

## 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 Sta=ord 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 Hanks  
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 Pei=er Amar Ramasar Sara Ricard  
Carrie Lee Riggins Ana Sophia Scheller Henry Seth Aaron Severini Kristin Sloan  
Jonathan Sta=ord 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 La=redo  
Je=reya Jacobi

*Cellos*

Fred Zlotkin, Principal  
Eugene Moyer, 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 *Tchaikovsky Pas de Deux*,

Jerome Robbins' *I'm  
Old Fashioned*



