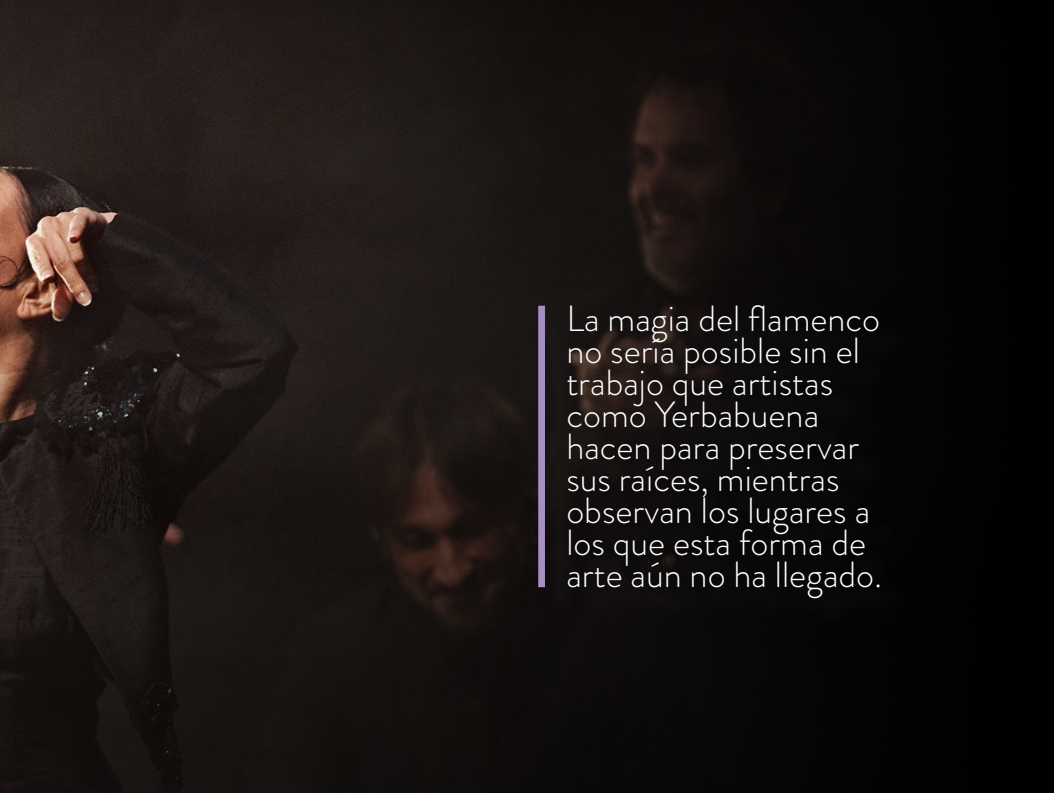
After all, the dance, which was deemed an Intangible Cultural Heritage of Humanity by UNESCO in 2010, has become synonymous with its country of origin. “Flamenco is an art that has a very large mixture of many cultures,” says Yerbabuena, who is known for her vibrantly eclectic combination of elements from across the globe (in her astonishing *Cuentos de azúcar* she was joined onstage by Japanese singer Anna Sato to weave a delicate stage dream). During a time when systems of power use difference to create the illusion of incompatibility, Yerbabuena’s work is an urgent call to embracing the unfamiliar, “I am a woman who has a blind faith in culture because culture unites, it does not separate.”

Although flamenco definitely is infused with magic, Yerbabuena clarifies that “magic seems like luck, but it has to catch you while working,” which is why she doesn’t rest on her laurels, counting on her gift to just manifest whenever she’s onstage. “Technique has to be at the service of that which we consider magical,” she explains.

Flamenco is hard work, “it’s my job,” she says, it’s not dissimilar to what a banker or judge does on a daily basis, which is why the day will come when Yerbabuena is ready to walk off the stage one last time. “I would love that within the institutions it is understood that we also reach a moment when [flamenco artists] have to retire,” and that labor conditions are so that they will be able to indulge in the fruit of life-long labor. “I would not like to make any kind of farewell show at all,” she says, “I would like to just be able to say, now I can enjoy other things, I think it’s time to go.”

Eva Yerbabuena performs in *Yerbagüena (Oscuro Brillante)*, on March 8 & 9 as part of the Flamenco Festival.

Jose Solís is a Honduran culture critic currently based in Lyon, France. He is the founder/director of the BIPOC Critics Lab.



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Después de todo el baile, que fue declarado Patrimonio Cultural Inmaterial de la Humanidad por la UNESCO en 2010, se ha convertido en sinónimo de su país de origen. “El flamenco es un arte que tiene una mezcla muy grande de muchas culturas”, dice Yerbabuena, que es conocida por su combinación vibrante y ecléctica de elementos de todo el mundo (en sus asombrosos *Cuentos de azúcar* se le unió en el escenario la cantante japonesa Anna Sato para tejer un delicado sueño escénico). En una época en la que los sistemas de poder utilizan la diferencia para crear la ilusión de incompatibilidad, la obra de Yerbabuena es una llamada urgente a abrazar lo desconocido: “Soy una mujer que tiene una fe ciega en lo que es la cultura porque la cultura une, no separa”.

Aunque el flamenco sí que tiene magia, Yerbabuena aclara que “la magia igual que la suerte te tiene que pillar trabajando”, por eso no se duerme en sus laureles y confía en que su don se manifieste siempre que esté sobre el escenario. “La técnica tiene que estar al servicio de aquello que consideramos mágico”, explica.

El flamenco es un trabajo duro, “es mi trabajo”, dice, no es muy distinto al que hace un banquero o un juez a diario, por eso llegará el día en que Yerbabuena esté lista para bajar del escenario por última vez. “Me encantaría que dentro de las instituciones se entienda que también [para] nosotros [los artistas flamencos] llega a un momento en que nos tenemos que jubilar”, y que las condiciones laborales sean las adecuadas para que puedan disfrutar del fruto de toda una vida. “No me gustaría hacer ningún tipo de despedida para nada”, dice, “me gustaría simplemente poder decir, ahora que puedo disfrutar de otras cosas, creo que es el momento de irme”.

Eva Yerbabuena actúa en *Yerbagüena (Oscuro Brillante)*, el 8 y 9 de marzo en el marco del Festival Flamenco.

Jose Solís es un crítico cultural hondureño que actualmente reside en Lyon, Francia. Es el fundador/director del BIPOC Critics Lab.





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STANFORD MAKISHI VP & ARTISTIC DIRECTOR, DANCE



Mar 6 – 9, 2025

**New York City Center and
Flamenco Festival present**

FLAMENCO FESTIVAL

The 24th Flamenco Festival New York, “A Tribute to Granada”

Alfonso Losa & Patricia Guerrero

Alter Ego

Mar 6

Compañía Manuel Liñán

Muerta de Amor

Mar 7

**Compañía Eva Yerbabuena
*Yerbagüena (Oscuro Brillante)***

Mar 8 & 9

**Flamenco Festival Artistic Director and Producer
MIGUEL MARÍN**

This year's Flamenco Festival is supported, in part, by INAEM (National Institute of Performing Arts and Music – Spain), Ministerio de Cultura; Diputación de Granada; and Ayuntamiento de Granada.

We acknowledge that the land on which New York City Center and its theaters stand was forcibly taken from the Munsee Lenape tribe. We respectfully honor and acknowledge all Indigenous communities—past, present, and future—for their essential and ongoing connection to this land.



March 6, 2025

ALFONSO LOSA & PATRICIA GUERRERO

Alter Ego
US Premiere

Choreography by ALFONSO LOSA and PATRICIA GUERRERO
Staging by ALFONSO LOSA, PATRICIA GUERRERO,
and ANA MORALES
Scenic Design by ALFONSO LOSA and PATRICIA GUERRERO
Costume Design by BELEN DE LA QUINTANA
Lighting Design by OLGA GARCIA
Sound Design by PEDRO LEÓN
Stage Manager: MANUEL PINZÓN
Production Stage Manager: LOÏC BASTOS

Premiere

September 30, 2023
Teatros del Canal
Madrid, Spain

Dancers

ALFONSO LOSA PATRICIA GUERRERO

Musicians

SANDRA CARRASCO, *Vocals*
ISMAEL “El Bola,” *Vocals*
JOSE MANUEL MARTINEZ “El Peli,” *Guitar*

Alter Ego was developed with the support of the artist residency programs of Centro Coreográfico Canal (Madrid) and “In Progress”, organized by the Flamenco Festival and the Town Hall of Torrox, Málaga.

Additional support was provided by INAEM, the Andalusian Agency of Cultural Institutions, and the Community of Madrid.



March 7, 2025

COMPAÑÍA MANUEL LIÑÁN

Muerta de Amor

NY Premiere

Directed by MANUEL LIÑÁN
Choreography by MANUEL LIÑÁN and JOSÉ MALDONADO
Assistant Director: ERNESTO ARTILLO
Scenic Design by MANUEL LIÑÁN, GLORIA MONTESINOS,
and ERNESTO ARTILLO
Costume Design by ERNESTO ARTILLO
Lighting Design by GLORIA MONTESINOS AAI
Music by FRANCISCO VINUESA
Stage Manager: INES GARCIA

Premiere

June 13, 2024
Teatros del Canal
Madrid, Spain

Dancers

MANUEL LIÑÁN JOSÉ MALDONADO
ALBERTO SELLES JUAN TOMAS DE LA MOLIA
MIGUEL HEREDIA JOSÉ ÁNGEL CAPEL DAVID ACERO

Musicians

MATA REY, *Vocalist*
JUAN DE LA MARIA, *Vocalist*
FRANCISCO VINUESA, *Guitar*
VICTOR GUADIANA, *Violin & Synthesizer*
JAVIER TERUEL, *Percussion*

Muerta de Amor was developed as part of the residency program “In Progress,” organized by the Flamenco Festival and Torrox City Hall.

Additional support was provided by INAEM, the Community of Madrid, the City of Madrid, and the Andalusian Agency of Cultural Institutions.



March 8 – 9, 2025

COMPañÍA EVA YERBABUENA

Yerbagüena (Oscuro Brillante)

NY Premiere

Choreography by EVA YERBABUENA
Staging by Eva Yerbabuena SL
Music and Music Direction by PACO JARANA
Scenic Design by Eva Yerbabuena SL
Costume Design and Tailoring by LÓPEZ DE SANTOS
Lighting Design by FERNANDO MARTÍN
Technical Direction & Sound Design by ÁNGEL OLALLA
Production Stage Manager: MANUELA FRANCO

Premiere

November 5, 2023
Suma Flamenca Festival
Madrid, Spain

Dancers

EVA YERBABUENA JOSÉ MANUEL RAMOS ‘El Oruco’

Musicians

MIGUEL ORTEGA, *Vocalist*
JESÚS CORBACHO, *Vocalist*
ANTONIO “El Turry,” *Vocalist*
EZEQUIEL MONTOYA, *Vocalist*
DANIEL SUÁREZ, *Electronics & Percussion*
JOSÉ MANUEL RAMOS “El Oruco,” *Percussion*
PACO JARANA, *Guitar*

Four cardinal points.
Four confluent ends.

1. *Bulería por soleá*

The flexible rigidity of the integument.

2. *Granaína, taranta and fandangos abandolaos*
Equinox, solstice... And all at the same time.

3. *Taranto*

Nictitating membrane.

4. *Soleá apolá*
My wick.



ALFONSO LOSA manages to harmonize the austerity, verticality, and elegance of the Madrid school with a vertiginous rhythm and prodigious body control. He is the most classical of the contemporaries and the most contemporary of the classics. A master of the great masters, Alfonso Losa is constantly searching for the immutable truths contained in flamenco and does not negotiate with fashions. He creates new schemes without breaking the mold. He builds without deconstructing. He works with authenticity. He dances as he is.

PATRICIA GUERRERO draws geometric shapes with her dance. She then transforms them, picking them apart and turning them back into elements of life such as fire, with a dance that she gently rocks, nurtures, wraps up, and hands to the audience as a gift of that art, raised and shaped by the magic and mystery that resides in the whitewashed walls of Granada's Albaycín neighborhood, where she too was born. Patricia Guerrero has served as the director of the Ballet Flamenco de Andalucía since 2024.

Winner of the 2017 Spanish National Dance Award, dancer, choreographer, and director **MANUEL LIÑÁN** was born in Granada and trained with the legendary Manolete and Mario Maya. He has been invited on numerous occasions to choreograph productions for the National Ballet of Spain, the New Spanish Ballet, and the companies of Rafaela Carrasco and Teresa Nieto. Early in his career, he co-founded a company alongside Olga Pericet, Marco Flores, and Daniel Doña: a collective that brought fresh perspectives to flamenco and contemporary dance. In 2008, Liñán embarked on his solo career, premiering *Tauro*. He later continued with *Mundo y Aparte* and *Sinergia*, performances that led him to some of the world's most prestigious stages, including the Jerez Festival, where he won the 2012 New Artist Award for Dance. The following year, he received the Max Award for Performing Arts as Best Male Dancer and the Flamenco Hoy Critics' Choice Award for Best Dancer. In 2014, he premiered *Nómada* at the Jerez Festival, confirming his status as an

extraordinary dancer and choreographer. The show later toured some of the world's leading festivals. In 2016, he presented *Reversible* at major international events, such as the Nîmes Festival, the Flamenco Biënnale Nederland, and the Flamenco Festival of London, earning the Critics' Choice Award at the Jerez Festival. In 2019, he revolutionized the flamenco scene with ¡VIVA!, a groundbreaking show that defied traditional paradigms and celebrated freedom of expression within flamenco. With this bold and vibrant production, he has toured the world's most prestigious venues, selling out every performance along the way. In 2021, he premiered *Pie de Hierro*, a powerful new work that continues to captivate audiences both nationally and internationally.

COMPAÑÍA EVA YERBABUENA is an unquestionable quality label in today's artistic scene, known for professionalism, rigor, and global projection. Over the past 25 years, Eva Yerbabuena has cultivated and matured her creative essence, built on effort, attention to detail, and a continuous search for excellence. The company has become a benchmark for flamenco worldwide.

Eva Yerbabuena has seamlessly combined artistry, creativity, and quality, making her company a reference in the field. She has received recognition from the public, at a national and international level, and won awards of all kinds, including the following stand outs: National Award from the Chair of Flamencology of Jerez, Honorary Academician of the Academy of Performing Arts in Spain, Gold Medal for Merit in Fine Arts, National Dance Prize, Medal of Andalusia, Gold Medal of Granada 2017, ten Max Performing Arts Awards, II International Flamenco Giralddillo of the City of Seville, and more.

Each of her works is impeccably crafted with a reflective and intimate discourse, exploring endless perspectives. Contemporary and avant-garde, her 20 shows have toured nationally and internationally.



FLAMENCO FESTIVAL After more than 20 years of activity, and an audience of more than 1.6 million people, the Flamenco Festival has presented more than 140 companies and 1250 shows around the world, showcasing the leading names of today—from world renowned artists and icons of traditional flamenco to the most innovative, emerging young stars of dance and music in this genre. Directed and founded by Miguel Marin, each year brings the best of Flamenco to new theaters and audiences around the world.

Founded in 2001 with main headquarters in New York, Miami, and London, the Festival has been programmed at the most prestigious theaters in 111 cities around the world: New York City Center, Carnegie Hall, Arsht Center in Miami, Walt Disney Concert Hall in Los Angeles, Boston Opera House, London Sadler's Wells, Sydney Opera House, National Performing Arts Center in Beijing, Stanislavski Theater in Moscow, Bunkamura in Tokyo, and Esplanade in Singapore, among many others. @FlamencoFest FlamencoFestival.org

STANFORD MAKISHI (*Vice President & Artistic Director, Dance*) was appointed to his current position of Artistic Director, Dance, at New York City Center in 2021 after serving as vice president for programming since 2015. He began at the organization in 2011 as associate producer of its Fall for Dance Festival. Makishi danced with Trisha Brown from 1992 to 2006, was assistant director of her production of *Winterreise*, and has taught and restaged her work internationally. He also served as artistic advisor for the Ringling International Arts Festival in Sarasota, executive director of the Baryshnikov Arts Center, director of programs at the Asian Cultural Council, and director of creative services at Carnegie Hall.

MICHAEL S. ROSENBERG (*President & CEO, New York City Center*) has a long and distinguished career of leading performing arts institutions to nurture artists, expand audiences, and engage communities. Beginning with Drama Dept. (the Greenwich Village artist collective he

co-founded in the 90s) and carrying through to the present, he has helped develop works by playwrights, songwriters, choreographers, directors, authors, designers, visual artists, and students. As Managing Director of La Jolla Playhouse, Rosenberg worked with Artistic Director Christopher Ashley and the staff to oversee the development and production of a host of acclaimed productions, many of which transferred to Broadway, Off-Broadway, and the West End—including the international smash hit *Come from Away*. More recently, as Managing Director of McCarter Theatre Center, Rosenberg was part of the evolution of the historic theater, expanding programming to include family-friendly performances and multidisciplinary events. His work in building diversity, equity, and inclusion encompasses artists, audiences, and administrators alike.

NEW YORK CITY CENTER has played a defining role in the cultural life of the city since 1943. The distinctive Neo-Moorish building was founded by Mayor Fiorello La Guardia as Manhattan's first performing arts center with the mission of making the best in theater, dance, and music accessible to all audiences. This commitment continues today through celebrated dance and musical theater series like the Fall for Dance Festival and the Tony-honored Encores! series; the annual season by Principal Dance Company Alvin Ailey American Dance Theater; and the artist-curated Artists at the Center series. City Center welcomes audiences to experience internationally acclaimed artists on the same stage where legends made their mark. Dedicated to a culture built on the values of curiosity, collaboration, accessibility, and inclusivity, City Center's dynamic programming, art exhibitions, and studio events are complemented by education and community engagement programs that bring the performing arts to thousands of New York City students, teachers, and families every year.



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To learn more about how to include City Center in your long-range financial & estate planning, please contact **Joe Valone** at **212.763.1296** or **JValone@NYCityCenter.org**



“City Center has been the place to be for 80 years—and it should stay that way for 80 more! **Whether it’s Encores! or Fall for Dance, everything that happens on this incredible stage** can only happen with all of our support.”

Rosanne Leshner, Fiorello La Guardia Society member.
In loving memory, Marty Leshner 1938 – 2023.

CITY CENTER CIRCLE

MAKE YOUR MARK

40 & UNDER

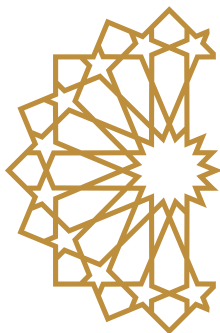
Join this vibrant group
of young professionals
and enjoy

- ★ Networking events
- ★ Advance access to tickets
- ★ Invitations to dress rehearsals



NYCITYCENTER.ORG/CITYCENTERCIRCLE
MEMBERSHIPS FROM \$500

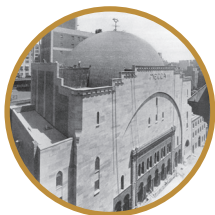




NEW YORK CITY CENTER

In 1943, Mayor Fiorello La Guardia and City Council President Newbold Morris established City Center as Manhattan's first performing arts center—a place where dance, theater, opera, and music could be enjoyed under one roof, at affordable prices.

Today, we welcome more than 300,000 annual visitors, and our education and community engagement programs reach thousands of New York City students, teachers, and families in all five boroughs.



The Ancient Order of the Nobles of the Mystic Shrine builds Mecca Temple.

1923

1943

Saved from demolition, the theater opens on December 11 with a special concert by the New York Philharmonic, conducted by Mayor La Guardia himself.

Maestro Laszlo Halasz establishes the New York City Center Opera Company, later known as New York City Opera.

1944

1945

Paul Robeson performs *Othello*—the first African American to play the part in more than 100 years.

Leonard Bernstein debuts as conductor of the New York City Symphony at age 27.



Choreographer George Balanchine and impresario Lincoln Kirstein accept invitation to establish New York City Ballet.

1948

1954

William Hammerstein, son of Oscar Hammerstein II, establishes the New York City Center Light Opera Company. He is succeeded by Jean Dalrymple, a longtime board member, producer, director, and press agent.

The newly formed Joffrey Ballet becomes a resident company.

1966





Photo by
Gerry Goodstein

The beloved Encores! series is established, celebrating American musical theater with three annual revivals.

The 1996 production of *Chicago* transfers to Broadway where it remains the longest-running revival in history.

1994

The largest audience to date celebrates **80 years** at the center of the arts, **30 years** of Encores!, and **20 years** of the Fall for Dance Festival.

A \$56 million renovation restores and modernizes the historic theater. A star-studded Gala celebration marks the reopening, with Mayor Michael R. Bloomberg taking the stage to conduct The Encores! Orchestra.

2011



City Center continues to welcome all audiences with more student matinees, Community Nights, and ASL-interpreted performances.

2025

2018

A landmark 75th anniversary celebrates the artists of today and City Center's storied legacy.

2004



The first Fall for Dance Festival, celebrating dance in all its forms, invites existing and new dance lovers to experience emerging and well-known artists. Its affordable ticket prices and thrilling performances continue to draw sell-out crowds.

1983

New York Landmarks Preservation Commission grants landmark status.

Alvin Ailey American Dance Theater—now City Center's Principal Dance Company—gives its first City Center performance.

1971



Photo by
R. Falgant

NEW YORK C EDUCATION & COMM



CAREER PI

Ever wanted to work in the theater, but not sure

HIGH SCHOOL EXTERNSHIPS

WHAT IS IT? A FREE, multi-day experience to learn about administrative arts jobs

WHO SHOULD APPLY? Anyone ages 14 -18 interested in learning more about careers in the arts

WHEN IS IT? Apr 15 – 17, 2025
Applications open now through March 14

CREATIVE FELLOWSHIPS

WHAT IS IT? Two different PAID fellowships that provide the opportunity to work alongside renowned dance and theater artists

WHO SHOULD APPLY? Emerging choreographers (Ann Reinking Encores! Choreography Fellowship); emerging directors (Encores! Directing Fellowship)

WHEN IS IT? Sep 2025 – May 2026
Applications for both programs open through Mar 30

CITY CENTER COMMUNITY ENGAGEMENT



PROGRAMS

Where do you want to begin? Now is your chance to shine!

ADMINISTRATIVE APPRENTICESHIPS

WHAT IS IT? A PAID, nine-month program that offers hands-on learning opportunities in the following disciplines: Dance Programming, Development, Education & Community Engagement, Finance, or Design & Marketing.

WHO SHOULD APPLY? Early-career arts professionals, or those seeking a career change

WHEN IS IT? Sep 2025 – May 2026
Applications for both programs open through Mar 30

I'M INTERESTED,
COUNT ME IN!
HOW DO
I APPLY? 

Learn more and apply today at
**NYCityCenter.org/
Career-Programs**

UPCOMING EVENTS



TWYLA

TWYLA THARP DANCE
MAR 12 – 16

This dazzling celebration of “Tharp at her best” (*The LA Times*) presents two works never before seen in New York—*Diabelli*, set to music by **Beethoven**, and *SLACKTIDE*, set to music by **Philip Glass** performed live by **Third Coast Percussion**.

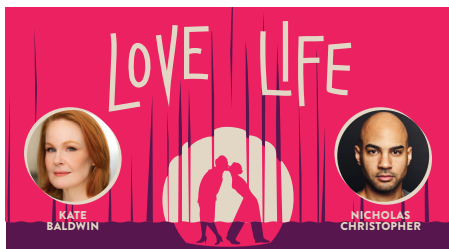
PHOTO CREDITS (LEFT TO RIGHT):
Twyla Tharp Dance, photo by Mark Seliger, Sara Mearns; photo by Sarah Silver / Trunk Archive,
Dance Theatre of Harlem, photo by Nir Arieli, Ballet Hispanico; photo by Marius Fiskum.

Encores! key art by Ben Wiseman.



EXPLORE THE REST OF THE SEASON

NYCITYCENTER.ORG



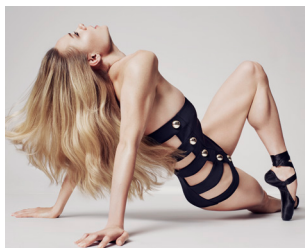
ENCORES! LOVE LIFE MAR 26 – 30

Music and Lyrics by **Kurt Weill** and **Alan Jay Lerner**
Book by **Alan Jay Lerner**
Concert Adaptation by **Joe Keenan**
and **Victoria Clark**
Consulting Producer **Jack Viertel**
Choreographer **JoAnn M. Hunter**
Featuring **The Encores! Orchestra**
Guest Music Director **Rob Berman**
Director **Victoria Clark**



ENCORES! WONDERFUL TOWN APR 30 – MAY 11

Book by **Joseph Fields** and **Jerome Chodorov**
(based upon the play *My Sister Eileen* by Joseph Fields
and Jerome Chodorov and the stories by
Ruth McKenney)
Music by **Leonard Bernstein**
Lyrics by **Betty Comden** and **Adolph Green**
Sketches for “What a Waste” by
Betty Comden and **Adolph Green**
Choreographer **Lorin Latarro**
Tap Choreographer **Ayodele Casel**
Featuring **The Encores! Orchestra**
Music Director **Mary-Mitchell Campbell**
Director **Zhailon Livingston**



SARA MEARNS | ARTISTS AT THE CENTER APR 3 – 5

Celebrated ballerina **Sara Mearns** makes her curatorial debut as part of the ongoing **Artists at the Center** series. In this program, she dances in two World Premieres — one by choreographer **Guillaume Côté** and writer **Jonathon Young**, and one by Bessie Award winner **Jamar Roberts**, who also takes the stage alongside her.



DANCE THEATRE OF HARLEM APR 10 – 13

Artistic Director **Robert Garland** ushers in a new season of **Dance Theatre of Harlem** with an exciting mix of world premieres and fan favorites, from choreographers **Garland**, **Jodie Gates**, **William Forsythe**, and **George Balanchine**.



BALLET HISPÁNICO MAY 29 – JUN 1

Ballet Hispánico celebrates the 150th anniversary of the beloved classic ballet *Carmen* with **Gustavo Ramirez Sansano's CARMEN. maquia**, an electrifying take on **Bizet's** passionately tragic masterpiece. Plus, the wildly popular **En Familia/Family Matinee** returns.

NEW YORK CITY CENTER MEMBERSHIP

**BE
FIRST**



**From \$100
FRIENDS**

Friends of City Center enjoy advance access to tickets, invitations to dress rehearsals, and discounts at neighborhood businesses.



[NYCITYCENTER.ORG/SUPPORT](https://nycitycenter.org/support)

**BE
FRONT
AND
CENTER**



**From \$2,500
PATRONS**

Patrons enjoy access to the very **best seats in the house**—even for sold-out shows, a **VIP theater experience** including access to the private Shuman Patrons Lounge, and more.

NEW YORK CITY CENTER

**FLAMENCO
FESTIVAL**



**SCAN HERE FOR THE
ACCESSIBLE DIGITAL PROGRAM**

Sutton Foster in Encores! *Once Upon a Mattress*, Tiffany Mann in Encores! *Jelly's Last Jam*; photos by Joan Marcus