As The New York Times recently put it, “A new generation is taking over City Ballet,” and there is indeed a palpable excitement in the air as we look towards 22-23, where new dancers will build upon the legacy of their predecessors and provide fresh foundations for the generations yet to come.

As we advance our creative charge, several world premieres are set to take the stage. Kyle Abraham, Gianna Reisen, and Christopher Wheeldon, all familiar to NYCB audiences from their previous works for the Company, return with new ballets. Keerati Jinakunwiphat, a dancer with A.I.M by Kyle Abraham, as well as Alysa Pires, a Choreographic Associate with the National Ballet of Canada, will both create their first works for the NYCB stage. And finally, NYCB Resident Choreographer Justin Peck will create his first full-evening work, in collaboration with painter and sculptor Jeffrey Gibson, set to music by Aaron Copland.

Of course, the 22-23 Season also welcomes back an array of repertory classics such as George Balanchine’s poignant La Sonnambula, the sparkling spectacle Symphony in C, and his sweeping Vienna Waltzes. Two notable revivals come from Jerome Robbins: the rarely-seen Rondo takes the stage not long before the captivating full-length The Sleeping Beauty, one of the Company’s grandest productions with a cast of over 100 dancers, enjoys a two-week run in the winter of 2023, and Robbins’ final creation for NYCB, Brandenburg, set to selections from the ever-popular Brandenburg Concertos, makes its return in Spring 2023.

After our unprecedented hiatus from the stage, we are so grateful to our audience for returning to the Theater alongside us and supporting us through all the challenges, surprises, and successes. We are proud to continue producing bold new works while preserving the cherished classics established by our founders.

Join us in celebrating the transcendent music and awe-inspiring movement that comprise the unparalleled repertory of New York City Ballet.

“Among a rich assortment of the Company’s landmark works by Balanchine and Robbins and exciting premieres, the 2022-23 Season showcases a number of large-scale works to provide wonderful opportunities for NYCB’s long-time dancers and a rising new generation of performers.”

—Wendy Whelan, NYCB Associate Artistic Director
ALL BALANCHINE I
SEPT 20, 21, 23, 25, 30

Divertimento No. 15 (Mozart)
Scotch Symphony (Mendelssohn)
La Sonnambula (Rieti, themes by Bellini)

The season kicks off with a trio of classic Balanchine works that display the variety of his invention and musicality. Divertimento No. 15 is among the few ballets Balanchine choreographed to music by Mozart, and is celebrated for the delicacy and intricacy of its crystalline variations. As its name suggests, Scotch Symphony was designed as a tribute to the lush beauty of the Scottish Highlands, and evokes the mood and style of classical romantic ballets of the 19th Century. Rounding out the program is La Sonnambula, a gently dramatic and also deeply romantic work that spins a mysterious tale of a sleepwalker and the poet she bewitches.

MASTERS AT WORK:
BALANCHINE & ROBBINS
SEPT 22, 24 mat & eve, 29, OCT 4

Raymonda Variations
[Glazounov/Balanchine]
Duo Concertant—SEPT 22, 24 eve, OCT 4
[Stravinsky/Balanchine]
Tschaikovsky Pas de Deux—SEPT 24 mat, 29
[Tschaikovsky/Balanchine]
Piano Pieces (Tschaikovsky/Robbins)

Balanchine turned to the Russian composer Glazounov for Raymonda Variations. Although the score derives from the titular 19th-century story ballet, Balanchine used the music to create a plotless classical work—a scintillating series of solos, pas de deux, and ensemble dances. Tschaikovsky Pas de Deux, a perennial fan favorite and a staple of the international repertory, ranks among Balanchine’s most dazzling creations, despite its running time of less than ten minutes. It oscillates on the program with Balanchine’s alternately playful and mysterious pas de deux Duo Concertant. And while it is not as well-known as many other dances Jerome Robbins choreographed to piano music, his Piano Pieces, also set to Tschaikovsky, is a connoisseur’s delight, mixing classical steps with a gentle suggestion of folk themes.

CLASSIC NYCB I
SEPT 27, OCT 2, 7, 14

Stravinsky Violin Concerto
[Stravinsky/Balanchine]
Concerto DSCH (Shostakovich/Ratmansky)
Everywhere We Go [Stevens/Peck]

Created for the Company’s landmark 1972 Stravinsky Festival, Balanchine’s Stravinsky Violin Concerto quickly established itself as a repertoire favorite, a celebrated leotard ballet both elegant and at times frolicsome, featuring a pair of bravura pas de deux for two principal couples. Alexei Ratmansky turned to a fellow Russian, Dmitri Shostakovich, for his second ballet for the Company, Concerto DSCH, a high-energy classical ballet that has returned regularly since its premiere in 2008. Also an instant hit with audiences, Resident Choreographer Justin Peck’s Everywhere We Go, among his largest ballets, featuring 25 dancers, was Peck’s second collaboration with the eclectic contemporary composer Sufjan Stevens.

CLASSIC NYCB II
SEPT 28 (Fall Gala at 7 PM), OCT 1 mat, 8 mat & eve, 11, 16

Symphony in C (Bizet/Balanchine)
Solo [Barber/Peck]
New Reisen—World Premiere
New Abraham—World Premiere

A beloved Balanchine favorite joins two world premieres and a solo dance by Justin Peck on this program honoring the Company’s storied past while looking to the future. Originally created for the Paris Opera Ballet in 1947, Symphony in C, set to Bizet’s ebullient composition of the title, is among the most celebrated ballets of the 20th Century. Created in 2021 for the Company’s virtual Spring Gala, Peck’s Solo, a collaboration with Principal Dancer Anthony Huxley, makes its live stage debut. Completing the program are new dances by Gianna Reisen, who was the youngest choreographer in the Company’s history when she made her debut with Composer’s Holiday in 2017, and Kyle Abraham, whose first ballet for the Company, The Runaway, electrified audiences at its premiere in 2018.
ALL STRAVINSKY
OCT 1 eve, 6, 9

Apollo (Balanchine)
The Cage (Robbins)
Concertino (Robbins)
Symphony in Three Movements (Balanchine)

Russian composer Igor Stravinsky’s personal and professional relationship with George Balanchine constituted one of the great artistic partnerships of the 20th Century. On this program, two Balanchine ballets are paired with two created by Jerome Robbins, also an ardent admirer of the composer. Apollo, Balanchine’s first major collaboration with Stravinsky, dates to 1928 and is the oldest dance in the repertory; by contrast, Symphony in Three Movements, a classic leotard ballet, was created more than 40 years later, in a distinctly different style. Robbins is represented by The Cage, an intense and enjoyably macabre dance about fierce female creatures, and Concertino, a more rarely seen pas de trois drawn from a larger work.

ALL BALANCHINE II
OCT 5, 12, 13, 15 mat & eve

Episodes (Webern)
Vienna Waltzes (J. Strauss II, Lehár, R. Strauss)

Ballets in two varied styles illuminate the breadth and diversity of Balanchine’s work. Episodes is among his greatest Black & White leotard ballets, set to the spiky music of Webern and originally created as part of a collaboration with the modern dance choreographer Martha Graham, but now performed as a pure Balanchine work. The sumptuous Vienna Waltzes is a feast for the eye and ear, and a perennial favorite since its premiere. Its five sections each feature a principal couple in elegant settings that recall the Austrian capital and its environs at the height of the city’s 19th-century prime.
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| TUE   | 7:30 PM | ALL BALANCHINE I  
Divertimento No. 15  
Scotch Symphony  
La Sonnambula |
| WED   | 7:30 PM | ALL BALANCHINE I  
Divertimento No. 15  
Scotch Symphony  
La Sonnambula |
| THU   | 7:30 PM | MASTERS AT WORK: BALANCHINE & ROBBINS  
Raymonda Variations  
Duo Concertant  
Piano Pieces |
| FRI   | 8 PM | ALL BALANCHINE I  
Divertimento No. 15  
Scotch Symphony  
La Sonnambula |
| SAT   | 2 PM | MASTERS AT WORK: BALANCHINE & ROBBINS  
Raymonda Variations  
Tchaikovsky Pas de Deux  
Piano Pieces |
| SAT   | 8 PM | ALL STRAVINSKY  
Apollo  
The Cage  
Concertino  
Symphony in Three Movements |
| SUN   | 3 PM | ALL BALANCHINE I  
Divertimento No. 15  
Scotch Symphony  
La Sonnambula |

*Includes a See the Music orchestral demonstration providing insights on the music of Scotch Symphony.
WINTER 2023
JAN 17—FEB 26

All Balanchine
Classic NYCB I
Classic NYCB II
New Peck
21st Century Choreography
The Sleeping Beauty
A quartet of Balanchine works, both beloved and comparatively rare, are gathered on this program. From 1972, Stravinsky Violin Concerto remains one of Balanchine’s Black & White leotard ballet masterworks, rarely absent from the repertory for long. By contrast, his Haieff Divertimento, created in 1947, returned to the repertory after a quarter-century absence in 2020. The five-part ballet combines classical steps with elements of popular American dance styles. Valse Fantasie is a brief but sprightly classical dance set to selections of the Russian composer Glinka’s music, and rounding out the program is the effervescent Donizetti Variations, with its nimble choreography suggesting the influence of the great 19th-century Danish choreographer August Bournonville.

This program features four ballets encompassing the depth and variety of the Company repertory through the years. Balanchine is represented by Allegro Brillante, an ever-exhilarating display of the choreographer’s unmatched mastery and delight in classical technique, and Walpurgisnacht Ballet, another exercise in classical virtuosity set to the famous music from Gounod’s Faust. Robbins’ popular West Side Story Suite is a dramatic distillation of themes and dances from the beloved 1957 musical. Christopher Wheeldon, formerly the Company’s first Resident Choreographer, brings us into the 21st Century with Liturgy, a quietly haunting pas de deux set to music by contemporary composer Arvo Pärt.
New York City Ballet has always refreshed its classic repertory with new works. This program features the world premiere of a dance by up-and-coming choreographer Keerati Jinakunwiphat, whose distinguished career includes work with many of the modern dance world’s established stars and companies, from Trisha Brown to Doug Varone and Kyle Abraham. Alexei Ratmansky’s Voices foregrounds five female dancers, performing to an experimental score that features recordings made by notable women accompanied by solo piano. And Justin Peck’s endlessly dynamic Everywhere We Go, with its ample cast of 25, has exhilarated audiences since its premiere nearly a decade ago.

Among the most cherished works in the international repertory, The Sleeping Beauty depicts the bewitching fairy tale through peerless classical choreography. Peter Martins’ version streamlines the ballet into two acts, while providing ample pleasures through both its sleek refinement of Marius Petipa’s celebrated choreography and richly evocative settings that bring the story of love, loss, and rebirth to captivating life.

*FEB 19 matinee begins at 1 PM; specially added Sunday evening performance begins at 7 PM.
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*Includes a See the Music orchestral demonstration providing insights on the music of Stravinsky Violin Concerto on JAN 25 and the new Justin Peck work on JAN 29.
Masters at Work: Balanchine & Robbins I
Masters at Work: Balanchine & Robbins II
Masters at Work: Balanchine & Robbins III
Balanchine + Ratmansky I
Balanchine + Ratmansky II
21st Century Choreography I
21st Century Choreography II
New Peck
SPRING 2023

Masters at Work: Balanchine & Robbins I
APR 18, 19, 20, 22 mat & eve, 26, MAY 5
—
Concerto Barocco [Bach/Balanchine]
Kammermusik No. 2 [Hindemith/Balanchine]
Brandenburg [Bach/Robbins]

Two major ballets performed to music by Bach bookend this program, along with a spiky Balanchine dance set to a work by the 20th-century composer Hindemith. Concerto Barocco, first presented in 1941, was among the three works danced at the first performance ever given by the newly established New York City Ballet in 1948. Its formal beauty and responsiveness to the score has made it an undisputed classic of the international repertory. Robbins dedicated three of his last four ballets to the music of Bach. His very last, Brandenburg, from 1997, is a series of delicate yet complex pas de deux set to four of the famous concertos of the title. Kammermusik No. 2 finds Balanchine meeting the challenges of the Hindemith score with lively choreography for two principal couples and, unusually, an all-male corps de ballet.

Masters at Work: Balanchine & Robbins II
APR 21, 23, 27, 28, 30
—
Square Dance [Vivaldi, Corelli/Balanchine]
Afternoon of a Faun [Debussy/Robbins]
Haieff Divertimento [Haieff/Balanchine]
Donizetti Variations [Donizetti/Balanchine]

Three Balanchine ballets are joined by one of Robbins’ masterworks. Square Dance finds Balanchine using classical steps to interpret the American folk-dance idiom of the title. Haieff Divertimento is a more rarely seen ballet, a chamber work in five parts that one critic, at its 1947 debut, hailed as "an out-and-out joy." Donizetti Variations also exudes a buoyant spirit with its intricate steps and gentle moments of comedy. And Robbins’ enigmatic and hypnotic Afternoon of a Faun, depicting a pair of dancers at work in a studio, is considered among his greatest achievements despite its simplicity.

Balanchine + Ratmansky I
APR 25, 29 mat & eve, MAY 3, 6 eve, 7
—
La Source [Delibes/Balanchine]
Namouna, A Grand Divertissement [Lalo/Ratmansky]

Dances set to music from 19th-century France comprise this program. Balanchine’s La Source, set to the music of Léo Delibes, has been hailed as the choreographer’s tribute to the charm and sophistication of French dancing. Originally composed as a pas de deux, it was later expanded with the addition of an ensemble. Alexei Ratmansky turned to the lesser-known Édouard Lalo for inspiration for his Namouna, A Grand Divertissement, a ballet that likewise draws on classical French steps and style as it depicts a romantic tale of thwarted love eventually rewarded, combining pure dance, hints of drama, and lively moments of wit.

Balanchine + Ratmansky II
APR 21, 23, 27, 28, 30
—
Don Quixote [Rachmaninoff/Balanchine]
Nutcracker [Tchaikovsky/Ratmansky]

Three ballets are presented, with Balanchine’s Don Quixote and Nutcracker premiering in 1945 and 1954, respectively. Both have been prolifically reworked by Ratmansky over time. The Nutcracker is a vibrant version that adds a layer of psychological depth to the story, while Don Quixote is a grandiose, allegorical adaptation of Miguel de Cervantes’ novel, focusing on the characters of the knight and his squire. Their relationship is one of primary focus, making this a ballet rich in emotion and movement.

21st Century Choreography I
MAY 2, 11, 13 eve, 17, 18
—
Partita [Shaw/Peck]
New Reisen
New Abraham

Justin Peck’s fondness for putting sneakers on classical dancers returns with Partita, a dynamic ballet for eight dancers. The dance rests upon an unusual score, a Pulitzer Prize-winning a cappella composition by Caroline Shaw, as well as a vibrant but simple setting by Eva LeWitt, the daughter of acclaimed artist Sol LeWitt (one of whose works, in turn, inspired Shaw’s music). The ballet is joined on the program by works from choreographers Gianna Reisen and Kyle Abraham, which both return from the 2022 Fall Fashion Gala.
MASTERS AT WORK: BALANCHINE & ROBBINS III  
MAY 10, 23, 27 mat & eve  
—  
Raymonda Variations (Glazounov/Balanchine)  
Agon (Stravinsky/Balanchine)  
Fancy Free (Bernstein/Robbins)  
Two piquantly contrasted works by Balanchine are joined by a treasured Robbins classic. Raymonda Variations features dances of “indescribable happiness” and “simple deftness,” as one critic wrote, and includes subtle nods to the choreography of the Marius Petipa story ballet of the title, although it is a plotless work. Agon, one of Balanchine’s supreme collaborations with Stravinsky, was inspired by classic French dance steps, but reimagines and reinterprets them in the spare but powerful style of Balanchine’s historic Black & White leotard ballets. Robbins’ Fancy Free concludes the program on a note of jovial comedy with its depiction of sailors on shore leave looking for love – or just an evening of freewheeling fun.

NEW PECK  
MAY 12, 14, 20 mat, 24, 25  
—  
New Peck (Copland)  
For his first full-evening work, returning after its January 2023 premiere, Resident Choreographer Justin Peck pays tribute to one of America’s foremost composers, Aaron Copland, in a collaboration with the painter and sculptor Jeffrey Gibson. Building on Rodeo: Four Dance Episodes, his first piece set to a Copland composition, Peck will draw exclusively on Copland’s music—not the scenarios or steps of the famous prior ballets set to the composer’s music—for inspiration.

BALANCHINE + RATMANSKY II  
MAY 19, 20 eve, 21, 26, 28  
—  
Swan Lake (Tschaikovsky/Balanchine)  
Pictures at an Exhibition (Mussorgsky/Ratmansky)  
Balanchine’s distillation of Swan Lake into a single-act ballet was inspired by Lev Ivanov’s choreography for the original lakeside second act, including the luminous pas de deux between the mysterious swan at the center of the plot and her smitten swain. The ballet is also notable for its flock of black swans, a striking departure from the traditional white. Composer Mussorgsky’s most famous piano composition, Pictures at an Exhibition, became the basis for Alexei Ratmansky’s fourth ballet for the Company, a suite of dances that embrace the music’s changes in tenor and tempo as it moves between light and dark passages.
**MASTERS AT WORK:** BALANCHINE & ROBBINS I
Concerto Barocco
Kammermusik No. 2
Brandenburg

**MASTERS AT WORK:** BALANCHINE & ROBBINS I
Concerto Barocco
Kammermusik No. 2
Brandenburg

**MASTERS AT WORK:** BALANCHINE & ROBBINS II
Square Dance
Afternoon of a Faun
Haieff Divertimento
Donizetti Variations

**MASTERS AT WORK:** BALANCHINE & ROBBINS II
Square Dance
Afternoon of a Faun
Haieff Divertimento
Donizetti Variations

**MASTERS AT WORK:** BALANCHINE & ROBBINS III
Raymonda Variations
Agon
Fancy Free

*Includes a See the Music orchestral demonstration providing insights on the music of Brandenburg on APR 18 and Afternoon of a Faun on APR 27.*
SAVE THE DATE

FALL GALA
September 28, 2022
The 10th Anniversary of the Fall Fashion Gala

NUTCRACKER FAMILY BENEFIT
December 10, 2022
A Fun-Filled Holiday Tradition

ANNUAL LUNCHEON
February 7, 2023
An Onstage Presentation Followed by an Elegant Seated Luncheon

SPRING GALA
May 4, 2023
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Unity Phelan
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Daniel Ulbricht
Andrew Veyette
Peter Walker
Indiana Woodward

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Daniel Applebaum
Preston Chamblee
Chun Wai Chan
Harrison Coll
Emilie Gerrity
Ashley Hod
Emily Kikta
Claire Kretzschmar
Isabella LaFreniere
Ashley Laracey
Megan LeCrone
Roman Mejia
Miriam Miller
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NYCB seeks to maximize use of responsibly sourced materials.

CONNECT WITH NYCB

CAMPAIGN PHOTOGRAPHER & DIRECTOR: Lea Colombo    STYLIST: Katie Burnett    HAIR: Joey George    MAKEUP: Georgi Sandev
PRODUCTION: Casey Murphy for CLM    TAILORS: Mark Burnett and Henry Lau

ADDITIONAL 2022-23 SEASON PHOTO CAMPAIGN CAPTIONS Cover: Megan LeCrone and Gilbert Bolden III; Winter Intro: Naomi Corti, Mary Elizabeth Sell, Andrew Scordato, Cainan Weber, Lauren Collett, Ghaleb Kayali

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