While excitement here continues to build in anticipation of the imminent company premiere of our new production of George Balanchine’s *A Midsummer Night’s Dream*, we’re equally excited to share with you our plans for the upcoming 2016 - 2017 season.

Our commitment to bring you the very best in dance continues and next season’s programming brings you dance’s past, present, and future … Miami City Ballet-style. Our programs feature a major world premiere, 5 (!) company premieres, and several well-loved revivals.

The season opens with the 19th century’s greatest romantic ballet and one of the most beloved ballets of all time - *Giselle*. The title role, which calls for extraordinary acting skills and virtuosic technique, is a ballerina’s dream. Several of our ballerinas, supported by the full company, will be eagerly taking on that challenge next season.

With Program Two, we move into the 20th century with a whopping three company premieres! From Sir Kenneth MacMillan, a major choreographer new to us, we have the *Carousel Pas de Deux*, a poignant duet adapted from the hugely popular musical, set to music by the great Richard Rodgers. Following on the heels of the enthusiastic response to Peter Martins’ *Barber Violin Concerto* comes his very first ballet - the abrasive *Calcium Light Night*. The addition of Jerome Robbins’ *Glass Pieces*, a groundbreaking audience favorite, continues to build the large Robbins’ presence in our repertory. And, finally, Balanchine’s ravishing *Serenade*, now an MCB signature piece.

Program Three brings a major coup: a new narrative ballet by today’s most in-demand classical choreographer, Alexei Ratmansky. This is ballet in the 21st century. It’s our second commission from Alexei who will be creating a large-cast work, *The Fairy’s Kiss*, based on a Hans Christian Anderson story and set to a melodious score by Stravinsky. A new Balanchine acquisition, *Walpurgisnacht Ballet*, set to Gounod’s passionate Faust music, contains a bravura ballerina role with two dozen alluring young women in support. Christopher Wheeldon’s striking *Polyphonia*, so enthusiastically received in its 2013 company premiere, returns for an encore.

And lastly, Program Four opens with the company premiere of Twyla Tharp’s *Bach Partita*, brimming with energy and invention and set to some of the most glorious music ever written. To close the program, and the season, we bring back both Paul Taylor’s rousing *Arden Court* and Balanchine’s irresistible *Who Cares?*, set to the infectious music of George Gershwin.

In sum, here’s some of the best that dance has to offer, performed by our brilliant and individualistic MCB dancers!

Warmly,

Lourdes Lopez, Artistic Director
Giselle, created in 1841, has never lost its preeminence in the repertory. One reason among many: Every ballerina wants to dance it! And just about every great ballerina in history has danced it - from Pavlova to Ulanova, Fonteyn, Alonso, Kirkland, Makarova, and so many more.

And why not? In Act One the ballerina gets to be a naïve, loving peasant girl who is betrayed by Albrecht, her aristocrat lover, and has a harrowing mad scene before dying. In Act Two she’s a ghostly Wilis, raised from her tomb to join her spectral sisters in driving inconstant men to their death - only to defy the Wilis and use the power of her love to save Albrecht from his doom.

Giselle, with its own wonderful score by Adolphe Adam, is the ultimate dance statement about the centrality of dance to life.
The first ballet George Balanchine made in America, in 1934, Serenade is one of his most famous and cherished works. Seventeen girls form and reform in kaleidoscopic patterns. A girl enters, late. A boy joins her. After she falls to the ground, another boy approaches her, guided by a “Dark Angel,” then leaves her behind, to be carried off to a kind of transfiguration. Endlessly suggestive though essentially plotless, Serenade is impelled forward by Tchaikovsky’s rushing, deeply affecting score.

When London’s Royal National Theatre’s revival of Rodgers and Hammerstein’s Carousel moved to Lincoln Center in 1994, it ran for almost a year, winning five Tony Awards, including one for Sir Kenneth MacMillan’s choreography. His deeply touching duet for the central couple, is a quintessential expression of ecstatic - and dangerous - young love.

Peter Martins’ first ballet, from 1978 - raw, witty, combative - pits a modern young couple against each other in provocative seduction and collision. The assertive and challenging score by America’s greatest composer, Charles Ives, is complemented by the electric colors of the ultra-sleek costumes. Calcium Light Night was the first step toward George Balanchine’s choosing Martins to be his successor at the New York City Ballet.

When Jerome Robbins premiered Glass Pieces in 1983 (with Lourdes Lopez in the original cast), The New York Times hailed it as “a picture of our times - the electronic age, the computer age.”

Because its Philip Glass score is so resonant; because it is so brilliantly structured; because its images, beginning with its huge graph-paper backdrop, are so indelible, it continues to grip and thrill audiences everywhere.

MCB is proud to add Glass Pieces to our expanding Robbins repertory, following Fancy Free, Afternoon of a Faun, Dances at a Gathering, In the Night, The Concert, Fanfare and West Side Story Suite.
Twenty-four girls stampeding across the stage - most of them in purple, their hair flowing - and a single man. Gounod's passionate Faust music. A bravura ballerina role demanding both complete control and utter abandon (hand-tailored in 1980 for the great Suzanne Farrell). There's no Faust, no Mephistopheles - just sheer impetuosity and startling virtuosity. This is Balanchine at his most outrageously popular - marrying classicism to kitsch!

2001's *Polyphonia* confirmed Christopher Wheeldon's reputation as one of the leading young choreographers of our time. Four couples are seen in ten classically constructed yet bracingly contemporary episodes that explore the turbulent and compelling piano music of the modern master Györgi Ligeti.

*Polyphonia* is now performed by companies around the world, fulfilling Alastair Macaulay's verdict in *The New York Times* that it is "just what the doctor ordered for ballet worldwide."

A major coup: A new narrative ballet by today's most in-demand classical choreographer, Alexei Ratmansky. Hans Christian Andersen's story of *The Ice-Maiden* inspired what is perhaps Stravinsky's loveliest score - a tribute to Tchaikovsky. Music that George Balanchine so loved that he set ballets to it three times!

With a large cast, striking new costumes and visual effects, and a powerful, moving story, *The Fairy’s Kiss* is a superb successor to *Symphonic Dances*, Ratmansky’s 2013 first triumphant new ballet for MCB.
Brimming with energy and invention, Bach Partita was Twyla Tharp's first pure ballet - classical, yes - but also joyous, jazzy, and superbly structured. Created for ABT in 1983, it's only recently been brought back into the repertory and hailed as the masterpiece it is. A dazzling large-scale work, set to some of the most glorious music ever written.

In 1970 George Balanchine created this rousing ballet to the songs of his friend and collaborator George Gershwin: “I Got Rhythm,” “Embraceable You,” “The Man I Love,” “Fascinatin’ Rhythm,” and over a dozen more. One suave guy, three sexy ballerinas, a big bunch of chorus boys and girls, the great Gershwin, the great Balanchine, Who Cares? is sophisticated, nostalgic - 'S Wonderful!
Join Marie and her Nutcracker Prince as they travel through a winter wonderland of dancing snowflakes, sugar plum fairies and epic battles between heroic toy soldiers and mischievous mice - the perfect holiday treat for the entire family.

This lavish performance - one of the only productions of *George Balanchine’s The Nutcracker™* in the nation - features magnificent scenery, elaborate costumes and the magical music of Tchaikovsky. Tickets start at just $25!

**SAVE THE DATE!**

Nutcracker Magic Kids Gala
Miami, Dec. 17
For info and sponsorship opportunities: nutcracker@miamicityballet.org
305.929.7000 x2000

**SWEET SEATS VIP PACKAGES**

Available for select performances at Broward Center + Kravis Center
To add to your subscription: 305.929.7010

*SHIMON ITO IN GEORGE BALANCHINE’S THE NUTCRACKER™, CHOREOGRAPHY BY GEORGE BALANCHINE © THE GEORGE BALANCHINE TRUST. PHOTO © ALBERTO OVIEDO.*
Premier Subscription

The Ultimate Ballet Experience!

A must-have package for any true ballet aficionado. As a valued supporter, keep your favorite seats for the entire season and treat yourself to the ultimate Miami City Ballet experience with special access to the best seats, VIP events with the Company, and personalized box office service.

- Keep your favorite seats season-to-season!
- Get the best seats in the house before the general public
- Significant savings off the single ticket price
- Save 15% off Nutcracker and 10% off additional repertory tickets
- Personalized box office service
- FREE ticket exchanges and replacement of lost tickets
- Insider access to special VIP events
- Receive the exclusive MCB Insider newsletter
- Year-long discounts at the MCB Store

Create-Your-Own Series

Save up to 15% with Subscriber Benefits

Experience more ballet - your way. With this simple, flexible package, pick two or three Miami City Ballet programs that fit your schedule and save up to 15% off single-ticket prices.

- Flexibility - Choose your favorite dates and theaters
- FREE ticket exchanges and replacement of lost tickets
- Significant savings off the single ticket price
- Save 15% off Nutcracker and 10% off additional repertory tickets
- Personalized box office service
- Receive the exclusive MCB Insider newsletter
- Year-long discounts at the MCB Store

* A1’s are the best seats in section A. They are available to everyone at all Nutcracker performances and at Programs One - Four for current Artist’s Circle donors on opening nights at all theaters and on a limited basis to others at all Adrienne Arsht Center performances. For Nutcracker performances at Broward Center, there are no C or D seats in the Orchestra or Mezzanine (2nd level from the stage). CL is the exclusive Club Level section at Broward Center.

Adrienne Arsht Center
1300 Biscayne Blvd, Miami

PROGRAM ONE
Oct. 21 — 23, 2016

PROGRAM TWO
Jan. 13 — 15, 2017

PROGRAM THREE
Feb. 10 — 12, 2017

PROGRAM FOUR
March 31 — April 2, 2017

Friday Evening (8pm)
Saturday Evening (8pm)
Sunday Matinee (2pm)
A1 Seating available at all performances

Broward Center
201 SW 5th Ave, Ft. Lauderdale

PROGRAM ONE
Nov. 5 — 6, 2016

PROGRAM TWO
Feb. 4 — 5, 2017

PROGRAM THREE
March 11 — 12, 2017

PROGRAM FOUR
April 8 — 9, 2017

Friday Evening (8pm)
Saturday Matinee (2pm)
Saturday Evening (8pm) + Sunday Matinee (1pm)
A1 Seating available on Friday Evening only

Kravis Center
701 Okeechobee Blvd, West Palm Beach

PROGRAM ONE
Nov. 11 — 13, 2016

PROGRAM TWO
Jan. 20 — 22, 2017

PROGRAM THREE
Feb. 4 — 5, 2017

PROGRAM FOUR
March 17 — 19, 2017

Saturday Evening (8pm)
Sunday Matinee (2pm)
A1 Seating available on Saturday Evening only

Programs subject to change

305.929.7010 or 877.929.7010 Toll Free  miamicityballet.org/subscribe