NEW YORK CITY BALLET

26/27





26/27

Be Transported. Be Captivated. Be Inspired.

As the lights dim and a hush falls over the theater, the curtain rises on an invitation: come with us. Let moments of love, heroism, and humor enchant and enthrall you.

On our iconic stage, athleticism unites with art, and centuries of tradition fuel modern innovation. World-class dancers, choreographers, musicians, and designers converge in the grandeur and excitement of the theater. Movement encounters magic decked in radiant costumes and amidst resplendent sets.

Ours is a space where different perspectives entwine, with the chance to explore the limitless potential of imagination and the freedom to be surprised. Immerse yourself in vivid realism and breathtaking fantasy.

Meet us at the Ballet for the 2026-27 Season, and experience where dance can take you.

Cover: Indiana Woodward
Opposite page: Jules Mabie

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ARTIST IN RESIDENCE
Alexei Ratmansky

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Adrian Danchig-Waring
Megan Fairchild
Jovani Furlan
Emilie Gerrity
Joseph Gordon
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Isabella LaFreniere
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Roman Mejia
Miriam Miller
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Indiana Woodward

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Alec Knight
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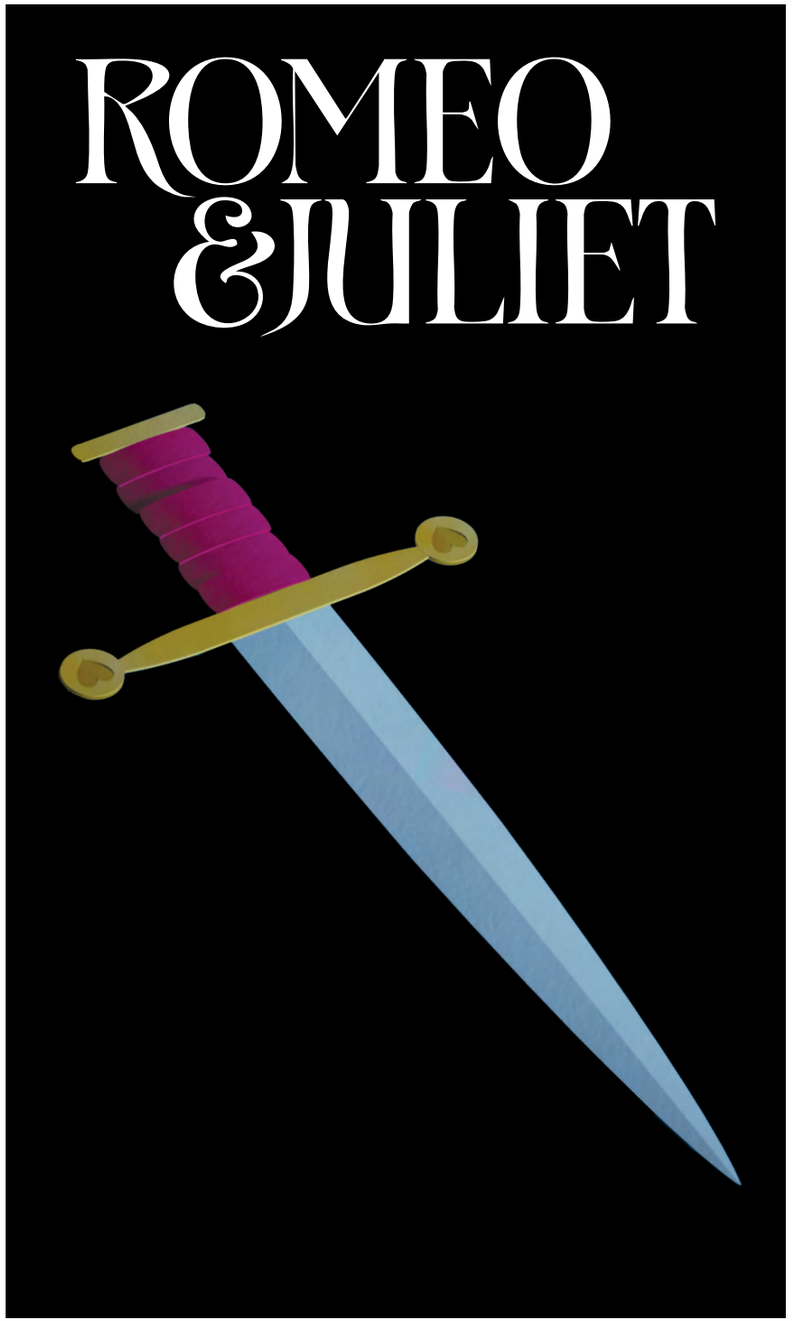
As of April 2026



Indiana Woodward

NYCB PREMIERE
JANUARY 19-31

ROMEO & JULIET



—

Shakespeare's Epic Love Story Unfolds in a Masterful Retelling by Alexei Ratmansky

Artwork by Owen Gildersleeve

FALL/26



JEWELS
MASTERS AT WORK I
FALL FASHION GALA
CONTEMPORARY CHOREOGRAPHY I
ECLECTIC NYCB I
ALL BALANCHINE I
—
ADRIAN DANCHIG-WARING FAREWELL

Ava Sautter Mckenzie Bernardino Soares

FALL 26
SEPT 22—OCT 18



JEWELS

—

SEPT 22, 23, 24, 25, 26 mat & eve, 27

1 BALLET IN 3 ACTS
Pictured: Emeralds

Emeralds (Fauré/Balanchine)
Rubies (Stravinsky/Balanchine)
Diamonds (Tschaikovsky/Balanchine)

George Balanchine's beloved program-length work takes the stage in its sparkling entirety. From the rich elegance of *Emeralds,* danced to excerpts from *Pelléas et Mélisande* and *Shylock* by Gabriel Fauré, to the bold neo-classicism of Igor Stravinsky's Capriccio for Piano and Orchestra for *Rubies,* and finally the eternal radiance of *Diamonds*, set to Peter Ilyitch Tschaikovsky's Symphony No. 3 in D major, this tripartite delight exemplifies the choreographer's—and his company's—multifaceted brilliance.



MASTERS AT WORK I

—

SEPT 29, 30, OCT 3 mat & eve, 9, 10 eve

3 BALLETS
Pictured: The Concert

La Source (Delibes/Balanchine)
The Four Temperaments (Hindemith/Balanchine)
The Concert (Chopin/Robbins)

Three strikingly different ballets from the company's co-founding choreographers demonstrate the breadth of their creators' expressive modes. The evening commences with *La Source,* Balanchine's bubbling "pink champagne" ballet, in the words of original lead Violette Verdy, set to the charming music of favorite composer Léo Delibes, followed by *The Four Temperaments*, the choreographer's spiky, Black & White interpretation of the eponymous Paul Hindemith composition. Jerome Robbins' comedic tour de force *The Concert*, with music by his own preferred composer, Frédéric Chopin, concludes the program, and brings caricatures of concertgoers to life on a stage shared with the pianist.





FALL FASHION GALA

—

OCT 1 at 7 PM

2 BALLETS
Pictured (from left): Jennifer Archibald and Alysa Pires

New Archibald—World Premiere
New Pires—World Premiere

Visionary voices from the worlds of choreography and couture converse during the company's annual Fall Fashion Gala. Celebrated for her work's singular blend of classical and hip-hop styles, choreographer Jennifer Archibald, founder and artistic director of the Arch Dance Company, takes on her first commission for the company, while Alysa Pires returns with her second piece for NYCB following 2023's jazz-inflected *Standard Deviation.* The fashion designers collaborating with these choreographers and additional programming will be announced at a later date.

Visit **nycballet.com/fallgala** 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.



CONTEMPORARY CHOREOGRAPHY I

—

OCT 2, 4, 6, 14

4 BALLETS
Pictured: Love Letter (on shuffle)

Pulcinella Variations (Stravinsky/J. Peck)
New Pires
New Archibald
Love Letter (on shuffle) (Blake/Abraham)

The ballets of four dancemakers working at the vanguard of the art form come together for an evening of fresh and fierce footwork. The program features world premieres from Toronto-born Jennifer Archibald, a choreographer "revolutionizing ballet," per BalletX Artistic Director Christine Cox, and Alysa Pires, whose *Standard Deviation* marked the first company commission for a Canadian woman. Interspersed are Justin Peck's fleet-footed interpretation of the commedia dell'arte classic *Pulcinella Variations* with diverting costumes by Tsumori Chisato, and Kyle Abraham's tender epic *Love Letter (on shuffle)* from 2022, set to music by James Blake and costumed by designer Giles Deacon.

FALL 26

SEPT 22—OCT 18



ECLECTIC NYCB I

—

OCT 7, 10 mat, 11, 15, 16

3 BALLETS
Pictured: Solitude

Continuum (Ligeti/Wheeldon)
Solitude (Mahler/Ratmansky)
Bourrée Fantasque (Chabrier/Balanchine)

The diversity of the company's repertory is on full display via three ballets that transmit starkly contrasted moods. Christopher Wheeldon's stirring *Continuum*—his second work for eight dancers scored by the late-20th-century composer György Ligeti's piano music, after his breakthrough ballet *Polyphonia*—returns following its NYCB stage debut in Spring 2026, alongside Artist in Residence Alexei Ratmansky's moving meditation on loss set to excerpts from Gustav Mahler's first and fifth symphonies. The buoyant ebullience of Balanchine's *Bourrée Fantasque* whisks its cast of 42 through three witty movements set to excerpts from the 19th-century composer Emmanuel Chabrier.



ALL BALANCHINE I

—

OCT 8, 13, 17 mat & eve

4 BALLETS
Pictured: La Sonnambula

La Sonnambula
(Rieti, based on themes by Bellini)
Pithoprakta (Xenakis)
The Unanswered Question from Ivesiana (Ives)
Theme and Variations (Tschaikovsky)

An air of mystery imbues three notably distinct works, grounded by Balanchine's masterful homage to Russian classicism. The evening's mysticism is well-established by *La Sonnambula*, the tantalizing tale of an ill-fated romance between a poet and the titular apparition. The choreographer's unflinching commitment to innovation and musicality is on full display in the centerpiece ballets, both of which feature shocking pas de deux inspired by their challenging scores: 1968's *Pithoprakta*, set to Iannis Xenakis's stochastic composition of the same name, revived following a lengthy hiatus from the company stage; and *The Unanswered Question* from 1954, with music by American composer Charles Ives. *Theme and Variations* responds to these provocations with a tribute to classical choreography, made new in Balanchine's dazzling approach, incorporating original, complex movement and his distinct musicality.



ADRIAN DANCHIG-WARING FAREWELL

—

OCT 18

4 BALLETS

The Four Temperaments
(Hindemith/Balanchine)
Each In Their Own Time (Brahms/Lubovitch)
New Tanowitz—World Premiere
Agon (Stravinsky/Balanchine)

A company member since 2003, Adrian Danchig-Waring quickly endeared himself to NYCB audiences with an uncanny ability to inscribe space with his expansive performances, earning his promotion to principal dancer in 2013. Known for his deft versatility, Adrian's broad repertory encompasses both core Balanchine and Robbins ballets and an impressive array of commissioned choreography, ranging from Eliot Feld to Angelin Preljocaj. While bidding farewell to the NYCB stage at this one-time-only event, Adrian's commitment to developing the dancemakers of tomorrow will continue in his work as director of the New York Choreographic Institute.

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This performance is available on standard packages only, not available on flex packages; however, all 26-27 Season subscribers will have the opportunity to purchase add-on tickets for this date before it becomes available to the general public. Tickets cannot be exchanged into this date.

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FALL 26

SEPT 22—OCT 18

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 22 **JEWELS**	23 **JEWELS**	24 **JEWELS**	25 **JEWELS**	26 MAT **JEWELS**	26 EVE **JEWELS**	27 **JEWELS**
29 **MASTERS AT WORK I** La Source The Four Temperaments The Concert	30 **MASTERS AT WORK I** La Source The Four Temperaments The Concert	OCT 1* 7 PM **FALL FASHION GALA** **New Archibald —World Premiere** **New Pires —World Premiere**	2 **CONTEMPORARY CHOREOGRAPHY I** Pulcinella Variations **New Pires** **New Archibald** Love Letter (on shuffle)	3 MAT **MASTERS AT WORK I** La Source The Four Temperaments The Concert	3 EVE **MASTERS AT WORK I** La Source The Four Temperaments The Concert	4 **CONTEMPORARY CHOREOGRAPHY I** Pulcinella Variations **New Pires** **New Archibald** Love Letter (on shuffle)
6 **CONTEMPORARY CHOREOGRAPHY I** Pulcinella Variations **New Pires** **New Archibald** Love Letter (on shuffle)	7 **ECLECTIC NYCB I** Continuum Solitude Bourrée Fantasque	8 **ALL BALANCHINE I** La Sonnambula Pithoprakta The Unanswered Question from Ivesiana Theme and Variations	9 **MASTERS AT WORK I** La Source The Four Temperaments The Concert	10 MAT **ECLECTIC NYCB I** Continuum Solitude Bourrée Fantasque	10 EVE **MASTERS AT WORK I** La Source The Four Temperaments The Concert	11 **ECLECTIC NYCB I** Continuum Solitude Bourrée Fantasque
13 **ALL BALANCHINE I** La Sonnambula Pithoprakta The Unanswered Question from Ivesiana Theme and Variations	14 **CONTEMPORARY CHOREOGRAPHY I** Pulcinella Variations **New Pires** **New Archibald** Love Letter (on shuffle)	15 **ECLECTIC NYCB I** Continuum Solitude Bourrée Fantasque	16 **ECLECTIC NYCB I** Continuum Solitude Bourrée Fantasque	17 MAT **ALL BALANCHINE I** La Sonnambula Pithoprakta The Unanswered Question from Ivesiana Theme and Variations	17 EVE **ALL BALANCHINE I** La Sonnambula Pithoprakta The Unanswered Question from Ivesiana Theme and Variations	18* **ADRIAN DANCHIG-WARING FAREWELL** The Four Temperaments Each In Their Own Time **New Tanowitz —World Premiere** Agon

*OCT 1 and OCT 18 are specially priced performances. OCT 1 is not available on subscription packages. OCT 18 is available on standard packages only, not available for flex packages. 26-27 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 OCT 18.

WINTER/27



ROMEO & JULIET
ALL BALANCHINE II
CONTEMPORARY CHOREOGRAPHY II
JEWELS
ALL BALANCHINE III
CONTEMPORARY CHOREOGRAPHY III
—
TAYLOR STANLEY FAREWELL

Kloe Walker Ashley Hod



ROMEO & JULIET—NYCB PREMIERE

—

JAN 19, 20, 21, 22, 23 mat & eve, 24, 26, 27, 28, 29, 30 mat & eve, 31

1 BALLET IN 3 ACTS

(Prokofiev/Ratmansky)

William Shakespeare's immortal tale of innocent love doomed by familial feuds debuts afresh in a historic company premiere of Artist in Residence Alexei Ratmansky's masterful retelling, transformed for the NYCB stage featuring choreography imbued with the company's signature style of movement and musicality. In "fair Verona," Romeo and Juliet, children of sworn enemies the Montagues and Capulets, thwart their families' matrimonial plans by falling desperately in love, with tragic consequences for all. Set to Sergei Prokofiev's cinematic score, Ratmansky's blend of classical choreography with rich, humanistic characterization promises an evening of heartrending and unforgettable romance.

Alexei Ratmansky's Romeo & Juliet *is generously supported by Emily Blavatnik/Blavatnik Family Foundation.*



ALL BALANCHINE II

—

FEB 2, 3, 4, 5, 7, 10, 11

3 BALLETS

Pictured: Tschaikovsky Piano Concerto No. 2

Mozartiana (Tschaikovsky)
Agon (Stravinsky)
Tschaikovsky Piano Concerto No. 2 (Tschaikovsky)

Music by two of Balanchine's favorite composers inspires the plotless works of this varied program. The athleticism and neoclassical invention of *Agon*, representing the pinnacle of the choreographer's collaboration with Stravinsky, is bookended by two ballets set to Tschaikovsky. The first, *Mozartiana*, premiered in 1981 and movingly combines the youthful energy of its score—and a cast that includes four School of American Ballet students—with the wisdom and gravitas of its original lead, Suzanne Farrell. The evening finishes with *Tschaikovsky Piano Concerto No. 2*, originally choreographed in 1941 with the title *Ballet Imperial*, an indication of its grand, classical scope.



CONTEMPORARY CHOREOGRAPHY II

—

FEB 6 mat & eve, 9, 17, 25, 27 mat

4 BALLETS

Pictured: Foreseeable Future

Pulcinella Variations (Stravinsky/J. Peck)
Liturgy (Pärt/Wheeldon)
New Archibald
Foreseeable Future (Arca/Roberts)

Four distinct expressions from four contemporary choreographers indicate ballet's direction for the 21st century. Resident Choreographer Justin Peck responds whimsically to NYCB's neoclassicism with his spirited 2017 take on Stravinsky's *Pulcinella Suite*, while Christopher Wheeldon turns to the oeuvre of Estonian composer Arvo Pärt for his pensive 2003 pas de deux *Liturgy*. After its world premiere during the Fall Fashion Gala, the first NYCB commission from the highly sought-after, Brooklyn-based choreographer Jennifer Archibald takes the stage again, followed by Jamar Roberts' *Foreseeable Future*, a vision of ecological change brought to entrancing life by Iris van Herpen's otherworldly costumes and music from Venezuelan multidisciplinary performance artist and record producer Arca.



JEWELS

—

FEB 12, 13 mat & eve, 14* mat & eve

1 BALLET IN 3 ACTS

Pictured: Rubies

Emeralds (Fauré/Balanchine)
Rubies (Stravinsky/Balanchine)
Diamonds (Tschaikovsky/Balanchine)

Balanchine's affection and refined facility for glamour find their ultimate articulation in this evening-length tour of his musical affinities. Often interpreted as representations of French, American, and Russian dance idioms, respectively, each act strikes a unique tone: the luxurious poetry of *Emeralds*, the cool and snappy command of *Rubies*, and the regal sophistication of *Diamonds*, each reflected in evocative gemstone-hued costumes designed by Barbara Karinska.

*FEB 14 Sunday matinee begins at 2 PM; specially added Sunday evening performance begins at 7 PM.

WINTER 27
JAN 19—FEB 28



ALL BALANCHINE III

—

FEB 16, 20 mat, 21, 26

4 BALLETS
Pictured: Slaughter on Tenth Avenue

The Four Temperaments (Hindemith)
Valse Fantaisie (Glinka)
Errante (Ravel)
Slaughter on Tenth Avenue (Rodgers, orch. by Kay)

Balanchine's wide-ranging inspirations find ample representation in a program that transports audiences and dancers alike. An abstract ballet that takes an ancient theory of the four humors as its point of departure, *The Four Temperaments* is set to a commissioned piece by Paul Hindemith. Initially the second movement of the 1967 ballet *Glinkiana, Valse Fantaisie's* 19th-century score sets its six dancers awhirl in three-quarter time. For *Errante*, Balanchine returned to music composed in the 20th century, by Maurice Ravel, creating an incandescent solo on Suzanne Farrell, who reconstructed the ballet in 2024. And with *Slaughter on Tenth Avenue*, the stage transforms into that of a 1930s cabaret, where gangsters, their molls, and doomed romance rule the foot-lit night.



CONTEMPORARY CHOREOGRAPHY III

—

FEB 18, 19, 20 eve, 23, 24, 27 eve

3 BALLETS
Pictured: Concerto for Two Pianos

Concerto for Two Pianos (Poulenc/T. Peck)
The Naked King (Françaix/Ratmansky)
The Times Are Racing (Deacon/J. Peck)

Irrepressible exuberance, timeless wit, joyful empowerment: this exhilarating program features three recent and varied works by in-house choreographers. Following its lauded premiere in 2024, Tiler Peck's kinetic *Concerto for Two Pianos* enlivens its early 20th-century Francis Poulenc score and "sets her dancers free," per *The New York Times*. Artist in Residence Alexei Ratmansky's *The Naked King* clothes the classic Hans Christian Andersen folktale in animated choreography and a rainbow of costumes designed by Santo Loquasto, all set to music by neoclassical composer Jean Françaix. The evening is capped by Justin Peck's *The Times Are Racing* from 2017, a vivifying statement of community in choreography set to Dan Deacon's electronic "USA I-IV" suite from the 2012 album *America*.



TAYLOR STANLEY FAREWELL

—

FEB 28

Emeralds (Fauré/Balanchine)
Additional programming to be announced

Joining NYCB in 2010 and rising to the rank of principal in 2016, Taylor Stanley's performances are invariably marked by their stalwart commitment to each role, from indelible interpretations of our founders' masterpieces to an impactful collection of contemporary creations. This winter, audiences will have the opportunity to celebrate Taylor's innumerable contributions with this special farewell program highlighting their intensely physical and deeply emotional performance style.

This performance is available on standard packages only, not available on flex packages; however, all 26-27 Season subscribers will have the opportunity to purchase add-on tickets for this date before it becomes available to the general public. Tickets cannot be exchanged into this date.

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WINTER 27

JAN 19—FEB 28

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 19*	20	21	22	23 MAT	23 EVE	24
ROMEO & JULIET **—NYCB Premiere**	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**
26	27	28	29	30 MAT	30 EVE	31
ROMEO & JULIET	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**	**ROMEO & JULIET**
FEB 2	3	4	5	6 MAT	6* EVE	7
ALL BALANCHINE II Mozartiana Agon Tschaikovsky Piano Concerto No. 2	**ALL BALANCHINE II** Mozartiana Agon Tschaikovsky Piano Concerto No. 2	**ALL BALANCHINE II** Mozartiana Agon Tschaikovsky Piano Concerto No. 2	**ALL BALANCHINE II** Mozartiana Agon Tschaikovsky Piano Concerto No. 2	**CONTEMPORARY CHOREOGRAPHY II** Pulcinella Variations Liturgy **New Archibald** Foreseeable Future	**CONTEMPORARY CHOREOGRAPHY II** Pulcinella Variations Liturgy **New Archibald** Foreseeable Future	**ALL BALANCHINE II** Mozartiana Agon Tschaikovsky Piano Concerto No. 2
9	10	11	12	13 MAT	13 EVE	14 2 PM & 7 PM
CONTEMPORARY CHOREOGRAPHY II Pulcinella Variations Liturgy **New Archibald** Foreseeable Future	**ALL BALANCHINE II** Mozartiana Agon Tschaikovsky Piano Concerto No. 2	**ALL BALANCHINE II** Mozartiana Agon Tschaikovsky Piano Concerto No. 2	**JEWELS**	**JEWELS**	**JEWELS**	**JEWELS**
16	17	18	19*	20 MAT	20 EVE	21
ALL BALANCHINE III The Four Temperaments Valse Fantaisie Errante Slaughter on Tenth Avenue	**CONTEMPORARY CHOREOGRAPHY II** Pulcinella Variations Liturgy **New Archibald** Foreseeable Future	**CONTEMPORARY CHOREOGRAPHY III** Concerto for Two Pianos The Naked King The Times Are Racing	**CONTEMPORARY CHOREOGRAPHY III** Concerto for Two Pianos The Naked King The Times Are Racing	**ALL BALANCHINE III** The Four Temperaments Valse Fantaisie Errante Slaughter on Tenth Avenue	**CONTEMPORARY CHOREOGRAPHY III** Concerto for Two Pianos The Naked King The Times Are Racing	**ALL BALANCHINE III** The Four Temperaments Valse Fantaisie Errante Slaughter on Tenth Avenue
23	24	25	26*	27 MAT	27 EVE	28*
CONTEMPORARY CHOREOGRAPHY III Concerto for Two Pianos The Naked King The Times Are Racing	**CONTEMPORARY CHOREOGRAPHY III** Concerto for Two Pianos The Naked King The Times Are Racing	**CONTEMPORARY CHOREOGRAPHY II** Pulcinella Variations Liturgy **New Archibald** Foreseeable Future	**ALL BALANCHINE III** The Four Temperaments Valse Fantaisie Errante Slaughter on Tenth Avenue	**CONTEMPORARY CHOREOGRAPHY II** Pulcinella Variations Liturgy **New Archibald** Foreseeable Future	**CONTEMPORARY CHOREOGRAPHY III** Concerto for Two Pianos The Naked King The Times Are Racing	**TAYLOR STANLEY FAREWELL** Emeralds *Additional programming to be announced*

*JAN 19-31, FEB 6 eve, 19, 26, and 28 are specially priced performances. JAN 19, FEB 6 eve, 19, 26, and 28 are available on standard packages only, not available for flex packages. 26-27 Season subscribers will have priority access to purchase single tickets for JAN 19 and FEB 28 before sales open to the general public. Tickets cannot be exchanged into JAN 19, FEB 6 eve, 19, 26, or 28.

SPRING 27



Ashley Hod Aarón Sanz Mckenzie Bernardino Soares Kloe Walker

ALL BALANCHINE IV
ALL BALANCHINE V
MASTERS AT WORK II
SPRING GALA
ECLECTIC NYCB II
ECLECTIC NYCB III
COPLAND DANCE EPISODES
A MIDSUMMER NIGHT'S DREAM

SPRING 27
APR 20—MAY 30



ALL BALANCHINE IV

—

APR 20, 23, 25, 28, 29

3 BALLETS
Pictured: Brahms-Schoenberg Quartet

Allegro Brillante (Tschaikovsky)
Le Tombeau de Couperin (Ravel)
Brahms-Schoenberg Quartet (Brahms, orch. by Schoenberg)

The three ballets on this program demonstrate Balanchine's capacious appetite for varied styles in crafting his plotless works of 'pure dance.' Premiering in 1956, *Allegro Brillante* is a condensed, bravura-filled statement from the choreographer on classical balletic romanticism. The hue of the 1966 ballet *Brahms-Schoenberg Quartet*, with a cast of 55 dancers spread across the then-new State Theater stage, is similarly romantic, though given an Austro-Hungarian flavor evident in both the footwork and the Karinska costumes. Performed between the two, Balanchine's 1975 *Le Tombeau de Couperin* reflects Ravel's French Baroque inspirations in a work of enduring grace and remarkable acuity created for eight couples.



ALL BALANCHINE V

—

APR 21, 22, 24 mat & eve, MAY 1 mat, 2

3 BALLETS
Pictured: Serenade

Serenade (Tschaikovsky)
Stravinsky Violin Concerto (Stravinsky)
La Valse (Ravel)

Each of the composers represented on this program were celebrated by the company with a dedicated festival, affirming Balanchine's particular fondness for their music. A perennial favorite and the choreographer's first major work created in America, *Serenade* shares both the title and the broad emotional terrain of its romantic Tschaikovsky score for strings. Premiering on the opening night of the 1972 Stravinsky Festival, *Violin Concerto* exemplifies Balanchine's stylized Black & White leotard approach to the composer's music, with two landmark pas de deux surrounded by two equally groundbreaking full-cast movements of marked symmetry. And in dramatizing Maurice Ravel's *La Valse*, itself a reflection of the rise and eventual decline in popularity of the waltz as a social pastime, Balanchine depicts a woman's doomed dance with the figure of death.



MASTERS AT WORK II

—

APR 27, 30, MAY 1 eve, 4, 5, 7

4 BALLETS
Pictured: Symphony in C

Prodigal Son (Prokofiev/Balanchine)
Afternoon of a Faun (Debussy/Robbins)
Other Dances (Chopin/Robbins)
Symphony in C (Bizet/Balanchine)

The follies of youth and the refinements of maturity meet on this program of varied works by the company's co-founding choreographers. Premiering in 1929 on Diaghilev's Ballets Russes when Balanchine was just 25 years old, *Prodigal Son* conveys the biblical parable of a wild child's sinful escapades and eventual redemption. The score for *Symphony in C* was composed when Georges Bizet was just seventeen; performed today with redesigned costumes featuring shimmering Swarovski Elements, the ballet is epic in impact and effect. Robbins was inspired to choreograph his 1953 *Afternoon of a Faun* by witnessing a teenaged Edward Villella in class at the School of American Ballet, as evidenced by the youthful, exploratory quality of the resulting work. Having admired their dancing with American Ballet Theatre, Robbins was moved to create the pas de deux *Other Dances*, a sort of spiritual companion to *Dances at a Gathering*, on celebrated stars Natalia Makarova and Mikhail Baryshnikov.



SPRING GALA

—

MAY 6 at 7 PM

New J. Peck—World Premiere
Additional programming to be announced

An evening of new thrills and timeless treasures awaits guests of this annual springtime celebration, culminating in the world premiere of the latest ballet from Resident Choreographer Justin Peck. Additional programming will be announced at a future date.

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.

SPRING 27
APR 20—MAY 30



ECLECTIC NYCB II

—

MAY 8 mat & eve, 9, 12, 14

4 BALLETS
Pictured:
The Four Seasons

The Four Seasons (Verdi/Robbins)
Fandango—NYCB Premiere
(Boccherini/Ratmansky)

New T. Peck—World Premiere
New J. Peck

An evening rich with discoveries begins with Jerome Robbins' *The Four Seasons*, an expansive audience favorite that explores the gamut of analogies and emotions for each period of the year. Artist in Residence Alexei Ratmansky's *Fandango,* a "seven-minute tour de force" (*The New York Times*), brings a solo dancer into lively, sinuous conversation with the six musicians sharing the stage, performing Luigi Boccherini's Spanish dance of the same name for string quartet, guitar, and percussion. Following its debut at the spring gala, Resident Choreographer Justin Peck's newest work for the company returns, joined by the world premiere of a new ballet by Principal Dancer Tiler Peck.



ECLECTIC NYCB III

—

MAY 11, 13, 19, 20, 21, 22 eve

3 BALLETS
Pictured:
Moves

New Pires
Moves (Robbins)
Oltremare (Moretti/Bigonzetti)

The artistic and expressive range of the company's repertory comes to the forefront with this electric program. Jerome Robbins' *Moves* from 1959 markedly broke with ballet tradition by renouncing a score altogether, with the incidental noises of the dancers' movements providing the only sound, indicating the focus of the work: bodies in motion, and dance in its purity. Mauro Bigonzetti's *Oltremare*, which translates to "beyond the sea," portrays the passions and peregrinations of working-class immigrants, with earthy costumes and accompaniment by the accordion-like fisarmonica. The evening launches with the latest work from Canadian choreographer Alysa Pires, her second commission for the company, following its premiere in the fall.



COPLAND DANCE EPISODES: A BALLET BY JUSTIN PECK

—

MAY 15 mat & eve, 16, 18, 22 mat, 23

1 FULL-EVENING BALLET

Resident Choreographer Justin Peck's first original full-length creation from 2023 speaks to the aspirations of NYCB's founders from the vantage of the present. Scored by resounding compositions from Aaron Copland, the quintessential American composer, the work features set design by the much-lauded artist Jeffrey Gibson, with a vibrant palette that extends to the cast's practice-attire costumes. The athleticism and communal atmosphere of Peck's watershed 2015 work *Rodeo: Four Dance Episodes*, revisited in the ballet's first section, permeate this vital yet intimate expression of its creator's and performers' classical technique through contemporary artistry.



A MIDSUMMER NIGHT'S DREAM

—

MAY 25, 26, 27, 28, 29 mat & eve, 30

1 BALLET IN 2 ACTS

(Mendelssohn/Balanchine)

The rules of everyday reality are transcended by the spells of the impish Puck, the enchantments of the forest, and, ultimately, love in George Balanchine's evening-length adaptation of William Shakespeare's *A Midsummer Night's Dream.* Premiering in 1962, the ballet translates the classic comedy into classical dance, as mischief and mayhem precede the marriage of Theseus and Hippolyta, Duke of Athens and Queen of the Amazons. With Felix Mendelssohn's indelible score and a cast combining both deeply human and fantastical characters, it remains a cherished story ballet in the company's repertory.

SPRING 27

APR 20—MAY 30

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 20 **ALL BALANCHINE IV** Allegro Brillante Le Tombeau de Couperin Brahms-Schoenberg Quartet	21 **ALL BALANCHINE V** Serenade Stravinsky Violin Concerto La Valse	22 **ALL BALANCHINE V** Serenade Stravinsky Violin Concerto La Valse	23 **ALL BALANCHINE IV** Allegro Brillante Le Tombeau de Couperin Brahms-Schoenberg Quartet	24 MAT **ALL BALANCHINE V** Serenade Stravinsky Violin Concerto La Valse	24 EVE **ALL BALANCHINE V** Serenade Stravinsky Violin Concerto La Valse	25 **ALL BALANCHINE IV** Allegro Brillante Le Tombeau de Couperin Brahms-Schoenberg Quartet
27 **MASTERS AT WORK II** Prodigal Son Afternoon of a Faun Other Dances Symphony in C	28 **ALL BALANCHINE IV** Allegro Brillante Le Tombeau de Couperin Brahms-Schoenberg Quartet	29 **ALL BALANCHINE IV** Allegro Brillante Le Tombeau de Couperin Brahms-Schoenberg Quartet	30 **MASTERS AT WORK II** Prodigal Son Afternoon of a Faun Other Dances Symphony in C	MAY 1 MAT **ALL BALANCHINE V** Serenade Stravinsky Violin Concerto La Valse	1 EVE **MASTERS AT WORK II** Prodigal Son Afternoon of a Faun Other Dances Symphony in C	2 **ALL BALANCHINE V** Serenade Stravinsky Violin Concerto La Valse
4 **MASTERS AT WORK II** Prodigal Son Afternoon of a Faun Other Dances Symphony in C	5 **MASTERS AT WORK II** Prodigal Son Afternoon of a Faun Other Dances Symphony in C	6* **SPRING GALA 7 PM** **New J. Peck —World Premiere** *Additional programming to be announced*	7 **MASTERS AT WORK II** Prodigal Son Afternoon of a Faun Other Dances Symphony in C	8 MAT **ECLECTIC NYCB II** The Four Seasons **Fandango —NYCB Premiere** **New T. Peck —World Premiere** **New J. Peck**	8 EVE **ECLECTIC NYCB II** The Four Seasons **Fandango** **New T. Peck** **New J. Peck**	9 **ECLECTIC NYCB II** The Four Seasons **Fandango** **New T. Peck** **New J. Peck**
11 **ECLECTIC NYCB III** **New Pires** Moves Oltremare	12 **ECLECTIC NYCB II** The Four Seasons **Fandango** **New T. Peck** **New J. Peck**	13 **ECLECTIC NYCB III** **New Pires** Moves Oltremare	14 **ECLECTIC NYCB II** The Four Seasons **Fandango** **New T. Peck** **New J. Peck**	15 MAT **COPLAND DANCE EPISODES**	15 EVE **COPLAND DANCE EPISODES**	16 **COPLAND DANCE EPISODES**
18 **COPLAND DANCE EPISODES**	19 **ECLECTIC NYCB III** **New Pires** Moves Oltremare	20 **ECLECTIC NYCB III** **New Pires** Moves Oltremare	21 **ECLECTIC NYCB III** **New Pires** Moves Oltremare	22 MAT **COPLAND DANCE EPISODES**	22 EVE **ECLECTIC NYCB III** **New Pires** Moves Oltremare	23 **COPLAND DANCE EPISODES**
25 **A MIDSUMMER NIGHT'S DREAM**	26 **A MIDSUMMER NIGHT'S DREAM**	27 **A MIDSUMMER NIGHT'S DREAM**	28 **A MIDSUMMER NIGHT'S DREAM**	29 MAT **A MIDSUMMER NIGHT'S DREAM**	29 EVE **A MIDSUMMER NIGHT'S DREAM**	30 **A MIDSUMMER NIGHT'S DREAM**

*MAY 6 is a specially priced performance and is not available on subscription packages. 26-27 Season subscribers will have priority access to purchase single tickets for this date before sales open to the general public.

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