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SEE THE
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FALL FOR DANCE

Festival



SEP 22 - OCT 3, 2026

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OSCAR



Photo by Daniel Boud

A Wild

A new kind of story ballet is arriving at City Center this fall—a kind that's been far too long coming. When **The Australian Ballet** performs the New York premiere of **Christopher Wheeldon's Oscar©** from October 8 – 11, it will be the first time New York audiences have witnessed a full-length classical story ballet that centers a gay relationship.

The seeds of *Oscar©*, which is based on the life and works of the iconic Irish writer **Oscar Wilde**, were planted decades ago, when Wheeldon was a dancer at New York City Ballet and watched the film *Wilde*. Wheeldon created a one-act work based on Wilde's short story *The Nightingale and the Rose* for New York City Ballet in 2007, but felt there was more to explore, both in Wilde's imaginative

work and in his life as a gay man in Victorian London. So when former American Ballet Theatre star and current artistic director of The Australian Ballet

David Hallberg asked the choreographer to create a narrative ballet for the company, Wheeldon knew the story he wanted to tell.

The resulting ballet is as visionary as its subject. *Oscar©* is cinematic and ornate (look closely: some of the costumes, by **Jean-Marc Puissant**, contain replications of Wilde's handwriting). And unlike previous collaborations between Wheeldon and composer **Joby Talbot**, like *Alice's Adventures in Wonderland*, *The Winter's Tale*, and *Like Water for Chocolate*, which were based on a specific text, Wheeldon and Talbot had more narrative freedom with *Oscar©*.

They structured the ballet around the framing device of Wilde's two-year prison sentence for "gross indecency": In the first act, Wilde

reminisces on his once-happy marriage, his rise to fame, and his first gay lover, all against the backdrop of his story *The Nightingale and the Rose*, a fairy tale in which a nightingale sacrifices herself so that a young man can give a rose to his unrequited love. The second act is darker, as Oscar deteriorates and is haunted by memories of the affair that led to his trial and imprisonment. At the same time, the titular character from Wilde's tragic *The Picture of Dorian Gray* experiences his own, and in some ways parallel, downfall.

Oscar© marks The Australian Ballet's first full-length engagement in New York City since 2012, and they'll be in good company, with New York's own 48-piece **Orchestra of St. Luke's** playing Talbot's sweeping score live. Savvy audiences will have another chance to catch the company during their time here: Just before *Oscar©*, the Company will appear in City Center's annual **Fall for Dance Festival**, taking place from September 22 through October 3.

The dancers of The Australian Ballet, under the direction of Hallberg, one of New York City's most beloved dancers, are well-suited for *Oscar's* many thrilling challenges, including a romantic pas de deux between Oscar and his lover, which requires dancers to calibrate their weight differently than they would when partnering a woman on pointe. It's both a deeply moving duet and a truly groundbreaking moment—one that, like the entirety of *Oscar©*, redefines the kinds of stories ballet can tell.

Lauren Wingenroth is a North Carolina-based writer.

Oct 8 – 11
Tickets from \$45
NYCityCenter.org/Oscar

ely Bold New Ballet





Manhattan's first performing arts center, **New York City Center** brings the world's best dance and musical theater to all New Yorkers at an affordable price. City Center was founded by **Mayor Fiorello La Guardia** in 1943 with this precise mission, which is upheld today through celebrated dance and musical theater series as well as education and community engagement programming.

DANCE

City Center's dance programming is anchored by several popular series featuring international artists and hometown favorites. 22,000 dance lovers and newcomers gather every year at the **Fall for Dance Festival**—launched in 2004 with the radical idea of offering every ticket in the house at the same affordable price. The **Flamenco Festival**, now in its 26th year, annually brings Spain's best to sold-out

crowds. And **Artists at the Center** offers a unique platform for artists like **Ayodele Casel**, **Hugo Marchand**, and **Tiler Peck** to share different facets of their artistry.

MUSICAL THEATER

The Tony-honored **Encores!** series began in 1994 to celebrate great scores from American musicals, brought to life with their original orchestrations by **The Encores! Orchestra** in three annual revivals. The 1996 **Encores!** production of **Chicago** transferred to Broadway, where it remains the longest-running revival in history. City Center's fall Gala presentations also bring culturally relevant musicals back to life, including **Parade** and **Ragtime** which went on to become Tony Award-winning Broadway revivals.



Photo by Benjamin Miller

EDUCATION & COMMUNITY ENGAGEMENT

New Yorkers of all ages are invited to learn, make, connect, and build pathways into the performing arts through education and community engagement programming. Thousands of young people from all five boroughs are introduced to the performing arts each year through the **Lynn & Richard Pasculano Student Matinees**. The next generation of artists are invited to develop their skills, discover their voices, and advance their careers through **Preludes! Summer Teen Theater Intensive**, **High School Externships**, **Street Dance Ambassadors**, and more. Affordable ticket programs like the **Community Ticket Initiative** and **Access Club** carry forward City Center's founding commitment to make the arts a vital part of life in New York.

In its over 80-year history, City Center has hosted countless legendary artists from around the world. In just its first five years, **Leonard Bernstein** debuted as conductor of the New York City Symphony, **Paul Robeson** performed as Othello, and **George Balanchine** and **Lincoln Kirstein** established New York City Ballet. In the 1950s and 1960s, City Center's musical theater legacy was established with shows featuring stars such as **Barbara Cook** and **Bob Fosse**. **Alvin Ailey American Dance Theater** gave its first performance here in 1971 and is now City Center's Principal Dance Company.

As a part of City Center's loyal, enthusiastic, and diverse audience, you join this rich artistic legacy. This is your New York City Center.

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Taylor Trensch in *Bat Boy:
The Musical*; photo by Joan
Marcus.



**NEW YORK
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STANFORD MAKISHI WITTEN FAMILY ARTISTIC DIRECTOR FOR DANCE



SEP 22 — OCT 3, 2026

FALL FOR DANCE *Festival*

A.I.M by Kyle Abraham

The Australian Ballet

Boston Ballet

Skylar Brandt & Aran Bell

Juan Tomás de la Molía

Gauthier Dance Dance//Dance Company Theaterhaus Stuttgart

Lior Tavori Dance Company

Martha Graham Dance Company

Miami City Ballet

PHILADANCO! The Philadelphia Dance Company

Pony Cam

Robbie Fairchild's Players

The Royal Ballet

San Francisco Ballet

Friedemann Vogel

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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.



PROGRAM 4

Wednesday, September 30, 2026

Thursday, October 1, 2026

SAN FRANCISCO BALLET

Tamara Rojo, Artistic Director

Faun

Choreography SIDI LARBI CHERKAOUI

Music CLAUDE DEBUSSY

Additional Music NITIN SAWHNEY

Staging JAMES O'HARA & DAISY PHILLIPS

Costume Design HUSSEIN CHALAYAN

Lighting Design ADAM CARRÉE

Production Stage Manager KATIE ORR

Premiere

Eastman

October 13, 2009

Sadler's Wells Theatre

London, England

San Francisco Ballet

September 30, 2026

New York City Center

New York, NY

Dancers

JACEY GAILLIARD WEI WANG

Music: Claude Debussy – *Prélude à l'après-midi d'un faune*

Costumes constructed by San Francisco Ballet Costume Shop.

Upcoming Performances

Nutcracker

December 4 – 27, 2026

War Memorial Opera House

San Francisco, CA

PAUSE



PROGRAM 4 (cont.)

FRIEDEMANN VOGEL

Courtesy of The Stuttgart Ballet

ECHO:SOG

World Premiere

Choreography FRIEDEMANN VOGEL & THOMAS LEMPERTZ

Music JOHANN SEBASTIAN BACH

Premiere

September 30, 2026

New York City Center

New York, NY

Dancer

FRIEDEMANN VOGEL

Pianist

ABRAM KORSUNSKY

In collaboration with the Kleist Forum Germany.

Music: *Chaconne, BV B 24* (after J.S. Bach's *Violin Partita No. 2 in D Minor*, arranged for piano)

Upcoming Performance

October 26, 2026

Teatro dell'Opera di Roma

Rome, Italy

INTERMISSION



PROGRAM 4 (cont.)

**GAUTHIER DANCE//DANCE COMPANY
THEATERHAUS STUTTGART**

Eric Gauthier, Artistic Director

Any way the wind blows

US Premiere

Choreography HOFESH SHECHTER

Music HOFESH SHECHTER

Assistant Choreographer KIM KOHLMANN

Costume Design HOFESH SHECHTER, KERRY REES & CHRISTINE LANGE

Lighting Design TOM VISSER

Lighting Assistant IVAN CASCON

Premiere

June 26, 2026

Theaterhaus Stuttgart

Stuttgart, Germany

Dancers

**REBECCA AMOROSO BRUNA ANDRADE KARLIJN DEDROOG
STEFANO GALLELLI BARBARA MELO FREIRE LUCA PANNACCI
ALEXANDRA POLICARO ARNAU REDORTA ORTIZ
SIDNEY ELIZABETH TURTSCHI SHAWN WU SHORI YAMAMOTO**

Gauthier Dance//Dance Company Theaterhaus Stuttgart would like to thank their sponsors, the law firms PLUTA Rechtsanwälts GmbH and CMS Germany, the fashion and lifestyle house Breuninger in Stuttgart, as well as their supporter Kästner GmbH & Co. KG. The company would also like to thank the First Friends and Friends of Gauthier Dance, the Herbert Metzger and Anneliese Metzger-Nord Foundation and the Dr. Roland & Brigitte Schmid Foundation for their support.

Theaterhaus Stuttgart is sponsored by Mercedes-Benz Bank and funded by the City of Stuttgart, the State of Baden-Württemberg and the Gerhard and Paul-Hermann Bauder Foundation.

A production of Theaterhaus Stuttgart in co-production with Orsolina28 Art Foundation.

Upcoming Performances

October 15 – 18, 2026

Theaterhaus Stuttgart

Stuttgart, Germany



PROGRAM 5

Friday, October 2, 2026

Saturday, October 3, 2026

PONY CAM

kinda like that

World Premiere

Choreography PONY CAM

Producer DANS MAREE SHEEHAN (of Parrot Ox)

Costume Design PAULA LEVIS

Sound Design ROBBIE DIVINE

Lighting Design HARRIE HOGAN

Stage Manager HARRIE HOGAN

Premiere

October 2, 2026

New York City Center

New York, NY

Dancers

**CLAIRE BIRD AVA CAMPBELL WILLIAM STROM
DOMINIC WEINTRAUB HUGO WILLIAMS**

kinda like that was commissioned by New York City Center for the Fall for Dance Festival. Support for new dance works at New York City Center is provided by the Arlene Shuler Artistic Innovation Fund and the Virginia B. Toulmin Foundation.

With special support from Creative Australia and AUSPICIOUS Arts Projects Inc.

Upcoming Performances

October 7-10, 2026

Arizona Arts Live

University of Arizona

Tucson, AZ

PAUSE



PROGRAM 5 (cont.)

MIAMI CITY BALLET

Gonzalo Garcia, *Artistic Director*

Roses from the South: Three Waltzes for Toby

NY Premiere

Choreography ALEXEI RATMANSKY

Music JOHANN STRAUSS II

Music Arrangement ARNOLD SCHÖNBERG

Costume Design MORITZ JUNGE

Lighting Design MARK STANLEY

Production Manager KELLY BROWN

Premiere

February 20, 2026

Adrienne Arsht Center for the Performing Arts

Miami, FL

Lagoon Waltz

SUJANYA DHILLON HANNAH FISCHER MACARENA GIMÉNEZ

CHLOE HUMPHREY ASHLEY KNOX YULIIA MOSKALENKO

TAYLOR NATURKAS NICOLE STALKER

Roses from the South

LORENZO DUNTON SATOKI HABUCHI JORDAN MARTINEZ

STANISLAV OLSHANSKYI ALEXANDER PETERS ETHAN RODRIGUES

CHASE SWATOSH DAMIAN ZAMORANO

Emperor Waltz

MACARENA GIMÉNEZ SATOKI HABUCHI

YULIIA MOSKALENKO CHASE SWATOSH

HANNAH FISCHER STANISLAV OLSHANSKYI

CHLOE HUMPHREY JORDAN MARTINEZ

SUJANYA DHILLON ETHAN RODRIGUES

NICOLE STALKER DAMIAN ZAMORANO

ASHLEY KNOX ALEXANDER PETERS

TAYLOR NATURKAS LORENZO DUNTON

Music: Lagunen-Walzer, *Op. 411*; Rosen aus dem Süden (*Roses from the South*),
Op. 388; Kaiser-Walzer, *Op. 437* (Johann Strauss II)

The World Premiere of *Roses from the South: Three Waltzes for Toby* was underwritten by the Ansin Foundation in honor of Miami City Ballet Founder Toby Lerner Ansin's 85th birthday.

Upcoming Performances

American Rhythms

October 16 – 18, 2026

Adrienne Arsht Center for the Performing Arts

Miami, FL

INTERMISSION



PROGRAM 5 (cont.)

THE AUSTRALIAN BALLET

David Hallberg, *Artistic Director*

Seven Days

US Premiere

Choreography STEPHANIE LAKE

Music PETER BRIKMANIS after JOHANN SEBASTIAN BACH

Costume Designer KATE DAVIS

Lighting Designer BOSCO SHAW

Stage Designer STEPHANIE LAKE

Staging CHARLES ANDERSON

Premiere

September 25, 2025

Regent Theatre

Melbourne, Australia

Dancers

**ADAM ELMES LILLA HARVEY CALLUM LINNANE SAMARA MERRICK
ELIJAH TREVITT YARA XU MAXIM ZENIN**

The Australian Ballet's US Tour has been assisted by the Australian Government through the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts, and Creative Australia, its principal arts investment and advisory body.

Tour Partners of The Australian Ballet: Herbert Smith Freehills Kramer and Macquarie Group.

The Australian Ballet extends its sincere thanks to the contributors to International Touring Fund and US Tour supporters whose generosity has made this landmark tour possible.

Music: *Seven Days* composed by Peter Brikmanis after J.S. Bach, performed by Orchestra Victoria, conducted by Jonathan Lo. Copyright The Australian Ballet.

Upcoming Performances

October 8 – 11, 2026

Oscar® by Christopher Wheeldon

New York City Center

New York, NY



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gratefully acknowledges

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FALL FOR DANCE
Festival



MEET THE ARTISTS

Throughout its history, **SAN FRANCISCO BALLET** has embodied the spirit of the city: innovative, forward-thinking, and unafraid to challenge conventions. From presenting America's first full-length Nutcracker to consistently pushing the boundaries of contemporary choreography, the company has understood that ballet's power lies in its ability to blend timeless traditions with contemporary relevance. San Francisco Ballet stands at an extraordinary inflection point where artistic vision, organizational transition, cultural evolution, and civic renewal converge to create a unique window of opportunity. Since 1933, SF Ballet has been both a founding voice in American ballet and a creative engine for the art form globally. From programs that captivate to training that transforms, San Francisco Ballet fuels a living art form, elevating professional artists, cultivating the next generation, and welcoming more people into the power and possibility of what dance can become in the 21st century.

FRIEDEMANN VOGEL, trained at the Princess Grace Academy in Monte Carlo. Early in his career, he won several major international ballet competitions, including the Prix de Lausanne, the Prix de Luxembourg Gold Medal, and awards in Italy and the US. He joined Stuttgart Ballet in 1998 and was promoted to Principal Dancer in 2002. That same year, he received the Erik Bruhn Prize in Toronto. Vogel was named Dancer of the Year by the international critics' survey of *TANZ* magazine in 2010 and 2019 and was awarded Best Male Dancer by Danza & Danza in 2011. Internationally acclaimed for his versatility, he has appeared as a guest artist with many of the world's leading ballet companies. In 2015, he was awarded the title of Kammertänzer, Germany's highest honor for a dancer. Since 2021, he has expanded his artistic work to choreography and teaching. His first full-length co-creation, *Die Seele am Faden* (*Soul Threads*), created with Thomas Lempertz, earned the 2024 Danza & Danza Award for Choreography/Performance. He received the John Cranko Prize (2024) and the Order of Merit of the State of Baden-Württemberg (2026). @friedemannvogel_official

A visual artist whose practice is rooted in dance, **THOMAS LEMPERTZ** (*Choreography*, *ECHO:SOG*) was born in Pforzheim, Germany, and made his stage debut while studying at the John Cranko School, appearing with The Stuttgart Ballet as a tap dancer in the musical *On Your Toes*. Following a successful career as a soloist at The Stuttgart Ballet, Lempertz opened his own fashion studio and boutique in the center of Stuttgart. Lempertz's wide-ranging interests eventually led him to further his studies in Intermedia Arts at the Academy of Fine Arts in Stuttgart, while creating his own work with an emphasis on performance installations. Constantly swiveling between the three pillars integral to his work and artistic expression, dance, art, and costumes cross-pollinate his creations in their respective fields. Beyond crafting dance performances in his exhibitions, Lempertz has recently stepped up his choreographic ventures, co-creating three solos with ballet dancer Friedemann Vogel including *Die Seele am Faden* (*Soul Threads*).

New York-based pianist **ABRAM KORSUNSKY** has appeared as a soloist with the New Amsterdam Symphony Orchestra, Yonkers Philharmonic, and Queens Symphony Orchestra, and has performed throughout the New York area, including appearances at Carnegie Weill Recital Hall and the Kupferberg Center for the Arts. His international appearances have taken him to Italy, Norway, and Denmark, including performances at the Todi International Music Festival in Umbria and a recital at Trolldhaugen, the historic home of Edvard Grieg. Korsunsky's repertoire ranges widely across the solo and concerto literature, with a particular affinity for the Romantic tradition and contemporary music. He has appeared in concerts presented by the New York Composers Circle and Long Island Composers' Alliance. Most recently, he appeared as soloist in Tchaikovsky's First Piano Concerto at Symphony Space in New York. His work reflects a continuing interest in bringing the piano repertoire into dialogue with new audiences and other artistic disciplines. abramkorsunsky.com

Founded in 2007, **GAUTHIER DANCE//DANCE COMPANY THEATERHAUS STUTTGART** is one of Europe's most dynamic contemporary dance companies, led by director, choreographer, and performer Eric Gauthier. The ensemble comprises 16 highly individual dancers and is known for its athleticism, emotional immediacy, and stylistically wide-ranging repertoire. Gauthier Dance has become an international force, touring major dance capitals worldwide and earning numerous distinctions, including Company of the Season (*tanznetz*, 2024/25). Its repertoire features works by leading choreographers such as Marie Chouinard, Hofesh Shechter, Sharon Eyal, Sidi Larbi Cherkaoui, Akram Khan, and Sasha Waltz. Beyond performance, the company is deeply committed to outreach and education initiatives that bring dance to diverse communities. @gauthierdance

PONY CAM is an award-winning collective of five artists from across Australia. Together, we create theater that reinforces community and invites audiences to experience performance in new and unexpected ways. As a collective, we work without a fixed creative hierarchy or director. Our practice emerges from negotiating our divergent aesthetic interests, physical abilities, social responsibilities, creative histories, and senses of humour. Having worked together for almost a decade, we are committed to caring for one another, and to sharing authorship of our work. Sometimes this feels like a resistance to individualism. Sometimes it feels like family. We take joy in disrupting the rules of theatrical spaces and loosening audiences' expectations of what they think they 'should' do in the theater. Whether the show unfolds in an auditorium or a carpark, we want audiences to take autonomy and imagine communal solutions to impossible problems. Each of our shows looks different, but the intention remains the same: we experiment generously and risk ourselves in order to connect with audiences. @ponycamcollective

MIAMI CITY BALLET is one of America's premier ballet companies, recognized nationally and internationally for its artistic excellence, vibrant style, and

NEW YORK CITY CENTER

OVER 80 YEARS AT THE CENTER OF THE ARTS



innovative spirit. Founded in 1985 by Miami philanthropist Toby Lerner Ansin, the company has earned its place as a leader in the field by nurturing new choreographic voices, forging bold collaborations, and championing greater inclusivity in classical ballet. Its artistic leadership has included Founding Artistic Director Edward Villella (1985–2012), Lourdes Lopez (2012–2025), and current Artistic Director Gonzalo Garcia. Rooted in the legacy of George Balanchine while embracing a wide-ranging repertory of more than 100 works, Miami City Ballet performs for nearly 125,000 audience members annually across South Florida and on tour. The Miami City Ballet School and the company's community engagement programs reach thousands each year through the power of dance. @miamicityballet

THE AUSTRALIAN BALLET is the national ballet company of Australia, captivating audiences across Australia's major cities, regional hubs and educational institutions with extraordinary performances. Renowned for its distinctive Australian style — marked by athleticism, authenticity, boldness, and artistry — the company fosters and showcases Australia's finest dancers, choreographers, composers, and designers. Seamlessly bridging the timeless grace of classical ballet, the innovation of modern masterpieces, and the audacity of bold new commissions, The Australian Ballet is ambitious, earning acclaim both at home and around the world. With a proud legacy since 1962, it champions the power of the art form to unite people from all walks of life and proudly upholds this responsibility, inviting audiences to experience the transformative, unifying power of ballet: its past, present and future. Stephanie Lake is The Australian Ballet's Resident Choreographer and Artistic Director of internationally acclaimed Stephanie Lake Company. @stephanielakecompany @ausballet

KATE ASHTON (*Festival Lighting Director*) has been the Lighting Director of Fall for Dance since 2019 and was the Lighting Director for Hugo Marchand Artist at the Center in July 2026. Recent design work includes *Swan Lake* and *Cinderella* (Ballet West), *The Sleeping Beauty* (The Washington Ballet), *Atlas* (Hubbard Street Dance Chicago), *Remains* (Gibney Company), *Sekou* (McMiller & Friends (Jacob's Pillow)), *Of Mice and Men* (Houston Grand Opera, Lyric Opera of Kansas City, Des Moines Metro Opera), *Elizabeth Cree* and *Così* (Glimmerglass), *Wozzeck* (Des Moines Metro Opera), *Hometown to the World* (Santa Fe Opera), *Turn of the Screw*, and over 30 other productions at Juilliard. Upcoming: *New Dances* (Juilliard), *Don Quixote* (Ballet West), *Carmen* (Madison Opera). BA: College of William & Mary. MFA: NYU. Member, United Scenic Artists. kateashtonlighting.com

DANNY ERDBERG (*Festival Sound Director*) is a New York and Los Angeles-based sound artist, designer, and composer. His work has been heard on Broadway and at numerous New York City theaters, including The Public, Roundabout, City Center, 59E59, Atlantic, and HERE. Highlights include the inaugural Lincoln Center Contemporary Dance Festival, world premiere of *Stonewall* with City Opera, Ayodele Casel and Arturo O'Farrill at The Joyce, and the American premiere of Caryl Churchill's *Drunk Enough to Say I Love You*. Regional credits include Arena Stage, Milwaukee Rep, Pasadena Playhouse, Geffen, A.C.T., Merrimack, Geva, and Long Wharf, as well as productions in Korea, Japan, China, Canada, and Cuba. This year marks his 15th with Fall for

Dance at City Center. Erdberg is a member of USA829, IATSE and SDC, and is a proud graduate of Northwestern University. erdberg.com

LORI WEKSELBLATT (*Production Stage Manager*) is beginning her 21st year as the Fall for Dance Production Stage Manager. Prior to that she was the Principal Stage Manager for over 20 years at American Ballet Theatre. She is currently the PSM for *Lyrics and Lyricists* and *Jazz in July* at 92Y. Wekselblatt currently serves as co-chair of the prestigious Design/Technology program at SUNY Purchase and is head of the Stage Management Department; this is her 23rd year of teaching the senior stage managers. Wekselblatt is a proud graduate of Indiana University (BA) and Baruch College (MSILR).

STANFORD MAKISHI (*Vice President, Witten Family Artistic Director for 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 the artist collective Drama Dept. in Greenwich Village to La Jolla Playhouse to McCarter Theatre in Princeton to the present, he has helped develop works by all types of artists from playwrights and songwriters, to designers and visual artists, to veterans and students. He has built and guided teams to develop and launch projects in classrooms and parks, on the internet and through snail mail, in theaters big and small on Broadway, Off-Broadway, regionally, and around the world. 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. nycitycenter.org

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New York City Center is pleased to recognize the members of the Fiorello La Guardia Society, a group of individuals who have included City Center in their long-range financial and estate plans. For more information, please email Joseph Valone, Director of Leadership and Planned Gifts, at JValone@NYCITYCenter.org or call 212.763.1296.

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City Center Circle is a vibrant group of young professionals (40 and under) who are passionate about the performing arts and enjoy socializing and networking with like-minded peers. For more information, please email Circle@NYCITYCenter.org or call 212.763.1206.

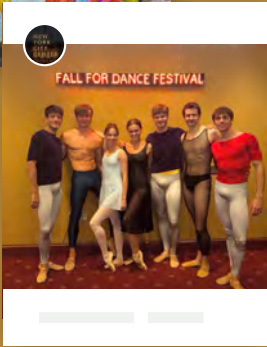
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