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A NEW BALLET BY CHRISTOPHER WHEELDON

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THE AUSTRALIAN BALLET
ARTISTIC DIRECTOR DAVID HALLBERG

OCT 8 - 11, 2026

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Members of Alvin Ailey American Dance Theater; photo by Andrew Eccles

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NDT 2
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PARIS OPERA BALLET
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Gibney Company photo by Jonathas Nazareth; Flamenco Festival photo by Marcos Medina; Dance Theatre of Harlem Company Artists Kamala Saara and Derek Brockington; photo by Nir Areli; Ballet Hispanico New York photo by Tobin Del Cuore; NDT 2 photo by Rahi Rezvani; Paris Opera Ballet photo by ©Benhamou/OnP.

When The Australian Ballet's Artistic Director David Hallberg approached Wheeldon about creating a new full-length ballet on his dancers, Wheeldon didn't hesitate. Not only had the idea of crafting a ballet about Wilde's life—as told through Wilde's own writing—captivated him for some time, Hallberg and Wheeldon agreed audiences were ready for a production that pushed their perceptions of what ballet could and should be. To find a character whose story sat outside the familiar tropes of *Romeo and Juliet*, *Swan Lake* or *The Sleeping Beauty*.

"Being gay men we both have felt there's been a lack of representation of gay stories in more traditional narrative ballet, for obvious reasons," Wheeldon says. "We're entering a new era of open conversation around sexuality and of being allowed to be who we are and embracing our uniqueness. It felt like the right time to dive into this story."

A WILDE

"As a kid, I always loved fairy tales of all sorts...Fantasy has always been something that [appealed], and I was always struck by the beauty, the vulnerability and the pain in Oscar's fairy tales." – Christopher Wheeldon, Choreographer

FAIRY TALE

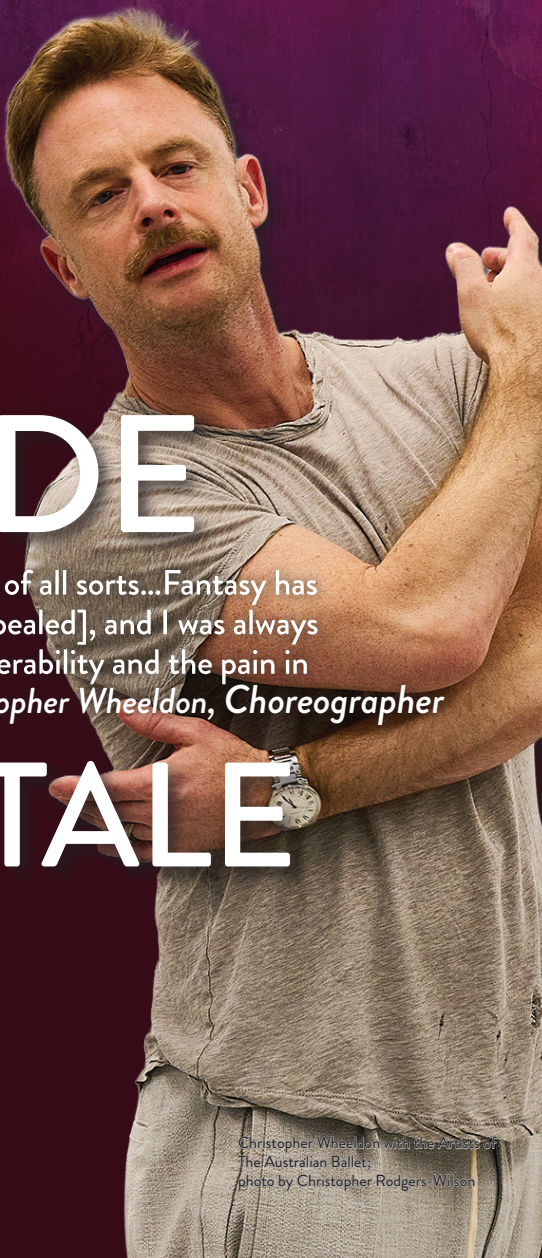
It is astonishing to remind ourselves that Wilde was only 46 when he died. More than a century after his death in 1900, his remarkable body of work continues to be celebrated, influencing writers and attracting present-day audiences.

"There were all sorts of fascinating ingredients there," Wheeldon says.

Read the full story here



Excerpt of an interview with
Christopher Wheeldon
by Jane Albert
Originally published in the
2024 Oscar®
souvenir program



Christopher Wheeldon with the Artists of
The Australian Ballet,
photo by Christopher Rodgers Wilson



**NEW YORK
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Oct 8–11, 2026

**NEW YORK CITY CENTER
and
THE AUSTRALIAN BALLET present**

CHRISTOPHER WHEELDON'S

OSCAR®

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DAVID HALLBERG

Executive Director
CLAIRE SPENCER, AM

Music Director and Chief Conductor
JONATHAN LO

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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 connections to this land.



THE PROGRAM

Christopher Wheeldon's

OSCAR

Choreography CHRISTOPHER WHEELDON

Synopsis by CHRISTOPHER WHEELDON and JOBY TALBOT,
based on an original idea by ALEXANDER WISE and CHRISTOPHER WHEELDON

Composer JOBY TALBOT,

Published by Chester Music Ltd

Materials supplied by arrangement with Origin Theatrical on behalf of G. Schirmer (Aust) Pty Ltd

Stage and Costume Design JEAN-MARC PUISSANT

Lighting Design JON GOLDMAN

Video Design DAVID BERGMAN

Assistant to the Choreographer JASON FOWLER

Assistant to the Designer (Costume) LYNETTE MAURO

Costume Design Associate (Revival) SUKIE KIRK

Premiere

September 13, 2024

The Australian Ballet, Regent Theatre

Melbourne, Australia

Christopher Wheeldon's *Oscar* includes extracts from Neil McKenna's book, *The Secret Life of Oscar Wilde*,
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The Australian Ballet would like to thank our official legal partner Herbert Smith Freehills Kramer and our official tour
partner Macquarie Group for supporting the 2026 international tour of
Oscar © Christopher Wheeldon, all rights reserved

This 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.

Oscar has been generously funded by Lady Potter AC CMRI and The David Hallberg Fund for Artistic Aspiration, and
The Robert and Elizabeth Albert Music Fund. The Australian Ballet extends its sincere thanks to the contributors of the
International Touring Fund and US Tour supporters, whose generosity has made this landmark tour possible.

Please scan the QR Code for the cast info for your performance.



The performance will last approximately 2 hours, including one 15-minute intermission.



A MESSAGE FROM DAVID HALLBERG

Welcome to *Oscar*!

One of the great privileges of leading Australia's national ballet company is the opportunity to champion original ideas and share new commissions with audiences in Australia and around the world. When we premiered Christopher Wheeldon's groundbreaking production of *Oscar* in 2024, it was met with enormous enthusiasm from Australian audiences. Known for his heightened and compelling storytelling, Christopher's gifts reach new heights of emotional resonance in his ballet about the life and tales of Oscar Wilde, partnered with a deeply rich and pulsing score by his frequent collaborator, Joby Talbot.

The 2026 United States tour will be my first tour to my home country since I took on the position of Artistic Director of The Australian Ballet. I am immensely proud to present a ballet that reflects our wonderfully diverse artistic community. So much has changed since The Australian Ballet last visited America in 2019. We've endured local and global challenges but achieved artistic successes and cultivated a ballet company that represents the generous "Aussie" spirit as well as continued to create work for today's audiences in today's time. I sincerely hope you enjoy Christopher Wheeldon's *Oscar*. It's great to be back with you all.

David Hallberg
Artistic Director, The Australian Ballet



SYNOPSIS

Prologue – April 26, 1895

The trial of the famed author Oscar Wilde begins. Ten years earlier, Britain's Criminal Law Amendment Act of 1885 had made intimacy between men a crime. Prosecuted for whom he loved, Wilde hears his life and his art read back to him through the narrow lens of the age. He is sentenced to prison.

ACT I

Alone in his cell, haunted by all he has lost, Oscar has only the figure of Dorian Gray for company. A memory rises, and the cell dissolves into a sunlit family picnic, where he gathers his children to read them his fairy tale, *The Nightingale and the Rose*.

As the story unfolds it braids into his memories—life and art running in parallel, at times colliding. His love for his wife, Constance, and their two boys, and his reign over London society, merge with the world of the tale. Then comes Robbie Ross: first a lover, then a friend for life. Constance welcomes Robbie into their home, unaware that he is also leading Oscar into a darker, more turbulent London of back alleys and secrets.

ACT II

Prison has emptied Oscar of body and mind. He is isolated, half-starved, worn down by hard labour; a bad fall has left his right ear ringing. The dazzling life of riches and applause survives only as memory. Out of that loneliness, his mind is invaded by scenes from *The Picture of Dorian Gray*, and by “Bosie,” Lord Alfred Douglas, and the tempestuous years between them.

As the affair deepens, Bosie grows bolder, courting exposure in ever more dangerous corners of London's underworld. His father, the Marquess of Queensberry, closes in, determined to see Oscar's reputation destroyed and his ruin made complete. As Oscar's life collapses, so does Dorian's—and the portrait is restored to its original splendour.

Epilogue

Oscar is released from prison on May 19, 1897, and collected by his friend Robbie Ross. He died three years later, in Paris. Oscar Wilde's sparkling wit and brilliant writing endure, as beloved today as ever.



The Nightingale and the Rose **by Oscar Wilde**

A lovestruck Student must provide a red rose to the object of his desire, the Professor's Daughter, to win her affection. As he laments the lack of red roses in the garden, a Nightingale overhears his cries and takes pity on him, vowing to find him a red rose.

After finding only yellow and white roses, the Nightingale at last discovers a red rose tree, but it is barren. The only way to produce a red rose is to sacrifice herself, singing her sweetest song and piercing her heart with the rose tree's thorn.

As dawn breaks and the Nightingale lies dead, the Student discovers the rose and joyfully presents it to his love. When she rejects him for another suitor, the distraught Student throws the rose to the ground. The Nightingale's sacrifice has been in vain.

The Picture of Dorian Gray **by Oscar Wilde**

After having his portrait painted by Basil Hallward, Dorian Gray becomes infatuated with his own image. Knowing that his beauty cannot last forever, he makes a deal with the Devil: in place of his own mortal aging, the portrait will take on the ravages of life.

Years pass, and Dorian descends into a life of debauchery and criminality. His cruel treatment of actress Sybil Vane troubles the kind-hearted Basil and reveals the first crack in the portrait.

As the painting transforms to reflect the withered soul of Dorian, Basil, who has developed romantic feelings towards him, is blamed for its now grotesque appearance. Dorian reveals the horrific portrait to Basil before murdering him and finally destroying the painting, thus ending his own life.



MUSICIANS

ANDREW DUNLOP, *Piano*

KYLIE FOSTER, *Keyboard*

JEREMY CHAN, *Keyboard*

Musicians appear courtesy of The Australian Ballet

ORCHESTRA OF ST. LUKE'S

JAMES ROE, PRESIDENT & EXECUTIVE DIRECTOR, CHARLES GROSSMAN CHAIR

VIOLIN

KRISTA BENNION FEENEY

Richard Gilder and Lois Chiles Chair

ALEX U FORTES

Principal Second Violin

EMMA FRUCHT

MAYUKI FUKUHARA

ROBIN BUSHMAN

CONRAD HARRIS

KARL KAWAHARA

LAURA LUTZKE

SAMI MERDINIAN

ANCA NICOLAU

EDSON SCHEID DE ANDRADE

SUSAN SHUMWAY

YEZU WOO

ROBIN ZEH

VIOLA

DAVID CERUTTI

PRINCIPAL

LOUISE SCHULMAN

CAELI SMITH

LIUH-WEN TING

CELLO

MYRON LUTZKE

Janet Prindle Seidler Chair

DAIRE FITZGERALD

Charles and Carol Grossman

Family Chair

BOUBACAR DIALLO

BROOK SPELTZ

BASS

JOHN FEENEY

Principal

ANTHONY FALANGA

FLUTE

ELIZABETH MANN

TANYA DUSEVIC WITEK

OBOE

STEPHEN TAYLOR

David Bury and Marianne C.

Lockwood Chair

MELANIE FELD

CLARINET

TODD PALMER

Emme and Jonathan Deland Family

Principal Clarinet Chair

ALEC MANASSE

BASSOON

CYNDE IVERSON

JENSEN BOCCO

HORN

STEWART ROSE

RACHEL DREHMANN

KYLE HOYT

TRUMPET

GARETH FLOWERS

Helen and Robert Appel Chair

JOHN DENT

TROMBONE

MICHAEL BOSCHEN

THOMAS HUTCHINSON

CHRISTOPHER OLNESS

TIMPANI

MAYA GUNJI

PERCUSSION

BARRY CENTANNI

JOHN OSTROWSKI

SAMUEL BUDISH

HARP

GRACE PARADISE



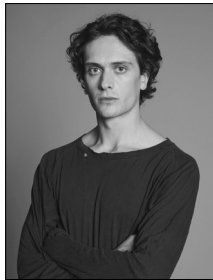
PRINCIPAL ARTISTS



BENEDICTE BEMET



JOSEPH CALEY



CALLUM LINNANE



MARCUS MORELLI

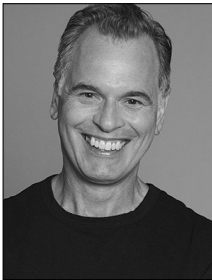


JILL OGAI



SHARNI SPENCER

GUEST ARTIST



STEVEN HEATHCOTE

NARRATOR



SEÁN O'SHEA

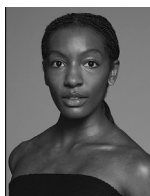
**VOICE OF THE
NIGHTINGALE**



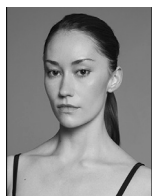
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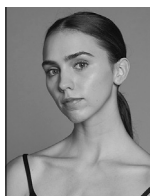
SENIOR ARTISTS



PRECIOUS
ADAMS



GRACE CARROLL



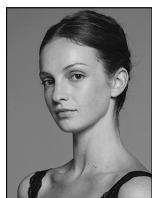
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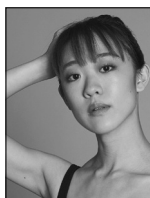
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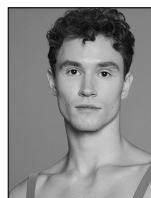
JARRYD
MADDEN



SAMARA
MERRICK



YUMI YAMADA



MAXIM ZENIN

SOLOISTS



DREW
HEDDITCH



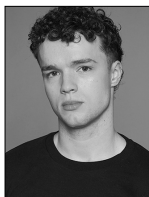
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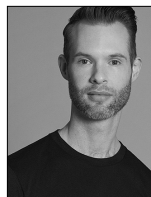
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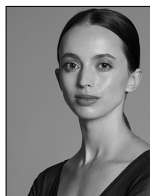
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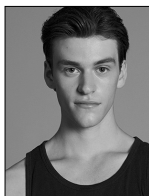
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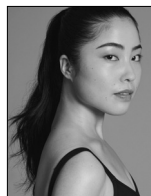
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MARCHANT



KATHERINE
SONNEKUS



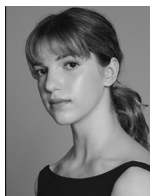
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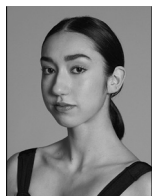
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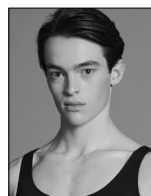
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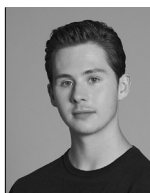
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HENRY BERLIN



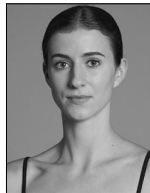
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BRADLEY



DANIEL BYRNE



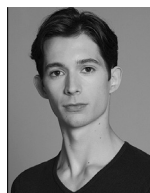
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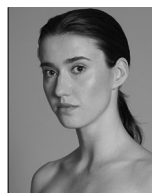
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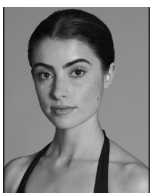
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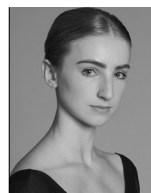
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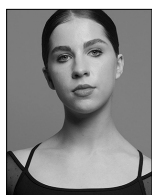
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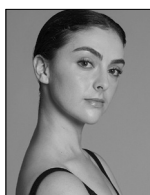
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JOSEPH
ROMANCEWICZ



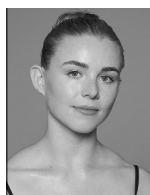
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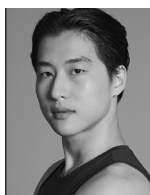
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BELLE URWIN



ALEXANDRA
WALTON



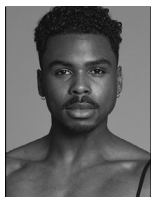
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ANNABELLE
WATT



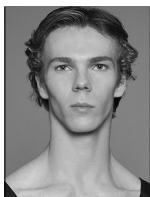
CORPS DE BALLET



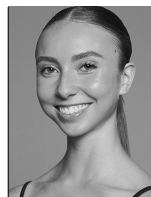
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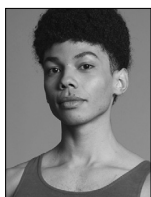
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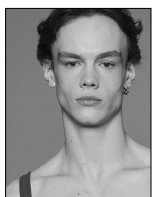
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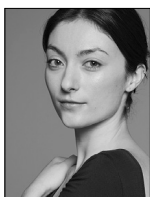
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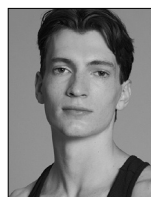
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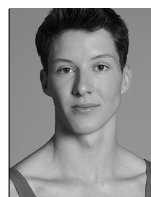
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ISABELLA
HOWARD



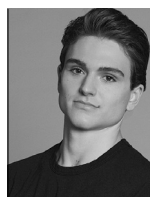
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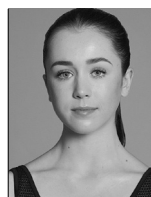
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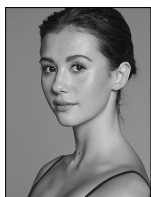
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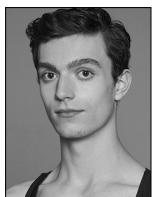
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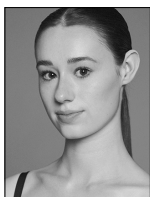
HANNAH SERGI



ISABELLA SMITH



CHARLTON
TOUGH



MACY
TRETHERWAY



YARU XU



MEET THE ARTISTS

THE AUSTRALIAN BALLET has been inspiring and delighting audiences since 1962 and is Australia's national ballet company. A not-for-profit public company limited by guarantee, it is funded primarily through its own commercial and fundraising activities. It also receives funding support from the Australian, NSW and Victorian Governments, and is designated a National Performing Arts Partnership Framework organisation. The Australian Ballet's wholly owned subsidiary, Orchestra Victoria, provides orchestral services for Opera Australia and Victorian Opera as well as for The Australian Ballet.

Enriched by the country's most talented dancers, The Australian Ballet tours far and wide each year and has won fame at home and internationally for its uniquely Australian style, which is athletic, authentic, bold and expansive.

Moving effortlessly between the great classical works and the best of contemporary dance, including new commissions from both home and abroad, The Australian Ballet offers the nation transformative experiences through the power of our performances and our example of excellence.

DAVID HALLBERG (*Artistic Director*) was a principal dancer with American Ballet Theatre and the Bolshoi Ballet, a principal guest artist with The Royal Ballet, and resident guest artist with The Australian Ballet. He is the author of a critically acclaimed memoir, *A Body of Work: Dancing to the Edge and Back*. He made history in 2011 when he became the first American to join the Bolshoi Ballet under the title premier dancer. Hallberg danced every major full-length classical ballet, along with works by the major choreographers of the 20th and 21st centuries. He performed as a guest artist with the Mariinsky Ballet, the Paris Opéra Ballet, Teatro alla Scala, the Tokyo Ballet, Teatro Colon Buenos Aires, Kiev Ballet, Royal Swedish Ballet, Bayreische Staatsoper Ballet, Opera di Roma, and Georgian State Ballet, among others. In November 2011, Hallberg performed *The Sleeping Beauty*, the first ballet performance to reopen the newly renovated Bolshoi Theatre in Moscow, an event that was broadcast through cinemas to 60 countries around the world. He won the prestigious Benois de la Danse Prize for

Best Male Dancer (2010) for his performance as Albrecht in *Giselle* with American Ballet Theatre. He established the David Hallberg Scholarship to mentor aspiring male dancers at American Ballet Theatre's Studio Company and Ballet Arizona. Hallberg has also created and directed for ABT INCUBATOR, a workshop encouraging creation by emerging choreographers. In 2021, Hallberg became the eighth Artistic Director of The Australian Ballet.

CHRISTOPHER WHEELDON OBE (*Choreographer*) trained at The Royal Ballet School and joined The Royal Ballet in 1991. In 1993, he joined New York City Ballet, where he was promoted to Soloist in 1998. In 2001, Wheeldon was named New York City Ballet's first resident choreographer. Wheeldon has created and staged productions for most major ballet companies worldwide. In 2007, he founded Morphoses/The Wheeldon Company and was appointed an associate artist for Sadler's Wells Theatre. He now serves as an Artistic Associate of The Royal Ballet, where he has created many works, including *Alice's Adventures in Wonderland* and *The Winter's Tale*. Career highlights include directing and choreographing the Tony Award-winning musical version of *An American in Paris* and the world premiere of The Joffrey Ballet's *The Nutcracker*. In 2022, Wheeldon directed and choreographed *MJ The Musical* on Broadway. The production received four Tony Awards, including Best Choreography and an Olivier Award for choreography for its production in London's West End. Wheeldon's other awards include multiple London Critic's Circle Awards, the Léonide Massine Prize for new choreography, Olivier Awards, and the Prix Benois de la Danse. In 2016, he was appointed an Officer of the Order of the British Empire (OBE).

JOBY TALBOT (*Composer*) was born in London in 1971. He studied composition privately with Brian Elias and at Royal Holloway and Bedford New College, before completing a Master of Music (Composition) at the Guildhall School of Music and Drama under Simon Bainbridge. Talbot and Christopher



Wheeldon began their creative collaboration in 2007 with the production of *Fool's Paradise*. Oscar, commissioned by The Australian Ballet, is Talbot's fourth full-length narrative ballet created with Wheeldon: their past narrative works include *Alice's Adventures in Wonderland*, *The Winter's Tale*, and *Like Water for Chocolate*. Talbot's diverse catalogue includes works for contemporary dance, small- and large-scale choral and vocal works, orchestral pieces, and concerti. His considerable experience writing for the screen includes the 2023 feature film *Wonka*, *The Hitchhiker's Guide to the Galaxy*, *Sing, Sing 2*, and *The League of Gentlemen*. Additionally, he re-scored the silent films *The Dying Swan*, *The Lodger*, and *Vampyr*. Following the success of Talbot and Gene Scheer's debut opera, *Everest*, The Dallas Opera premiered their second opera, based on the true story *The Diving Bell and the Butterfly* in 2023.

JEAN-MARC PUISSANT (*Stage and Costume Design*) is a stage and costume designer, curator and consultant, creating for live arts and exhibitions. He works internationally, collaborating with leading directors, choreographers, and curators, commissioned by institutions, museums, opera houses, and theaters in the UK, US, Europe, Australia, and Japan. Puissant's designs have won Olivier, South Bank Show, and National Dance Awards and he was nominated for Best Scenographer at the 2016 Benois de la Danse. He designs productions for most leading companies in the world including The Royal Ballet, American Ballet Theatre, New York City Ballet, San Francisco Ballet, The Joffrey Ballet, Philadelphia Ballet, Dutch National Ballet, Bayerisches Staatsballet, National Ballet of Japan, K-Ballet, Rambert, and The Royal Opera. In 2018, Puissant was a Resident Research Fellow at NYU's Center for Ballet and the Arts and curated a critically acclaimed program for New York's 2019 Joyce Theater Ballet Festival.

JON GOLDMAN (*Lighting Design*) has worked extensively in the world of theater and dance alongside some of the world's most prolific lighting designers. Previous Design credits include: *Pal Joey* (City Center). Associate/Assistant design credits include: *Freestyle Love Supreme*, *Burn This*, *The Prom*, *Mean Girls*, *King Kong*, *Groundhog Day*, *Marvin's Room*, *An American in Paris*, *Holiday Inn*, *Elf* (Broadway); *The Prom*, *Bandstand*, *Something Rotten!*, *On Your Feet!*, *The Sound of Music*, *An American in Paris*, *Disney's Beauty and the Beast* (National Tours); *Curse of the Starving Class*, *Dead*

Poets Society, *Tiny Beautiful Things*, *Layover*, *Prodigal Son* (Off-Broadway); *Like Water for Chocolate*, *The Nutcracker*, *Swan Lake*, *Cinderella* by Christopher Wheeldon, *The Firebird* by Alexei Ratmansky (Dance). Goldman was formerly an Associate Lighting Director for ABT and is thrilled to be part of the creative team of Christopher Wheeldon's Oscar.

DAVID BERGMAN (*Video Design*) is an award-winning composer, video, and sound designer for theatre, dance, opera, installation, and film. Bergman's theater credits include video design for the ground-breaking Sydney Theatre Company productions *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray*, for which he won a Sydney Theatre Award for best Stage Design of a Mainstage Production, and which toured to London's West End, winning two Olivier Awards in 2024. Bergman designed video for Opera Australia and Victorian Opera's acclaimed production of *Idomeneo*, which toured to San Francisco Opera in 2025. Other video design projects in 2024 include The Opera Conference's production of *Rusalka* (West Australian Opera, Opera Australia, State Opera of South Australia, and Queensland Opera), The Australian Ballet's Oscar, *Dear Evan Hansen* produced by Michael Cassell Group, and Sydney Theatre Company and Bangarra Dance Company's new dance work *Kulka*.

JASON FOWLER (*Assistant to the Choreographer*) Originally from Texas, Jason Fowler began his training at the Dallas Ballet Center and Dallas Ballet Academy. In 1993, Fowler was accepted into the School of American Ballet, and in 1996, was invited to join New York City Ballet, where he was promoted to the rank of soloist in 2006. In addition to his vast corps de ballet repertoire, Fowler has performed soloist and principal roles in *Vespro*, *Divertimento No. 15*, *Scotch Symphony*, *Agon*, *Symphony in C*, *The Four Temperaments*, *La Valse*, *Chaconne*, and Christopher Wheeldon's *Polyphonia*. Since 2010, Fowler has staged ballets for Christopher Wheeldon across the UK, US, Europe, Australia, and Asia with leading companies including The Royal Ballet, New York City Ballet, Paris Opéra Ballet, The Australian Ballet, The National Ballet of Japan, The Joffrey Ballet, Bolshoi Ballet, and the Mariinsky Ballet. Fowler was associate choreographer to Benjamin Millepied on the



2012 musical *Hands on Hardbody* and appeared in the film *Center Stage*.

SEÁN O'SHEA (*Narrator*) is a highly regarded actor with an extensive career across theater, film, and television. A graduate of Western Australian Academy of Performing Arts (WAAPA), O'Shea performed the role of Rupert Murdoch in the Melbourne Theatre Company production *Rupert*, later touring to the US. O'Shea has performed in over 20 Shakespearean productions, including the title role in *Macbeth* for Bell Shakespeare, Petruchio in *The Taming of the Shrew* (State Theatre Company South Australia), and Puck in *A Midsummer Night's Dream* (Railway St Theatre). O'Shea has performed leading roles with Sydney Theatre Company, Ensemble Theatre, Griffin Theatre Company, Hayes Theatre Co, Darlinghurst Theatre Company, Sport for Jove, and Western Australia Theatre Company. Other credits include *Amadeus* (Red Line Productions) and *Tell Me I'm Here* (Belvoir). On television, O'Shea has appeared in *Operation Buffalo*, *Murder Call*, *McLeod's Daughters*, *Doctor Doctor*, and *Water Rats*.

JONATHAN LO (*Music Director and Chief Conductor*) British conductor Jonathan Lo joined The Australian Ballet in 2023. Hailed by *Dance Europe* as "without doubt, the greatest ballet conductor we have," he has given premieres of works by leading choreographers such as Wheeldon, Marston, and MacGregor, and his work on the classics, such as *The Sleeping Beauty* and *Romeo and Juliet* for The Royal Ballet, has been selected for global cinema broadcasts. Lo was music director of Northern Ballet, maintains a close connection with The Royal Ballet, and guest conducts for Dutch National, Stuttgart, Zurich, and San Francisco Ballets. In addition to the symphony orchestras of Australia, Lo has conducted performances with ensembles such as the BBC, Cape Town, and Tokyo City Philharmonic Orchestras, London Sinfonietta, Het BalletOrkest, Philharmonia Zurich, Britten Sinfonia, and the Xi'an Symphony Orchestra. Lo read music at the University of Oxford before studying conducting at the Royal Northern College of Music. He was a Jette Parker Young Artist and was a conducting fellow with Birmingham Royal Ballet.

JOEL BASS (*Assistant Conductor*) graduated as the top music student from the University

of Western Australia in 2013, attaining double honours degrees in music and mechanical engineering. After undertaking further study at the University of the Arts Berlin, he completed conductor training with Australia's major orchestras through Symphony Australia and the Australian Conducting Academy. Meanwhile, Bass sustained a career as a percussionist and pianist, playing principal percussion for Momentum Ensemble, and freelancing with the West Australian Symphony Orchestra, Adelaide Symphony Orchestra, Orchestra Victoria, and the Tasmanian Symphony Orchestra, including their China tour in 2016. Bass made his Australian Ballet conducting debut conducting Serena Graham's *Clarifying Carbon* and subsequently conducted mainstage productions including *The Dream*, *Alice's Adventures in Wonderland*, *Jewels*, *Oscar*, and *The Nutcracker*. Bass was promoted into the position of Assistant Conductor commencing in 2025 and under this new title has conducted across The Australian Ballet's repertoire.

KARA DUGAN (*The Voice of the Nightingale*) Mezzo Soprano, Kara Dugan, has been praised by *The New York Times* for her "vocal warmth and rich character." Her career ranges from chamber music recitals at the Isabella Stewart Gardner Museum to the recent world premiere of Loren Loiacano's *Feathers from the Old Manse* with the Albany Symphony. Performance highlights include recitals with the New York Festival of Song, Festival Napa Valley, and American Ballet Theatre's production of Christopher Wheeldon and Joby Talbot's *Like Water for Chocolate* at the Metropolitan Opera. She performed the world premiere of Michael Tilson Thomas's *Four Preludes on Playthings of the Wind*, with a later performance of the work at Carnegie Hall. Dugan has sung with the Los Angeles Philharmonic, Philadelphia Orchestra, and the San Francisco Symphony. She is an inaugural recipient of WQXR's Artist Propulsion Lab, and received both her Bachelors and Masters degrees from The Juilliard School.

ORCHESTRA OF ST. LUKE'S (OSL) makes its artistic home at New York City's Carnegie Hall, where its programming ranges from intimate chamber music and major orchestral works to an annual Bach festival and classic American musicals in concert. OSL presents series across all three Carnegie Hall stages,



while the Visionary Sounds Series and DeGaetano Composition Institute, focused on contemporary composers, take place at The DiMenna Center for Classical Music, which OSL built in 2011 and operates in Manhattan's Hudson Yards neighborhood. OSL performs annually with Paul Taylor Dance Company at Lincoln Center and with artistic partners across New York and beyond. Founded as a chamber ensemble in 1974 at The Church of St. Luke in the Fields in Greenwich Village, OSL evolved into an orchestra known for exceptional performances and versatility. OSL's discography includes 120 recordings, four of them Grammy Award winners, and its commitment to new work has led to more than 75 commissions and over 200 world, US, and New York City premieres. OSL champions composers historically underrepresented in classical music, with recent programs featuring works by Kinan Azmeh, Valerie Coleman, Julius Eastman, Florence Price, and Paquito D'Rivera. Central to OSL's mission, its Education and Community Engagement program presents free concerts for thousands of public-school students annually; offers the 150-student-strong Youth Orchestra of St. Luke's (YOSL), the city's only youth orchestra affiliated with a professional ensemble; and provides mentorship for pre-professional musicians. OSLmusic.org and [@OSLmusic](https://www.instagram.com/OSLmusic)

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.

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Taylor Trench in *Bat Boy:
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You're A Good Man, Charlie Brown

FEB 3 – 14

Based on the Comic Strip *PEANUTS* by **Charles M. Schulz**
Book, Music, and Lyrics by **Clark Gesner**
Choreographer **Sunny Min-Sook Hitt**
Featuring **The Encores! Orchestra**
Guest Music Director **Meghann Zervoulis Bate**
Director **Sam Pinkleton**

Encores! *You're A Good Man, Charlie Brown* show art by
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LET 'EM EAT CAKE

MAR 17 – 28

Music & Lyrics by **George and Ira Gershwin**
Book by **George S. Kaufman and Morrie Ryskind**
Featuring **The Encores! Orchestra**
Guest Music Director **Rob Berman**
Director **Zack Winokur**
Presented in association with **Opera Philadelphia**

Show art by Ben Wiseman.

Encores! *Let 'Em Eat Cake* is presented by arrangement with
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KISS OF THE SPIDER WOMAN

APR 28 – MAY 9

Book by **Terrence McNally**
Music by **John Kander**
Lyrics by **Fred Ebb**
Based on the novel by **Manuel Puig**
Featuring **The Encores! Orchestra**
Guest Music Director **Sam Davis**
Director and Choreographer **Andy Blankenhuehler**

Show art by Ben Wiseman.

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Photo by Benjamin Miller

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.

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 Pascualano 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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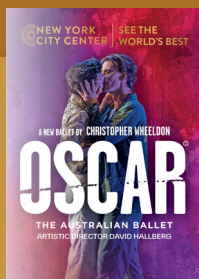
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Kerry Butler in *Boyz n the City*; photo by Joan Marcus
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