



NEW YORK CITY BALLET

Annual Report 2009

MISSION STATEMENT

George Balanchine and Lincoln Kirstein formed New York City Ballet with the goal of producing and performing a new ballet repertory that would re-imagine the principles of classical dance. Under the leadership of Ballet Master in Chief Peter Martins, the Company remains dedicated to their vision as it pursues two primary objectives:

- 1) to preserve the ballets, dance aesthetic, and standards of excellence created and established by its founders;
- 2) to develop new work that draws on the creative talents of contemporary choreographers and composers, and speaks to the time in which it is made.

This mission is accompanied by a commitment to expand the Company’s audience and make ballet accessible to the widest possible public through touring, education programs, the creative use of media, and other outreach efforts.

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NEW YORK CITY BALLET

Founders: George Balanchine and Lincoln Kirstein
Founding Choreographers: George Balanchine and Jerome Robbins

Ballet Master in Chief

Peter Martins

Ballet Mistress

Rosemary Dunleavy

Ballet Masters

Karin von Aroldingen Jean-Pierre Frohlich
Susan Hendl Lisa Jackson Russell Kaiser
Sara Leland Christine Redpath Richard Tanner
Kathleen Tracey

Assistant to the Ballet Master in Chief

Sean Lavery

Guest Teacher

Merrill Ashley

NEW YORK CITY BALLET ORCHESTRA

Music Director: Fayçal Karoui

Principal Conductor: Maurice Kaplow

Conductors: Clotilde Otranto, Andrews Sill

Conductor Emeritus: Hugo Fiorato

THE COMPANY

Jared Angle Charles Askegard Yvonne Borree
Ashley Boudier Joaquin De Luz Albert Evans Megan Fairchild
Gonzalo Garcia Sterling Hytlin Darci Kistler Maria Kowroski Sébastien Marcovici
Nilas Martins Sara Mearns Benjamin Millepied Philip Neal Jenifer Ringer
Jennie Somogyi Abi Stafford Jonathan Stafford Janie Taylor Daniel Ulbricht
Andrew Veyette Wendy Whelan

Tyler Angle Ellen Bar Antonio Carmena Adrian Danchig-Waring
Robert Fairchild Jason Fowler Craig Hall Adam Hendrickson Arch Higgins
Rebecca Krohn Ask la Cour Savannah Lowery Tiler Peck Amar Ramasar
Teresa Reichlen Rachel Rutherford Ana Sophia Scheller Sean Suozzi

Dena Abergel Devin Alberda Marika Anderson Daniel Applebaum Faye Arthurs
Darius Barnes Katie Bergstrom Saskia Beskow Likolani Brown Zachary Catazaro
Maya Collins Cameron Dieck Alina Dronova Sophie Flack Kaitlyn Gilliland Pauline Golbin
Amanda Hanks Anthony Huxley Ralph Ippolito Russell Janzen Dara Johnson Megan Johnson
Glenn Keenan Lauren King Ashley Laracey Austin Laurent Megan LeCrone Meagan Mann
Jenelle Manzi Kathryn Morgan† Gwyneth Muller Courtney Muscroft Ellen Ostrom Vincent Paradiso
Georgina Pazcoguin Justin Peck Allen Peiffer Erica Pereira Brittany Pollack David Prottas
Matthew Renko Tabitha Rinko-Gay Troy Schumacher Andrew Scordato Mary Elizabeth Sell
Henry Seth Aaron Severini Briana Shepherd Gretchen Smith Joshua Thew
Christian Tworzyanski Max van der Sterre Giovanni Villalobos Elizabeth Walker
Lydia Wellington Sarah-Rose Williams Stephanie Zungre

Solo Pianists

Elaine Chelton, Cameron Grant, Nancy McDill, Richard Moredock, Alan Moverman, Susan Walters

Children's Ballet Master: Garielle Whittle

† Janice Levin Dancer Honoree for 2008–2009

NEW YORK CITY BALLET ORCHESTRA

First Violins

Arturo Delmoni,
Concertmaster
Kurt Nikkanen,
Concertmaster
Nicolas Danielson,
Assistant
Concertmaster
Jean Ingraham,
Associate
Michael Roth,
Associate
Sabina Skalar
Paul Peabody
Robert Chausow
Yevgenia Strenger
Alexander Simionescu

Second Violins

Lydia Hong, *Principal*
Conway Kuo, *Associate*
Yejin Cho
Qing Guo*
Bin Lu
Min Young Song
Andrew Schaw
Nelly Kim
Helen Strilec
Sue Ellen Colgan

Violas

Maureen Gallagher,
Principal
Susan Pray, *Associate*
Liane Marston
Barbara Baird
Warren Laffredo
Laurance Fader
Jeffrey Jacobi

Cellos

Fred Zlotkin, *Principal*
Eugene Moye,
Associate
Robert Gardner
Ruth Alsop
Peter Sanders
Ann Kim Rozenblatt
Alessandro Benetello

Double Basses

Ron Wasserman,
Principal
Marji Danilow,
Associate
Wan Hao Xu
Grey Fulmer

Flutes

Paul Dunkel, *Principal*
Laura Conwesser,
Associate
Marie Owen,
Flute and Piccolo

Oboes

Randall Wolfgang,
Principal
Richard Dallassio,
Associate
James Byars

Clarinets

Gerhardt Koch,
Principal
Steven Hartman,
Associate
Brian Hysong,
Clarinet and
Bass Clarinet

Bassoons

Harrison Hollingsworth,
Principal
Ethan Silverman,
Associate, Bassoon,
and Contrabassoon
Donald MacCourt

French Horns

H. Robert Carlisle,
Principal
Michael Martin
Richard Hagen,
Associate
Paul Ingraham

Trumpets

Raymond Mase,
Principal
Neil Balm,
Co-Principal
Robert Haley

Trombones

Richard Chamberlain,
Principal
Hugh Eddy, *Associate*
Robert Biddlecome,
Bass Trombone

Tuba

Stephen Johns

Harp

Sara Cutler

Piano

Cameron Grant

Timpani

Arnold Goldberg

Percussion

James Baker, *Principal*
James Sapporito,
Associate

Orchestra Manager

Arnold Goldberg

Assistant to the Orchestra Manager

David Titcomb

Orchestra Librarian

Michael Martin

NEW YORK CITY BALLET, INC

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Special Events
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STAFF

General Manager:

Kenneth Tabachnick

Chief Financial Officer:

Brooks Parsons

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Personal Assistant to

Mr. Martins: Deborah Koolish

Company Manager: Nicole Taney

Director, Human Resources:

Cindy Tarallo

Assistant to the General Manager:

Barbara Hart

Administrative Assistant:

Aarti Ogirala

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Wardrobe Master: John Radwick

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Marlene Olson

Assistant Wardrobe Master:

Phillip Rolfe

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Stanley Tines

Ballet Shoe Supervisor:

Angel Betancourt

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Phillip A. Bauman, M.D.

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Lawrence E. DeMann Jr., D.C.

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Marika Molnar

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Rocky Bornstein, Liz Henry,

Andrew Megginson,

Nadia Sefcovic, Jo Smith,

Andrea Zujko

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Joy Bauer, M.S., R.D., CDN

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Communications: Joe Guttridge

Associate, Communications and

Special Projects: Caitlin Gillette

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Assistant, Ticket Services:

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Lauri Straney

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Faith Shaw Petrides

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Georgia Siampalioti

Associate Director, Major Gifts:

Julia Rosenfeld

Associate Director, Special

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Manager, Development

Operations: Jeremy Dewey

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Barbra Lach

Manager, Patron Relations:

John McPeak

Manager, Major Gifts:

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Associate, Donor Research:

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Associate, Major Gifts:

Kimberly Portis

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Theo Canaras

Assistant, Major Gifts:

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Assistant, Guild: Alta Withers

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Manager, Outreach Programs:

Lauren Axelrod

Manager, School Programs:

Tasha S. Antulov

Coordinator: Meghan Kent

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Assistant Director:

Susanna Organic

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The George Balanchine Trust

Director: Ellen Sorrin

Managing Trustee:

Barbara Horgan

Coordinator: Nicole Cornell

The School of American Ballet

Official School of

New York City Ballet

Founders: George Balanchine
and Lincoln Kirstein

*Artistic Director and Chairman
of the Faculty:* Peter Martins

Co-Chairman of Faculty:

Kay Mazzo

Executive Director:

Marjorie Van Dercook

New York Choreographic Institute

Founder and Artistic Director:

Peter Martins

Associate Artistic Director:

Richard Tanner

Managing Director: Ellen Sorrin

Coordinator: Renee Rossi



LETTER FROM THE CHAIRMAN AND THE BALLET MASTER IN CHIEF

With an economic recession facing us, it could have been a year when New York City Ballet's customary excellence dimmed. Instead, our performances engaged audiences with sparkling artistry and technique, breathtaking music and movement, and thrilling athleticism. The Company's dancers, musicians, and artists deserve our respect for their dedication and grace.

We owe much of our success to the loyalty of our entire family of friends and supporters. Many of you took an opportunity to renew and increase your commitment to the Company, and we cannot thank you enough. Your generosity ensures the future of New York City Ballet.

Among many bright spots in 2008–2009, the Company launched its New York season by honoring David H. Koch for his timely and visionary \$100 million gift that set in motion critical renovations to our home.

We were the first foreign ballet company to be invited to perform at the Opéra Bastille in Paris in the fall of 2008. And, on our visit to the City of Lights after a 13-year absence, we also performed together with dancers from the Paris Opera Ballet at the Palais Garnier. Additional tours took the Company to Copenhagen and also to Saratoga Springs and Washington, D.C., for our annual residencies.

As ever, new work is at the heart of New York City Ballet. Last year, the Company premiered five commissioned ballets, plus one new score, all by exciting young artists who are developing distinctive voices. Melissa Barak; Jiří Bubeníček, who choreographed to his brother Otto's composition; Douglas Lee; and our own Benjamin Millepied and Ashley Bouder brought audiences fresh experiences of ballet. In turn, they grew through their involvement with the Company.

New York City Ballet is proud to be your company. With your loyalty and friendship, we continue to offer definitive performances of George Balanchine's and Jerome Robbins' repertory plus contribute significant new work to the classical canon. Our heartfelt thanks to you for being a part of our story.



John L. Vogelstein, Chairman



Peter Martins, Ballet Master in Chief





Hallelujah Junction Daniel Uibrich, Gonzalo Garcia

2008-09 SEASON OVERVIEW

During the 2008-09 Season, New York City Ballet staged the work of 20 choreographers to music by 69 composers, performing a ballet repertory that is truly unparalleled in its breadth and diversity. The Company introduced five world premieres, and received, jointly with New York City Opera, a monumental gift to the capital campaign of its home, the David H. Koch

Theater. With a roster of stellar dancers, the acclaimed 62-piece NYCB Orchestra, and a glowing legacy passed on by Founders George Balanchine and Lincoln Kirstein, Ballet Master in Chief Peter Martins continues to lead the Company towards an innovative future for classical dance in the new millennium.





From top, left to right:
2008-09 Opening Night
Benefit Chairman
Earle Mack with Honorary
Chairman David H. Koch;
Maria Kowroski and
Sébastien Marcovici
performing an excerpt
from Peter Martins' *Jazz*
(*Six Syncopated Movements*)
on Opening Night; (second
row) Opening Night
Benefit Chairmen Clarke
and Whitney Murphy;
Nutcracker Family Benefit
Chairmen Alexandra
Lebenthal, Sharon Jacob,
and Kristin Kennedy
Clark with Honorary Chair
Cristina Greeven Cuomo;
Julia Koch with children
from *George Balanchine's*
The Nutcracker™

WINTER HIGHLIGHTS

The winter season began on Tuesday, November 24, 2008, with "An Opening Night Celebration." This momentous event was dedicated to Julia and David H. Koch in recognition of Mr. Koch's \$100 million gift to the theater's capital campaign, and featured a gala performance with ballets by George Balanchine, Jerome Robbins, Peter Martins, and Susan Stroman to music by American composers Samuel Barber, Leonard Bernstein, and Wynton Marsalis, among others. The celebration continued with a glamorous black-tie supper ball on the theater's Promenade, and guests, including Valentino, Sarah Jessica Parker, Alicia Keys, and Vanessa Williams, were on hand to toast Mr. Koch on this special evening. Benefit Chairmen Earle and Carol Mack and Clarke and Whitney Murphy helped raise over \$1.2 million for the Company.

Following Opening Night, the Company commenced its annual season of *George Balanchine's*

The Nutcracker™ (45 performances from November 28, 2008, through January 3, 2009). The Nutcracker Family Benefit on December 13, a joint event with the School of American Ballet, began in the early afternoon as hundreds of excited children entered the theater for Balanchine's holiday classic. After the performance, guests made their way to the Promenade where they flocked to greet the Sugarplum Fairy, Dewdrop, and other stars from the production. The performers signed autograph cards and took photos with their fans, and Santa Claus himself even made a special appearance, dazzling the young crowd. Chairmen for the event were Kristin Kennedy Clark, Sharon Jacob, and Alexandra Lebenthal, along with Honorary Chair Christina Greeven Cuomo, and proceeds totaling more than \$290,000, support New York City Ballet's education programs and the School of American Ballet's Scholarship Fund.



Lifecasting

Music: Ryoji Ikeda and Steve Reich

Choreography: Douglas Lee

Costumes: Ines Ades

Lighting: Mark Stanley

Premiere: January 22, 2009, New York City Ballet, David H. Koch Theater

Original cast: Ashley Boudier, Sterling Hyltin, Maria Kowroski, Kaitlyn Gilliland, Georgina Pazcoguin, Antonio Carmena, Robert Fairchild, Craig Hall, Amar Ramasar, Adrian Danchig-Waring, Christian Tworzyanski

The production of Lifecasting was made possible with government support from the National Endowment for the Arts and the New York State Council on the Arts.

Major support for the creation of new work is made possible by:

Members of the New Combinations Fund

The Fan Fox and Leslie R. Samuels Foundation

Lila Acheson and DeWitt Wallace Endowment Fund

Rudolf Nureyev Fund for Emerging Choreographers

Rudolf Nureyev Dance Foundation

Harriet Ford Dickenson Foundation

Joseph and Sylvia Slifka Foundation

“There are no new steps, only new combinations.”

—George Balanchine

New Combinations Fund

Well before New York City Ballet was born, George Balanchine had a vision for a company that would produce and perform works made in and for their time. Thanks to the leadership of the New Combinations Fund, under the direction of Peter Martins, the creative vision that made New York City Ballet so integral to the dance world in Balanchine’s day remains a core part of the Company today. Created in 1992, the Fund has united patrons who are captivated by the creative process and inspired to support it, offering a deeper involvement with New York City Ballet through post-premiere events, intimate gatherings, and rehearsal viewings with dancers and choreographers. Support from the Fund’s generous members helps to sustain choreographers’ fees, new music commissions, and expenses incurred from costuming, lighting, and set design. With guidance from the Fund’s Co-Chairs, David and Ide Dangoor and William H. Wright II, investment in the Company’s creative capital continues to remain strong and to attract new members, making the New Combinations Fund a unique cultural endeavor in the world of classical ballet.

From top: the ensemble of Douglas Lee’s world premiere *Lifecasting*; Wendy Whelan and Sébastien Marcovici performing the pas de deux from Christopher Wheeldon’s *After the Rain* as part of the New Combinations Evening program; the New Combinations pre-season reception brought together artists and patrons at the home of Ide and David Dangoor, pictured here (from left to right) are Peter Martins, Alexey Miroshnichenko, David and Ide Dangoor, Amar Ramasar, Ashley Boudier, Douglas Lee, Daniel Ulbricht, Maria Kowroski, and William H. Wright II



The 2009 Winter Season welcomed two premieres into the Company’s repertory, the first of which, Douglas Lee’s *Lifecasting*, took place on January 22 as part of New Combinations: A Tribute to Nureyev. Taking place on the anniversary of Balanchine’s birthday, the program also paid tribute to Rudolf Nureyev’s dedication to the progress and development of dance and NYCB’s newly inaugurated Rudolf Nureyev Fund for Emerging Choreographers. A daring ensemble work, *Lifecasting*’s movement possesses an inventive sculptural quality, great sweep and energy, and dark drama.

A Simple Symphony

Music: Benjamin Britten

Choreography: Melissa Barak

Costumes: Melissa Barak

Costume supervision: Marc Happel

Lighting: Mark Stanley

Premiere: February 17, 2009, New York City
Ballet, David H. Koch Theater

Original cast: Sara Mearns, Jared Angle,
Ana Sophia Scheller, Tiler Peck, Tyler Angle,
Sean Suozzi, Sara Adams*, Megan Johnson,
Rachel Piskin, Kristen Segin*, Mary Elizabeth
Sell, Lydia Wellington

*Apprentice

The production of A Simple Symphony was made possible in part by a generous grant from Altria Group, Inc, and with government support from the National Endowment for the Arts and the New York State Council on the Arts.

From top, left to right: the ensemble of Melissa Barak's winter premiere *A Simple Symphony* with Sara Mearns and Jared Angle in the principal roles; NYCB dancers Tyler Angle and Kathryn Morgan, the 2009 Janice Levin Dancer Honoree, with Adam Levin; students from the School of American Ballet demonstrating classroom exercises during the Annual Luncheon onstage program (photo by Erin Baiano/Paul Kolnik Studio); Annual Luncheon Chairmen Katie von Strasser, Claudia Cisneros, Celeste Boele, and Tiffany Moller; Gretchen Fenton, Laurent Grosogeat, and Barbara Cirkva of CHANEL



The 2009 Annual Luncheon on February 11 explored "A Dancer's Life," moderated by NYCB Ballet Master and SAB Faculty Member Sean Lavery with Soloists Tiler Peck and Robert Fairchild and SAB Co-Chairman of Faculty Kay Mazzo. The group discussed the journey from school to stage with SAB students demonstrating classroom exercises and NYCB dancers performing excerpts from the Company's repertory. Ballet Master in Chief Peter Martins also took the occasion to announce this year's Janice Levin Dancer Honoree. An award given in honor of former NYCB and SAB Board Member Janice Levin and annually bestowed upon a promising young member of the Company who studied at the School of American Ballet, this year the distinction was given to Kathryn Morgan. Following the program, guests lunched on the Promenade. Benefit Chairmen Celeste Boele, Claudia Cisneros, Tiffany Moller, and Katie von Strasser helped to raise over \$320,000 for the Company.

Premiering on February 17, Melissa Barak's *A Simple Symphony* was the winter season's second new ballet. A former member of NYCB's



corps de ballet, Ms. Barak choreographed two works already in the Company's repertory: *Telemann Overture Suite in E Minor*, originally created for the School of American Ballet, and *If By Chance*, choreographed for the 2002 Diamond Project. For her third work to enter the NYCB repertory, Ms. Barak used Benjamin Britten's *Simple Symphony*, presenting a brisk and beautiful work that is simultaneously chic and ebullient.



Quasi Una Fantasia

Music: Henryk Górecki
 Choreography: Benjamin Millepied
 Costumes: Marc Happel
 Lighting: Mark Stanley
 Premiere: May 13, 2009, New York City Ballet,
 David H. Koch Theater
 Original cast: Rebecca Krohn, Janie Taylor,
 Jared Angle, Sébastien Marcovici,
 Sara Adams*, Faye Arthurs, Amanda Hanks,
 Megan Johnson, Kathryn Morgan,
 Ellen Ostrom, Tiler Peck, Gretchen Smith,
 Tyler Angle, Daniel Applebaum,
 Adrian Danchig-Waring, Jason Fowler,
 Russell Janzen, Amar Ramasar, Sean Suozzi,
 Christian Tworzyanski

*Apprentice

The production of Quasi Una Fantasia was made possible by a generous grant from the Geoffrey C. Hughes Foundation.

Toccata

Music: Otto Bubeníček
 Choreography: Jiří Bubeníček
 Costumes: Otto Bubeníček
 Costume supervision: Marc Happel
 Lighting: Mark Stanley
 Premiere: May 13, 2009, New York City Ballet,
 David H. Koch Theater
 Original cast: Abi Stafford, Brittany Pollack,
 Georgina Pazcoguín, Robert Fairchild,
 Craig Hall, David Prottas, Andrew Scordato
 Pianos: Elaine Chelton and Susan Walters
 Viola: Maureen Gallagher
 Cello: Fred Zlotkin

From top, left to right:
 the ensemble of Benjamin
 Millepied's spring premiere
Quasi Una Fantasia;
 Pamela Joyner and Darren
 Walker; Abi Stafford and
 Craig Hall in the premiere
 of Jiří Bubeníček's
Toccata; Peter Martins
 with Spring Gala Chairs
 Lisa Maria Falcone,
 Franci Blassberg, and
 Lesley Stahl

SPRING HIGHLIGHTS

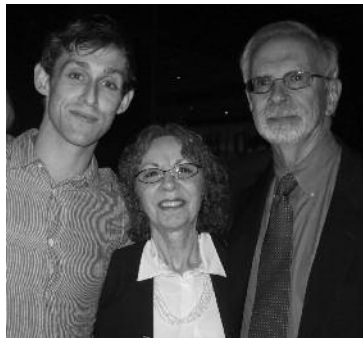
One of the most anticipated events of the season, the 2009 Spring Gala on May 13 celebrated New York City Ballet's commitment to new choreography with a one-time-only program featuring two world premieres: Benjamin Millepied's *Quasi Una Fantasia*, a dark and brooding theatrical work for a large cast, and Jiří Bubeníček's *Toccata*, an intimate work for chamber-sized group of dancers that paired modern movements with juxtaposing music and silence.

As a special treat for the gala audience, the Company presented another premiere of sorts: a short film titled *Recreating a Tutu's Splendor*. This

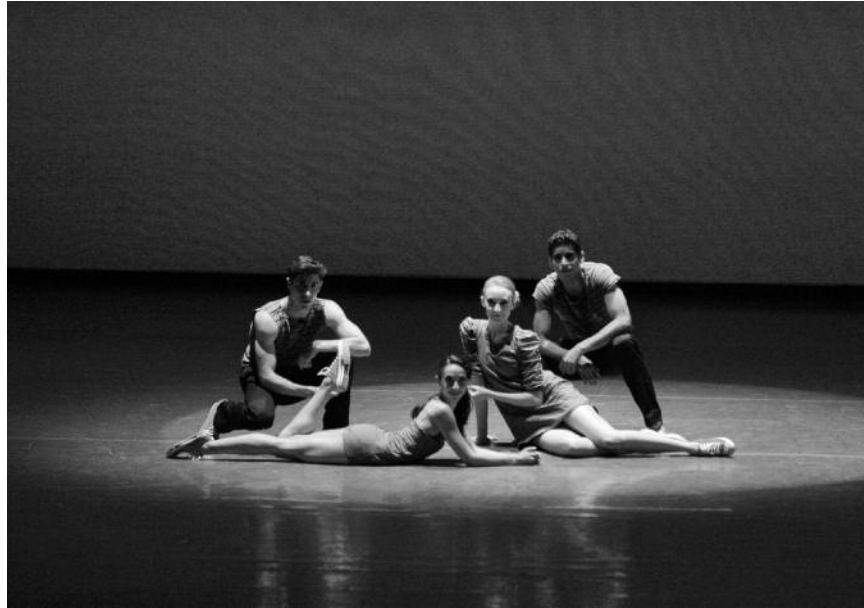
rare glimpse backstage depicted the four-month, meticulous process of salvaging the glorious tutus from Balanchine's *Theme and Variations*. The heartfelt narrative by Costume and Wardrobe Director Marc Happel and images of the diligent 17-person team were met with enormous enthusiasm as the curtain rose to reveal the sparkling culmination of their efforts. Following the performance of *Theme and Variations*, guests gathered on the Promenade for an elegant supper ball. With the leadership of Gala Chairmen Franci Blassberg and Joe Rice, Lisa Maria and Philip Falcone, and Lesley Stahl and Aaron Latham, \$1.4 million was raised for the Company.



From top, left to right:
Jonathan Stafford and
Faye Arthurs in an excerpt
from Peter Martins' *Waltz
Project*; Sean Suozzi,
Brittany Pollack, Kaitlyn
Gilliland, and Amar
Ramasar in the world
premiere of Ashley
Bouder's *Give Me Fever*;
Megan LeCrone in George
Balanchine's *Serenade*;
Soloist Adrian Danchig-
Waring with Rachel
and Edward J. Petrou;
corps de ballet member
Christian Tworzyanski
and his father Charles
Tworzyanski with NYCB
Music Director Fayçal
Karoui, former corps de
ballet member Lauren
Fadeley, and Ashley
Pierson



Continuing its success from the previous year, New York City Ballet presented the second Dancers' Choice: A Benefit for the Dancers' Emergency Fund on June 14, 2009. Originally conceived by Jerome Robbins, the Fund was instituted to provide financial resources for NYCB dancers in situations of extraordinary need. This year, Principal Dancer Jenifer Ringer was chosen by Peter Martins to conceive and supervise the event, which included the world premiere of Principal Dancer Ashley Bouder's flirtatious romp, *Give Me Fever*. Other program highlights were the season's only performance of Balanchine's *Valse-Fantaisie* and excerpts



Give Me Fever

Music: Eric Satie, Gus Kahn, Walter Donaldson
Choreography: Ashley Bouder
Costumes: Janie Taylor (with permission of
United Scenic Artists)
Lighting: Mark Stanley
Premiere: June 14, 2009, New York City Ballet,
David H. Koch Theater
Original cast: Kaitlyn Gilliland, Brittany Pollack,
Amar Ramasar, Sean Suozzi
Pianist: Nancy McDill



from Peter Martins' *The Waltz Project* and Richard Tanner's *Episodes & Sarcasms*. The evening also included the short film *Pas de Deux—The Dancers' Perspective*, capturing the viewpoint and thought processes of dancing the pas de deux from *The Sleeping Beauty* as performed by Principal Dancers Megan Fairchild and Andrew Veyette. Thanks to the leadership of Arlene C. Cooper, over \$100,000 was raised for the Dancers' Emergency Fund from ticket, t-shirt, and gift shop sales, and funds raised from the sale of dancer-made artwork. Additional thanks is extended to The Jerome Robbins Foundation, Anvil Restaurant Group, Haerer Printing Solutions, and Danskin.

2008-09 Public Programs

Ballet Among the Blooms

2-hour presentation at
The New York Botanical Garden
Total Attendance: 706

Ballet for Young People

1-hour onstage programs:
1 Winter, 1 Spring
Total Attendance: 2,629

Children's Workshops

45-minute pre-performance
workshops: 3 Winter, 3 Spring
Total Attendance: 474

NYCB Seminars

90-minute onstage panel
discussions: 3 Winter, 1 Spring
Total Attendance: 2,500

Studio Talks

45-minute pre-performance
programs: 4 Winter, 4 Spring
Total Attendance: 313



From top: a seminar on the 75th anniversary of the School of American Ballet featuring SAB Artistic Director and Chairman of the Faculty Peter Martins, SAB Co-Chairman of Faculty Kay Mazzo, and SAB Faculty Members Darci Kistler and Jonathan Stafford in discussion; an image of former Principal and SAB Faculty Member Jock Soto correcting a student in class from the *Full Circle* photo exhibition (photo by Rosalie O'Connor)



for first-time ballet-goers to explore the world of dance at An Evening with Friends at the Ballet and First Position Discussions. Families with children had the chance to get their bodies moving at Children's Workshops, where their imaginations were inspired by lively, interactive movement activities. Ballet for Young People, a child-friendly one-hour adventure into the world of choreography is always a popular event among the Company's youngest fans.

Exhibitions

Since the Company's 50th anniversary celebration during the 1998-99 Season, NYCB has exhibited photo galleries in the theater during its performance seasons. This year's photo exhibits included *The Nutcracker Project Student Art and Poetry Exhibit*, showcasing public school students' creative works, and a new exhibit, *Full Circle: From the School of American Ballet to New York City Ballet and Back*. The new exhibition honored the School of American Ballet's 75th anniversary with a collection of images depicting the progression in which students are taught by former dancers, then become performers themselves, some finally returning to the School to teach the next generation of dancers.

Outreach in NYC and the Greater Metropolitan Area

New York City Ballet continues to inspire thousands of people outside of the theater, informing them of the cultural and physical importance

OUR AUDIENCES AND COMMUNITY

Public Programs at NYCB

Throughout the performance season, NYCB helped bring audience members closer to the artists onstage by presenting public programs and exhibitions to broaden their understanding of the accomplishments achieved through the hard work of its thrilling dancers and the numerous staff members behind the scenes. Chief among these programs are the Company's Close-Up events offering opportunities to learn from and interact with members of the Company. Public programs during the 2009 fiscal year included NYCB Seminars onstage at the David H. Koch Theater and informal Studio Talks with dancers, musicians, choreographers, designers, and ballet masters, as well as opportunities



From top: Principal Dancer Daniel Ulbricht leading a Ballet for Young People presentation onstage; Physical Therapist Katy Keller leads a Wellness Workshop demonstration with dancers Cameron Dieck and Mary Elizabeth Sell; NYCB's youngest fans in a Children's Workshop

of ballet through outreach programs for schools and the general public. The Company invests in the greater metropolitan community through school programs and this year reached over 7,000 students in all five of New York City's boroughs in addition to two New York counties outside of New York City and two counties in New Jersey.

Lead support for New York City Ballet's education and outreach programming is generously provided by Michael and Sue Steinberg, The Dreitzer Foundation, Rose M. Badgeley Residuary Charitable Trust, Edith Everett, Macy's Foundation, Naomi O. Seligman, and the Tiger Baron Foundation.

NYCB Educational Programs by the Numbers

Backstage at the Ballet

1-hour tours, Preschool–2nd Grade
Total Participants: 816

Working Day with NYCB

1-hour tours, 3rd–College
Total Participants: 1,131

Ballet Fanfare

Lecture Demonstrations
Total Participants: 1,395

Ballet Tales

Curricular residency program,
Kindergarten–2nd Grade
Total Participants: 575

Nutcracker Project

Curricular academic program,
3rd–4th Grade
Total Participants: 1,406

Ballet Bridges Elementary

Curricular movement program,
3rd–5th Grade
Total Participants: 897

Ballet Bridges Middle School

Curricular movement program,
6th–8th Grade
Total Participants: 493

NYCB Workout High School

Physical education and
master classes
Total Participants: 351

Wellness Weekend

1-day series of interactive
presentations
Total Participants: 112

2008-2009 Leadership

Artistic Committee

Reid Anderson
Stuttgart Ballet

Kathryn Bennetts
Royal Ballet of Flanders

David Bintley
Birmingham Royal Ballet

Eliot Feld
Ballet Tech

William Forsythe
The Forsythe Company

Nikolaj Hübbe
Royal Danish Ballet

Karen Kain
The National Ballet of Canada

Roy Kaiser
Pennsylvania Ballet

Brigitte Lefèvre
Paris Opera Ballet

Jean-Christophe Maillot
Les Ballets de Monte Carlo

Monica Mason
The Royal Ballet

Kevin McKenzie
American Ballet Theatre

Arthur Mitchell
Dance Theatre of Harlem

Mikko Nissinen
Boston Ballet

Helgi Tomasson
San Francisco Ballet

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Robert I. Lipp, *Chairman*

Gillian Attfield

Hillary Lane Hochberg

Marie Nugent-Head

Daniel Shapiro

Jane Silver



NEW YORK CHOREOGRAPHIC INSTITUTE

16

From top: Russell Janzen, Devin Alberda, and Caroline Beach in Jonathan Watkins' fall session choreographic work; Brittany Pollack and David Prottas performing Jiří Bubeníček's choreography

An affiliate of NYCB, the New York Choreographic Institute was founded by Peter Martins and Irene Diamond in the spring of 2000 with a gift of \$5.5 million from the Irene Diamond Fund to encourage aspiring and established choreographers alike in their artistic development. The Institute's primary activity is to provide choreographers with the opportunity to develop their craft in a nurturing environment, free of the pressures associated with public performances. This is achieved during working sessions at NYCB's rehearsal studios. The choreographers' work in the studio is supplemented by attending performances and exhibitions throughout the city with the intent of helping to inform their choreographic decisions by broadening an understanding of performance and visual art.

In addition, the Institute established a Fellowship Initiative program in 2005. Designed to give other classical dance companies the means to replicate, on a smaller scale, the opportunities that the Institute provides, the Institute annually

awards as many as five fellowships to recipient companies to create programs that encourage the development of classical choreographers. The fellowships are granted to both national and international classical dance companies that are willing to supply choreographers with the dancers and studio time necessary to explore their craft. As the Institute's interest is in the process of choreography itself, the fellowships do not involve costumes, scenery, or lighting designs, but do culminate in an informal showing of the work created.

Endowment support for the New York Choreographic Institute is provided by: The Irene Diamond Fund, Bob and Martha Lipp, Harriet Ford Dickenson Foundation, Agnes Gund and Daniel Shapiro, Barry S. Friedberg and Charlotte Moss, Marie Nugent-Head and James C. Marlas, The Hochberg Foundation Trust, Annie and Art Sandler, David and Susan Viniar, and The Horace W. Goldsmith Foundation.



From top: Peter Martins (third from left) with 2008 Fall Session choreographers Jonathan Watkins, Timothy Harbour, NYCB Soloist Adam Hendrickson, Jozsef Csaba Hajzer, and Jiří Bubeníček; Erica Pereira with Sara Adams and Max van der Sterre performing Timothy Harbour's choreographic work

2008-2009 Fellowship Initiative Grants

Ballet British Columbia

Artistic Director: John Alleyne

Choreographer/Fellow: Simone Orlando

Los Angeles Ballet

Artistic Directors: Colleen Neary and Thordal Christensen

Choreographer/Fellow: Lucy Van Cleef

Miami City Ballet

Artistic Director: Edward Villella

Choreographer/Fellow: Daniel Baker

Minnesota Ballet

Artistic Director: Robert Gardner

Choreographer/Fellow: Igor Burlak

Nashville Ballet

Artistic Director: Paul Vasterling

Choreographer/Fellow: Kimberly Ratcliffe

2008-2009 New York Choreographic Institute Participants

2008 Fall Session

Jiří Bubeníček—
Dresden Semperoper Ballet,
principal dancer; choreographer

Jozsef Csaba Hajzer—
choreographer

Timothy Harbour—
choreographer

Adam Hendrickson—
New York City Ballet, soloist;
choreographer

Jonathan Watkins—
The Royal Ballet, first artist;
choreographer

2009 Spring Session

Darius Barnes—
New York City Ballet,
corps de ballet member;
choreographer

Matthew Renko—
New York City Ballet,
corps de ballet member;
choreographer

Michael Tucker—
New York City Ballet,
apprentice; choreographer

Lillian Watkins—
School of American Ballet, former
student; choreographer



BEYOND NEW YORK CITY

Saratoga Springs, New York

While New York City Ballet spends most of its performance calendar in its hometown, the Company is fortunate to share its wealth of repertory and magnificent dancers with audiences outside of the city. NYCB journeyed upstate in July 2008 for its 43rd residency in the open-air amphitheater at the Saratoga Performing Arts Center. Repertory for the occasion featured 25 ballets from choreographers George Balanchine, Peter Martins, Alexei Ratmanský, Jerome Robbins, and Christopher Wheeldon. Paying tribute to the life of Jerome Robbins on the 90th anniversary of his birth year, a special gala performance on July 19 featured an all-Robbins program including *Brahms/Handel*, choreographed with Twyla Tharp, *Opus 19/The Dreamer*, and *West Side Story Suite*.

Copenhagen, Denmark, and Paris, France

In September 2008, New York City Ballet embarked on a three-week season in Europe, beginning at the Tivoli Concert Hall in Copenhagen, Denmark. The Company presented three repertory programs over six performances, including

classic ballets such as Balanchine's *Symphony in Three Movements* and Robbins' *Dances at a Gathering*, as well as contemporary works like Peter Martins' *Hallelujah Junction* and Mauro Bigonzetti's *In Vento*. Each performance was met by enthusiastic audiences and before long the Company was on its way to Paris, marking its first visit to France since 1995.

The two-week season at the Opera Bastille also marked the first time the Company had been presented by the Paris Opera in more than 40 years. The centerpiece of the Paris tour was a special gala performance at the legendary Palais Garnier, which included a thrilling performance of Balanchine's *Symphony in C*, originally created at the Palais Garnier in 1947, featuring dancers from both NYCB and the Paris Opera Ballet performing side by side.

With the Company in Paris for a two-week engagement, the American Friends of the Paris Opera and Ballet spearheaded a patron trip in cooperation with New York City Ballet. This unique opportunity for NYCB's most generous patrons coincided with the final week abroad, and special activities included a private viewing of the Jeff Koons exhibit in Versailles, an elegant luncheon at the American Embassy, and a cruise on the Seine hosted by Denise Sobel. At a reception following the opening night program, Paris Opera Director Gerard Mortier bestowed the prestigious award of Commander of Arts and Letters on Peter Martins.

Washington, D.C.

Three days after the Company concluded its 2009 Winter Season in NYC, it was back onstage for 7 performances (March 4-8) at the John F. Kennedy Center for Performing Arts. Sarah Kaufman of *The Washington Times* praised the performances: "This past week, with *Chaconne*, *Vienna Waltzes*, *Mercurial Manoeuvres* and, especially, *Concerto DSC*, New York City Ballet caused a surprising, and wonderful, amount of heartache." This was NYCB's sixth trip to Washington, D.C., since 2004.

The Company's tour to Paris was made possible by grants from Merrill Lynch & Co., Inc. and the Harriet Ford Dickenson Foundation and through a partnership with the American Friends of the Paris Opera and Ballet. New York City Ballet's touring activity is made possible in part by an endowment fund established by lead gifts from the Harriet Ford Dickenson Foundation and The Andrew W. Mellon Foundation, with additional support provided by the Lila Acheson and DeWitt Wallace Endowment Fund.

From top, left to right: Wendy Whelan preparing for a performance of George Balanchine's *Symphony in C* at the Palais Garnier (photo by Kyle Froman); dancers Sean Suozzi, Ellen Bar, Gretchen Smith, and Briana Shepherd viewing the City of Lights during a cruise on the Seine; Beatrice Delasalle and NYCB Ballet Master Jean-Pierre Frohlich onstage at the Palais Garnier with Hubert and Mireille Goldschmidt

David and Julia Koch in the lobby of the newly renamed David H. Koch Theater



THE TRANSFORMED DAVID H. KOCH THEATER

Forty-five years after the opening of the New York State Theater almost to the day, Mayor Michael Bloomberg said:

If we want New York City to remain a place that attracts the best and the brightest, then we have to keep investing in our cultural institutions and reinventing them for new audiences.

He spoke before a crowd of friends and supporters, on the occasion of the rededication of the theater, continuing:

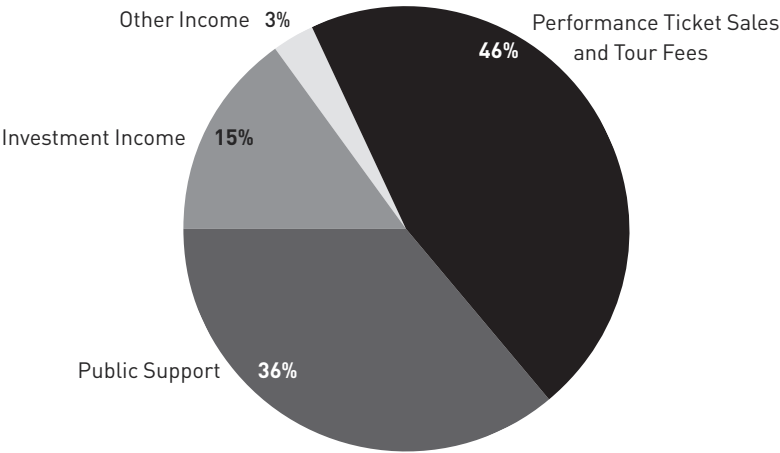
Because of David Koch's generosity and because of the great collaboration between the New York City Opera and the New York City Ballet, who've come together to improve their home, this is going to be an amazing venue for the arts.

With his words, he at once celebrated the rejuvenation of the city's historic home for New York City Ballet and New York City Opera and paid tribute to David H. Koch and his extraordinary \$100 million gift for critical theater renovations.

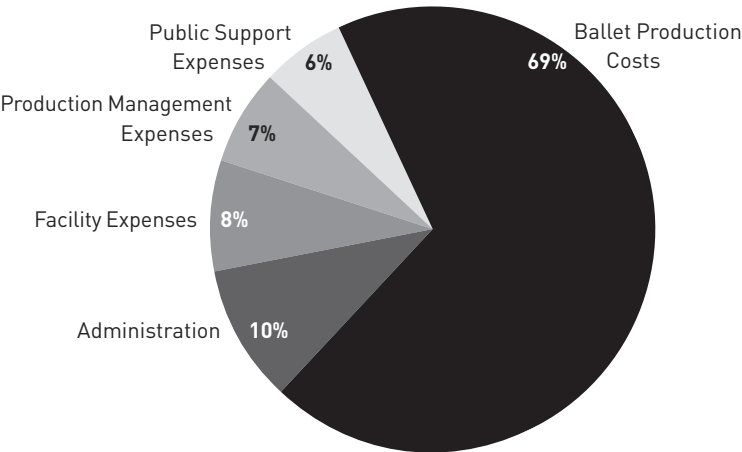
After remarks by Peter Martins and George Steel, the respective heads of New York City Ballet and New York City Opera, and warm praise from Martin Oppenheimer, Chairman of City Center of Music and Drama, which manages the theater, the guests assembled on the Lincoln Center Plaza for the unveiling. To fanfare and applause, Mr. Koch pulled the rope, dropping a velvet curtain to reveal his name at the building's entrance. For New York City Ballet and New York City Opera, the promise of his gift was nothing less than the restoration of a venue equal to the artistic excellence of the performances it hosts.

In the summer ahead, numerous renovations and enhancements unfolded including brand new seating and carpeting, the addition of aisles to the Orchestra section of the house, the installation of state-of-the-art audio and visual equipment, an enlarged and moveable orchestra pit, and a new stage lighting system, along with renovations to public amenities and backstage dressing rooms. In recognition of and tribute to his outstanding generosity, the theater is today known as the David H. Koch Theater.

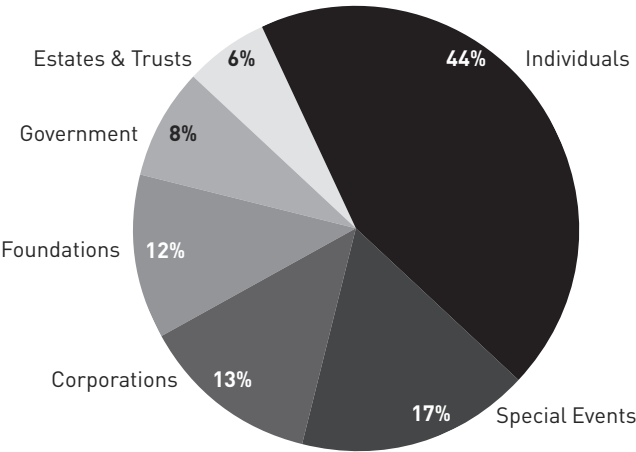
Revenues



Expenses



Public Support



2009
FINANCIAL
SUMMARY

Operating revenues in 2009 totaled \$35,856,000, down 4.6% from 2008. The decrease was primarily due to declines in ticket sales and investment income. Performance revenue (including ticket sales and tour fees) dipped 3.5% from 2008 to \$25,893,000. Investment income generated from the endowment and other reserve funds decreased 11% from 2008 to \$8,309,000.

Contributions totaled \$19,857,000, which was a 10% decline from 2008. The most significant decreases were in special events revenue and estate gifts. Declines were partially offset by increased support from individuals, up 5% from 2008 to \$8,694,000.

Operating expenses in 2009 totaled \$60,477,000, down 2.4% from 2008. Fiscal year 2009 resulted in a \$4,764,000 deficit.

For a complete set of financial statements, please visit nycballet.com/reports or call 212-870-7784.



DONOR RECOGNITION

Sara Mearns and Jared
Angle in Peter Martins'
Chichester Psalms

Ballet depends on great partnerships onstage and off. We are deeply grateful for your committed partnership throughout New York City Ballet's 2008-09 Season.

Your gifts provide the Company the resources to thrive—from the everyday necessities like toe-shoes and physical therapy to the extraordinary, dazzling costumes and 62-piece orchestra.

Plus, as a partner in our work, you help the Company's excellent educational programming reach thousands of young people every year. We salute you for your commitment and support.

New York City Ballet's 2008-09 Season was made possible by leadership support from:

Joseph and Sylvia Slifka Foundation
Harriet Ford Dickenson Foundation
Lincoln Center Corporate Fund
Gene and Stanley Lasdon Charitable Trust
Merrill Lynch & Co., Inc.
John L. and Barbara Vogelstein
Lisa Maria and Philip Falcone
The New York Community Trust—
Mary P. Oenslager Foundation Fund
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The Shubert Foundation, Inc.
The Ambrose Monell Foundation
Henry and Lucy Moses Fund, Inc.
The Florence Gould Foundation
Geoffrey C. Hughes Foundation
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Sue and Michael Steinberg

New York City Ballet's programming is made possible in part by public funds from the New York City Department of Cultural Affairs, the National Endowment for the Arts, and the New York State Council on the Arts.

Special \$25 Orchestra seats sponsored by CIT.



New York City Ballet's Preferred Airline

New York City Ballet extends special thanks to David H. Koch for his remarkable contribution to help renovate the theater, now the David H. Koch Theater. In addition, we express our gratitude to the City of New York and Mayor Michael R. Bloomberg for contributing capital funds for the theater renovation through the Department of Cultural Affairs under the leadership of Commissioner Kate D. Levin, with additional support from Speaker Christine C. Quinn and Council Member Gale A. Brewer.

2008-09 Season by the Numbers

Performances: 206 Repertory ballets: 90
Full-length ballets: 4 World Premieres: 5
Dancers: 99 Attendance: 389,329



GIFTS AND GRANTS

Family of
Contributors

With deepest gratitude, New York City Ballet acknowledges the following individuals and organizations for their extraordinary support of the Company.

<p>\$250,000 and above</p> <p>American Friends of the Paris Opera & Ballet</p> <p>Harriet Ford Dickenson Foundation</p> <p>Lisa Maria and Philip Falcone</p> <p>Gene and Stanley Lasdon Charitable Trust</p> <p>Richard H. Lasdon</p> <p>Lincoln Center Corporate Fund</p> <p>Merrill Lynch & Co., Inc.</p> <p>New York City Department of Cultural Affairs</p> <p>The Jerome Robbins Foundation</p> <p>Joseph and Sylvia Slifka Foundation</p> <p>John L. and Barbara Vogelstein</p> <p>Oliver Wyman (an MMC Company)</p>	<p>Marlene Hess and James D. Zirin</p> <p>Mr. and Mrs. Robert I. Lipp</p> <p>The Honorable and Mrs. Earle I. Mack</p> <p>David A. Nadler/ Marsh & McLennan</p> <p>National Endowment for the Arts</p> <p>The Morris and Alma Schapiro Fund</p> <p>Mr. and Mrs. Stephen A. Schwarzman/ The Blackstone Group</p> <p>Naomi O. Seligman</p> <p>Michael and Sue Steinberg</p> <p>Christoph and Katie von Strasser</p>	<p>\$25,000–\$49,999</p> <p>Anonymous (3)</p> <p>Joseph and Sophia Abeles Foundation, Inc.</p> <p>The Achelis Foundation</p> <p>Mr. and Mrs. Joseph Allen</p> <p>Rose M. Badgeley Residuary Charitable Trust</p> <p>Maria Bartiromo</p> <p>Estrellita and Daniel Brodsky</p> <p>Whitney F. Clay</p> <p>Chris and Bruce Crawford</p> <p>Mrs. Mary Sharp Cronson/ The Evelyn Sharp Foundation</p> <p>The Eleanor Naylor Dana Charitable Trust</p> <p>Debevoise & Plimpton LLP</p> <p>The Dreitzer Foundation</p> <p>Edith Everett</p> <p>ELLE</p> <p>Mr. and Mrs. Joel E. Freedman</p> <p>Georgia and Don Gogel</p> <p>The Allen and Lola Goldring Foundation</p> <p>The Gardner Grout Foundation</p> <p>Agnes Gund</p> <p>Mary W. Harriman Foundation</p> <p>Malo and John Harrison</p> <p>Pamela and Howard Keenan</p> <p>Macy’s Foundation</p> <p>Mr. and Mrs. David H. Mortimer</p> <p>Mr. and Mrs. Jeffrey M. Peek</p> <p>Mr. and Mrs. Robert W. Pittman</p> <p>Mr. Dale L. Ponikvar</p> <p>Billy Rose Foundation, Inc.</p> <p>Dr. and Mrs. Raymond Sackler</p> <p>The Shen Family Foundation</p> <p>Stroock & Stroock & Lavan LLP/ Stuart H. Coleman</p> <p>Linda Strumpf</p> <p>Jeanne C. Thayer</p> <p>Judy and Josh Weston</p> <p>Hon. Kimba Wood and Frank E. Richardson</p> <p>Lynn and Robert Zimmer</p>
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Left to right from top:
NYCB Archivist Laura
Raucher discussing the
Company's artifacts;
lunch at the home of
Ruth Stanton (second
from right) with Judith
McDonough Kaminski,
Suzie Finkelstein, and
Principal Dancer Janie
Taylor; Alicia Keyes and
Lisa Maria Falcone at the
Opening Night Benefit;
(second row) Charles
and Deborah Adelman
at the President's
Dinner; Patricia Shiah,
Fe Saracino Fendi,
and Allison Sarofim;
William H. Wright II,
NYCB Principal Benjamin
Millepied, and Barbara
Vogelstein

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Renate and Sidney Shapiro
The C.F. Roe Slade Foundation
Jane Stine & R.L. Stine
Michael Sweeley
David Teiger
Mr. and Mrs. Edward J. Toohey
Mr. and Mrs. Jesse I. Treu
The Dorothy Y. Tsuji and
Michael M. Tsuji
Charitable Fund
Richard and Andrea Tucker
Judy M. Witt/ Witt-Hoe
Foundation
What's ur Bag
Anne T. Young

† *In Memoriam*

*New York City Ballet also wishes to
thank the many generous members
and donors making gifts of less
than \$4,500.*

*List complete as of
June 30, 2009*

New York City Ballet recognizes with gratitude those friends whose commitment to the Company extends beyond their lifetimes.

Estate of Leonard G. Bisco	Estate of Elizabeth H. James	Estate of John R. Tuerk
The Ruth Chapman Revocable Trust	Estate of Nanette R. Littman	Estate of Ruth Turberg
Estate of Patricia Hurley Goodrich	Estate of Jane S. Murray	Estate of Marcia D. Walton
	Alice N. Osborn Trust	

New York City Ballet extends special thanks to the following donors for their contributions to the Company’s Volunteer Service programs.

Mrs. Babbington Caterers
Whole Foods

New Combinations Fund

“There are no new steps, only new combinations.” —George Balanchine

The creation of new work at New York City Ballet is made possible in part by outstanding support from the following individuals.

Anonymous (2)	James C. Marlas and Marie Nugent-Head Marlas
Bruce and Cris Ansnes	Diane Allen Nixon
Miss Gillian Attfield	Eliot C. Nolen
Miriam Bienstock	Trisha Ostergaard
The Mitchell and Margo Blutt Family Foundation	Jessie K. and Dr. Robert Palmer
Laurel Ann Brien	Mr. and Mrs. Gordon B. Pattee
Noriko and Ahmet Cakmak	Dara and Mark Perl binder
Jane Chace Carroll	Mr. Dale L. Ponikvar
Whitney F. Clay	Mr. Stephen Kroll Reidy
Arlene C. Cooper	Mr. and Mrs. Andrew M. Saul
Christine M. Cumming	Dr. and Mrs. Sheldon D. Sax
Mr. and Mrs. David E.R. Dangoor	Marvin & Joyce S. Schwartz Fund
Gale and Stephen Dinces	The Shen Family Foundation
William James Earle and Aidan Mooney	Stephanie and Fred Shuman
Joan & Alvin Einbender	Barbara Slifka
Linda and Alan Englander	Ruth S. Stanton
Barbara and Brad Evans	Bonnie and Tom Strauss
Barbara J. Fife	Linda Strumpf
Barry S. Friedberg and Charlotte Moss	Jeanne C. Thayer
The Allen and Lola Goldring Foundation	Judy and Josh Weston
Agnes Gund	William H. Wright II
H & H Charitable Trust	Judy Francis Zankel
Malo and John Harrison	Jonathan Zich
David W. and Kathryn Moore Heleniak	Lynn and Robert Zimmer
Marlene Hess and James D. Zirin	
The Hochberg Foundation Trust	
Judith M. Hoffman	
Mr. and Mrs. Edward S. Hyman, Jr.	
Mr. and Mrs. Jeffrey Kossak	
Dr. Susan Krysiewicz and Mr. Thomas Bell	
Richard H. Lasdon	
Marilyn and Bob Laurie	
Rosalie and Ted Levine	
Mr. and Mrs. Robert I. Lipp	

Serenade Society

New York City Ballet is pleased to recognize members of the Serenade Society—a group of friends who have included the Company in their long-range financial and estate plans. We deeply appreciate their generosity and farsighted philanthropy.

Anonymous (29)	Rhea and Alex Harvey	Helen Geffen Roht
Mary Ann Albright	Sally Helfman	Marie Chiarito Rolla
Dr. and Mrs. Ronald Allison	Mr. and Mrs. Richard Herber	Gloria Roma
Mr. and Mrs. Donald F. Argy	A. Maren Hexter	Ellen M. Rosen
Areta M. Arlen	Karen T. Hughes	Ann Russell
Janet J. Asimov	P. C. Hurewitz	Harvey Salzman
Miss Gillian Attfield	Renée and Edgar [†] E. Jackson	Nancy Schloss
In honor of Isaac and	Marguerite R. Jossel	Alice E. Schluger
Bernice Balos	Judith McDonough Kaminski	Thomas W. Schoff
Simone Bedient	Wendy Kassel Foundation	Saul and Dorothy Scott
Catherine and Jonathan Bell	Dr. Jack Kellner	John Seaman
Beverly A. Benoit	Judy Kerstein	Judith Sellner
Jason [†] and Susanna Berger	Tom and Jody King	Edie Shneorson
Sandy Berger	John L. Klebanoff	Jennifer Smith
Andrew J. Berner	Paul [†] and Linda Kofmehl	Ray Smith
Harlan M. Blake	Linda and Nicholas Kordes	Howard Solomon
Laura B. Blau	William Paul [†] and	Gary and Roberta Soren
Helene Brenner and	Kathryn Kouba	Rosalie and Murray Spielvogel
Burton Pines	Diane G. Kranz	Gloria Stabile
Susan and Ralph D. Buck, Jr.	Bruce Lee Kubert	Ruth S. Stanton
C. T. Bundy 2d	Karen Lagerson	Michael and Sue Steinberg
Vivian L. Cahill	Edith J. Langner, M.D.	Maxine and Arthur Stein-Kohler
William I. Campbell and	Nancy Norman Lassalle	Eleanor M. Steuer
John V. Hilton	Charlotte and Melville Lee	Mr. and Mrs. John A. Sullivan III
Monica Chiao	Russell V. Lee	Audrey J. Sutton
Mr. and Mrs. H. Weston Clarke	Dr. Ellen G. Levine	Michael Sweeley
Mr. and Mrs. James W. Clyde, Jr.	Marcy Levinson	In loving memory of
Ms. Beryl Cohen	Hely Lima	Fran Taubkin
Rose Smith Price Cooley	Robert I. Lipp	Dr. Gary Thom
and Sidney Cooley [†]	Catherine Lomuscio	Gloria Title
Katherine Lutz Coppock	Maria Maddalena	The Dorothy Y. Tsuji and
Robert M. Costa	Susan Maderer	Michael M. Tsuji
Jane N. Coughran	Marisa Magda	Charitable Trust
Rosamond W. Dana	Uncle Mason	Michael Tully
Lou D'Angelo	Mrs. Jeanne Lang Mathews [†]	Anna-Rose Tykulsker
Deborah L. Davis	Barbara B. Minton	Edith F. Unger
Kimberley Stanton Dias	Johanna E. Murphy	Marjorie and Charles
Susan Dodson	Belle [†] and Murray Nathan	Van Dercook
David Dorfman	Rick Nelson	Jack Watters
Mr. and Mrs. James D.	Diane Allen Nixon	Carol Weil
Dougherty	Oceanic Heritage Foundation	Vera Weintraub
Jay and Mina Drucker	Frank J. and Adeline Pannizzo	Lucille Werlinich
Ms. Audrey Ellinger	Gisele Pascal-Mouret	Sara Blair Wilson
Joan Ann Epstein	Miriam Pellman	William H. Wright II
Marilyn Ferber	Christina Piazza	Genevieve Young
Saralee G. Fine	Jerry Polon	Herbert Zohn
Stuart M. Fischman	Barry Presser	Beverly Zucker
Herbert J. Frank	Desmonde Printz	Carol Zuckerman
Trudy Garfunkel	Oliver Pursche and	
Lois Gartlir	Virginia de Boer	
In memory of Louise M. Gault	Joan Quatrano	
Drs. Marjorie and Philip Gerdine	Jane Randall	
Bruce Jay Gould, M.D.	Seymour [†] and Edmée Reit	
Judith B. Grebin	Joseph Richards	
Dr. Jesse D. Greenberg	Dr. Barbara Ritchin	
Ms. Josie Harkness	Roberta Robins	
Dr. Susan R. Harris	Susan Robinson	



THE CAMPAIGN FOR NEW YORK CITY BALLET

New York City Ballet’s first-ever endowment campaign, from 2000 to 2005, assured its stature as one of the world’s great dance companies. Funds raised through this effort continue to help preserve NYCB’s hallmark repertory, enable new and groundbreaking artistic initiatives, and support efforts to better serve audiences through media, education, and touring programs.

New York City Ballet salutes the following patrons for their extraordinary support of this campaign.

The Irene Diamond Fund

Harriet Ford Dickinson Foundation
 Agnes Gund and Daniel Shapiro
 Mr. and Mrs. Robert I. Lipp
 Howard Solomon
 Estate of Gerard Mandelbaum

Estate of Leonard Bisco
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 Bari Lipp Foundation
 The Andrew W. Mellon Foundation
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 The Shen Family Foundation
 The John L. Vogelstein Charitable Trust

Paul A. Allaire
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 The Honorable and Mrs. Earle I. Mack
 National Endowment for the Arts
 Rudolf Nureyev Dance Foundation
 Mr. and Mrs. Stephen A. Schwarzman

Audrey Ellinger, in memory of
 Rita Anton
 Franci Blassberg and Joe Rice
 Booth Ferris Foundation
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 Mary W. Harriman Foundation
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 The Joelson Foundation
 Judith McDonough Kaminski
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 Family Foundation
 Judy Bernstein Bunzl and Nick Bunzl

Jane and Robert Carroll &
 Whitney and Jonathan Clay
 Arlene C. Cooper, in memory of
 George W. O'Bannon
 Michael and Nan Cooper
 DaimlerChrysler
 Mr. and Mrs. David E. R. Dangoor
 Estate of Eugenia Delahunte
 Naomi and Joel Freedman
 David W. and Kathryn Moore Heleniak
 Marlene Hess and James D. Zirin
 Kodak
 Estate of Norah Maroulis
 Whitney and Clarke Murphy
 Marie Nugent-Head and
 James C. Marlas
 James O'Neill
 Mr. and Mrs. Gordon B. Pattee
 Annie and Art Sandler
 Denise and Andrew Saul
 Thomas R. Shiah
 The Starr Foundation
 Bonnie and Tom Strauss
 Phyllis and Edward Toohey
 Mr. and Mrs. David Webb

† In Memoriam

New York City Ballet also wishes to acknowledge the many generous donors making gifts of less than \$100,000.

As of June 2009

From top, left to right:
 Franci Blassberg,
 John Schumacher, and
 Barbara Cirkva; Candace
 Bushnell; Katherine Bryan
 and Amy Fine Collins;
 General Manager Kenneth
 Tabachnick with John L.
 and Barbara Vogelstein;
 Principal Dancers Ashley
 Boudier, Maria Kowroski,
 and Wendy Whelan;
 Arlene Cooper, Jack and
 Ian Archer Watters,
 and Denise Sobel at the
 New Combinations Fund
 pre-season event.

NEW YORK CITY BALLET, INC. FINANCIAL STATEMENTS

Statements of Financial Position

at June 30, (in thousands)

	2009	2008
Assets		
Cash and cash equivalents	\$ 16,953	\$ 26,124
Investments	124,666	142,411
Pledges receivable	14,582	9,489
Accounts receivable	596	285
Inventory	158	157
Deferred production costs	1,297	990
Due from CCMD	4,096	1,797
Leasehold in Rose Building and other property and equipment, less accumulated depreciation of \$8,585 in 2009 and \$7,953 in 2008	5,768	5,944
Total assets	\$ 168,116	\$ 187,197
Liabilities and net assets		
Liabilities:		
Accounts payable and accrued expenses	\$ 2,683	\$ 3,553
Advance ticket sales and other deferred revenue	134	–
Payroll-related liabilities due to CCMD	920	898
Payroll-related and other liabilities	9,963	7,056
Total liabilities	13,700	11,507
Net assets		
Unrestricted:		
Undesignated	(15,750)	(6,881)
Investment in Rose Building	3,932	4,283
Board-designated (see note 8)	43,908	64,135
	32,090	61,537
Temporarily restricted:		
Future productions	734	289
Time and other restrictions	11,965	5,118
Dancers' emergency	756	632
	13,455	6,039
Permanently restricted (see note 8):		
Wallace endowment	57,750	57,750
Endowments for which income is unrestricted	20,651	20,646
Endowments for which income is restricted	30,470	29,718
	108,871	108,114
Total net assets	154,416	175,690
Total liabilities and net assets	\$ 168,116	\$ 187,197

The accompanying notes are an integral part of these financial statements

Statements of Activities

for the year ended June 30,
(in thousands)

	2009	2008
Changes in unrestricted net assets		
Operating revenues:		
Performance ticket sales and tour fees	\$ 25,893	\$ 26,831
Investment income not to exceed spending policy	8,309	9,330
Other revenues	1,654	1,423
Total operating revenues	35,856	37,584
Operating expenses:		
Program services:		
Ballet production costs	41,177	42,663
Facility expenses	4,713	4,738
Production management expenses	4,296	4,048
	50,186	51,449
Supporting services:		
Administration	6,261	4,581
Public support expense	4,030	4,798
	10,291	9,379
Total operating expenses	60,477	60,828
Loss from operations before public support	(24,621)	(23,244)
Public support including utilization of temporarily restricted net assets:		
Appropriation from the City of New York	1,238	1,340
Other governmental agencies	331	346
Special events	3,341	5,148
Guild memberships and activities	2,520	2,847
Foundations	2,386	2,537
Corporations	2,650	1,687
Individuals	6,174	5,394
Estates and trusts	1,217	2,789
Total public support	19,857	22,088
Operating deficit	(4,764)	(1,156)
Pension plan and post employment adjustments	(3,352)	(606)
Investment income for operations (spending policy)	(8,309)	(9,330)
Net decline in value of investments	(13,022)	(7,112)
Changes in unrestricted net assets	\$ (29,447)	\$ (18,204)

(continued)

Statements of Activities

for the year ended June 30, (continued)
(in thousands)

	2009	2008
Changes in temporarily restricted net assets		
Investment revenue	\$ 849	\$ (11)
Public support:		
Other government	105	115
Foundations	1,565	646
Corporations	389	1,115
Individuals	7,755	2,021
Utilization of temporarily restricted net assets	(3,124)	(4,704)
Change in value of split-interest arrangements	(123)	9
Changes in temporarily restricted net assets	7,416	(809)
Changes in permanently restricted net assets		
Public support:		
Foundations	283	114
Corporations	–	11
Individuals	474	513
Changes in permanently restricted net assets	757	638
Changes in total net assets	(21,274)	(18,375)
Net assets:		
Beginning of year	175,690	194,065
End of year	\$ 154,416	\$ 175,690

The accompanying notes are an integral part
of these financial statements

Statements of Cash Flows

for the year ended June 30,
(in thousands)

	2009	2008
Cash flows from operating activities		
Change in net assets:		
Unrestricted	\$ (29,447)	\$ (18,204)
Temporarily restricted	7,416	(809)
Permanently restricted	757	638
	(21,274)	(18,375)
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation	632	672
Contributions restricted for long-term activities	(441)	(400)
Net losses on investments	13,304	9,160
Decreases (increases) in assets:		
Pledges receivable	(5,093)	2,369
Accounts receivable	(311)	74
Inventory	(1)	24
Deferred production costs	(307)	137
Due from CCMD	(2,299)	(1,194)
Increases (decreases) in liabilities:		
Accounts payable and accrued expenses	(870)	134
Advance ticket sales and other deferred revenue	134	(59)
Payroll-related liabilities due to CCMD	22	164
Payroll-related and other liabilities	2,907	1,437
Net cash used in operating activities	(13,597)	(5,857)
Cash flows from investing activities		
Proceeds from sales of investments	59,789	56,485
Purchases of investments	(55,348)	(36,760)
Purchases of property and equipment	(456)	(213)
Net cash provided by investing activities	3,985	19,512
Cash flows from financing activities		
Endowment contributions	441	400
Net cash provided by financing activities	441	400
Net increase (decrease) in cash and cash equivalents	(9,171)	14,055
Cash and cash equivalents		
Beginning of year	26,124	12,069
End of year	\$ 16,953	\$ 26,124

The accompanying notes are an integral part
of these financial statements

1. Summary of Financial Statement Presentation and Significant Accounting Policies

The New York City Ballet, Inc. (City Ballet) is a not-for-profit organization and a constituent of City Center of Music and Drama, Inc. (CCMD). City Ballet operates as an entity independent of CCMD that provides certain services as described further below. CCMD is the sole member of City Ballet.

City Ballet is a tax-exempt organization and, accordingly, is not subject to income tax in accordance with §501(c)(3) of the Internal Revenue Code (the “Code”) and has been classified as a publicly supported organization as defined in §509(a)(2) of the Code. Contributions to City Ballet are tax deductible to contributors as provided by law.

The following is a summary of significant accounting policies consistently followed by City Ballet in the preparation of its financial statements.

Financial statement presentation

The accounts of City Ballet are maintained in accordance with the principles of fund accounting. This procedure classifies resources for accounting purposes into funds established to reflect the activities and objectives specified by donors and/or City Ballet’s Board of Directors. The financial statements are presented in accordance with accounting principles generally accepted in the United States of America, which require that a not-for-profit organization’s statement of financial position report the amounts for each of three classes of net assets—permanently restricted, temporarily restricted, and unrestricted—based upon the existence or absence of donor-imposed restrictions. The preparation of financial statements in conformity with generally accepted accounting principles requires management to make assumptions and estimates that affect the amounts reported.

Cash and cash equivalents

Cash and cash equivalents consist of highly liquid investments with an original maturity of three months or less.

Property and equipment

City Ballet does not own any land or buildings. Purchases of furniture and equipment that are not material are charged to current operations. Significant additions are capitalized and are depreciated using the straight-line method over the estimated useful lives of the assets.

Investments

The debt, equity and money-market investments are reported at their fair market values, which are based on quoted market prices. The alternative investments are adjusted to fair values annually, at City Ballet’s fiscal year-end, based on the valuations of the underlying assets as provided by the respective investment managers. Management reviews the calendar year-end audited values provided by the investment managers and believes the reported amounts of these investments at City Ballet’s fiscal year-end to be reasonable estimates of fair value.

Endowments

City Ballet reports all applicable disclosures to its Board-designated and donor-restricted funds treated as endowments (see Note 8).

Public support, grants, and contributions

City Ballet reports gifts of cash and other assets as restricted support if they are received with donor stipulations that limit the use of the donation. When a donor restriction expires, that is, when a stipulated time restriction ends or a purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as part of public support including utilization of temporarily restricted net assets. From time to time, City Ballet recognizes contribution revenue for donated goods and services at their fair values, with a corresponding expense categorized as supporting services.

Production costs

City Ballet charges costume, scenery, and other production costs for current productions to expense as incurred. Costs relating to future productions are deferred until the year in which the productions are first presented.

Allocation of expenses, income and support

CCMD provides services to City Ballet in connection with its operation and management of the David H. Koch Theater and other administrative and accounting services under a management and services agreement. CCMD’s David H. Koch Theater facility expenses, facility income, and New York City facility support are allocated among the constituents based upon the number of scheduled performance weeks in the theater during the year. Administrative revenue and expense are allocated equally among the constituents except for contributions and grants restricted for theater improvements and depreciation of donated equipment and facilities. Allocated expenses result in intercompany receivables and payables that are periodically liquidated through cash transfers.

Functional allocation of expenses

Expenses are classified according to the programs for which they were incurred and are summarized on a functional basis in the accompanying statements of activities. Accordingly, certain costs have been allocated among programs and supporting services in reasonable ratios by management.

Income tax uncertainties

In fiscal-year 2010, City Ballet will adopt Financial Accounting Standards Board (“FASB”) Interpretation No. 48, “Accounting for Uncertainty in Income Taxes—an Interpretation of FASB Statement No. 109” (“FIN 48”). Due to City Ballet’s general tax-exempt status, FIN 48 is not expected to have a material effect on its financial statements.

Fair-value measurement

In fiscal-year 2009, City Ballet adopted FASB Statement of Financial Accounting Standards No. 157, “Fair Value Measurement.” Accordingly, City Ballet reports a fair-value measurement of all applicable assets and liabilities (see Note 2).

Subsequent events

City Ballet considers the accounting treatments, and the related disclosures in the current fiscal-year’s financial statements, that may be required as the result of all events or transactions that occur after the fiscal year-end through the date of the independent auditors’ report.

Reclassifications

Certain prior year balances have been reclassified for comparative purposes.

2. Investments

The following is a summary of the quoted market value of investments and cash equivalents as of June 30 (in thousands):

	2009	2008
Equities	\$ 54,105	\$ 44,792
Corporate bonds	218	2,697
Government bonds	–	31,534
Diversified hedge funds	70,343	63,388
Cash equivalents	16,880	27,187
	\$ 141,546	\$ 169,598

Total loss from investments amounted to \$(12,173,000) and \$(7,122,000), net of management fees of \$456,535 and \$754,726, in fiscal-years 2009 and 2008, respectively. These amounts are inclusive of utilized interest of \$547,000 and \$587,000 in 2009 and 2008, respectively. Year-to-year variation is due to market fluctuations and the performance of the portfolio managers.

City Ballet adopted SFAS No. 157 in 2009, which, among other things, requires enhanced disclosures about assets measured at fair value. Accordingly, SFAS No. 157 defines fair value as the price that would be received when an asset is sold in an orderly transaction between market participants at the measurement date, and creates a framework for measuring fair values through the establishment of a three-level hierarchy for fair value measurement.

These valuation techniques are based upon observable and unobservable inputs. Observable inputs reflect market data obtained from independent sources, while unobservable inputs reflect market assumptions. These two types of inputs create the following fair value levels:

Level 1—quoted prices for *identical* instruments in active markets;

Level 2—quoted prices for *similar* instruments in active markets; quoted prices for identical or similar instruments in markets that are not active; and model-derived valuations the significant inputs for which are observable; and

Level 3—instruments the significant inputs for which are *unobservable*.

The investments in the accompanying financial statements consist of marketable debt and equity securities, several money-market accounts and certain “alternative”, limited-partnership investments. At June 30, 2009 City Ballet’s diversified hedge funds are valued at Level 3, and other investments are valued at Level 1.

Fair-value Measurements Using Level 3 Inputs

Balance—July 1, 2008	\$ 63,388
Purchases	13,276
Redemptions	(629)
Realized Gains	147
Unrealized losses	(5,839)
Balance—June 30, 2009	\$ 70,343

The fair value of alternative investments reported in Level 3 are based on the valuations provided by the managers of the various underlying hedge funds.

3. Pledges Receivable

Pledges have been recorded at their present value net of applicable discounts of \$998,000 and \$513,000 in fiscal-years 2009 and 2008, respectively. No provision for uncollectible pledges has been made. Pledges specifically for City Ballet’s endowment, net of applicable discounts, totaled \$3,672,000 and \$5,430,000 in fiscal-years 2009 and 2008, respectively. Pledges are expected to be collected as follows (in thousands):

	2009	2008
Less than one year	\$ 7,636	\$ 4,513
One to five years	6,946	4,976

4. Pension Plans

City Ballet participates in a noncontributory, defined-benefit pension plan (the “Plan”) for nonunion, salaried employees of CCMD and its constituents. Pension benefits are based on years of service and final average compensation, as defined in the Plan. Plan benefit obligations and assets are combined for all participants of the Plan. The policy is to fund annually the required contribution necessary to comply with the Employee Retirement Income Security Act of 1974.

Unrestricted net assets decreased by \$3,414,000 and \$79,000 in fiscal-years 2009 and 2008, respectively, due to pension adjustments required to increase the accrued pension benefit liability to the amount of the unfunded projected benefit obligation at each June 30. These amounts were inclusive of City Ballet’s share of CCMD’s costs. The fiscal-year 2009 adjustment is due primarily to decreases in plan assets attributable to the worldwide financial downturn.

Amounts are allocated to City Ballet based on an actuarial determination of City Ballet’s participation in the Plan. Separate information regarding the components of pension cost, the fair value of plan assets, and accumulated and projected benefit obligations is not available for City Ballet. Such information, along with the key actuarial assumptions, is contained in the financial statements of CCMD.

City Ballet’s allocated portion of net periodic pension cost for fiscal-years 2009 and 2008 was \$727,000 and \$586,000, respectively. Partially as a result of these factors, City Ballet’s allocated portion of accrued pension benefit/liability at June 30, 2009 and 2008 was \$6,364,000 and \$3,090,000, respectively.

City Ballet also contributes to union pension plans directly and through CCMD, based upon a percentage of those employees’ salaries. Pension costs associated with plans paid directly by City Ballet amounted to approximately \$2,576,000 and \$2,483,000 in fiscal-years 2009 and 2008, respectively.

5. Commitments

Samuel B. and David Rose Building (Rose Building): During fiscal 1985, City Ballet entered into an agreement whereby it contributed, based on space usage, a pro rata share of the costs of the Rose Building. Under the agreement, City Ballet received a 99-year lease for its space. Construction costs were capitalized and are being amortized over the anticipated useful life of the building. Depreciation began in fiscal-year 1992 when the space was put into service, and amounted to \$352,000 for fiscal-years 2009 and 2008. Also under the terms of the lease, in addition to its own operating costs, City Ballet is committed to pay its share of common area costs.

Warehouse and telemarketing office: During fiscal-years 2009 and 2008, City Ballet leased space for two warehouses and a telemarketing office. Rent expense including these spaces for fiscal-years 2009 and 2008 was \$373,000 and \$408,000, respectively. Future minimum lease payments under these leases at June 30, 2009 are \$168,000 for 2010, \$188,000 for 2011, and \$1,746,000 for the fiscal-years 2012-2020.

6. Postretirement and Postemployment Benefits Other than Pensions

In 1978, CCMD adopted the policy of providing the option to certain employees with 20 years of service and who were 65 years of age upon their retirement from City Ballet or CCMD, to continue in the group medical and life insurance plan, at no cost to the employee. The CCMD Board of Governors ended this policy in April 1995 for employees who had not vested in this benefit. In 1997 the CCMD Board of Governors reinstituted this benefit for all active employees who had, at that date, already achieved the requisite 20 years of service. In addition, City Ballet contracts with various unions include provisions for severance payments to members after they reach a predetermined length of service. City Ballet funds both of these obligations using the pay-as-you-go method.

Unrestricted net assets of City Ballet were increased by \$54,000 in 2009 and decreased \$457,000 in 2008 to record the adjustments required to balance the accrued postretirement benefit liability to the amount of the unfunded projected benefit obligation as of June 30. These amounts were inclusive of City Ballet’s share of CCMD’s costs. Such amounts are reflected as adjustments to net assets in the accompanying statements of activities.

The following tables set forth basic information relating to the accrued benefit liability (in thousands):

	2009	2008
Postretirement Benefit		
Obligation at the end of year	\$ 1,138	\$ 1,157
Accumulated Obligation	735	700
Unrecognized Amounts	\$ 403	\$ 457

	2009	2008
Postretirement Benefit		
Obligation at the end of year		
Actives not fully eligible to retire	\$ 115	\$ 105
Actives fully eligible to retire	197	199
Retirees	826	853
End of year	\$ 1,138	\$ 1,157

The following items are the components of the net periodic postretirement benefit cost and corresponding changes to the accumulated obligation for each fiscal year (in thousands):

	2009	2008
Net periodic postretirement benefit cost:		
Service	\$ 3	\$ 3
Interest	75	76
Amortization of accumulated loss	38	38
Net periodic postretirement benefit cost	116	117
Actual payments	(81)	(76)
Net change	35	41
Accumulated obligation:		
Beginning of year	700	659
End of year	\$ 735	\$ 700

Estimated benefit payments are as follows:

Year Beginning July 1st	Estimated Employer Benefit Payment
2009	98
2010	98
2011	98
2012	98
2013	98
2014–2018	499

The accumulated postretirement benefit obligation was actuarially determined as of June 30, 2009, using assumed discount rates of 6.75%. The assumed rate of future increases in health care was 9.5% in the first year, declining to 4% by the year 2018. Had the health-care cost-trend rate assumption been increased by 1%, the accumulated postretirement benefit obligation would have increased by 14%. The effect of this change on the sum of the service and interest cost components of net periodic postretirement benefit cost would have been an increase of 9%. The postretirement balance is reflected as part of payroll-related liabilities.

7. Schedule of Functional Expenses

	Ballet Production Costs	Facility Expenses	Production Mgmt. Expenses	Total Program Services	Admin.	Public Support Expenses	2009 Total	2008 Total
Salaries	\$ 23,496	\$ 10	\$ 3,371	\$ 26,877	\$ 1,756	\$ 1,525	\$ 30,158	\$ 30,192
Benefits	8,042	3	845	8,890	579	527	9,996	9,756
Salaries and related benefits	31,538	13	4,216	35,767	2,335	2,052	40,154	39,948
Occupancy	94	690	–	784	1	7	792	875
Depreciation	159	353	–	512	63	57	632	654
Printing	3,179	–	–	3,179	7	154	3,340	3,967
Transportation	1,912	–	–	1,912	24	126	2,062	1,873
Scenery, music, and costumes	2,382	–	–	2,382	–	–	2,382	2,553
Professional fees	1,315	–	50	1,365	1,781	1,501	4,647	4,473
Data processing, telephone and office expenses	287	–	–	287	84	133	504	668
Miscellaneous expenses	311	–	30	341	332	–	673	609
CCMD shared services allocation	–	3,657	–	3,657	1,634	–	5,291	5,208
	\$ 41,177	\$ 4,713	\$ 4,296	\$ 50,186	\$ 6,261	\$ 4,030	\$ 60,477	\$ 60,828

8. Endowments

City Ballet's endowments consist of both Board-designated and donor-restricted funds, established for a variety of purposes. The New York State Uniform Management of Institutional Funds Act ("UMIFA") requires the preservation of the historic dollar value of the original gift as of the gift date, absent explicit donor stipulations to the contrary.

Board-designated endowment

The Board of Directors has designated a portion of City Ballet's unrestricted net assets to function as endowment in the same manner as its donor-restricted endowment, as well as for certain other purposes, as follows (in thousands):

	2009	2008
Functioning as endowment	\$ 23,659	\$ 44,990
Cash/investment reserves	15,407	14,303
Touring	1,606	1,606
Repertory	3,236	3,236
	\$ 43,908	\$ 64,135

Donor-restricted endowment

The historic dollar value of City Ballet's donor-restricted endowment as of June 30, 2009 was \$108,871,000. A portion of the income derived from donor-restricted endowment may be used for unrestricted purposes, while some donors have restricted the income from their endowment contributions for specific purposes, as follows (in thousands):

	2009	2008
Touring	\$ 2,975	\$ 2,975
Martins repertory fund	3,000	3,000
Levin dancer	1,000	1,000
Education	900	900

	2009	2008
Scenic design maintenance	250	250
Robbins repertory fund	67	67
Choreographic institute	15,909	15,642
Nureyev emerging choreographers	1,000	675
Dance on	500	481
Martins' 25	344	203
Balanchine repertory	2,310	2,310
Musical leadership	2,000	2,000
Kirstein apprentice and loan funds	215	215
	\$ 30,470	\$ 29,718

Donor-restricted endowment also includes certain challenge grant funds from the National Endowment for the Arts, which require that the gift be maintained in perpetuity with only the income being utilized. Amounts may be withdrawn from these funds during the year to finance current operations, with the condition that all withdrawals are fully repaid in cash prior to that fiscal year-end.

In addition, a program of City Ballet, the New York Choreographic Institute, has a restricted endowment that supports its activities. At the close of fiscal-year 2009, accumulated earnings of \$1,072,000 from this endowment remained unutilized and were included in temporarily restricted net assets.

Funds with deficiencies

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor or UMIFA requires the organization to retain as a fund of perpetual duration. City Ballet had no deficiencies of this nature as of June 30, 2009 and 2008.

Spending policy

In June 1991, City Ballet adopted a policy permitting management to budget and expend a percentage (5% for fiscal-years 2009 and 2008) of a moving average of quarterly market values of its investment portfolio. The difference between this calculated amount and actual investment income is reported as "investment income over (under) spending policy" in the statements of activities and is added to or subtracted from Board-designated net assets.

Return objectives

City Ballet has adopted investment and spending policies for endowment assets that are designed to provide a predictable stream of funding to those programs supported by its endowments, while seeking to maintain the purchasing power of the endowment assets.

Eisner

Eisner LLP
Accountants and Advisors
Board of Directors
New York City Ballet, Inc.

We have audited the accompanying statements of financial position of the New York City Ballet, Inc. ("City Ballet") as of June 30, 2009 and 2008, and the related statements of activities and cash flows for the years then ended. These financial statements are the responsibility of City Ballet's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements enumerated above present fairly, in all material respects, the financial position of the New York City Ballet, Inc. as of June 30, 2009 and 2008, and the changes in its net assets and its cash flows for the years then ended, in conformity with accounting principles generally accepted in the United States of America.



New York, New York
November 20, 2009

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La Valse

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