

EXPLORE REGIONS

DANCE REGIONS NEWS SHOWS INDUSTRY CHAT JOBS STUDENTS SHOP GAMES STAGE MAG

REGISTER SIGN IN

Review: BALLET HISPÁNICO at New York City Center

Ballet Hispánico uplifts and celebrates Latine voices and artists. The Company takes the City Center stage June 1-3, 2023, with a program of incredible dance, beginning with an opening night performance and Gala paying tribute to the Miranda Family.

By: Miranda Stuck Jun. 02, 2023



Ballet Hispánico’s opening gala performance at the acclaimed New York City Center is more than a presentation of four works; it is a celebration of music, dance, and Founder Tina Ramirez’s impactful legacy. The special night included a mix of works ranging from hard-hitting contemporary ballet to sensual, intoxicating Cuban dance fusion. Ballet Hispánico’s mission for inclusivity and diversity is driven by the continuation of Ramirez’s love for dance and an overarching dedication towards representation of Latine art and creation. “When I was in school, no dance history class included Latine artists,” says Artistic Director Eduardo Vilario. “This is how we make change. We make art.”

On Today's Online Pu

\$10

CASH BA

CONTINUE

for trying shipmentsfree.ci

Opening the program is William Forsythe’s *New Sleep* (Duet) staged by Noah Gelber, featuring dancers Fatima Andere and Antonio Cangiano. The work originally premiered at the War Memorial Opera House in 1987 with San Francisco Ballet and is a classically “Forsythe” style work with hard-hitting lines, swift traveling, and undeniable magnetic connection. The beginning of *New Sleep* (Duet) feels like a blastoff as Thom Willem’s musical creation launches with one man’s voice: “Warning: three, two, one.” Clean and crisp, Andere and Cangiano whist onto the stage in black tights and simply cut costumes. The stage is bare, leaving no distraction other than to enjoy Forsythe’s forceful dance-making. The dancers repeatedly break and reform connection to Willem’s electronic soundboard with trenchant bass. Andere pushes her hamstrings to the limits with whacking extensions while Cangiano powerfully executes unique turning sequences, maintaining strength and reliance during intricate partnering moments. *New Sleep* (Duet) is an explosive, athletic marathon to remember.





00:56

03:31

- Video: New CHICAGO Exhibit At The Museum of...
- Video: Creative Team of ROGERS: THE MUSICAL on...
- Video: Cast of INTO THE WOODS Talks Opening Night in...
- Video: Watch Carrie Hope Fletcher Perform New Song...
- Video: First Look At THE CURIOUS CASE OF BENJAMIN...
- Lights, Camera, Anagrams! with Olivia Elease...
- Video: First Look at EVITA at American Repertory The...



Alone onstage in lengthy red fabric stands Amanda del Valle, beginning an excerpt of *Línea Recta* choreographed by Annabelle Lopez Ochoa, which premiered 2016 at the Apollo Theater. Facing upstage in a circle of light, guitar strums by musician Eric Vaarzon Morel as Valle's back and





DANCE REGIONS NEWS SHOWS INDUSTRY CHAT JOBS STUDENTS SHOP GAMES STAGE MAG

REGISTER

SIGN IN



When the curtain rises for *Sor Juana* choreographed by Mexican American choreographer Michelle Manzanales, the audience audibly gasps. Gabrielle Sprauve stands downstage in front of a pile of fallen dancers, each with their heads tilted on the floor. Amber fog creepily clouds downstage as fluttering, dim lights flash over the scene. Sprauve appears fearful and wide-eyed, eventually turning upstage to walk over the dancers. "...Manzales explores the life and legacy of the iconic 17th-century Mexican feminist, poet, scholar, and nun, Sor Juana Inés de la Cruz," states the program. "Sor Juana's life and integral voice in the feminist movement continue to inspire the world." Jojo A. Franjoine's lighting design emulates a mysterious world, with intriguing orange, white, and magenta tones. The dancers appear as Renaissance dolls in elegant, regal dresses and diamonds. Interchanging unison and breakouts showcase Manzanales's unique style that is seamless, picturesque, and eerie. Sprauve performs multiple solos showcasing her beautiful technique mixed with dramaturg Kiri Avelar's influence of unique gestures and shapes. *Sor Juana* deliberately showcases Manzanales's talent as much as the dancer's superb movement quality, and is whole-heartedly an evening showstopper.





[DANCE REGIONS](#) [NEWS](#) [SHOWS](#) [INDUSTRY](#) [CHAT](#) [JOBS](#) [STUDENTS](#) [SHOP](#) [GAMES](#) [STAGE MAG](#)

[REGISTER](#) [SIGN IN](#)

type of piece which tempts the audience to get up on their feet and start dancing.



“The works in this program are a continuation of my vision to give place and voice to Latine choreographers,” states Vilaro in the program. As the nation’s largest Latine cultural organization, *Ballet Hispánico* is a source of joy and hope to multiple peoples, including performing arts, Latine, and LGBTQA+ communities, to name a few. Vilaro leads the company with an unapologetic dedication towards inclusion and representation, which is felt among the strength and artistry every dancer brings to the stage.

For more information and tickets, visit: [Click Here](#)

Artistic Director & CEO: Eduardo Vilaro

Founder: Tina Ramirez

Artistic Associate & Rehearsal Director: Johan Rivera

The Company: Fatima Andere, Leonardo Brito, Amir Baldwin, Antonio Cangiano, Ana Estrada, Amanda del Valle, Paulo Hernandez-Farella, Cori Lewis, Dylan Dias McIntyre, Hugo Pizano Orozco, Omar Rivéra, Isabel Robles, Gabrielle Sprauve, Isabella Vergara

Photo Credit: Erin Baiano

