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.
NEW YORK CITY BALLET

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Peter Martins

Ballet Mistress
Rosemary Dunleavy

Ballet Masters
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Susan Hendl Lisa Jackson Russell Kaiser
Sara Leland Christine Redpath Richard Tanner
Kathleen Tracey

Assistant to the Ballet Master in Chief
Sean Lavery

Teaching Associate
Merrill Ashley

NEW YORK CITY BALLET ORCHESTRA

Music Director: Fayçal Karoui
Principal Conductor: Maurice Kaplow
Conductor Emeritus: Hugo Fiorato

Resident Choreographer: Christopher Wheeldon
Composer in Residence: Bright Sheng*

THE COMPANY

Jared Angle Charles Askegard Yvonne Borree
Ashley Bouder Joaquin De Luz Albert Evans Megan Fairchild
Stephen Hanna Nikolaj Hübbe Sterling Hyltin Darci Kistler Maria Kowroski
Sébastien Marcovicci Nilas Martins Benjamin Millepied Philip Neal Kyra Nichols
Jenifer Ringer Jennie Somogyi Jonathan Stafford Sofiane Sylve Janie Taylor Daniel Ulbricht
Andrew Veyette Wendy Whelan Damian Woetzel
Ellen Bar Antonio Carmena Robert Fairchild Jason Fowler Tom Gold
Craig Hall Adam Hendrickson Arch Higgins Rebecca Krohn Ask la Cour Sara Mearns
Seth Orza Tiler Peck† Amar Ramasar Teresa Reichlen Rachel Rutherford Ana Sophia Scheller
Abi Stafford Sean Suozzi Jennifer Tinsley-Williams

Dena Abergel Devin Alberda Marika Anderson Tyler Angle Daniel Applebaum Faye Arthurs
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Ralph Ippolito Dara Johnson Glenn Keenan Lauren King Ashlee Knapp Ashley Lacey
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Troy Schumacher Andrew Scordato Mary Elizabeth Sell Henry Seth Aaron Severini Kristin Sloan
Gretchen Smith Christian Tworyzanski Max van der Sterre Giovanni Villalobos
Elizabeth Walker Stephanie Zungre

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

Children’s Ballet Mistress: Garielle Whittle

† Janice Levin Dancer Honoree for 2006–2007
*Mr. Sheng’s residency is part of NYCB’s Artists in Residence program.

As of June 24, 2007
New York City Ballet Orchestra

First Violins
Arturo Delmoni, Concertmaster
Kurt Nikkanen, Concertmaster
Nicolas Danielson, Assistant Concertmaster
Jean Ingraham, Associate
Chasie Skalar
Paul Peabody
Robert Chausow
Veygenia Strenger
Alexander Simionescu
Qing Guo

Second Violins
Jack Katz, Principal
Conway Kuo, Associate
Yeojin Cho
Bin Lu
Min Young Song
Andrew Schaw
Nelly Kim
Helen Strilec
Sue Ellen Colgan

Violas
Maureen Gallagher, Principal
Laurence Fader, Associate
Susan Pray
Llane Marston
Barbara Baird
Warren Laffredo
Jeffrey Jacobi

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

Double Basses
Ron Wasserman, Principal
Marji Danilow, Associate
Wan Hau Xu
Grey Fulmer

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

Oboes
Randall Wolfgang, Principal
Jane Cochran, Associate
James Byars

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

* On leave of absence
** 2006-2007 Season

As of June 24, 2007
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As of June 1, 2007
2007 marked the centennial of Lincoln Kirstein’s birth. Lincoln was a writer, impresario, art connoisseur, and cultural tastemaker, but to us he will always be the man who brought George Balanchine to America.

Peter Martins, Ballet Master in Chief

Together they created the School of American Ballet in 1934 and, in 1948, Lincoln’s dream of establishing a truly American ballet company became a reality with the founding of New York City Ballet.

Our celebration began during the winter season with the return of The Sleeping Beauty, originally created as a birthday present for Lincoln, and a production he was deeply involved in. The winter and spring also included special programming, seminars devoted to Lincoln’s many cultural endeavors, and art exhibits. The centennial’s centerpiece was our Spring Gala, which presented the premiere of my new Romeo + Juliet, featuring some of our youngest and brightest talents in the principal roles, as well as students and faculty from the School of American Ballet. This occasion also marked the first new production rehearsed and prepared by our new Music Director, the hugely talented Fayçal Karoui. Mr. Karoui was selected following an extensive search to replace former Music Director Andrea Quinn, who after five years with the Company returned to her native England.

This year also saw changes in our roster, most notably the retirement of Kyra Nichols after a stunning 33 years onstage. Dancing with energy and technique that her colleagues and audiences admired through her last performance, Ms. Nichols exited the stage with the grace that exemplified her entire career. A truly intuitive and technically marvelous dancer, she set a standard that will not be easily matched.

Beginning in the winter season the Company presented its repertory in an entirely new format, instituting a programming model with fixed programs that are designed to help the public navigate the schedule and make our extensive repertory more easily accessible to the public.

For the first time in 25 years, the Company returned to Chicago, where we received an enthusiastic and critically acclaimed reception. This tour, in addition to our now-annual engagement at the Kennedy Center in Washington, D.C., and our 41st annual residency in Saratoga Springs, New York, marked the beginning of a busy tour schedule designed to show off the Company’s talent and repertory to audiences around the world over the next several years, including much anticipated trips to London, Copenhagen, and Paris.

Of course, none of what we do would be possible without the loyalty and support of our patrons, who are our partners in all that we do, and for whom we are hugely appreciative. I am also tremendously grateful for our board and advisory board members, who continue to provide generous and dynamic leadership, and to our truly hardworking staff, who set such high standards and embrace every challenge with enthusiasm. It is the devotion and dedication of our family that enables NYCB to continue in the spirit established by our brilliant founders, George Balanchine and Lincoln Kirstein.
Maria Kowroski in George Balanchine's Serenade
This was again a year of triumph for the Company. Beginning with our annual residency at Saratoga and finishing with the sold-out run of Peter’s Romeo + Juliet, New York City Ballet demonstrated that it is the leading ballet company in the world.

Barry S. Friedberg, Chairman

Having now served four years as the chair of New York City Ballet’s board of directors, I continue to be excited and proud to serve this unique arts organization. With changes in our senior management, to ensure a smooth transition during this time of redevelopment, the board asked the current slate of officers to remain in place for one additional year, and we have enthusiastically agreed to do so.

During this year, we grew the enterprise value of our business by some $15 million while selling over 335,000 tickets in New York alone. All of our achievements are due to the strong mix of professional, administrative and artistic staff, an energetic development program, and skilled investment of our endowment, which support our supremely talented artists. In all ways, the Company continued to grow and position itself for the challenges it faces moving into the future.

For those of you who financially support the Company as I do, we have been privileged to see our investment efforts at work close-up: whether meeting with dancers and artistic staff, attending rehearsals, visiting our education and school programs, working with other board members in overseeing the Company, or simply watching our amazing dancers perform. Those of us who lend our energies to supporting New York City Ballet are truly fortunate to play a small part in the creative output that infuses the institution with such passion and makes its programs possible. These programs continue to expand and develop the Company’s mission in a way that shows a significant return on our investment.

I would like to recognize five members of our board who have contributed a great deal to New York City Ballet in recent years and whose board terms concluded during the fiscal year: Paul A. Allaire, Gerhard R. Andlinger, Margo Krudy Blutt, Mary Ann Tighe, and Irwin Winkler. We thank them for their tremendous service and know they will continue to be great supporters of the Company. Finally, I would like to express my heartfelt gratitude to the entire board of directors and advisory board for their tireless efforts and generosity, financial and otherwise, to the Company. This support is integral to our success.
Yvonne Borree and Damian Woetzel in George Balanchine’s Rubies from Jewels
Janie Taylor and Sébastien Marcovici in the 2006–07 Season’s only performance of Peter Martins’ Purple from Ecstatic Orange.
The Season Opening

New York City Ballet began as the dream of a single person, Lincoln Kirstein, who as a young man envisioned a home-grown American ballet. It was to be a company steeped in the brilliant classicism of the European and Russian traditions, yet rooted in the vitality and confidence of the country in which he was born. A company honoring the traditions of its past yet ever looking toward an invigorating future, New York City Ballet, now in its 59th year, has grown to embody an innovation that challenges the very history on which it was built.

It was with this very spirit that the Company began its winter season at the New York State Theater with an Opening Night benefit on November 21, 2006, entitled “Something Old, Something New, Something Borrowed... Something Purple!” The program featured the season’s only performance of Peter Martins’ Purple from Ecstatic Orange, not seen since 1994, and the American premiere of Alexei Ratmansky’s Middle Duet, a pas de deux created for the Kirov Ballet in 1998 to music by Yury Khanon. Other highlights included Resident Choreographer Christopher Wheeldon’s Carousel (A Dance) and excerpts from George Balanchine’s Walpurgisnacht Ballet, Jerome Robbins’ N.Y. Export: Opus Jazz, Mr. Martins’ Friandises, and Jorma Elo’s Slice to Sharp. The evening concluded with the Fourth and Fifth Campaigns from Balanchine’s Stars and Stripes, performed in memory of Melissa Hayden, a principal dancer with NYCB for twenty-three years. The event was chaired by Kathryn Moore.
and David W. Heleniak, Barbara Cirkva Schumacher, and Patricia and Tom Shah with Corporate Chairmen Melody K. and Samuel A. DiPiazza of PricewaterhouseCoopers. After the performance, guests celebrated the occasion at a black-tie Supper Ball, helping to raise over $1.5 million.

**George Balanchine’s The Nutcracker™**

Following Opening Night, the Company commenced its annual season of George Balanchine’s The Nutcracker™ (45 performances from November 24 through December 30, 2007), presented with support by Wachovia for the third year running. As Balanchine’s first full-length production for NYCB, The Nutcracker was an enormous endeavor for the Company when it premiered at New York’s City Center. Tschaikovsky’s glorious score is certainly responsible for much of the ballet’s appeal, but by accenting the story’s inherent mysticism and fitting the production with sumptuous costumes and décor, Balanchine created a work of art accessible to all ages. These merits, in the years since it was first performed on February 2, 1954, have ensured the production’s enduring success. Moreover, the vast popularity of Balanchine’s production, aided by its nationwide airing on CBS’s Playhouse 90 on Christmas Day in 1958, helped to create a unique American tradition. Today Christmas is essentially synonymous with The Nutcracker, and dance companies across the nation sustain much of their budgetary needs with productions of the ballet, many performing Balanchine’s own choreography.

On December 9, 2006, New York City Ballet and the School of American Ballet jointly presented The Nutcracker Family Benefit. A critical source of support for NYCB’s education programs and SAB’s Scholarship Fund, the event has become an occasion for young dancers to debut in featured roles. This year Soloist Sterling Hyltin presided with devoted grace as the Sugarplum Fairy, with debuts in several other second act divertissements. Following the performance, NYCB’s youngest fans and their parents were given a backstage tour of the “Land of Sweets.” The party continued on the Promenade of the New York State Theater where guests of honor included the Sugarplum Fairy with Her Cavalier and Santa Claus, along with other characters from the ballet. Benefit chairmen included Whitney Clay, Serena Lese, and Gillian Miniter with Honorary Chairmen Sarah Jessica Parker and Matthew Broderick and Corporate Chairman Robert Tonner of Tonner® Doll Company Inc. Over $650,000 was raised for the Company and School.
Winter Repertory

A year of transition, reevaluation, and rebuilding, beginning with the 2007 Winter Season, NYCB presented its repertory in a new format. Previously, the season’s 40 or so ballets were spread over the eight-week season, resulting in a different mix of ballets at each performance. In the new style of presentation, a number of fixed programs with the same three to five ballets are each repeated up to four times during the season. This new model was instituted to help audiences navigate the repertory schedule with greater ease. In the past, guests attending multiple performances would often see overlap amongst the ballets. Now, audiences have the option of seeing each ballet during the season by attending each block program once.

With fixed programming, greater care can also be taken to create programs where there is meaningful relevance between the ballets, either in the music, the thematic subjects, the time period in which the ballets were created, or even their choreographic style. For example, Stravinsky and Balanchine: An Eternal Partnership presented five Balanchine ballets all to music by Stravinsky; clockwise beginning left: Teresa Reichlen and the ensemble of Monumentum pro Gesualdo, the ensemble of Symphony in Three Movements, Yvonne Borree and Nikolaj Hubbe in Duo Concertant, Sean Suozzi in Agon, and Rebecca Krohn with Albert Evans in Movements for Piano and Orchestra.
2007 Winter Season by the Numbers

Performances: 101
Ballets: 41
Featured role debuts: 203
New York City Ballet Premiere: 1
Major Revival: 1
Attendance: 219,159
The winter repertory offered 11 programs, comprised of 10 mixed repertory programs and one full-length ballet, *The Sleeping Beauty*, which opened the repertory season on January 3, 2007. A luxurious production, this ballet was originally created as a birthday present to NYCB Co-Founder Lincoln Kirstein, and it returned to the repertory to launch the Company’s 100th anniversary celebration of Kirstein’s birth.

Another winter season program, titled “Tribute to Kirstein,” acknowledged Kirstein’s influence on the world of ballet in co-founding the School of American Ballet and bringing Balanchine to America. Featuring two landmark Balanchine works, *Episodes* and *Vienna Waltzes*, the program also included the Company premiere of Christopher d’Amboise’s *Tribute*.

*Tribute* was originally created by Mr. d’Amboise in 2005 for the School of American Ballet. Inspired by some of NYCB’s classic works, the ballet is very much in the minimalist, black and white style that Balanchine founded. “To me,” Mr. d’Amboise said, “Balanchine is about an economy of movement, which is both elegant and sexy, and *Tribute* pays respect to that aesthetic.” The NYCB premiere of *Tribute* took place on January 27 as part of the 11th annual New Combinations Evening.
Balanchine famously observed, “There are no new steps, only new combinations,” and in 1992 Peter Martins established the New Combinations Fund, a unique effort that has rallied the interest of patrons who are captivated by the creative process and inspired to support it. Celebrating its 15th anniversary in 2007, the Fund has grown from a group of six risk-takers to more than 80 committed investors who together have contributed almost $12 million for new work since the Fund’s creation. Under the leadership of original chairmen Denise Saul and Daniel Shapiro, followed by Bob and Martha Lipp, and current co-chairs William H. Wright II and Ide and David Dangoor, the Fund has helped the Company commission and stage more than 100 new ballets by choreographers ranging from Co-Founding Choreographer Jerome Robbins and Resident Choreographer Christopher Wheeldon to Twyla Tharp and Ulysses Dove. The Fund was also a source of support for Mr. d’Amboise’s Tribute and Mr. Ratmansky’s Middle Duet.
Maria Kowroski and Albert Evans in the NYC Ballet premiere of Alexei Ratmansky’s Middle Duet
The major revival of Jerome Robbins’ *Dybbuk* was another winter season repertory highlight. Not seen in its original form since its premiere in 1974, *Dybbuk*, with its dark overtones and mysterious references to the Kabbalah, was an unusual addition to the NYCB repertory at the time. Based on the traditional Yiddish play “The Dybbuk,” the ballet is to commissioned music by Leonard Bernstein. For its return to the active repertory on February 2, the lead roles in *Dybbuk* were performed by Principal Dancers Jenifer Ringer and Benjamin Millepied. The 2007 Winter Season revival, refurbishment, and presentation of *Dybbuk* was made possible in part by a lead gift by The Jerome Robbins Foundation.
2007 Winter Season
Repertory Highlights

**Middle Duet**
(NYCB Premiere)
Music: Yuri Khanon
Choreography: Alexei Ratmansky
Costumes: Holly Hynes
Lighting: Mark Stanley
Premiere: November 24, 1998, Kirov Ballet, Maryinsky Theatre, St. Petersburg, Russia
New York City Ballet Premiere: November 21, 2006
Original NYCB cast: Maria Kowroski, Albert Evans

*Performances of Middle Duet by New York City Ballet were made possible in part by a major grant from The Irene Diamond Fund and by contributions to the New Combinations and Repertory Funds. Special thanks to Ronna Sussman for her generous support.*

**Tribute**
(NYCB Premiere)
Music: Johann Sebastian Bach
Choreography: Christopher d’Amboise
Costumes: Holly Hynes
Lighting: Mark Stanley
Premiere: June 4, 2005, The School of American Ballet Workshop Performance, Juilliard Theater
New York City Ballet premiere: January 27, 2007, New York State Theater

*Original performer in the SAB world premiere of Tribute

Tribute was made possible in part by generous patrons whose contributions to the New Combinations Fund support New York City Ballet’s commitment to the creation of new work. Additional funding was provided by the Fan Fox and Leslie R. Samuels Foundation, The Norman & Rosita Winston Foundation, and contributors to the Repertory Fund, and through the Lila Acheson and DeWitt Wallace Endowment Fund.

**Dybbuk**
(Major Revival)
Music: Leonard Bernstein (commissioned by NYCB)
Choreography: Jerome Robbins
Scenery: Rouben Ter-Arutunian
Costumes: Patricia Zipprodt
Lighting: Jennifer Tipton
Premiere: May 16, 1974, New York City Ballet, New York State Theater
New York City Ballet revival: February 2, 2007, New York State Theater

The original production of Dybbuk was made possible by grants from the New York State Council on the Arts and National Endowment for the Arts. Major support for the 2007 revival was provided by The Jerome Robbins Foundation. Additional funding was provided by the LuEsther T. Mertz Charitable Trust and other contributors to the Repertory Fund.
On January 30, the first performance of the season’s “Essential Balanchine” program, the Company paid tribute to Melissa Hayden by dedicating the evening’s performance to her memory. One of America’s greatest ballerinas and a principal dancer with NYCB for twenty-three years, Hayden created leading roles in more than 30 of Balanchine’s ballets, including Liebeslieder Walzer and Stars and Stripes, both on the evening’s program.

On February 1, the Company honored another of its most beloved principal dancers, Kyra Nichols, at the 2007 Annual Luncheon. After 33 years with NYCB, Ms. Nichols planned her retirement to occur during the following spring season, and this year’s Annual Luncheon was an opportunity for the Company and its many supporters to honor the career of one of its most luminous stars. The afternoon began with an onstage program moderated by CNBC anchor and NYCB Board Member Maria Bartiromo, and featured Principal Dancers Jenifer Ringer, Miranda Weese, Nilas Martins, Benjamin Millepied, Philip Neal, and Damian Woetzel, along with Assistant to the Ballet Master in Chief Sean Lavery. The program included performances of Balanchine’s Pavane as well as excerpts from Balanchine’s Liebeslieder Walzer and Jerome Robbins’ Other Dances and “Spring” from The Four Seasons. The Luncheon, chaired by Celeste Boele, Whitney Murphy, Susan Tabak, and Katie von Strasser with Corporate Chairman Marc Hruschka of Chopard, continued on the Promenade with guests enjoying an elegant meal, and helped raise nearly $650,000 for the Company. As part of the afternoon, Peter Martins announced the 2006–07 Janice Levin Dancer honoree. The Janice Levin Dancer Award, established in 2000 with a generous endowment gift from longtime NYCB Board Member Janice Levin, recognizes a promising young member of the Company who also studied at the School of American Ballet. This year the recipient was Tiler Peck who began her studies at SAB in 2003, became an apprentice with NYCB in 2004, and joined the Company in February 2005.
Spring Repertory

Although launched during the winter season, NYCB’s Kirstein 100: A Tribute was officially commemorated during the 2007 Spring Season at the New York State Theater. Many of the season’s repertory selections were chosen for their strong relation to Kirstein’s leadership. Concerto Barocco and Tschaikovsky Piano Concerto No. 2, both Balanchine masterpieces, were created in 1941 for a tour to South America that Kirstein organized. There are also a number of ballets in which Kirstein played a direct role, either by commissioning a score or designer, or suggesting the idea. These include Balanchine’s Bugaku (not in the active repertory since 1999), Orpheus, and Union Jack, and Mr. Martins’ Jeu de Cartes, along with works that Kirstein revived with new designs following Balanchine’s death, such as Liebeslieder Walzer and La Sonnambula. Repertory highlights also included the return of Robbins’ Brandenburg, In G Major, and Moves, A Greek Trilogy program including three monu-
mental collaborations between Balanchine and Stravinsky (Apollo, Orpheus, and Agon), repeat performances of Mr. Ratmansky’s Middle Duet, and Balanchine’s Jewels, brought back into the repertory to mark the 40th anniversary of its premiere on April 13, 1967. As a birthday present to Kirstein, the season opened with a week of mixed repertory performances of 10 Balanchine ballets, all in his signature black and white style.
On May 1, the Company presented the world premiere of a new full-length production of Romeo + Juliet by Peter Martins. In honor of Kirstein’s achievements, the production featured not only NYCB dancers but also students and faculty from SAB. Kirstein co-founded both NYCB and SAB with Balanchine, fulfilling his dream of creating a world-class training ground and ballet company for American dancers.

“While Lincoln was a towering figure in a number of cultural arenas, the organizations that were nearest and dearest to him were New York City Ballet and the School of American Ballet, so it seemed only fitting to honor his centennial with a production that unites and celebrates both of these organizations,” said Mr. Martins. “It was also Lincoln who encouraged me to create The Sleeping Beauty in 1991, and knowing how much that production meant to him, I hope he would have been equally pleased with the addition of this timeless story and Prokofiev’s glorious score to the repertory.”

Only the ninth full-length work to enter the Company’s repertory, Mr. Martins’ production of Romeo + Juliet is the second Shakespearean classic to be made into a full-length ballet for NYCB; the first, A Midsummer Night’s Dream, was created by Balanchine in 1962. The sets and costumes for Romeo + Juliet were created by acclaimed Danish painter Per Kirkeby, who previously collaborated with Mr. Martins on the 1996 production of Swan Lake for the Royal Danish Ballet, which then entered the NYCB repertory in 1999. Mr. Kirkeby’s use of vibrant
Left, Sterling Hyltin as Juliet and Robert Fairchild as Romeo in the balcony pas de deux

Top, Mr. Fairchild, Nikolaj Hübbe, and Ms. Hyltin as the two lovers plead to Friar Laurence to marry them

Above, Mr. Martins in conference with NYCB Director of Production Perry Silvey
colors and broad brushstrokes pays homage to artist Georges Rouault and his work for Balanchine in the 1929 Constructivist-inspired Ballets Russes production of *Prodigal Son*. So, too, does the moveable unit set, which allows scenes to change before one’s eyes, the action moving seamlessly from a bustling town square to Juliet’s bedroom, from a grand ballroom to a moonlit balcony. Mr. Kirkeby collaborated with Kirsten Lund Nielsen on the costume designs and their realization, and Mark Stanley designed lighting for the production. To underscore historic authenticity in his fight scenes, Mr. Martins asked Nigel Poulton and Rick Washburn of Weapons Specialist Ltd. to train the dancers in fencing.

A huge undertaking for the Company, this event was also an opportunity for NYCB to reach new audiences. Generously sponsored by CIT, all seats in the Fourth Ring, Rows C-O, were only $15 for the entire season. This special offer honored Kirstein’s commitment to making NYCB accessible to all at affordable prices. CIT also sponsored a free open dress rehearsal of *Romeo + Juliet* on April 29, two nights before the ballet’s world premiere. Additional support for these efforts was made possible by the New York City Council thanks to Council Member Domenic Recchia. Aided by a bold advertising campaign designed by ink&co, publicity for the production garnered overwhelming interest, and on April 22 over 3,000 people gathered for the...
free ticket distribution. Sales for the production overall were hugely successful, achieving more than 96% of its box office potential.

The May 1 world premiere of *Romeo + Juliet* was also the Company’s 2007 Spring Gala. Highlighting the glamorous evening were stunning fashion designs inspired by Shakespeare’s romantic tragedy. Designers and their “Juliets” included Naomi Harris dressed by Cynthia Rowley, Mia Maestro dressed by Alberta Feretti, Anna Paquin dressed by Badgley/Mischka, Kerry Washington dressed by Lanvin, Sasha Pivovarova dressed by Prada, and Lauren Bush dressed by Ralph Lauren. Following the performance, 950 guests reveled at the “Capulet Ball” on the Promenade and Terrace, helping to raise nearly $2.2 million for the Company. Honorary Chairmen Agnes Gund and Daniel Shapiro, Chairman Fe Saracino Fendi, and Corporate Chairmen Richard D. Beckman of Condé Nast Media Group and Efraim Grinberg of Movado, were joined by Honorary Artists Committee Members Cecily Brown, Francesco Clemente, Mary Lucier, Anish Kapoor, James Rosenquist, Susan Rothenberg, Cindy Sherman, Mark di Suvero, and Jamie Wyeth in helping to make the evening and Mr. Martins’ production such a magnificent achievement.
June 8 saw the Company’s second world premiere of the spring season, Resident Choreographer Christopher Wheeldon’s *The Nightingale and the Rose*, based on a poignant short story by Oscar Wilde about a nightingale that is moved to sacrifice her life to honor a hapless love. The ballet featured a commissioned score by NYCB Composer in Residence Bright Sheng, his first score composed specifically for dance. “I found [the story’s] tragic fantasy to be appealing,” said Mr. Sheng while working on the music.

“I’m finding a basic language for the piece—I’ve used a little bit of Turkish music, and there are some exotic elements. And I suppose some of my Chinese-ness will seep into the score.” Mr. Wheeldon certainly found a new language of movement, transforming Principal Wendy Whelan into a veritable, and heartbreaking, bird. The lead cast was completed by corps de ballet member Tyler Angle as The Student and Soloist Sara Mearns as The Professor’s Daughter, with whom he is so enamored.
More than 650 guests partied away a gusty spring evening on June 11 at the Company’s *Dance with the Dancers*. One of the hottest tickets on the New York City social calendar, this year’s “Lost in Translation: Tokyo-oke!” theme, showcased the allure of Tokyo’s kaleidoscopic neon lights and funky chic of Harajuku street fashion. Guests dressed in their kimono coolest and sipped green tea mojitos on the Terrace of the New York State Theater before sitting down to dinner on the Promenade. In between courses, the Company’s dancers gave a show-stopping, Asian-fusion performance on the dance floor, ending with a karaoke machine being pulled center stage. Dancer Chairmen Sterling Hyltin, Joaquin De Luz, and Craig Hall were joined by Event Chairmen Candace Bushnell, Allison Sarofim, and Ellen Zajac and Teddy Schwarzman along with Corporate Chairmen Carol A. Smith of ELLE and Enrico Morra of Piazza Sempione in helping to raise over $500,000.

New York City Ballet’s 2006–2007 Season was also made possible in part by grants from The Frank and Lydia Bergen Foundation, Harriet Ford Dickenson Foundation, The Ambrose Monell Foundation, The Shubert Foundation, contributors to the Repertory and Education Funds, and public support from the National Endowment for the Arts, New York State Council on the Arts, and New York City Department of Cultural Affairs. Performances of George Balanchine’s *Concerto Barocco* are endowed in part by a generous gift from Veronique and Robert W. Pittman, and performances of Balanchine’s *Symphony in C* are endowed in part by a generous gift from the Bari Lipp Foundation. American Airlines is NYCB’s preferred airline.
2007 Spring Season
World Premieres

Romeo + Juliet

Based on the play by William Shakespeare
Music: Sergei Prokofiev
Choreography: Peter Martins
Scenery: Per Kirkeby
Costumes: Per Kirkeby and Kirsten Lund Nielsen
Costume supervision: Holly Hynes
Lighting: Mark Stanley
Technical design: Perry Silvey
Fight scenes staged in association with
Rick Washburn and Nigel Poulton,
Weapons Specialist, Ltd.
Premiere: May 1, 2007

Original cast:
Juliet: Sterling Hyltin, Romeo: Robert Fairchild,
Mercutio: Daniel Ulbricht, Benvolio: Antonio
Carmena, Tybalt: Joaquin De Luz, Lady Capulet:
Darcia Kistler†, Lord Capulet: Jock Soto†*, Juliet’s
Nurse: Georgina Pazcoguin, Paris: Jonathan
Stafford††, Friar Laurence: Nikolaj Hübbe†,
Prince of Verona: Albert Evans††

The Montagues: Alina Dronova, Amanda Hankes,
Ashley Laracey, Megan LeCrone, Savannah Lowery,
Mary Elizabeth Sell, Devin Alberda, Kyle Froman,
Austin Laurent, Justin Peck***, Troy Schumacher,
Christian Tworzyanski

The Capulets: Faye Arthurs, Likolani Brown,
Maya Collins, Glenn Keenan, Lauren King, Ana
Sophia Scheller, Daniel Applebaum, Craig Hall,
Ralph Ippolito, Vincent Paradiso, Aaron Severini,
Giovanni Villalobos

The Ballroom Guests: Marika Anderson, Katie
Bergstrom, Saskia Beskow, Sophie Flack, Kaitlyn
Gilliland, Pauline Golbin, Dara Johnson, Ashlee
Knapp, Ellen Ostrom, Tabitha Rinko-Gay**,
Briana Shepherd**, Gretchen Smith, Devin
Alberda, Daniel Applebaum, Ralph Ippolito,
William Lin-Yee, Vincent Paradiso, Justin Peck**,
Troy Schumacher, Andrew Scordato, Henry Seth,
Aaron Severini, Christian Tworzyanski,
Giovanni Villalobos

Juliet’s Friends: Rachel Piskin and Megan Mann***,
Courtney Muscroft, Brittany Pollack,
Stephanie Zungre

The Mandolin Dance: Spartak Hoxha+ and
Jonathan Alexander+, Austin Bachman+,
Joe Gordon+, Ghaleb Kayali+

*Guest Artist
**NYCB Apprentice
+SAB Student
††SAB Faculty Member
††SAB Guest Faculty Member

New York City Ballet extends the deepest of gratitude
to Mr. and Mrs. Howard Solomon, whose lead gift,
together with generous commitments from
Mary P. Oenslager Foundation Fund of the New York
Community Trust and Joseph and Sylvia Slijka
Foundation, Inc., have helped make possible the
creation and presentation of Peter Martins’ Romeo +
Juliet. Major support for this production has also been
generously contributed by Mr. and Mrs. Frank A.
Bennack, Jr., Mr. and Mrs. Stephen A. Schwarzman,
John L. and Barbara Vogelstein, and members of the
New Combinations Fund. Additional funding for the
production is provided by contributors to the Repertory
Fund and Billy Rose Foundation, and through an
endowment by the Solomon family, as well as the
Lila Acheson and DeWitt Wallace Endowment Fund.

Special thanks to Condé Nast Media Group and
Movado for sponsoring the 2007 Spring Gala, which
featured the world premiere of Romeo + Juliet,
and to CIT for sponsoring the open dress rehearsal
of Romeo + Juliet for the public.
The Nightingale and the Rose

Music: Bright Sheng (commissioned by NYCB)
Choreography: Christopher Wheeldon
Costumes: Martin Pakledinaz
Animation: James Buckhouse
Lighting: Mark Stanley
Premiere: June 8, 2007
Original cast: Wendy Whelan, Tyler Angle, Sara Mearns, Seth Orza, Craig Hall, Megan LeCrone, Kathryn Morgan, Gwyneth Muller, Stephanie Zungre, Kaitlyn Gilliland, Ashley Laracey, Savannah Lowery, Rachel Piskin, Devin Alberda, Antonio Carmena, Adrian Danchig-Waring, Kyle Froman, Adam Hendrickson, Ralph Ippolito, Austin Laurent, Vincent Paradiso, David Prottas, Amar Ramasar, Troy Schumacher, Henry Seth, Christian Tworzyski, Giovanni Villalobos

The Nightingale and the Rose was made possible by major support from the Geoffrey C. Hughes Foundation, Fan Fox and Leslie R. Samuels Foundation, and New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors. Generous support was also provided by the National Endowment for the Arts, The Norman & Rosita Winston Foundation, and contributions to the New Combinations and Repertory Funds.
2007 Spring Season by the Numbers

Performances: 62
Ballets: 36
Featured role debuts: 115
World premieres: 2
Commissioned score: 1
Attendance: 119,015

Beyond New York City

Saratoga Springs, New York

While New York City Ballet spends most of its performance calendar in its hometown, the Company is fortunate to share its wealth of repertory and magnificent dancers with audiences outside of the city. NYCB journeyed upstate in July 2006 for its 41st residency at the Saratoga Performing Arts Center. The Company marked its arrival in Saratoga Springs by participating in the annual Independence Day parade, riding down the street on horse-drawn carriages and a trolley car while greeting local citizens. Full-length ballets are always a special treat in the open-air amphitheater, and the first week opened with four performances of Mr. Martins’ Swan Lake, followed by two weeks of mixed repertory including Balanchine favorites Western Symphony and Vienna Waltzes and Robbins classics The Cage and In the Night. Concluding the SPAC season on July 22 was a gala performance featuring three new Diamond Project ballets from the preceding spring season (Jorma Elo’s Slice to Sharp, Mr. Martins’ The Red Violin, and Mauro Bigonzetti’s In Vento) as well as the pas de deux from William Forsythe’s inaugural Diamond Project ballet, Herman Schmerman.

Chicago, Illinois

After 25 years’ absence, New York City Ballet returned to Chicago in October 2006 for seven performances at the Harris Theater. The Company was welcomed back enthusiastically, and audiences cheered performances of some of the most classic Balanchine and Robbins...
works in the Company’s repertory. In his review of the opening night program, Sid Smith of the Chicago Tribune called the evening “an event 26 years in the making and an evening of dance worth cherishing for a lifetime.” A gala performance on October 21 featured performances of Ulysses Dove’s Red Angels, Mr. Wheeldon’s After the Rain pas de deux, and Mr. Martins’ Fearful Symmetries.

A special memory for the Company was the opening night tribute to legendary ballerina Maria Tallchief. Ms. Tallchief, a longtime Chicago resident, came onstage before the performance to a standing ovation. A member of NYCB from the very beginning, Ms. Tallchief was a true star of the stage, bringing in the crowds and dazzling the critics. Her brilliant technique and musicality made her a natural for Balanchine’s ballets, and he was inspired to create some of his finest works for her, including the lead roles in the two ballets that cemented the Company’s success: Firebird and The Nutcracker. New York City Ballet is grateful to the Board of Directors of the Harris Theater for this wonderful opportunity to visit Chicago. Harris Board Member Caryn Harris (the sister of NYCB Board Member Denise Saul) deserves special thanks for her early efforts to make this engagement possible.

**Washington, D.C.**

Three days after the Company concluded its 2007 Winter Season in NYC, it was back onstage for seven performances (February 28 through March 4) of Balanchine’s A Midsummer Night’s Dream at the John F. Kennedy Center for Performing Arts. Jean Battey Lewis of The Washington Times, praised the second act pas de deux as “a jewel, one of the most beautiful of all Balanchine’s romantic pas de deux. It becomes metaphor for perfect trust as the dancers gravely and sweetly spool out an unending flow of movement with an extended cattilena that held the audience transfixed on opening night.” NYCB’s appearances were part of “Shakespeare in Washington,” a six-month celebration of the Bard’s life and works. NYCB joined arts organizations from the U.S. and around the world in an extensive tribute that spanned theater, dance, music, art, film, and special exhibits. This was NYCB’s fourth trip to Washington, D.C., since 2004.
NYCB Invites a New Music Director to Join the Company

During the 2006 Saratoga Season, the Company announced that it had appointed Fayçal Karoui as Music Director, joining NYCB on December 1, 2006. Born in Paris, Mr. Karoui is one of France’s leading young conductors and has worked with various orchestras and soloists throughout that country. In making the appointment, Mr. Martins said, “I am thrilled to welcome Fayçal to the New York City Ballet family. In the past few months we have all been won over by his enthusiasm, youthful energy, and, above all, incredible talent. I know that he will be a wonderful leader for our orchestra, and a terrific custodian of the Company’s extraordinary musical heritage.”

Mr. Karoui replaced Andrea Quinn, who held the position for five years before deciding to return to her native England. During the search process, Mr. Karoui appeared with the NYCB Orchestra on several occasions, conducting repertory that ranged from Peter Ilyitch Tschaikovsky’s *Swan Lake* to Igor Stravinsky’s *Firebird* and John Adams’ *Fearful Symmetries*. Mr. Karoui served as director of the Orchestre de Pau, Pays de Béarn, in southwest France, before becoming the Company’s fifth Music Director, following Ms. Quinn, who came to New York City Ballet during the 2001 Spring Season. Leon Barzin was NYCB’s first Music Director (1948–1958), followed by Robert Irving (1958–1989) and Gordon Boelzner (1990–2001). New York City Ballet’s Music Director search was funded by The Frank and Lydia Bergen Foundation.
Lincoln Kirstein (1907–1996)

and the birth of New York City Ballet

1933
Kirstein lives in Paris and arranges to meet Balanchine in London through Romola Nijinsky. Kirstein invites Balanchine to come to America to establish a ballet school. Balanchine arrives in October.

1934
In January, the School of American Ballet opens at 637 Madison Avenue, New York City. Balanchine is Artistic Director and Maître de Ballet and Kirstein is Secretary-Treasurer and Director of the Division of Theatrical Sciences. The School of American Ballet’s producing company debuts, presenting the first ballet choreographed by Balanchine in the U.S., Serenade, at the Westchester estate of Felix M. Warburg.
1935
The American Ballet, founded by Balanchine and Kirstein, has its first season at the Adelphi Theater, New York City. Later that year, the company goes on tour. Between 1935–1938 the company provides ballets for the Metropolitan Opera and performs independent seasons at the Metropolitan Opera House.

1936
Kirstein organizes Ballet Caravan, a touring company of dancers, with the intention of building a repertory of American work. The first performance is at Bennington College. The company tours through 1941.

1937
The American Ballet’s Stravinsky Festival at the Metropolitan Opera House includes the premiere of 'Jeu de Cartes', commissioned by Kirstein and Edward M.M. Warburg.

1938
'Billy the Kid', with a libretto by Kirstein, choreography by Eugene Loring, and commissioned music by Aaron Copland, is premiered by Ballet Caravan. It is one of many ballet libretti Kirstein would write on American themes.

1940
Kirstein presents his collection of more than 5,000 books and documents on dance to the Museum of Modern Art to form the core of an American dance archive. The collection is later transferred to the Dance Collection of The New York Public Library.

1941
Kirstein marries the painter Fidelma Cadmus. The newly-formed American Ballet Caravan tours Latin America, arranged by Nelson A. Rockefeller, Coordinator of Inter-American Affairs, U.S. Office of Commercial and Cultural Relations between the American Republics.

1942
Kirstein founds the magazine *Dance Index* and serves as co-editor and principal contributor through its final issue in 1948.
1943–1945
Kirstein joins the U.S. Army and is stationed at Fort Belvoir with the Corps of Engineers. He sees duty in England, France, and Germany. As part of the Army’s Monuments and Fine Arts Archives, he discovers and supervises the recovery of the massive collection of art taken by the Nazis. He is decorated by the government of the Netherlands for his service. In 1945 he is honorably discharged as Private First Class.

1946
With Balanchine, Kirstein forms the subscription-based Ballet Society. The first performance takes place on November 20 at the Central High School of Needle Trades, New York City, and includes the premiere of The Four Temperaments.

1948
Commissioned by Ballet Society, Balanchine’s Orpheus premieres, with music by Igor Stravinsky and sets by Isamu Noguchi. The performance results in an invitation from Morton Baum, Chairman of the Executive Committee of City Center of Music and Drama, to become New York City Ballet, a resident company, with Kirstein as General Director and Balanchine as Artistic Director.

1949–1951
Kirstein serves as art critic for The New Republic.

1954
Kirstein is named advisor to the State Department on American National Theatre and Academy foreign tours.
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Jacques d'Amboise in a studio portrait of Lew Christensen’s Filling Station, 1953

Balanchine’s Liebeslieder Walzer, 1960
1961
Kirstein is appointed member of the Advisory Committee on the Arts by President John F. Kennedy.

1962
Kirstein is honored by the City of New York for distinguished and exceptional service following New York City Ballet’s tour to the Soviet Union.

1963
Kirstein plays a pivotal role in securing multi-year, multi-million dollar funding for NYCB, SAB, and five other recipients from The Ford Foundation. It is the largest sum to date dedicated to dance from a single source.

1964
New York City Ballet takes up permanent residence at the New York State Theater at Lincoln Center, designed by Philip Johnson, who worked closely with Balanchine and Kirstein. Kirstein arranges the installation of monumental marble figures on the Promenade of the State Theater carved after small original sculptures by Elie Nadelman.

1965
Kirstein, active in the civil rights movement, participates in the Alabama civil rights marches.

1966
Kirstein plays a major role in the establishment of the Saratoga Performing Arts Center, Saratoga Springs, NY, where New York City Ballet appears in the inaugural season, marking the beginning of an annual summer residency.

1967
Kirstein is elected a Benefactor of the Metropolitan Museum of Art.
1968
Kirstein encourages and provides continuing support for the Dance Theatre of Harlem, founded and directed by Arthur Mitchell, a former principal dancer with New York City Ballet.

1969
Kirstein oversees the School of American Ballet’s move into new quarters in the Juilliard School building at Lincoln Center. He is elected a Fellow of the American Academy of Arts and Sciences.

1973
The 25th anniversary of NYCB is celebrated along with the publication of Twenty-Five Years: Lincoln Kirstein’s The New York City Ballet. Kirstein is awarded the Handel Medallion by the City of New York.

1983
Balanchine dies on April 30, bringing to a conclusion a 50-year partnership that remains one of the most powerful and influential in America’s cultural history.

1986
Kirstein’s Quarry: A Collection in Lieu of Memoirs is published, with photography by Jerry L. Thompson. The work describes his personal art collection.

1987
At Kirstein’s 80th birthday celebration at New York City Ballet, Peter Martins, Ballet Master in Chief, promises to create a production of The Sleeping Beauty in Kirstein’s honor.

1989
Kirstein retires as President of the School of American Ballet and General Director of New York City Ballet.
1990
A Mass (Missa Sicca), with a score commissioned by Kirstein from composer Michael Torke, is staged at the New York State Theater with fifty NYCB dancers and fifty SAB students participating.

1991
NYCB premieres Peter Martins’ The Sleeping Beauty in honor of Kirstein.

1993
The eight-week Balanchine Celebration begins on May 4, Kirstein’s 86th birthday.

1994
Kirstein’s Mosaic: Memoirs is published.

1996
Kirstein dies at the age of 88 on January 5 in New York City.

NYCB dancers and students from the School of American Ballet performing Balanchine’s The Garland Dance at Kirstein’s 80th birthday celebration

Darci Kistler and Adam Luders performing Balanchine’s Swan
Cover: image of Kirstein observing students at SAB by © Paul Kolnik.

Panel 1: image of Kirstein and Balanchine with SAB administrators by Martha Swope, image of Kirstein and Balanchine with Orpheus lyres courtesy of Ballet Society, Illuminations and Orpheus studio portraits by George Platt Lynes © Estate of George Platt Lynes.


Panel 3: image of Kirstein with Karinska and rehearsal images of Movements for Piano and Orchestra and Bagelku by Martha Swope, studio portrait of Filling Station by Frederick Melton, performance image of Liebeleider Weber by Martha Swope.

Panel 4: image of Kirstein with Balanchine by Martha Swope, Company portrait by Martha Swope, rehearsal and performance images of Slaughter on Tenth Avenue by Martha Swope, Bagelku studio portrait by Bert Stern.


Back cover: image of Kirstein and Martins onstage by Martha Swope.
Several talented dancers were promoted during the 2006–2007 Season. At the end of the Nutcracker season, Tiler Peck and Ana Sophia Scheller were promoted to the rank of soloist.

Following the first week of performances of Peter Martins’ new Romeo + Juliet, Sterling Hyltin, Jonathan Stafford, Daniel Ulbricht, and Andrew Veyette were promoted to principal dancer and Craig Hall, Robert Fairchild, Seth Orza, and Sean Suozzi were promoted to soloist.

NYCB apprentices Devin Alberda, Ralph Ippolito, Meagan Mann, Kathryn Morgan, Courtney Muscroft, Justin Peck, Erica Pereira, Brittany Pollack, Tabitha Rinko-Gay, Andrew Scordato, Mary Elizabeth Sell, and Briana Sheperd all joined the Company as members of the corps de ballet.
New York Choreographic Institute
2006–2007 Participants

2006 FALL SESSION

Choreographers
Davide Bombana—Maggio Danza, director; choreographer
Douglas Lee—Stuttgart Ballet, principal dancer; choreographer
Amy Seiwert—Smuin Ballet, dancer; im-ij-re, director; choreographer
Marc Spradling—Frankfurt University of Music and Performing Arts, professor; choreographer
Olivier Wevers—Pacific Northwest Ballet, principal dancer; choreographer

Composer
Aaron Severini—New York City Ballet, corps de ballet member; composer

2007 SPRING SESSION

Choreographers
Darius Barnes—The School of American Ballet, student
Davide Bombana—Maggio Danza, director; choreographer
Adam Hendrickson—New York City Ballet, soloist
Matthew Renko—The School of American Ballet, student
Lucy Van Cleef—North Carolina Dance Theater, apprentice
Miao Zong—Opéra national du Rhin Ballet, assistant to dance director and soloist; choreographer

Composers
Daniel Ott—The Juilliard School, faculty member; Fordham University, artist-in-residence and faculty member; composer*
Noam Sivan—The Juilliard School, doctoral fellow; Mannes College, faculty member; composer; pianist**
Christina Spinei—The Juilliard School, Masters student***

* Daniel Ott collaborated with Davide Bombana and Miao Zong
** Noam Sivan collaborated with Adam Hendrickson and Luc Van Cleef
*** Christina Spinei composed the music used by Darius Barnes and Matthew Renko

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

For the 2006 Fall Session, NYCB Composer in Residence Bright Sheng held two morning seminars where he discussed elements of composition with both the NYCI choreographers and participants of the School of American Ballet choreographic workshop. After deconstructing excerpted compositions to illustrate how a composer works with thematic structure, Mr. Sheng had the seminar participants examine melody and tempo using their voice and hands as instruments. As an exercise during the working session, NYCB corps de ballet member
Aaron Severini provided an excerpt from his composition *Black Lines for Two Celli* with which the choreographers experimented. Each choreographed a solo or duet to the excerpt, revealing how choreographers approach the same music from different perspectives. In addition, Jane Chace Carroll, board member for both NYCB and The Metropolitan Museum of Art, arranged a private, guided tour through The Met’s “Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde” exhibition.

During March 2007, NYCI participants collaborated with composers from The Juilliard School, coordinated by Professor Pia Gilbert. The choreographers and composers met with William Forsythe, artistic director of The Forsythe Company and member of the NYCI Artistic Committee, after attending performances of his works at the Brooklyn Academy of Music and Baryshnikov Arts Center. Mr. Sheng, joined by composers Avner Dorman, Steven Mackey, and David Del Tredici, moderated a lecture on collaboration between choreographers and composers, at which invited audience members included representatives from musical publishers Boosey & Hawkes and G. Schirmer Inc., who recommended the composer participants. For the spring participants, Ms. Carroll organized a guided tour of The Met’s Costume Institute.
In addition to its New York choreographic sessions, the Institute continued its Fellowship Initiative program. Designed to give other classical dance companies the finances necessary to replicate, on a smaller scale, the opportunities that the Institute provides, the Institute annually awards as many as five fellowships of up to $15,000 to recipient companies to create programs that encourage the development of classical choreographers. The fellowships are granted to both national and international dance companies that are willing to provide choreographers with the dancers and studio time necessary to explore their craft. As the Institute’s interest is in the process of choreography itself, the fellowships do not involve costumes, scenery, or lighting designs, but do culminate in an informal showing of the work created. This year, grants were awarded to three companies: Boston Ballet, Kansas City Ballet, and The National Ballet of Canada.

With the conclusion of the fall and spring choreographic sessions, a total of 51 choreographers from 11 different countries have participated in the Institute’s 13 sessions during its 6 years of existence. In addition to leadership gifts from The Irene Diamond Fund, major funding for the Institute’s endowment has been contributed by Bob and Martha Lipp, Harriet Ford Dickenson Foundation, Agnes Gund and Daniel Shapiro, and Barry S. Friedberg and Charlotte Moss, with additional generous support from Marie Nugent-Head and James C. Marlas, The Hochberg Foundation Trust, Annie and Art Sandler, David and Susan Viniar, and The Horace W. Goldsmith Foundation. During the 2006–2007 Season, support for NYCI’s operating budget was provided by Alex and Rhea Harvey. Special thanks is extended to Jane Chace Carroll, Professor Pia Gilbert of The Juilliard School, The Metropolitan Museum of Art, and NYCB Composer in Residence Bright Sheng. Transportation for visiting artists was provided in part by American Airlines, NYCB’s preferred airline.
Lectures and Exhibitions

Throughout the performance season, NYCB helped bring audience members closer to the artists onstage by presenting several public programs. Chief among these are NYCB Seminars, in-depth panel discussions held on Monday evenings at the New York State Theater. On December 4, the Company presented “A Tribute to Melissa Hayden.” Focusing on the qualities that made this special ballerina’s performances so memorable, the panel was led by her frequent partner Jacques d’Amboise with writer Francis Mason, colleague Suki Schorer, and former students Gillian Murphy (American Ballet Theatre principal dancer) and Megan LeCrone (NYCB corps de ballet member). This deeply touching program included film footage from Hayden’s brilliant career.

“The New Beauties” on January 22 allowed attendees the opportunity to hear dancers discuss the challenges of undertaking, for the first time, one of the most famous and significant roles in the classical ballet tradition: Princess Aurora in The Sleeping Beauty. Panelist included Megan Fairchild and Sterling Hyltin, who performed the role during the Company’s January performances of the ballet, Ana Sophia Scheller, who understudied the role, and Daniel Ulbricht, who spoke on dancing male roles and partnering ballerinas in the production.

In anticipation of their spring world premiere, “Christopher Wheeldon and Bright Sheng: A Collaboration” on February 19 featured a discussion between NYCB’s Resident Choreographer and Composer in Residence, respectively, on the process through which a new ballet is created. As nearly every ballet in NYCB’s repertory was created for the Company, this conversation revealed the heart and essence of the NYCB mission.

During the spring season’s Kirstein 100: A Tribute, both seminars focused on aspects of Lincoln Kirstein’s life. On May 14, panelists for “Lincoln Kirstein: The Man” spoke about how Kirstein’s upbringing, education, personality, and drive to create an American ballet company resulted in Balanchine’s emigration to America, the establishment of New York City Ballet, and...
the construction of the New York State Theater. This conversation was led by former *New York Times* Chief Dance Critic Anna Kisselgoff with Randall Bourscheidt, Randal R. Craft, Jr., Peter Martins, and Violette Verdy. At the May 21 seminar, “Lincoln Kirstein: Art and the Man,” the focus shifted to Kirstein’s contributions to the arts in the United States. Guest panelists included Dr. Steven Watson as moderator, along with Clive Barnes, Nancy Norman Lassalle, Elisabeth Sussman, Jerry L. Thompson, and Jamie Wyeth, who discussed the effect of Kirstein’s keen sense of style and taste on the arts through philanthropic efforts and his own artistic pursuits as a writer, poet, administrator, and patron.

Since the Company’s 50th anniversary celebration during the 1998–1999 Season, NYCB has exhibited a photo gallery in the New York State Theater during its performance seasons, and this was again the case during the *Nutcracker* and winter seasons. For a second year, *The Nutcracker Project Student Art and Poetry Exhibit*, was also included on the Orchestra level of the Theater during the *Nutcracker* season, showcasing public school students’ creative works.

A new exhibit was presented during the spring season in honor of Kirstein’s centennial. “A Dance Mosaic Exhibition,” curated by Eddie Bigelow and art directed by John Braden, featured over 100 entries, including a vast array of historical images and artifacts from Kirstein’s life and work. Depicting scenes from his childhood and private life in addition to archival and current performance images from NYCB’s repertory, this exhibition was as much a chronicle of Kirstein’s own life as it was a tribute to the development of arts in America, for certainly there was no singular man during this time period who so affected the cultural scene around him.
Education and Outreach Programs for Schools and Families

NYCB continues to reach thousands of people outside of the Theater, informing them of the cultural and physical importance of ballet through outreach programs for schools and the general public. The Company strives to give back to the greater metropolitan community through its school programs and this year reached over 4,000 students in all five of New York City’s boroughs in addition to three New York counties outside of New York City.

The Nutcracker Project, one of NYCB’s most successful school programs, is designed to promote literacy and artistic expression using the choreography, music, and themes of George Balanchine’s The Nutcracker™ as vehicles for exploration. The program focuses on developing language arts skills, as well as appreciation of dance and other arts, stressing that communication can take many forms. The two-month long program, which involves over 1,200 students from 30 schools across all five boroughs of the city, introduces the story, music, movements, and themes of The Nutcracker in an initial classroom session. Children then attend a performance of the production and participate in a series of creative workshops at their schools led by NYCB-trained teaching artists. A truly special experience, this is the first exposure to live performance of any kind for many public school students. As the children learn about ballet and The Nutcracker, they embark on a creative exploration by writing poems based on the ballet’s themes and their own lives. The young students work collaboratively as a team discussing the sights and sounds they remember as they work with themes such as: family and differences of opinion, dreams and fantasies, and a journey to a new and different place. As The Nutcracker Project ends, the children reinterpret their earlier poems by making visual representations of them in drawings or three-dimensional art.

Winter Poem
by Cinoso Okoli, PS 312B

Once a snowman flew into my dreams and I protected it and kept him cold. Then he eventually melted and it became an ocean. And I took my sailboat and carrot for a paddle and sailed far, far away.
In addition to the other core-curriculum-based education programs that NYCB conducts in New York City public schools—Ballet Bridges and the New York City Ballet Workout high school program—NYCB offered several opportunities for families to learn about ballet. The Family Fun subscription series of child-accessible performances included a total of five performances during the winter and spring seasons. Among the ballets featured were Mr. Martins’ *The Sleeping Beauty* and repertory highlights such as Balanchine’s *Firebird* and *Union Jack*, Robbins’ *Circus Polka*, and Mr. Wheeldon’s *Carousel (A Dance)* and *The Nightingale and the Rose*. Paired with the Family Fun matinees were pre-performance Children’s Workshops that focused on aspects of costuming, music, and choreography in relation to the repertory performed after each presentation. The topics this year included “Once Upon a Ballet” with NYCB dancer Aaron Severini, Teaching Artist Carol Blanco, and Solo Pianist Elaine Chelton; “Ballet Under the Big Tent” with School of American Ballet students Kristen Segin and Lillian Watkins and Teaching Artist Carol Blanco; and “Let’s Sail Away” with NYCB dancer Mary Elizabeth Sell, Solo Pianist Nancy McDill, and Teaching Artist Lauren Gordon.

Continuing upon its success from the preceding year, NYCB again held a fall Wellness Weekend for dancers, instructors, administrators, and fitness professionals. Offering hands-on activities such as cooking workshops, movement classes, and performances, this program reflects the comprehensive goals of dance wellness with special focus on dance injury prevention and resources for self-care, featuring the latest wisdom from sport medicine and physical therapy specialists. Presenters during the two-day session included members of the NYCB Wellness team as well as fitness trainer Jan Griscom, RU and NASM certified, teaching a class on cross training and cardiovascular conditioning; Gyrotonic® master teacher Hilary Cartwright; and Director of Research and Education at the Harkness Center for Dance Injuries Marijeanne Liederbach, MSPT, MSATC, CSCS, who participated in a panel on injury rehabilitation and self-care. Among the performances that concluded the day-long workshop were NYCB dancer Kaitlyn Gilliland in an excerpt from Eliot Feld’s *Étoile Polaire*, independent dance artist Christopher K. Morgan in an excerpt from his work *Ties that Bind*, and Pilobolus dancers Renee Jaworski and Otis Cook performing a work from their company’s repertory called *Symbiosis*.

New York City Ballet Archive

The NYCB Archive continues to expand its accumulation of resources and reach of support, fielding questions from researchers and members of the press as well as serving the Company’s own needs. During the 2006–2007 Season, outside requests came from Gregory Victory for his upcoming catalogue on works by Jerome Robbins, Uptown Productions for a documentary on Maria Tallchief, the George Balanchine Foundation for their Lost Repertory Projects, and Martin Duberman whose biography *The Worlds of Lincoln Kirstein* was published in April 2007, among others. The Archive dedicated numerous hours of research support for the Company’s Lincoln Kirstein centennial celebration, and work was also done to launch an archival exhibition, “Kirstein 100: A Tribute Online Exhibition,” which features Kirstein’s letters, photos, and memorabilia from the Archives.

In all, seven prominent donations occurred during the fiscal year and were processed into the Archive’s five collections. All of the Archive’s artifacts undergo three stages: first they are sorted, rehoused, and labeled; then each receives an identification number that is entered into a master database; and finally items are filed into the appropriate collection. NYCB also transferred 65 boxes to the archives, highlights of which included 2004 tour books, a photograph of Maria Tallchief in *Caracole* taken by Fred Fehl, and materials compiled for the Kirstein 100: A Tribute photo exhibition.

Leadership support for the NYCB Archive was provided by Judith McDonough Kaminski and Joseph Kaminski, Save America’s Treasures, a partnership of the National Endowment for the Arts and the National Park Service, and The Gladys Krieble Delmas Foundation.
Donor: Delia Peters, NYCB corps de ballet member from 1963–1984


Donor: Victoria Simon, NYCB soloist 1958–1965

107 articles, advertisements, photographs, and reviews published in Dance Magazine during the 1950s

Donor: Roseann Seymour Rush

1 NYCB program from September 24, 1954; 1 NYCB program from September 26, 1954; 1 NYCB souvenir program titled “New York City Ballet: A Portfolio of Photographs by George Platt Lynes”

Donor: Martha Swope, NYCB photographer from 1957–1983

1 brochure from the School of American Ballet’s 25th Anniversary, 2 NYCB programs from the 1950s

At the close of the year, the Archive’s 28,058 records were housed in the following areas:

Nancy Norman Lasalle Ballet Society Collection: 6,423 entries

New York City Ballet Collection: 16,790 entries

The School of American Ballet Collection: 3,534 entries

Tanaquil LeClercq Collection: 996 entries

John Taras Collection: 315 entries

The cover and an inside page from the School of American Ballet’s 25th Anniversary brochure
Thanks to our Volunteers

Since 1985, NYCB’s loyal volunteers, currently numbering over 250, have provided services to all areas of the Company as well as actively supporting and promoting NYCB among friends and family. Ranging in age from 16 to 90, volunteers assist with administrative tasks at both the theater and the Rose Building, and maintain an enthusiastic and helpful presence while staffing Green Room patron receptions, providing information and patron assistance at information tables, and selling mementos at the Gift Shop, which they also supply with items from their own collections and purchases from local and distant vintage bookshops. Each season, volunteers also help research and write repertory notes for the world and Company premieres as well as biographies for the composers and choreographers. These notes are in turn distributed in season booklets to subscribers and made available in weekly editions during performances at kiosks, where information on the New York State Theater, costuming, and pointe shoes are also provided for audience members.

This year, volunteers contributed valuable assistance on several special projects. During the winter season they helped staff two kiosks where audience members had the chance to explore new features on the NYCB website. At the beginning of the spring season, volunteers were present for the *Romeo + Juliet* open dress rehearsal ticket give-away to meet and greet the thousands of citizens waiting in line. Then, at the open dress rehearsal itself, volunteers were placed on each level of the theater to talk about the performance with first-time balletgoers, sharing information about costumes and pointe shoes and answering questions about ballet technique. Because there were a limited number of seats available for the open dress rehearsal, the Company invited close to 400 people from the ticket give-away line to later attend a working rehearsal. The volunteers helped coordinate these rehearsal visits, giving a brief overview of the ballets seen and the unique characteristics of the Company.

For the Company’s *Dance with the Dancers* benefit on June 11, volunteers devoted numerous hours producing over 900 origami swans, boats, and boxes to complement the “Tokyo-oke!” theme. One of the Company’s Japanese-born volunteers also helped the special events department with the wording, translations, and symbols used on the event invitation.

The volunteers also provided an invaluable service for Kyra Nichols’ farewell performance, spending hours preparing flowers, removing thorns and tying bouquets, for the evening’s performance-concluding flower-drop. This spectacular tribute would not have been as special without their help.

The Company extends its appreciation to Joe Ancel of Babbington Caterers as well as Payard Patisserie & Bistro, Princeton Laundry, Tavern on the Green, and Whole Foods Market for their support of NYCB volunteers.
A Fond Farewell

A much beloved principal dancer for over 25 years, Kyra Nichols' heartfelt and dedicated performances have touched innumerable audiences. This spring, Ms. Nichols marked her retirement with a special one-time-only farewell performance on Friday, June 22. The all-Balanchine farewell program included Serenade, Robert Schumann's "Davidsbündlertänze", and the season's only performance of the "Rosenkavalier" section from Vienna Waltzes. In all, Ms. Nichols danced with NYCB for 33 years—the longest career of any ballerina in the Company's history.
Financials

STATEMENTS OF FINANCIAL POSITION

at June 30, 2007 and 2006
(in thousands)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$12,069</td>
<td>$16,164</td>
</tr>
<tr>
<td>Investments</td>
<td>171,296</td>
<td>145,108</td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>11,858</td>
<td>10,636</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>359</td>
<td>519</td>
</tr>
<tr>
<td>Inventory</td>
<td>181</td>
<td>204</td>
</tr>
<tr>
<td>Deferred production costs</td>
<td>1,127</td>
<td>1,197</td>
</tr>
<tr>
<td>Due from CCMD</td>
<td>603</td>
<td>799</td>
</tr>
<tr>
<td>Leasehold in Rose Building and other property and equipment, less accumulated depreciation of $7,299 in 2007 and $6,707 in 2006</td>
<td>6,403</td>
<td>6,916</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$203,896</td>
<td>$181,543</td>
</tr>
</tbody>
</table>

| **Liabilities and net assets** |        |        |
| Liabilities:                  |        |        |
| Accounts payable and accrued expenses | $6,506 | $4,506 |
| Advance ticket sales and other deferred revenue | 59    | 282    |
| Payroll-related liabilities due to CCMD | 734   | 689    |
| Payroll-related and other liabilities | 2,532 | 2,432 |
| **Total liabilities**         | 9,831  | 7,909  |

| Net assets               |        |        |
| Unrestricted:            |        |        |
| Undesignated            | (2,803)| (123)  |
| Investment in Rose Building | 4,635  | 4,987  |
| Board-designated (see note 7) | 77,909 | 60,137 |
|                         | 79,741 | 65,001 |
| Temporarily restricted: |        |        |
| Future productions      | 360    | 351    |
| Time and other restrictions | 5,983  | 5,070  |
| Dancers’ emergency      | 505    | 510    |
|                         | 6,848  | 5,931  |
| Permanently restricted: |        |        |
| Wallace endowment       | 57,750 | 57,750 |
| Unrestricted endowments | 20,626 | 20,572 |
| Restricted endowments (see note 7) | 29,100 | 24,380 |
|                         | 107,476 | 102,702 |
| **Total net assets**    | 194,065 | 173,634 |
| **Total liabilities and net assets** | $203,896 | $181,543 |

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

*for the year ended June 30*

*(in thousands)*

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Changes in unrestricted net assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating revenues:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance ticket sales and tour fees</td>
<td>$26,777</td>
<td>$23,619</td>
</tr>
<tr>
<td>Investment income not to exceed spending policy</td>
<td>8,400</td>
<td>7,678</td>
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<tr>
<td>Other revenues</td>
<td>983</td>
<td>1,071</td>
</tr>
<tr>
<td><strong>Total operating revenues</strong></td>
<td><strong>36,160</strong></td>
<td><strong>32,368</strong></td>
</tr>
<tr>
<td>Operating expenses:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet production costs</td>
<td>40,647</td>
<td>35,645</td>
</tr>
<tr>
<td>Facility expenses</td>
<td>4,260</td>
<td>4,275</td>
</tr>
<tr>
<td>Production management expenses</td>
<td>4,031</td>
<td>3,762</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td><strong>58,988</strong></td>
<td><strong>54,040</strong></td>
</tr>
<tr>
<td>Loss from operations before public support</td>
<td><strong>(22,828)</strong></td>
<td><strong>(21,672)</strong></td>
</tr>
<tr>
<td>Public support including utilization of temporarily restricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation from the City of New York</td>
<td>1,246</td>
<td>1,184</td>
</tr>
<tr>
<td>Other governmental agencies</td>
<td>300</td>
<td>333</td>
</tr>
<tr>
<td>Special events</td>
<td>5,033</td>
<td>4,196</td>
</tr>
<tr>
<td>Guild memberships and activities</td>
<td>2,663</td>
<td>2,686</td>
</tr>
<tr>
<td>Foundations</td>
<td>2,938</td>
<td>2,860</td>
</tr>
<tr>
<td>Corporations</td>
<td>2,123</td>
<td>1,907</td>
</tr>
<tr>
<td>Individuals</td>
<td>7,027</td>
<td>5,261</td>
</tr>
<tr>
<td>Estates and trusts</td>
<td>518</td>
<td>917</td>
</tr>
<tr>
<td><strong>Total public support</strong></td>
<td><strong>21,848</strong></td>
<td><strong>19,344</strong></td>
</tr>
<tr>
<td><strong>Operating deficit</strong></td>
<td><strong>(980)</strong></td>
<td><strong>(2,328)</strong></td>
</tr>
<tr>
<td>Pension plan adjustment (see note 4)</td>
<td>(1,632)</td>
<td>830</td>
</tr>
<tr>
<td>Investment income over spending policy</td>
<td>17,352</td>
<td>5,915</td>
</tr>
<tr>
<td><strong>Increase in unrestricted net assets</strong></td>
<td><strong>$14,740</strong></td>
<td><strong>$4,417</strong></td>
</tr>
</tbody>
</table>

*(continued)*
STATEMENTS OF ACTIVITIES

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

2007 2006

Changes in temporarily restricted net assets
Investment revenue $ 1,387 $ 316

Public support:
City support 3 3
Other government 90 116
Guild memberships – –
Foundations 1,681 3,228
Corporations 1,083 931
Individuals 3,024 901
Estates and trusts 11 1
Utilization of temporarily restricted net assets (6,430) (4,683)
Change in value of split-interest arrangements 68 16

Increase in temporarily restricted net assets 917 829

Changes in permanently restricted net assets
Public support:
Foundations 4,612 446
Corporations – 3
Individuals 162 3,789

Increase in permanently restricted net assets 4,774 4,238

Change in total net assets 20,431 9,484

Net assets:
Beginning of year 173,634 164,150

End of year $ 194,065 $ 173,634

The accompanying footnotes are an integral part of these financial statements
### Cash flows from operating activities

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>$14,740</td>
<td>$4,417</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>917</td>
<td>829</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>4,774</td>
<td>4,238</td>
</tr>
<tr>
<td></td>
<td>20,431</td>
<td>9,484</td>
</tr>
</tbody>
</table>

Adjustments to reconcile change in net assets to net cash used in operating activities:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation</td>
<td>592</td>
<td>597</td>
</tr>
<tr>
<td>Contributions restricted for long-term activities</td>
<td>(1,026)</td>
<td>(2,260)</td>
</tr>
<tr>
<td>Net gains on investments</td>
<td>(25,196)</td>
<td>(12,443)</td>
</tr>
<tr>
<td>(Increases) decreases in assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>(1,222)</td>
<td>(1,029)</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>160</td>
<td>(41)</td>
</tr>
<tr>
<td>Inventory</td>
<td>23</td>
<td>(21)</td>
</tr>
<tr>
<td>Deferred production costs</td>
<td>70</td>
<td>234</td>
</tr>
<tr>
<td>Due from CCMD</td>
<td>196</td>
<td>(210)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increases (decreases) in liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>2,000</td>
<td>(1,269)</td>
</tr>
<tr>
<td>Advance ticket sales and other deferred revenue</td>
<td>(223)</td>
<td>267</td>
</tr>
<tr>
<td>Payroll-related liabilities due to CCMD</td>
<td>45</td>
<td>32</td>
</tr>
<tr>
<td>Payroll-related and other liabilities</td>
<td>100</td>
<td>118</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>(4,050)</td>
<td>(6,541)</td>
</tr>
</tbody>
</table>

### Cash flows from investing activities

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from sales of investments</td>
<td>52,304</td>
<td>80,423</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(53,296)</td>
<td>(65,851)</td>
</tr>
<tr>
<td>Purchases of property and equipment</td>
<td>(79)</td>
<td>(85)</td>
</tr>
<tr>
<td>Net cash (used) provided by investing activities</td>
<td>(1,071)</td>
<td>14,487</td>
</tr>
</tbody>
</table>

### Cash flows from financing activities

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment contributions</td>
<td>1,026</td>
<td>2,260</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>1,026</td>
<td>2,260</td>
</tr>
<tr>
<td>Net (decrease) increase in cash and cash equivalents</td>
<td>(4,095)</td>
<td>10,206</td>
</tr>
</tbody>
</table>

### Cash and cash equivalents

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>16,164</td>
<td>5,958</td>
</tr>
<tr>
<td>End of year</td>
<td>$12,060</td>
<td>$16,164</td>
</tr>
</tbody>
</table>

The accompanying footnotes are an integral part of these financial statements.
1. Summary of Financial Statement Presentation and Significant Accounting Policies

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

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

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

Financial statement presentation

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

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.

Investments

The investments in the accompanying financial statements consist of marketable debt and equity securities, several money-market accounts and certain “alternative,” limited-partnership investments. The debt, equity and money-market investments are reported at their fair values, which are bases on quoted market prices. The alternative investments are adjusted to fair values annually, at the Ballet’s fiscal-year end, based on the valuations of the underlying assets as provided by the respective investment managers. Management reviews the calendar year-end audited values provided by the invest-ments managers and believes the reported amounts of these investments at the ballet’s fiscal year-end to be reasonable estimates of fair value.

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 1991 the Board adopted a policy permitting management to budget and expend a percentage (3.0% for 2007 and 2006) of a moving average of quarterly market values of its investment portfolio. The difference between this calculated amount and actual investment income is shown as “Investment income over spending policy” in the accompanying statements of activities and added to “Board-designated net assets.”

Endowments, NEA and working capital reserve

Endowments, including certain National Endowment for the Arts (NEA) Challenge Grant funds, are subject to the donor-imposed restriction requiring that the gift be maintained in perpetuity with only the income being utilized. All such funds are included as part of permanently restricted net assets. Amounts may be withdrawn from these funds during the year to finance current operations, with the condition that all withdrawals are fully repaid in cash prior to that fiscal year-end. Investment income from these funds is available for operations.

Public support, grants, and contributions

City Ballet reports gifts of cash and other assets as restricted support, if they are received with donor stipulations that limit the use of the donation. When a donor restriction expires, that is, when a stipulated time restriction ends or a purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as part of public support, including utilization of temporarily restricted net assets.
Choreographic Institute Endowment
The New York Choreographic Institute has a restricted endowment that supports its activities. At the close of fiscal-year 2007, $1,364,000 remained unutilized at year-end and is included in temporarily restricted net assets for 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.

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

2. Investments
The following is a summary of the quoted fair value of investments and cash equivalents as of June 30th:

<table>
<thead>
<tr>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equities</td>
<td>$113,773</td>
</tr>
<tr>
<td>Corporate bonds</td>
<td>1,324</td>
</tr>
<tr>
<td>Government bonds</td>
<td>21,947</td>
</tr>
<tr>
<td>Diversified hedge funds</td>
<td>34,252</td>
</tr>
<tr>
<td>Cash equivalents</td>
<td>12,277</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$183,573</strong></td>
</tr>
</tbody>
</table>

Total income from investments amounted to $27,139,000 and $13,909,000 in fiscal-years 2007 and 2006, respectively. These amounts are inclusive of utilized interest of $316,000 and $4,000 in fiscal-years 2007 and 2006 respectively. Year-to-year variation is due to market fluctuations and the performance of the portfolio managers.

3. Pledges Receivable
Pledges have been recorded at their present value, net of applicable discounts of $755,000 and $564,000 in fiscal-years 2007 and 2006, respectively. No provision for uncollectible pledges has been made. Pledges specifically for City Ballet’s endowment, net of applicable discounts, totaled $6,972,000 and $5,674,000 in fiscal-years 2007 and 2006, respectively. Pledges are expected to be collected as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$6,785</td>
<td>$7,158</td>
</tr>
<tr>
<td>One to five years</td>
<td>5,073</td>
<td>3,478</td>
</tr>
</tbody>
</table>

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

Unrestricted net assets decreased by $1,632,000 in fiscal-year 2007 and increased by $830,000 in fiscal-year 2006, resulting from minimum pension liability adjustments required to increase the accrued pension benefit liability to the amount of the unfunded projected benefit obligation at each June 30. These amounts were inclusive of City Ballet’s share of CCMD’s costs. The fiscal-year 2007 adjustment is due primarily to changes in measuring the benefit obligation in accordance with the adoption of Financial Accounting Standards Board Statement No. 158, “Employers’ Accounting for Defined Benefit Pension and Other Postretirement Plans,” which requires the use of the pension plan’s projected benefit obligation instead of its accumulated benefit obligation for determination of the pension liability. Other adjustments in fiscal-year 2006 were primarily due to decreases in the obligation resulting from increased contributions.

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

City Ballet’s allocated portion of net periodic pension cost for fiscal-years 2007 and 2006 was $673,000 and $758,000, respectively. Partially as a result of these factors, City Ballet’s allocated portion of accrued
pension benefit/liability at June 30, 2007 and 2006 was $2,969,000 and $1,538,000, respectively.

City Ballet also contributes to union pension plans directly and through CCMD, based upon a percentage of those employees’ salaries. Pension costs associated with plans paid directly by City Ballet amounted to approximately $2,490,000 and $2,092,000 in fiscal-years 2007 and 2006, respectively.

5. Commitments

Samuel B. and David Rose Building (Rose Building): During fiscal-year 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 the year the space was put into service, and amounted to $352,000 in each of the fiscal-years 2007 and 2006. 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 2007 and 2006, City Ballet leased space for two warehouses and a telemarketing office. Rent expense including these spaces for fiscal-years 2007 and 2006 was $209,000 and $206,000, respectively. Future minimum lease payments under these leases at June 30, 2007 are $109,000 for 2008, $103,000 for 2009 and $17,000 for the fiscal-year 2010.

6. Postretirement and Postemployment Benefits Other than Pensions

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

Net postretirement cost for fiscal-years 2007 and 2006, and the accumulated obligation 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):

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net periodic postretirement benefit cost:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Service</td>
<td>$  6</td>
<td>$  6</td>
</tr>
<tr>
<td>Interest</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>Amortization of prior years’ service cost</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Amortization of accumulated loss</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Actual payments</td>
<td>(62)</td>
<td>(55)</td>
</tr>
<tr>
<td>Net change</td>
<td>18</td>
<td>25</td>
</tr>
<tr>
<td>Accumulated obligation: Beginning of year</td>
<td>641</td>
<td>616</td>
</tr>
<tr>
<td></td>
<td>659</td>
<td>641</td>
</tr>
</tbody>
</table>

The accumulated postretirement benefit obligation was actuarially determined as of June 30, 2003 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, 2006 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%. Although, City Ballet has adopted the provisions of Financial Accounting Standards Board Statement No. 158 (see Note 4), the amount of the expected postretirement benefit obligation for fiscal-year 2007 is not yet determinable.

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):

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash/investment reserves</td>
<td>$11,636</td>
<td>$11,216</td>
</tr>
<tr>
<td>Functioning as endowment</td>
<td>61,431</td>
<td>44,079</td>
</tr>
<tr>
<td>Touring</td>
<td>1,606</td>
<td>1,606</td>
</tr>
<tr>
<td>Repertory</td>
<td>3,236</td>
<td>3,236</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$77,909</strong></td>
<td><strong>$60,137</strong></td>
</tr>
</tbody>
</table>
City Ballet’s donors have restricted the income from some of their endowment contributions for certain purposes as follows (in thousands):

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Touring</td>
<td>$2,975</td>
<td>$2,975</td>
</tr>
<tr>
<td>Martins repertory fund</td>
<td>3,000</td>
<td>3,000</td>
</tr>
<tr>
<td>Levin dancer</td>
<td>1,000</td>
<td>1,000</td>
</tr>
<tr>
<td>Education</td>
<td>905</td>
<td>905</td>
</tr>
<tr>
<td>Scenic design maintenance</td>
<td>250</td>
<td>250</td>
</tr>
<tr>
<td>Robbins repertory fund</td>
<td>67</td>
<td>67</td>
</tr>
<tr>
<td>Choreographic institute</td>
<td>15,457</td>
<td>10,761</td>
</tr>
<tr>
<td>Nureyev repertory</td>
<td>457</td>
<td>446</td>
</tr>
<tr>
<td>Dance on</td>
<td>464</td>
<td>451</td>
</tr>
<tr>
<td>Balanchine repertory</td>
<td>2,310</td>
<td>2,310</td>
</tr>
<tr>
<td>Musical leadership</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Kirstein apprentice and loan funds</td>
<td>215</td>
<td>215</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$29,100</td>
<td>$24,380</td>
</tr>
</tbody>
</table>

8. Schedule of Functional Expenses

<table>
<thead>
<tr>
<th></th>
<th>Ballet Production Costs</th>
<th>Facility Expenses</th>
<th>Production Mgmt. Expenses</th>
<th>Total Program Services</th>
<th>Admin.</th>
<th>Public Support Expenses</th>
<th>2007 Total</th>
<th>2006 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>$23,330</td>
<td>$66</td>
<td>$3,142</td>
<td>$26,538</td>
<td>$1,249</td>
<td>$1,734</td>
<td>$29,521</td>
<td>$27,406</td>
</tr>
<tr>
<td>Benefits</td>
<td>7,483</td>
<td>20</td>
<td>784</td>
<td>8,287</td>
<td>506</td>
<td>560</td>
<td>9,353</td>
<td>8,492</td>
</tr>
<tr>
<td>Salaries and related benefits</td>
<td>30,813</td>
<td>86</td>
<td>3,926</td>
<td>34,825</td>
<td>1,755</td>
<td>2,294</td>
<td>38,874</td>
<td>35,898</td>
</tr>
<tr>
<td>Occupancy</td>
<td>80</td>
<td>678</td>
<td>-</td>
<td>758</td>
<td>-</td>
<td>6</td>
<td>764</td>
<td>702</td>
</tr>
<tr>
<td>Depreciation</td>
<td>90</td>
<td>353</td>
<td>-</td>
<td>443</td>
<td>119</td>
<td>30</td>
<td>592</td>
<td>596</td>
</tr>
<tr>
<td>Printing</td>
<td>4,049</td>
<td>-</td>
<td>-</td>
<td>4,049</td>
<td>69</td>
<td>211</td>
<td>4,329</td>
<td>3,895</td>
</tr>
<tr>
<td>Transportation</td>
<td>1,372</td>
<td>-</td>
<td>-</td>
<td>1,372</td>
<td>33</td>
<td>129</td>
<td>1,534</td>
<td>1,484</td>
</tr>
<tr>
<td>Scenery, music, and costumes</td>
<td>2,614</td>
<td>-</td>
<td>-</td>
<td>2,614</td>
<td>-</td>
<td>-</td>
<td>2,614</td>
<td>1,886</td>
</tr>
<tr>
<td>Professional fees</td>
<td>1,234</td>
<td>-</td>
<td>50</td>
<td>1,284</td>
<td>508</td>
<td>2,803</td>
<td>4,595</td>
<td>4,126</td>
</tr>
<tr>
<td>Data processing, telephone and office expenses</td>
<td>243</td>
<td>-</td>
<td>-</td>
<td>243</td>
<td>118</td>
<td>135</td>
<td>496</td>
<td>466</td>
</tr>
<tr>
<td>Miscellaneous expenses</td>
<td>152</td>
<td>39</td>
<td>55</td>
<td>246</td>
<td>373</td>
<td>-</td>
<td>619</td>
<td>469</td>
</tr>
<tr>
<td>CCMD shared services allocation</td>
<td>-</td>
<td>3,104</td>
<td>-</td>
<td>3,104</td>
<td>1,467</td>
<td>-</td>
<td>4,571</td>
<td>4,518</td>
</tr>
</tbody>
</table>

$40,647 $4,260 $4,031 $48,938 $4,442 $5,608 $58,988 $54,040
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, 2007 and 2006, and the related statements of activities and cash flows for the years then ended. These financial statements are the responsibility of City Ballet’s management. Our responsibility is to express an opinion on these financial statements based on our audits.

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

In our opinion, the financial statements enumerated above present fairly, in all material respects, the financial position of the New York City Ballet, Inc. as of June 30, 2007 and 2006, 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
November 7, 2007
Maria Kowroski and Sébastien Marcovici in George Balanchine's Agon
Opening Night Benefit
“Something Old, Something New, Something Borrowed... Something Purple!”
Tuesday, November 21, 2006
Chairmen
Barbara Cirka Schumacher
Kathryn Moore and David W. Heleniak
Patricia and Tom Shah
Corporate Chairmen
Melody K. and Samuel A. DiPiazza of PricewaterhouseCoopers
Corporate Sponsor
PricewaterhouseCoopers

Nutcracker Family Benefit
Saturday, December 9, 2006
Honorary Chairmen
Sarah Jessica Parker and Matthew Broderick
Chairmen
Whitney Clay
Serena Lese
Gillian Miniter
Corporate Chairmen
Robert Tonner of Tonner® Doll Company, Inc.
Corporate Sponsor
Tonner® Doll Company, Inc.

Annual Luncheon
In Honor of Kyra Nichols
Thursday, February 1, 2007
Chairmen
Celeste Boele
Whitney Murphy
Susan Tabak
Katie von Strasser
Corporate Chairmen
Marc Hruschka of Chopard
Corporate Sponsor
Chopard

Spring Gala 2007
World Premiere of Peter Martins’ Romeo + Juliet
Tuesday, May 1, 2007
Honorary Chairmen
Agnes Gund and Daniel Shapiro
Chairman
Fe Saracino Fendi
Corporate Chairmen
Richard D. Beckman of Condé Nast Media Group
Efraim Grinberg of Movado
Corporate Sponsors
Condé Nast Media Group
Movado
Honorary Artists Committee
Cecily Brown, Francesco Clemente, Anish Kapoor, Mary Lucier, James Rosenquist, Susan Rothenberg, Cindy Sherman, Mark di Suvero, and Jamie Wyeth

Dance with the Dancers
“Lost in Translation: Tokyo-oke!”
Monday, June 11, 2007
Dancer Chairmen
Joaquin De Luz
Craig Hall
Sterling Hyltin
Chairmen
Candace Bushnell
Allison Sarofim
Ellen Zajac and Teddy Schwarzman
Corporate Chairmen
Carol A. Smith of ELLE
Enrico Morra of Piazza Sempione
Corporate Sponsors
ELLE
Piazza Sempione

Special Events 2006–2007
Special Events at New York City Ballet contributed $5,033,000 to help support the Company’s artistic and education programs.

Photo by Mary Hilliard
Photo by ©Paul Kolnik
Staff

GENERAL MANAGER:
Kenneth Tabachnick

Administration
Personal Assistant to Mr. Martins: Deborah Koolish
Company Manager: Debra Bernard
Executive Assistant to Mr. Tabachnick: Mercedes Pina
Administrative Assistant: Aarti Ogirala
Archivist: Laura Raucher

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

Production
Director of Production: Perry Silvey
Resident Lighting Designer: Mark Stanley
Production Stage Manager: Marquie Mehler
Lighting Director: Penny Jacobus
Stage Manager: Loreen Domijan
Assistant Stage Manager: Sarissa Michaud
Technical Assistant: Robert S. Leach
Lighting Assistant: Keri Thibodeau
Music Coordinator: Richard Moredock
Rehearsal Pianists: Boris Poliakine, Mack Schleifer
Music and Video Archivist: Serapio Walton
Régisseur: Thomas A. Lemanski
Piano Technician: Fred Hitchcock

Costume/Wardrobe
Director: Marc Happel
Costume Shop Manager: Dara Faust
Costume Consultant: Holly Hynes
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, Hair, and Visual Consultant: Michael Avedon
Ballet Shoe Supervisor: Angel Betancourt

Medical
Orthopedic Consultants: William G. Hamilton, M.D., Phillip A. Bauman, M.D.
Chiropractic Consultant: Lawrence E. DeMann Jr., D.C.

CHIEF FINANCIAL OFFICER:
Brooks Parsons

Director of Physical Therapy:
Marika Molnar
Physical Therapists: Rebecca Blanchard, Rocky Bornstein, Jemima Cassis, Marika Hartog, Liz Henry, Katy Keller, Michelle Rodriguez, Nadia Sefcovic, Jo Smith, Andrea Zužko
Nutritionist: Joy Bauer, M.S., R.D., CDN
Wellness Consultant:
Linda H. Hamilton, Ph.D.

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Managing Director: Robert Daniels
Associate Director, Communications: Siobhan Burns
Manager, Press Relations: Joe Guttridge
Administrative Assistant: Cameron Dieck

Marketing
Managing Director: Tom Michel
Group Sales Manager: Connie Coddington
Ticket Services Manager: John T. Schuler
Marketing Manager: Lindsay Walters
Publications Manager: Dustin Braunek
Ticket Services Associate: Sue Kisenwether
Marketing Office Assistant: Andrianna Smela

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Associate Director, Foundation and Government Support: Brynn K. Myers
Manager, Corporate Relations:
Juliane Tomaselli Mogck
Development Associate, Institutional Support: Elizabeth Russell
Associate Director, Major Gifts:
Anni Luneau
Manager, Major Gifts: Travis S. Fraser
Manager, Major Gifts: Julia Rosenfeld
Campaign Manager: Maria Grady
Development Associate: Kimberly Portis
Deputy Director, Guild: Linda Pedro
Associate Director, Guild:
Faith Shaw Petrides
Guild Coordinator: Dana Cavooris
Guild Assistant: Alta Withers
Manager, Patron Relations: John McPeak

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Director: Kara E. Minogue
Special Events Associate:
Christine van Kipnis
Special Events Coordinator:
Jemima Attanasio
Special Events Assistant:
Marisa Marinelli

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Assistant Editor: Richard Dryden

Education
Manager of School Programs: Natasha Alhadeff-Jones
Manager of Outreach Programs: Catherine Romano
Education Assistant: Lauren Gordon

Volunteer and Program Resources
Director: Joan Quatrano
Assistant Director: Laura Picariello

Gift and Book Shop
Manager: Julio M. Cruz

Subscription
Administrator: Nadia Stone
Assistant Manager, Technical Affairs:
Rosemarie Sciaronne
Assistant Manager, Financial Affairs:
Richard Talcott
Assistant: Shirley Koehler

George Balanchine Trust
Director: Ellen Sorrin
Managing Trustee: Barbara Horgan
Coordinator: Jennifer Cheung

The School of American Ballet
Official School of New York City Ballet
Executive Director: Marjorie Van Dercook
Artistic Director and Chairman of the Faculty: Peter Martins
Co-Chairman of Faculty: Kay Mazzo
Director of Development: Carrie Wenger Hinrichs

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
Telecommunications Administrator: Pedro Santiago

As of June 24, 2007
Cover: Darci Kistler and Nilas Martins in George Balanchine's Orpheus

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Design: Susan Evans, Design per se, New York

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

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