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**BALLET HISPANICO ANNOUNCES ITS  
45<sup>TH</sup> ANNIVERSARY NEW YORK SEASON  
AT THE JOYCE THEATER**

**April 5-10, 2016**

**New York Premiere of *Flabbergast* by Gustavo Ramírez Sansano  
*Bury Me Standing* by Ramón Oller  
*Club Havana* by Pedro Ruiz**

**Fun and Interactive *En Familia* Matinee for Families on Saturday, 4/9**

**New York, NY – February 12, 2016 – Ballet Hispanico**, the nation’s premier Latino dance organization, celebrates its 45<sup>th</sup> anniversary New York Season at the Joyce Theater from April 5-10, 2016 with eight performances featuring a New York Premiere and a special matinee for children and families. Tickets start at \$10 and are on sale now at [www.joyce.org](http://www.joyce.org).

Artistic Director and CEO Eduardo Vilaro debuts a program that promises to be as transcendent as the company’s “extremely capable and charismatic dancers” (*The New York Times*), featuring Ballet Hispanico’s effervescent signature work *Club Havana* by Cuban-American choreographer Pedro Ruiz along with a double bill of Spanish favorites: the New York Premiere of Gustavo Ramírez Sansano’s colorful, amusing and fast-moving *Flabbergast*, as well as a revival of Ramón Oller’s beloved and haunting *Bury Me Standing*.

“Our Joyce program this year showcases the breadth and range of the company over the past 45 years of artistic reflection,” said Eduardo Vilaro, Artistic Director and CEO of Ballet Hispanico. “Pedro Ruiz and Ramón Oller both have a meaningful history with Ballet Hispanico, and Gustavo Ramírez Sansano has quickly established himself as a standout choreographic voice since we introduced his work to New York audiences two years ago. Their works honor Ballet Hispanico’s trajectory while embracing our forward-thinking spirit.”

In keeping with its mission to make the beauty of the arts and Latino culture accessible to all communities, Ballet Hispanico for the second year brings its *En Familia* matinee to the Joyce Theater: a 90-minute, fun-filled journey through Latin American dance and culture featuring Artistic Director Eduardo Vilaro and Education Director AnaMaria Correa as co-hosts, excerpts from Ballet Hispanico’s diverse repertory and a Q&A with the dancers. Tickets for the *En Familia* matinee are \$10-25.



**Ballet Hispanico's 45<sup>th</sup> Anniversary NY Season at the Joyce Theater – April 5-10, 2016**

**PROGRAM A: Apr 5, 6 & 10 at 7:30 pm; Apr 7-9 at 8pm; Apr 10 at 2pm**

**Flabbergast (2001) – New York Premiere**

**Choreography by Gustavo Ramírez Sansano**

In *Flabbergast*, Gustavo Ramírez Sansano exposes with humor our stereotypes and preconceived ideas about new and foreign places. Hailed by the *Chicago Tribune* as a “fun-filled spectacle,” the piece tells the story of a newcomer coming to a place for the first time in a “colorful, amusing, fast-moving” style.

**Bury Me Standing (1998)**

**Choreography by Ramón Oller**

The unique culture of the Gypsy or "Roma" people, a marginalized community that has journeyed across continents for a thousand years, inspired Spanish choreographer Ramón Oller to create *Bury Me Standing*. The compelling rhythms and melodies which accompany the ballet—drawn from Spain and Eastern Europe, traditional folk songs, and contemporary world music—reflect the emotional essence of the Roma: their strong communal bonds, sensuality, feelings of oppression and longing, and their strength and exuberance.

**Club Havana (2000)**

**Choreography by Pedro Ruiz**

A portrait of the glamorous Havana of the 1950s during the heyday of Cuban music, dance and nightlife. The intoxicating rhythms of the conga, rumba, mambo, and cha cha are brought to life by choreographer Pedro Ruiz, a native of Cuba, in this re-imagined nightclub filled with the exhilarating sounds, colors and ambience of that golden era.

**EN FAMILIA PROGRAM: Apr 9 at 2pm**

**Asuka (2011) - Excerpt**

**Choreography by Eduardo Vilaro**

*Asuka* is a celebration of the music of Celia Cruz through the lens of the Latino experience. Cruz, renowned as the "Queen of Salsa," captured the heart of Latinos the world over and became a symbol of perseverance for many. Through rich imagery and humor, Eduardo Vilaro explores the struggles of departure from one's homeland and the exuberance of success experienced by a community.

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**Tito on Timables (1984) - Excerpt**

**Choreography by William Whitener**

*Tito on Timables* is a tribute to the music of master percussionist Tito Puente. In this ballet, choreographer William Whitener captures the joy and intricacies of social dance through cascading patterns, sensual partnering and the community of celebration.



**Sombrerísimo (2013) - Excerpt**

**Choreography by Annabelle Lopez Ochoa**

An absorbing exploration of identity, *Sombrerísimo* references the surrealist world of the Belgian painter René Magritte, famous for his paintings of men in bowler hats. This athletic work for six male dancers was commissioned by New York City Center for the 10th anniversary of the *Fall for Dance Festival*.

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Ballet Hispanico's 2016 New York season is made possible by Jody and John Arnhold, The Fan Fox & Leslie R. Samuels Foundation, and public support from the New York State Council on the Arts.

MetLife Foundation is the Official Tour Sponsor of Ballet Hispanico

**BALLET HISPANICO**

**The Joyce Theater, 175 Eighth Avenue (at 19<sup>th</sup> Street), NYC**

**April 5-10, 2016**

Tue-Wed 7:30pm; Thu-Fri 8pm; Sat 2pm & 8pm; Sun 2pm & 7:30pm

Tickets start at \$10 and are available for purchase in person at the Joyce Theater Box Office, by phone at (212) 242-0800, or online at [joyce.org](http://joyce.org). Ticket prices are subject to change.

**ABOUT BALLET HISPANICO**

Celebrating 45 years of sharing and reflecting the ever-changing diversity of Latino cultures, **Ballet Hispanico** is the new expression of American contemporary dance. Founded by Tina Ramirez, recipient of the National Medal of Arts, and now led by Artistic Director Eduardo Vilaro, the Company has produced world-class, multifaceted performances that have featured master works by Nacho Duato, cutting-edge premieres by Cayetano Soto and Annabelle Lopez Ochoa, and live music collaborations with renowned artists such as Paquito D'Rivera and Ruben Blades—to name a notable few. Ballet Hispanico has performed for **audiences totaling over 3 million**, throughout **11 countries**, and on **3 continents**.



Through the work of its professional company, school of dance, and community arts education programs, Ballet Hispanico celebrates the dynamic aesthetics of the Hispanic diaspora, building new avenues of cultural dialogue and sharing the joy of dance with all communities. For more information, visit [www.ballethispanico.org](http://www.ballethispanico.org). Follow Ballet Hispanico on [Facebook](#), [Instagram](#) and [Twitter](#).

**EDUARDO VILARO** joined Ballet Hispanico as Artistic Director in August 2009, becoming only the second person to head the company since it was founded in 1970. He has been part of the Ballet Hispanico family since 1985 as a principle dancer and educator, after which he began a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. Mr. Vilaro has infused Ballet Hispanico's legacy with a bold and eclectic brand of contemporary dance that reflects America's changing cultural landscape. Born in Cuba and raised in New York from the age of six, he is a frequent speaker on the merits of cultural diversity and dance education.

**THE JOYCE THEATER FOUNDATION, INC.**, a non-profit organization, has proudly served the dance community and its audiences since 1982. The founders, Cora Cahan and Eliot Feld, acquired and renovated the Elgin Theater in Chelsea, which opened as The Joyce Theater in 1982. The Joyce is named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther's clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to establish the theater. One of the only theaters built by dancers for dance, The Joyce Theater has provided an intimate and elegant New York home for more than 290 domestic and international companies. The Joyce has also commissioned more than 130 new dances since 1992. In 1996, The Joyce created Joyce SoHo, a dance center providing highly subsidized rehearsal and performance space to hundreds of dance artists. New York City public school students and teachers annually benefit from The Joyce's Dance Education Program, and adult audiences get closer to dance through pre-engagement Dance Talks and post-performance Humanities discussions. The Joyce Theater now features an annual season of approximately 48 weeks with over 340 performances for audiences in excess of 135,000.

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