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

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

Ballet Master in Chief
Peter Martins

Ballet Mistress
Rosemary Dunleavy

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

Assistant to the Ballet Master in Chief
Sean Lavery
Guest Teacher
Merrill Ashley

NEW YORK CITY BALLET ORCHESTRA

Music Director: Fayçal Karoui
Principal Conductor: Maurice Kaplow
Conductors: Clotilde Otranto, Andrews Sill
Conductor Emeritus: Hugo Fiorato

THE COMPANY

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

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

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

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

Children’s Ballet Master: Garielle Whittle

† Janice Levin Dancer Honoree for 2008–2009

As of June 21, 2009
# NEW YORK CITY BALLET ORCHESTRA

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<th>First Violins</th>
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<td>Arturo Delmoni, Concertmaster</td>
<td>Ron Wasserman, Principal</td>
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<td>Marji Danilow, Associate</td>
<td>Hugh Eddy, Associate</td>
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<td>Wan Hao Xu</td>
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<td>Lydia Hong, Principal Conway Kuo, Associate Yeojin Cho Qing Guo* Bin Lu Min Young Song Andrew Schaw Nelly Kim Helen Strilec Sue Ellen Colgan</td>
<td>Randall Wolfgang, Principal Richard Dallassio, Associate James Byars</td>
<td><strong>James Baker, Principal</strong> James Sapporito, Associate</td>
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<td><strong>Violas</strong></td>
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<td>Maureen Gallagher, Principal Susan Pray, Associate Liane Marston Barbara Baird Warren Laffredo Laurance Fader Jeffrey Jacobi</td>
<td>Gerhardt Koch, Principal Steven Hartman, Associate Brian Hysong, Clarinet and Bass Clarinet</td>
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<td>Harrison Hollingsworth, Principal Ethan Silverman, Associate, Bassoon, and Contrabassoon Donald MacCourt</td>
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<td>Fred Zlotkin, Principal Eugene Moye, Associate</td>
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<td>Robert Gardner</td>
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<td>Neil Balm, Co-Principal</td>
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<td>Robert Haley</td>
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*On leave of absence*
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Assistant to the General Manager: Barbara Hart
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Resident Lighting Designer: Mark Stanley
Lighting Director: Penny Jacobs
Stage Manager: Betsy Ayer
Assistant Stage Manager: Kathryn Orr
Lighting Assistants: Nick Houfek, Eric Larson
Technical Assistant: Bryan Steele
Rehearsal Pianist: Mack Schlefer
Music Coordinator: Richard Moredock
Music and Video Archivist: Serapio Walton
Régisseur: Thomas A. Lemansky
Piano Technician: Fred Hitchcock

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Director: Marc Happel
Manager, Costume Shop: Dara Faust
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Wardrobe Master: John Radwick
Assistant Wardrobe Mistress: Marlene Olson
Assistant Wardrobe Master: Phillip Rolfe
Men’s Wardrobe Consultant: Leslie Copeland
Hair and Make-up Supervisor: Stanley Tines
Ballet Shoe Supervisor: Angel Betancourt

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Chiropractic Consultant:
Lawrence E. DeMann Jr., D.C.
Director of Physical Therapy:
Marika Molnar
Physical Therapists:
Rebecca Blanchard, Rocky Bornstein, Liz Henry, Andrew Megginson, Nadia Sefcovic, Jo Smith, Andrea Zujko
Nutritionist:
Joy Bauer, M.S., R.D., CDN
Wellness Consultant:
Linda H. Hamilton, Ph.D.

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Associate Director, Communications: Joe Guttridge
Associate, Communications and Special Projects: Caitlin Gillette

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Associate Director, Ticket Services: Anne M. Yantine
Manager, Publications: Dustin Brauneck
Manager, Group Sales: Connie Coddington
Manager, Gift and Book Shop: Julio Cruz
Manager, Online Media: Richard Dryden
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Designer: Christine Nadin
Assistant, Marketing: Marc Rabinowitz
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Manager, Major Gifts: Marilyn Mullins
Associate, Institutional Support: Miranda Jirik
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Associate, Major Gifts: Kimberly Portis
Assistant, Corporate Relations: Theo Canaras
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Assistant, Guild: Alta Withers

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Director: Robert Davidson
Manager, Outreach Programs: Lauren Axelrod
Manager, School Programs: Tasha S. Antulov
Coordinator: Meghan Kent

Volunteer and Programmatic Resources
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Assistant Director: Susanna Organic
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The George Balanchine Trust
Director: Ellen Sorrin
Managing Trustee:
Barbara Horgan
Coordinator: Nicole Cornell

The School of American Ballet
Official School of
New York City Ballet
Founders: George Balanchine
and Lincoln Kirstein
Artistic Director and Chairman
of the Faculty: Peter Martins
Co-Chairman of Faculty:
Kay Mazzo
Executive Director:
Marjorie Van Dercook

New York Choreographic
Institute
Founder and Artistic Director:
Peter Martins
Associate Artistic Director:
Richard Tanner
Managing Director: Ellen Sorrin
Coordinator: Renee Rossi

As of June 21, 2009
With an economic recession facing us, it could have been a year when New York City Ballet’s customary excellence dimmed. Instead, our performances engaged audiences with sparkling artistry and technique, breathtaking music and movement, and thrilling athleticism. The Company’s dancers, musicians, and artists deserve our respect for their dedication and grace.

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

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

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

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

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

John L. Vogelstein, Chairman  
Peter Martins, Ballet Master in Chief
2008-09 SEASON OVERVIEW

During the 2008-09 Season, New York City Ballet staged the work of 20 choreographers to music by 69 composers, performing a ballet repertory that is truly unparalleled in its breadth and diversity. The Company introduced five world premieres, and received, jointly with New York City Opera, a monumental gift to the capital campaign of its home, the David H. Koch Theater. With a roster of stellar dancers, the acclaimed 62-piece NYCB Orchestra, and a glowing legacy passed on by Founders George Balanchine and Lincoln Kirstein, Ballet Master in Chief Peter Martins continues to lead the Company towards an innovative future for classical dance in the new millennium.
The winter season began on Tuesday, November 24, 2008, with "An Opening Night Celebration." This momentous event was dedicated to Julia and David H. Koch in recognition of Mr. Koch’s $100 million gift to the theater’s capital campaign, and featured a gala performance with ballets by George Balanchine, Jerome Robbins, Peter Martins, and Susan Stroman to music by American composers Samuel Barber, Leonard Bernstein, and Wynton Marsalis, among others. The celebration continued with a glamorous black-tie supper ball on the theater’s Promenade, and guests, including Valentino, Sarah Jessica Parker, Alicia Keys, and Vanessa Williams, were on hand to toast Mr. Koch on this special evening. Benefit Chairmen Earle and Carol Mack and Clarke and Whitney Murphy helped raise over $1.2 million for the Company.

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

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

Lifecasting

Music: Ryoji Ikeda and Steve Reich
Choreography: Douglas Lee
Costumes: Ines Ades
Lighting: Mark Stanley
Premiere: January 22, 2009, New York City Ballet, David H. Koch Theater
Original cast: Ashley Bouder, Sterling Hyltin, Maria Kowroski, Kaitlyn Gilliland, Georgina Pazcoguin, Antonio Carmena, Robert Fairchild, Craig Hall, Amar Ramasar, Adrian Danchig-Waring, Christian Tworzyanski

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

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

- Members of the New Combinations Fund
- The Fan Fox and Leslie R. Samuels Foundation
- Lila Acheson and DeWitt Wallace Endowment Fund
- Rudolf Nureyev Fund for Emerging Choreographers
- Rudolf Nureyev Dance Foundation
- Harriet Ford Dickenson Foundation
- Joseph and Sylvia Slifka Foundation

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

The 2009 Winter Season welcomed two premieres into the Company’s repertory, the first of which, Douglas Lee’s Lifecasting, took place on January 22 as part of New Combinations: A Tribute to Nureyev. Taking place on the anniversary of Balanchine’s birthday, the program also paid tribute to Rudolf Nureyev’s dedication to the progress and development of dance and NYCB’s newly inaugurated Rudolf Nureyev Fund for Emerging Choreographers. A daring ensemble work, Lifecasting’s movement possesses an inventive sculptural quality, great sweep and energy, and dark drama.
The 2009 Annual Luncheon on February 11 explored “A Dancer’s Life,” moderated by NYCB Ballet Master and SAB Faculty Member Sean Lavery with Soloists Tiler Peck and Robert Fairchild and SAB Co-Chairman of Faculty Kay Mazzo. The group discussed the journey from school to stage with SAB students demonstrating classroom exercises and NYCB dancers performing excerpts from the Company’s repertory.

Ballet Master in Chief Peter Martins also took the occasion to announce this year’s Janice Levin Dancer Honoree. An award given in honor of former NYCB and SAB Board Member Janice Levin and annually bestowed upon a promising young member of the Company who studied at the School of American Ballet, this year the distinction was given to Kathryn Morgan. Following the program, guests lunched on the Promenade.

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

A Simple Symphony

Music: Benjamin Britten
Choreography: Melissa Barak
Costumes: Melissa Barak
Costume supervision: Marc Happel
Lighting: Mark Stanley
Premiere: February 17, 2009, New York City Ballet, David H. Koch Theater
Original cast: Sara Mearns, Jared Angle, Ana Sophia Scheller, Tiler Peck, Tyler Angle, Sean Suozzi, Sara Adams*, Megan Johnson, Rachel Piskin, Kristen Segin*, Mary Elizabeth Sell, Lydia Wellington

*Apprentice

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

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Premiering on February 17, Melissa Barak’s A Simple Symphony was the winter season’s second new ballet. A former member of NYCB’s corps de ballet, Ms. Barak choreographed two works already in the Company’s repertory: Telemann Overture Suite in E Minor, originally created for the School of American Ballet, and If By Chance, choreographed for the 2002 Diamond Project. For her third work to enter the NYCB repertoire, Ms. Barak used Benjamin Britten’s Simple Symphony, presenting a brisk and beautiful work that is simultaneously chic and ebullient.
SPRING HIGHLIGHTS

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

As a special treat for the gala audience, the Company presented another premiere of sorts: a short film titled Recreating a Tutu’s Splendor. This rare glimpse backstage depicted the four-month, meticulous process of salvaging the glorious tutus from Balanchine’s Theme and Variations. The heartfelt narrative by Costume and Wardrobe Director Marc Happel and images of the diligent 17-person team were met with enormous enthusiasm as the curtain rose to reveal the sparkling culmination of their efforts. Following the performance of Theme and Variations, guests gathered on the Promenade for an elegant supper ball. With the leadership of Gala Chairmen Franci Blassberg and Joe Rice, Lisa Maria and Philip Falcone, and Lesley Stahl and Aaron Latham, $1.4 million was raised for the Company.

Quasi Una Fantasia
Music: Henryk Górecki
Choreography: Benjamin Millepied
Costumes: Marc Happel
Lighting: Mark Stanley
Premiere: May 13, 2009, New York City Ballet, David H. Koch Theater
*Apprentice
The production of Quasi Una Fantasia was made possible by a generous grant from the Geoffrey C. Hughes Foundation.

Toccata
Music: Otto Bubeníček
Choreography: Jiří Bubeníček
Costumes: Otto Bubeníček
Costume supervision: Marc Happel
Lighting: Mark Stanley
Premiere: May 13, 2009, New York City Ballet, David H. Koch Theater
Original cast: Abi Stafford, Brittany Pollack, Georgina Pazcoguin, Robert Fairchild, Craig Hall, David Prottas, Andrew Scordato
Pianos: Elaine Chelton and Susan Walters
Viola: Maureen Gallagher
Cello: Fred Zlotkin
Continuing its success from the previous year, New York City Ballet presented the second Dancers’ Choice: A Benefit for the Dancers’ Emergency Fund on June 14, 2009. Originally conceived by Jerome Robbins, the Fund was instituted to provide financial resources for NYCB dancers in situations of extraordinary need. This year, Principal Dancer Jenifer Ringer was chosen by Peter Martins to conceive and supervise the event, which included the world premiere of Principal Dancer Ashley Bouder’s flirtatious romp, Give Me Fever. Other program highlights were the season’s only performance of Balanchine’s Valse-Fantaisie and excerpts from Peter Martins’ The Waltz Project and Richard Tanner’s Episodes & Sarcasms. The evening also included the short film Pas de Deux—The Dancers’ Perspective, capturing the viewpoint and thought processes of dancing the pas de deux from The Sleeping Beauty as performed by Principal Dancers Megan Fairchild and Andrew Veyette.

Thanks to the leadership of Arlene C. Cooper, over $100,000 was raised for the Dancers’ Emergency Fund from ticket, t-shirt, and gift shop sales, and funds raised from the sale of dancer-made artwork. Additional thanks is extended to The Jerome Robbins Foundation, Anvil Restaurant Group, Haerer Printing Solutions, and Danskin.
OUR AUDIENCES AND COMMUNITY

Public Programs at NYC

Throughout the performance season, NYC helped bring audience members closer to the artists onstage by presenting public programs and exhibitions to broaden their understanding of the accomplishments achieved through the hard work of its thrilling dancers and the numerous staff members behind the scenes. Chief among these programs are the Company’s Close-Up events offering opportunities to learn from and interact with members of the Company. Public programs during the 2009 fiscal year included NYC Seminars onstage at the David H. Koch Theater and informal Studio Talks with dancers, musicians, choreographers, designers, and ballet masters, as well as opportunities for first-time ballet-goers to explore the world of dance at An Evening with Friends at the Ballet and First Position Discussions. Families with children had the chance to get their bodies moving at Children’s Workshops, where their imaginations were inspired by lively, interactive movement activities. Ballet for Young People, a child-friendly one-hour adventure into the world of choreography is always a popular event among the Company’s youngest fans.

Exhibitions

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

Outreach in NYC and the Greater Metropolitan Area

New York City Ballet continues to inspire thousands of people outside of the theater, informing them of the cultural and physical importance...
of ballet through outreach programs for schools and the general public. The Company invests in the greater metropolitan community through school programs and this year reached over 7,000 students in all five of New York City’s boroughs in addition to two New York counties outside of New York City and two counties in New Jersey.

Lead support for New York City Ballet’s education and outreach programming is generously provided by Michael and Sue Steinberg, The Dreitzer Foundation, Rose M. Badgeley Residuary Charitable Trust, Edith Everett, Macy’s Foundation, Naomi O. Seligman, and the Tiger Baron Foundation.
An affiliate of NYC Ballet, the New York Choreographic Institute was founded by Peter Martins and Irene Diamond in the spring of 2000 with a gift of $5.5 million from the Irene Diamond Fund to encourage aspiring and established choreographers alike in their artistic development. The Institute’s primary activity is to provide choreographers with the opportunity to develop their craft in a nurturing environment, free of the pressures associated with public performances. This is achieved during working sessions at NYC Ballet’s rehearsal studios. The choreographers’ work in the studio is supplemented by attending performances and exhibitions throughout the city with the intent of helping to inform their choreographic decisions by broadening an understanding of performance and visual art.

In addition, the Institute established a Fellowship Initiative program in 2005. Designed to give other classical dance companies the means to replicate, on a smaller scale, the opportunities that the Institute provides, the Institute annually awards as many as five fellowships to recipient companies to create programs that encourage the development of classical choreographers. The fellowships are granted to both national and international classical dance companies that are willing to supply choreographers with the dancers and studio time necessary to explore their craft. As the Institute’s interest is in the process of choreography itself, the fellowships do not involve costumes, scenery, or lighting designs, but do culminate in an informal showing of the work created.

Endowment support for the New York Choreographic Institute is provided by: The Irene Diamond Fund, Bob and Martha Lipp, Harriet Ford Dickenson Foundation, Agnes Gund and Daniel Shapiro, Barry S. Friedberg and Charlotte Moss, Marie Nugent-Head and James C. Marlas, The Hochberg Foundation Trust, Annie and Art Sandler, David and Susan Viniar, and The Horace W. Goldsmith Foundation.
2008-2009
New York
Choreographic
Institute
Participants

2008 Fall Session
Jiří Bubeníček—
Dresden Semperoper Ballet, principal dancer; choreographer
Jozsef Csaba Hajzer—
choreographer
Timothy Harbour—
choreographer
Adam Hendrickson—
New York City Ballet, soloist; choreographer
Jonathan Watkins—
The Royal Ballet, first artist; choreographer

2009 Spring Session
Darius Barnes—
New York City Ballet, corps de ballet member; choreographer
Matthew Renko—
New York City Ballet, corps de ballet member; choreographer
Michael Tucker—
New York City Ballet, apprentice; choreographer
Lillian Watkins—
School of American Ballet, former student; choreographer

2008-2009 Fellowship Initiative Grants

Ballet British Columbia
Artistic Director: John Alleyne
Choreographer/Fellow: Simone Orlando

Los Angeles Ballet
Artistic Directors: Colleen Neary and Thordal Christensen
Choreographer/Fellow: Lucy Van Cleef

Miami City Ballet
Artistic Director: Edward Villella
Choreographer/Fellow: Daniel Baker

Minnesota Ballet
Artistic Director: Robert Gardner
Choreographer/Fellow: Igor Burlak

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

Copenhagen, Denmark, and Paris, France
In September 2008, New York City Ballet embarked on a three-week season in Europe, beginning at the Tivoli Concert Hall in Copenhagen, Denmark. The Company presented three repertory programs over six performances, including classic ballets such as Balanchine’s Symphony in Three Movements and Robbins’ Dances at a Gathering, as well as contemporary works like Peter Martins’ Hallelujah Junction and Mauro Bigonzetti’s In Vento. Each performance was met by enthusiastic audiences and before long the Company was on its way to Paris, marking its first visit to France since 1995.

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

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

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

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

BEYOND NEW YORK CITY

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

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

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

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

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

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

In the summer ahead, numerous renovations and enhancements unfolded including brand new seating and carpeting, the addition of aisles to the Orchestra section of the house, the installation of state-of-the-art audio and visual equipment, an enlarged and moveable orchestra pit, and a new stage lighting system, along with renovations to public amenities and backstage dressing rooms. In recognition of and tribute to his outstanding generosity, the theater is today known as the David H. Koch Theater.
Operating revenues in 2009 totaled $35,856,000, down 4.6% from 2008. The decrease was primarily due to declines in ticket sales and investment income. Performance revenue (including ticket sales and tour fees) dipped 3.5% from 2008 to $25,893,000. Investment income generated from the endowment and other reserve funds decreased 11% from 2008 to $8,309,000.

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

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

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

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

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

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

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

- Joseph and Sylvia Slifka Foundation
- Harriet Ford Dickenson Foundation
- Lincoln Center Corporate Fund
- Gene and Stanley Lasdon Charitable Trust
- Merrill Lynch & Co., Inc.
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New York City Ballet’s programming is made possible in part by public funds from the New York City Department of Cultural Affairs, the National Endowment for the Arts, and the New York State Council on the Arts.

Special $25 Orchestra seats sponsored by CIT.

New York City Ballet’s Preferred Airline

New York City Ballet extends special thanks to David H. Koch for his remarkable contribution to help renovate the theater, now the David H. Koch Theater. In addition, we express our gratitude to the City of New York and Mayor Michael R. Bloomberg for contributing capital funds for the theater renovation through the Department of Cultural Affairs under the leadership of Commissioner Kate D. Levin, with additional support from Speaker Christine C. Quinn and Council Member Gale A. Brewer.
2008-09 Season by the Numbers

Performances: 206  Repertory ballets: 90
Full-length ballets: 4  World Premieres: 5
Dancers: 99  Attendance: 389,329
With deepest gratitude, New York City Ballet acknowledges the following individuals and organizations for their extraordinary support of the Company.

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

List complete as of June 30, 2009
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“There are no new steps, only new combinations.” —George Balanchine

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

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

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

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Janice H. Levin†
Bari Lipp Foundation
The Andrew W. Mellon Foundation
The Ambrose Monell Foundation
Veronique and Robert Pittman
Theodore C. Rogers
Louis Stude Sarofim
The Shen Family Foundation
The John L. Vogelstein Charitable Trust

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

Audrey Ellinger, in memory of Rita Anton
Franci Blassberg and Joe Rice
Booth Ferris Foundation
Daniel Brodsky
Mary W. Harriman Foundation
Dana Hopkins Trust
The Joelson Foundation
Judith McDonough Kaminski
The J.P. Morgan Chase Foundation
Estate of Paul Modes
Liz and Jeffrey Peek
The Prospect Hill Foundation
Irving and Audrey Rose
Ruth S. Stanton
Xerox Corporation
Mr. and Mrs. Gerhard R. Andlinger
AT&T
Judy and Howard Berkowitz
The Mitchell & Margo Blutt Foundation
Judy Bernstein Bunzl and Nick Bunzl

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

† In Memoriam

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

As of June 2009

From top, left to right:
Franci Blassberg,
John Schumacher, and
Barbara Cirksa; Candace
Bushnell; Katherine Bryan
and Amy Fine Collies;
General Manager Kenneth
Tabachnick with John L.
and Barbara Vogelstein;
Principal Dancers Ashley
Boulder, Maria Kowoski,
and Wendy Whelan;
Arlene Cooper, Jack and
Ian Archer Watters,
and Denise Sobel at the
New Combinations Fund
pre-season event.
## Statements of Financial Position

at June 30, (in thousands)

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$16,953</td>
<td>$26,124</td>
</tr>
<tr>
<td>Investments</td>
<td>124,666</td>
<td>142,411</td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>14,582</td>
<td>9,489</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>596</td>
<td>285</td>
</tr>
<tr>
<td>Inventory</td>
<td>158</td>
<td>157</td>
</tr>
<tr>
<td>Deferred production costs</td>
<td>1,297</td>
<td>990</td>
</tr>
<tr>
<td>Due from CCM</td>
<td>4,096</td>
<td>1,797</td>
</tr>
<tr>
<td>Leasehold in Rose Building and other property and equipment, less accumulated depreciation of $8,585 in 2009 and $7,953 in 2008</td>
<td>5,768</td>
<td>5,944</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$168,116</strong></td>
<td><strong>$187,197</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities and net assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$2,683</td>
<td>$3,553</td>
</tr>
<tr>
<td>Advance ticket sales and other deferred revenue</td>
<td>134</td>
<td>–</td>
</tr>
<tr>
<td>Payroll-related liabilities due to CCM</td>
<td>920</td>
<td>898</td>
</tr>
<tr>
<td>Payroll-related and other liabilities</td>
<td>9,963</td>
<td>7,056</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>13,700</strong></td>
<td><strong>11,507</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undesignated</td>
<td>(15,750)</td>
<td>(6,881)</td>
</tr>
<tr>
<td>Investment in Rose Building</td>
<td>3,932</td>
<td>4,283</td>
</tr>
<tr>
<td>Board-designated (see note 8)</td>
<td>43,908</td>
<td>64,135</td>
</tr>
<tr>
<td></td>
<td>32,090</td>
<td>61,537</td>
</tr>
<tr>
<td>Temporarily restricted:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future productions</td>
<td>734</td>
<td>289</td>
</tr>
<tr>
<td>Time and other restrictions</td>
<td>11,965</td>
<td>5,118</td>
</tr>
<tr>
<td>Dancers’ emergency</td>
<td>756</td>
<td>432</td>
</tr>
<tr>
<td></td>
<td>13,455</td>
<td>6,039</td>
</tr>
<tr>
<td>Permanently restricted (see note 8):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wallace endowment</td>
<td>57,750</td>
<td>57,750</td>
</tr>
<tr>
<td>Endowments for which income is unrestricted</td>
<td>20,651</td>
<td>20,646</td>
</tr>
<tr>
<td>Endowments for which income is restricted</td>
<td>30,470</td>
<td>29,718</td>
</tr>
<tr>
<td></td>
<td>108,871</td>
<td>108,114</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>154,416</strong></td>
<td><strong>175,690</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$168,116</strong></td>
<td><strong>$187,197</strong></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
## Changes in Unrestricted Net Assets

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating revenues:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance ticket sales and tour fees</td>
<td>$25,893</td>
<td>$26,831</td>
</tr>
<tr>
<td>Investment income not to exceed spending policy</td>
<td>8,309</td>
<td>9,330</td>
</tr>
<tr>
<td>Other revenues</td>
<td>1,654</td>
<td>1,423</td>
</tr>
<tr>
<td><strong>Total operating revenues</strong></td>
<td><strong>35,856</strong></td>
<td><strong>37,584</strong></td>
</tr>
</tbody>
</table>

| Operating expenses:           |        |        |
| Program services:             |        |        |
| Ballet production costs       | 41,177 | 42,663 |
| Facility expenses             | 4,713  | 4,738  |
| Production management expenses| 4,296  | 4,048  |
| **Total program services**    | **50,186** | **51,449** |

| Supporting services:          |        |        |
| Administration                | 6,261  | 4,581  |
| Public support expense        | 4,030  | 4,798  |
| **Total operating expenses**  | **60,477** | **60,828** |

| Loss from operations before public support | (24,621) | (23,244) |

| Public support including utilization |        |        |
| Appropriation from the City of New York | 1,238  | 1,340  |
| Other governmental agencies          | 331    | 346    |
| Special events                        | 3,341  | 5,148  |
| Guild memberships and activities     | 2,520  | 2,847  |
| Foundations                           | 2,386  | 2,537  |
| Corporations                          | 2,650  | 1,687  |
| Individuals                           | 6,174  | 5,394  |
| Estates and trusts                    | 1,217  | 2,789  |
| **Total public support**             | **19,857** | **22,088** |

| Operating deficit                 | (4,764) | (1,156) |
| Pension plan and post employment adjustments | (3,352) | (606) |
| Investment income for operations (spending policy) | (8,309) | (9,330) |
| Net decline in value of investments | (13,022) | (7,112) |

| Changes in unrestricted net assets | $ (29,447) | $ (18,204) |

(continued)
## Statements of Activities

_for the year ended June 30, (continued)_(in thousands)

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Changes in temporarily restricted net assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment revenue</td>
<td>$849</td>
<td>$(11)</td>
</tr>
<tr>
<td>Public support:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other government</td>
<td>105</td>
<td>115</td>
</tr>
<tr>
<td>Foundations</td>
<td>1,565</td>
<td>646</td>
</tr>
<tr>
<td>Corporations</td>
<td>389</td>
<td>1,115</td>
</tr>
<tr>
<td>Individuals</td>
<td>7,755</td>
<td>2,021</td>
</tr>
<tr>
<td>Utilization of temporarily restricted net assets</td>
<td>(3,124)</td>
<td>(4,704)</td>
</tr>
<tr>
<td>Change in value of split-interest arrangements</td>
<td>(123)</td>
<td>9</td>
</tr>
<tr>
<td><strong>Changes in temporarily restricted net assets</strong></td>
<td><strong>7,416</strong></td>
<td><strong>(809)</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Changes in permanently restricted net assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Public support:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundations</td>
<td>283</td>
<td>114</td>
</tr>
<tr>
<td>Corporations</td>
<td>–</td>
<td>11</td>
</tr>
<tr>
<td>Individuals</td>
<td>474</td>
<td>513</td>
</tr>
<tr>
<td><strong>Changes in permanently restricted net assets</strong></td>
<td><strong>757</strong></td>
<td><strong>638</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Changes in total net assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(21,274)</strong></td>
<td></td>
<td><strong>(18,375)</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of year</td>
<td>175,690</td>
<td>194,065</td>
</tr>
<tr>
<td><strong>End of year</strong></td>
<td><strong>$154,416</strong></td>
<td><strong>$175,690</strong></td>
</tr>
</tbody>
</table>

_The accompanying notes are an integral part of these financial statements_
Cash flows from operating activities

Change in net assets:
- Unrestricted $ (29,447) $ (18,204)
- Temporarily restricted 7,416 (809)
- Permanently restricted 757 638

(21,274) (18,375)

Adjustments to reconcile change in net assets to net cash used in operating activities:
- Depreciation 632 672
- Contributions restricted for long-term activities (441) (400)
- Net losses on investments 13,304 9,160
- Decreases [increases] in assets:
  - Pledges receivable (5,093) 2,369
  - Accounts receivable (311) 74
  - Inventory (1) 24
  - Deferred production costs (307) 137
  - Due from CCMD (2,299) (1,194)
- Increases [decreases] in liabilities:
  - Accounts payable and accrued expenses (870) 134
  - Advance ticket sales and other deferred revenue 134 (59)
  - Payroll-related liabilities due to CCMD 22 164
  - Payroll-related and other liabilities 2,907 1,437

Net cash used in operating activities (13,597) (5,857)

Cash flows from investing activities

Proceeds from sales of investments 59,789 56,485
Purchases of investments (55,348) (36,760)
Purchases of property and equipment (456) (213)
Net cash provided by investing activities 3,985 19,512

Cash flows from financing activities

Endowment contributions 441 400
Net cash provided by financing activities 441 400

Net increase (decrease) in cash and cash equivalents (9,171) 14,055

Cash and cash equivalents

Beginning of year 26,124 12,069
End of year $ 16,953 $ 26,124

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

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

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

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

Financial statement presentation

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

Cash and cash equivalents

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

Property and equipment

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

Investments

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

Endowments

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

Public support, grants, and contributions

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

Production costs

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

Allocation of expenses, income and support

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

Functional allocation of expenses

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

Income tax uncertainties

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

Fair-value measurement

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

Subsequent events

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

Reclassifications

Certain prior year balances have been reclassified for comparative purposes.
2. Investments

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

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equities</td>
<td>$ 54,105</td>
<td>$ 44,792</td>
</tr>
<tr>
<td>Corporate bonds</td>
<td>218</td>
<td>2,697</td>
</tr>
<tr>
<td>Government bonds</td>
<td>–</td>
<td>31,534</td>
</tr>
<tr>
<td>Diversified hedge funds</td>
<td>70,343</td>
<td>63,388</td>
</tr>
<tr>
<td>Cash equivalents</td>
<td>16,880</td>
<td>27,187</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$ 141,546</strong></td>
<td><strong>$ 169,598</strong></td>
</tr>
</tbody>
</table>

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

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

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

- **Level 1** — quoted prices for *identical* instruments in active markets;
- **Level 2** — quoted prices for *similar* instruments in active markets; quoted prices for identical or similar instruments in markets that are not active; and model-derived valuations the significant inputs for which are observable; and
- **Level 3** — instruments the significant inputs for which are *unobservable*.

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

**Fair-value Measurements Using Level 3 Inputs**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance—July 1, 2008</td>
<td>$ 63,388</td>
</tr>
<tr>
<td>Purchases</td>
<td>13,276</td>
</tr>
<tr>
<td>Redemptions</td>
<td>(629)</td>
</tr>
<tr>
<td>Realized Gains</td>
<td>147</td>
</tr>
<tr>
<td>Unrealized losses</td>
<td>(5,839)</td>
</tr>
<tr>
<td><strong>Balance—June 30, 2009</strong></td>
<td><strong>$ 70,343</strong></td>
</tr>
</tbody>
</table>

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

3. Pledges Receivable

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

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$ 7,636</td>
<td>$ 4,513</td>
</tr>
<tr>
<td>One to five years</td>
<td>$ 6,946</td>
<td>$ 4,976</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 $3,414,000 and $79,000 in fiscal-years 2009 and 2008, respectively, due to pension adjustments required to increase the accrued pension benefit liability to the amount of the unfunded projected benefit obligation at each June 30. These amounts were inclusive of City Ballet’s share of CCMD’s costs. The fiscal-year 2009 adjustment is due primarily to decreases in plan assets attributable to the worldwide financial downturn.

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

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

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

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

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

6. Postretirement and Postemployment Benefits
Other than Pensions

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

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

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

<table>
<thead>
<tr>
<th>Postretirement Benefit</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Obligation at the end of year</td>
<td>$1,138</td>
<td>$1,157</td>
</tr>
<tr>
<td>Accumulated Obligation</td>
<td>735</td>
<td>700</td>
</tr>
<tr>
<td>Unrecognized Amounts</td>
<td>$403</td>
<td>$457</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Year Beginning July 1st</th>
<th>Estimated Employer Benefit Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>98</td>
</tr>
<tr>
<td>2010</td>
<td>98</td>
</tr>
<tr>
<td>2011</td>
<td>98</td>
</tr>
<tr>
<td>2012</td>
<td>98</td>
</tr>
<tr>
<td>2013</td>
<td>98</td>
</tr>
<tr>
<td>2014–2018</td>
<td>499</td>
</tr>
</tbody>
</table>

Estimated benefit payments are as follows:

The accumulated postretirement benefit obligation was actuarially determined as of June 30, 2009, using assumed discount rates of 6.75%. The assumed rate of future increases in health care was 9.5% in the first year, declining to 4% by the year 2018. Had the health-care cost-trend rate assumption been increased by 1%, the accumulated postretirement benefit obligation would have increased by 14%. The effect of this change on the sum of the service and interest cost components of net periodic postretirement benefit cost would have been an increase of 9%. The postretirement balance is reflected as part of payroll-related liabilities.
City Ballet’s endowments consist of both Board-designated and donor-restricted funds, established for a variety of purposes. The New York State Uniform Management of Institutional Funds Act (“UMIFA”) requires the preservation of the historic dollar value of the original gift as of the gift date, absent explicit donor stipulations to the contrary.

### Board-designated endowment

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

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Functioning as endowment</td>
<td>$23,659</td>
<td>$44,990</td>
</tr>
<tr>
<td>Cash/investment reserves</td>
<td>15,407</td>
<td>14,303</td>
</tr>
<tr>
<td>Repertory</td>
<td>1,606</td>
<td>1,606</td>
</tr>
<tr>
<td>Scenic design maintenance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robbins repertory fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choreographic institute</td>
<td>15,909</td>
<td>15,642</td>
</tr>
<tr>
<td>Nureyev emerging choreographers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance on</td>
<td>500</td>
<td>481</td>
</tr>
<tr>
<td>Martins’ 25</td>
<td>344</td>
<td>203</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><strong>$43,908</strong></td>
<td><strong>$64,135</strong></td>
</tr>
</tbody>
</table>

### Donor-restricted endowment

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

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2009</th>
<th>2008</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>900</td>
<td>900</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$6,945</strong></td>
<td><strong>$6,945</strong></td>
</tr>
</tbody>
</table>

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

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

### Funds with deficiencies

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor or UMIFA requires the organization to retain as a fund of perpetual duration. City Ballet had no deficiencies of this nature as of June 30, 2009 and 2008.
Spending policy
In June 1991, City Ballet adopted a policy permitting management to budget and expend a percentage (5% for fiscal-years 2009 and 2008) of a moving average of quarterly market values of its investment portfolio. The difference between this calculated amount and actual investment income is reported as “investment income over (under) spending policy” in the statements of activities and is added to or subtracted from Board-designated net assets.

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

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

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

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

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

New York, New York
November 20, 2009