

New York City Ballet is now on sale for the 2018/2019 season! We have rates through June 02, 2019. Please see the attached rate sheet for a detailed performances schedule and pricing.

Fall 2018 (September 18, 2018 – October 14, 2018)

Jewels – 09/18, 09/19, 09/20, 09/22, 09/23, 09/25

Jewels, a work in three parts choreographed by George Balanchine, had a forerunner in the first production of Balanchine's Symphony in C at the Paris Opera in 1947. In it, each movement of the ballet, then called Le Palais de Cristal, was costumed in a different jewel color. After being inspired by a visit to famed jewelers Van Cleef and Arpels, Balanchine took up this concept again and selected emeralds, rubies, and diamonds for his parure, having also considered pearls and sapphires. But Jewels is really not so much about gems as about some facets of classical dancing, and while it has been considered the first three-act story-less ballet, the jewel motif, sustained by Karinska's costumes and the decor, is actually a device to unify sections that would otherwise be disparate; each act is quite distinct in style and has music by a different composer: Fauré for Emeralds, Stravinsky for Rubies, Tschaikovsky for Diamonds.

All Balanchine – 09/21, 09/22 eve, 09/26

Four classic works by our Founder, showcasing the wonderful variety of Balanchine's neoclassical style.

Concerto Barocco (Bach)

One of Balanchine's greatest masterpieces, Concerto Barocco is music made visible as two elegant yet dynamic lead ballerinas each depict one of the instrumental soloists in a virtuosic double violin concerto.

Tschaikovsky Pas de Deux (Tschaikovsky)

A virtuosic ballet, Tschaikovsky Pas de Deux is brief, beautiful, and beloved – an adrenaline rush for both dancers and audiences.

Stravinsky Violin Concerto (Stravinsky)

The outer sections of Stravinsky Violin Concerto are carefully-woven masterpieces of symmetry that peel away to reveal two of Balanchine's most ingenious and unique pas de deux.

Symphony in C (Bizet)

A grand classical masterpiece, Symphony in C dazzles audiences with over 50 dancers covered in Swarovski elements and a spectacular finale uniting the entire cast.

21st Century Choreographers I – 09/28, 10/04, 10/06 eve

Dance and design converge for our annual fall fashion gala, this year featuring three world premieres along with the return of the shadow-strewn In Vento.

New Neenan (Dvorák) – World Premiere

Choreographer in Residence of the Pennsylvania Ballet and Co-Founder of Philadelphia's BalletX, Matthew Neenan's first NYCB work will be set to music for string quartet by Antonín Dvořák.

In Vento (Moretti/Bigonzetti)

Set to a commissioned score by Bruno Moretti, In Vento is brooding and evocative. Italian choreographer Mauro Bigonzetti is known for the athleticism and dynamism of his ballets. He and his close collaborator, Bruno Moretti, have created many works for Italy's Aterballetto, where Bigonzetti was artistic director from 1997 to 2007. In Vento, from the 2006 Diamond Project, is the second of three works that the pair created for New York City Ballet.

New Abraham – World Premiere

Choreographer and founder of the acclaimed modern dance company A.I.M. (formerly known as Abraham.In.Motion), Kyle Abraham will create his first-ever work for a ballet company.

New Reisen (Adams) – World Premiere

After impressing audiences with 2017's Composer's Holiday, Gianna Reisen's second ballet for NYCB will be set to excerpts from John Adams' composition John's Book of Alleged Dances.

La Sylphide – 09/29 mat, 09/29 eve, 09/30, 10/02, 10/03

La Sylphide, a love story of ethereal and enduring beauty, returns along with Allegro Brillante, a brief but scintillating neoclassical work; Carousel (A Dance), a distillation of the romantic Broadway classic; and Easy, a Spring 2018 premiere honoring the centenaries of Jerome Robbins and Leonard Bernstein.

Allegro Brillante (Tschaikovsky/Balanchine)

George Balanchine called the exuberant Allegro Brillante "everything I know about classical ballet in thirteen minutes."

Easy (Bernstein/Peck)

Celebrating Jerome Robbins' and Leonard Bernstein's centennials, Justin Peck's Easy is an energetic and colorful tribute to Robbins' playful choreography and Bernstein's jazzy music, utilizing a cast of six dancers with a vintage-inspired backdrop by Stephen Powers.

Carousel (A Dance) (Rodgers/Wheeldon)

This charming distillation of Rodgers and Hammerstein's classic Carousel recalls the poignant romance and thrilling drama of the celebrated Broadway production.

La Sylphide (Løvenskjold/Martins after Bournonville)

The most recent of the enduring classical story ballets to enter NYCB's repertory, Peter Martins' staging of August Bournonville's La Sylphide is filled with passion and elusive love.

21ST CENTURY CHOREOGRAPHERS II – 10/05, 10/06 mat, 10/07, 10/09

Ballet thrives on constant renewal and discovery, and this program collects some of the most exciting contemporary works in recent years.

Pulcinella Variations (Stravinsky/Peck)

Exploring NYCB's neoclassical roots in his choreography, Peck's Pulcinella Variations features nine dancers in a series of divertissements, dressed by Japanese fashion designer Tsumori Chisato in whimsical commedia dell'arte-inspired costumes.

This Bitter Earth (Richter, Otis/Wheeldon)

This breathtaking and poetic dance for a man and woman explores the haunting, tenuous melodies of Dinah Washington's soulful rendition of "This Bitter Earth" as remixed by British composer Max Richter.

Concerto DSCH (Shostakovich/Ratmansky)

With its thrilling Shostakovich score and dramatic texture, Ratmansky's acclaimed 2008 creation excels with classical ingenuity and contemporary stylishness.

Fearful Symmetries (Adams/Martins)

Fearful Symmetries is an ever-changing cascade of dancers costumed in vibrant tones of red with a racing score by celebrated American composer John Adams.

SHORT STORIES – 10/10, 10/13 eve

Dance is wedded to story and character in this trio of classics.

Fancy Free (Bernstein/Robbins)

Evoking the Great White Way, Fancy Free is the precursor to Broadway's On the Town, presenting three sailors and their escapades on shore leave in Manhattan.

Prodigal Son (Prokofiev/Balanchine)

The ultimate story of sin and redemption, Prodigal Son's powerful message, expressive score, and dramatic movement make it eternally impactful.

West Side Story Suite (Bernstein/Robbins)

A modern love story based on Shakespeare's Romeo and Juliet, West Side Story Suite brings audiences to the feuding streets of 1950s New York City with its crackling energy and heart-rending poignancy.

ROBBINS 100 10/11, 10/12, 10/13 mat

Celebrating the centenary of Jerome Robbins' birth with three beloved ballets and a medley of songs and dances from some of his most celebrated Broadway musicals.

Afternoon of a Faun (Debussy)

Subtle, sensual, and narcissistic, Afternoon of a Faun depicts a chance encounter between two young dancers in a studio.

Other Dances (Chopin)

Other Dances pays homage to Chopin's romanticism and the purity of classical ballet technique, featuring two dramatic dancers in a series of short, folk-infused dances.

Moves

Forgoing elaborate costumes, set design, and even musical accompaniment, Moves entralls with the unexpected intensity derived from sounds produced by the dancers themselves.

SOMETHING TO DANCE ABOUT Jerome Robbins, Broadway at the Ballet (Bernstein, Bock, Gould, Rodgers, Styne/Robbins, direction and musical staging by Carlyle)

With famous song and dance selections drawn from nine landmark Broadway musicals, Warren Carlyle's SOMETHING TO DANCE ABOUT Jerome Robbins, Broadway to Ballet shows the depth of Robbins' influence on dance.

JOAQUIN DE LUZ FAREWELL – 10/14

Celebrating the centenary of Jerome Robbins' birth with three beloved ballets and a medley of songs and dances from some of his most celebrated Broadway musicals.

Theme and Variations (Tschaikovsky/Balanchine)

A work that drips with gilded grandeur, Theme and Variations pays tribute to Balanchine's imperial Russia with its regal structure and sumptuous Tschaikovsky score

Concerto Barocco (Bach/Balanchine)

One of Balanchine's greatest masterpieces, Concerto Barocco is music made visible as two elegant yet dynamic lead ballerinas each depict one of the instrumental soloists in a virtuosic double violin concerto.

A Suite of Dances (Bach/Robbins)

Performed with an onstage cellist, A Suite of Dances is a solo tour de force for a male dancer that is at once witty and pensive.

Todo Buenos Aires (Piazzolla/Martins)

Set in the seductive twilight of an Argentinean evening, Todo Buenos Aires puts the tango on pointe while maintaining its sultry heat and rhythmic beat.

Winter Season (January 22, 2019 – March 03, 2019)

STRAVINSKY & BALANCHINE – 01/22, 01/24, 01/26 eve, 02/01, 02/02 mat

The collaboration between Stravinsky and Balanchine was a landmark of 20th-century music and dance. This program brings together three ballets that have been called the “Greek Trilogy.”

Apollo

Balanchine's first collaboration with Stravinsky and one of his earliest international successes, Apollo presents the young god as he is ushered into adulthood by the muses of poetry, mime, and dance.

Orpheus

An iconic Balanchine work that was part of NYCB's inaugural performance in 1948, this highly-stylized, narrative ballet depicts Orpheus' journey to rescue his beloved Eurydice from the underworld.

Agon

The apex of Balanchine's collaborations with Igor Stravinsky, Agon is an intense masterpiece and signature NYCB work, ever contemporary in its athletic competitiveness.

TSCHAIKOVSKY & BALANCHINE – 01/23, 01/25, 01/26 mat, 01/27, 01/29, 01/30

A lifelong affection for Tschaikovsky's music inspired several of Balanchine's greatest works.

Serenade

The first ballet Balanchine choreographed in America is a romantic work of immense sweep, set to a transcendent Tschaikovsky score.

Mozartiana

Mozartiana's prayerful opening will touch your spirit and the upbeat theme and variations that follows builds to pure exhilaration.

Tschaikovsky Piano Concerto No. 2

Balanchine's Tschaikovsky Piano Concerto No. 2 is an ebullient outpouring of classical virtuosity with tiaraed tiers of corps de ballet dancers.

NEW COMBINATIONS – 01/31, 02/03, 02/09 mat, 02/10, 02/27, 03/02 eve

New works from Emma Portner and Resident Choreographer Justin Peck are joined by the first full staging of Herman Schmerman since 1994.

New Portner – World Premiere

Boundary-breaking dance-maker Emma Portner, whose unique repertory includes works for live performance, film, and social media, will lead the New Combinations program with a premiere marking her first creation for a ballet company.

New Fall 2018 Ballet

TBD

Herman Schmerman (Willems/Forsythe)

Forsythe's angular, contemporary choreography, paired with an electronic score by his long-time collaborator Thom Willems, is on full display in the first complete staging of this ballet in over two decades.

New Peck 1 (Stevens) – World Premiere

Set to a commissioned score for full orchestra, Justin Peck's fourth collaboration with Oscar-nominated composer Sufjan Stevens will also feature scenic designs by Mimi Lien.

CLASSIC NYCB – 02/02 eve, 02/06, 02/26

This diverse program brings together two Balanchine ballets – a classic and a rarity – and three works from contemporary choreographers.

In Vento (Moretti/Bigonzetti)

Set to a commissioned score by Bruno Moretti, In Vento is brooding and evocative.

After the Rain Pas de Deux (Pärt/Wheeldon)

Full of heartfelt emotion, this simple yet stirring pas de deux leaves audiences in silent awe.

Variations Pour Une Porte et Un Soupir (Henry/Balanchine)

Translated as Variations for a Door and a Sigh, this avant-garde work presents a black-caped woman in the role of the Door, an imposing barrier to the male soloist who portrays the Sigh in a work that is Balanchine at his most experimental.

Duo Concertant (Stravinsky/Balanchine)

An animated dance for a neoclassical couple, the dancers periodically stop and listen to the onstage musicians before ending with a poignant scene in a pool of light on a dark stage.

The Times are Racing (Deacon/Peck)

One of the most buzzed about premieres of 2017, The Times Are Racing is a sneaker ballet that sees its dancers in streetwear designed by Opening Ceremony, drawing inspiration from a variety of dance styles while matching Dan Deacon's electronic score with youthful impulse and vigor.

ROBBINS: A MASTER AT WORK – 02/05, 02/07, 02/09 eve, 03/03

Jerome Robbins embraced an astonishing range of classic and contemporary music, as this program reveals.

Interplay (Gould)

Interplay's young dancers take part in lighthearted competition as they revel in the exuberant yet cool melodies of the ballet's jazz-infused score.

In the Night (Chopin)

Exploring his fascination with the music of Chopin, Robbins created three vastly contrasting sets of lovers, from innocent to impetuous, who meet beneath a midnight sky.

N.Y. Export: Opus Jazz (Prince)

N.Y. Export: Opus Jazz was choreographed only a year after the landmark West Side Story opened on Broadway — the dancers in this ballet in sneakers evoke a post-war New York City with their cool jazz moves and angst-ridden beats.

THE SLEEPING BEAUTY – February 13, 2019 – February 24, 2019

A classic fairy tale was transmuted into one of the seminal works in the international repertory when Marius Petipa first staged The Sleeping Beauty, to a score by Tschaikovsky that ranks among the finest ever composed for a ballet. Peter Martins paid tribute to Petipa's choreography in creating his adaptation, which blends the majesty of the original with the velocity and energy that remain a hallmark of the Company

ALL BALANCHINE – 02/28, 03/01, 03/02 mat

Two richly contrasted Balanchine favorites illuminate the expansiveness of his imaginative reach.

Prodigal Son (Prokofiev)

The ultimate story of sin and redemption, Prodigal Son's powerful message, expressive score, and dramatic movement make it eternally impactful.

Liebeslieder Walzer (Brahms)

Set in an elegantly appointed ballroom to 33 Brahms waltzes with onstage singers, Liebeslieder Walzer is a lyrical and intimate two-part ballet that finds its four couples in the midst of their affection – an intimate joy for waltz lovers and classical music devotees.

Spring 2019 (April 23, 2019 – June 02, 2019)

21ST CENTURY CHOREOGRAPHERS I – 04/23, 04/25, 04/26, 04/27 eve

The Company's evolution through the commissioning new works is displayed in this program featuring ballets from three leading choreographers.

Pictures at an Exhibition (Mussorgsky/Ratmansky)

Like the ever-changing Wassily Kandinsky watercolors that set the stage, Pictures at an Exhibition's ten dancers move in varying combinations to display a plethora of emotion, from raw and wild to solemn and soulful.

Oltremare (Moretti/Bigonzetti)

Brooding and intensely physical, Oltremare depicts the journey toward a new life with both its struggles and adrenaline-rising anticipation.

Rodeo: Four Dance Episodes (Copland/Peck)

A plotless take on Aaron Copland's well known Americana score, Rodeo: Four Dance Episodes pairs a lone woman with a cast of 15 jocular, energetic, and charming male dancers for a fresh and thrilling adventure that audiences adore.

21ST CENTURY CHOREOGRAPHERS II – 04/24, 04/27 mat, 04/28, 05/01

The spring's ample variety of contemporary works continues with this quartet of ballets.

New Neenan

Choreographer in Residence of the Pennsylvania Ballet and Co-Founder of Philadelphia's BalletX, Matthew Neenan's first NYCB work will be set to music for string quartet by Antonín Dvořák.

Hallelujah Junction (Adams/Martins)

Martins' Hallelujah Junction is a living locomotive of propulsive vitality, set to a pulsing John Adams score played by two onstage pianists.

Herman Schmerman (Willems/Forsythe)

Forsythe's angular, contemporary choreography, paired with an electronic score by his long-time collaborator Thom Willems, is on full display in the first complete staging of this ballet in over two decades.

Concerto DSCH (Shostakovich/Ratmansky)

With its thrilling Shostakovich score and dramatic texture, Ratmansky's acclaimed 2008 creation excels with classical ingenuity and contemporary stylishness.

ALL BALANCHINE – 04/30, 05/04 mat, 05/05, 05/24, 05/25 eve

Four works from Balanchine plumb the depths of an immense choreographic imagination inspired by striking music.

Scotch Symphony (Mendelssohn)

A scenic escapade in the Scottish Highlands, this charming Balanchine ballet features brisk footwork and a wistfully romantic pas de deux.

Le Tombeau de Couperin (Ravel)

Rooted in the court dances of 18th-century France, Le Tombeau de Couperin mesmerizes with its seamless patterns and symmetrical groupings of dancers.

Sonatine (Ravel)

The polished simplicity and emotional interplay of the rarely-seen Sonatine evokes the elegance of the French artists on which it was made.

Stravinsky Violin Concerto (Stravinsky)

The outer sections of Stravinsky Violin Concerto are carefully-woven masterpieces of symmetry that peel away to reveal two of Balanchine's most ingenious and unique pas de deux.

SPRING GALA – 05/02 7:00 PM

A new ballet from Resident Choreographer Justin Peck headlines the annual spring gala, joined by the return of Balanchine's sumptuous Tschaikovsky Suite No. 3.

New Peck 2 – World Premiere

The second of two premieres NYCB Resident Choreographer Justin Peck will create during the 2018/19 Season, the music for this work will be announced at a later date.

Tschaikovsky Suite No. 3 (Tschaikovsky/Balanchine)

Opening on a romantic note, each section of Tschaikovsky Suite No. 3 swells with ardor, culminating in a radiant, majestic finale.

BARBER, BROADWAY & BALANCHINE – 05/03, 05/05, 05/07

Traversing the terrain from classical to modern, this program highlights how music, in all its infinite varieties, has always been central to the mission of New York City Ballet.

Barber Violin Concerto (Barber/Martins)

Alternately noble and quixotic, Barber Violin Concerto contrasts a classical couple with a bare-footed couple as the worlds of ballet and modern dance collide.

Slaughter on Tenth Avenue (Rodgers, orch. by Kay/Balanchine)

An audience favorite with showbiz glam, Slaughter on Tenth Avenue is a vampy ballet about a jealous Russian premier danseur and his hoofing American rival.

Diamonds (Tschaikovsky/Balanchine)

With its symphonic Tschaikovsky score, Diamonds venerated the regality of Balanchine's native Russia for an elegant and romantic experience.

CLASSIC NYCB I 05/04 eve, 05/09, 05/11 mat, 05/12

A quartet of dances that highlights Balanchine, Robbins and Peck's places in the NYCB repertory, from classic works to a brand-new creation.

Valse Fantasie (Glinka/Balanchine)

This brief but captivating ballet finds a principal couple and a corps de ballet of four women in a whirl of perpetual motion set to Glinka's swooning melodies.

A Suite of Dances (Bach/Robbins)

Performed with an onstage cellist, A Suite of Dances is a solo tour de force for a male dancer that is at once witty and pensive.

New Peck 2

The second of two premieres NYCB Resident Choreographer Justin Peck will create during the 2018/19 Season, the music for this work will be announced at a later date.

Western Symphony (Traditional American melodies, orch. by Kay/Balanchine)

Western Symphony is a rodeo of frisky fillies and lonesome cowpokes with a rousing, non-stop finale that brings the curtain down.

BALANCHINE MEETS PECK – 05/10, 05/14, 05/16, 05/18 eve

Works by our Founding Choreographer and our current Resident Choreographer come together for the first time in a single program.

New Peck 1 (Stevens)

Set to a commissioned score for full orchestra, Justin Peck's fourth collaboration with Oscar-nominated composer Sufjan Stevens will also feature scenic designs by Mimi Lien.

Symphony in Three Movements (Stravinsky/Balanchine)

One of Balanchine's most celebrated leotard ballets, Symphony in Three Movements is bold and breathtakingly jet-propelled, a kinetic achievement, striking for its confidence and power.

The Times are Racing (Deacon/Peck)

One of the most buzzed about premieres of 2017, The Times Are Racing is a sneaker ballet that sees its dancers in streetwear designed by Opening Ceremony, drawing inspiration from a variety of dance styles while matching Dan Deacon's electronic score with youthful impulse and vigor.

CLASSIC NYCB II – 05/11 eve, 05/17, 05/21, 05/22

Paying tribute to the wide-ranging reach of our repertory, a Fall 2018 premiere joins audience favorites from Robbins and Balanchine.

New Fall 2018 Ballet

TBD

Dances at a Gathering (Chopin/Robbins)

The quintessential piano ballet, Dances at a Gathering distills the spectrum of human interaction into the most natural of movements, a landmark for its invention, virtuosity, and constantly shifting emotions.

Stars and Stripes (Sousa, orch. by Kay/Balanchine)

Set to Sousa's buoyant marches and dressed in Karinska's delightful all-American costumes, Stars and Stripes contains as much pure dancing as many full-length classical ballets.

BALANCHINE: BIG & BOLD – 05/15, 05/18 mat, 05/19, 05/23

Balanchine evokes two distinct atmospheres in the ballets sharing this program, each boasting a cast of over 50 dancers.

Brahms-Schoenberg Quartet (Brahms, orch. by Schoenberg)

A sweeping romantic work for 55 dancers, the Austro-Hungarian-inflected Brahms-Schoenberg Quartet ends in an intoxicating gypsy finale.

Tschaikovsky Suite No. 3 (Tschaikovsky/Balanchine)

Opening on a romantic note, each section of Tschaikovsky Suite No. 3 swells with ardor, culminating in a radiant, majestic finale.

SYMPHONIC & ELECTRONIC – 05/25 mat, 05/26

An emphasis on energetic, even ecstatic, rhythms unites Hershy Kay's bold orchestrations with Dan Deacon's synthesized sound.

Stars and Stripes (Sousa, orch. by Kay/Balanchine)

Set to Sousa's buoyant marches and dressed in Karinska's delightful all-American costumes, Stars and Stripes contains as much pure dancing as many full-length classical ballets.

Slaughter on Tenth Avenue (Rodgers, orch. by Kay/Balanchine)

An audience favorite with showbiz glam, Slaughter on Tenth Avenue is a vampy ballet about a jealous Russian premier danseur and his hoofing American rival.

Tarantella (Gottschalk, orch. by Kay/Balanchine)

The virtuosic pas de deux Tarantella showcases two pyrotechnical dancers in an ever growing profusion of steps.

The Times are Racing (Deacon/Peck)

One of the most buzzed about premieres of 2017, The Times Are Racing is a sneaker ballet that sees its dancers in streetwear designed by Opening Ceremony, drawing inspiration from a variety of dance styles while matching Dan Deacon's electronic score with youthful impulse and vigor.

A MIDSUMMER NIGHT'S DREAM – 05/28/2019 to 06/02/2019

For ballet lovers, the return of A Midsummer Night's Dream is a welcome rite of spring. In his distillation of Shakespeare's comedy – the first full-length ballet Balanchine created – the choreographer captures all the mirth and merriment of the original. The turmoil of the young lovers, the tug of war between Oberon and Titania, and the Rude Mechanicals' bumbling all combine to joyous effect in a ballet that perfectly expresses the season of regeneration.