

Friday, December 26, 2025

The Ballet Hispánico School Announces 2025 Winter Intensive

Company: Ballet Hispánico
Venue: Ballet Hispánico
Location: New York, NY

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WINTER Intensive

BLANCA HUERTAS | ANA NOVOA
MIHO RYU | REBECA MASO

WORK WITH FOUR POWERHOUSE TEACHERS OFFERING WORLD-CLASS TRAINING, GUIDANCE, AND ARTISTIC MENTORSHIP.

The Ballet Hispánico School, currently celebrating its 55th anniversary, announces its 2025 Winter Intensive for dancers aged 12–23 running from December 26–30, 2025. Registration is now open, visit <https://fs18.formsite.com/BalletHispanico/xg4lccb1bb/index> to sign up.

The Winter Intensive is a pre-professional program in New York City that offers an unparalleled opportunity to refine technique, deepen artistry, and expand versatility. With rigorous training in classical ballet, pointe, and contemporary styles, students will be challenged to push their boundaries while honing the skills essential for a professional career.

Instructors include Blanca Huertas, Ana Lourdes Novoa, Miho Ryu, and Rebeca Maso.

Sample Schedule

8:45 AM Arrival

9:00-9:30 AM Conditioning & PBT

9:30-11:00 AM Ballet Technique (Cuban Methodology)

11:15-12:15 PM Pointe Technique

12:15-1:00 PM Lunch & Break

1:00-2:30 PM Contemporary Dance Technique

2:45-4:30 PM Variations/Individual Coaching

4:45 PM Dismissal

What to bring for In-Person Winter Intensive

Snacks (nuts and snacks containing nuts are prohibited)

Non-Glass Water Bottle

Street Shoes (outside the studios and common areas only)

Class Dress Code

Female

Base (All Classes)

Any style, any solid color leotard

Hair secured neatly away from face; no loose hair

No jewelry; studs are permitted

Optional Warm-Ups: If the studio is cold, black fitted warm-ups or BH branded items and sweatpants are permitted for the first 10 minutes of

class.

Ballet & Pre-Pointe/Pointe

Flesh tone transition tights

Flesh tone ballet and pointe shoes (pointe shoes are ONLY permitted for students with prior pointe experience)

Any color wrap skirt or Corps Dancewear Milliskin Pull-On or Chiffon Pull-on Circle Skirt (optional)

Spanish Dance

Black flamenco/character ankle length skirt

Any color flamenco shoes (black character shoes permissible)

Castanets

Contemporary Forms and Stretch & Conditioning

Black or flesh toned convertible tights (black transition tights worn over leotard)

Bare feet

Additional recommended Items: yoga mat, stretch bands, and knee pads

Male

Base (All Classes)

Any fitted, color t-shirt or tank

Dance belt (quilted is recommended)

Hair secured neatly away from face; no loose hair

No jewelry; studs are permitted

Optional Warm-ups: If the studio is cold, black fitted warm-ups or BH branded items or sweatpants are permitted for the first 10 minutes of class

Ballet & Pre-Pointe/Pointe

Black men's tights

Black or white socks

Black or white ballet shoes (must match color of socks)

Spanish Dance

Black jazz pants

Any color flamenco boots or hard-soled shoes

Castanets

Contemporary Forms and Stretch & Conditioning

Black jazz pants or solid-black leggings

Bare feet

Additional recommended Items: yoga mat, stretch bands, and knee pads

For any additional support or questions on the best dress code, please email the school at school@ballethispanico.org.

About the Instructors

Blanca Huertas' journey in the world of ballet began with training in Puerto Rico under the tutelage of her mother, Blanca E. Cortés. She later joined Ballet Concierto de Puerto Rico as an apprentice and became a ballet corps member. She joined Ballets de San Juan, where she was a Principal Soloist under the direction of Ana García. She danced lead roles such as Lise in *Fille Mal Gardée*, Swanilda in *Coppélia*, Princess Tsarevna in *Firebird*, and Myrtha in *Giselle*. During her years at Ballets de San Juan, she performed Balanchine's repertoire with lead roles as Polyhymnia in Balanchine's *Apollo* and *Who Cares?* As a soloist and corps de ballet member, she performed *Serenade*, *Valse Fantaisie*, *Rubies*, and *Concerto Barocco*. As a corps de ballet member at Ballet Concierto de Puerto Rico, she learned classics such as *Swan Lake*, *Don Quixote*, *Romeo & Juliet*, *Giselle*, and *Nutcracker* from ballet masters such as Nicolas Beriozoff and José Parés. Autochthonous repertoire from Puerto Rican choreographers includes *Los Soles Truncos*, *Amores*, *Julieta*, *Pas de Quatre Criollo*, and *Misa Criolla*. She had guest appearances with the Ballet Municipal de San Juan under her father's direction, Victor Huertas.

Blanca is an ABT® Certified Teacher, in Primary through Level 7 & Partnering of the ABT® National Training Curriculum. Her students have been accepted to the Royal Ballet and Paris Opera Summer Programs as well as national programs such as the American Ballet Theatre Summer Intensive, The School of Ballet Hispánico, The School of Pennsylvania Ballet, Joffrey Academy, Chicago, English National Ballet

Trainee Programme, Pittsburgh Ballet Theater Graduate Program, and The Washington School of Ballet. Blanca was the founder and Artistic Director of Pennsylvania Ballet Arts in Chalfont, PA. Blanca completed her certification in CUBALLET with Laura Alonso at the primary and advanced levels.

She was part of the Faculty of the Philadelphia Ballet (Formerly Pennsylvania Ballet) and served as an adjudicator on their national audition tour. Additionally, she served as the lead teaching artist for the Pennsylvania Ballet's Community Engagement Programs. Blanca earned a bachelor's degree in Business Administration from Temple University, with a concentration in Risk Management & Insurance and a second concentration in Real Estate. She completed her M.F.A. in Choreography from Jacksonville University. Blanca is the Founder and Director of the Puerto Rico Classical Dance Competition. Additional Directorship positions include the Dance Program Director at Drexel University in Philadelphia and the Academy Director at the Cincinnati Ballet.

Ana Lourdes Novoa trained at the National Art School in Havana, Cuba under the guidance of Ramona de Saa. Upon graduation, she was immediately admitted to the Cuban National Ballet Company where she rose to the rank of Principal dancer under the mentorship of Alicia Alonso. For a time, Ms. Novoa also joined the English National Ballet as a Principal Dancer.

Throughout her career, her repertoire included principal roles in Giselle, Swan Lake, Coppelia, Sleeping Beauty, Don Quixote, Paquita, La Fille Mal Gardee, La Bayadere, Le Corsaire, Les Sylphides, and La Sylphide. She also danced In the Night by Jerome Robbins and Themes and Variations by George Balanchine as well as several contemporary pieces by Cuban and international choreographers. She performed alongside many notable male dancers including Jose Manuel Carreño and Carlos Acosta.

In addition to performing in Havana and London, Ms. Novoa toured extensively and danced in renowned stages of major cities and iconic venues like the Bolshoi in Moscow, the Metropolitan Opera House in New York City, the Kennedy Center in Washington DC, the Grand Teatre del Liceu in Barcelona, Champs Elysees in Paris, and the Colon Theater in Argentina. After retiring, Ms. Novoa began her teaching career. She taught for professional and trainee program levels for the Cuban National Ballet, Ballet Hispanico, Ballet Theater of Harlem, Princeton Ballet School, American Repertory Ballet, and School of Philadelphia Ballet, formerly School of Pennsylvania Ballet. She is passionate about shaping the younger generation using her knowledge and experience to help all dancers grow and succeed to the best of their abilities.

Rebeca Maso is a former ballet dancer from Cuba. She received her training at the Professional School of Ballet Arts in Cuba under the direction of Fernando Alonso. She also obtained her diploma as a Ballet Teacher in Cuba and has been teaching for more than 25 years. She was one of the founding ballet dancers of the Professional Ballet Company of Santiago of Cuba in 1990, under the direction of Maria Elena Martinez and choreographer and dancer Jorge Lefebvre, artistic director of Royal Ballet of Wallonia at that time. In 1994, she traveled to Venezuela as a guest ballet teacher to different ballet schools in the southern part of the country, working in regional ballet festivals and teaching Cuban ballet methodology. In Venezuela, she was a member of the Ballet Nuevo Mundo de Caracas for five years under the direction of Zhandra Rodriguez, where she performed neoclassic and contemporary works by choreographers such as Jose Pares, Paulo Denubila, Dennis Nahat, Gabriel Castillo, Hector Montero, Maria Rovira among others, participating in European tours and International Ballet Festivals in Cuba. During her time in Venezuela she had the opportunity to perform with Ballet Metropolitano of Caracas by Artistic Director Keyla Ermecheo in different classical ballet productions like The Nutcracker, Sleeping Beauty, and Giselle. Ms. Maso also was invited from Ballet Metropolitano de Caracas to be part of the world premiere Dejando Rastro, a modern dance created for four female ballet dancers by Carlos Orta, a leading dancer and teacher with the José Limón Dance Company and director of Corearte Dance Company of Venezuela. Ms. Maso came to the US in 1999 as a guest artist of Metropolitan Ballet of Caracas, participating in the international ballet in Philadelphia. Ms. Maso is currently a student at Saint Mary's College (LEAP), an internationally recognized Bachelor's degree program specifically designed for current and former professional dancers. Ms. Maso was a judge of NJN Hispanic Youth Showcase at the New Jersey Performing Arts Center (NJPAC) for three years and still teaches throughout NY and NJ.

Miho Ryu is a New York-based dancer, choreographer, and teaching artist originally from Tokyo, Japan. She holds a BA in Drama from Waseda University and received the Best Dance Choreography Award at the Oniros Film Awards® in 2018.

She has created and performed over 100 works, including live performances, films, music videos, and interactive installations, across Europe, Asia, and the United States. After two decades of professional work based in Japan, Ryu returned to New York in 2024, the city where she first trained in Contemporary from 1999 to 2004.

Her recent works have been presented at WestFest Top Floor at the Martha Graham Studio Theater, Crossing Boundaries at Dixon Place, Recess at Chez Bushwick, At Capacity / AOCC at BAX, Inter-grant Festival, Yes! Dance Festival at (VA) and Asia Tri Jogja (Indonesia). She currently teaches Contemporary at Ballet Hispanico, Peridance Center and Steps on Broadway.

About The Ballet Hispanico School Approach

The Ballet Hispanico School believes that young dancers thrive when they are challenged and given the platform to find an artistic voice. We believe that a combination of rigor and compassion allows the development of lifelong learning. Our holistic approach nurtures both excellence and curiosity, allowing each student to grow at their own pace while building strong technical foundations. We meet dancers where they are and guide them toward meaningful progress and success. The School is redefining what a dance education can be – inclusive and deeply human – by nurturing dancers who not only master their craft but move through the world with focus, artistry, and cultural awareness. The Ballet Hispanico School has been a catalyst for excellence, pride, and belonging since 1970.

Ballet Hispanico is the nation's leading Latino 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 Hispanico continues to redefine what it means to be an American dance company.

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Schedule
December 26, 2025: 8:45am

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