

CARMEN

.maglia



McANINCH ARTS CENTER
Oct 10, 2026

Welcome to the McAninch Arts Center!



Dear Friends,

It is always a joy to welcome you to the McAninch Arts Center. Each season, our stage becomes a home for extraordinary artistry from around the world, and we are thrilled to share these experiences with you. From unforgettable music and breathtaking dance to thought-provoking theatre and laugh-out-loud comedy, our touring performances bring the very best of the arts right here to DuPage County.

Your presence here is more than just attending a show—it is a celebration of the arts and a vital part of keeping them alive in our community. Every ticket purchased, every standing ovation, and every shared moment in this theater helps us fulfill our mission to make the arts accessible, engaging, and transformative.

As you enjoy today's performance, I encourage you to explore everything the MAC has to offer—from our gallery exhibitions and educational programs to our local and international collaborations. Whether this is your first visit or your fiftieth, we are honored to share this experience with you and look forward to making you feel right at home.

If you enjoy coming to the MAC, the greatest help you can offer us is to share your experiences with friends and neighbors. Word-of-mouth is one of the most powerful ways to keep the arts thriving in our community. If there is anything we can do to make your experience more enjoyable, please do not hesitate to let us know.

We look forward to entertaining you this evening, and we thank you sincerely for your support of the MAC.

With warm regards,

A handwritten signature in black ink that reads 'Diana'.

Diana Martinez

Associate Vice President, Cultural Arts & Community Affairs
Executive Director, McAninch Arts Center

McAninch Arts Center
at College of DuPage
presents

B | Ballet Hispánico New York ***CARMEN.maquia***

Company Premiere:

2014, Ballet Hispánico New York

World Premiere:

2012, Luna Negra Dance Theater

Choreography

Gustavo Ramírez Sansano

Costume Design

David Delfin

Set Design and Construction

Luis Crespo

Lighting Design

Emilio Lavarías

Music from Various Works by Georges Bizet, performed by the Slovak Philharmonic, Praha Philharmonic, New Zealand Symphony, and National Symphony Orchestras, and by the Arte Ensemble. Carmen Fantasy, by Pablo de Sarasate, performed by the Apollo Symphony Orchestra



McAninch Arts Center
acknowledges support from
the Illinois Arts Council Agency.



Show Sponsor

Sat, Oct 10, 2026, 7:30p
Belushi Performance Hall

ABOUT BALLET HISPÁNICO NEW YORK – A LEGACY OF ARTISTIC EXCELLENCE

Ballet Hispánico New York is the nation's leading Hispanic/Latine dance company and the largest cultural institution of its kind in the United States. For over five decades, it has been a beacon of artistic excellence, celebrated for its bold repertory and exceptional training programs. The Company has commissioned over 100 original works, performed on the world's most prestigious stages, and inspired generations through performances, education, and community engagement. Recognized as one of America's Cultural Treasures by the Ford Foundation, Ballet Hispánico continues to redefine what it means to be an American dance company.

At the helm is Artistic Director & CEO Eduardo Vilario, a former Ballet Hispánico dancer and acclaimed choreographer who assumed leadership in 2009. Under his dynamic guidance, the Company has entered a new era—broadening its artistic scope, deepening its repertory, and elevating its distinctive movement language. Vilario carries forward the founding vision of Tina Ramirez, who launched Ballet Hispánico in 1970 to celebrate the beauty of Latino cultures through dance. The Company has garnered widespread acclaim, with *The New York Times* noting, "Many companies pay lip service to nurturing talent, but Ballet Hispánico has devoted significant resources and care to cultivating emerging artists." Today, Ballet Hispánico stands not only as a cultural institution, but as a movement—pushing the boundaries of performance while honoring the traditions that shaped its legacy.

ABOUT THE SHOW

Since her debut in 1875, *Carmen*, the titular character from Bizet's opera, has become a timeless cultural icon, inspiring generations of composers, choreographers, and writers to attempt to capture her elusive and alluring nature. Ballet Hispánico honors the powerful Spanish leading lady with Gustavo Ramírez Sansano's electrifying *CARMEN.maquia*. One of today's most sought-after choreographers, Sansano's quintessential ballet invigorates this timeless tale with an unrelenting energy that leaves you breathless. Highly original and full of explosive movement, *CARMEN.maquia* is a bold reimagining of this tragic tale.

Prelude

A solitary figure emerges in silence. It's Don José. Imprisoned in both body and soul, he relives the aftermath of a fatal passion. As he paces the dim cell of his conscience, Carmen appears—not in flesh, but in memory, in ache. The past is inescapable.

*Act I***The Factory Floor**

Outside the cigarette factory, the Cigarreras spill into the light, their chatter mixing with the haze of tobacco and fatigue. Guards linger, dozing and joking. Don José arrives, a figure of rigid order, shattering their ease. A soldier among dancers.

The Habanera

A changing of the guard—and the air shifts. Carmen, irresistible and indifferent, catches sight of Don José. She dances. What begins as flirtation becomes doctrine: her creed of freedom, love without chains. The onlookers are caught in her gravity. So is he.

The Letter

Micaela arrives—prim, dutiful, and bearing a letter from Don José's mother. The contents call him home, to honor, to marriage, to a quieter fate. He reads, torn between the woman he was promised and the woman he cannot forget.

The Fracture

Tensions boil over within the factory walls. A violent altercation erupts—Carmen at its center. Though the fault is unclear, she is blamed. Don José, following protocol, arrests her. But on the road to jail, seduction triumphs over duty. She escapes. He is punished.

The Cell

Now incarcerated, Don José slips into visions. Carmen multiplies around him, dancing through his fevered imagination.

The Streets

Carmen and her friends stroll through town, trailed by desire. Soldiers vie for her attention, she creates a tornado of arguments, gossip and debauchery. But her mind drifts to Don José and the handkerchief she

stole from him. She fingers his handkerchief and admits—perhaps, against instinct—that she may have loved him.

The Arrival

Escamillo, the celebrated toreador, makes a triumphant entrance. The crowd swells with admiration—Carmen included. Their flirtation is theatrical but layered with curiosity. He leaves; confident she will follow. She stays, uncertain if she already belongs to someone else.

The Return

Don José is freed. Carmen runs to him. For a moment, all is bliss. But when military orders intrude, Don José hesitates. Carmen is incensed. She demands devotion without question. He abandons duty—for her.

Act II

The Mountains

Micaela ventures into the mountains in search of Don José. She finds him amidst a band of gypsies—Carmen among them. Escamillo returns and resumes his courtship. Carmen yields, if only for a moment. Don José watches. Something breaks.

The Cards

The Cigarerras sit in a loose circle, giggling as they pull cards and tell one another's fortunes. Then Carmen arrives. She says nothing—only lets out a sharp, serpentine hiss. The sound cuts through the air. In an instant, the group scatters. Alone now, Carmen claims the deck. She draws death. Separation. Finality. She shudders but shrugs it off. Her freedom remains a louder voice than fear.

The Duel

Escamillo and Don José cross paths. Tensions rise. Words are thrown like knives. Blows follow. Carmen is the ghost that haunts them both. No victor emerges—only wounded pride.

The Revelation

Micaela finds Don José again. She pleads for a return to the life they planned. But Don José is haunted—by Carmen, his choices, and his undoing. Micaela reveals the final blow: Carmen has chosen Escamillo. The truth ignites something fatal.

The Wedding

Escamillo calls everyone to gather and celebrate his triumphant wedding to Carmen. Joy hums through the crowd. Then, Don José appears. The celebration stills and the atmosphere tightens. Don Jose confronts Carmen. “You are mine,” he says. Carmen stands her ground. “I’ve moved on.” What follows is not a quarrel, but a reckoning. He lunges. She resists. And then—it happens. Carmen falls fatally struck.

What he could not possess, he has destroyed. Love has turned to violence, and desire to ruin.

Dining Partners

Eat, drink & enjoy - MAC dining partners

For all your pre-show meals and post-show bites, we are thrilled to be partnering with these neighborhood restaurants. Our dining partners offer MAC patrons exclusive discounts and special offers. All MAC ticket orders receive coupons to these local favorite restaurants!



CAST

Carmen	Amanda Ostuni
Don José	Dylan Dias McIntyre
Escamillo	Thierry Blannchard
Micaela	Francesca Levita

THE COMPANY

Artistic Director & CEO	Eduardo Vilaro
Founder	Tina Ramirez
Company Artistic Associate	Rodney Hamilton
Ballet Mistress	Nicole Duffy Ponsa
Chief Managing Director	Patrick Muhlen
The Company	Amanda Bacallao, Mia Bermudez, Thierry Blannchard, Antonio Cangiano, Madison Carrion, Arianna Carson, Taylor Garces, Francesca Levita, Matthew Mancuso, Dylan Dias McIntyre, Andrea Mish, Amanda Ostuni, and Jerard Palazo
Company General Manager	Karl Rader Watson
Wardrobe Director	Natalie Shoch
Lighting Supervisor	Dominick Riches
Stage Manager	Chloe Marie Lupini

Major funding for Ballet Hispánico New York is provided by the Arnhold Foundation, Jerome L. Greene Foundation, Mellon Foundation, Thompson Family Foundation, Frances Lear Foundation, Howard Gilman Foundation, and Shubert Foundation.

MetLife Foundation is the Official Tour Sponsor of Ballet Hispánico New York. Ballet Hispánico New York is grateful to Artistic Sponsor Andrew Martin Weber for generously supporting the restaging of CARMEN.maquia.

Public support for Ballet Hispánico New York is provided by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, the New York City Council under the leadership of Speaker Julie Menin.

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Eduardo Vilaro (Artistic Director & CEO) was named the Artistic Director in 2009, becoming only the second person to head the company since its founding in 1970. In 2015 was also named Chief Executive Officer. Mr. Vilaro has infused Ballet Hispánico's legacy with a bold brand of contemporary dance that reflects America's changing cultural landscape.

Mr. Vilaro's philosophy of dance stems from a basic belief in the power of the arts to change lives, reflect and impact culture, and strengthen community. He considers dance to be a liberating, non-verbal language through which students, dancers, and audiences of all walks of life and diverse backgrounds can initiate ongoing conversations about the arts, expression, identity, and the meaning of community.

Born in Cuba and raised in New York from the age of six, Mr. Vilaro's own choreography is devoted to capturing the Latin American experience in its totality and diversity, and through its intersectionality with other diasporas. His works are catalysts for new dialogues about what it means to be an American. He has created more than 50 ballets with commissions that include the Ravinia Festival, the Chicago Sinfonietta, the Grant Park Festival, the Lexington Ballet, Chicago Symphony, Muse/ique, and the Metropolitan Museum of Art.

A Ballet Hispánico dancer and educator from 1988 to 1996, he earned a Master's degree in Interdisciplinary Arts at Columbia College Chicago and then embarked on his own act of advocacy with a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago.

The recipient of numerous awards and accolades, Mr. Vilaro received the Ruth Page Award for choreography in 2001, was inducted into the Bronx Walk of Fame in 2016, and was awarded HOMBRE Magazine's 2017 Arts & Culture Trailblazer of the Year. In 2019, he received the West Side Spirit's WESTY Award, was honored by WNET for his contributions to the arts, and was the recipient of the James W. Dodge Foreign Language Advocate Award. In August 2020, City & State Magazine included Mr. Vilaro in the inaugural Power of Diversity: Latin 100 list. In January 2021, Mr. Vilaro was recognized with a Compassionate Leaders Award, given to leaders who are courageous, contemplative, collaborative, and care about the world they

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will leave behind. In May of 2024 he was awarded an honorary Doctorate degree from his alma mater, Adelphi University, and been recognized by Crain's New York Business as a Notable Latino Leader and Notable Leader In Philanthropy.



Amanda Bacallao (Dancer), of Cuban descent, is originally from Miami, Florida. She began dancing at the age of four and graduated from Miami Arts Charter School in 2022, where she studied dance under the direction of Diana Ford. Earlier in her career, Bacallao also trained at Armour Dance Theater with Rosario Suárez and Mariana Alvarez.

She is currently pursuing a Bachelor of Fine Arts in Contemporary Dance at the Boston Conservatory at Berklee. During her time at the Boston Conservatory, she has performed works by Ken Ossola, Dwight Rhoden, Gustavo Ramirez Sansano, Cristina Chan, Lydia Zimmer, and Alyssa Cardon. She is also a 2024 alumna of The School at Jacob's Pillow. Additionally, Bacallao has completed certification to teach Progressing Ballet Technique. This is Bacallao's second season with Ballet Hispánico New York.

Instagram: @amanda_bacallao



Mia Bermudez (Dancer), originally from Montclair, NJ, began her dance training at The Ballet Hispánico School's La Academia Pre-Professional Program on a full merit scholarship. While at Ballet Hispánico, Bermudez performed at the Macy's Thanksgiving Parade and at the Ballet Hispánico Gala. She has trained at numerous

intensive programs including the Debbie Allen Dance Academy, La Escuela Nacional de Ballet de Cuba, Canada National Ballet School, and Ballet Hispánico's ChoreoLaB. This is Bermudez's third season with Ballet Hispánico New York. Instagram: @mia.bermudez_



Thierry Blannchard (Escamillo), originally from São Paulo, Brazil, began his dance training at the Elizandra Bellotto School. He studied contemporary and character dance, dance history, and pas de deux at the Bolshoi Theater School after being awarded a scholarship. During his time at the Bolshoi Theater School, he had the opportunity to

work with the likes of Vladimir Vasiliev, Galina Kravchenko, Denny Nevidommy, Pedro Carneiro, and Rostlav Dzabaraev. In 2022, he was awarded a trainee program with Eglevsky Ballet in New York. He has

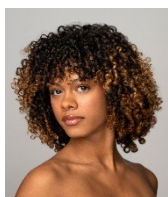
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worked with choreographers such as Amy Hall Garner, Cassi Abranches (Grupo Corpo), Kevin Jenkins, Maurice Brandon Curry, Gabrielle Lamb, Valentina Kozlova, among others. This is Blannchard's second season with Ballet Hispánico New York. Instagram: @thierryblannchard



Antonio Cangiano (Dancer), originally from Naples, Italy, trained on scholarship at the Ateneo Danza, Accademia Normanna and the Martha Graham Dance School in NYC. He has danced for the Nai-Ni Chen Dance Company, Dardo Galletto Dance, Acsi Ballet, and the Martha Graham Dance Company for their 90th Anniversary

Season. Cangiano has danced works by world-renowned choreographers such as William Forsythe, Nacho Duato, Annabelle Lopez Ochoa, and Gustavo Ramírez Sansano. This is Cangiano's eighth season with Ballet Hispánico New York. Instagram: @cangianoanto



Madison Carrión (Apprentice) is a New Jersey-born dancer of Dominican and Puerto Rican descent. She began her training at Inspira Performing Arts at the age of five and continued at Princeton Ballet School and Princeton Dance and Theater Studio. During this time, she attended prestigious summer programs including the School of

American Ballet, American Ballet Theatre, and the International Ballet Masterclasses in Prague. Upon graduating high school, she danced with Philadelphia Ballet as a trainee for the 2023-2024 season. She then joined Indianapolis Ballet as an apprentice before returning to New York as a scholar of the The Ballet Hispánico School's Professional Studies Program. Carrión has also completed her 200-hour Yoga Teacher Certification in Rishikesh, India. This is Carrión's first season with Ballet Hispánico New York. Instagram: @madisoncarrión



Arianna Carson (Dancer), a Los Angeles native, is a dancer of African-American and Mexican heritage. She received her BFA in Dance from SUNY Purchase Conservatory of Dance in 2024. Her training includes ballet and pointe work, along with modern and contemporary techniques, with a focus in Graham, Horton, and Cunningham. While

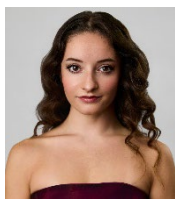
at Purchase, she performed in works by faculty and guest choreographers, gaining experience across a range of styles and processes. Carson has also trained at programs including Ballet Hispánico, where she further

PROFILES

developed her versatility and performance quality. She was part of The Ballet Hispánico's School Professional Studies and their second company BH2 for two years. This is Carson's first season with Ballet Hispánico New York. Instagram: @_ariannacarson



Taylor Garcez (Dancer), originally from Rio Grande do Sul, Brazil, began his dance journey through a social dance project. Under the guidance of Kalyana Rodrigues, he participated in dance festivals across Brazil, receiving recognitions including Best Dancer at Universal Dance Brasil in Santa Catarina in 2023. That same year, he received a full scholarship to join Sanctuary of the Arts in Miami, coordinated by Alice Arja, where he completed his professional training as a dancer. He then joined Atlantic City Ballet as a Company Member for the 2025/2026 season. This is Garcez's first season with Ballet Hispánico New York. Instagram: @taylororgarcez



Francesca Levita (Micaela), originally from Chicago, IL, began her training with Visceral Dance Center. She has attended numerous ballet intensives including BalletMet, American Ballet Theatre, and the Milwaukee Ballet. She also trained at The School at Jacob's Pillow Contemporary Summer Intensive, BODYTRAFFIC, and Arts Umbrella. In

2024, Levita graduated with Honors Summa Cum Laude from Marymount Manhattan College receiving a BFA with a double concentration in Ballet and Modern dance. This is Levita's third season with Ballet Hispánico New York. Instagram: @frankielevita



Matthew Mancuso (Dancer) is originally from East Haven, Connecticut. He began his dance training at the age of eight at Gloria Jean's Studio of Dance under the direction of Stacy Eastman. He also studied at New Haven Ballet under various teachers and choreographers. Matthew went on to further his education at New York University's

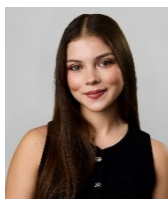
Tisch School of the Arts where he earned a BFA in Dance and a Minor in Entertainment Business. While at school, Mancuso got to learn and perform repertoire from Sidra Bell and Bill T. Jones/Arnie Zane Dance Company. He also was chosen to study abroad in Prague, Czech Republic at The National Theatre. After graduation Mancuso joined "Gaspard and Dancers", a contemporary dance company where he traveled to Romania,

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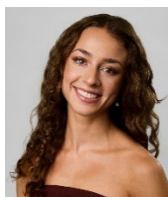
Armenia, and Tbilisi, Georgia. This is Mancuso's second season with Ballet Hispánico New York. Instagram: @matthew_mancuso



Dylan Dias McIntyre (Don José) was born in Key West and raised in West Palm Beach, Florida. McIntyre started dancing at Palm Beach Ballet Center at the age of eight. At sixteen, he became a trainee with Next Generation Ballet and after two years, he joined the Richmond Ballet to complete his training and start his professional career with their second company. In 2019, McIntyre joined Ballet Memphis as a company dancer for three seasons and participated in the 2022 season with the Terpsicorps Theatre of Dance. This is McIntyre's fifth season with Ballet Hispánico New York. Instagram: @d_mcintyre



Andrea Stephanie Mish (Dancer) was born and raised in West Palm Beach, Florida. She began her training at Southern Dance Theater and later studied at Ballet East in West Palm Beach, Florida. She furthered her training at A.W. Dreyfoos School of the Arts and attended numerous summer intensives, including San Francisco Ballet, Boston Ballet, The Joffrey Ballet, Houston Ballet, among others. In 2023, Mish graduated with Honors Cum Laude and high distinction with a Bachelor of Science in Dance Arts Administration and Psychology from Butler University. She is also the 2022 and 2023 recipient of the Outstanding Performance Award with Butler Ballet and was on the Dean's List at Butler University. Following graduation, Mish accepted a position with Ballet Des Moines. This is Mish's third season with Ballet Hispánico New York. Instagram: @andreammish



Amanda Ostuni (Carmen), originally from Patterson, New York, began dancing at the Seven Star School of Performing Arts. She trained in ballet, contemporary, jazz, tap, and hip hop for over fourteen years. She graduated Butler University in 2023, where she received a BFA in Dance Performance. While there, Ostuni worked with Jennifer Archibald and Deborah Wingert as well as Susan McGuire, training in Cunningham and Graham technique. This is Ostuni's fourth season with Ballet Hispánico New York. Instagram: @amanda_ostuni

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Jerard Palazo (Guest Artist), originally from Manila, the Philippines, began his formal dance training at the Royal Winnipeg Ballet School Professional Division in Winnipeg, Manitoba, Canada. Palazo has worked with Nai-Ni Chen Dance Company, Peridance Contemporary Dance Company, and danced with BalletX for four seasons. Most

recently he performed the world-premiere of Takehiro Ueyama's pas de deux *The Story Of Us* at the Vail Dance Festival. This is Palazo's first season with Ballet Hispánico New York. Instagram: @jerardpalazo

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The Friends of the MAC is a family of those who have decided that a world-class performing and visual arts center should reside in their community. Ticket sales provide only 42 percent of our \$4 million operating budget. It is through the support of College of DuPage and through the generous gifts from patrons and local businesses that we can keep art in our museum and on our stages.

Your Gift to the MAC

- Brings nationally and internationally renowned artists to our community
- Supports our SchoolStage program that annually offers affordable arts experiences to thousands of schoolchildren
- Provides students and community members the opportunity to interact with artists
- Enhances quality of life in our community

Without the generous support of the Friends of the MAC, we would not be the beacon for the arts in DuPage County. We gratefully thank our friends, and we invite others to join them.

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Donor may choose to direct gifts to the Arts Center Endowment or the MAC-tastic Treat Seats – Tickets for Kids & Families Endowment. Donations made to these MAC Endowments, our “savings accounts,” go into principal secured, invested accounts that will provide ongoing support for arts programs and arts accessibility for years to come.

The McAninch Arts Center and the College of DuPage Foundation can also provide you with information on planned giving options, gifts of stock, IRA Charitable Rollovers and other giving opportunities.

**For complete details, visit the MAC Box Office or
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- Smoking is not permitted in the theater or on campus.
- For your comfort and security, all backpacks and large bags must be checked.
- Please turn off all cell phones and any other alarms while in the theater.
- Emergency phone number at COD Police Department for after-hour calls is (630) 942-2000.
- Latecomers seated at discretion of the House Manager.
- Groups of 10 or more may contact (630) 942-3026 or groupitix@cod.edu to arrange for group discounts.
- If you notice a spill in the theater, please notify an usher.
- McAninch Arts Center volunteers are people who assist the house staff in areas of ticket taking, ushering and general management during performances. To get involved, call (630) 942-3705.
- **For Americans With Disabilities Act** accommodations, call (630) 942-2141 (voice) or (630) 858-9692 (TDD).
- **Infrared Assistive Listening Devices:** For audience members who desire audio amplification of performances, headsets with individual volume controls are now available. You may check out the headsets at the Box Office with a driver's license. *Underwritten by a generous gift from The Knowles Foundation.*

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