

NEW
YORK
CITY
BALLET

25—26



WE EXIST IN TIME

“I don’t have a past. I have a continuous present. The past is a part of the present, just as the future is. We exist in time.”

—George Balanchine

Embodying the masterpieces of our founding choreographers, the innovations of contemporary creators, and the inspirations of artists yet to come, New York City Ballet’s 25-26 Season encapsulates an inherently ephemeral art form in real time.

From iconic favorites that continue to captivate to thrilling premieres expanding the horizons of ballet, explore the music and movement inviting audiences to embrace our continuous present.

Subscribers are first in line for the best seat locations and enjoy complimentary ticket exchanges—secure your spot with a subscription package today to soak up every moment.



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Lincoln Kirstein

FOUNDING CHOREOGRAPHERS

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Miriam Miller
Mira Nadon
Tiler Peck
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Andrew Veyette
Emma Von Enck
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Daniel Applebaum
Preston Chamblee
Harrison Coll
David Gabriel
Ashley Hod
Emily Kikta
Alec Knight

Ashley Laracey
Megan LeCrone
Jules Mabie
Olivia MacKinnon
Alexa Maxwell
Erica Pereira
Brittany Pollack
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Troy Schumacher
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Gabriella Domini
Savannah Durham
Meaghan Dutton-O'Hara
Oscar Estep
Owen Flacke
Christopher Grant
Sierra Griffith
Eli Raphael Gruska
Laine Habony

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Samuel Melnikov
Lars Nelson
Maxwell Read
Ava Sautter
Grace Scheffel
Kristen Segin
Mary Elizabeth Sell
Anna Snellgrove
Mckenzie Bernardino
Soares
Quinn Starner
Kennedy Targosz
Rommie Tomasini
Claire Von Enck
Kloe Walker
Cainan Weber
Mia Williams
Shane Williams
Andres Zuniga

As of April 2025

Fall—25



Davide Riccardo

ALL BALANCHINE I
ALL BALANCHINE II
ECLECTIC NYCB I
MASTERS AT WORK I
FALL FASHION GALA
CONTEMPORARY CHOREOGRAPHY I



ALL BALANCHINE I

Donizetti Variations (Donizetti)
Ballade (Fauré)
Swan Lake (Tschaikovsky)

Uniting three ballets NYCB Founder George Balanchine created across some 30 years, this program reveals the breadth of his classical mastery. In *Donizetti Variations*, he fashioned a series of brilliant, sprightly, and at times comic solos and ensemble dances to buoyant music from the opera composer. For *Ballade*, Balanchine utilized an

impressionistic Gabriel Fauré score for piano and orchestra in a serenely tender work with delicately fragrant steps. And he took a unique approach to *Swan Lake* when he created a one-act version in 1951 that celebrated Lev Ivanov's original choreography for the lakeside acts, rendering the essence of the mythical tale with lyrical beauty and dramatic concision.



ALL BALANCHINE II

Square Dance (Vivaldi, Corelli)
Episodes (Webern)
Western Symphony (traditional American melodies, orch. by Kay)

Two ballets Balanchine created in tribute to the culture of his adopted country, the United States, bookend this program. *Square Dance*, inspired by the popular entertainments of the title, loosely employs the traditional box pattern and call-and-response structures while also serving as a dazzling display of classical steps. Known for wearing country-style shirts and string ties, Balanchine

turned to the mythic Wild West for the joyous *Western Symphony*, which is danced to traditional folk melodies associated with the great frontier and displays his ability to affectionately combine popular music with vibrant classical choreography. *Episodes*, by contrast, is a Black & White leotard ballet of austere elegance and invention danced to the often-atonal music of Anton von Webern.



ECLECTIC NYCB I

Signs (Glass/Reisen)
Zakouski (Rachmaninoff, Stravinsky, Prokofiev, Tschaikovsky/Martins)
Red Angels (Einhorn/Dove)
Heatscape—NYCB Premiere (Martinů/J. Peck)

Dances by four choreographers working in diverse and contrasting styles compose this program. *Signs*, created by Gianna Reisen for the School of American Ballet's 2022 Workshop Performances, is infused with tenderness, emphasizing the intimacy, both friendly and romantic, between its couplings and among the ensemble as a whole. Peter Martins' *Zakouski*, a lively ballet for just two

dancers, is set to four short violin and piano pieces by a quartet of notable composers. The late choreographer Ulysses Dove's *Red Angels* is a plotless dance of fierce energy performed by four dancers to music for an electric violin. And Justin Peck's dynamic *Heatscape*, originally created for Miami City Ballet, marks a collaboration with the celebrated street artist Shepard Fairey.



MASTERS AT WORK I

The Goldberg Variations (Bach/Robbins)
Tschaikovsky Suite No. 3 (Tschaikovsky/Balanchine)

Two unusually expansive and complex dances from the company's founding choreographers showcase their complementary talents for revealing the intricacies of music through dance. Jerome Robbins embraced one of the most imposing challenges of his career in *The Goldberg Variations*, in which he created a marvelously varied, entrancing suite of dances—solos, pas de deux, and ensembles—to Bach's monumental composition of the title,

comprising 30 variations, remarkably almost all in the same key. For his *Tschaikovsky Suite No. 3*, Balanchine returned to a favorite composer to craft a lush ballet of great delicacy and variety, composed of four movements culminating in the grandeur of *Theme and Variations*, choreographed some decades before and here becoming a glittering capstone to the larger work.



FALL FASHION GALA

Composer's Holiday (Foss/Reisen)
Herman Schmerman Pas de Deux (Willems/Forsythe)
New Roberts—World Premiere

The 2025 Fall Fashion Gala continues to marry the art forms of ballet and fashion, introducing a world premiere by former Alvin Ailey American Dance Theater Resident Choreographer Jamar Roberts, with costumes by Dutch fashion designer Iris van Herpen, alongside contemporary hits showcasing styles by Virgil Abloh in Gianna Reisen's *Composer's Holiday* and Gianni Versace in William Forsythe's *Herman Schmerman pas de deux*.

Visit nycballet.com/fallgala or email specialevents@nycballet.com for more information, to reserve gala dinner or cocktail reception tickets, or make a contribution in honor of this celebration.



CONTEMPORARY CHOREOGRAPHY I

Voices (Ablinger/Ratmansky)
Composer's Holiday (Foss/Reisen)

Voices is one of Alexei Ratmansky's most enigmatic and experimental works. The dance comprises virtuosic solos set to vocal recordings of six inimitable women (including singer Nina Simone and painter Agnes Martin) overlaid with piano composition. An ensemble work showcasing the friendly relationships between its ten dancers, Gianna Reisen's *Composer's Holiday* reflects the capricious changes in mood—from exuberant to romantic to elegiac—echoing the evolving dynamics

Herman Schmerman Pas de Deux (Willems/Forsythe)
New Roberts

of the score for piano and violin by Lukas Foss. William Forsythe's genre-stretching *Herman Schmerman pas de deux* has regularly returned to the repertory since the choreographer created it over three decades ago. The program concludes with a new ballet by Jamar Roberts, former Resident Choreographer of the venerable Alvin Ailey American Dance Theater, representing his third commissioned by NYCB.


PURCHASE A SEASON TICKET
PACKAGE & SAVE


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Taylor Stanley Ruby Lister

Fall—25
Sept 16—Oct 12

TUE	7:30 PM	WED	7:30 PM	THU	7:30 PM	FRI	7:30 PM	SAT	2 PM	SAT	7:30 PM	SUN	3 PM
SEPT 16		17		18		19		20	MAT	20	EVE	21	
ALL BALANCHINE I		ALL BALANCHINE II		ALL BALANCHINE I		ALL BALANCHINE I		ALL BALANCHINE II		ALL BALANCHINE I		ALL BALANCHINE II	
Donizetti Variations		Square Dance		Donizetti Variations		Donizetti Variations		Square Dance		Donizetti Variations		Square Dance	
Ballade		Episodes		Ballade		Ballade		Episodes		Ballade		Episodes	
Swan Lake		Western Symphony		Swan Lake		Swan Lake		Western Symphony		Swan Lake		Western Symphony	
23		24		25		26 		27	MAT	27	EVE	28	
ALL BALANCHINE I		ALL BALANCHINE I		ECLECTIC NYCB I		ECLECTIC NYCB I		ALL BALANCHINE II		ALL BALANCHINE II		ALL BALANCHINE I	
Donizetti Variations		Donizetti Variations		Signs		Signs		Square Dance		Square Dance		Donizetti Variations	
Ballade		Ballade		Zakouski		Zakouski		Episodes		Episodes		Ballade	
Swan Lake		Swan Lake		Red Angels		Red Angels		Western Symphony		Western Symphony		Swan Lake	
				Heatscape —NYCB Premiere		Heatscape							
30		OCT 1		2		3		4	MAT	4	EVE	5	
MASTERS AT WORK I		MASTERS AT WORK I		MASTERS AT WORK I		ALL BALANCHINE II		MASTERS AT WORK I		ECLECTIC NYCB I		ECLECTIC NYCB I	
The Goldberg Variations		The Goldberg Variations		The Goldberg Variations		Square Dance		The Goldberg Variations		Signs		Signs	
Tschaikovsky Suite No. 3		Tschaikovsky Suite No. 3		Tschaikovsky Suite No. 3		Episodes		Tschaikovsky Suite No. 3		Zakouski		Zakouski	
						Western Symphony				Red Angels		Red Angels	
										Heatscape		Heatscape	
7		8* 7 PM		9		10		11	MAT	11	EVE	12	
MASTERS AT WORK I		FALL FASHION GALA		CONTEMPORARY CHOREOGRAPHY I		CONTEMPORARY CHOREOGRAPHY I		CONTEMPORARY CHOREOGRAPHY I		CONTEMPORARY CHOREOGRAPHY I		CONTEMPORARY CHOREOGRAPHY I	
The Goldberg Variations		Composer's Holiday		Voices		Voices		Voices		Voices		Voices	
Tschaikovsky Suite No. 3		Herman Schmerman Pas de Deux		Composer's Holiday		Composer's Holiday		Composer's Holiday		Composer's Holiday		Composer's Holiday	
		New Roberts —World Premiere		Herman Schmerman Pas de Deux		Herman Schmerman Pas de Deux		Herman Schmerman Pas de Deux		Herman Schmerman Pas de Deux		Herman Schmerman Pas de Deux	
				New Roberts		New Roberts		New Roberts		New Roberts		New Roberts	

 SEPT 26 includes a See the Music orchestra demonstration providing insights on the music of *Heatscape*.

*OCT 8 is a specially priced performance and is not available on subscription packages; however, 25-26 Season subscribers will have priority access to purchase single tickets for this date before sales open to the general public.

Winter—26



Mira Nadon

BALANCHINE + RATMANSKY
MASTERS AT WORK II
NEW COMBINATIONS
CONTEMPORARY CHOREOGRAPHY II
THE SLEEPING BEAUTY
MASTERS AT WORK III



BALANCHINE + RATMANSKY

JAN 20, 21, 22,
31 mat, FEB 1

3 BALLETS

Pictured:
Paquita

Serenade (Tchaikovsky/Balanchine)
Prodigal Son (Prokofiev/Balanchine)
Paquita (Minkus/Ratmansky after Petipa; Balanchine)

A pair of revered early Balanchine works are joined by Artist in Residence Alexei Ratmansky's tribute to a classic Marius Petipa ballet. *Serenade*, which debuted in 1935, is famously the first ballet Balanchine created in the United States. It imbues the all-strings score by Tchaikovsky with an ineffable, transfixing beauty through its visionary depiction of dancers at play in a moonlit landscape. His *Prodigal Son*, originally created for the Ballets Russes in 1929 and a longtime

staple of the repertory, is a powerful allegory of betrayal, love, and redemption dramatizing the biblical story. The program's emphasis on honoring tradition concludes with Ratmansky's *Paquita*, in which the choreographer seamlessly combines elements of the 1881 Petipa staging—notably the Grand Pas—with Balanchine's own tribute to the original ballet, the *Minkus Pas de Trois* from 1951, for a pure dance piece *The New York Times* called "a wonder of buoyancy and speed."



MASTERS AT WORK II

JAN 23,
24 mat & eve, 25,
27, 28

4 BALLETS

Pictured:
Kammermusik No. 2

Kammermusik No. 2 (Hindemith/Balanchine)
Le Tombeau de Couperin (Ravel/Balanchine)

Three contrasting Balanchine works are joined by the return of a lyrical Jerome Robbins ballet. One of only two dances Balanchine choreographed to the dissonant music of modernist composer Paul Hindemith, the endearingly novel *Kammermusik No. 2* features two leading couples supported by a rare all-male corps de ballet. *Le Tombeau de*

Antique Epigraphs (Debussy/Robbins)
Raymonda Variations (Glazounov/Balanchine)

Couperin, originally created for the 1975 Ravel Festival, is marked by a courtly grace, while *Raymonda Variations* presents a dazzling suite of dances set to music by Glazounov to which Balanchine returned more than once. In *Antique Epigraphs*, Robbins transmuted the resonant beauty of classical Greek art into a refined dance for an ensemble of women.



NEW COMBINATIONS

JAN 29, 30, 31 eve,
FEB 3, 4, 7 eve

4 BALLETS

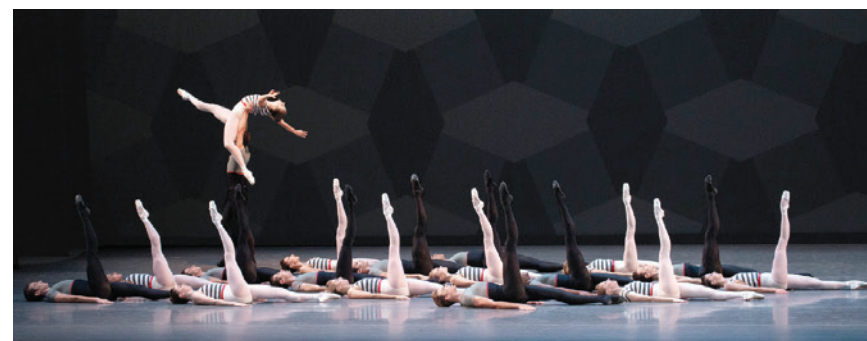
Pictured:
Walpurgisnacht
Ballet

Walpurgisnacht Ballet (Gounod/Balanchine)
Flower Festival in Genzano Pas de Deux
(Helsted, Pauli/Bournonville)

A company tradition, the annual New Combinations program illuminates the wealth of diversity in the repertory. This year the program opens with Balanchine's *Walpurgisnacht Ballet*, an exhilarating dance highlighting a female cast of two dozen soaring and sweeping across the stage to music from the Gounod opera *Faust*. An excerpt from *Flower Festival in Genzano* has become a beloved staple of the international repertory, a joyous and romantic pas de deux exemplifying the

Opus 19/The Dreamer (Prokofiev/Robbins)
New J. Peck—World Premiere

fleet, buoyant choreography of the 19th-century Danish master August Bournonville. Jerome Robbins' *Opus 19/The Dreamer* finds mysterious and compelling dramatic nuances in its Prokofiev score. The program, which as always is timed to coincide with Balanchine's January birthday, invariably includes a premiere, in this case the latest ballet from Resident Choreographer and Artistic Advisor Justin Peck.



CONTEMPORARY CHOREOGRAPHY II

FEB 5, 6, 7 mat, 8,
24, 25

4 BALLETS

Pictured:
Everywhere We Go

New Ratmansky—World Premiere
Dig the Say (Iyer/J. Peck)

A world premiere from Artist in Residence Alexei Ratmansky leads an evening celebrating dancemakers at work today. The company's Resident Choreographer, Justin Peck, is represented by two contrasting works: *Dig the Say*, a playful pas de deux in which the dancers engage in challenging, competitive solos, occasionally exchanging a red rubber ball, and the expansive *Everywhere We Go*,

Signs (Glass/Reisen)
Everywhere We Go (Stevens/J. Peck)

which has become one of the choreographer's most popular works, a vibrant ballet for 25 dancers set to music by Peck's frequent collaborator Sufjan Stevens, with whom he created the acclaimed, Tony-winning musical *Illinois*. Rounding out the program is Gianna Reisen's *Signs*, a ballet for five couples that matches the quiet lyricism of the solo piano score by Philip Glass.

Winter—26
Jan 20—Mar 1

FEB 11, 12, 13,
14 mat & eve,
15* mat & eve,
17, 18, 19, 20,
21 mat & eve, 22

1 BALLET IN 2
ACTS



THE SLEEPING BEAUTY

(Tschaikovsky/Martins after Petipa)

A landmark in the history of dance, *The Sleeping Beauty* ranks as the supreme achievement of Marius Petipa, the architect of classical ballet as it has been passed down through time. Set to an infinitely melodic score by Tschaikovsky that offered endless inspiration for the choreographer, the ballet

transmutes the treasured fairy tale of the title into a full-length dramatic work that provides its large cast—the company's production, created by Peter Martins, features more than a hundred dancers—with rich opportunities to display their mastery of classical technique.

*FEB 15 matinee begins at 1 PM; specially added Sunday evening performance begins at 7 PM.



MASTERS AT WORK III

Dances at a Gathering (Chopin/Robbins)

Diamonds (Tschaikovsky/Balanchine)

Jerome Robbins had a special affinity for piano works, particularly those of Chopin. Responding to both the lucidity of the music and the delicate complexity of even the most brief waltz, étude or nocturne, he choreographed ballets that have remained important staples of the company's repertory for decades. Perhaps none is more cherished than *Dances at a Gathering*, from 1969, in which Robbins evoked a spellbinding vision of community through a mixture of solos, pas

de deux, and collective dances that reveal the emotional resonance in balletic steps, occasionally inflected by folk-influenced movement. This classic shares the program with another from the same era: Balanchine's majestic *Diamonds*, the sumptuous culmination of his three-part, plotless full-length ballet *Jewels*, which debuted in 1967. Danced to the choreographer's cherished Tschaikovsky, it exemplifies ballet at its most enthralling and enduring.


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Miriam Miller Davide Riccardo

Winter—26
Jan 20—Mar 1

TUE	7:30 PM	WED	7:30 PM	THU	7:30 PM	FRI	7:30 PM	SAT	2 PM	SAT	7:30 PM	SUN	3 PM
JAN 20		21 		22		23		24	MAT	24	EVE	25	
BALANCHINE + RATMANSKY		BALANCHINE + RATMANSKY		BALANCHINE + RATMANSKY		MASTERS AT WORK II		MASTERS AT WORK II		MASTERS AT WORK II		MASTERS AT WORK II	
Serenade		Serenade		Serenade		Kammermusik No. 2		Kammermusik No. 2		Kammermusik No. 2		Kammermusik No. 2	
Prodigal Son		Prodigal Son		Prodigal Son		Le Tombeau de Couperin		Le Tombeau de Couperin		Le Tombeau de Couperin		Le Tombeau de Couperin	
Paquita		Paquita		Paquita		Antique Epigraphs		Antique Epigraphs		Antique Epigraphs		Antique Epigraphs	
						Raymonda Variations		Raymonda Variations		Raymonda Variations		Raymonda Variations	
27		28*		29		30		31	MAT	31*	EVE	FEB 1	
MASTERS AT WORK II		MASTERS AT WORK II		NEW COMBINATIONS		NEW COMBINATIONS		BALANCHINE + RATMANSKY		NEW COMBINATIONS		BALANCHINE + RATMANSKY	
Kammermusik No. 2		Kammermusik No. 2		Walpurgisnacht Ballet		Walpurgisnacht Ballet		Serenade		Walpurgisnacht Ballet		Serenade	
Le Tombeau de Couperin		Le Tombeau de Couperin		Flower Festival in Genzano		Flower Festival in Genzano		Prodigal Son		Flower Festival in Genzano		Prodigal Son	
Antique Epigraphs		Antique Epigraphs		Pas de Deux		Pas de Deux		Paquita		Pas de Deux		Paquita	
Raymonda Variations		Raymonda Variations		Opus 19/The Dreamer		Opus 19/The Dreamer				Opus 19/The Dreamer			
				New J. Peck —World Premiere		New J. Peck				New J. Peck			
3		4		5		6*		7	MAT	7	EVE	8	
NEW COMBINATIONS		NEW COMBINATIONS		CONTEMPORARY CHOREOGRAPHY II		CONTEMPORARY CHOREOGRAPHY II		CONTEMPORARY CHOREOGRAPHY II		NEW COMBINATIONS		CONTEMPORARY CHOREOGRAPHY II	
Walpurgisnacht Ballet		Walpurgisnacht Ballet		New Ratmansky —World Premiere		New Ratmansky		New Ratmansky		Walpurgisnacht Ballet		New Ratmansky	
Flower Festival in Genzano		Flower Festival in Genzano		Dig the Say		Dig the Say		Dig the Say		Flower Festival in Genzano		Dig the Say	
Pas de Deux		Pas de Deux		Signs		Signs		Signs		Pas de Deux		Signs	
Opus 19/The Dreamer		Opus 19/The Dreamer		Everywhere We Go		Everywhere We Go		Everywhere We Go		Opus 19/The Dreamer		Everywhere We Go	
New J. Peck		New J. Peck								New J. Peck			
10		11		12		13		14	MAT	14	EVE	15	1 PM & 7 PM
No Performance		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY	
17		18		19		20		21	MAT	21	EVE	22	
THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY		THE SLEEPING BEAUTY	
24		25		26		27		28	MAT	28	EVE	MAR 1	
CONTEMPORARY CHOREOGRAPHY II		CONTEMPORARY CHOREOGRAPHY II		MASTERS AT WORK III		MASTERS AT WORK III		MASTERS AT WORK III		MASTERS AT WORK III		MASTERS AT WORK III	
New Ratmansky		New Ratmansky		Dances at a Gathering		Dances at a Gathering		Dances at a Gathering		Dances at a Gathering		Dances at a Gathering	
Dig the Say		Dig the Say		Diamonds		Diamonds		Diamonds		Diamonds		Diamonds	
Signs		Signs											
Everywhere We Go		Everywhere We Go											

 JAN 21 includes a See the Music orchestra demonstration providing insights on the music of *Prodigal Son*.

*JAN 28, JAN 31 eve, and FEB 6 are specially priced performances and are available on standard packages only, not available for flex packages. Tickets cannot be exchanged into these performances.

Spring—26



Ruby Lister

ALL BALANCHINE III
INNOVATORS & ICONS
ECLECTIC NYCB II
CONTEMPORARY CHOREOGRAPHY III
SPRING GALA
ECLECTIC NYCB III
ALL BACH
COPPÉLIA
—
SENSORY-FRIENDLY PERFORMANCE
MEGAN FAIRCHILD FAREWELL



ALL BALANCHINE III

APR 21, 24, 25 mat,
30, MAY 2 mat, 3

3 BALLETS

Pictured:
Firebird

Symphony in C (Bizet)
Agon (Stravinsky)
Firebird (Stravinsky/Balanchine, Robbins)

Three masterpieces coalesce for a breath-taking journey through George Balanchine's astonishingly diverse oeuvre. A vital part of NYCB's repertory since the company's inaugural performance in 1948, the brilliant classical showpiece *Symphony in C* was choreographed in only two weeks; redesigned in 2012, earrings, headpieces, and costumes adorned in Swarovski elements bring new radiance to this celebrated work. It is joined

by two dances performed to the music of Stravinsky, like Balanchine a Russian emigré and one of the choreographer's favorite composers: *Agon*, a revered Black & White leotard ballet that exemplifies neoclassicism in its purest form, and *Firebird*, one of the most lavish dances in the repertory, a fantastical tale of love and triumph.



INNOVATORS & ICONS

APR 22, 23, 25 eve,
26, 28, MAY 8

3 BALLETS

Pictured:
Diamonds

Voices (Ablinger/Ratmanský)
In Memory of... (Berg/Robbins)
Diamonds (Tchaikovsky/Balanchine)

Artist in Residence Alexei Ratmanský's inventive *Voices* is led by five female dancers performing intricate solos to an experimental Peter Ablinger score featuring recordings of six notable women speaking in various languages, overlaid with a live solo piano. Also an ingenious pairing of music and choreography, Jerome Robbins' *In Memory of...* casts

a haunting spell that reflects the emotional nuances of a violin concerto by modernist composer Alban Berg. The program concludes with *Diamonds*, one of Balanchine's supremely beautiful displays of classical dance, a tribute to late 19th- and early 20th-century ballet's regality as exemplified by the work of the master choreographer Marius Petipa.



ECLECTIC NYCB II

APR 29, MAY 5, 6,
10, 14, 26

4 BALLETS

Pictured:
Divertimento No. 15

Divertimento No. 15 (Mozart/Balanchine)
Zakouski (Rachmaninoff, Stravinsky, Prokofiev,
Tchaikovsky/Martins)

A program that illustrates the breadth of the company's repertory opens with a Balanchine classic, *Divertimento No. 15*, a scintillating dance set to a Mozart composition that features eight leading dancers in a series of variations that illuminate classical technique with captivating clarity. It is joined by Peter Martins' *Zakouski*, a ballet for two dancers that takes its title from the Russian word for hors

Composer's Holiday (Foss/Reisen)
Heatscape (Martinů/J. Peck)

d'oeuvres, honoring the four composers whose music the ballet employs—from Tchaikovsky to Stravinsky. Gianna Reisen became the youngest choreographer commissioned by the company with the frolicsome *Composer's Holiday* when it premiered in 2017, while Justin Peck's *Heatscape* marks another of his frequent creations with prominent collaborators, in this case the street artist Shepard Fairey.



CONTEMPORARY CHOREOGRAPHY III

MAY 1, 2 eve,
9 eve, 16 mat, 19,
20

4 BALLETS

Pictured:
Each In Their
Own Time

Concerto DSCH (Shostakovich/Ratmanský)
Each In Their Own Time (Brahms/Lubovitch)
Distant Cries (Albinoni/Liang)

Ballet thrives on forward momentum, and this program exemplifies how the company has continued to support choreographers moving dance toward new horizons. Alexei Ratmanský's *Concerto DSCH* remains one of the most zestful ballets he has created for NYCB. In the esteemed choreographer Lar Lubovitch's *Each In Their Own Time*, two male dancers evoke a mood of romantic rapture in a work set to Brahms piano pieces.

Continuum—NYCB Premiere
(Ligeti/Wheeldon)

Distant Cries, created in 2005 by Edwaard Liang, uses the music of the baroque composer Albinoni for a captivating pas de deux of quiet intensity and emotional ambiguity. And after premiering in 2002 at San Francisco Ballet, Christopher Wheeldon's *Continuum* enters the repertory, part of his acclaimed trilogy of streamlined leotard ballets created to the music of György Ligeti, which also includes his *Polyphonia* and *Morphoses*.



SPRING GALA

MAY 7 at 7 PM

2 BALLETS

Pictured:
Opus 19/
The Dreamer

Opus 19/The Dreamer (Prokofiev/Robbins)
New T. Peck—World Premiere

Audiences gathered for this feted event will be transported by the ethereal journey of Jerome Robbins' *Opus 19/The Dreamer* and the world premiere of Principal Dancer Tiler Peck's second commission for NYCB.

Visit nycballet.com/springgala or email specialevents@nycballet.com for more information, to reserve gala dinner or cocktail reception tickets, or make a donation in honor of this celebration.



ECLECTIC NYCB III

MAY 9 mat, 12, 17, 27, 28

3 BALLETS

Pictured:
Standard Deviation

Opus 19/The Dreamer (Prokofiev/Robbins)
Standard Deviation (Frerer/Pires)
New T. Peck

Jerome Robbins' *Opus 19/The Dreamer* has held a prominent place in the repertory since its debut more than four decades ago. Set to a drama-inflected Prokofiev violin concerto, this enticingly enigmatic ballet features a male soloist—the “dreamer” of the title—moving through a nightscape rich in mystery. *Standard Deviation*, the first dance created for the company by the Canadian choreographer Alysia Pires, reflects a close collaboration

between Pires and the composer Jack Frerer. A complex, multifaceted dance for three featured dancers and an ensemble, the ballet mirrors the quicksilver shifts in the music, an eclectic blend of neoclassical symphonic sounds and contemporary jazz. The program concludes with the premiere of the second ballet commissioned by the company from longtime Principal Dancer Tiler Peck.



ALL BACH

MAY 13, 15, 16 eve, 21

2 BALLETS

Pictured:
Concerto Barocco

Concerto Barocco (Balanchine)
The Goldberg Variations (Robbins)

The late-Baroque-period composer Johann Sebastian Bach has always been revered for the wealth and variety of his works. Two seminal ballets by the company's founding choreographers illuminate very different Bach scores with delicacy and intricacy. Balanchine's *Concerto Barocco*, from 1941, employs his Concerto in D Minor for two violins with inspired energy and ingenuity, as two lead ballerinas personify each of the solo

violins, supported by a male partner and a small female corps. *The Goldberg Variations*, which Jerome Robbins created in 1971, reveals the dancemaker at the height of his mastery, finding boundless variety in one of Bach's most celebrated keyboard compositions. Together these two dances illuminate Bach's musical genius through their choreographers' peerless proficiency in the classical vocabulary of ballet.



COPPÉLIA

(Delibes/Balanchine, Danilova after Petipa)

MAY 22, 23 mat & eve, 24, 29, 30 mat & eve, 31

1 BALLET IN 3 ACTS

As children, George Balanchine and the famed ballerina Alexandra Danilova danced together in the popular 19th-century ballet *Coppélia* at St. Petersburg's Mariinsky Theater. Many decades later, in 1974, Balanchine enlisted Danilova—a longtime teacher at the School of American Ballet, who had danced the central role of Swanilda to acclaim—to help him stage the ballet for the company. The resulting

production is a full-length work of bountiful charm and wit, the frolicsome tale of a young woman who poses as a doll when she senses her paramour has become bewitched by a toymaker's mechanical creation. With its vivid and nimble choreography, the ballet also pays tribute to the father of classical dance, Marius Petipa, on whose production it was based.

MAY 17 at 11 AM

2 BALLETS

Pictured:
Concerto DSCH



SENSORY-FRIENDLY PERFORMANCE

Divertimento No. 15 (Mozart/Balanchine)
Concerto DSCH (Shostakovich/Ratmansky)

This specially curated performance is designed to provide a relaxed, inclusive environment where individuals with sensory processing challenges, including autism, can experience New York City Ballet. Slight modifications will include a relaxed entry/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, including a social narrative. This one-time-only performance opens with George Balanchine's *Divertimento No. 15*, featuring a regal cast of dancers and a sparkling Mozart score. Alexei Ratmansky's sprightly *Concerto DSCH* follows, invigorating audiences with spirited choreography and a thrilling piano concerto by Shostakovich.



MEGAN FAIRCHILD FAREWELL

MAY 24

1 BALLET IN 3 ACTS

Coppélia (Delibes/Balanchine, Danilova after Petipa)

An admired company member since 2002 and principal dancer for over two decades, Megan Fairchild has impressed NYCB audiences in a stunning array of repertory works and premieres showcasing her bright energy

and exemplary technique. Megan will take her final bow with the company in *Coppélia*, a career-defining work in which she first performed the leading role as a corps de ballet member.

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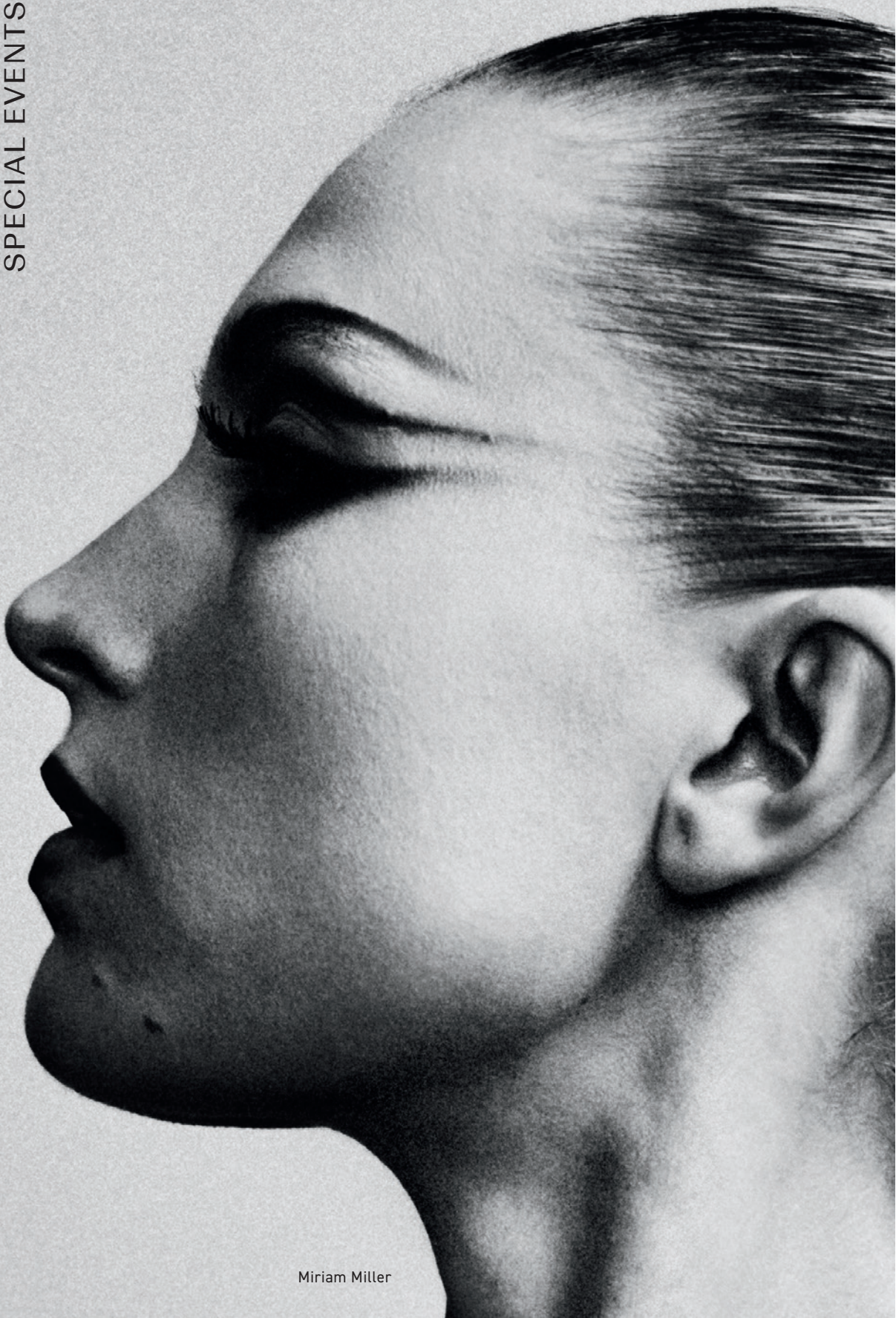
Anthony Huxley Alston Macgill

Spring—26 Apr 21—May 31

TUE	7:30 PM	WED	7:30 PM	THU	7:30 PM	FRI	7:30 PM	SAT	2 PM	SAT	7:30 PM	SUN	3 PM
APR 21		22		23		24		25	MAT	25	EVE	26	
ALL BALANCHINE III		INNOVATORS & ICONS		INNOVATORS & ICONS		ALL BALANCHINE III		ALL BALANCHINE III		INNOVATORS & ICONS		INNOVATORS & ICONS	
Symphony in C		Voices		Voices		Symphony in C		Symphony in C		Voices		Voices	
Agon		In Memory of...		In Memory of...		Agon		Agon		In Memory of...		In Memory of...	
Firebird		Diamonds		Diamonds		Firebird		Firebird		Diamonds		Diamonds	
28		29		30	♪	MAY 1		2	MAT	2	EVE	3	
INNOVATORS & ICONS		ECLECTIC NYCB II		ALL BALANCHINE III		CONTEMPORARY CHOREOGRAPHY III		ALL BALANCHINE III		CONTEMPORARY CHOREOGRAPHY III		ALL BALANCHINE III	
Voices		Divertimento No. 15		Symphony in C		Concerto DSCH		Symphony in C		Concerto DSCH		Symphony in C	
In Memory of...		Zakouski		Agon		Each In Their Own Time		Agon		Each In Their Own Time		Agon	
Diamonds		Composer's Holiday		Firebird		Distant Cries		Firebird		Distant Cries		Firebird	
		Heatscape				Continuum—NYCB Premiere				Continuum			
5		6		7*	7 PM	8		9	MAT	9	EVE	10	
ECLECTIC NYCB II		ECLECTIC NYCB II		SPRING GALA		INNOVATORS & ICONS		ECLECTIC NYCB III		CONTEMPORARY CHOREOGRAPHY III		ECLECTIC NYCB II	
Divertimento No. 15		Divertimento No. 15		Opus 19/The Dreamer		Voices		Opus 19/The Dreamer		Concerto DSCH		Divertimento No. 15	
Zakouski		Zakouski		New T. Peck		In Memory of...		Standard Deviation		Each In Their Own Time		Zakouski	
Composer's Holiday		Composer's Holiday		—World Premiere		Diamonds		New T. Peck		Distant Cries		Composer's Holiday	
Heatscape		Heatscape								Continuum		Heatscape	
12		13		14		15		16	MAT	16	EVE	17	11 AM*
ECLECTIC NYCB III		ALL BACH		ECLECTIC NYCB II		ALL BACH		CONTEMPORARY CHOREOGRAPHY III		ALL BACH		SENSORY-FRIENDLY PERFORMANCE	
Opus 19/The Dreamer		Concerto Barocco		Divertimento No. 15		Concerto Barocco		Concerto DSCH		Concerto Barocco		Divertimento No. 15	
Standard Deviation		The Goldberg Variations		Zakouski		The Goldberg Variations		Each In Their Own Time		The Goldberg Variations		Concerto DSCH	
New T. Peck				Composer's Holiday				Distant Cries				ECLECTIC NYCB III	3 PM
				Heatscape				Continuum					
19		20		21		22		23	MAT	23	EVE	24*	
CONTEMPORARY CHOREOGRAPHY III		CONTEMPORARY CHOREOGRAPHY III		ALL BACH		COPPÉLIA		COPPÉLIA		COPPÉLIA		COPPÉLIA	
Concerto DSCH		Concerto DSCH		Concerto Barocco								MEGAN FAIRCHILD FAREWELL	
Each In Their Own Time		Each In Their Own Time		The Goldberg Variations									
Distant Cries		Distant Cries											
Continuum		Continuum											
26		27		28		29		30	MAT	30	EVE	31	
ECLECTIC NYCB II		ECLECTIC NYCB III		ECLECTIC NYCB III		COPPÉLIA		COPPÉLIA		COPPÉLIA		COPPÉLIA	
Divertimento No. 15		Opus 19/The Dreamer		Opus 19/The Dreamer									
Zakouski		Standard Deviation		Standard Deviation									
Composer's Holiday		New T. Peck		New T. Peck									
Heatscape													

♪ APR 30 includes a See the Music orchestra demonstration providing insights on the music of *Symphony in C*.

*MAY 7, MAY 17 at 11 AM, and MAY 24 are specially priced performances. MAY 7 and MAY 17 at 11 AM are not available on subscription packages. MAY 24 is available on standard packages only, not available for flex packages. 25-26 Season subscribers will have priority access to purchase single tickets for these dates before sales open to the general public. Tickets cannot be exchanged into MAY 17 at 11 AM or MAY 24.



Miriam Miller

SAVE THE DATE

FALL FASHION GALA:
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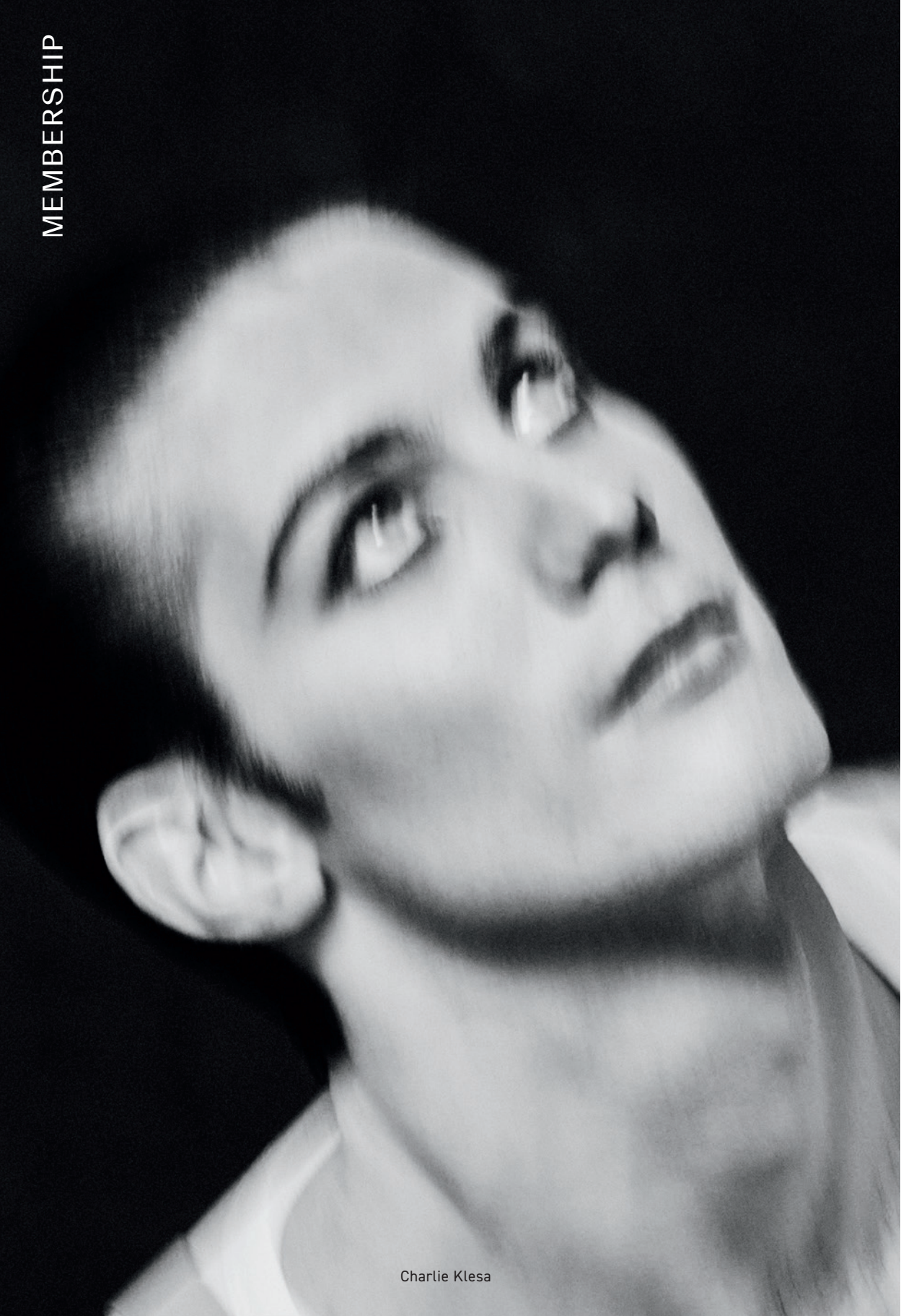
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FEBRUARY 25, 2026

An Onstage Presentation Followed by
an Elegant Seated Luncheon

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MAY 7, 2026

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Charlie Klesa

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