A momentous occasion, 2023-24 marks New York City Ballet’s 75th Anniversary with a year-long celebration showcasing the Company’s extraordinary heritage and continuing contributions to the world of dance.

Beginning with our foundation, the four weeks of Fall 2023 feature a collection of George Balanchine’s earliest and most masterful ballets. The repertory expands in Winter 2024 to illustrate the Company’s evolution with the inclusion of integral in-house choreographers led by Jerome Robbins, and Spring 2024 builds further upon the season’s repertory, highlighting NYCB’s future with an array of contemporary works by some of today’s most in-demand dancemakers.

Always an intrinsic element of NYCB’s identity, new works round out the anniversary year with world premieres from Principal Dancer Tiler Peck and incoming Artist in Residence Alexei Ratmansky in the winter and Resident Choreographer Justin Peck and the internationally-recognized Amy Hall Garner in the spring.

Subscribers are first in line for the best seats in the house, and we invite you to secure your spot for this historic season ahead by purchasing a package today.

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- 212-496-0600

Please note: While tickets for Opening Night (September 19), Fall Gala (October 5), 75th Anniversary (October 11), and Spring Gala (May 2) performances are not available on subscription packages, 23-24 Season subscribers will have priority access to purchase add-on single tickets for these dates, and all other repertory programs, before sales open to the general public.

**SAVE THE DATE**

- **FALL GALA | OCTOBER 5, 2023**
  - Celebrating our founding choreographers, fashion, and New York City

- **SPRING GALA | MAY 2, 2024**
  - Turning the spotlight on NYCB’s future through our commitment to new work

Additional details on these gala celebrations will be released at a later date. To attend fall or spring gala cocktails, reserve dinner tickets, or to support the events with a donation, email specialevents@nycballet.com.
JEWELS
—
Emeralds (Fauré/Balanchine)
Rubies (Stravinsky/Balanchine)
Diamonds (Tschaikovsky/Balanchine)

A season celebrating the 75th anniversary of the founding of New York City Ballet, with the fall repertory devoted exclusively to George Balanchine works, kicks off in sumptuous style. Balanchine’s only full-length plotless ballet, Jewels has been a perennial favorite of both connoisseurs and popular audiences since its 1967 premiere. Taking inspiration from gemstones after a visit to Van Cleef & Arpels, Balanchine created a three-part ballet that is also a tribute to disparate eras: Emeralds evokes the gracious elegance of the art form’s history in France, Rubies celebrates the jazzy energy that American dancers brought to the ballet, and the glittering finale, Diamonds, honors Balanchine’s roots in Russia and the height of the classical period.

SEPT 19*, 20, 21, 22, 23 mat & eve, 24
*Subscribers access priority single ticket sales for this date.

SEPT 19 – OCT 15

ALL BALANCHINE I
—
Western Symphony (traditional American melodies, orch. by Kay)
The Unanswered Question from Ivesiana (ives)
Tarantella (Gottschalk, orch. by Kay)
Stars and Stripes (Sousa, orch. by Kay)

Balanchine’s deep affection for his adopted home animates this program of ballets all set to American music. Western Symphony is a vivacious suite of dances taking inspiration from the mythical Wild West. A similarly buoyant spirit infuses Stars and Stripes, with Balanchine seamlessly wedding classical steps with the rhythmic marches of John Philip Sousa, orchestrated by Hershy Kay. Tarantella employs a sprightly piece of music by Louis Moreau Gottschalk for a zesty and playful pas de deux that never fails to delight. Rounding out the program is The Unanswered Question from Ivesiana, a hypnotically alluring dance that captures the haunting, otherworldly music of Charles Ives.
**ALL BALANCHINE II**

|  | Bourrée Fantasque (Chabrier)  
| --- | Agon (Stravinsky)  
| --- | Slaughter on Tenth Avenue (Rodgers, orch. by Kay)  

Bourrée Fantasque, which debuted in 1949 and has only rarely been revived in recent years, returns to the repertory and is sure to charm audiences with its vibrant mixture of frolicsome comedy in the first movement and sparkling classical choreography throughout. Agon, a dance both austere in its means and sublimely powerful in its effect, marked a watershed in the storied collaboration between Balanchine and Stravinsky. And Slaughter on Tenth Avenue represents Balanchine as a supreme entertainer, with its deliciously zany story of a murder plot that goes awry, thanks to a high-kicking stripper and the fearlessly energetic hoofer who loves her.

**ALL BALANCHINE III**

|  | Apollo (Stravinsky)  
| --- | La Sonnambula (Rieti, based on themes by Bellini)  
| --- | Tschaikovsky Piano Concerto No. 2 (Tschaikovsky)  

Apollo, a dance depicting the Greek god’s interaction with his muses, is the oldest Balanchine ballet in the repertory, created in 1928 in Paris. The dance marked the first significant collaboration between the choreographer and Igor Stravinsky, arguably his greatest musical muse. La Sonnambula, with its atmospheric sets and costumes, spins forth a mysterious dramatic world in its depiction of the sleepwalker of the title and the poet whom she bewitches, with tragic consequences. Completing the program is Tschaikovsky Piano Concerto No. 2, one of Balanchine’s most resplendently beautiful homages to the grand classical tradition.
Balanchine’s ability to define music through dance, with infinite variety, marks all the ballets here. *Concerto Barocco* channels the delicacy and refinement of its Bach score through a pure-dance vocabulary that amplifies the music’s power. The elemental, alternately driving and melodic music of Prokofiev became the basis for one of the choreographer’s most dramatically powerful works, *Prodigal Son*, a retelling of the Biblical tale that is also distinguished for its designs by the great French painter Georges Rouault. And Bizet’s endlessly scintillating score proved a perfect match for Balanchine’s mastery of all aspects of classical technique in the enduring favorite *Symphony in C*.

Serenade marked a turning point for Balanchine. The first ballet he made in America, created on students from the just-aborning School of American Ballet, it has remained a beloved highlight of the repertory ever since, with its haunting imagery and entrancing embrace of the shimmering Tschaikovsky score for strings. Exploring again the dance potential of Greek myth after 1928’s *Apollo*, Balanchine’s celebrated, intimate collaboration with Stravinsky subsequently brought forth *Orpheus*. And Balanchine returned to his cherished Tschaikovsky for *Theme and Variations*, a dazzling display of classical ballet culminating in an elegant polonaise.
New York City Ballet gave its first performance at City Center on October 11, 1948. This year, on the same date, the Company will offer audiences a chance to step back in time to this momentous occasion in the history of ballet. The program—which will only be performed once—replicates that seminal evening by presenting the same program audiences saw then, comprised of three works that have become (or indeed were already) classics of the Balanchine repertory: *Concerto Barocco*, first created in 1941 for a precursor company to New York City Ballet; *Symphony in C*, a feast of classical steps featuring more than 50 dancers; and *Orpheus*, which had made its debut just months earlier when the Company was called Ballet Society.
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*SEPT 19, OCT 5, and OCT 11 are not available on subscription packages; however, 23-24 subscribers will have priority access to single tickets before these dates go on sale to the general public. SEPT 30 is available on standard packages only, not available for flex packages. Subscription tickets cannot be exchanged into SEPT 19, SEPT 30 eve, or OCT 11.

**Includes a See the Music orchestral demonstration providing insights on the music of Bourrée Fantasque.
TRIBUTE TO ROBBINS WHELDON + MARTINS + FECK
NEW COMBINATIONS ALL BALANCHINE CLASSIC NYC DANCE EPISODES
INNOVATORS & ICONS BALANCHINE + WHELDON

JAN 23 - MAR 3

Christopher Grant, Mckenzee Bernardino Soares, Andres Zuniga, Victor Abreu, Samuel Melnikov, Jules Mabie
Jerome Robbins, one of the premiere dancemakers of the 20th Century, was long associated with New York City Ballet, which became his classical home after his many years working in both ballet and on Broadway. This program unites three works that showcase his versatility and continual ingenuity: *Fancy Free*, Robbins’ first ballet, a classic comedy in dance depicting three sailors on a wild and woolly night of shore leave; *In the Night*, a quietly spellbinding ballet for three couples danced to four nocturnes from Chopin, one of Robbins’ favorite composers; and finally *The Four Seasons*, an exuberantly playful ballet that leaps nimbly between styles to suit the changing cycles of the year.

Ballets from three choreographers closely associated with the Company are gathered here. Christopher Wheeldon’s *Polyphonia* ranks among his most distinctive and popular works, with its thrillingly spiky choreography set to the modernist music of György Ligeti. Peter Martins’ *Barber Violin Concerto* is the rare dance in the repertory that combines elements of both ballet and modern dance, with one couple barefoot and another sporting traditional ballet footwear. And Justin Peck’s *The Times Are Racing*, a galvanizingly energetic audience favorite since its debut in 2017, finds the dancers in footwear of yet another kind: sneakers.
A world premiere ballet by Tiler Peck, a longtime principal dancer known for her astute sense of musicality, joins works from Resident Choreographer Justin Peck and Alexei Ratmansky, who joins the Company in an official capacity for the first time for the 2023-24 Season, as artist in residence. Peck’s *Rotunda*, with a commissioned score by the prominent American composer Nico Muhly, is infused with a sense of community and togetherness, while Ratmansky’s *Odessa*, danced to incidental music from the 1990 Russian movie *Sunset*, features an intriguing musical mix ranging from tango to klezmer, and nods to the movie’s roots in Isaac Babel’s tales of Jewish gangsters in the titular city.

Two strikingly contrasted Balanchine ballets compose this program. *The Four Temperaments*, a staple of the neoclassical Black & White repertory, changes moods, styles, and tempos as it emphasizes four different elements of the human psyche. *Liebeslieder Walzer*, danced to the Brahms songs of the title, performed by singers at the side of the stage, evokes a night of romantic magic as four couples move from formal ballroom dance to a mysterious nether realm where the couples’ untethered souls collide and tangle and unite.
SAVE YOUR SPOT FOR THIS MONUMENTAL SEASON

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Ava Sautter, Christopher Grant, Andres Zuniga, Christina Clark, Jacqueline Bologna, Joseph Gordon, Mira Nadon, Ashley Hod, Anthony Huxley, Meaghan Dutton O’Hara, Samuel Melnikov, Victor Abreu, Malorie Lundgren, KJ Takahashi
This nicely varied program features works from four choreographers performed to music of diverse styles and periods. The Concert, Jerome Robbins’ impishly funny sendup of the supposedly staid behavior of classical concertgoers, finds unexpected humor in its score of selected Chopin piano works. The program also includes Balanchine’s Ballo della Regina, performed to Verdi ballet music, which features bravura choreography that challenges even the most technically assured dancers; Peter Martins’ endlessly dynamic Hallelujah Junction, danced to a score for two pianos by the esteemed contemporary composer John Adams; and In a Landscape, a pas de deux to music by the modernist composer John Cage created by Albert Evans, a beloved longtime principal dancer with the Company who passed away in 2015.

Resident Choreographer Justin Peck’s 23rd ballet for the Company is also his first full-evening work. Danced to celebrated compositions by the revered American composer Aaron Copland, including Appalachian Spring, Fanfare for the Common Man, and Billy the Kid, the plotless, intermissionless ballet features a cast of 30 and vibrantly colored sets by the artist Jeffrey Gibson. Its debut during the 22-23 Season was received with rapturous enthusiasm by audiences.
INNOVATORS & ICONS

—

Opus 19/The Dreamer (Prokofiev/Robbins)
New Ratmansky—World Premiere
Symphony in Three Movements (Stravinsky/Balanchine)

A world premiere ballet by Alexei Ratmansky, who joins the Company as artist in residence this season, forms the centerpiece of this program. Jerome Robbins’ Opus 19/The Dreamer casts an elusive spell with its imagery of a nocturnal journey into the mysteries of the mind, with a muse-like figure haunting the imagination of the dreamer of the title. The program concludes with Balanchine’s iconic leotard ballet Symphony in Three Movements, a dance alive with electric energy.

INNOVATORS & ICONS | 3 BALLETs
Pictured: Symphony in Three Movements

BALANCHE + WHEELDON

—

Carnival of the Animals (Saint-Saëns/Wheeldon)
Tarantella (Gottschalk, orch. by Kay/Balanchine)
Tschaikovsky Pas de Deux (Tschaikovsky/Balanchine)
Stars and Stripes (Sousa, orch. by Kay/Balanchine)

Christopher Wheeldon’s Carnival of the Animals makes a welcome return to the repertory. An engagingly whimsical tale, with a libretto by the actor John Lithgow, the dance depicts a young boy who falls asleep in the Museum of Natural History, only to dream that the people in his life have taken animal shapes. Three varied Balanchine classics complete this family-friendly program: the lively pas de deux Tarantella; the effervescent Tschaikovsky Pas de Deux, which showcases its dancers’ virtuosic technique; and the jubilant Stars and Stripes, Balanchine’s danced celebration of America and the march-master John Philip Sousa.

BALANCHE + WHEELDON | 4 BALLETs
Pictured: Carnival of the Animals
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| JAN 23* | TUE     | 7:30 PM | TRIBUTE TO ROBBINS  
Fancy Free  
The Night  
The Four Seasons |
| TUE    | 7:30 PM | 24   | TRIBUTE TO ROBBINS  
Fancy Free  
The Night  
The Four Seasons |
| WED    | 7:30 PM | 25   | WHEELDON + MARTINS + PECK  
Polyphony  
Barber Violin Concerto  
The Times Are Racing |
| THU    | 7:30 PM | 26   | TRIBUTE TO ROBBINS  
Fancy Free  
The Night  
The Four Seasons |
| FRI    | 8 PM    | 27   | WHEELDON + MARTINS + PECK  
Polyphony  
Barber Violin Concerto  
The Times Are Racing |
| SAT    | 2 PM    | 28   | WHEELDON + MARTINS + PECK  
Polyphony  
Barber Violin Concerto  
The Times Are Racing |
| SAT    | 8 PM    | 29   | WHEELDON + MARTINS + PECK  
Polyphony  
Barber Violin Concerto  
The Times Are Racing |
| SUN    | 3 PM    | 30   | WHEELDON + MARTINS + PECK  
Polyphony  
Barber Violin Concerto  
The Times Are Racing |

**Includes a See the Music orchestral demonstration providing insights on the music of The Four Seasons on JAN 23 and The Four Temperaments on FEB 7.**

**Specially priced performance. This date is available on standard packages only, not available for flex packages. Subscription tickets cannot be exchanged into this date.**
APR 23

JUN 2

Victor Abreu  Ashley Hod
ALL BALANCHINE

- Bourrée Fantasque (Chabrier)
- The Steadfast Tin Soldier (Bizet)
- Errante (Ravel)
- Symphony in C (Bizet)

Ever since its 1969 premiere, Jerome Robbins’ expansive masterwork Dances at a Gathering has held a special place in the repertory. Set to a suite of Chopin’s piano works, the ballet, performed on a bare stage, is a pure dance depiction of the romantic, comic, and communal interactions between the performers onstage, who, while not specifically characterized, express aspects of their personalities and spirituality through classical steps occasionally inflected with folk influences. The ballet is joined by another deeply romantic work: Balanchine’s Brahms-Schoenberg Quartet is, as the title suggests, a four-movement ballet that vividly evokes the elegance of the Austro-Hungarian empire, with Schoenberg’s orchestrations of Brahms’s music adding a subtle veneer of modernity.

Masters at Work

- Dances at a Gathering (Chopin/Robbins)
- Brahms-Schoenberg Quartet (Brahms, orch. by Schoenberg/Balanchine)

While known for his loyalty to composers from his native Russia, Balanchine also displayed a deep affection for French music, as the dances in this program illustrate. The rarely seen Bourrée Fantasque, set to the music of Chabrier, includes romping comedy in the first movement and a blazing finale for the corps de ballet. Errante, originally titled Tzigane after the name of Ravel’s rhapsodic score and last revived for the 1993 Balanchine Celebration, returns in a staging by Suzanne Farrell, for whom it was choreographed in 1975. The evening also includes two disparate dances to Bizet scores: the animated pas de deux The Steadfast Tin Soldier, with its fairy-tale characters who spring to life, and Symphony in C, one of Balanchine’s most brilliant and cherished displays of the variety of classical style.
New York City Ballet’s past and present meet here, as two Balanchine classics are joined by a pair of new ballets. Rubies, from the full-length Jewels, has become an established stand-alone diversion, delightful for Balanchine’s endlessly energetic and witty interpretation of the splendid Stravinsky score. Le Tombeau de Couperin, a highlight of the Company’s 1974 Ravel Festival, is a gracious, courtly Black & White ensemble work. Resident Choreographer Justin Peck presents his 24th ballet for the Company, while Amy Hall Garner, whose work has been seen on a wide array of ballet and theater stages, makes her debut with the Company.

A pair of dances that illustrate two distinctive aspects of Jerome Robbins’ artistry highlight this diverse program. Interplay, first seen in 1945, features music by Morton Gould and was described by one critic as “the foundation of an American mid-forties classic style.” Other Dances features just two dancers in a display of sweeping, occasionally folk-inflected ballet technique. The Robbins pieces are joined by newer works: Pam Tanowitz’s Gustave le Gray No. 1 is performed to a score for solo piano by Pulitzer Prize-winning composer Caroline Shaw, its title a tribute to the 19th-century French artist known for his innovations in the nascent medium of photography. And Justin Peck’s Year of the Rabbit, his second dance for the Company, marked Peck’s first collaboration with the singer-songwriter Sufjan Stevens.
ALL STRAVINSKY

Scènes de Ballet (Wheeldon)
Pulcinella Variations (J. Peck)
Symphony in Three Movements (Balanchine)

Although George Balanchine’s decades-long collaboration with Igor Stravinsky contributed several classics to the repertory, New York City Ballet choreographers of newer generations have continued to find inspiration in the Russian composer’s work. Christopher Wheeldon’s Scènes de Ballet, just his second dance for the Company, features 64 students of the School of American Ballet in an enchanting depiction of young dancers learning their craft, with a charming set by the devoted ballet-lover and artist Ian Falconer, author of the beloved Olivia children’s books. Justin Peck’s Pulcinella Variations combines classical steps with vibrant costumes derived from the commedia dell’arte tradition. And Balanchine’s classic leotard ballet Symphony in Three Movements reveals, with its inspired matching of music and choreography, how deeply Balanchine’s dance ideals and Stravinsky’s music were attuned.

CONTEMPORARY CHOREOGRAPHY I

Pictures at an Exhibition (Mussorgsky/Ratmansky)
Play Time (Knowles/Reisen)
Red Angels (Einhorn/Dove)
Glass Pieces (Glass/Robbins)

A classic Jerome Robbins ballet pointing the way toward the future combines with three works from contemporary choreographers. Glass Pieces is Robbins’ electrifying 1983 ballet to music by the iconic contemporary composer Philip Glass. Alexei Ratmansky employed a classic 19th-century piano composition from Mussorgsky to create a ballet that translates the music into the choreographer’s distinctive 21st-century idioms. Gianna Reisen’s Play Time, which debuted at the 2022 Fall Fashion Gala, is set to a score by Grammy-winning singer and songwriter Solange Knowles. And Red Angels, from the late choreographer Ulysses Dove, has remained a staple in the Company repertory since its debut in 1994.
CONTEMPORARY CHOREOGRAPHY II

Law of Mosaics (Hearne/Tanowitz)
This Bitter Earth (Richter, Otis/Wheeldon)
Herman Schmerman Pas de Deux (Willems/Forsythe)
Love Letter (on shuffle) (Blake/Abraham)

New York City Ballet continually invests in works by new generations of choreographers. Pam Tanowitz’s Law of Mosaics, set to Ted Hearne’s score, combines moments of resonant silence with propulsive string-based music, and is further illuminated by the colorful costumes of Reid Bartelme and Harriet Jung. Despite its simplicity, This Bitter Earth, a pas de deux danced to a remix of Dinah Washington’s recording of the title song, ranks among Christopher Wheeldon’s most delicate and moving works. For many followers of the Company, William Forsythe’s Herman Schmerman Pas de Deux remains a totemic example of the adventurousness that Balanchine always championed and exemplified. The Company’s ongoing interest in a wide variety of music and the dancing it inspires is illustrated in Kyle Abraham’s Love Letter (on shuffle), which draws on the pop music of singer-songwriter James Blake and combines classical steps with a distinctly 21st-century aesthetic.

SHAKESPEARE'S PEERLESS COMEDY

Shakespeare’s peerless comedy has been translated into many artistic mediums over the centuries, proving the enduring appeal of its richly complicated tale of mismatched lovers, the buffoonish “rude mechanicals,” and the fairy-tale kingdom presided over by the warring Oberon and Titania. Balanchine’s genius is illustrated in his mastery of all aspects of the play’s dizzying plot, and features, in the wedding finale, one of his most beautifully composed pas de deux.

THE FUTURE

APR 23 – JUN 2

CONTEMPORARY CHOREOGRAPHY II | 4 BALLETs

Pictured: Love Letter (on shuffle)

A MIDSUMMER NIGHT’S DREAM | 1 BALLET IN 2 ACTS

MAY 15, 19, 21, 23, 24

MAY 25, 29, 30, 31, JUN 1 mat & eve, 2
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<td>ALL BALANCHINE&lt;br&gt;Bourrée Fantasque&lt;br&gt;The Steadfast&lt;br&gt;Tin Soldier&lt;br&gt;Errante&lt;br&gt;Symphony in C</td>
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<td>MAY 1</td>
<td>THU</td>
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<td>MASTERS AT WORK&lt;br&gt;Dances at a Gathering&lt;br&gt;Brahms-Schoenberg Quartet</td>
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*Includes a See the Music orchestral demonstration providing insights on the music of Errante on APR 25 and Rubies on MAY 7.

**MAY 2 is not available on subscription packages; however, 23-24 subscribers will have priority access to single tickets before this date goes on sale to the general public.
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