NIEVE CORRIGAN  Natalie crop top, Capezio briefs
JONATHAN FAHOURY  Sunspel Sweater, Bodywrappers tights from BoysDanceToo

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nycballet.com or 212-496-0600
Whenever the curtain rises on George Balanchine’s Serenade, a frisson of excitement spreads through the theater, as there appears before us the striking, mysterious image of women bathed in blue light, their right arms held aloft as if hailing a newly risen moon. It is among the most indelible images in the ballet canon.

But this fall, when the New York City Ballet season opens with a performance of this classic Balanchine ballet – famously his first created in America – the emotions for both dancers and audiences will surely be heightened to an extraordinary degree. I hardly need to explain why: the past year has been one of trial, disruption, anxiety, and the terrible loss of human lives. Among the disruptions has been the absence of ballet and other performing arts – not the most grievous consequences of the pandemic, to be sure, but for arts lovers both casual and ardent, a painful loss nonetheless. As we gingerly step back into the routines of our lives, the return of this cherished art form will be, for all dance-lovers, an exciting turning point, a cause for reflecting on what the ballet means to each of us.

In its absence, of course, we have had more than enough time to assess the part it has played in our lives as New Yorkers, or regular visitors. For everyone the answer is a little different: casual enough time to assess the part it has played in our lives as New Yorkers, or regular visitors. For everyone the answer is a little different: casual enough time to assess the part it has played in our lives as New Yorkers, or regular visitors. For everyone the answer is a little different: casual enough time to assess the part it has played in our lives as New Yorkers, or regular visitors. For everyone the answer is a little different: casual enough time to assess the part it has played in our lives as New Yorkers, or regular visitors. For everyone the answer is a little different: casual enough time to assess the part it has played in our lives as New Yorkers, or regular visitors. 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Many New York City Ballet fans have watched its digital seasons on the web, including previously taped performances, dancers discussing the repertory, and other engaging offerings. Kyle Abraham created his third work in the spring, a dance that was filmed at the Company’s theater and streamed online. It was followed by another film, by Sofia Coppola, of selections from the repertory and a new ballet by Justin Peck.

And for those who follow dancers on social media platforms, it has been moving and inspiring to witness how they adapted to the pandemic: installing dance floors in their apartments, giving tutorials and classes for all who cared to watch or join. Even by sharing the small moments of joy in their lives they helped to keep us close – bringing together the family of dance-lovers suddenly adrift without our routine of attending performances. I am sure, I am not alone in my admiration for their fortitude, warmth, rigor, and resilience at a time when the world seemed awash in despair. A year in the life of a dancer can be more momentous than a year in the life of the rest of us civilians: Dancers’ careers are naturally limited by the sheer physical intensity of the work they do. A year without the routine disciplines – and satisfactions – of performing must surely have seemed to stretch into an agonizing eternity.

So it will be with a profound sense of pleasure, and a feeling of reunion, that we will come together this fall to witness the renewal and regeneration of New York City Ballet. For fundamentally ballet is an art form that is best experienced live, with no digital barrier between audiences and artists.

Merely browsing through the programs listed in this brochure has whetted my appetite and stimulated my senses. The ballets to be performed on opening night – Christopher Wheeldon’s hypnotic After the Rain Pas de Deux and Balanchine’s exuberant Symphony in C, in addition to Serenade – should have any ballet-lover’s heart racing in excitement.

And if we may look for threads of silver linings from the year’s upheavals, perhaps the ability to take extra time to plan for new works joining the repertory may be among them. Across the fall, winter, and spring seasons, the Company will be presenting ballets from choreographers making their first works for the NYCB stage: Sidra Bell, Andrea Miller, Jamar Roberts, and Silas Farley, as well as new ballets from Justin Peck and Pam Tanowitz. In total the Company will perform 58 ballets over the course of the three seasons – plus, of course, The Nutcracker.

The diverse roster of returning Balanchine favorites will include Agon, Apollo, Chacsonne, The Four Temperaments, Prodigal Son, and Stravinsky Violin Concerto, among a total of more than 30 dances, including the traditional spring season-ending A Midsummer Night’s Dream. Jerome Robbins ballets will include the perennial favorite Glass Pieces as well as Opus 19/The Dreamer, The Cage, and the bewitchingly beautiful masterwork Afternoon of a Faun.

After the inexpressible hardships brought on by the pandemic, the return of this unequaled repertory will, I am sure, help give a much-needed lift to the spirits of audiences and artists alike, and indeed to the city itself. For many of us, New York City without New York City Ballet is an unhappy if not unthinkable prospect.

Yes, we endured the Company’s absence onstage for more than a year. New Yorkers are famously strong people. But its return will be a much-needed reminder that the ballet, like all art forms, is enduring – indeed immortal – and for many of us, not only life-enhancing but sometimes even life-sustaining.

—Charles Isherwood

Winner of the George Jean Nathan Award for Dramatic Criticism, Charles Isherwood has written about theater and the arts for almost three decades and is currently a critic for Broadway News.
Opening Night
Robbins + Bigonzetti + Ratmansky
Classic NYCB I
Classic NYCB II
Fall Gala
Innovators & Icons
Balanchine + Peck
Abi Stafford Farewell
Lauren Lovette Farewell
Ask la Cour Farewell
Maria Kowroski Farewell
Following an unprecedented hiatus from live performances, New York City Ballet makes its long-awaited return to the stage with a one-time-only Opening Night program kicking off the 2021-22 Season. There is perhaps no more fitting work to mark this historic homecoming than George Balanchine’s landmark creation Serenade, with its familiar Tschaikovsky score heralding the end of a long journey back as the curtain rises on ballerinas in iconic blue tulle, hands raised to the sky in reverence. The quiet intimacy of Christopher Wheeldon’s After the Rain Pas de Deux achieves new poignancy following more than a year of enforced separation, and the Theater’s reopening finds its ultimate expression in the season’s only performance of Balanchine’s glittering Symphony in C, culminating in a finale with over 50 dancers onstage to commemorate the joyous occasion.

Set to Sergei Prokofiev’s by turns plaintive, manic, and mysterious Violin Concerto No. 1, Jerome Robbins’ Opus 19/The Dreamer opens as though awakening from a troubled sleep, then takes its dancers—and the audience—one journey whose paths seem to lead constantly inward. For Russian Seasons, Alexei Ratmansky employs an equally vivid score for string orchestra, solo violin, and solo female voice from frequent collaborator Leonid Desyatnikov, delving into the human experience with scenes of love, loss, and despair. In between these acclaimed works, Mauro Bigonzetti returns with a world premiere pas de deux set to a solo piano score by Domenico Scarlatti.

Admired for her dazzling technique and sincere artistry in a vast array of Balanchine works and premieres, Abi Stafford will bid farewell to the NYCB stage after 21 years with the Company, 14 as a principal dancer. Abi will fittingly take her final curtain call in the first of her many collaborations with Alexei Ratmansky, which was also his first ballet for NYCB.

Abi is scheduled to appear in Russian Seasons.
INNOVATORS & ICONS
OCT 1, 2 mat, 3, 6, 12

sky to hold (Pimienta/Miller)
SUSPENDED ANIMATION (McKay, Davis, and Britell/Bell)
—World Premiere
Western Symphony (traditional American melodies, orch. by Kay/Balanchine)

Two contemporary choreographers create their first main stage works for New York City Ballet on this forward-looking program. Andrea Miller, founder of the Brooklyn-based company GALLIM and the first choreographer to be named artist-in-residence at the Metropolitan Museum of Art, has emerged as one of the most sought-after dancemakers working today. Choreographer and educator Sidra Bell’s work has been acclaimed as “brainy, exuberant and audacious,” establishing a high international profile for the founder of Sidra Bell Dance New York and the award-winning MODULE Laboratory. Their adventurous choreography reflects the inquisitive ethos of Balanchine, whose zesty paean to the Wild West of popular myth, Western Symphony, concludes the evening on an effervescent note.

BALANCHINE + PECK
OCT 5, 7, 13, 15, 16 eve

Monumentum pro Gesualdo (Stravinsky/Balanchine)
Movements for Piano and Orchestra (Stravinsky/Balanchine)
Rotunda (Muhly/Peck)
Chaconne (Gluck/Balanchine)

Preceded by two beloved Balanchine Black & White ballets, Justin Peck’s Rotunda similarly conveys a pared-down celebration of pure dance, with intimations of improvisation and playful experimentation that mirror the commissioned score from American composer Nico Muhly. Monumentum pro Gesualdo and Movements for Piano and Orchestra, both set to scores from Balanchine favorite Igor Stravinsky, are leotard ballets that represent the choreographer in top neoclassical form. The sumptuous Chaconne, in itself a display of Balanchine’s virtuosity, begins with a lyrical adagio pas de deux before culminating in a spirited finale showcasing both principals and ensemble.

CLASSIC NYCB II
OCT 8, 14, 16 mat

La Valse (Ravel/Balanchine)
Other Dances (Chopin/Robbins)
After the Rain Pas de Deux (Pärt/Wheeldon)
Agon (Stravinsky/Balanchine)

Two strikingly contrasted Balanchine dances bookend equally unique pas de deux. Captivated by the moody and mysterious world of Ravel’s La Valse, a young woman waltzes through Balanchine’s surging choreography with tragic results. Robbins’ Other Dances combines the purity of classical technique with the peerless romanticism of Chopin’s mazurkas for a virtuosic display for two, while Wheeldon’s moving After the Rain Pas de Deux, among the choreographer’s most acclaimed dances, holds its performers in poignant suspense in time with Pärt’s Spiegel im Spiegel. Agon, one of Balanchine’s most revered Black & White ballets, represents the apex of his creative collaboration with Stravinsky.

FALL GALA
SEPT 30 at 7 PM

Glass Pieces (Glass/Robbins)
SUSPENDED ANIMATION (McKay, Davis, and Britell/Bell)
—World Premiere
sky to hold (Pimienta/Miller)
—World Premiere

The annual Fall Fashion Gala highlights the opening of the season with world premieres by two acclaimed local dancemakers. Sidra Bell and Andrea Miller, both of whom are making their first-ever works for the NYCB stage, pair respectively with fashion designers Christopher John Rogers and Esteban Cortázar to collaborate on stunning looks for their new dances. Preceding these premieres is a favorite from one of the Company’s founding choreographers: drawing upon the repetitive structures of its Philip Glass score, Robbins’ electrifying Glass Pieces exudes a distinctly urban energy to kick off this riveting program.

Details regarding the 2021 Fall Gala celebration will be released at a later date. To reserve gala tickets or to support the event, please email specialevents@nycballet.com.
LAUREN LOVETTE FAREWELL
OCT 9 mat

Opus 19/The Dreamer (Prokofiev/Robbins)
AMARIA (Scarlatti/Bigonzetti)
Serenade (Tschaikovsky/Balanchine)

A Company member since 2010, Lauren Lovette spellbinds with her bright and generous performances across a variety of NYCB’s repertoire and has more recently inspired audience members and colleagues alike with her own choreography, crafting three memorable works for the Company. While she intends to continue dancing, Lauren will depart New York City Ballet to focus on her creative pursuits following this special performance.

Lauren is scheduled to appear in both Opus 19/The Dreamer and Serenade.

ASK LA COUR FAREWELL
OCT 9 eve

Monumentum pro Gesualdo (Stravinsky/Balanchine)
Movements for Piano and Orchestra (Stravinsky/Balanchine)
Rotunda (Muhly/Peck)
Chaconne (Gluck/Balanchine)
After the Rain Pas de Deux (Part/Wheeldon)

Since making the leap from Denmark into the ranks of NYCB in 2002, Principal Dancer Ask la Cour has spent almost two decades impressing audiences with his heartfelt drama and unassuming presence, ever a generous partner to his ballerinas. Join us in applauding Ask as he takes his final bow with New York City Ballet.

Ask is scheduled to appear in Monumentum pro Gesualdo, Movements for Piano and Orchestra, and After the Rain Pas de Deux.

MARIA KOWROSKI FAREWELL
OCT 17

Chaconne (Excerpt) (Gluck/Balanchine)
Opus 19/The Dreamer (Prokofiev/Robbins)
DGV: Danse à Grande Vitesse (Excerpt) (Nyman/Wheeldon)
AMARIA (Scarlatti/Bigonzetti)
Slaughter on Tenth Avenue (Rodgers, orch. by Kay/Balanchine)

In a career spanning over 25 years, Principal Dancer Maria Kowroski has contributed innumerable performances of beauty and grace to a remarkable swathe of the Company’s classical and contemporary repertoire. Maria bids adieu to NYCB’s audience with a special one-time-only program that is sure to be an unforgettable occasion.
<table>
<thead>
<tr>
<th>Date</th>
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| TUE  | 7:30 PM | OPENING NIGHT  
Serenade  
After the Rain Pas de Deux  
Symphony in C |
| WED  | 7:30 PM | CLASSIC NYCB I  
Serenade  
Pulcinella Variations  
Glass Pieces |
| THU  | 7:30 PM | FALL GALA  
Glass Pieces  
SUSPENDED ANIMATION  
(Opus 19/The Dreamer  
AMARIA | New Bigonzetti)  
—World Premiere  
Russian Seasons |
| FRI  | 8 PM | CLASSIC NYCB I  
Serenade  
Pulcinella Variations  
Glass Pieces |
| SAT  | 2 PM | CLASSIC NYCB I  
Serenade  
Pulcinella Variations  
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| SUN  | 3 PM | ABI STAFFORD FAREWELL  
Opus 19/The Dreamer  
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Rotunda  
Chaconne |
| THU  | 7:30 PM | INNOVATORS & ICONS  
sky to hold | New Miller  
SUSPENDED ANIMATION | New Bell)  
—World Premiere  
Russian Seasons |
| FRI  | 8 PM | BALANCHINE + PECK  
La Valse  
Other Dances  
After the Rain Pas de Deux  
Agon |
| SAT  | 2 PM | LAUREN LOVETTE FAREWELL  
Opus 19/The Dreamer  
AMARIA | New Bigonzetti)  
Serenade |
| SUN  | 3 PM | ASK LA COUR FAREWELL  
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Agon |
New Combinations
All Balanchine
Visionary Voices
Masters at Work: Balanchine & Robbins
Swan Lake I
Swan Lake II
Short Stories
Gonzalo Garcia Farewell
NEW COMBINATIONS
JAN 27, 29 mat & eve, FEB 1, 6
—
Partita (Shaw/Peck)—World Premiere
Summerspace (Feldman/Cunningham)
DGV: Danse à Grande Vitesse
[Nyman/Wheeldon]

For his first main stage world premiere since Winter 2020, NYCB Resident Choreographer Justin Peck is choreographing to Caroline Shaw’s Partita for 8 Voices, a Pulitzer Prize-winning composition combining song, speech, and other vocal techniques. Peck’s new work is followed by the pointillistic Summerspace, returning from its 2019 revival for the Merce Cunningham centennial, complete with Morton Feldman’s experimental score and the Robert Rauschenberg-designed décor and painted leotards. Christopher Wheeldon’s charging DGV: Danse à Grande Vitesse, a fleet and intricately-danced for a cast of more than 25 performed to a minimalist score by Michael Nyman, closes the program.

ALL BALANCHINE
JAN 28, 30, FEB 2, 4, 5 eve, 9
—
Mozartiana (Tschaikovsky)
Rubies (Stravinsky)
La Valse (Ravel)

Three celebrated works from Balanchine evoke intriguingly contrasting atmospheres. The meditative Mozartiana is among his most serenely beautiful dances with its elegant black costuming. In Rubies, from the full-length ballet Jewels, the jazz-inflected score sets the stage for a romp glinting with wit, surprise, and thrilling choreography. The mysterious La Valse depicts a young woman dancing with increasing abandon under the influence of an enigmatic figure enticing her to the edge of darkness.

VISIONARY VOICES
FEB 3, 22, 23, 24
—
Emanon - In Two Movements
[Shorter/Roberts]—World Premiere
Bartók Ballet
[Bartók/Tanowitz]
The Runaway
(Muhly, West, Jay-Z, Blake, add. artists/Abraham)

A world premiere from Jamar Roberts opens this program of ballets from dancemakers at the forefront of contemporary choreography. Resident Choreographer at Alvin Ailey American Dance Theater, Roberts returns to NYCB for his first main stage work following the Fall 2020 dance-on-film premiere of Water Rite, employing selections for orchestra and jazz quartet from saxophonist and composer Wayne Shorter’s album Emanon for his new choreography. It is joined by Pam Tanowitz’s first dance for the Company, Bartók Ballet, an ensemble piece fusing neoclassical choreography with modern and folk steps. The program concludes with Kyle Abraham’s genre-bending work for the 2018 Fall Gala, The Runaway, with a score that combines classical pieces by contemporary composer Nico Muhly with music by James Blake, Jay-Z, and Kanye West, among others.

MASTERS AT WORK:
BALANCHINE & ROBBINS
FEB 5 mat, 8, 10
—
Walpurgisnacht Ballet
[Gounod/Balanchine]
The Unanswered Question from Ivesiana
[Ives/Balanchine]
Moves
[Robbins]

The ballets gathered here typify a rich variety of styles and tones from the Company’s founding choreographers. Balanchine is represented by the lushly romantic Walpurgisnacht Ballet, with its explosive sense of unfettered emotion expressed through classical steps; The Unanswered Question, an evocative and distinctly dance set to music from the American modernist Charles Ives, in which the lone ballerina is held aloft throughout the ballet; and Slaughter on Tenth Avenue, originally created for the Rodgers & Hart musical comedy On Your Toes. Jerome Robbins’ minimalist Moves is a still-radical dance performed without musical accompaniment.

NEW COMBINATIONS | 3 BALLETSPictured: Summerspace

ALL BALANCHE | 3 BALLETSPictured: Rubies

VISIONARY VOICES | 3 BALLETS
Pictured: The Runaway

MASTERS AT WORK:
BALANCHE & ROBBINS | 4 BALLETSPictured: The Unanswered Question
This program opens with the first original ballet George Balanchine created in America, Serenade, now a signature work in NYCB's repertory. For his Andantino, Robbins choreographed a charming pas de deux infused with effortless drama to the shimmering second movement of Tschaikovsky's Piano Concerto No. 1, and for Tschaikovsky Pas de Deux, Balanchine used long-lost music from Swan Lake to create a brief, beautiful, and beloved dance showcasing two virtuosic performers.

Balanchine’s Swan Lake, which premiered in 1951 with ballet legends Maria Tallchief and André Eglevsky in the leading roles, is based on Lev Ivanov’s original choreography for the lakeside scenes of this ballet classic and employs music from Acts II and IV of Tschaikovsky’s beloved composition. This unique one-act production caps a program including Peter Martins’ Black Swan Pas de Deux, excerpted from his full-length version of the darkly romantic story ballet; Balanchine’s rarely seen Sonatine, which evokes the polished simplicity and elegance of the French artists on which it was made; and The Four Temperaments, a plotless neoclassical work loosely inspired by the ancient belief that human behavior is defined by four elements, or “humors”: the melancholic, the sanguinic, the phlegmatic, and the choleric.

NYCB Principal Dancer Gonzalo Garcia joined the Company in 2007 after dancing with San Francisco Ballet, swiftly endearing himself to New York City audiences with his virtuosic technique and soulful drama in a slew of Balanchine roles and contemporary premieres. The Company honors Gonzalo with a one-time-only program as he takes his leave from New York City Ballet’s roster.
VISIONARY VOICES
Emanon – In Two Movements (New Roberts)
Bartók Ballet
The Runaway

NEW COMBINATIONS
Partita (New Peck)
—World Premiere
Summerspace
DGV: Danse à Grande Vitesse

ALL BALANCHINE
Mozartiana
Rubies
La Valse

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Masters at Work: Balanchine & Robbins
Walpurgisnacht Ballet
The Unanswered Question from Ivesiana
Moves
Slaughter on Tenth Avenue

SWAN LAKE I
Serenade
Andantino
Tschaikovsky Pas de Deux
Swan Lake (Balanchine)

SWAN LAKE II
The Four Temperaments
Serenade
Andantino
Tschaikovsky Pas de Deux
Swan Lake (Balanchine)

SHORT STORIES
Prodigal Son
The Steadfast Tin Soldier
Pavane
Slaughter on Tenth Avenue

Gonzalo Garcia
Opus 19/The Dreamer
Rotunda (Excerpt)
Prodigal Son
Masters at Work: Balanchine & Robbins I
Masters at Work: Balanchine & Robbins II
Visionary Voices
Spring Gala
Stravinsky Festival I
Stravinsky Festival II
Stravinsky Festival III
Stravinsky Festival IV
All Robbins
A Midsummer Night’s Dream
Amar Ramasar Farewell
MASTERS AT WORK: BALANCHINE & ROBBINS I
APR 19, 20, 21, 23 mat, 26
—
Serenade (Tschaikovsky/Balanchine)
The Goldberg Variations (Bach/Robbins)
Ballets from the Company’s founding choreographers make for a unique pairing. Balanchine’s enchanting Serenade, famously the first ballet he created in America, danced to an all-strings composition from Tschaikovsky, has long been a staple of the international repertory. The Goldberg Variations, created by Robbins in 1971, uses the full Bach piano score of the title to illustrate the potentially infinite variety of classical choreography, in a two-part ballet that bridges the baroque and the contemporary, the high-spirited and the formal, the romantic and the mysterious.

VISIONARY VOICES
APR 22, 23 eve, 24, 29, MAY 1
—
Emanon - In Two Movements | Shorter/Roberts
Gustave le Gray No. 1 | Shaw/Tanowitz — NYC Ballet Premiere
Partita | Shaw/Peck
New Tanowitz | Hearne — World Premiere
Fresh approaches to contemporary dance share the stage here. Two winter premieres return: Justin Peck’s newest work for the Company and Jamar Roberts’ first main stage NYC Ballet commission, which premiered in February. Pam Tanowitz’s Gustave le Gray No. 1, set to a piano score from Caroline Shaw and hailed for its “wit and whimsy,” joins the repertory for the first time, featuring guest artists from the Dance Theatre of Harlem reprising their original roles. Alongside this NYC Ballet debut, Tanowitz introduces her second commissioned main stage work for the Company: a world premiere set to Ted Hearne’s string score Law of Mosaics.

MASTERS AT WORK: BALANCHINE & ROBBINS II
APR 27, 28, 30 mat & eve
—
Divertimento No. 15 | Mozart/Balanchine
Afternoon of a Faun | Debussy/Robbins
Allegro Brillante | Tschaikovsky/Balanchine
The Four Temperaments | Hindemith/Balanchine
An enticingly varied program comprises essential works from the Company’s founding choreographers. The program opens with Balanchine’s Divertimento No. 15, the rare ballet he composed to a work by Mozart and a glittering display of pure classicism that has remained a favorite of both audiences and dancers. From Robbins comes his bewitching pas de deux Afternoon of a Faun, considered one of his greatest achievements despite its simplicity, followed by two more by Balanchine: Allegro Brillante, an exuberant Balanchine work for five couples showcasing an impressive range of choreographic development for a markedly brief ballet, and The Four Temperaments, an exemplar of the neoclassical style Balanchine defined with his Black & White ballets.

ALL ROBBINS
MAY 17, 18, 19, 20
—
Piano Pieces | Tschaikovsky
The Four Seasons | Verdi
Jerome Robbins turned to Tschaikovsky for Piano Pieces, which infuses classical steps and patterns with suggestions of folk dances, drawing on hints in the music encompassing compositions ranging across the composer’s career. Robbins’ ebullient ballet The Four Seasons, with its vibrantly colored costumes and inflections of humor, presents an allegory of the changing seasons set to selections from Verdi.
A MIDSUMMER NIGHT’S DREAM
MAY 21 mat & eve, 22, 24, 25, 26, 27, 28 mat & eve, 29

Balanchine’s full-length adaptation of one of Shakespeare’s most cherished comedies has never been long absent from the repertory since its debut in 1962. Inspired by the music of Mendelssohn, Balanchine captures the play’s infinite colors—the bumbling comedy of the Rude Mechanicals, the feisty feuding between Titania and Oberon, the romantic confusion of the young lovers chasing each other through the Athenian forest, and of course the mischief-making Puck—in a ballet of myriad pleasures.

AMAR RAMASAR FAREWELL
MAY 29

A Midsummer Night’s Dream
[Mendelssohn/Balanchine]

Born in the Bronx, Principal Dancer Amar Ramasar has become a hometown favorite since joining the Company in 2000, and his dynamic and passionate performances have transported audiences through countless repertory and original roles over the years. Join us for Amar’s farewell in the final program of the season: Balanchine’s beloved A Midsummer Night’s Dream.

2022 STRAVINSKY FESTIVAL
MAY 3–15

Commemorating New York City Ballet’s unique relationship with Igor Stravinsky, the Company mounted a 1972 celebration to mark what would have been the composer’s 90th birthday. Conceived by Balanchine as a “musical biography,” the weeklong festival featured 30 ballets, including 20 premieres and four musical works performed by the NYCB Orchestra.

SPRING GALA
MAY 5 at 7 PM

Circus Polka [Robbins]
Scherzo à la Russe [Balanchine]
New Farley (Israel)—World Premiere
Stravinsky Violin Concerto [Balanchine]

The centerpiece of the 2022 Stravinsky Festival is a gala performance, highlighted by a world premiere from former Corps de Ballet Member Silas Farley in tribute to George Balanchine and Igor Stravinsky’s landmark works. The score for the premiere will be created by composer and writer David K. Israel and based on a 1946 musical exchange between Balanchine and Stravinsky, in which the choreographer wrote an acrostic poem in Russian as a gift for Stravinsky’s 65th birthday and set it to a simple melody that the composer then harmonized as a gesture of gratitude. This celebratory program will open with Jerome Robbins’ Circus Polka, a whimsical escapade for a carousel of 48 students from the School of American Ballet, joined by Balanchine’s Scherzo à la Russe, a sprightly dance for a female ensemble, and his streamlined masterpiece Stravinsky Violin Concerto.

Details regarding the 2022 Spring Gala celebration will be released at a later date. To reserve gala tickets or to support the event, please email specialevents@nycballet.com.

AMAR RAMASAR FAREWELL
| 1 BALLET IN 2 ACTS
Portrait © Paul Kolnik

SPRING GALA | 4 BALLETS

Pictured: Stravinsky Violin Concerto
The breadth of styles from the various stages of Stravinsky’s career is on full display, beginning with Justin Peck’s *Pulcinella Variations*, which combines Stravinsky’s foundational neoclassical composition with classical technique and striking costumes by Tsumori Chisato. Balanchine is represented by two notably different works: the charming and evocative *Scherzo à la Russe* and *Stravinsky Violin Concerto*, a dynamic, demanding leotard ballet and one of the definitive neoclassical works in the repertory. For his first commissioned work for the Company, former NYCB Dancer Silas Farley returns with a world premiere homage to Stravinsky and Balanchine’s unprecedented collaborative relationship, set to a new score from composer David K. Israel based on a musical gift exchange between the two titans.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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| TUE    | 7:30 PM | MASTERS AT WORK: BALANCHINE & ROBBINS I  
Serenade  
The Goldberg Variations |
| WED    | 7:30 PM | MASTERS AT WORK: BALANCHINE & ROBBINS I  
Serenade  
The Goldberg Variations |
| THU    | 7:30 PM | MASTERS AT WORK: BALANCHINE & ROBBINS II  
Divertimento No. 15  
Afternoon of a Faun  
Allegro Brillante  
The Four Temperaments |
| FRI    | 8 PM   | VISIONARY VOICES  
Emanon – In Two Movements (New Roberts)  
Gustave le Gray No. 1  
Partita (New Peck)  
New Tanowitz—World Premiere |
| SAT    | 2 PM   | MASTERS AT WORK: BALANCHINE & ROBBINS I  
Serenade  
The Goldberg Variations |
| SAT    | 8 PM   | VISIONARY VOICES  
Emanon – In Two Movements (New Roberts)  
Gustave le Gray No. 1  
Partita (New Peck)  
New Tanowitz |
| SUN    | 3 PM   | VISIONARY VOICES  
Emanon – In Two Movements (New Roberts)  
Gustave le Gray No. 1  
Partita (New Peck)  
New Tanowitz |

**MAY 1**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
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</table>
| 3      | 7:30 PM | STRAVINSKY FESTIVAL I  
Fireworks—NYCB Orchestra  
Scherzo Fantastique  
Symphony in Three Movements  
Firebird |
| 10     | 7:30 PM | STRAVINSKY FESTIVAL III  
Suite No. 2 for Small Orchestra—NYCB Orchestra  
Apollo  
Orpheus  
Agon |
| 17     | 7:30 PM | ALL ROBBINS  
Piano Pieces  
The Four Seasons |
| 24     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |
| 21     | 7:30 PM | VISIONARY VOICES  
Emanon – In Two Movements (New Roberts)  
Gustave le Gray No. 1  
Partita (New Peck)  
New Tanowitz—World Premiere |
| 28     | 7:30 PM | MASTERS AT WORK: BALANCHINE & ROBBINS II  
Divertimento No. 15  
Afternoon of a Faun  
Allegro Brillante  
The Four Temperaments |
| 29     | 7:30 PM | VISIONARY VOICES  
Emanon – In Two Movements (New Roberts)  
Gustave le Gray No. 1  
Partita (New Peck)  
New Tanowitz |
| 30     | 7:30 PM | MASTERS AT WORK: BALANCHINE & ROBBINS II  
Divertimento No. 15  
Afternoon of a Faun  
Allegro Brillante  
The Four Temperaments |
| 31     | 7:30 PM | STRAVINSKY FESTIVAL III  
Suite No. 2 for Small Orchestra—NYCB Orchestra  
Apollo  
Orpheus  
Agon |
| 15     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |
| 22     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |

**MAY 2**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 2      | 7:30 PM | STRAVINSKY FESTIVAL III  
Suite No. 2 for Small Orchestra—NYCB Orchestra  
Apollo  
Orpheus  
Agon |
| 22     | 7:30 PM | STRAVINSKY FESTIVAL III  
Suite No. 2 for Small Orchestra—NYCB Orchestra  
Apollo  
Orpheus  
Agon |
| 29     | 7:30 PM | STRAVINSKY FESTIVAL IV  
Divertimento from ‘Le Baiser de la Fée’  
The Cage  
Duo Concertant  
Rubies |
| 30     | 7:30 PM | STRAVINSKY FESTIVAL IV  
Divertimento from ‘Le Baiser de la Fée’  
The Cage  
Duo Concertant  
Rubies |

**MAY 3**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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</thead>
</table>
| 1      | 7:30 PM | STRAVINSKY FESTIVAL IV  
Divertimento from ‘Le Baiser de la Fée’  
The Cage  
Duo Concertant  
Rubies |
| 21     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |
| 22     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |
| 23     | 7:30 PM | STRAVINSKY FESTIVAL IV  
Divertimento from ‘Le Baiser de la Fée’  
The Cage  
Duo Concertant  
Rubies |
| 24     | 7:30 PM | STRAVINSKY FESTIVAL IV  
Divertimento from ‘Le Baiser de la Fée’  
The Cage  
Duo Concertant  
Rubies |

**MAY 4**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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</table>
| 1      | 7:30 PM | STRAVINSKY FESTIVAL III  
Suite No. 2 for Small Orchestra—NYCB Orchestra  
Apollo  
Orpheus  
Agon |
| 21     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |
| 22     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |

**MAY 5**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1      | 7:30 PM | STRAVINSKY FESTIVAL IV  
Divertimento from ‘Le Baiser de la Fée’  
The Cage  
Duo Concertant  
Rubies |
| 21     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |
| 22     | 7:30 PM | A MIDSUMMER NIGHT’S DREAM  
Piano Pieces  
The Four Seasons |
Thanks to classics like Swan Lake and Romeo and Juliet, ballet lives in the popular imagination as an art of tiaras and tutus, swooning melodrama and sweeping romance, tragedy, and heartbreak. But at New York City Ballet, with its rich repertory of demanding modern and contemporary pieces, it is just as much about strength and stamina, melding emotion with athleticism in performances that can only be the result of years and years of exhausting training. The Company highlights ballet’s vigorous physicality in its latest campaign by English fashion photographer and director Jacob Sutton, emphasizing arresting moments of grace and agility, often caught mid-flight. The striking images in lush black and white are a study of motion and form, the dancers seen unadorned by English fashion photographer and director Jacob Sutton, emphasizing arresting moments of grace and agility, often caught mid-flight. The striking images in lush black and white are a study of motion and form, the dancers seen unadorned and determinedly focused on their lifts, spins, and jumps against a sparse set. “It was very much about functionality,” Sutton says, “and the body being the center of everything.”

Over the course of nearly two decades, Sutton has photographed for a range of luxury clients from CHANEL and Louis Vuitton to Burberry and Giorgio Armani, but it is his work for more performance-minded brands like Lacoste, Nike, and GapFit that is perhaps a better reflection of his artistic interests. His powerful images are often imbued with a sense of movement, so it’s no surprise that he calls athletes and dancers some of his favorite subjects. “My good day in the office is having people that move well,” he offers, which made the opportunity to work with New York City Ballet “an easy one to say yes to.”

Given the chance to photograph sixteen members of the company, Sutton says that “one of the most important starting points for me was I wanted to explore the dynamic between groups and the individual.” Dressed in pared-down neutrals, the dancers—a selection of principals, soloists, and corps de ballet members—form a coherent collective, whether seen alone, in pas de deux, or as a group, all dramatically lit by a glowing white backdrop and framed by a sharply cornered proscenium. The overall effect is elegant and timeless, yet vibrant with force and energy. “A good movement picture always feels like it’s got a bit of tension to it,” Sutton adds. “It feels active rather than passive or static and I’m really drawn to that.”

Sutton gathered a wide-ranging collection of references as he prepared for his shoot, starting with stark images of Martha Graham dancers and, more esoterically, German physical culture from the 1920s. “There was a big movement of lots of people running around outdoors with no clothes on doing synchronized athletic poses,” he laughs. Based in Europe, Sutton admits he was more familiar with The Royal Ballet and the Paris Opera Ballet before this project, and worked closely with the Company to connect his vision with specific moments from its vast and storied repertory. “We definitely wanted to speak in the language of New York City Ballet and what they perform,” Sutton elaborates, “so, we worked together with Repertory Director Craig Hall to translate the sentiments I was drawn to into pieces of choreography that they’ve worked on and the dancers would be familiar with.” It was this intense research process that allowed Sutton to capture thirty compelling images in just one day of shooting.

A team drawn from Sutton’s collaborators in the fashion world was assembled, including Edward Boweleg as stylist with Didier Malige on hair and Kuma on makeup, and given the instruction to create a look that was elevated but natural, one that was cohesive but wouldn’t distract from the dancers themselves. “I didn’t want it to be decorative or ornamental,” Sutton explains. “My original idea was to have a kind of uniform that people would wear or wouldn’t wear. That’s why we went for the trench coats and the boxy, dark, almost utility-style clothing. I wanted to contrast that against the cleaner lines of the body so we also went for nude leotards and shorts. I wanted it to be a strong counterpoint between the clothed or the uniformed and the non-uniformed.”

Inspired by this commission, Sutton says he is hoping to finally see New York City Ballet perform live on a future trip to the city and looking forward to learning more about the Company’s works. “Generally, I’m more into contemporary ballet rather than the old faves—although they do have their place,” he says. Newly acquainted with the Company and its stable of dancers, the photographer says NYCB was the perfect partner with which to further investigate one of his lifelong interests. “It’s just about finding the right movement. When you look at a painting or something, it’s a bit more nuanced, but for me it’s really easy to feel when it’s right and when it’s wrong,” Sutton elaborates about the particular thrill of capturing that single perfect moment of action. “My dad’s an artist and he drew dancers for years, so I’ve always been looking at the way he selected images. There’s a rightness or wrongness to it. It’s hard to put your finger on it really, but for me when you find a piece of movement that works, it’s the easiest: You just know it’s right.”

—Jonathan Shia

Jonathan Shia is editor-in-chief of Cero Magazine.
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- Lincoln Kirstein

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- Jerome Robbins

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- Jonathan Stafford

#### Associate Artistic Director
- Wendy Whelan

#### Executive Director
- Katherine E. Brown

#### Resident Choreographer & Artistic Advisor
- Justin Peck

#### Music Director
- Andrew Litton

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#### Music Director
- Andrew Litton

#### Principals
- Jared Angle
- Tyler Angle
- Ashley Bouder
- Adrian Danchig-Waring
- Megan Fairchild
- Gonzalo Garcia
- Joseph Gordon
- Anthony Huxley
- Sterling Hyltin
- Russell Janzen
- Maria Kowroski
- Ask la Cour
- Lauren Lovette
- Sara Mearns
- Tiler Peck
- Amar Ramasar
- Teresa Reichlen
- Abi Stafford
- Taylor Stanley
- Daniel Ulbricht
- Andrew Veyette

#### Soloists
- Sara Adams
- Daniel Applebaum
- Harrison Ball
- Chun Wai Chan
- Harrison Coll
- Jovani Furlan
- Emilie Gerrity
- Lauren King
- Claire Kretzschmar
- Ashley Laracey

#### Corps de Ballet
- Megan LeCrone
- Georgina Pazcoguin
- Erica Pereira
- Unity Phelan
- Brittny Pollack
- Aarón Sanz
- Troy Schumacher
- Sean Suozzi
- Sebastian Villarini-Velez
- Peter Walker
- Indiana Woodward

#### Corps de Ballet
- Victor Abreu
- Devin Alberda
- Marika Anderson
- Olivia Boisson
- Gilbert Bolden III
- Jacqueline Bologna
- India Bradley
- LJeromeny Brown
- Preston Chamblee
- Christina Clark
- Lauren Collett
- Nieve Corrigan
- Naomi Corti
- Uma Deming
- Gabriella Domini
- Meaghan Dutton-O’Hara
- Jonathan Fahoury
- Christopher Grant
- Laine Habony
- Kennard Henson
- Ashley Hod

**As of July 2021**
SPECIAL THANKS

New York City Ballet is grateful to the following individuals, foundations, and corporations, for their outstanding annual contributions that ensure the Company’s artistic excellence and support the performances of our world class artists.

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The Corps de Ballet is endowed in part by the Carl Jacobs Foundation.

The Stepping Forward Fund to support the salaries of NYCB dancers during their first year in the Company has been made possible through the generosity of the Joseph and Sylvia Silfka Foundation and Martha and Bob Lipp.

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New York City Ballet’s musical leadership is endowed in part by the Agnes Gund and Daniel Shapiro Fund for Musical Excellence.

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Additional dancers in the 2021-22 Season photo campaign include:

**SARA ADAMS**  *Natalie crop top, Capezio briefs*  
**LAJEROMENY BROWN**  *Bodywrappers tights from BoysDanceToo*  
**LAINE HABONY**  *Sunspel roll neck, Capezio briefs*  
**MARY THOMAS MACKINNON**  *Mariia leotard, Prada coat*  
**LARS NELSON**  *Sunspel sweater, Bodywrappers tights from BoysDanceToo, Prada coat*  
**PETER WALKER**  *Alternative Apparel tank top, Bodywrappers tights from BoysDanceToo*  

Coats worn on page 24 are (left to right):  *Max Mara, vintage, and Prada*  

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