

2005 Annual Report

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The George Balanchine Trust
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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.



Yvonne Borree and
Benjamin Millepied in
Stabat Mater

NEW YORK CITY BALLET

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

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 Ashley Boudier Joaquin De Luz Albert Evans Megan Fairchild
James Fayette Stephen Hanna Nikolaj Hübbe Darci Kistler Maria Kowroski
Sébastien Marcovici Nilas Martins Benjamin Millepied Philip Neal Kyra Nichols
Jenifer Ringer Jennie Somogyi Jock Soto Sofiane Sylve Janie Taylor
Miranda Weese Wendy Whelan Damian Woetzel

Jared Angle Carla Körbes Tom Gold Adam Hendrickson Arch Higgins Ask la Cour
Edwaard Liang Teresa Reichlen* Rachel Rutherford Abi Stafford Jennifer Tinsley
Daniel Ulbricht Pascale van Kipnis

Dena Abergel Tyler Angle Faye Arthurs Ellen Bar Melissa Barak Katie Bergstrom
Saskia Beskow Christopher Boehmer 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 Sterling Hyltin Dara Johnson Jerome Johnson Glenn Keenan Lauren King
Ashlee Knapp Rebecca Krohn Geneviève Labeau Ashley Laracey Austin Laurent
Megan LeCrone Savannah Lowery Sara Mearns Gwyneth Muller Seth Orza Ellen Ostrom
Vincent Paradiso Georgina Pazcoguin Tiler Peck Allen Peiffer Amar Ramasar Sara Ricard
Carrie Lee Riggins Ana Sophia Scheller Henry Seth Aaron Severini Kristin Sloan
Jonathan Stafford Sean Suozzi Christian Tworzyanski Andrew Veyette Elizabeth Walker
Jamie Wolf Taryn Wolfe Stephanie Zungre

Solo Pianists

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

Children's Ballet Mistress: Garielle Whittle

2004 Artist in Residence: Carolyn Kuan

*Janice Levin Dancer Honoree for 2004–2005

† In Memoriam

NEW YORK CITY BALLET ORCHESTRA

First Violins

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

Second Violins

Jack Katz, Principal
Yevgenia Strenger, Associate
Andrew Grams**
Yeojin Cho
Bin Lu
Conway Kuo
Min Young Song
Michael Roth
Andrew Shaw*
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

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

Ethan Silverman, Principal
Edward Parsons, Associate
Donald MacCourt, Bassoon and
Contra-bassoon

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
Robert Bush, Associate
Paul Fein

Orchestra Manager

Arnold Goldberg

*Assistant to the Orchestra
Manager*

Tom Beck

Orchestra Librarian

Michael Martin

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LETTER FROM THE BALLET

MASTER IN CHIEF

Festival years such as 2004, featuring the centennial celebration of George Balanchine's birth, are memorable. We tend to set our calendars by them. Yet each year for the last 57, festival or no, New York City Ballet has gone about the extraordinary undertaking of producing and performing dance. And this last year was, for me, an example of how our company's dancers so consistently infuse each of our seasons with unforgettable moments from our repertory.

The spring was bittersweet. We saw the retirement of two exceptional dancers, both of whom had remarkable careers at City Ballet, and both of whom made their mark on classical ballet in our time.

Jock Soto came to be appreciated for the gift of partnership. Jock joined the corps de ballet in 1981 at the age of 16, and he was one of the first dancers who I promoted to the status of principal dancer after Mr. Balanchine's death. In a world often crazed by individual achievements, the beauty and dignity of his dancing and his selfless dedication to our company's principal ballerinas will never be forgotten. There was not an empty seat in our theater for his last performance on June 19, when he showcased roles in five different ballets. Jock's artistry will thankfully still be with us, now through his role as a teacher

at the School of American Ballet, where he is helping to guide the next generation of City Ballet men.

The theater was also filled to overflowing two weeks earlier for another farewell, that of our remarkable classical dancer Peter Boal. His first appearance on the City Ballet stage was as none other than the Nutcracker Prince. He retired in the spring to become artistic director of the Pacific Northwest Ballet and, in this, he is not unlike so many New York City Ballet alumni, who have gone on after their dancing careers to ably lead dance companies around the world.

The retirements of Peter and Jock also underscore the remarkable depth of our Company, filled as it is with a whole new group of dancers eager to flex their own artistic muscles. As a ballet master, it has never been clearer to me how wise Balanchine and Lincoln were to establish the School of American Ballet, where I also serve as co-chairman of the faculty. The School continually supplies us with impeccably trained dancers, whose speed, line, and clarity of attack are especially suited to our repertory. Watching these young dancers as they mature will make for a very exciting future.

The investment necessary to nurture our dancers, to continue our ambitious performance

Jenifer Ringer and
Peter Boal in Jerome
Robbins' *Opus 19/
The Dreamer*



schedule, and to develop new audiences is significant. I am also aware of how very fortunate we are to enjoy the support of perhaps the greatest ballet audience in the world today, which generously funds our work here. Our patrons are, in their own way, as exceptional as our artists, because they too recognize the need for beauty in our world, and through their generosity help to make it possible.

I would also like to thank the members of our Board of Directors and of our Advisory Board, who continue to provide us with outstanding direction and support. Strong leadership is critical in today's world, and we are very fortunate to have such superb guidance.

Peter Martins, *Ballet Master*

LETTER FROM THE CHAIRMAN

In a year that saw the retirement of several beloved principal dancers, New York City Ballet reaffirmed its strength as one of the world's foremost artistic institutions. Even as the Company said its farewells, young dancers were stepping into new roles, new ballets were being created, and older works revived. In short, the future of dance remains vital.

It is our job as directors to provide institutional stability, and to support Peter Martins and his artistic staff in their remarkable creative endeavors.

During the next ten years, we face changes in the demographic makeup of our city, from which we will in large part draw our future audience. Lincoln Center is itself, in partnership with the city, exploring ways to make our campus more useful and appealing. The rise of new technology is creating both challenges and opportunities for us as all of the cultural arts confront a new era of entertainment options and a dramatically altered competitive environment.

I want to express my appreciation to my colleagues on the Board of Directors and the Advisory Board. Not only have they been financially generous to the Company, but they have also stepped forward to provide extraordinary creative direction in many areas.

I would like to make special mention of several directors who completed their terms of service this year: Nina Griscom, our special events chair, Patricia Hambrecht, and Marie Nugent-Head, who chaired our nominating committee. In addition, Judith McGrath stepped down due to professional demands, after many years of outstanding service. All of these individuals contributed a great deal to the Company, and we trust they will remain close to us.

Barry S. Friedberg, *Chairman*

NEW YORK CITY BALLET

2004–2005

Winter Season

Having celebrated George Balanchine's centennial anniversary all throughout the prior year, New York City Ballet chose to take a different look at the Company in opening its 2004–2005 season. The Opening Night Benefit, held on Tuesday, November 23, 2004, focused on the four choreographers whose work has most defined New York City Ballet from inception to today's times. The program, entitled "Ballet Four Ways," featured one ballet by each choreographer: George Balanchine, of course, co-founder of the Company with Lincoln Kirstein; Jerome Robbins, who at Balanchine's invitation made New York City Ballet his home for work as a classical choreographer; Peter Martins, NYCB's Ballet Master in Chief and leader of the Company since Balanchine's death in 1983; and Christopher Wheeldon, who in 2001 was invited by Mr. Martins to be NYCB's Resident Choreographer, much as Balanchine had earlier offered a place to Robbins.

The U.S. premiere of Mr. Martins' *Octet*, a work for two principal couples and six male dancers that was originally made for the Royal Danish Ballet, opened the program. Darci Kistler, Ashley Bouder, Benjamin Millepied, and Stephen Hanna led the cast, and eight members of NYCB's Orchestra performed the lush Mendelssohn score. The evening continued with Mr. Wheeldon's *Liturgie*, a pas de deux that had been created for and was performed that evening by Wendy Whelan and Jock Soto, and Balanchine's *Tschaikovsky Pas de Deux*,

Jerome Robbins' *I'm Old Fashioned*

performed with virtuosity by Sofiane Sylve in a role debut and Charles Askegard. Robbins' *I'm Old Fashioned*, the perfect prelude to the supper ball that followed on the Promenade, concluded the performance. NYCB Music Director Andrea Quinn shared the podium with staff conductors Maurice Kaplow and Richard Moredock that evening. The benefit, which was chaired by Robert Couturier and Efraim Grinberg, raised \$1.5 million for the Company.

Festivities continued over the holidays as New York City Ballet presented its 50th anniversary season of *George Balanchine's The Nutcracker*.™ Balanchine, who had fond memories of having performed in Ivanov's *Nutcracker* as a young ballet student in Russia, premiered this work, his first full-length ballet, in 1954. Four years later, in 1958, it was broadcast on CBS's *Playhouse 90* with Balanchine in the role of Herr Drosselmeier, sparking a nationwide fascination

that soon made the ballet, as well as its music and story, a holiday icon. Enthusiasm for Balanchine's beloved production has not dimmed over the years as evidenced by the thousands of families and fans who continue to make NYCB's annual presentation of the ballet part of their holiday tradition.

New York City Ballet was pleased to welcome Wachovia as presenting sponsor of *George Balanchine's The Nutcracker*™ during the anniversary season, which opened on Friday, November 26 and ran for 45 performances through January 2, 2005, drawing an audience of 111,455. An additional free performance for public school students was held on December 1, 2005. Another not-to-be-missed holiday tradition, the annual Nutcracker Family Benefit, took place on Saturday, December 11, 2004. Hosted jointly by New York City Ballet and the School of American Ballet, the sold-out event



Sofiane Sylve and Charles
Askegard in *Tchaikovsky
Pas de Deux*



Principal Dancers (from left)
 Maria Kowrowski, Joaquin
 De Luz, Charles Askegard,
 Yvonne Borree, Sébastien
 Marcovici, Alexandra
 Ansanelli, Darci Kistler,
 Jenifer Ringer, Nikolaj Hübbe,

Miranda Weese, Nilas
 Martins, Philip Neal, Wendy
 Whelan, and Jock Soto
 onstage following a special
 50th Anniversary perform-
 ance of *George Balanchine's*
The Nutcracker™

raised \$583,000 for the Company's education programs and SAB's scholarship fund. Celeste Boele, Farran Tozer Brown, Whitney Murphy, and Sarah Senbahar co-chaired the benefit.

On December 30, NYCB surprised the audience with a special pre-New Year's Eve *Nutcracker* anniversary performance that featured five ballerinas—Yvonne Borree, Darci Kistler, Jenifer Ringer, Wendy Whelan, and Miranda Weese—sharing the role of the Sugarplum Fairy, and

two—Alexandra Ansanelli and Maria Kowroski—performing the Dewdrop role. Eight of NYCB's finest men—Charles Askegard, Joaquin De Luz, Nikolaj Hübbe, Sébastien Marcovici, Nilas Martins, Philip Neal, Benjamin Millepied, and Jock Soto—were the gallant Cavaliers. With Music Director Andrea Quinn taking her bow in a top hat and several tosses of sparkling confetti during the finale, it was indeed a celebratory occasion.

The winter repertory season ran from January 4 through February 27, 2005 and featured 40 different ballets, including 18 by Balanchine and eight by Robbins. Among the highlights were revivals of Robbins' *Andantino* and *The Goldberg Variations*, both of which had been absent from the repertory for five years; the return of NYCB's dazzling new production of Balanchine's *Jewels*, which the Company had unveiled during the Balanchine centennial season, as well as Susan Stroman's homage to silent film, *Double Feature*, and Christopher Wheeldon's enchanting *Carnival of the Animals* with actor John Lithgow performing the narration he wrote for the ballet; and such Balanchine masterworks as *Agon*, *Ballo della Regina*, *The Four Temperaments*, *Prodigal Son*, *Symphony in Three Movements*, and *Tschaikovsky Suite No. 3*.

During the winter, the Company presented four performances of Peter Martins' *Todo Buenos Aires*, a tango-influenced work that Mr. Martins reconceived for Julio Bocca, whom he had invited to appear with NYCB as a guest artist. The ballet, which had been set to a series of Astor Piazzolla tango pieces orchestrated by John Adams when it first premiered in 2000, returned with an expanded selection of Piazzolla's original compositions arranged by NYCB Orchestra member Ron Wasserman. Mr. Bocca performed as the central figure of the ballet joined by five NYCB principal dancers and one additional guest artist, former principal Robert Tewsley. An ensemble of NYCB musicians was joined by guest artist Hector "Tito" Castro on bandoneon, performing the Piazzolla music onstage alongside the dancers. The new production, underwritten in part through an endowment established by the Solomon family for the creation and presentation of works by Peter Martins and a gift in support of Mr. Martins and his work from Dr. and Mrs. Raymond Sackler, met with repeated ovations.



Guest artist Julio Bocca, (center) with from left: Philip Neal, Nils Martins, former principal dancer Robert Tewsley, and Albert Evans in *Todo Buenos Aires*



As has become tradition, New York City Ballet marked the anniversary of George Balanchine's birthday on January 22, 2005, with its annual New Combinations Evening, an event that was established in 1997 to celebrate Balanchine's commitment to new choreography with the premiere of one or more new ballets. The centerpiece of the occasion was the premiere of Christopher Wheeldon's *After the Rain*, a new work for three couples—Maria Kowroski and Ask la Cour, Sofiane Sylve and Edwaard Liang, and Wendy Whelan and Jock Soto—set to music by Estonian composer Arvo Pärt. During their years at NYCB, Ms. Whelan and Mr. Soto developed a partnership that continued to unfold and reveal itself, and Mr. Wheeldon has explored this chemistry in several of his most lauded

ballets. With Mr. Soto set to retire in the spring, Mr. Wheeldon wanted to make one more work for him and to give these two dancers a chance to create something special together one last time. The work was divided into two distinct parts, the first for all three couples and the second an achingly beautiful pas de deux for Ms. Whelan and Mr. Soto. It was a ballet that would be performed frequently throughout the year, always to near-unstoppable applause. It would come to symbolize a farewell between Ms. Whelan and Mr. Soto and, in turn, the two dancers and an audience that has ardently followed their partnership. The ballet was funded in part by the Geoffrey C. Hughes Foundation and NYCB's New Combinations Fund, a patron group dedicated to supporting new work.

Balanchine's birthday brought a surprise for eight of NYCB's talented dancers. Ashley Bouder, Joaquin De Luz, Megan Fairchild, Stephen Hanna, and Janie Taylor were all promoted to principal dancer that day, and Adam Hendrickson, Teresa Reichlen, and Daniel Ulbricht were elevated to soloist rank.

Jock Soto's upcoming retirement served as the focal point for New York City Ballet's Annual Luncheon program on February 1, 2005. NYCB board member and CBS correspondent Lesley Stahl sat down with Mr. Soto to discuss his remarkable career, favorite partners, and plans following his final performance. Excerpts from roles that he had performed in *Agon*, *Concerto for Two Solo Pianos*, and *Polyphonia* were presented, with Mr. Soto offering some coaching to several of the dancers stepping into his roles. "Lunch with Jock" continued on the Promenade with an elegant menu designed by Mr. Soto, who is also an accomplished chef and aspiring restaurateur.

Alba Clemente, Jenny Laird, and Patricia Shiah joined Lesley Stahl in chairing the luncheon, which raised a record \$430,000 for this event. One lucky raffle winner was treated to a dinner party for ten at her home, to be cooked and served by Mr. Soto.

As part of the Annual Luncheon program, Peter Martins presented Teresa Reichlen 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. Reichlen began her studies at SAB in 1999, became an apprentice with New York City Ballet in 2000, joined the Company in October 2001, and was promoted to soloist just days before the luncheon.

(Left page) Newly promoted principal dancers Ashley Bouder and Janie Taylor in *The Goldberg Variations*

(Right) Lesley Stahl and Jock Soto onstage during the Annual Luncheon





(Left) Darci Kistler and Jared Angle in Peter Martins' *Tālā Gaisma*

(Right page) Jerome Robbins' *N.Y. Export: Opus Jazz*

Spring Season

New York City Ballet's spring season began on April 26, 2005. Over the course of nine weeks, the Company performed 43 ballets, including a number from the repertory that had not been seen during the winter. As usual, works by George Balanchine and Jerome Robbins formed the heart of the season, with 17 by the former and eight by the latter on the spring schedule.

On April 29, 2005, NYCB presented the Company premiere of Robbins' *N.Y. Export: Opus Jazz*, a ballet that Robbins created in 1958 for the first Festival of Two Worlds in Spoleto, Italy. It was originally performed by Ballets: U.S.A., a troupe Robbins had formed especially for the occasion. Set to music by American composer Robert Prince, *N.Y. Export: Opus Jazz* exudes a youthful, streetwise exuberance—similar in nature to some of the dances Robbins

choreographed for *West Side Story* around the same time—that made it the hit of the Spoleto Festival. NYCB's five performances of the ballet in the spring were likewise enthusiastically received. The production was staged by Edward Verso, a former dancer who had worked with Robbins and performed the ballet often, and featured an ensemble cast of 16 dancers with Craig Hall, Georgina Pazcoguin, and Rachel Rutherford in featured roles.

The spring season also included the revival of another Robbins ballet, *Concertino*, which had not been performed by NYCB since 1996. It originally premiered as part of a longer ballet, *Four Chamber Works*, during the 1982 Stravinsky Centennial Celebration, and was the only segment to be performed thereafter. A work for three dancers set to music by Stravinsky, it was presented on its return performance as part of an all-Stravinsky program and featured Sofiane Sylve with Ask la Cour and Stephen



Hanna. The presentation of *Concertino* and *N.Y. Export: Opus Jazz* this season, as well as *The Goldberg Variations* and *Andantino*, was made possible in part by a generous grant from The Jerome Robbins Foundation. These are the first in a series of Robbins revivals and Company premieres that NYCB is planning over the next several years in preparation for a tribute to Jerome Robbins in 2008.

A highlight of the season was New York City Ballet's annual Spring Gala, this year held on May 4, 2005, featuring an ambitious, one-time program of five new ballets presented under the auspices of The Diamond Project. Opening the program was Peter Martins' *Tālā Gaisma*,

a work for one man and three women set to a concerto for violin and string orchestra by Latvian composer Pēteris Vasks. Martins created the work especially for Mr. Soto, on whom he has frequently set his ballets, with the knowledge that Soto's retirement later in the spring would make this the last opportunity for the two to work together. Unfortunately, an injury prevented Mr. Soto from performing that night—he would perform the ballet later in the season—and Jared Angle stepped in to partner Darci Kistler, Sofiane Sylve, and Miranda Weese. The production was supported in part by a lead gift from The Irene Diamond Fund and an endowment established by the Solomon family.

Damian Woetzel and ensemble in Christopher Wheeldon's *An American in Paris*



The evening continued with three pas de deux by NYCB dancers and emerging choreographers—Albert Evans, Benjamin Millepied, and Edwaard Liang—all, interestingly, past participants in the New York Choreographic Institute. Mr. Evans' ballet, *Broken Promise*, was initially developed during the Institute's spring 2004 session and is set to music by Mathew Fuerst, a young Juilliard-trained composer whom the Institute had commissioned to work with Mr. Evans. The development and presentation of the full work, which featured Ashley Boudier and Stephen Hanna, was made possible in part by a 2004 Choo-San Goh Award for Choreography from the Choo-San Goh & H. Robert McGee Foundation, a dance commissioning grant from the New York State Council on the Arts, and a grant from the AT&T Foundation.

Benjamin Millepied's *Double Aria* was a Company premiere. A work made on Maria Kowroski and Ask la Cour, who also performed it that evening, it is set to music for solo violin by Daniel Ott, a composer whom Mr. Millepied met when participating in the New York Choreographic Institute and with whom he has since collaborated on several occasions. Violinist Timothy Fain joined NYCB as a guest artist to perform the piece. The ballet was presented with generous support from The Florence Gould Foundation and a dance commissioning grant from The New York State Council on the Arts. Edwaard Liang had choreographed *Distant Cries* earlier in the year for NYCB principal dancers Wendy Whelan and Peter Boal for an appearance at The Joyce Theater. Set to music by Tomaso Albinoni, it was performed on the evening of the gala by Ms. Whelan and Mr. Boal.

Christopher Wheeldon's highly anticipated *An American in Paris* topped off the performance portion of the evening. Set to George Gershwin's familiar score, the ballet vividly paints a picture of a Paris teeming with the sites, people, and activities for which the city is known, and its seduction of a young American artist. Damian Woetzel portrayed the title character, joined by Jenifer Ringer as his ingénue love interest and Carla Körbes as the bohemian artist who distracts him. The cast of 31 dancers performed against a set of four Cubist-influenced drops by designer Adrienne Lobel. Costumes were designed by NYCB Director of Costumes Holly Hynes and fabricated by the NYCB Costume Shop. Natasha Katz lit the production, which was financed in part by gifts from the Point Gammon Fund, Geoffrey C. Hughes Foundation, and Pittman Family Fund, and a special gift

from the Ira and Leonore Gershwin Philanthropic Fund, in memory of George Gershwin.

An American in Paris put Gala guests in the mood for the French-themed dinner that followed, and for the late-night dancing that distinguishes all NYCB special events. Maria Bartiromo and Mellody Hobson co-chaired the festive evening. Condé Nast Media Group sponsored the Gala, which raised more than \$1.7 million for NYCB, with Richard Beckman, president of the company, serving as corporate chairman.

On Monday, June 13, 2005, New York City Ballet held its annual Dance with the Dancers fundraiser, which continues to attract attention as one of the hottest parties for young New Yorkers. This year's event, themed "The Glamour of Cannes: An Evening on the Riviera," raised close to \$460,000 for the Company with help

from Chloé, the evening's sponsor. Dancer chairmen Carrie Lee Riggins (dressed in Chloé), Edwaard Liang, and Benjamin Millepied supplied movie-star good looks that evening as well as for the invitation photographs donated by Arthur Elgort. NYCB dancer Melissa Barak's staging of a scene from *Cannes* performed by Company dancers, also in Chloé fashions, brought the house down. Robin Renzi, Rita Norona Schragar, Vanessa Traina, and Victoria Traina chaired the event, and Phoebe Philo was the honorary chairman.



Peter Boal's bow after his farewell performance on June 5

During the spring, NYCB began its search for a possible replacement for Music Director Andrea Quinn, who earlier in the year had announced that she would be leaving New York City Ballet at the conclusion of the 2005–2006 season to return to England with her family. As a result, a number of guest conductors were invited to lead the NYCB Orchestra at performances throughout the season. Among those who appeared with NYCB were Colin Metters, presently director of conducting studies at the Royal Academy of Music in London; Clotilde Otranto, principal conductor at Miami City Ballet and resident conductor of the Naples Philharmonic Orchestra; Paul Hoskins, music director of the Rambert Dance Company; and Carolyn Kuan, a young conductor who was a NYCB artist in residence in 2004 and 2005.

George Balanchine's enchanting *A Midsummer Night's Dream* closed the season on June 26, 2005, but not before two emotionally charged performances that drew sold-out audiences. On Sunday afternoon, June 5, 2005, NYCB principal dancer Peter Boal made his farewell appearance with

NYCB before heading to Seattle to become artistic director of Pacific Northwest Ballet. Mr. Boal, who at the age of 11 performed with New York City Ballet in the role of the Nutcracker Prince and joined the Company in 1983 on the day that Balanchine died, was known for his innate classical purity, technical ability, and intelligence and focus as a dancer, as well as his tremendous integrity and modesty. Also a member of the School of American Ballet's faculty from 1997 until his retirement from NYCB, he was widely respected by peers and students, and beloved by audiences. For his final appearance, he chose to perform *Opus 19/The Dreamer* and an excerpt from *Apollo*, two of his many signature roles. When the curtain went up and he appeared alone on stage as Apollo, the audience erupted in applause. The performance finished in much the same way with endless ovations, flowers raining on the stage, and Mr. Boal joined in succession by the ballerinas he often partnered, the principal men of the Company, his wife and former NYCB dancer Kelly Cass and their three

children, Ballet Master in Chief Peter Martins, and other Company members, all of whom were on hand to show their affection and pay tribute to his long and distinguished career. In a characteristic gesture that spoke volumes about this much-admired dancer, Mr. Boal took a moment to present Jock Soto, who would retire just weeks later, to the audience and the two then shared a hug and a bow.

Jock Soto's final performance with NYCB came two weeks later on Sunday afternoon, June 19, 2005 and prompted another outpouring of affection. Mr. Soto, who joined NYCB's corps de ballet in 1981 at the age of 16 and became a principal dancer just four years later, was revered for his musicality, strength, athleticism, sense of the dramatic, and particularly his skills as a partner. Choreographers loved working with him, as seemingly he could do anything, and he in turn relished the collaboration that would take place in the studio. His ability to give shape to a choreographer's ideas and to extend what a choreographer might have thought

was maximally possible meant that he was often chosen for new works; over the course of his career, he had more than 30 ballets made on him. For the performance on June 19, Mr. Soto chose five works that showcased the wide range of his talents. The program opened with "Dance at the Gym" from Jerome Robbins' *West Side Story Suite*, in which he performed the role of Bernardo, followed by Peter Martins' *Barber Violin Concerto*. The second act featured Lynn Taylor-Corbett's *Chiaroscuro*, a work made for Mr. Soto in which he partners and plays off five other dancers. The pas de deux from Christopher Wheeldon's *After the Rain* and an excerpt from George Balanchine's *Union Jack* with Soto and a number of other principal dancers performing the featured roles concluded the performance. Soto was fêted with standing ovations; bouquet after bouquet from each of NYCB's principal ladies, his fellow male dancers, Mr. Martins, and the entire Company; a grand flower toss from the audience and the wings; and barely a dry eye in the house.



Jock Soto waves farewell to the audience after his final performance on June 19



(Left) Miranda Weese in *The Four Seasons*

(Right page) (left) Kyra Nichols in George Balanchine's *Mozartiana* and (right) Daniel Ulbricht, Seth Orza and Amar Ramasar in Jerome Robbins' *Fancy Free*

In all, 235,198 people attended New York City Ballet's winter and spring repertory season performances, making for a total home season audience in 2004–2005 of 346,653. The season would not have been possible without the participation of the many individuals, corporations, foundations, and government agencies that provided support to the Company. Movado, the National Endowment for the Arts, and the Fan Fox and Leslie R. Samuels Foundation all provided significant funding for new work along with donors who made gifts for specific productions. These leadership commitments, together with gifts from Ronna Sussman, The Norman & Rosita Winston Foundation, members of NYCB's New Combinations Fund, and income from the Lila Acheson and DeWitt Wallace Endowment Fund, helped to make

possible the creation and performance of new ballets throughout the season.

New York City Ballet also wishes to acknowledge the Harriet Ford Dickenson Foundation, LuEsther T. Mertz Charitable Trust, The Ambrose Monell Foundation, New York City Department of Cultural Affairs, New York State Council on the Arts, The Shubert Foundation, and The Starr Foundation for generous support of the season, and American Airlines, NYCB's preferred airline, for assistance with guest artist and other Company travel. Lastly, NYCB extends special appreciation to contributors who made gifts to the Repertory Fund, helping to support thousands of hours of rehearsal and the conservation of existing productions as well as special projects.



New York City Ballet on the Road *Summer in Saratoga*

In July 2004, New York City Ballet traveled to Saratoga Springs, New York for its 39th annual summer residency at the Saratoga Performing Arts Center. NYCB offered programs that enabled SPAC audiences to participate in the continuing celebration of George Balanchine's centennial anniversary. The Company opened its three-week engagement on July 6, 2004 with a series of performances saluting Russian composers, primarily Tschaikovsky and Stravinsky, who were great influences on Balanchine. Among the ballets performed were *Agon*, *Apollo*, *Mozartiana*, *Stravinsky Violin Concerto*, and *Tschaikovsky Suite No. 3*. As the run continued, attention turned more toward European music, with programs that included Balanchine's *Divertimento No. 15* and *The Four Temperaments* and Robbins' *The Four Seasons*. The Company also performed Balanchine's full-length *Jewels*. Week three brought a series of performances celebrating

American music with ballets such as Balanchine's *Stars and Stripes* and *Who Cares?* and Robbins' *I'm Old Fashioned* and *Fancy Free*.

SPAC's annual gala on Saturday, July 17, 2004 was dedicated to Balanchine 100 and featured a performance that touched on all three musical influences: Russian, American, and European. The program opened with Balanchine's *The Four Temperaments*, followed by Peter Martins' *Barber Violin Concerto* and the SPAC premiere of *Musagète* by Russian choreographer Boris Eifman. On Monday, July 19, 2004, Save the Ballet, a community group that was organized in response to a SPAC decision earlier in the year to discontinue NYCB's annual residencies beginning in 2005, held a fundraiser to help keep NYCB in Saratoga. Enthusiasm for NYCB was further evidenced by the 57,520 people who attended the Company's performances over the course of three weeks, an increase of more than 2,000 over the prior year and the highest attendance in recent history.

Fall 2004 Tour

New York City Ballet concluded its yearlong celebration of Balanchine's centennial with a three-week tour to Japan and California in the fall. The tour began in Japan where the Company performed in Tokyo at Bunkamura Hall from September 22 through September 26, 2004, giving seven performances. This was NYCB's fourth tour to Japan; the others were in 1958, 1988, and 2000. For this visit, Peter Martins and his artistic staff carefully designed three programs to showcase a range of Balanchine's work, and also included one ballet by each of the other three choreographers most associated with New York City Ballet: Jerome Robbins, Peter Martins, and Christopher Wheeldon. Eleven ballets were performed in all, eight by Balanchine. The first all-Balanchine program featured *Concerto Barocco*, *Duo Concertant*, *Agon*, and *Stars and Stripes*, and was performed three times. The second, performed twice, opened with *Serenade*, followed by Mr. Wheeldon's *Polyphonia* and Robbins' *West Side Story Suite*. The final program, also performed twice, included Mr. Martins' *Hallelujah Junction*, and Balanchine's *Stravinsky Violin Concerto*, *Tschaikovsky Pas de Deux*, and *Who Cares?* NYCB's performances in Japan were again virtually sold out with more than 10,000 people attending.

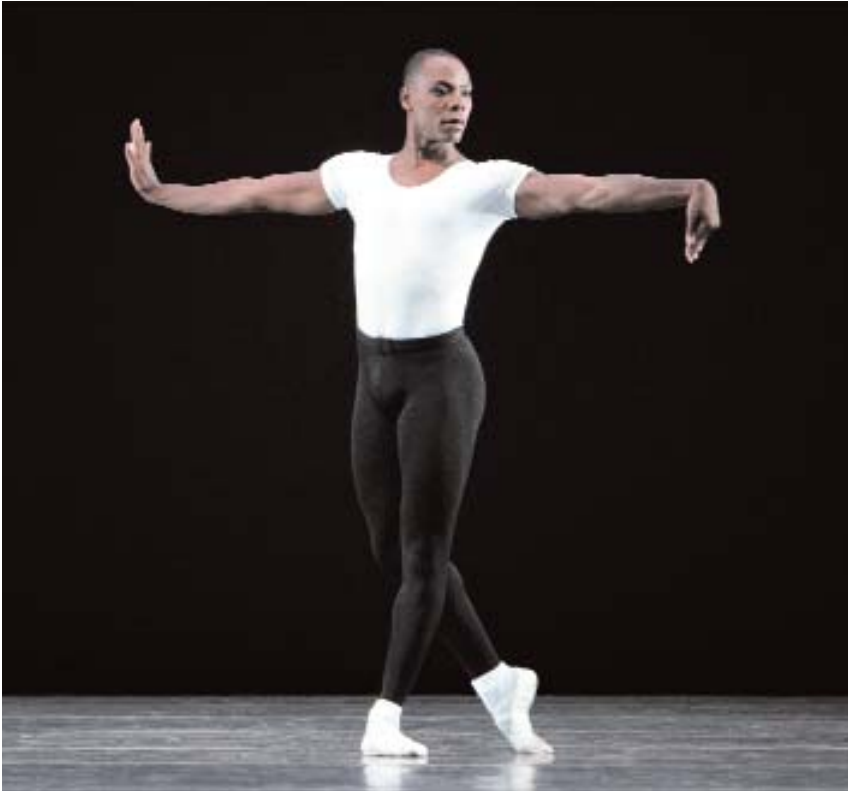
To make the works in the Company's repertory more accessible to Japanese audiences, NYCB presented two pre-performance talks. One featured Peter Martins, Christopher Wheeldon, and NYCB Music Director Andrea Quinn discussing Balanchine's work, and the other NYCB Wardrobe Mistress Dorothy Cummings, Associate Lighting Director Penny Beasley, and Principal Dancer Nilas Martins, who addressed the challenges of preparing a ballet such as *West Side Story Suite* for the stage. In the week preceding NYCB's engagement, the Company offered six master classes for pre-professional dance students taught by former NYCB principal

dancer Stephanie Saland. The 40 students who participated were divided into two groups, each attending a series of three different master classes. Students also received tickets for one of NYCB's performances. Former NYCB corps de ballet dancer Deanna McBrearty also traveled to Tokyo the week prior to NYCB's performances to teach 13 *New York City Ballet Workout* classes over the course of five days. These classes, offered at the Bunkamura Hall and at a fitness studio in Tokyo, helped generate interest in NYCB and prompted many who participated to purchase tickets to the Company's performances. Support for these educational and community outreach efforts was provided by The Freeman Foundation and the Japan-United States Friendship Commission.



The tour continued in California at the end of September and early October with a week's engagement in Orange County, followed by a week in Los Angeles. While NYCB had performed relatively recently in Orange County—its last appearance there was in 1998 during the Company's 50th anniversary season—it had been 30 years since NYCB had been seen in Los Angeles. As with Japan, programs for both engagements were constructed to show the diversity of NYCB's repertory and in particular Balanchine's great virtuosity and range as a choreographer. At the Orange County Performing Arts Center, where the Company gave seven performances from September 29 through October 3, 2004, four programs were offered and included works such as Balanchine's

Symphony in C and *Jewels* and Peter Martins' salute to Richard Rodgers, *Thou Swell*. NYCB's engagement at the L.A. Music Center's Dorothy Chandler Pavilion ran from October 6 through October 10, 2004 for six performances, and opened the Music Center's 2004–2005 dance season. Three programs were offered including some of the Balanchine repertory that had been performed in Japan but not Orange County. NYCB also presented Jerome Robbins' tribute to Fred Astaire, *I'm Old Fashioned*, in a nod to Hollywood and the film industry. NYCB's performances were enthusiastically received by West Coast audiences, with 12,439 people attending in Orange County and 13,052 in Los Angeles.



Albert Evans in *The Four Temperaments*

Return to the Nation's Capital

Immediately following the 2005 winter repertory season, from March 2 through March 6, 2005, New York City Ballet returned to Washington, D.C. to perform at the Kennedy Center. This was the Company's second appearance in two years, after what had been an extended absence of nearly two decades. The two-year arrangement called for the NYCB Orchestra and Kennedy Center Opera House Orchestra to perform with the Company in alternate years. The Kennedy Center's orchestra had accompanied NYCB during its stay in March 2004, and this year the NYCB Orchestra traveled to Washington to perform under the baton of Music Director Andrea Quinn and other staff and guest conductors.

Peter Martins devised three distinct programs for the Company's appearance in Washington. The first, which was presented as part of a Kennedy Center festival saluting the arts and artists of the 1940s, featured Balanchine's *Theme and Variations* and *The Four Temperaments* and Robbins' *I'm Old Fashioned* and was performed

three times. The second, performed twice, included one ballet each by Robbins, Mr. Martins, and Balanchine: *Glass Pieces*, *Thou Swell*, and *Stars and Stripes*, respectively. The third program, also performed twice, opened with Balanchine's *Divertimento No. 15*, followed by Wheeldon's *Polyphonia* and Robbins' *West Side Story Suite*. In all, seven performances were given over the course of five days, attracting near sell-out crowds. More than 12,000 people attended, and Washington audiences were again extremely demonstrative in showing their appreciation for NYCB and its dancers.

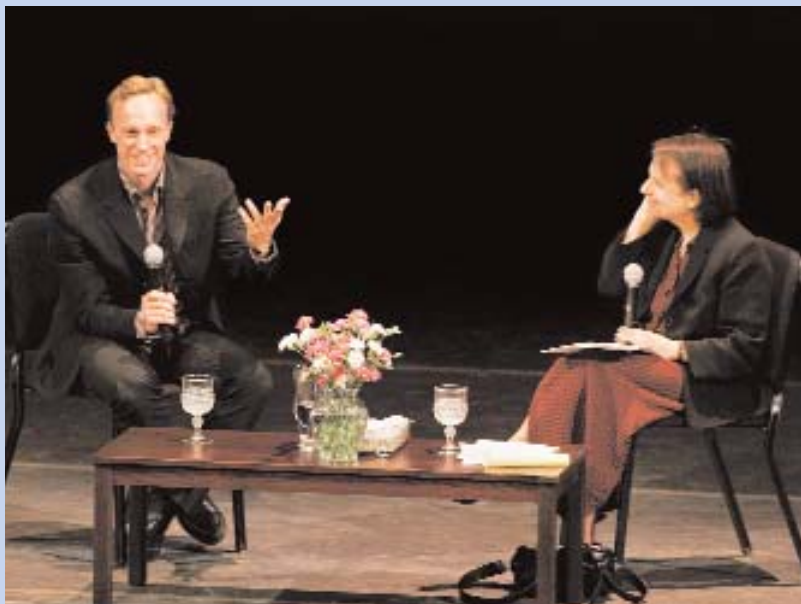
While at the Kennedy Center, the Company opened one of its afternoon rehearsals to local students and also conducted a master class for local dance students taught by NYCB ballet master Russell Kaiser. NYCB Guild members living in the Washington area were invited to attend a rehearsal during which they observed ballet masters, dancers, and musicians prepare for performances of *West Side Story Suite* and *Divertimento No. 15*.

Exhibitions, Films, Lectures, and Other Public Programs

Throughout the year, New York City Ballet presented a number of public programs to help deepen appreciation for the Company and its artists and offer both seasoned and novice audience members insight into various aspects of the Company's programming. These included a series of three in-depth seminars held on Monday evenings at the New York State Theater, beginning with a conversation with Jacques D'Amboise in November 2004. Although Mr. D'Amboise had participated as a moderator of a seminar on Balanchine ballerinas during the Balanchine centennial season, his schedule that year had prevented him from being part of another session that focused on some of NYCB's most famous male dancers. The fall 2004 seminar was a chance to hear Mr. D'Amboise talk about his experiences working with Balanchine, Kirstein, Robbins, and the many dancers and others he encountered during his long tenure with New York City Ballet. Dance

critic, historian, and choreographer Deborah Jowitt, the featured guest for the second seminar of the year held in January 2005, discussed her recently released biography, *Jerome Robbins: His Life, His Theater, His Dance*. In May 2005, NYCB gave audiences a chance to walk down memory lane with Peter Boal, the beloved principal dancer who was to give his farewell performance one month later. Approximately 1,800 people attended the three seminars.

NYCB also presented a series of eight Ballet Insights throughout the year, four in the winter and four in the spring. These intimate, pre-performance discussions with artists from the Company were held in NYCB's Rose Building rehearsal studios. The winter discussions focused on dancers who are also emerging choreographers. The spring programs highlighted dancers who had recently been promoted. Approximately 300 people attended. In addition, some 1,200 audience members took advantage of docent talks held in the theater just before curtain time, which gave a brief introduction to the works they



Peter Boal with Anna Kisselgoff onstage during the May seminar

were about to see. Other programs included Ballet Fundamentals, offering those new to ballet an introduction to classical technique and the NYCB repertory, and a new series of post-performance wine and cheese receptions that enabled attendees to relax and participate in panel discussions on various topics of interest.

In September 2004, the Live from Lincoln Center broadcast of NYCB's 2004 Spring Gala program, "New York City Ballet: Lincoln Center Celebrates Balanchine 100," produced by John Goberman and Marc Bauman, was awarded an Emmy for "Special Class Program," programming that falls outside typical television categories. In December 2004, NYCB invited board members, patrons, and other close members of the NYCB family to view a documentary film that had been made of the Company's historic tour to St. Petersburg, Russia in the summer of 2003 just as the Balanchine centennial

celebration was getting under way. The film, which was shot in state-of-the-art high definition, captures behind-the-scenes preparations; substantial performance excerpts from George Balanchine's *Symphony in C*, *Symphony in Three Movements*, and *Western Symphony*; and interviews with Valery Gergiev, Peter Martins, and members of the Company. It is expected to be released in 2006.

During 2004–2005, the photo exhibit that was originally created for NYCB's 50th anniversary, and to which new images have been added from year to year, was remounted at the New York State Theater after a year's hiatus for the Balanchine Centennial Exhibition. The exhibit, which features dozens of archival photographs both in black and white and in color and spans the Company's full history, was displayed on the walls of every level of theater.



Nikolaj Hübbe in
Western Symphony

Education Programs for Schools and Families

In the interest of encouraging new generations of ballet audiences and providing the city's children with learning opportunities in the arts, New York City Ballet continued to conduct its curriculum-based programs in the public schools and to offer family programming at the theater during 2004–2005. It also participated in the New York City Department of Education's work to rewrite the dance curriculum for public schools. NYCB education staff were key members of a team of educators and arts professionals who researched, wrote, and reviewed the Department of Education's *Blueprint for Teaching and Learning in the Arts: Dance*. The *Blueprint*, a rigorous, standards-based approach to dance instruction for students from kindergarten to grade 12, was presented by the Department of Education to more than 200 public school educators at a two-day conference hosted by New York City Ballet and Lincoln Center Institute at the New York State Theater and the Rose Building at the end of the spring season. In the summer of 2004, NYCB collaborated with Lincoln Center Institute and Alvin Ailey American Dance Theater on an intensive three-day workshop on Balanchine and Ailey that was offered to dance specialists who work in the public schools. Throughout the year, NYCB staff also conducted professional development sessions for public school educators involved in its school-based programs.

Nearly 1,100 students from 17 public high schools in Manhattan, Brooklyn, Queens, the Bronx, and surrounding communities participated in the New York City Ballet Workout High School Program in 2004–2005. The Workout program involves high school students in a ballet-based exercise regime that introduces them to a new art form and teaches them about the discipline necessary to become a dancer and, by extension, a successful professional in any field. As a side

New York City Ballet Workout High School Program

Auxiliary Services High School
Hollis, NY

Baruch College Campus High School
New York, NY

Edward R. Murrow High School
Brooklyn, NY

Fort Lee High School
Ft. Lee, NJ

Francis Lewis High School
Fresh Meadows, NY

Frank Sinatra School for the Arts
Long Island City, NY

George Wingate High School
Brooklyn, NY

High School for Contemporary Arts
Bronx, NY

High School of Economics and Finance
New York, NY

Long Island City High School
Astoria, NY

Harry S Truman High School
Bronx, NY

Martin DePorres High School
Brooklyn, NY

Talent Unlimited High School
New York, NY

Wadleigh Secondary School
New York, NY

Washington Irving High School
New York, NY

William Cullen Bryant High School
Long Island City, NY

Wings Academy High School
Bronx, NY

benefit, it also helps combat the growing problem of obesity among youth. The program is offered to students as a physical education elective and is taught in the schools by physical education teachers who have been certified in the Workout by NYCB. Throughout the year, students learned dance vocabulary through steady participation in class and began to appreciate the diversity of movement and music in the Company's repertory as they became more physically fit and self-confident. NYCB also arranged for students and teachers to attend a free repertory performance at the New York State Theater as well as select rehearsals. NYCB's \$12 student rush ticket program, underwritten in part by the William H. Kearns Foundation, provided additional opportunities for students to attend Company performances.

New York City Ballet continued to serve elementary and middle school students in the public schools through two signature programs aimed at developing children's knowledge of and experience with dance as well as enhancing their overall academic performance. Each of the programs is designed to help students attain

physical, social/affective, cognitive, aesthetic, and metacognitive skills and understandings appropriate to their grade level. Approximately 1,600 third- and fourth-grade students from 33 schools across the five boroughs participated in The Nutcracker Project, which focuses on student literacy in language and the arts.

Students attended a free performance of *George Balanchine's The Nutcracker™* and participated in a series of five workshops with teaching artists in their schools, experimenting with movement, music, visual arts, and writing. More than 1,100 students from 15 different schools, grades three through eight, took part in Ballet Bridges, an intensive interdisciplinary program that encourages students to draw connections between language arts, history, and other subjects they are studying and their own active experience with dance. The curriculum included nine classroom lessons, 12 movement workshops led by NYCB teaching artists, and visits to Lincoln Center for a lecture demonstration and free repertory performance. This program was made possible in part by a generous grant from Citigroup Foundation.



Harley Spiller, a NYCB teaching artist, as Herr Drosselmeier with children taking part in The Nutcracker Project

Resident Choreographer Christopher Wheeldon leads children from the audience during a Ballet for Young People presentation



Throughout the year, New York City Ballet offered a number of opportunities for families to learn about and enjoy the ballet together. The Family Fun Series, three performances in the winter and three in the spring, included Susan Stroman's *Double Feature* and Balanchine's *A Midsummer Night's Dream*, as well as favorites from the repertory such as Balanchine's *Harlequinade* and *Stars and Stripes* and Robbins' *Fanfare*. Ballet for Young People, a Saturday morning program held during the winter, was again led by Christopher Wheeldon and Andrea Quinn, who introduced children to different folkloric and national dances represented in NYCB's repertory and invited some young attendees to try the dances onstage. American Express provided major support to NYCB to promote both programs. A pre-performance lecture series, Family Insights, was also offered, giving families a hands-on introduction to dance, music, lighting, acting, and other aspects that go into a ballet production. Members of NYCB's Family Circle Patron

Program enjoyed additional events and activities throughout the year, including several Afternoons at the Ballet where children and parents not only saw a performance but had the chance to meet dancers and other artists involved with the Company. One such afternoon featured John Lithgow, who read all five of his children's books prior to a matinee performance of *Carnival of the Animals* in which he also performed.

Support for New York City Ballet's school and family programming in 2004–2005 was provided by the Rose M. Badgeley Residuary Charitable Trust, The Barker Welfare Foundation, The Mitchell and Margo Blutt Family Foundation, The Bodman Foundation, Judy and Nick Bunzl, The Louis Calder Foundation, The Dreitzer Foundation, Edith Everett, Mammie and Kenneth Foote, Belle† and Murray L. Nathan, Oceanic Heritage Foundation, The Picower Foundation, Naomi O. Seligman, and Verizon Communications, among other generous funders.

† In Memoriam



New York Choreographic Institute 2004–2005 Participants

FALL SESSION

Melissa Barak, corps de ballet member,
New York City Ballet, and choreographer

Timour Bourtasenkov, principal dancer,
Carolina Ballet, and independent
choreographer

Iva Rohlik, demi-soloist, Vienna State Opera
Ballet, independent choreographer, and
ballet teacher

Luca Veggetti, independent
choreographer and director, former dancer
with the London Festival Ballet,
Pennsylvania Ballet, and Ballet Chicago

SPRING SESSION

Kati Agocs, graduate composition student,
The Juilliard School*

Edwaard Liang, soloist, New York City Ballet,
and choreographer

Alexey Miroshnichenko, dancer and ballet
master, Kirov Ballet, teacher at the Vaganova
Ballet Academy, and choreographer

Manuel Sosa, graduate composition
student, The Juilliard School**

Inma Rubio Tomas, dancer, Scapino Ballet
(Rotterdam), and choreographer

Miao Zong, soloist, Ballet de l'Opéra
National du Rhin, and choreographer

* Kati Agocs collaborated with Edwaard Liang

** Manuel Sosa collaborated with Inma Rubio Tomas



New York Choreographic Institute

Peter Martins established the New York Choreographic Institute in 2000 to support the development of classical choreographers, particularly the next generation. Over time, the goal is to create an environment, even a tradition, within classical dance that will allow a greater number of talented choreographers to emerge and be actively engaged in making new work, and to heighten public appreciation for these artists. In its first five years, the NYCI has hosted 38 choreographers, five of whom have participated more than once, in nine choreographic sessions in New York where they have had the opportunity to work intensively with dancers from NYCB and SAB to develop their creative ideas without the pressure of a formal commission, as well as participate in workshops, discussions, and other activities with composers, designers, dancers, and other choreographers. Many of these artists, chosen

(Left page) Miao Zong rehearses students from the School of American Ballet during the spring New York Choreographic Institute (Photo by Erin Baiano/©Paul Kolnik)

(Right) Sterling Hyltin and Vincent Paradiso perform a work by Melissa Barak at the fall 2004 NYCI Showing



from more than 400 applicants representing 33 states and 27 countries, have gone on to create new and favorably received works influenced by their experience at the Institute and to advance their careers as dancers, choreographers, and company directors.

In 2004–2005, eight choreographers—four in the fall and four in the spring—participated in the choreographic sessions held at New York City Ballet’s Rose Building rehearsal studios. Some used the time to begin or further develop new work, others to experiment with new directions, ideas, or music. Melissa Barak, for example, a returning NYCI participant, took the opportunity to experiment with contemporary music and a sparer, more neo-classical style of movement than she has tried in the past, while Luca Veggetti, also a past participant, explored the intersection of proximity, touch, and music as an impetus for movement. In the spring,

the Institute again partnered with The Juilliard School to enable participating choreographers to collaborate with working composers. Kati Agocs and Manuel Sosa, both doctoral candidates in music composition at Juilliard, worked with Edwaard Liang and Inma Rubio Tomas, respectively, in advance of the session to create new music that the choreographers then used for their dances. The process for both pairs of artists was a collaborative one, enabling both the composers and choreographers to deepen their appreciation for the demands of one another’s medium. During both the fall and spring sessions, the choreographers had the 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 with one another.



Edwaard Liang, in the NYCB studios, rehearses his work for the spring New York Choreographic Institute session (Photo by Erin Baiano/©Paul Kolnik)

Over the course of the year, plans were developed for an international fellowship initiative that will enable artistic directors of classical dance companies elsewhere in the world to invite promising choreographers who are associated with their companies to work under the same conditions of privacy that the NYCI affords. The fellowships will open the NYCI to a wider range of aesthetic viewpoints, create more opportunities for choreographers to develop their talents, and expand the NYCI's reach. Ideally, the program will encourage company directors to place a priority on mentoring promising choreographers. Announcements inviting applications for the fellowships were sent to classical dance companies worldwide in February 2005. Seventeen applications were received for up to five fellowships to be awarded in 2005–2006.

Irene Diamond played a major role in founding the New York Choreographic Institute, providing a lead gift to cover the initial costs of startup and establish an endowment that, when fully

funded, would offset the cost of the Institute's operation. In the spring of 2005, the foundation she created, The Irene Diamond Fund, made a second major endowment commitment to help ensure that the NYCI is able to achieve the long-term goals envisioned by Peter Martins and shared by Mrs. Diamond when she was alive. Other members of New York City Ballet's family have also been generous in their support of the NYCI since its inception. During the spring, Bob and Martha Lipp added to their initial commitment with an additional pledge for the NYCI's endowment to help meet a matching requirement of the second Diamond Fund gift. They were joined in this effort by Barry S. Friedberg and Charlotte Moss who also pledged endowment support. The NYCI also received a generous two-year gift from the Rockefeller Brothers Fund to help sustain operations while the endowment is being built.



Archival photographs of costumes from left: "Dewdrop" from *George Balanchine's The Nutcracker*[™] and "Emeralds" from *Jewels*

New York City Ballet Archive

During the course of the year, New York City Ballet archival staff continued to care for and catalogue a broad range of items. Considerable time was dedicated to sorting through several hundred costumes, headpieces, props, and other production-related items that are presently stored in a warehouse in New Jersey. Some of these items, particularly the more delicate costumes, could not be salvaged, but most were researched, photographed, carefully packed in acid-free tissue, and recorded in the archive's database. By the end of 2004–2005, New York City Ballet archival holdings encompassed 711 cubic feet of photographs, negatives, press clippings, programs, souvenir booklets, correspondence, and documents of historical significance dating back to the 1930s; more than 5,100 restored and digitized videotapes; and well over 1,100 costumes. The NYCB Archive was again heavily used by biographers, historians, graduate students, members of the press, and

representatives from various dance companies, museums, and broadcast entities. Just as the 2004 Balanchine Centennial occasioned many requests for information and visits to the archive for Balanchine-specific information, so has the upcoming centennial of the birth of Lincoln Kirstein in 2007 and 10th anniversary of Jerome Robbins' death in 2008. Archival staff responded to a number of requests for access to materials pertaining to these two important figures in American dance.

NYCB's archival collections were also used to prepare a new production of *Don Quixote* that Suzanne Farrell Ballet premiered at the Kennedy Center in June 2005. Costumes from New York City Ballet's original 1965 production of *Don Quixote* were studied and closely replicated for the new production by NYCB's director of costumes, Holly Hynes. New York City Ballet's video and music archivist, Serapio Walton, also made copies of the original scores and audio recordings from NYCB performances in 1965,



Photograph of the costume for Von Rotbart from Balanchine's *Swan Lake* taken prior to packing

led by three different conductors, to aid the Kennedy Center Orchestra in interpreting the rich and complex music that NYCB had commissioned from Nicolas Nabokov four decades ago.

During the year, NYCB staff also began to develop a detailed assessment of facility needs with the goal of finding a more serviceable and permanent location for the growing archive closer to Lincoln Center. At minimum, these needs include twice the storage space currently in use, room for scholars to work, and a climate-controlled environment. Ideally, a new archival space would house all items presently kept at

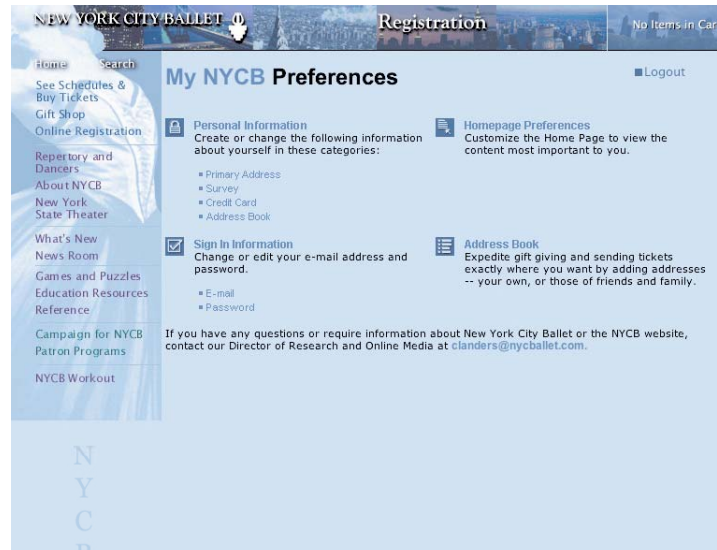
a temporary site that Citibank has made available to NYCB, located at 111th Street and Broadway, as well as some of the more historically valuable costumes and props stored in the New Jersey warehouse.

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 and The Gladys Krieble Delmas Foundation.

Serving Audiences Through Expanded Technology

New York City Ballet is continually exploring how technology can be used to reach new audiences and grow ticket sales. With these goals in mind the Company began a major overhaul of its website and data collection systems in 2004–2005. Following the acquisition in late 2003 of a new database system, Tessitura, and the initial development of plans to adapt the system to NYCB's needs, NYCB began the painstaking process of carefully transferring decades of ticketing, marketing, and development data and making programming adjustments to address specific challenges and ensure smooth functionality. This work proved time- and labor-intensive and resulted in some delays in the processing of ticket orders during the winter and spring seasons, but will vastly improve the Company's interaction with the public.

NYCB dedicated significant resources to the redesign and rebuilding of its website in order to link information in the new database system with online ticket and merchandise transactions and other visitor-driven Internet activity. This will enable NYCB to capture more detailed information about customer preferences and purchasing habits, and in turn to develop highly targeted information and services for these constituents. For example, parents who want to choose ballets or subscriptions that are well-suited to the age and interests of their children would receive offers for NYCB's family programs, while young professionals looking for social opportunities would be informed about NYCB's young patron program, Society in C, or the Fourth Ring Society, which offers an inexpensive subscription option together with pre-performance talks.



For visitors who are relatively unfamiliar with the Company, or with ballet in general, NYCB is planning to move the most popular and programmatically rich content to the NYCB website home page so that it can be immediately accessed. There are also plans to add more animation, video command glossaries, sophisticated graphics, and a better search engine to hold the interest of those considering New York City Ballet as a cultural entertainment option. Adding new functionality and design elements to the website will continue into 2005–2006, as will synchronization of information between the website and new database.

Through the installation of a new database system and upgrade in both the functionality and content of its website, NYCB will be better able to serve its patrons, build new audiences, and operate more efficiently as an organization. NYCB is grateful to the Booth Ferris Foundation, which made a major two-year grant to New York City Ballet in 2005 to support this capacity-building work, and the Harriet Ford Dickenson Foundation, which has provided continued support for the development of the website.

Special Thanks to Our Loyal Volunteers

The 300 or more individuals who annually contribute their time and talents to New York City Ballet are a vital part of the Company's operation, without whose help many public programs and services would not be possible. In 2004–2005, these dedicated volunteers provided more than 23,000 hours of service, staffing information tables and the NYCB Gift Shop during theater hours, assisting with Green Room intermission receptions for NYCB donors, and giving talks and tours to audience members and visiting groups. Behind the scenes, volunteers provided substantial assistance to New York City Ballet's administrative operations, particularly the marketing, development, and special events departments. They also staffed the reception area for NYCB's Rose Building rehearsal studios and offices, and helped to facilitate rehearsal visits for NYCB donors and manage NYCB's ticket donation program. This year, a new volunteer opportunity was established to help NYCB respond to requests for donations of tickets, pointe shoes, and other materials, as well as inquiries from children seeking to learn more about dance and dancers. More than 1,000 requests were fulfilled.

Volunteers again played an important role in coordinating theater logistics for a number of NYCB's public and education programs, including two student matinees, the Ballet for Young People program, three seminars presented during the year, and a special open rehearsal of Susan Stroman's *Double Feature* that was held for NYCB Guild members.

Volunteers with teaching experience have also made it possible for NYCB to expand its educational offerings in the last several years to include a program for younger students, preschool to second grade, that is held at the theater on Monday mornings. In 2004–2005, more than 900 students learned about ballet on their class visits to the theater by going backstage and into the orchestra pit, seeing and handling costumes and pointe shoes, and viewing video clips of NYCB performances. Special provision was made for students with learning or physical disabilities to enable their participation.

The Business & Professional Committee continued to attract professionals who worked with the Company in mounting two events, one in the winter and one in the spring, to introduce new audiences to NYCB. These events had record attendance as committee members expanded their efforts to reach out to their alumni and professional organizations. Proceeds from these events also benefited the Dancers' Emergency Fund.

The two farewell performances for NYCB dancers Peter Boal and Jock Soto would not have been nearly so festive without the assistance of the many volunteers who cut, trimmed, de-thorned, and tied ribbons around thousands of roses that were showered on stage. This speaks to the commitment of NYCB's volunteers to help the Company in any way and was a tangible expression of their affection for these two dancers.





Megan Fairchild
and Joaquin De Luz
in Peter Martins'
Octet

The Campaign for New York City Ballet

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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, the New York City Ballet Archive, the Artist in Residence program, and a Media Fund to enable NYCB to undertake or participate in special film, television, or similar kinds of projects.

The Irene Diamond Fund, which had provided the lead gift to establish the New York Choreographic Institute in 2000, pledged a second major gift in the spring of 2005 to support the NYCI's endowment. Since the NYCI was never designed to be a revenue-producing enterprise, it was important from the beginning to raise a sizeable endowment, and the Diamond Fund made the additional commitment, which includes a partial matching requirement, to ensure continuity of operation and allow for continued growth. Two generous families stepped forward almost immediately to help meet the match.

Bob and Martha Lipp made a major gift in addition to an earlier commitment for the NYCI's endowment, and Barry S. Friedberg and Charlotte Moss also pledged a significant contribution.

During 2004–2005, NYCB received important gifts for unrestricted endowment from Louisa Stude Sarofim, who added to earlier gifts made for this purpose, and Daniel and Estrelitta Brodsky. NYCB also received a generous endowment gift from Mary Ann Tighe. Many of the 2,000 New York City Ballet patrons who had pledged support earlier in the campaign continued to fulfill their commitments, bringing the campaign total to just over \$56.2 million as of June 30, 2005.

While the campaign exceeded its initial goal of \$51.5 million prior to the end of 2004–2005, several areas of need remain underfunded relative to the original campaign objectives, including the maintenance and presentation of the Balanchine and Robbins repertoires. New York City Ballet's campaign leadership therefore refocused its efforts on raising the additional funds needed to meet these needs before the conclusion of the campaign in December 2005.

STATEMENTS OF FINANCIAL POSITION

at June 30, 2005 and 2004
(in thousands)

	<u>2005</u>	<u>2004</u>
<i>Assets</i>		
Cash and cash equivalents	\$ 5,958	\$ 7,011
Investments	147,237	140,564
Pledges receivable	9,607	8,043
Accounts receivable	478	396
Inventory	183	178
Deferred production costs	1,431	951
Due from CCMD	589	859
Leasehold in Rose Building and other property and equipment, less accumulated depreciation of \$6,110 in 2005 and \$5,526 in 2004	<u>7,428</u>	<u>9,430</u>
Total assets	\$ 172,911	\$ 167,432
<i>Liabilities and Net Assets</i>		
Liabilities:		
Accounts payable and accrued expenses	\$ 5,775	\$ 4,594
Advance ticket sales and other deferred revenue	15	158
Payroll-related liabilities due to CCMD	657	674
Payroll-related and other liabilities	<u>2,314</u>	<u>2,349</u>
Total liabilities	<u>8,761</u>	<u>7,775</u>
Net assets:		
Unrestricted:		
Undesignated	1,823	5,182
Investment in Rose Building	5,338	5,690
Board-designated (see note 7)	53,423	46,396
	<u>60,584</u>	<u>57,268</u>
Temporarily restricted:		
Future productions	760	97
Time and other restrictions	3,809	4,817
Dancers' emergency	533	558
	<u>5,102</u>	<u>5,472</u>
Permanently restricted:		
Wallace endowment	57,750	57,750
Unrestricted endowments	21,145	20,319
Restricted endowments (see note 7)	19,569	18,848
	<u>98,464</u>	<u>96,917</u>
Total net assets	<u>164,150</u>	<u>159,657</u>
Total liabilities and net assets	\$ 172,911	\$ 167,432

STATEMENTS OF ACTIVITIES

for the year ended June 30
(in thousands)

	<u>2005</u>	<u>2004</u>
<i>Changes in unrestricted net assets</i>		
Operating revenues:		
Performance ticket sales and tour fees	\$ 25,522	\$ 24,123
Investment income not to exceed spending policy	6,949	6,201
Other revenues	887	943
	<u>33,358</u>	<u>31,267</u>
Total operating revenues	33,358	31,267
Operating expenses:		
Program services:		
Ballet production costs	36,666	37,186
Facility expenses	4,201	3,946
Production management expenses	3,466	3,362
	44,333	44,494
Supporting services:		
Administration	4,009	3,452
Public support expense	4,845	5,344
	8,854	8,796
Facility development costs	1,754	—
	<u>54,941</u>	<u>53,290</u>
Total operating expenses	54,941	53,290
Loss from operations before public support	(21,583)	(22,023)
Public support including utilization of temporarily restricted net assets:		
Appropriation from the City of New York	2,758	1,011
Other governmental agencies	358	501
Special events	4,404	4,096
Guild memberships and activities	2,667	2,620
Foundations	2,766	3,392
Corporations	1,711	1,644
Individuals	4,429	6,412
Estates and trusts	411	2,154
	<u>19,504</u>	<u>21,830</u>
Total public support	19,504	21,830
<i>Operating deficit</i>	(2,079)	(193)
Pension plan adjustment (see Note 4)	(1,274)	310
Investment income over spending policy	6,669	16,118
	<u>3,316</u>	<u>16,235</u>
Increase in unrestricted net assets	\$ 3,316	\$ 16,235

	<u>2005</u>	<u>2004</u>
<i>Changes in temporarily restricted net assets</i>		
Investment revenue	\$ 4	\$ -
Public support:		
City support	-	2
Other government	306	105
Guild memberships	11	64
Foundations	3,107	1,876
Corporations	1,143	911
Individuals	470	2,141
Estates and trusts	-	50
Utilization of temporarily restricted net assets	(5,465)	(7,725)
Change in value of split-interest arrangements	<u>54</u>	<u>96</u>
Decrease in temporarily restricted net assets	<u>(370)</u>	<u>(2,480)</u>
<i>Changes in permanently restricted net assets</i>		
Public support:		
Foundations	233	269
Corporations	15	35
Individuals	<u>1,299</u>	<u>2,274</u>
Increase in permanently restricted net assets	<u>1,547</u>	<u>2,578</u>
<i>Change in total net assets</i>	4,493	16,333
Net assets:		
Beginning of year	<u>159,657</u>	<u>143,324</u>
End of year	<u>\$ 164,150</u>	<u>\$ 159,657</u>

STATEMENTS OF CASH FLOWS

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

	2005	2004
<i>Cash flows from operating activities</i>		
Change in net assets:		
Unrestricted	\$ 3,316	\$ 16,235
Temporarily restricted	(370)	(2,480)
Permanently restricted	1,547	2,578
	<u>4,493</u>	<u>16,333</u>
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation	584	569
Facility Development costs	1,754	—
Contributions restricted for long-term activities	(41)	(652)
Net gains on investments	(12,503)	(20,133)
(Increases) decreases in assets:		
Pledges receivable	(1,564)	975
Accounts receivable	(82)	126
Inventory	(5)	27
Deferred production costs	(480)	135
Due from CCMD	270	(343)
Increases (decreases) in liabilities:		
Accounts payable and accrued expenses	1,181	(323)
Advance ticket sales and other deferred revenue	(143)	23
Payroll-related liabilities due to CCMD	(17)	10
Payroll-related and other liabilities	(35)	126
Net cash used in operating activities	<u>(6,588)</u>	<u>(3,127)</u>
<i>Cash flows from investing activities</i>		
Proceeds from sales of investments	52,587	61,312
Purchases of investments	(46,758)	(59,242)
Purchases of property and equipment	(335)	(537)
Net cash provided by investing activities	<u>5,494</u>	<u>1,533</u>
<i>Cash flows from financing activities</i>		
Endowment contributions	41	652
Net cash provided by financing activities	<u>41</u>	<u>652</u>
Net (decrease) increase in cash and cash equivalents	(1,053)	(942)
<i>Cash and cash equivalents</i>		
Beginning of year	7,011	7,953
End of year	<u>\$ 5,958</u>	<u>\$ 7,011</u>

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.

Reclassifications Certain prior-year balances have been reclassified for comparative purposes.

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.

In 2005 City Ballet recognized expenses of \$1,754,000 for facility development costs associated with the Lincoln Center redevelopment project. An appropriation received from the City of New York for \$1,605,000 in support of this project was utilized in 2005.

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 2005 and 2004) 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 the spending policy” in the accompanying statements of activities and added to “Board-designated net assets” in the accompanying statements of financial position.

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.

Choreographic Institute Endowment The New York Choreographic Institute (the “Choreographic Institute”) has a restricted endowment that supports its activities. At the close of fiscal-year 2005, \$4,000 remained unutilized at year end and is included in temporarily restricted net assets from the Choreographic Institute.

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 and depreciation of donated equipment and facilities. 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):

	2005	2004
Equities	\$ 105,272	\$ 85,998
Corporate bonds	3,183	5,076
Government bonds	12,705	10,867
Diversified hedge funds	26,077	36,119
Real estate investment trust	-	2,504
Cash equivalents	5,829	6,770
	\$ 153,066	\$ 147,334

Total income from investments amounted to \$13,623,000 and \$22,319,000 in fiscal-years 2005 and 2004, 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 values net of applicable discounts of \$413,000 and \$436,000 in fiscal-years 2005 and 2004, respectively. No provision for uncollectible pledges has been made. Pledges specifically for City Ballet's endowment, net of applicable discounts, totaled \$3,667,000 and \$3,945,000 in fiscal-years 2005 and 2004, respectively. Pledges are expected to be collected as follows (in thousands):

	2005	2004
Less than one year	\$ 6,865	\$ 6,613
One to five years	2,742	1,430

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 have been decreased by \$1,274,000 in 2005 and increased by \$310,000 in fiscal-year 2004, resulting from the recording of a minimum pension liability adjustment required to balance the accrued pension benefit liability to the amount of the unfunded accumulated benefit obligation. These adjustments result from increases in the obligation at March 31, 2005 due to a decrease in the discount rate in accordance with market standards, together with an increase in value of Plan assets during plan year 2004. City Ballet's allocated net periodic pension cost for fiscal-years 2005 and 2004 was \$474,000 and \$411,000, respectively. Partially as a result of these factors, City Ballet's allocated accrued pension benefit liability at June 30, 2005 and 2004 was \$2,349,000 and \$1,145,000, respectively.

Amounts are allocated to City Ballet based on an 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 \$2,088,000 and \$1,992,000 in fiscal-years 2005 and 2004, 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 fiscal-years 2005 and 2004. 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 2005 and 2004, City Ballet leased space for two warehouses and a telemarketing office. Rent expense for fiscal-years 2005 and 2004 was \$206,000 and \$208,000, respectively. Future minimum lease payments under these leases at June 30, 2005 are \$97,000 for 2006, \$102,000 for 2007, \$103,000 for 2008, and \$165,000 for the fiscal-years 2009 and 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 only for 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 costs for the fiscal years 2005 and 2004, and the accumulated obligations at each fiscal 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):

	2005	2004
Net periodic postretirement benefit cost:		
Service	\$ 6	\$ 7
Interest	48	48
Amortization of prior years' service cost	6	6
Amortization of accumulated loss	20	30
	80	91
Actual payments	(41)	(37)
<i>Net change</i>	39	54
Accumulated obligation:		
Beginning of year	577	523
End of year	\$ 616	\$ 577

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, 2005 would have increased by 11.5%. 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 10.8%.

7. Net Asset Designations and Restrictions

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

	2005	2004
Cash/investment reserves	\$ 10,417	\$ 10,059
Functioning as endowment	38,164	31,495
Touring	1,606	1,606
Repertory	3,236	3,236
	\$ 53,423	\$ 46,396

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

	2005	2004
Touring	\$ 2,975	\$ 2,975
Martins repertory fund	3,000	3,000
Levin dancer	1,000	1,000
Education	905	905
Scenic design maintenance	250	250
Robbins repertory fund	42	42
Choreographic institute	8,897	8,176
Balanchine repertory	2,285	2,285
Kirstein apprentice and loan funds	215	215
	\$ 19,569	\$ 18,848

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, 2005 and 2004, 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.

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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, 2005 and 2004, 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.



Eisner LLP
New York, New York
September 16, 2005

Staff

GENERAL MANAGER

Kenneth Tabachnick

Administration

Personal Assistant to Mr. Martins:
Deborah Koolish
Company Manager: Debra Bernard
Executive Assistant to Mr. Tabachnick:
Mercedes Pina
Management Associate:
Erica Abrams-Morley
Administrative Assistant: Carey Gibbons

Finance

Finance Coordinator:
Jessica Hrabosky Adler
Director of Patron Information
Systems: Stephen Williams
Director of Donor Records:
Elizabeth V. Ferris
Database Editor: Resan Ocot

Production

Production Stage Manager: Perry Silvey
Lighting Director: Mark Stanley
Stage Manager: Marquerite Mehler
Associate Lighting Director:
Penny Beasley
Assistant Stage Manager:
Mika Melamed, Loreen Domijan
Technical Assistant: Robert S. Leach
Lighting Assistant: Jeff Carnevale
Music Coordinator: Richard Moredock
Rehearsal Pianists: Boris Poliakine,
Mack Schlefer
Music and Video Archivist:
Serapio Walton
Régisseur: Thomas A. Lemanski
Piano Technician: Fred Hitchcock

Costume/Wardrobe

Costume Director: Holly Hynes
Assistant Costume Director: Carole Divet
Supervisor/Wardrobe Mistress:
Dorothy B. Cummings
Supervisor of Men's Wardrobe:
Ronald Kelley
Assistant Wardrobe Mistress:
Jacqueline (Norma) Attride
Assistant Wardrobe Master:
John Radwick
Men's Wardrobe Consultant:
Leslie Copeland
Make-Up, Hairstylist, and Visual
Consultant: Michael Avedon
Ballet Shoe Supervisor: Angel Betancourt

Medical

Orthopedic Consultant:
William G. Hamilton, M.D.
Chiropractic Consultant:
Lawrence E. DeMann Jr., D.C.
Physical Therapist: Marika Molnar
Nutritionist: Joy Bauer,
M.S., R.D., CDN.
Wellness Consultant:
Linda H. Hamilton, Ph.D.

CHIEF FINANCIAL OFFICER

Brooks Parsons

External Affairs

Executive Assistant to Mr. Ramsey:
Rose Ferraro
Manager, External Affairs:
Lydia Harmsen-Graffin
Campaign Manager: Maria Grady

Marketing and Communications

Managing Director: Robert Daniels
Director of Marketing:
Kelly Anne Johnstone
Ticket Services Manager: John T. Schuler
Group Sales Manager: Ellen Koga
Publications Manager: Anita M. King
Marketing Coordinator: Jennifer Veit
Marketing/Ticket Services
Assistant: Corinne Sheinhorn
Ticket Services Assistant:
Emma Bartlett
Associate Director, Communications:
Siobhan Burns
Press Coordinator: Joe Guttridge
Administrative Assistant:
Dustin Brauneck

Development

Managing Director:
Katherine C. Foster
Associate Director, Foundation and
Government Support:
Brynn K. Myers
Development Associate, Institutional
Support: Julianne Tomaselli
Associate Director, Major Gifts:
Anni Luneau
Associate Director, Major Gifts:
Elizabeth Simpson
Development Associate, Major Gifts:
Frances Brooks
Development Associate, Major Gifts:
Julia Rosenfeld
Associate Director, Planned Giving:
Kendra Swanson Galetta
Deputy Director, Guild: Linda Pedro
Manager, Guild: Faith Shaw Petrides
Guild Coordinator: Andrea Rush
Guild Assistant: Alta Withers
Manager of Patron Relations:
John McPeak

Special Events

Director: Kara E. Minogue
Special Events Associate:
Christine van Kipnis
Special Events Coordinator:
Candace Kee
Special Events Assistant:
Amanda I. Reed

Online Media

Director: Carol Landers
Assistant Editor, Online Media:
Richard Dryden

DIRECTOR OF EXTERNAL AFFAIRS

Christopher Ramsey

Education

Director: John-Mario Sevilla
Manager of Public Programs:
Candice Souza
Manager of School Programs:
Natasha Jones
Manager of Outreach Programs:
Rachel Perlmeter
Education Assistant: Lyndsey Barratt

Volunteer and Program Resources

Director: Joan Quatrano
Assistant Director: Marissa Dockery

Gift and Book Shop

Manager: Julio M. Cruz

Subscription

Administrator: Nadia Stone
Assistant Manager, Technical Affairs:
Rosmarie Sciarrone
Assistant Manager, Financial Affairs:
Richard Talcott
Assistant: Shirley Koehler

George Balanchine Trust

Director: Ellen Sorrin
Managing Trustee: Barbara Horgan
Coordinator: Alexandra Felicetti

School of American Ballet

Official School of New York City Ballet
Executive Director: Marjorie Van Dercook
Chairman of the Faculty: Peter Martins
Co-Chairman: Kay Mazzo
Director of Development:
Donna Lieberman

New York Choreographic Institute

An Affiliate of New York City Ballet
Founder and Artistic Director:
Peter Martins
Associate Artistic Director:
Richard Tanner
Managing Director: Ellen Sorrin

Information Systems

Director of Information Systems:
Stephan Czarnomski
Asst. Manager of Information Systems:
Yolanda Colon
Asst. Manager of Network Services:
Steve Conrad
Programmers/Analysts: Phen Wong,
John Abramowsky
PC Analyst: Eric Farrar
Network Administrator: Robert Gamboa
Telecommunications Administrator:
Pedro Santiago