



**FOR IMMEDIATE RELEASE**

April 15, 2024

## **NEW YORK CITY BALLET ANNOUNCES 2024-25 SEASON**

**The Season Will Span 21 Weeks of Performances Featuring 58 Ballets  
Including 30 Works by NYCB Co-Founder GEORGE BALANCHINE  
And 7 Works by Co-Founding Choreographer JEROME ROBBINS**

### **Highlights of the 2024 Fall Season – September 17 through October 13**

**Annual Fall Gala on Wednesday, October 9 Featuring  
World Premiere by CAILI QUAN  
NYCB Premiere by GIANNA REISEN  
*Concerto for Two Pianos* by TILER PECK**

**CELEBRATIONS OF  
The 90<sup>th</sup> Anniversary of the  
Founding of THE SCHOOL OF AMERICAN BALLET  
The 50<sup>th</sup> Anniversary of  
GEORGE BALANCHINE and ALEXANDRA DANILOVA'S full-length *Coppélia*  
The 10<sup>th</sup> Anniversary of  
JUSTIN PECK'S Appointment as NYCB Resident Choreographer**

**The Fall Season Will Also Include the NYCB Premiere  
of *Each In His Own Time* by Choreographer LAR LUBOVITCH**

### **Highlights of the 2025 Winter Season – January 21 through March 2**

**World Premiere Ballets  
by NYCB Resident Choreographer JUSTIN PECK  
to a Commissioned Score by DAN DEACON  
and  
NYCB Artist in Residence ALEXEI RATMANSKY  
who Will Stage a Suite of Dances from *Paquita***

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**A Centennial Tribute to Legendary NYCB Ballerina MARIA TALLCHIEF  
in Honor of the 100<sup>th</sup> Anniversary of her Birth**

**Revival of BALANCHINE'S *Variations for Orchestra*,  
the Choreographer's Final Work, Created in 1982**

**Revival of BALANCHINE'S Rarely Performed  
*Variations pour une Porte et un Soupir***

**Highlights of the 2025 Spring Season – April 22 through June 1**

**The Stage Premiere of KYLE ABRAHAM'S *When We Fell*  
Originally Created for Film in 2021**

**The Annual Spring Gala on Thursday, May 8  
Featuring BALANCHINE'S *Vienna Waltzes*  
the Lavish Work for Nearly 60 Dancers which is Only Performed by NYCB**

**A Celebration of the 50<sup>th</sup> Anniversary of NYCB's 1975 Ravel Festival  
Featuring Ballets by BALANCHINE and ROBBINS to the Music of MAURICE RAVEL**

**A Farewell Performance for Principal Dancer ANDREW VEYETTE  
Who Will Retire on Sunday, May 25 After Twenty-Five Years With NYCB**

**George Balanchine's *The Nutcracker*® – November 29, 2024 through January 5, 2025**

**The 2024-25 Season Will Also Feature  
the Company's Annual Holiday Engagement of  
*George Balanchine's The Nutcracker*®**

**New for the 2024-25 Season**

**All NYCB Evening Performances Will Begin at 7:30pm  
Including Friday and Saturday Nights  
Matinees will Remain at 2pm on Saturdays and 3pm on Sundays**

**The Travelers Companies, Inc. is the Global Sponsor of New York City Ballet**

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New York City Ballet's 2024-25 Season will open on Tuesday, September 17, 2024 and continue for 21 weeks of performances, through Sunday, June 1, 2025, at the David H. Koch Theater at Lincoln Center.

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The season, with programming curated by NYCB Associate Artistic Director Wendy Whelan, in collaboration with Artistic Director Jonathan Stafford and Resident Choreographer and Artistic Advisor Justin Peck, will feature nearly 60 ballets including three world premiere ballets and three works new to NYCB's stages.

"For our 2024-25 Season, we look forward to presenting a rich selection of work from our extraordinary repertory," said NYCB Artistic Director Jonathan Stafford and Associate Artistic Director Wendy Whelan. "From the beloved masterpieces of George Balanchine and Jerome Robbins, to exciting new works, anniversary celebrations, and several ballets returning to our stage for the first time in decades, it's a season that will build on the success of our current 75<sup>th</sup> anniversary season, and continue to move New York City Ballet into the future."

The new works for the 2024 Fall Season will include a World Premiere by choreographer Caili Quan, who will be making her first work for NYCB; and the NYCB Premiere of choreographer Gianna Reisen's *Signs*, originally created for the School of American Ballet Workshop in 2022. The Fall Season will also feature the NYCB premiere of choreographer Lar Lubovitch's *Each In His Own Time*, which was originally created for City Center's Fall for Dance Festival in 2021 where it was performed by NYCB Principal Dancers Adrian Danchig-Waring and Joseph Gordon.

New works for the 2025 Winter Season will include World Premiere Ballets by NYCB Resident Choreographer Justin Peck, who will make his 25<sup>th</sup> work for NYCB, and NYCB Artist in Residence Alexei Ratmansky, who will make his 8<sup>th</sup> work for the Company.

The 2025 Spring Season will include the stage premiere of Kyle Abraham's *When We Fell*, which was created for film during a NYCB residency at the Kaatsbaan Cultural Park in 2021 when live performances could not take place due to COVID. Originally filmed on location at the David H. Koch Theater, and set to music by composers Morton Feldman, Jason Moran, and Nico Muhly, *When We Fell* will be performed onstage for the first time during the 2025 Spring Season.

The 2024-25 Season will also include 30 ballets by NYCB Co-Founder George Balanchine, 7 ballets by NYCB Co-Founding Choreographer Jerome Robbins, and additional works by choreographers Justin Peck, Alexei Ratmansky, Tiler Peck, Lynne Taylor-Corbett, and Christopher Wheeldon.

Additionally, the season will include four full-length works including the annual holiday engagement of George Balanchine's *The Nutcracker*®; a special 50<sup>th</sup> anniversary engagement of George Balanchine and Alexandra Danilova's *Coppélia* during the 2024 Fall Season; a two-week engagement of Peter Martins' staging of Tchaikovsky's *Swan Lake* to close the 2025 Winter Season; and a one-week engagement of Balanchine's *A Midsummer Night's Dream* to close the 2025 Spring Season.

All performances will be accompanied by the 62-piece New York City Ballet Orchestra under the leadership of Music Director Andrew Litton.

During the 2024-25 Season NYCB will also adjust its curtain times, with all evening performances now beginning at 7:30pm, including Friday and Saturday nights. (Tuesday, Wednesday, and Thursday evening curtain times will remain at 7:30pm, and matinee curtain times will remain at 2pm on Saturdays and 3pm on Sundays.) "Previously our Friday and Saturday evening performances began at 8pm, but after surveying both new and long-time audience members and with feedback from our artistic and production teams we have concluded that the earlier curtain time on Friday and Saturday evenings would be a welcome change," said Katherine Brown, Executive Director of New York City Ballet and the David H. Koch Theater.

In addition, during the 2024-25 season, approximately 40% of NYCB's repertory performances will include only one intermission. "We want to be open to the changing demands on the daily schedules of our audience members, and it is our goal to make the experience of attending a performance at NYCB as convenient as possible, while also providing the same rich, artistic experience that has made the Company one of city's premier cultural attractions for more than seven decades," said Brown.

#### **FALL SEASON – September 17 through October 13, 2024**

- Fall Fashion Gala on Wednesday, October 9 – Featuring a World Premiere by Caili Quan, NYCB Premiere of *Signs* by Gianna Reisen, and Tiler Peck's *Concerto for Two Pianos*
- NYCB Premiere of Lar Lubovitch's *Each In His Own Time*
- 10<sup>th</sup> Anniversary of Justin Peck's Appointment as NYCB Resident Choreographer
- 50<sup>th</sup> Anniversary of George Balanchine and Alexandra Danilova's Full-length *Coppélia*
- 90<sup>th</sup> Anniversary of the Founding of the School of American Ballet

NYCB's 2024-25 Season will begin with a four-week Fall Season that will open on Tuesday, September 17 with a program consisting of works by NYCB's Co-Founding Choreographers George Balanchine and Jerome Robbins, including Balanchine's *Tchaikovsky Piano Concerto No. 2* and *Duo Concertant*, and Robbins' *Glass Pieces*.

The season will continue with a program debuting on Thursday, September 19 featuring the NYCB Premiere of Lar Lubovitch's *Each In His Own Time*, a work created for City Center's Fall For Dance Festival in 2021. Originally made for NYCB Principal Dancers Adrian Danchig-Waring and Joseph Gordon, Lubovitch's piece is set to selections from Brahms' *Eight Piano Pieces (Op 76)*, performed by an onstage pianist. *Each In His Own Time* is the second work by Lubovitch to enter the repertory of NYCB; the first, *Rhapsody in Blue*, was created for the American Music Festival in 1988. In addition to work for his eponymous company, which was founded in 1968, Lubovitch has worked with dance companies around the world, and has also choreographed for television, film, and Broadway.

*Each In His Own Time* will be included on a program with Balanchine's *Divertimento from "Le Baiser de la Fée,"* Robbins' *The Four Seasons*, and Christopher Wheeldon's *This Bitter Earth*.

### **Fall Fashion Gala**

On Wednesday, October 9, the Company will present its annual Fall Fashion Gala, featuring a World Premiere ballet by Caili Quan, the New York-based choreographer and former dancer with BalletX. She has created works for numerous institutions including BalletX, The Juilliard School, American Repertory Ballet, and Vail Dance Festival, where she was a 2022 Artist-in-Residence. Quan also participated in the fall 2022 Working Session of the New York Choreographic Institute, an affiliate of NYCB. Quan's premiere will be set to *Cello Concerto No. 1* by Camille Saint-Saëns. (The costume designer will be announced at a later date.)

The gala evening will also include the NYCB Premiere of Gianna Reisen's *Signs*, which was originally created for the School of American Ballet Workshop in 2022, and is set to music by Philip Glass. The final ballet of the gala evening will be Tiler Peck's *Concerto for Two Pianos*, which premiered during NYCB's 2024 Winter Season, and features costumes by the acclaimed American fashion designer Zac Posen and lighting by Brandon Stirling Baker.

NYCB's Fall Fashion Gala was conceived by NYCB Board Vice Chair Sarah Jessica Parker, and launched in 2012 with a gala celebration of the legendary designer Valentino. The event has since featured costumes designed by more than 30 fashion designers including Virgil Abloh, Thom Browne, Sarah Burton, Giles Deacon, Prabal Gurung, Carolina Herrera, Mary Katrantzou, Humberto Leon, Narciso Rodriguez, Anna Sui, Iris van Herpen, and Dries Van Noten. Since its inception the annual event has raised more than \$30 million for New York City Ballet.

### **10<sup>th</sup> Anniversary – Justin Peck’s Appointment as NYCB’s Resident Choreographer**

The 2024 Fall Season will also include three anniversary celebrations, beginning with a program in honor of the 10<sup>th</sup> anniversary of Justin Peck’s appointment as NYCB Resident Choreographer. Peck, who joined NYCB as a dancer in 2007 and was promoted to Soloist in 2013, first choreographed while studying at the School of American Ballet in 2005. He participated in a working session of the New York Choreographic Institute in 2009, and received the Institute’s first year-long choreographic residency in 2011. Peck was named NYCB’s Resident Choreographer, the second in the Company’s history, in 2014.

The All Peck program, celebrating the 10<sup>th</sup> anniversary of this milestone, will debut on Tuesday, September 24, and will begin with *In Creases*, Peck’s first work for NYCB, created in 2012, and set to Philip Glass’ *Four Movements for Two Pianos*, with costume design by the choreographer and Marc Happel, and lighting design by Mark Stanley. The program, which will be repeated on October 3, 12, and 13, will also include *Solo*, set to *Adagio for Strings* by Samuel Barber, with costume design by Raf Simons and lighting design by Mark Stanley; *Partita* set to Caroline Shaw’s Pulitzer Prize-winning score *Partita for 8 Voices*, with visual design by Eva LeWitt, costume design by Reid Bartelme and Harriet Jung, and lighting design by Brandon Stirling Baker; and *Everywhere We Go*, set to a score commissioned by NYCB from frequent Peck collaborator Sufjan Stevens, with costume design by former NYCB Principal Dancer Janie Taylor, set design by Karl Jensen, and lighting design by Brandon Stirling Baker.

Peck, who retired from dancing with NYCB in 2019 and was named the Company’s Artistic Advisor that same year, has made more than 50 works for NYCB and other dance companies around the world, including the Paris Opera Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, Houston Ballet, L.A. Dance Project, and The Juilliard School. His 2015 ballet for NYCB, *Rodeo: Four Dance Episodes*, won the Bessie Award for Outstanding Production, and among his other awards, he is the recipient of a 2018 Tony Award for his choreography for the Broadway revival of Rogers and Hammerstein’s *Carousel*. Peck also choreographed Steven Spielberg’s film adaptation of *West Side Story* and Bradley Cooper’s film *Maestro*; and he is the director and choreographer of *Illinoise*, a new musical based on Sufjan Stevens’ album *Illinois*, which will open on Broadway at the St. James Theater on April 24, 2024.

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### **50<sup>th</sup> Anniversary – George Balanchine and Alexandra Danilova's *Coppélia***

The second anniversary celebration of the 2024 Fall Season will mark the 50<sup>th</sup> anniversary of the premiere of George Balanchine and Alexandra Danilova's full-length production of *Coppélia*. Considered one of the greatest comedic ballets of the 19<sup>th</sup> Century, *Coppélia* was originally choreographed by Arthur St. Léon in 1870. Restaged by Marius Petipa in 1884, and revised by Enrico Cecchetti and Lev Ivanov in 1894, since that time *Coppélia* has been performed regularly by ballet companies around the world.

For NYCB, Balanchine and the legendary dancer and teacher Alexandra Danilova – who was considered a definitive Swanilda, the ballet's leading female character – collaborated to reproduce parts of Petipa's choreography for *Coppélia*, which they had learned as students at the Imperial Ballet School in St. Petersburg. Balanchine created new choreography for the NYCB production, including entirely new dances for the third act. Danilova restaged the dances she knew so well from the Petipa version for the first two acts, and coached the principal roles originally performed by Patricia McBride (Swanilda), Helgi Tomasson (Frantz), and Shaun O'Brien (Doctor Coppélius).

The lavish production, featuring scenery and costumes by Rouben Ter-Artunian, additional costumes by Karinska, and lighting by Mark Stanley, after the original lighting design by Ronald Bates, premiered at the Saratoga Performing Arts Center on July 17, 1974. The ballet is set to the score by Léo Delibes with a book by Charles Nutter, after E.T.A. Hoffman, whose writing was also the basis for *The Nutcracker*. The NYCB production features more than 65 dancers including 24 students from the School of American Ballet.

The 2024 Fall Season will include seven performances of *Coppélia*, beginning on Friday, September 27, and programmed over two weekends with matinees on Saturday, September 28 (2pm) and Sunday, September 29 (3pm), and Saturday, October 5 (2pm) and Sunday, October 6 (3pm). Evening performances will take place on Friday, September 27, Saturday, September 28, and Saturday, October 5 at 7:30pm.

### **90<sup>th</sup> Anniversary - School of American Ballet**

The 2024 Fall Season's third anniversary celebration will be a special one-time only performance of George Balanchine's *Serenade* in honor of the 90<sup>th</sup> anniversary of the opening of the School of American Ballet (SAB), which was co-founded by George Balanchine and Lincoln Kirstein in 1934, fourteen years before they co-founded New York City Ballet. SAB has been the official school of New York City Ballet for the Company's entire history.

For this special SAB anniversary performance, which will take place on Tuesday, October 1, Balanchine's *Serenade*, the landmark work created for SAB students in 1934 and the first work the choreographer created after arriving in America the previous year, will be performed by both advanced students from the School and dancers from the Company. The program will also include Balanchine's *Mozartiana*, one of his last works, which was created in 1981 and features students from SAB's children's division.

Additional repertory for the 2024 Fall Season will include Balanchine's *Monumentum pro Gesualdo* and *Movements for Piano and Orchestra*; and Alexei Ratmansky's *Concerto DSCH*.

**GEORGE BALANCHINE'S THE NUTCRACKER® – November 29, 2024 through January 5, 2025**

The year of performances will continue with NYCB's annual engagement of *George Balanchine's The Nutcracker®*, which will take place from Friday, November 29, 2024 to Sunday, January 5, 2025. NYCB's landmark production of the holiday classic, which *The New York Times* has called "the gold standard" Nutcracker, premiered on February 2, 1954 and helped to establish *The Nutcracker* and its score as perennial favorites in the United States. A signature event of the holiday season in New York City, the ballet is set to Peter Ilyitch Tchaikovsky's glorious score and features more than 100 dancers, musicians, and students from the School of American Ballet in every performance, with choreography by Balanchine, scenery by Rouben Ter-Arutunian, costumes by Karinska, and lighting by Mark Stanley, after lighting design by Ronald Bates.

The final performance of this year's season of *George Balanchine's The Nutcracker®* at 1pm on Sunday, January 5 will be a special sensory friendly performance designed to provide a comfortable and inclusive environment where audiences with disabilities, including those with autism, can enjoy a ballet performance. Slight modifications to the social and sensory environment include a relaxed entry and exit policy, adjustments to lighting and sound levels, designated break areas throughout the theater, additional event staffing to assist with audience needs, and pre-visit resources.

NYCB will present a second sensory friendly performance at 11am on Sunday, May 18 during the 2025 Spring Season, featuring an all-Balanchine program that includes *Ballo della Regina*, *Tchaikovsky Pas de Deux*, and *Scotch Symphony*.



**WINTER SEASON – January 21 through March 2, 2025**

- World Premiere by NYCB Resident Choreographer Justin Peck
- World Premiere by NYCB Artist in Residence Alexei Ratmansky
- Revival of *Variations for Orchestra*, George Balanchine's Final Work, Last Performed by NYCB in 1983
- Special Program in Honor of 100<sup>th</sup> Anniversary of the Birth of Legendary Ballerina Maria Tallchief
- Revival of Balanchine's Rarely Performed *Variations pour une Porte et un Soupir*
- Two-Week Run of Peter Martins' Full-Length Production of *Swan Lake* to Close the 2025 Winter Season

The 2025 Winter Season will open on Tuesday, January 21 with an all-Balanchine program consisting of *Concerto Barocco*, *Allegro Brillante*, and *Brahms-Schoenberg Quartet*, three of thirteen works by Balanchine that will be performed by NYCB during the six-week season.

The second program of the season will include a revival of Balanchine's *Variations for Orchestra*, the final work the choreographer created prior to his death, which premiered at the New York State Theater (now David H. Koch Theater) on July 2, 1982. Set to Stravinsky's *Variations in Memory of Aldous Huxley*, the composer's last major orchestral composition, the ballet was created as a solo for the legendary dancer Suzanne Farrell, who will return to NYCB to stage the work for the 2025 Winter Season. *Variations for Orchestra* was last performed by NYCB in 1983. The all-Stravinsky program will also include Balanchine's *Dances Concertantes* and *Stravinsky Violin Concerto*, and Jerome Robbins' *The Cage*.

**2025 Winter Season World Premieres**

The first World Premiere of the 2025 Winter Season, a new work by NYCB Resident Choreographer Justin Peck, will take place on Wednesday, January 29, the Company's annual New Combinations Evening. Peck's new ballet will be set to an original score, commissioned by NYCB, from Dan Deacon, the American composer and electronic musician, whose 2012 album *America* provided the score for Peck's 2017 ballet *The Times Are Racing*, which was set to "USA I-IV" from the album.

The new work by Peck and Deacon will share a program with a revival of Balanchine's rarely performed *Variations pour un Porte et un Soupir*, set to Pierre Henry's experimental score of the same name, that makes use of a gamut of sounds associated with human sighing and the opening and closing of doors. The ballet, which premiered on February 17, 1974, is a pas de deux in 14 movements for a female "Door" and a male "Sigh."

The final ballet on the program will be Christopher Wheeldon's *From You Within Me*, set to Arnold Schoenberg's *Verklärte Nacht*, which Wheeldon, a former dancer with NYCB and the Company's first Resident Choreographer from 2000 to 2008, created in 2023. The ballet features set design by the acclaimed American painter Kylie Manning, costume design by Manning and Marc Happel, and lighting design by Mary Louise Geiger.

The second World Premiere of the 2025 Winter Season will be choreographed by NYCB Artist in Residence Alexei Ratmansky, and will premiere on Thursday, February 6, on a program with Robbins' *In the Night* and Balanchine's *Symphony in Three Movements*.

For this new work, Ratmansky will stage a suite of dances from Marius Petipa's full-length *Paquita* that incorporates the ballet's Grand Pas from Petipa's 1881 staging of *Paquita*, as well as Balanchine's *Minkus Pas de Trois*, Balanchine's restaging of Petipa's pas de trois from *Paquita*, which was created in 1948 for the Grand Ballet du Marquis de Cuevas and restaged for NYCB in 1951. NYCB has not performed the *Minkus Pas de Trois* since 1993.

Originally presented by the Paris Opera Ballet in April 1846, Petipa restaged *Paquita* one year later for St. Petersburg's Imperial Ballet, which also marked the first work that the French-born ballet master staged in Russia. In 1881, Petipa revived the ballet and added new pieces of music composed by Minkus, including the music for the pas de trois in the first act and the grand pas in the last act.

Ratmansky, who began his position as Artist in Residence at NYCB in August 2023, has choreographed for ballet companies around the world, including American Ballet Theatre where he served as Artist in Residence from 2008 to 2023. The choreographer has created seven acclaimed ballets for NYCB, and in his first work for the Company as Artist in Residence, for the 2024 Winter Season, he choreographed *Solitude* set to music by Gustav Mahler. *Solitude* will return to the NYCB repertory during the 2025 Spring Season.

### **Tallchief Centennial Program**

The 2025 Winter Season will also include a special program in tribute to the 100<sup>th</sup> anniversary of the birth of the legendary American ballerina Maria Tallchief, a founding member of NYCB and George Balanchine's first wife. Tallchief, of Osage descent, was born in Fairfax, Oklahoma on January 24, 1925, and moved to New York at the age of 17, first dancing with the Ballet Russe de Monte Carlo, where she met Balanchine, and later with Ballet Society, a precursor to New York City Ballet.

With the founding of NYCB in 1948, Tallchief became the Company's best-known dancer during its early years, and went on to create some of Balanchine's most important roles, including the Sugarplum Fairy in the choreographer's production of *The Nutcracker* in 1954.

For the Tallchief centennial program, which will debut on Wednesday, February 5, NYCB will dance three Balanchine ballets created for and closely associated with the ballerina: *Scotch Symphony*, choreographed in 1952 to music by Felix Mendelssohn; *Sylvia: Pas de Deux*, from 1950 with music by Léo Delibes and last performed by NYCB in 1994; and *Firebird*, choreographed in 1949 to Stravinsky's score, and the role that made Tallchief a star.

Additional repertory for the 2025 Winter Season will include Balanchine's *Divertimento No. 15* and *Tschaikovsky Pas de Deux*, and Wheeldon's *Carnival of the Animals*. The season will close with 13 performances, from February 19 through March 2, of Peter Martins' staging of Tschaikovsky's *Swan Lake*. Martins' full-length production, originally choreographed for the Royal Danish Ballet in 1996, features sets designed by the late Danish artist Per Kirkeby, costumes designed by Kirkeby and Kirsten Lund Nielsen, and lighting designed by Mark Stanley.

#### **SPRING SEASON – April 22 through June 1, 2025**

- Stage Premiere of Kyle Abraham's *When We Fell*, Originally Created for Film in 2021
- Spring Gala Celebration of Balanchine's *Vienna Waltzes* which is Only Performed by NYCB
- 50<sup>th</sup> Anniversary Celebration of the Ravel Festival with Works by Balanchine and Robbins set to Music by Maurice Ravel
- Farewell Performance for Andrew Veyette on Sunday, May 25
- Balanchine's Full-Length Production of *A Midsummer Night's Dream* to Close the 2024-25 Season

The 2025 Spring Season will open on Tuesday, April 22 with an all-Balanchine program consisting of *Apollo* (Stravinsky), *Ballo della Regina* (Verdi), *Tschaikovsky Pas de Deux* (Tschaikovsky), and *Chaconne* (Gluck).

The opening week of the six-week season will continue with a second program, debuting on Thursday, April 24, consisting of Balanchine's *Scotch Symphony* (Mendelssohn), Peck's *Belles-Lettres* (Franck), and Robbins' *Glass Pieces* (Glass).

The second week of the season will introduce a program featuring a reprise of Ratmansky's premiere from the 2025 Winter Season, along with Wheeldon's *After the Rain Pas de Deux*, and two works by Robbins to the music of Bach: *A Suite of Dances* and *Brandenburg*, the choreographer's last work which premiered in 1997, and returned to the NYCB repertory in a major revival during the 2023 Spring Season.

### **2025 Spring Gala – *Vienna Waltzes***

The third week of the season will include the Company's annual Spring Gala on Thursday, May 8, which will feature a performance of George Balanchine's *Vienna Waltzes*. A work of monumental scale created for nearly 60 dancers and set to music by Johann Strauss II, Franz Lehár, and Richard Strauss, the five-part ballet – Balanchine's homage to an age of imperial grandeur – follows the gradual transformation of the waltz across society. The lavish production, one of the largest in the NYCB repertory, transforms from a moonlit forest glen, to a dance hall, a glittering society café, and finally, a majestic mirrored ballroom. The ballet features sets by Rouben Ter-Arutunian, original lighting by Ronald Bates (current production by Mark Stanley), and costumes by Karinska, which are the last that Barbara Karinska, Balanchine's long-time collaborator, created for NYCB.

For the Spring Gala performance, *Vienna Waltzes*, which has only been performed by NYCB since its premiere in 1977, will be the centerpiece of a one-time only gala evening, and the only ballet performed prior to a black-tie supper ball and dancing on the Koch Theater's Promenade. For the remainder of the 2025 Spring Season, *Vienna Waltzes* will be performed on a program with Balanchine's *Divertimento No. 15*, which was choreographed in 1956, and set to Mozart's score of the same name, music that Balanchine considered the finest divertimento ever written.

### **NYCB Stage Premiere by Kyle Abraham – *When We Fell***

The fourth week of the spring season will include the introduction of two new repertory programs – the first, debuting on Wednesday, May 14, will celebrate the 50<sup>th</sup> Anniversary of NYCB's Ravel Festival; and the second, debuting on Friday, May 16, will feature the stage premiere of Kyle Abraham's *When We Fell*, a work the choreographer created for film as part of an NYCB residency at the Kaatsbaan Cultural Park in Rhinebeck, New York in 2021, when live performances could not take place due to COVID.

Originally filmed on location at the David H. Koch Theater, and set to music by composers Morton Feldman, Jason Moran, and Nico Muhly, *When We Fell* will be performed onstage for the first time during the 2025 Spring Season, and is one of four works the choreographer has created for NYCB. The others are *Love Letter (on shuffle)* from 2022, *The Runaway* from 2018, and the film *Ces noms que nous portons*, from 2020, a solo for NYCB Principal Dancer Taylor Stanley filmed on the Josie Robertson Plaza at Lincoln Center for the Performing Arts, and a co-production with Lincoln Center.

*When We Fell* will be performed on a program with Balanchine's *Divertimento* from "Le Baiser de la Fée," Ratmansky's *Odesa*, and Lynne Taylor-Corbett's *Chiaroscuro*, created for NYCB in 1994 and last performed by the Company in 2017.

### **50<sup>th</sup> Anniversary – Ravel Festival**

To mark the 50<sup>th</sup> Anniversary of NYCB's Ravel Festival, which took place in May 1975, NYCB will present a special all-Ravel program featuring Balanchine's *La Valse* from 1951, and three works that were created for the Ravel Festival: Balanchine's *Pavane* and *Sonatine*, and Robbins' *In G Major*. NYCB's Ravel Festival was one of the four major festivals dedicated to the work of a single composer produced under Balanchine's direction for NYCB; the others were festivals dedicated to the music of Stravinsky in 1972 and 1982, and Tchaikovsky in 1981.

### **Andrew Veyette Farewell Performance**

On Sunday, May 25 at 3pm, Principal Dancer Andrew Veyette will give his farewell performance with NYCB after a 25-year career with the Company. The program for the afternoon is scheduled to include the third movement of Robbins' *Glass Pieces*, Lynne Taylor-Corbett's *Chiaroscuro*, and Balanchine's *Stars and Stripes*.

Veyette was born in Denver, CO, and began his dance training at age 9 at Dance Arts and Westside Ballet, and came to the School of American Ballet in 1998. Named an NYCB apprentice in 2000, he joined the NYCB corps de ballet later that year, was promoted to Soloist in 2006, and to Principal Dancer in 2007. His repertory includes leading roles in numerous works by George Balanchine, Jerome Robbins, Mauro Bigonzetti, August Bournonville, Merce Cunningham, Lauren Lovette, Peter Martins, Justin Peck, Alexei Ratmansky, Liam Scarlett, Twyla Tharp, and Christopher Wheeldon.

The final week of the 2025 Spring Season will feature seven performances of Balanchine's *A Midsummer Night's Dream* from May 27 through June 1. Set to music by Mendelssohn and premiering in 1962, Balanchine's production of the Shakespeare favorite was the first wholly original evening-length ballet that he choreographed in America. The cast features more than 80 dancers including 25 students from the School of American Ballet, with set design by David Hays, lighting by Mark Stanley (after the original lighting designs by Ronald Bates), and costumes by Karinska.

All performances will take place at the David H. Koch Theater at Lincoln Center, which is located at West 63<sup>rd</sup> Street and Columbus Avenue. Subscription tickets for the 2024-25 Season will be available beginning Monday, April 15 at noon, single tickets for repertory performances are currently scheduled to go on sale on Monday, August 5 at noon, and single tickets for performances of *George Balanchine's The Nutcracker*® will go on sale in September. Tickets are available online at [nycballet.com](http://nycballet.com) or by phone at 212-496-0600. For complete program information visit [nycballet.com](http://nycballet.com).

### **NEW WORKS FOR 2024-25 SEASON – Choreographers**

#### **LAR LUBOVITCH: NYCB Premiere – *Each In His Own Time* – September 19, 2024**

Lar Lubovitch, born in Chicago, began his dance education at The Juilliard School in 1962 where his teachers were Martha Graham, José Limón, Anthony Tudor, and Donald McKayle, in whose company Lubovitch subsequently began his professional career. In 1968 after performing in numerous modern, ballet and jazz companies, he created the Lar Lubovitch Dance Company. For his company he has choreographed over 100 dances, and over the years Lubovitch and the company have appeared in almost every state in the US and toured internationally. Lubovitch has been the recipient of numerous National Endowment awards, including several “masterpiece grants” for the reconstruction of seminal works.

His dances have also appeared in the repertoires of major dance companies throughout the world including New York City Ballet, American Ballet Theatre, San Francisco Ballet, Paris Opera Ballet, Royal Danish Ballet, Alvin Ailey American Dance Theater, The Joffrey Ballet, Martha Graham Dance Company, and many others. His *Othello, A Dance in Three Acts* (1997), a co-production of American Ballet Theatre and San Francisco Ballet, was broadcast on PBS Great Performances and nominated for an Emmy award. His dances on film include *Fandango*, also broadcast on PBS (International Emmy Award), and *My Funny Valentine*, for the Robert Altman film “The Company” (American Choreography Award).

Lubovitch made his Broadway debut in 1987 with choreography for Stephen Sondheim's *Into the Woods* for which he received a Tony nomination. In 1993, he received the Astaire Award from the Theatre Development Fund for his dances in *The Red Shoes*. In 1996, he created new dances for the Tony Award-winning revival of *The King and I* and, in 2002, the choreography for Disney's *The Hunchback of Notre Dame* in Berlin, Germany.

In 2007, Lubovitch created the Chicago Dancing Festival, launched in collaboration with the City of Chicago and the Museum of Contemporary Art. In 2011, he was named a Ford Fellow by United States Artists and also received the Dance/USA Honors Award. In 2012, he was awarded the Prix Benois de la Danse for outstanding choreography at the Bolshoi Theatre in Moscow. In 2013, the American Dance Guild honored him for lifetime achievements and in 2014, he was awarded an honorary doctorate by The Juilliard School in New York City. In 2016, he received the American Dance Festival/Scripps Award for Lifetime Achievement.

#### **CAILI QUAN: World Premiere – October 9, 2024 – Fall Fashion Gala**

Caili Quan is a New York-based choreographer who danced with BalletX from 2013 to 2020. She has created works for Vail Dance Festival, The Juilliard School, BalletX, American Repertory Ballet, Sacramento Ballet, the University of Southern California Gloria Kaufman School of Dance, the School of American Ballet, Flight Path Dance Project, and Ballet Academy East.

In the fall of 2022 Quan participated in a Working Session of the New York Choreographic Institute, an affiliate of NYCB. She was an Artist-in-Residence at the Vail Dance Festival in 2022 and is an Arnhold Creative Associate at The Juilliard School. She has also served as an Artistic Partnership Initiative Fellow and a Toulmin Creator at The Center for Ballet and the Arts at NYU.

With BalletX, Quan performed new works by Matthew Neenan, Nicolo Fonte, Gabrielle Lamb, Penny Saunders, and Trey McIntyre, and danced at Jacob's Pillow Dance Festival, Belgrade Dance Festival, and *DEMO* by Damian Woetzel at the Kennedy Center. *Mahålang*, a short documentary that wove familial conversations of her Chamorro Filipino upbringing on Guam with scenes from BalletX's *Love Letter*, was shown at the Hawai'i International Film Festival, CAAMFest, and the Dance on Camera Festival at Lincoln Center.

**GIANNA REISEN: NYCB Premiere – *Signs* – October 9, 2024 – Fall Fashion Gala**

Gianna Reisen is a New York City-based choreographer and movement director. Born in Wyckoff, New Jersey, she trained locally at In the Spotlight Dance Studio before entering the School of American Ballet, the official school of NYCB, in 2010. Reisen choreographed for SAB's Student Choreography Workshop in 2015 and for the New York Choreographic Institute in 2016, and became the youngest choreographer in NYCB's history with her first work for the Company, *Composer's Holiday*, which premiered at the 2017 Fall Fashion Gala. *Judah*, which premiered in 2018, was her second work for NYCB, and *Play Time* (2022), to an original score composed by Solange Knowles, was her third work created for NYCB. A former apprentice with Ballet Semperoper Dresden, Reisen is also a former dancer with L.A. Dance Project, where she choreographed *Rising Water* (2019). She has also choreographed for SAB's Winter Ball, the Columbia Ballet Collaborative, and Carolina Ballet. *Signs* was originally created for SAB's Workshop Performance in 2022.

**JUSTIN PECK: World Premiere – January 29, 2025**

Justin Peck is the Resident Choreographer and Artistic Advisor of New York City Ballet. He has created more than 50 works for NYCB and other dance companies around the world, including the Paris Opéra Ballet, San Francisco Ballet, Miami City Ballet, Pacific Northwest Ballet, Houston Ballet, L.A. Dance Project, and The Juilliard School. His works have also been performed by Dutch National Ballet, National Ballet of Canada, Acosta Danza, and Hong Kong Ballet, among other companies.

A native of San Diego, California, Peck studied at California Ballet before enrolling at the School of American Ballet in 2003. He joined NYCB as a dancer in 2007 and was promoted to Soloist in 2013. He concluded his career as a dancer with NYCB during the 2019 Spring Season. Peck first choreographed as a student at SAB in 2005. He participated in a working session at the New York Choreographic Institute, an affiliate of NYCB, in the fall of 2009, and received NYCI's first year-long choreographic residency in 2011. He was named NYCB's Resident Choreographer, the second in the Company's history, in July 2014, and was also appointed Artistic Advisor in February 2019.

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He was the subject of the 2014 documentary film *Ballet 422*, which followed him for two months as he created NYCB's 422nd original ballet, *Paz de la Jolla*. In 2015, his ballet *Rodeo: Four Dance Episodes* won the Bessie Award for Outstanding Production and he is also the recipient of the 2018 Ted Arison Young Artist Award. Peck won a 2018 Tony Award for his choreography for the Broadway revival of Rodgers and Hammerstein's *Carousel*, and he is the choreographer of Steven Spielberg's award-winning film adaptation of *West Side Story* and Bradley Cooper's film *Maestro*. He is the director and choreographer of *Illinoise*, a new musical based on Sufjan Stevens' album *Illinois*, which will open on Broadway at the St. James Theater in April 2024.

**ALEXEI RATMANSKY: World Premiere – February 6, 2025**

Alexei Ratmansky began his position as Artist in Residence at New York City Ballet in August 2023. Born in St. Petersburg, Russia, Ratmansky is of Ukrainian descent, and trained at the Bolshoi Ballet School in Moscow prior to becoming a Principal Dancer with the Ukrainian National Ballet, the Royal Winnipeg Ballet, and the Royal Danish Ballet. From 2004 to 2008, he was the Artistic Director of the Bolshoi Ballet. He served as Artist in Residence at American Ballet Theatre from 2008 to 2023.

Ratmansky first worked with New York City Ballet as part of a working session of the New York Choreographic Institute, an affiliate of NYCB, in 2002, and has created seven acclaimed ballets for the Company: *Russian Seasons* (2006), *Concerto DSCH* (2008), *Namouna, A Grand Divertissement* (2010), *Pictures at an Exhibition* (2014), *Odesa* (2017), *Voices* (2020), and *Solitude* (2024). Ratmansky received the Benois de la Danse award for his full-length *Anna Karenina*, created for the Royal Danish Ballet, in 2005. He was made a Knight of Dannebrog in Denmark in 2001, and was named a MacArthur Foundation Fellow for 2013. He won his second Benois de la Danse for *Shostakovich Trilogy*, an ABT and San Francisco Ballet co-commission, in 2014.

**KYLE ABRAHAM: NYCB Stage Premiere – *When We Fell* – May 16, 2025**

Kyle Abraham is a choreographer and the artistic director of A.I.M. Born in Pittsburgh where he began his dance training at the Civic Light Opera Academy and the Pittsburgh Creative and Performing Arts School, Abraham went on to study dance at SUNY Purchase. He received an MFA from the Tisch School of the Arts at New York University and holds an honorary Doctorate in Fine Arts from Washington Jefferson College. In 2005, Abraham founded his acclaimed modern dance company A.I.M (previously called Abraham.In.Motion), which tours a repertory by Abraham and other dance artists internationally.

A 2013 MacArthur Fellow, Abraham is also a 2016 Doris Duke Award recipient and a 2012 USA Ford Fellow, and has received such awards as the Jacob's Pillow Dance Award, the Bessie Award for Outstanding Performance in Dance, and the Princess Grace Statue Award.

For NYCB, Abraham has created *Love Letter (on shuffle)*, *The Runaway*, and the films *Ces noms que nous portons*, a co-production with Lincoln Center for the Performing Arts, and *When We Fell*. He has also created works for other acclaimed dance organizations including Alvin Ailey American Dance Theater, Paul Taylor Dance Company, The Royal Ballet, and Hubbard Street Dance Chicago, among others. Additionally, he was one of four choreographers who collaborated with Wendy Whelan on *Restless Creature* in 2013. He has also created commissioned solo works for American Ballet Theatre Principal Dancers Misty Copeland and Calvin Royal III, for New York City Center's Fall For Dance Festival in 2019 and 2020. Formerly a Visiting Professor in Residence at the University of California, Los Angeles, Abraham holds the Claude and Alfred Mann Endowed Professorship in Dance at the University of Southern California Gloria Kaufman School of Dance.