

2004 Annual Report

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Remembering Balanchine *Peter Martins - Ballet Master in Chief*

Meeting the Demands *Barry S. Friedberg - Chairman*

New York City Ballet

Artistic

NYCB Orchestra

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Advisory Board

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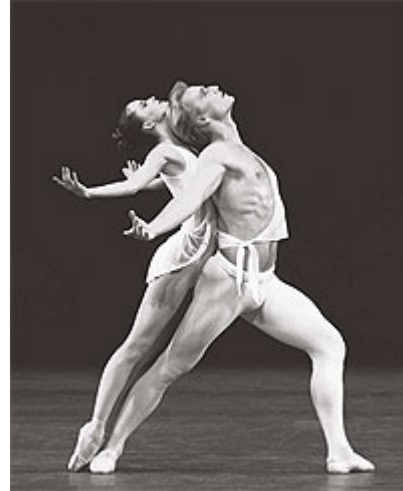
The George Balanchine Trust
20 Lincoln Center
New York, NY 10023

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 reimagine 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; and
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.



**Yvonne Borree and Nikolaj Hübbe in
George Balanchine's *Apollo***

Remembering Balanchine

This year marked the centennial of our founder George Balanchine, and we set about remembering him in part by mounting the largest celebration of its kind. I say in part because in so many ways Balanchine remains with us today in every aspect of our endeavor. We continue to perform his ballets, most of which were produced here, with the same devotion to aesthetic nuance as when he was alive. Celebration or business as usual, we continue to dance more Balanchine works each year than any company on the face of the earth.

For those of us who knew and worked with Balanchine, he remains very much part of our world. We recall him each day through our enterprise, the New York City Ballet, and by honoring the things that he taught us- a way of living and working that keeps his influence vibrant here, more than twenty years since his passing.

Balanchine's centennial presented us with an opportunity not only to celebrate his achievement but also to introduce his work to a new generation. We devoted ourselves to telling his story in a new way. Our traditional seasons were arranged into two distinct "galleries," if you will. The winter season, which I called "Heritage," included the ballets that influenced Balanchine as a youth growing up in St. Petersburg, as well as early dances of his own. The spring season was devoted to his "Vision," including the extraordinary results of his partnership with Igor Stravinsky, as well as a creative output too vast and varied to easily catalogue here.

Balanchine was one of the most skilled musicians ever to become a choreographer, and we recognized this by grouping the spring into three music festivals: European, American, and Russian. This approach also gave us an opportunity to reflect on his impact as the director of our company by performing work that he commissioned or inspired, including ballets by Jerome Robbins, myself, and other choreographers. And since Balanchine loved new work, we commissioned four ballets, one each by Susan Stroman, Christopher Wheeldon, myself, and the contemporary St. Petersburg choreographer Boris Eifman. Nearly half a million people saw the Company dance this year. In addition to performing in New York, the Company appeared in St. Petersburg and Denmark, where we began our centennial celebration with weeklong engagements, in Saratoga Springs, and at the Kennedy Center in Washington, D.C., where we returned for the first time in 17 years. Millions more saw us perform on PBS in a special live program *"Live From Lincoln Center: Lincoln Center Celebrates Balanchine 100,"* hosted by Sarah Jessica Parker, which included a remarkable roster of artists from other Lincoln Center constituents honoring Balanchine's achievements.

Our exhibition-like approach to Balanchine was enhanced by a comprehensive exhibit within the New York State Theater. We are especially grateful to Edward Bigelow, John Braden, and Nancy Norman Lassalle for their contributions to this exhibit and its accompanying catalogue, as well as to the NYCB Archive, which has become an invaluable resource to the Company.

None of the centennial celebration would have been possible without the incomparable artists and staff of New York City Ballet, who accept every challenge with passion. Nor would it have been possible without our patrons and board leadership. I would especially like to recognize Howard Solomon, honorary chairman for Balanchine 100, whose efforts greatly enhanced our celebration.

Throughout the year we often mused that one of Balanchine's greatest contributions to ballet was the audience that he nurtured here in postwar New York. Through its steadfast support, this group continues to keep Balanchine's achievement alive by supporting the works he made and inspired, and by generously aiding our Company's development of dancers and imaginative new ballets that speak to our time-just as Mr. B would have wanted.

Peter Martins, *Ballet Master*



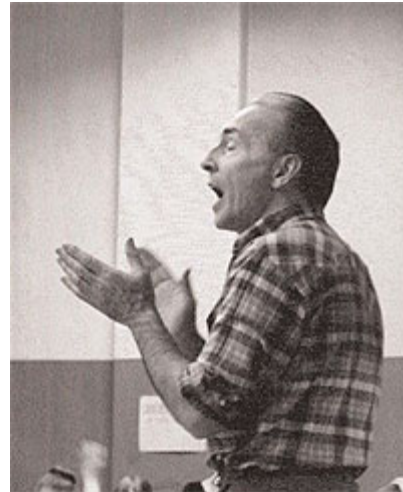
George Balanchine and Peter Martins on the stage at New York State Theater. Photograph © Steven Caras

Meeting the Demands of a Centennial Celebration

One of the things that has made New York City Ballet's celebration of Balanchine's centennial so remarkable, over and above the artistry of the performances, is the depth of feeling and support from our audience. This is my first year as chairman and although I served for many years as a director of the board, this year I gained an even keener sense of this astonishing relationship.

I am a relative newcomer to dance, having only discovered New York City Ballet some 15 years ago at the invitation of business associates. That evening proved to be an eye-opening experience, unlike anything I might have imagined—exceeding all my expectations. I realized that there was something extraordinary happening in the theater, which was expressed with brilliance and nuance beyond anything I had experienced.

Serving the Company as chairman during a festival year, I also have a better understanding of what is necessary to provide Peter Martins and our Company with the right environment for their work. It isn't just about money, although money and resources are important. Far more necessary is the support of a committed and broad-based community that shares the Company's ideal of classical ballet as well as its uncompromising standard of excellence.



**George Balanchine teaching class at the School of American Ballet in 1961.
Photograph © Nancy Lassalle**

The financial statements within this report describe our fiscal results in this centennial year. Our annual operations supported extensive activities and, despite a difficult environment for the classical arts, closed with a nearly balanced budget. At the same time, our endowed funds grew by more than \$15 million through strong investment results and from contributions to The Campaign for New York City Ballet. The success of the campaign has been made possible not only by lead gifts from members of our board and other generous patrons, but also by contributions from some 2,000 Guild members, whose commitment to our artistic excellence is truly inspiring.

Our financial results speak to careful stewardship by the Company's management, along with the continuing support of our board, advisory board, and patrons, whose help makes it possible to expand upon New York City Ballet's outstanding record of achievement. I would especially like to recognize four directors who have been instrumental in our accomplishments and who completed board terms this year. We are grateful to Marilyn Laurie, Denise Saul, and Bonnie Strauss for their eight years of board service, as well as to Earle Mack, who resigned from the board to accept a presidential appointment as United States ambassador to Finland. We very much hope that they will remain close to the Company.

We believe that the excitement generated during Balanchine 100: The Centennial Celebration will serve us very well in the year ahead. Despite our share of challenges, I am confident that we can look forward to future seasons with great enthusiasm.

Barry S. Friedberg, *Chairman*

New York City Ballet

Ballet Master in Chief
Peter Martins

Ballet Mistress
Rosemary Dunleavy

Ballet Masters

Victor Castelli, Jean-Pierre Frohlich
Susan Hendl*, Lisa Jackson
Russell Kaiser, Sara Leland
Christine Redpath

Assistant to the Ballet Master in Chief
Sean Lavery

Teaching Associate
Merrill Ashley

NEW YORK CITY BALLET ORCHESTRA

Music Director: Andrea Quinn
Conductors: Maurice Kaplow, Richard Moredock
Conductor Emeritus: Hugo Fiorato
Music Advisor: Gordon Boelzner
Resident Choreographer: Christopher Wheeldon

THE COMPANY

Alexandra Ansanelli, Charles Askegard, Peter Boal, Yvonne Borree, Albert Evans, James Fayette, Nikolaj Hübbe, Darci Kistler, Maria Kowroski, Sébastien Marcovici, Nilas Martins, Benjamin Millepied, Philip Neal, Kyra Nichols, Jenifer Ringer, Jennie Somogyi, Jock Soto, Sofiane Sylve, Robert Tewsley, Miranda Weese, Wendy Whelan, Damian Woetzel

Jared Angle, Ashley Boudier, Joaquin De Luz, Megan Fairchild, Tom Gold, Stephen Hanna, Arch Higgins, Edwaard Liang, Rachel Rutherford, Abi Stafford, Janie Taylor, Jennifer Tinsley, Pascale van Kipnis

Dena Abergel, Tyler Angle, Faye Arthurs, Ellen Bar, Melissa Barak, Katie Bergstrom, Saskia Beskow, Christopher Boehmer, Mary Helen Bowers, Likolani Brown, Antonio Carmena, Maya Collins, Darius Crenshaw, Adrian Danchig-Waring, Alina Dronova, Amanda Edge, Sophie Flack, Jessica Flynn, Jason Fowler, Kyle Froman, Pauline Golbin, Craig Hall, Amanda Hankes, Dana Hanson, Adam Hendrickson, Sterling Hyltin, Dara Johnson, Jerome Johnson, Lauren King, Glenn Keenan, Ashlee Knapp, Carla Körbes, Rebecca Krohn, Geneviève Labeau, Ask la Cour, Ashley Laracey, Austin Laurent, Megan LeCrone, Savannah Lowery, Lindy Mandradjieff, Sara Mearns, Gwyneth Muller, Seth Orza, Ellen Ostrom, Georgina Pazcoguin, Allen Peiffer, Amar Ramasar, Teresa Reichlen, Sara Ricard, Carrie Lee Riggins, Ana Sophia Scheller, Henry Seth, Aaron Severini, Jonathan Stafford, Sean Suozzi, Christian Tworzyanski, Daniel Ulbricht†, Andrew Veyette, Elizabeth Walker, Jamie Wolf, Stephanie Zungre

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

Children's Ballet Mistress: Garielle Whittle
2004 Artists in Residence: Carolyn Kuan, Daniel Wachs

†Janice Levin Dancer Honoree for 2003-2004

*Guest

NEW YORK CITY BALLET ORCHESTRA

First Violins

Arturo Delmoni, Concertmaster
Kurt Nikkanen, Concertmaster
Nicolas Danielson, Assistant
Concertmaster**
Robert Chausow, Assistant Concertmaster*
Joyce Flissler, Associate
Bira Rabushka
Sabina Skalar
Paul Peabody
Jean Ingraham*
Alexander Simionescu
Qing Guo
Michael Roth, Associate*

Second Violins

Jack Katz, Principal
Yevgenia Strenger, Associate
Andrew Grams
Yeojin Cho
Bin Lu
Conway Kuo
Min Young Song
Andrew Shaw*
Sansor Strenger*
Helen Strilec
Sue Ellen Colgan
Martin Stoner

Violas

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

Cellos

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

Double Basses

Ron Wasserman, Principal
Marji Danilow, Associate
Wan Hau Xu
Grey Fulmer*
Jay Blumenthal*

Flutes

Paul Dunkel, Principal
Laura Conwesser, Associate
Marie Owen, Flute & Piccolo

Oboes

Randall Wolfgang, Principal
Jane Cochran, Associate
James Byars

Clarinets

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

Bassoons

Donald MacCourt, Principal
Ethan Silverman, Associate
Edward Parsons*

French Horns

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

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

Ronald Gould, Principal
Robert Bush, Associate
Paul Fein

Orchestra Manager

Arnold Goldberg

Assistant to the Orchestra Manager

Tom Beck

Orchestra Librarian

Michael Martin

*Spring 2004 Season

**On leave

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Balanchine 100: The Centennial Celebration 2003-2004

The Centennial Celebration Commences

The 2003-2004 season began like any other with New York City Ballet returning to upstate New York in July for its annual summer residency at the Saratoga Performing Arts Center. Over a three-week period, more than 55,000 people, the highest attendance in recent history, enjoyed performances that included a number of repertory favorites by George Balanchine and Jerome Robbins, three full-length ballets—Balanchine's *A Midsummer Night's Dream* and *Coppélia* (staged with Alexandra Danilova) and Peter Martins' *Swan Lake*—and newer works such as Christopher Wheeldon's *Carnival of the Animals*, which premiered at the New York State Theater earlier that year. What distinguished this 38th Saratoga Performing Arts Center residency from many in the past is that days were spent not only rehearsing for performances there, but also preparing the repertory that the Company would take to Russia on what was to be its first visit in 30 years, marking the start of "Balanchine 100: The Centennial Celebration," a year-long salute to the centennial of Company co-founder George Balanchine's birth.



A salute to Mr. B at the Opening Night of the Balanchine 100: The Centennial Celebration

Bringing Balanchine Back—Return to Russia

On the eve of Monday, July 28, 2004, less than 48 hours after the final performance in Saratoga Springs, the Company departed for St. Petersburg, Balanchine's birthplace, to perform at the Mariinsky Theater, where Balanchine began his career. The occasion, in addition to being part of yearlong celebrations that would mark Balanchine's centennial worldwide, was the 300th anniversary of the city of St. Petersburg, and New York City Ballet had been invited by Valery Gergiev, general director of the Mariinsky, to appear as the closing attraction of the "Stars of the White Nights Festival."

Peter Martins and his artistic staff, several of whom had visited Russia with Balanchine in 1972, carefully planned three distinct programs for this historic visit. On Wednesday, July 30, NYCB opened its weeklong appearance with an all-Balanchine performance that featured *Serenade*, *Symphony in Three Movements*, and *Symphony in C*. From the opening strains of the Tchaikovsky to the thunderous brass and meditative strings of the Stravinsky, both conducted by Maestro Gergiev with the marvelous Kirov Orchestra, to the joyous conclusion of the Bizet under the baton of NYCB Music Director Andrea Quinn, it was a spine-tingling performance that will live in memory, beautifully danced and met with rhythmic applause and ovations by the Russian audience.

Program number two featured works by NYCB's co-founding choreographer, Jerome Robbins. If Russian audiences were less familiar with Stravinsky and the angular, athletic style Balanchine employed in *Symphony in Three Movements*, they were even less prepared for Robbins and the three different styles presented on this program, which included *Interplay*, *Dances at a Gathering*, and *Glass Pieces*. Unprepared, perhaps, but Russian audiences received Jerome Robbins' ballets with great enthusiasm and these performances, too, received standing ovations. Concluding NYCB's engagement was a mixed program that opened with Balanchine's *Concerto Barocco* and continued with *Agon* and Peter Martins' *Hallelujah Junction*, both of which captivated the Russians. The third program concluded with a rousing *Western Symphony*, by which time audiences were again on their feet as the curtain descended on the full cast. In all, some 10,000 people saw NYCB's performances in St. Petersburg.



The dancers rehearse on stage at the Mariinsky Theater in St. Petersburg, Russia.



The final bow at the opening night performance at the Mariinsky Theater.

The reception that NYCB received in Russia was extremely gratifying even though the trip was not without its challenges. A feature-length documentary film on the tour has been produced and will be released in 2006. It includes performance excerpts and records the process of preparing for the tour as well as the experiences of individual dancers, ballet masters, and other Company personnel in being part of this historic occasion.

The tour to St. Petersburg would not have been possible without lead gifts from a number of generous NYCB patrons: Gillian Atfield/ Harriet Ford Dickenson Foundation, Anne H. Bass, The Brown Foundation, Inc., Catherine and Ephraim Gildor, Larry and Michele Herbert/Pantone, Inc., Veronique and Bob Pittman, and Howard Solomon. Support for the trip was also provided by

William I. Campbell and Christine Wächter-Campbell and NCH Capital Inc.

On to Copenhagen

Following St. Petersburg, the Company returned to New York for a short rest and additional rehearsals to prepare for a weeklong appearance at Tivoli Gardens in Copenhagen, where Balanchine also worked for a time as a guest ballet master with the Royal Danish Ballet before coming to the United States. NYCB was last seen in Denmark in 1993, 10 years after Balanchine's death. This engagement offered Peter Martins, who in the fall of 2003 reached the milestone of 20 years at the helm of NYCB, an opportunity to present in his homeland a company that bears the mark of his influence as well as that of Balanchine, Robbins, and Lincoln Kirstein. In addition to some of the signature repertory that was presented in St. Petersburg, the Company also performed works by NYCB Resident Choreographer Christopher Wheeldon, William Forsythe, and Richard Tanner, demonstrating the range of choreographic talents that have both defined and been shaped at New York City Ballet. In all, the Company staged 14 works over the course of seven performances from September 2 through 7, reaching more than 11,000 audience members.



Students from the School of American Ballet, Sara Mearns and Tyler Angle, perform Michel Fokine's *Chopiniana*.

Winter Season—Heritage

Balanchine 100 festivities at home officially got under way on November 25, 2003 with the Company's Opening Night Benefit, which featured a special program illustrating the breadth of Balanchine's genius. From the stage of the New York State Theater, Mayor Michael Bloomberg introduced New York's First Lady, Libby Pataki, who read a proclamation in honor of Balanchine's centennial. The curtain then rose on students from the School of American Ballet performing the first movement of *Serenade* with Company members performing the rest of the ballet. Balanchine's exotic *Bugaku*, which was inspired by the music and ceremony of Japan, followed in the only performance of this work during the centennial season. The gala performance concluded with *Symphony in C*, one of Balanchine's most dazzling creations and a signature work for New York City Ballet. NYCB Music Director Andrea Quinn and Principal Conductor Hugo Fiorato shared the podium that evening, which also marked the first performance of Arturo Delmonico and Kurt Nikkanen in their shared post as concertmasters of the New York City Ballet Orchestra. The benefit raised more than \$1.2 million for the Company thanks in large measure to the hard work of event chairmen Isabella Rossellini and Lilly Samuels Tartikoff and corporate chairs Mr. and Mrs. Samuel A. DiPiazza, Jr. of PricewaterhouseCoopers, which generously sponsored the evening.



Kyra Nichols, Sofiane Sylve and James Fayette in George Balanchine's *Serenade*

The season continued with New York City Ballet's annual presentation of *George Balanchine's The Nutcracker™*. This beloved production opened on November 28 and ran for 46 performances through January 4, 2004, drawing an audience of 112,216. A number of dancers made debuts in principal and solo roles throughout the run. On November 29, principal dancer Sofiane Sylve, who came to the Company from the Dutch National Ballet in the fall of 2003, debuted as Dewdrop. Joaquin De Luz, who joined the Company at the start of the Balanchine Centennial Celebration, and Megan Fairchild made debuts together as the Cavalier and Sugarplum Fairy at the Nutcracker Family Benefit on Saturday, December 13. This event, hosted annually by New York City Ballet and the School of American Ballet, raised nearly \$500,000 for SAB scholarships and the Company's education programs. Ide Dangoor, Serene Lese, and Veronique Pittman co-chaired the event and were joined by Katie Couric, who served as honorary chairman. Later in the *Nutcracker* season, corps de ballet member Carrie Lee Riggins also made her debut as Dewdrop.



Alexandra Ansanelli, Amanda Hanks and Nilas Martins in Peter Martins' *The Sleeping Beauty*

The winter repertory season, which was programmed as a celebration of Balanchine's heritage, ran from January 6 through February 29, 2004. The season featured a number of Balanchine's early works as well as ballets that influenced him, including several of the great full-length ballets that were at the forefront of the dance world in Russia during Balanchine's formative years. The season opened with Balanchine's *A Midsummer Night's Dream*, in a nod to Shakespeare's first-ever appearance on stage as a young boy in a production of the Shakespearean comedy. Audiences also enjoyed performances of *Coppélia* and *Harlequinade*, as well as Peter Martins' stagings of *Swan Lake* and *The Sleeping Beauty*, seminal works originally created by Marius Petipa to commissioned scores by Peter Ilyitch Tchaikovsky, both important influences on Balanchine and the ballet world as a whole.

The season also included works by two other choreographers who inspired Balanchine: Michel Fokine and August Bournonville. Fokine's *Chopiniana*, the first plotless ballet Balanchine encountered as a youth, was performed by students from the School of American Ballet. Bournonville's *Flower Festival in Genzano*, which influenced Balanchine's *Scotch Symphony* and *Donizetti Variations*, also performed during the winter, featured the Royal Danish Ballet's Gudrun Bojesen and Thomas Lund as guest artists. Caroline Cavallo, also from the Royal Danish Ballet, performed as a guest artist in *Tchaikovsky Piano Concerto No. 2* and as Odette/Odile in *Swan Lake*, roles she had previously danced with her home company.



Maria Kowroski and Ashley Boudier in "The Blue Necklace" from Susan Stroman's *Double Feature*.

Promenade and birthday cake provided by Payard.

In a nod to Balanchine's pioneering work for theater and film, the winter season also featured a world premiere by Tony Award-winning Broadway director and choreographer Susan Stroman. *Double Feature*, an evening-length work set in two acts, is an homage to the silent film era. The first half, "The Blue Necklace," featured Maria Kowroski, Ashley Boudier, Damian Woetzel, Kyra Nichols, and Megan Fairchild in a melodramatic tale of loss and discovery set to music by Irving Berlin. Part two, "Makin' Whoopee!," is a retelling of the classic Buster Keaton comedy "Seven Chances" set to music by Walter Donaldson. Tom Gold performed the lead role, a young man in need of cash who must find a bride in less than a day or forfeit a \$7 million inheritance, and Alexandra Ansanelli portrayed his sweetheart. With a creative team that included William Ivey Long (costumes), Robin Wagner (sets), Glen Kelly (music arrangements and libretto, the latter co-written with Stroman), Doug Besterman and Danny Troob (orchestrations), and NYCB Lighting Designer Mark Stanley, as well as a cast of 60 dancers, *Double Feature* quickly became one of the hottest tickets of the season. The production was made possible in part by lead gifts from Perry and Marty Granoff, Point Gammon Foundation, and The Shen Family Foundation. Additional funding for the ballet was provided by The Blanche and Irving Laurie Foundation, the New York State Council on the Arts through the Dance Commissions program, and contributors to the New Combinations and Repertory Funds.



Alexandra Ansanelli and Tom Gold in "Makin' Whoopee!" from Susan Stroman's *Double Feature*.



Teresa Reichlen and ensemble in *Rubies* from George Balanchine's *Jewels*.

In February, New York City Ballet presented five performances of Balanchine's ground-breaking full-length ballet, *Jewels*. The Company had not performed *Jewels* in its entirety since 1999, during New York City Ballet's 50th anniversary celebration. For the Balanchine Centennial, the production's original designer, Peter Harvey, was invited to create new décor for the ballet, which resulted in a different treatment for each of the work's three sections: *Emeralds*, *Rubies*, and *Diamonds*.

Jewels also served as the focal point of New York City Ballet's Annual Luncheon program on February 3. NYCB board member and CBS correspondent Lesley Stahl moderated a panel discussion featuring Peter Martins, Sean Lavery, and Wendy Whelan, with New York City Ballet dancers performing excerpts from the ballet. During the luncheon, Peter Martins presented corps de ballet member Daniel Ulbricht with the Janice Levin Dancer Award, which was established in 2000 with a generous endowment gift from longtime NYCB board member Janice Levin. The award recognizes a promising young member of the Company who also studied at the School of American Ballet. Mr. Ulbricht began his studies at SAB in 1999, became an apprentice with New York City Ballet in 2000, and joined the Company in November 2001. Anne Grauso, Susan Krysiwicz, and Alexandra Lebenthal joined Lesley Stahl in chairing the luncheon, which raised some \$375,000 for the Company and Balanchine 100. The jeweler, H. Stern, was the sponsor and Ronaldo Stern the chairman.

A Warm Welcome in the Nation's Capital

Immediately following the winter season during the first week of March, New York City Ballet took to the road again, this time heading to Washington, D.C., to perform at the Kennedy Center after an absence of 17 years. This much anticipated appearance, billed by the Kennedy Center as one of the major highlights of its season, was helped by musicians' union contract negotiations at both institutions in 2002 that resulted in an agreement enabling the NYCB Orchestra and Kennedy Center Opera House Orchestra to perform with the Company in alternate years.

The opportunity to be seen in the nation's capital and to perform for an audience that includes national and international leaders was especially meaningful during this landmark year. As on its earlier tours in the year, NYCB presented three distinct programs that were specially planned to showcase the Company's signature Balanchine repertory. The first of these, performed on Wednesday, March 3 and repeated the evening of Saturday, March 6, opened with *Serenade*, followed by *Apollo* and *Symphony in C*; Andrea Quinn and Hugo Fiorato led the Kennedy Center's orchestra. Program two, presented on Thursday, March 4 and at the Saturday matinee, featured *Concerto Barocco*, *Prodigal Son*, and *Tschaikovsky Piano Concerto No. 2* with Mr. Fiorato and Maurice Kaplow conducting. Balanchine's full-length *Jewels* completed the repertory presented during the engagement, with one performance on Friday, March 5, two on Sunday, March 7, and Andrea Quinn again at the podium. All three programs met with enthusiastic response and ovations from near sold-out audiences. Nearly 14,000 people attended over the course of seven performances.



Placido Domingo performing "None but the Lonely Heart" for the 2004 Spring Gala "Live from Lincoln Center: Lincoln Center Celebrates Balanchine 100."

conducted the NYCB Orchestra that evening. *Shambards* is the tenth work that Mr. Wheeldon has choreographed for the Company, and it marked the first time that he had worked with a composer on a commissioned score.

Wheeldon's work as New York City Ballet's Resident Choreographer during the centennial year was made possible by a lead grant from the Geoffrey C. Hughes Foundation and a generous gift from Xenia Krinitzky Roff. The European Music Festival was sponsored in part by Movado with major support from The Florence Gould Foundation for French programming.



Peter Martins' *Chichester Psalms*

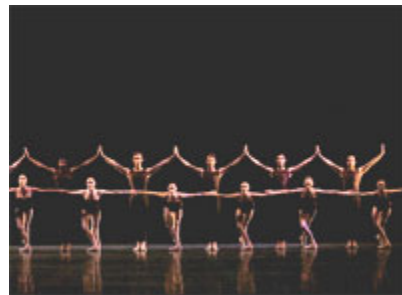
On May 5, New York City Ballet presented a special Spring Gala performance featuring a Lincoln Center-wide tribute to George Balanchine's life and work. Broadcast nationwide on the PBS program "Live From Lincoln Center: Lincoln Center Celebrates Balanchine 100" brought together all 12 of the performing arts organizations that make their home at Lincoln Center for a star-studded performance, which included excerpts from seven Balanchine ballets performed by New York City Ballet dancers and students from the School of American Ballet. Among the guest artists appearing were Plácido Domingo, who performed "None but the Lonely Heart," one of Balanchine's favorite songs; Wynton Marsalis, as trumpet soloist for "The Man I Love" pas de deux from *Who Cares?*; Kevin Kline, who introduced rare film clips and archival footage of Balanchine narrated by Susan Stroman; Roberto Minczuk and Carter Brey of the New York Philharmonic; Gil Shaham and Adele Anthony representing The Juilliard School; Cho-Liang Lin from The Chamber Music Society of Lincoln Center; and Nancy Allen Lundy, Jan Opalach, Jennifer Roderer, and Bruce Sledge from New York City Opera. Actress Sarah Jessica Parker served as mistress of ceremonies for the performance and broadcast. The gala performance was also

Spring Season—Vision

Balanchine 100 resumed at the New York State Theater on April 27. The nine-week spring season ran through June 27, 2004 and provided a comprehensive look at Balanchine's artistic vision and his influence on subsequent generations of choreographers. Of the 64 works presented during the season, 42 were by Balanchine and 12 by Jerome Robbins. In keeping with Balanchine's belief that music is the source from which movement is drawn and with a New York City Ballet tradition—which Balanchine initiated—of presenting musical tributes, the season was divided into three festivals celebrating the music of Europe, America, and Russia.

The first of these, a four-week European Music Festival, was a showcase for the music of 23 composers whose works inspired such favorite ballets by Balanchine as *Vienna Waltzes*, *Square Dance*, *Divertimento No. 15*, and *La Valse*. In addition, the European Music Festival featured special tributes to the music of France, Germany, Austria, Great Britain, and Italy, which were introduced from the curtain on their respective evenings with remarks by cultural representatives from each country.

The European Music Festival also featured the first of four new ballets presented during the spring season. Christopher Wheeldon's *Shambards*, set to "Piano Concerto No. 2" by Scottish composer James MacMillan, premiered on Saturday, May 8 to critical acclaim; Mr. MacMillan



Christopher Wheeldon's *Shambards*

simulcast on a large-screen monitor facing Lincoln Center's central plaza, a viewing that was free and open to the public and a first for New York City Ballet. The gala raised more than \$1.8 million for the Company through the tireless efforts of Nina Griscom and Elizabeth Rohatyn, who chaired the event. Charles H. Townsend of Condé Nast Publications and Gregg G. Seibert of Merrill Lynch & Co., Inc., served as corporate chairmen with Condé Nast and Merrill Lynch providing major sponsorship.

The spring season continued with a two-week American Music Festival, from May 25 through June 6. The festival featured such beloved ballets as Balanchine's *Ivesiana*, *Western Symphony*, and *Stars and Stripes* and Jerome Robbins' *Fancy Free* and *Glass Pieces*, among other works set to the music of such diverse American composers as George Gershwin, Samuel Barber, Morton Gould, and John Cage. Peter Martins choreographed two new ballets for this festival. *Chichester Psalms*, set to the beautiful and haunting score by Leonard Bernstein, featured the Juilliard Choral Union, who gave voice to the work's Hebrew text on stage. Mr. Martins' second new ballet, *Eros Piano*, set to music for piano and orchestra, represented his latest collaboration with John Adams, one of the most esteemed of contemporary American composers. These works premiered on Wednesday, June 2 and were made possible in part by gifts from Dr. and Mrs. Raymond Sackler and AT&T, and an endowment fund established by the Solomon family in loving memory of Carolyn B. Solomon. The Jerome Robbins Foundation provided major support for the American Music Festival.



**Alexandra Ansanelli and Robert Tewsley
in Boris Eifman's *Musagète***

A three-week Russian Music Festival, presented from June 8 through June 27, rounded out the spring season. Among the highlights of the festival were many of the seminal works on which Balanchine collaborated with Igor Stravinsky or set to his music, including *Symphony in Three Movements*, *Agon*, *Stravinsky Violin Concerto*, *Orpheus*, *Duo Concertant*, and *Firebird*. The festival also featured a new ballet by the St. Petersburg-based choreographer Boris Eifman. Inspired by Balanchine's life and work and set to music by Tchaikovsky and Bach, *Musagète* premiered on Wednesday, June 18, marking the first time that Mr. Eifman had created a ballet for an American company. *Musagète* was supported in part by the Trust for Mutual Understanding and a dance commissioning grant from the New York State Council on the Arts.

On two occasions during the final week of the spring season, New York City Ballet shared the stage with one of Balanchine's favorite performing groups, the Georgian State Dance Company, which is based in his ancestral home of Tbilisi, Georgia. The Georgian State Dance Company also performed a full evening of its bravura dancing and sword fights to close the spring season on June 27, which drew a sold-out crowd and had audiences cheering. The Russian Music Festival was generously supported by a major gift from Mr. and Mrs. Howard Solomon.



The Georgian State Dance Company

New York City Ballet held its annual Dance with the Dancers fundraiser for the 20th year running on June 14. This popular event drew more than 800 younger patrons with its "Secret Agent (Shaken, Not Stirred)" theme and raised nearly \$450,000 for the Company. Dancer chairmen Jenifer Ringer, James Fayette, and Daniel Ulbricht led the evening with event chairmen Jill Kargman, Jaqui Lividini, Amy Sacco, and Allison Sarofim, and corporate chairman David Pecker of American Media, Inc., whose SHAPE magazine generously sponsored the evening.



Guest artists Noelani Pantastico and Olivier Wevers of Pacific Northwest Ballet in George Balanchine's *Brahms-Schoenberg Quartet*.

Throughout the spring season, 11 guest artists from some of the many ballet companies associated with Balanchine over his lifetime performed with New York City Ballet. Aurélie Dupont and Manuel Legris, both "étoiles" with the Paris Opéra Ballet, danced Balanchine's *Sonatine* as part of the French Tribute supported by the American Friends of the Paris Opera and Ballet/Eugenia Delarova Doll Fund that opened the European Music Festival. Noelani Pantastico and Olivier Wevers of the Pacific Northwest Ballet danced the second movement of Balanchine's *Brahms-Schoenberg Quartet* during that festival, and Lorna Feijóo of Boston Ballet and Gonzalo Garcia of San Francisco Ballet performed Balanchine's *Ballo della Regina*. During the American Music Festival, Tai Jimenez and Duncan Cooper from Dance Theatre of Harlem performed the leading roles in Balanchine's *Stars and Stripes*. Amy Aldridge of the Pennsylvania Ballet danced Balanchine's *Tarantella* with NYCB soloist Joaquin De Luz. Angel Corella of American Ballet Theatre joined NYCB a guest during the Russian Music Festival to perform the

leading male role in "Theme and Variations," the final movement of Balanchine's *Tschaikovsky Suite No. 3*. Caroline Cavallo of the Royal Danish Ballet followed, dancing in Balanchine's *Cortège Hongrois* during the final week of the festival.



Aurélie Dupont and Manuel Legris of Paris Opera Ballet in George Balanchine's *Sonatine*.

NYCB's music staff played major roles in presenting the three music festivals that were the focus of the spring season. A number of guest conductors joined Andrea Quinn, Hugo Fiorato, and staff conductors Maurice Kaplow and Richard Moredock in leading the NYCB Orchestra throughout the season; among them, George Cleve, Paul Gemingnani, Richard Fletcher, and Paul Mann, and two young artists, Carolyn Kuan and Daniel Wachs, who were appointed as NYCB artists in residence last spring and will work with NYCB through the 2005 winter season. May 18 marked a major milestone as Mr. Fiorato, who had been with NYCB since its first performance and had held the title of Principal Conductor since 1989, led the NYCB Orchestra for the last time in that capacity; conducting a program that featured Balanchine's *Ballo della Regina*, *Square Dance*, and *La Sonnambula*. Mr. Fiorato was also named NYCB's first-ever Conductor Emeritus.



Conductor Hugo Fiorato in his last full season with the Company.

Thanks to extraordinary programming and an aggressive marketing campaign for Balanchine 100, New York City Ballet's 2004 winter and spring repertory seasons drew an audience of 246,404 people, representing an increase in attendance of more than 11 percent over the prior year.

Balanchine 100 would not have been possible without the participation of the many individuals, corporations, foundations, and government agencies that provided such exceptional support to the Company during this historic season. In particular, New York City Ballet extends deep appreciation to Mr. and Mrs. Howard Solomon and Gillian Atfield/Harriet Ford Dickenson Foundation for their extraordinary generosity.

New work presented throughout the Balanchine Centennial was generously supported by The Irene Diamond Fund, the Lila Acheson and DeWitt Wallace Endowment Fund, and New Combinations Fund members, as well as by those donors who made gifts for specific productions. The season was also made possible by lead gifts and grants from Altria Group, Inc., Mattel, Inc., The Andrew W. Mellon Foundation, The Ambrose Monell Foundation, The Shubert Foundation, and the National Endowment for the Arts, New York State Council on the Arts, and New York City Department of Cultural Affairs. Lastly, NYCB extends special appreciation to contributors who supported the Repertory Fund, which helped to make possible the many special projects presented throughout the year.

Exhibitions, Publications, Films, and Lectures



Photo of George Balanchine from The Balanchine Centennial Exhibition. With Vera Zorina ca. 1937 on the set of The Goldwyn Follies © MOMA Film Archives.

Throughout Balanchine 100, New York City Ballet presented a number of special programs and activities to broaden understanding of Balanchine's creative genius and his many contributions—as choreographer, musician, teacher, and director—in shaping classical dance in the 20th century. The New York City Ballet Archive was an indispensable resource for many of these activities.



Photo of George Balanchine from The Balanchine Centennial Exhibition. Upon arrival in Copenhagen in 1930, © Polfoto.

The Balanchine Centennial Exhibition, which NYCB mounted at the New York State Theater for display during the winter and spring repertory seasons, was one such endeavor. Curated by Edward Bigelow and designed by John Braden, both of whom worked with Balanchine, the exhibit featured dozens of archival photographs and other images documenting Balanchine's life and work. Displays of recently restored archival costumes and scenic elements were also part of this exhibit. NYCB published a companion catalogue to the exhibit, edited by Mr. Bigelow and Nancy Norman Lassalle (whose association with Balanchine predates Ballet Society, one of Balanchine's early companies), so that many of the rare images and items displayed as part of the exhibition could be enjoyed beyond the centennial year. The exhibition and companion catalogue were made possible by generous contributions from Color By Pergament, Phoenix Printing Company, Barbara Irene Lovenheim Charitable Trust, and Joel and Anne Ehrenkranz.

With support from Pantone, the Company also produced *Balanchine 100: A Commemorative Journal* with essays written by Roland John Wiley, Nancy Reynolds, NYCB Music Director Andrea Quinn, Solomon Volkov, and Deborah Weisgall on specific aspects of the celebration. In addition to the essays, the journal features many wonderful photographs, both historic and of the current Company, and includes a listing of the repertory performed during the centennial year.



Photo from The Balanchine Centennial Exhibition. Balanchine seated between Maria Tallchief and Tanaquil Le Clercq with Melissa Hayden, Frederick Ashton, Diana Adams, Janet Reed, Jerome Robbins, Antony Tudor, and Nora Kaye in 1951, © Ray Shorr.

One of the highlights of the season was a series of five in-depth seminars that examined the span of Balanchine's career beginning with Balanchine: *An Eternal Present*, featuring Balanchine biographer Bernard Taper. Merrill Ashley, Suki Schorer, and Kay Mazzo, all former Balanchine ballerinas and now teachers and coaches of his work and technique, led a session that illuminated the elements that distinguish a Balanchine dancer from all others. Other seminars focused on the male and female dancers who exemplified his style, and on the composers and musical partnerships that influenced his work. A number of important artistic figures from different eras in the Company's history participated, including Edward Villella, Arthur Mitchell, Violette Verdy, Karin von Aroldingen, Melissa Hayden, Allegra Kent, and Jacques d'Amboise. On average, each seminar drew an audience of 1,000 or more people, providing those who attended with an



Balanchine at 19 with Tamara Gevegeva (later Geva) in *Etude*, 1923, courtesy Karin von Aroldingen.

opportunity to learn about Balanchine from those who worked directly with him and helped define the Company. Also offered was a series of pre-performance Ballet Insights, which enabled audience members to hear dancers discuss the works they were going to see.



Self-portrait by George Balanchine.

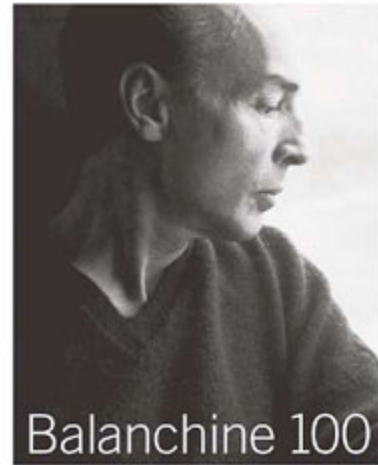
interviewed and these videotapes were placed in the archive.

Archival film footage, recently restored and transferred to digital format, proved particularly useful during Balanchine 100. The Company screened select clips of Balanchine's life and work at NYCB seminars and symposia, as well as for the Live From Lincoln Center broadcast of NYCB's Spring Gala. This broadcast was viewed by hundreds of thousands of people on PBS stations across the nation and won an Emmy Award. The feature-length documentary film of the Company's historic return to St. Petersburg, Russia in the summer of 2004—produced by Enlighten Entertainment with assistance from Earle I. Mack and narrated by Kevin Kline—also incorporated archival images.

Balanchine 100 provided a wonderful opportunity to build the Company's archival records. Throughout the year, NYCB conducted video interviews with many former Balanchine dancers who returned to NYCB to participate in public programs and attend performances, including one special evening when alumni of the Company were invited to gather together. Choreographers creating new ballets for the Company over the course of the year were also

New York City Ballet Archive

During Balanchine 100, the ongoing, behind-the-scenes work of building the NYCB Archive continued apace. Projects included the restoration of scrapbooks containing photographs, news clippings, and letters that had been donated by Ballet Society and the Estate of Tanaquil LeClercq. NYCB also conducted a thorough assessment of costumes that had been warehoused over the years. As a result, some 400 items encompassing tutus, leotards, tunics, and headpieces were cleaned, documented, and stored in special archival boxes, while another 200 were set aside for special research purposes. Approximately 120 historically significant photographic prints were made from archival negatives, and 83 boxes of news clippings were scanned, digitized, and put onto CD-ROM for future research and access. Over the course of the year, archival staff responded to 220 requests for access to materials and information and provided assistance to researchers who visited the archive on more than 80 occasions at its temporary space on upper Broadway. A search for a permanent home for the archive, ideally a larger climate-controlled space in closer proximity to Lincoln Center, is under way. Leadership support for the NYCB Archive was provided by Judith McDonough Kaminski and Joseph Kaminski, and by Save America's Treasures, a partnership of the National Endowment for the Arts and the National Park Service.



Balanchine 100: A Commemorative Journal

This special commemorative journal was given to all NYCB subscribers as a keepsake of Balanchine 100: The Centennial Celebration.



**New York Choreographic Institute
Participants**

FALL SESSION

Adrian Burnett, resident choreographer, The Australian Ballet
Paul Gibson, independent choreographer and principal dancer, Pacific Northwest Ballet
Matthew Neenan, artistic director, Phrenic New Ballet, corps de ballet member, Pennsylvania Ballet, and choreographer
Yuan Yuan Wang, independent choreographer and affiliated choreographer, National Ballet of China

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Francesco Clemente

SPRING SESSION

Emily Adams, advanced student, School of American Ballet
Justine Chen, graduate composition student, The Juilliard School*
Albert Evans, principal dancer, New York City Ballet, and choreographer
Mathew Fuerst, graduate composition student, The Juilliard School**
Adam Houglan, independent choreographer and Juilliard School dance graduate
Luca Veggetti, independent choreographer and former dancer with the London Festival Ballet, Pennsylvania Ballet, and Ballet Chicago

*Justine Chen collaborated with Adam Houglan

** Mathew Fuerst collaborated with Albert Evans

New York Choreographic Institute

No effort at New York City Ballet more clearly derives from Balanchine's belief in the importance of new work and his ambition of creating a new ballet repertory, which he realized through New York City Ballet, than the New York Choreographic Institute. Peter Martins established the NYCI in 2000 to identify and support the development of classical choreographers at all stages of their careers, but particularly the up-and-coming generation, and raise awareness of choreographers as important artists in our society. Irene Diamond embraced this cause, and with her support, the NYCI became a reality. Its long-term goal is to create an environment that will lead to a larger pool of talented classical choreographers actively engaged in making new work, which is essential to the vitality of the art form.



Ashley Laracey and Seth Orza in a work by Yuan Yuan Wang for the fall session of the New York Choreographic Institute.



Amanda Weingarten and Giovanni Villalobos perform Luca Veggetti's ballet for the spring New York Choreographic Institute (photo by Ellen Crane)

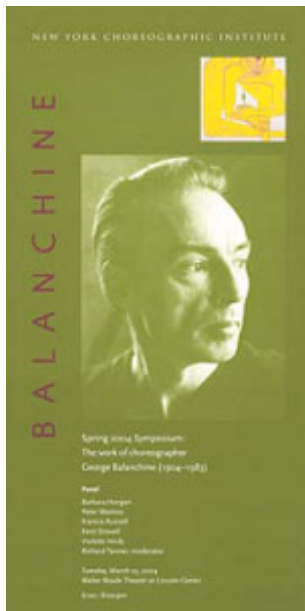
Over the four years since its inception, the NYCI has hosted 32 choreographers, four of whom have participated more than once, in seven choreographic sessions in New York that include studio time with dancers from NYCB or SAB as well as participation in workshops, discussions, or other activities with composers, designers, and other choreographers and dance artists. The aim of the sessions is to provide choreographers with the opportunity to develop new creative ideas without the pressure of a formal commission. Participants, chosen from 386 applicants representing 33 states and 27 countries, have come to the NYCI at varying points in their dance-making careers. Many have gone on to create new and favorably received works and to advance in their careers as dancers, choreographers, and

company directors. The NYCI has also presented symposia on major choreographers, and has established a website and library as resources for the dance community.

In 2003-2004, eight choreographers participated in the choreographic sessions held at New York City Ballet's Rose Building rehearsal studios, four in the fall and four in the spring. Some used the time to begin or further develop new work, others to experiment with new directions, ideas, and music. In the spring, the NYCI continued a partnership with The Juilliard School that was begun in 2003. Mathew Fuerst and Justine Chen, both doctoral candidates in music composition at Juilliard, worked with two of the participating choreographers, Albert Evans and Adam Houglan, respectively, in advance of the session to compose new music that the choreographers then used to set their dances. In both cases, the process was a collaborative one and enabled the composers and choreographers to deepen their organic understanding of the other's medium.



Violette Verdy, Peter Martins and Barbara Horgan at the New York Choreographic Institute symposium on the life and work of George Balanchine.



During both the fall and spring sessions, participating choreographers had an opportunity to attend dance performances and visual arts exhibitions around the city, and to engage in informal discussions about their work with Peter Martins and other artistic personnel at NYCB as well as one another. In the fall, current and past NYCI participants were invited to attend a panel discussion organized and moderated by NYCB Music Director Andrea Quinn with a group of professional composers, some of whom have written for dance or have had dance set to their music. The panel included John Corigliano, David Lang, Steve Mackey, Augusta Read Thomas, and Michael Torke.

During 2004, the New York Choreographic Institute continued its series of symposia profiling choreographers whose work and influence have profoundly shaped classical dance. It was only natural that during Balanchine's centennial year the symposium would be focused on his life and work. Richard Tanner moderated the symposium, which took place on March 23 and featured panelists Barbara Horgan, Peter Martins, Violette Verdy, Franca Russell, and Kent Stowell.

Education and Outreach

Having come to New York in 1933 and himself the beneficiary of patronage from many quarters, Balanchine always believed greatly in giving back to the city he came to call home. This began with performances for students in the early 1960s, which were then enhanced by lecture demonstrations offered in schools in the early 1970s, and in turn grew into curriculum-based programs that the Company has now conducted in the city's public schools for 20 years. During Balanchine's centennial year, New York City Ballet continued to provide students in New York City public schools and the surrounding areas with opportunities to learn about ballet as well as explore their own creative potential.

Ballet Bridges is a multidisciplinary program that integrates movement with the academic subjects being studied at participating grade levels and is designed to meet state and city learning standards for what students should know about dance. In 2003-2004, the program reached nearly 1,100 elementary and middle school students from 16 different schools over a five-month period. Through a curriculum that included nine classroom lessons and 12 movement workshops led by teaching artists, students were able to draw connections between language arts, history, and other subjects and their own active experience with dance. They also visited Lincoln Center to attend a special demonstration of ballet steps and excerpts of NYCB repertory danced by advanced students from the School of American Ballet, as well as a free matinee performance at the New York State Theater where they had the chance to see several ballets fully staged.



Christopher Wheeldon and students from SAB lead children from the audience during a *Ballet for Young People* presentation.

More than 1,500 fourth- and fifth-grade students from 32 schools across the five boroughs participated in another of NYCB's signature school-based programs, The Nutcracker Project, which uses George Balanchine's *The Nutcracker*™ as the centerpiece for developing language skills and artistic expression. Students attended a free performance of this holiday classic and participated in a series of five workshops with teaching artists where they experimented with movement, music, visual arts, and writing. Teenagers were introduced to New York City Ballet and its repertory through the New York City Ballet Workout High School Program, a comprehensive exercise program that incorporates ballet technique and movement and teaches the discipline required of dancers. Some 1,100 students in 20 public high schools across the city chose the Workout as their physical education elective.

New York City Ballet also provided many opportunities for the entire family to learn about George Balanchine and New York City Ballet. The Family Fun Series offered four family-friendly matinee performances- three all-Balanchine programs and one performance of *The Sleeping Beauty*-while a pre-performance lecture series, Family Insights, gave families a hands-on introduction to music, lighting, acting, and other aspects of presenting ballet on the stage. *Ballet for Young People*, an hour-long program held during the winter season that actively involves children in the audience, was led by Christopher Wheeldon and Andrea Quinn together with NYCB dancers and advanced SAB students, who discussed and demonstrated the relationship between music and choreography in a variety of Balanchine ballets, including those with children's roles. Approximately 1,000 children and their parents participated. Members of NYCB's Family Circle enjoyed additional special events and educational activities throughout the year, including four "Meet the Artist" programs where children and parents together learned about the world of classical dance directly from artists in the Company.

Generous support for New York City Ballet's education and outreach programs in 2003- 2004 was provided by the Rose M. Badgeley Residuary Charitable Trust, The Barker Welfare Foundation, The Mitchell and Margo Blutt Family Foundation, The Bodman Foundation, Donya and Scott Bommer, Judy and Nick Bunzl, The Louis Calder Foundation,

Citigroup, The Dreitzer Foundation, Edith and Henry† Everett, The Charles H. Leach, II Foundation, Mattel, Inc., MetLife Foundation, The J. P. Morgan Chase Foundation, Belle and Murray L. Nathan, Oceanic Heritage Foundation, The Picower Foundation, and Verizon Communications. †Deceased

Reaching New Audiences through Expanded Internet Technology

New York City Ballet's website-www.nycballet.com-continued to play a critical role in the Company's ability to reach people world-wide and enhance their understanding of ballet as an art form and cultural entertainment option. Building upon the rich content already offered on the site, the Company offered an expanded range of dynamic Web programming in 2003-2004 to create excitement surrounding the Balanchine Centennial and encourage participation from those who are new to ballet.

In October 2003, NYCB launched a special Balanchine 100 component of its website with extensive details about Mr. Balanchine's life and career, including a comprehensive bio, interactive timeline, music clips from his ballets, online moderated chat rooms with former Balanchine dancers, webcasts of NYCB seminars and symposia on Balanchine, and a comprehensive online posting of performances, exhibits, festivals, film series, lectures, and other programming worldwide dedicated to Mr. B during his centennial year. NYCB's Balanchine 100 site won a gold medal in the 2004 Horizon Interactive Awards, silver medal in the Summit Awards, and a Web Marketing Association 2004 Outstanding Website WebAward.



The opening page of the Balanchine 100 component of NYCB's website.

Awards aside, the website's significance in reaching new and potential audiences was evidenced by more than 3.2 million visits during the year, an increase of 1.1 million over 2002-2003. Daily online visits topped 10,000 on 16 occasions, a phenomenon unprecedented in the field of dance and matched only by the very largest of arts institutions around the globe. Forty-one percent of individuals who had never attended a NYCB repertory performance (though they may have attended George Balanchine's *The Nutcracker*[™]) purchased their tickets online. New repertory season subscriptions purchased online were up 30 percent, Web ticket sales for George Balanchine's *The Nutcracker*[™] accounted for 31 percent of all sales to this popular holiday production, and online student rush ticket sales increased 27 percent. Overall, total online revenue increased by 38 percent over 2002-2003.

The success of the website in building new audiences is due in great part to continued generosity from Gillian Attfeld/Harriet Ford Dickenson Foundation. Thanks also go to the William H. Kearns Foundation, which has funded audience development efforts via online means, including the availability and processing of student rush tickets.

Salute to Our Volunteers

As always, New York City Ballet's 350 volunteers were an important resource during the 2003-2004 season, but were even more invaluable because of the expanded demands of Balanchine 100. Throughout the year, volunteers staffed the NYCB Gift Shop and information tables during performance hours, gave docent talks and tours of the Balanchine Centennial Exhibition to audience members, and sold commemorative journals. These dedicated individuals also wrote special repertory notes to provide audiences with a deeper understanding of Balanchine's classical heritage and modern vision, the two rubrics under which the Centennial Celebration was presented, and spearheaded a letter-writing campaign that was instrumental in securing approval for a Balanchine commemorative stamp issued by the U.S. Postal Service in 2004. Balanchine 100 offered many reasons to celebrate and volunteers were essential in executing New York City Ballet's five major fundraising events, as well as the birthday celebration for Mr. B on January 22 and the salute to Principal Conductor Hugo Fiorato on May 18. In the spring of 2004, when nearly 200 former NYCB dancers returned to the New York State Theater for an alumni weekend, volunteers were on hand to interview those who had worked with Mr. Balanchine. This was a rare opportunity to record the memories of many former dancers and these interviews have since been placed in the New York City Ballet Archive.



Jerome Robbins' *Glass Pieces*.

Volunteers once again played an important role in facilitating theater logistics for NYCB education programs, including seminars, two student matinees, and the Ballet for Young People program. On Monday mornings throughout the year, volunteers with teaching experience served as educators for a special program that provided more than 900 preschool to second-grade students with an engaging introduction to New York City Ballet. Students watched video clips of NYCB performances, handled costumes and pointe shoes, and visited the orchestra pit and backstage area. Special assistance was provided to students with learning or physical disabilities to enable their participation.

Volunteers also staffed the reception desk for NYCB's Rose Building rehearsal studios and offices and the Green Room donor lounge at the New York State Theater, helped to coordinate and implement rehearsal visits for the 1,000-plus patrons who attended this year, and provided administrative support to NYCB's development, marketing, and special events departments. During the spring season, more than 100 volunteers helped to survey audience members as part of a market research effort aimed at better understanding NYCB audiences and their motivations for attending performances.

Altogether, volunteers contributed more than 30,000 hours of service and were a tremendous help during the celebration.

The Campaign for New York City Ballet

The Campaign for New York City Ballet was begun in 1999 to grow NYCB's core endowment and thereby enable the Company to underwrite a greater percentage of its annual budget from investment income. It was also the foundation upon which several major new initiatives were launched; among them, the New York Choreographic Institute, New York City Ballet Archive, the Artist in Residence program, and a Media Fund to enable NYCB to undertake or participate in special projects for film, television, and the like. During 2003-2004, many loyal patrons made gifts and pledges to the campaign. NYCB received important gifts for unrestricted endowment from Louisa Stude Sarofim, who added to earlier gifts made for this purpose, David and Kathryn Heleniak, Judith McGrath, Thomas and Patricia Shiah, Naomi and Joel Freedman, and an anonymous donor, and a lead gift from Earle I. Mack for the Media Fund. NYCB also received generous endowment gifts from Annie and Art Sandler and The Horace W. Goldsmith Foundation for the New York Choreographic Institute, and Arlene C. Cooper, who increased her commitment for the Jerome Robbins Fund. Salvatore and Alice Federico, Melissa and Nicholas Biondi, Sally Dessloch, and Gale and Stephen Dinces contributed generously for the general endowment fund as well.

An appeal to New York City Ballet Guild members begun in 2003 continued this year, with nearly 2,000 Guild members responding generously. As of June 30, more than \$1.2 million had been raised through this effort, bringing the total received for the campaign to \$47.4 million against a final goal of \$51.5 million.



Maria Kowroski and Charles Askegard in George Balanchine's *Firebird*.

Statements of Activities

For the year ended June 30, 2004 and 2003
(in thousands)

	2004	2003
Changes in unrestricted net assets		
Operating revenues:		
Performance ticket sales and tour fees	\$ 24,123	\$ 21,572
Investment income not to exceed spending policy	5,704	5,669
Other revenues	943	1,134
Total operating revenue	30,770	28,375
Operating expenses:		
Program services:		
Ballet production costs	37,186	31,188
Facility expenses	3,946	3,972
Production management expenses	3,362	3,127
	44,494	38,287
Supporting services:		
Administration	3,452	3,430
Public support expense	5,344	4,339
	8,796	7,769
Total Operating expense	53,290	46,056
Loss from operations before public support	(22,520)	(17,681)
Public support including utilization of temporarily restricted net assets:		
Appropriation from the City of New York	1,011	1,068
Other governmental agencies	501	522
Special events	4,096	3,459
Guild memberships and activities	2,620	2,428
Foundations	3,392	2,550
Corporations	1,644	1,310
Individuals	6,412	4,146
Estates and trusts	2,154	2,092
Total Public Support	21,830	17,575
Operating deficit	(690)	(106)
Pension plan adjustment - additional minimal liability	310	(674)
Investment income over spending policy	16,615	4,308
Increase in unrestricted net assets	\$16,235	\$ 3,528

Changes in temporarily restricted net assets

Investment Revenue	\$ —	\$ 47
Public support:		
City Support	\$2	\$30
Other government	105	440
Guild memberships	64	
Foundations	1,876	1,971
Corporations	911	728
Individuals	2,141	2,092
Estates and trusts	50	5
Utilization of temporarily restricted net assets	(7,725)	(3,562)
Change in value of split-interest arrangements	96	(69)
(Decrease) increase in temporarily restricted net assets	(2,480)	1,682

Change in permanently restricted net assets**Public Support**

Foundations	269	1,012
Corporations	35	13
Individuals	2,274	2,036
Increase in permanently restricted net assets	2,578	3,061

Changes in total net assets

Net assets

Beginning of year	143,324	135,053
End of year	\$ 159,657	\$ 143,324

The accompanying footnotes are an integral part of these financial statements.

Statements of Cash Flows

For the year ended June 30, 2004 and 2003
(in thousands)

	2004	2003
Cash flows from operating activities		
Change in net assets:		
Unrestricted	\$ 16,235	\$ 3,528
Temporarily restricted	(2,480)	1,682
Permanently restricted	2,578	3,061
	16,333	8,271
Adjustments to reconcile changes in net assets to net cash (used in) provided by operating activities:		
Depreciation	569	568
Contributions restricted for long-term activities	(652)	(1,056)
Net gains on investments	(20,133)	(6,445)
(Increases) decreases in assets:		
Pledges receivable	975	839
Accounts receivable	126	36
Inventory	27	53
Deferred production costs	135	(595)
Due from CCMD	(343)	(130)
Increases (decreases) in liabilities		
Accounts payable and accrued expenses	(323)	688
Advance ticket sales	23	135
Payroll-related liabilities due to CCMD	10	65
Payroll-related and other liabilities	126	(7)
Net cash (used in) provided by operating activities	(3,127)	2,422
Cash flows from investing activities		
Proceeds from sale of investments	61,312	60,793
Purchase of investments	(59,242)	(61,397)
Purchases of property and equipment	(537)	(200)
Net cash (used in) provided by investing activities	1533	(804)
Cash flows from financing activities		
Endowment contributions	652	1,056
Net cash provided by financing activities	652	1,056
Net (decrease) increase in cash and cash equivalents	(942)	2,674
Cash and cash equivalents		
Beginning of year	7,953	5,279
End of year	\$ 7,011	\$ 7,953

The accompanying footnotes are an integral part of these financial statements.

Footnotes

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 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. During fiscal year 2003, City Ballet retired \$477,000 of property and equipment.

Investments

Investments are stated at quoted market value. Donated securities are initially recorded at market value at the date of gift.

Board-designated funds

Board-designated funds have been established by City Ballet as part of unrestricted net assets for purposes similar to those with donor-imposed restrictions. In June 1991 the Board adopted a policy permitting management to budget and expend a percentage (5.0% for 2004 and 2003) of a moving average of quarterly market values of its investment portfolio. The difference between this calculated amount and actual investment income is shown as "Investment income over spending policy" in the accompanying statements of activities and added to "Board-designated net assets."

Endowments, NEA and working capital reserve

Endowments, including certain National Endowment for the Arts (NEA) Challenge Grant funds, are subject to the donor-imposed restriction requiring that the gift be maintained in perpetuity with only the income being utilized. All such funds are included as part of permanently restricted net assets. 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. Investment income from these funds is available for operations.

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.

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 New York State Theater and other administrative and accounting services under a management and services agreement. CCMD's New York State 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, depreciation of donated equipment and facilities, and certain interest income. Allocated expenses result in intercompany receivables and payables that are periodically liquidated through cash transfers.

2. Investments

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

	2004	2003
Equities	\$ 85,998	\$ 83,100
Corporate bonds	5,076	7,308
Government bonds	10,867	8,342
Diversified hedge funds	56,119	21,717
Real estate investment trust	2,504	2,034
Cash equivalents	6,770	7,588
	\$ 147,334	\$ 130,089

Total income from investments amounted to \$22,319,000 and \$10,024,000 in 2004 and 2003, respectively. Year-to-year variation is due to market fluctuations and the performance of the portfolio managers.

3. Pledges Receivable

Pledges have been recorded at their present value net of applicable discounts of \$436,000 and \$668,000 in 2004 and 2003, respectively. No provision for uncollectible pledges has been made. Pledges specifically for City Ballet's endowment, net of applicable discounts, totaled \$3,945,000 and \$5,027,000 in 2004 and 2003, respectively. Pledges are expected to be collected as follows (in thousands):

	2004	2003
Less than one year	\$ 6,613	\$ 8,065
One to five years	1,430	953

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.

City Ballet's allocated net periodic pension cost for fiscal years 2004 and 2003 was \$250,000, respectively. City Ballet's allocated accrued pension benefit liability at June 30, 2004 and 2003 was \$1,145,000 and \$1,511,000, respectively. For the year ended June 30, unrestricted net assets have been increased by \$310,000 in 2004 and reduced by \$761,000 in 2003 resulting from the recording of a minimum pension liability adjustments required to balance the accrued pension benefit liability to the amount of the unfunded accumulated benefit obligation. These adjustments result from an increase in value of Plan assets during 2004, together with increases in the obligation at March 31, 2003, which arose from a reduction in the assumed discount rate and the adoption of an updated mortality table.

Amounts are allocated to City Ballet based on a separately performed actuarial valuation 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 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 \$1,992,000 and \$1,714,000 in 2004 and 2003, 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 1992 when the space was put into service, and amounted to \$352,000 for 2004 and 2003. 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 2004 and 2003, City Ballet leased space for two warehouses and a telemarketing office. Rent expense for 2004 and 2003 was \$208,000 and \$214,000, respectively. Future minimum lease payments under these leases at June 30, 2004 are (in thousands) \$113 for 2005, \$97 for 2006, \$102 for 2007, \$103 for 2008 and \$165 for the period 2009 through 2010.

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 the 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 reinstated 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.

Net postretirement cost for the year ended June 30, 2004 and 2003, and the accumulated obligation at year-end for City Ballet employees (included in payroll-related and other liabilities) and for City Ballet's share of CCMD's employees (included in payroll-related liabilities due to CCMD), are summarized as follows (in thousands):

	2004	2003
Net Periodic post-retirement benefit cost:		
Service	\$ 7	\$ 4
Interest	48	41
Amortization of prior years' service cost	6	6
Amortization of accumulated gain	30	3
	93	54
Actual Payments	(37)	(38)
<i>Net Change</i>	54	16
Accumulated obligation		
Beginning of year	523	507
End of year	\$ 577	\$ 523

The accumulated postretirement benefit obligation was actuarially determined as of June 30, 2004 using an assumed discount rate of 6.75%. The assumed rate of future increases in health care ranged from 6% to 10% in the first year and is expected to decline to 4% by the year 2018. Had the health-care cost-trend rate assumption been increased by 1%, the accumulated postretirement benefit obligation as of June 30, 2004 would have increased by 11%. 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 10.5%.

7. Net Asset Designations and Restrictions

City Ballet's Board has designated some of its unrestricted net assets for certain purposes as follows (in thousands):

	2004	2003
Cash/Investment reserves	\$ 9,901	\$ 9,121
Fuctioning as endowment	31,993	15,377
Touring	1,606	1,606
Repertory	3,236	3,236
	\$46,736	\$29,340

City Ballet's donors have restricted the income from some of their endowment contributions for certain purposes as follows (in thousands):

	2004	2003
Touring	\$ 2,975	\$ 2,975
Martins repertory fund	3,000	3,000
Levin Dancer	1,000	1,000
Education	905	808
Scenic design maintenance	250	238
Robbins repertory fund	42	35
Choreographic Institute	8,176	6,981
Balanchine repertory	2,285	2,285
Kirstein apprentice and loan funds	215	215
	\$ 18,848	\$ 17,537

Independent Auditors' Report

Eisner

To the Board of Directors
of 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, 2004 and 2003, 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 audits 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, 2004 and 2003, 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.

The signature is written in a cursive, handwritten style. The word "Eisner" is written in a larger, more prominent script, and "LLP" is written in a smaller, simpler script to the right of "Eisner".

Eisner LLP
New York, New York
September 29, 2004