



PNB PACIFIC
NORTHWEST
BALLET

ANNUAL REPORT
2023/2024



VISION

Enriching lives in the Pacific Northwest, considered a national treasure and acclaimed worldwide, PNB epitomizes excellence in the performing arts.

MISSION

Set new standards for artistic excellence, innovation, and creativity.

Attract the most talented dancers, choreographers, musicians, collaborative artists, staff and volunteers.

Educate and develop dance artists as well as enthusiasts.

Captivate a devoted, supportive, continually growing, and diverse audience.

Strengthen our financial and organizational foundation.



Dylan Wald in Jessica Lang's *The Calling*. Photo ©Angela Sterling.

LETTER FROM THE ARTISTIC DIRECTOR



As we look back on the 2023-2024 season, there is much to be proud of. The return of two winning works by Jiří Kylián, along with Alexander Ekman's raucous *Cacti*, started the year with excitement and flair. In November, *Wartime Elegy* and the world premiere of Dani Rowe's *The Window* brought a more contemplative rep to the stage. The music, choreography, costumes, and scenic designs of Kent Stowell's *Swan Lake* enchanted audiences, dancers, and ticket sales alike—what a treasured masterpiece we have in this ballet. The return of *Bacchus*, coupled with Alejandro Cerrudo's *One Thousand Pieces*, generated increased interest and remarkable achievement at the box office.

Personally, I loved attending performances of *Harold and the Purple Crayon*. Witnessing the engagement of children of all ages was like seeing magic in the air. Harold seemed to epitomize inclusivity and empowerment for everyone. Crystal Pite's incomparable work, *The Seasons' Canon*, headlined a memorable rep, and *Coppélia* closed the season with charm.

My job is to champion the art we create in the studio and present on the stage, but I also take great joy in our overachievement in ticket sales and in watching audience members dance up the aisles at the end of each show. This season offered plenty of both.

One of the things I love most about PNB exists beyond the stage, studio, or box office; it's the culture we've created. If you've attended a Season Encore performance, you've experienced PNB's culture. The tributes to Ezra Thomson, James Kirby Rogers, James Yoichi Moore, and Otto Neubert were heartfelt and beautiful. Many in the audience have never met these individuals, yet they feel a part of the same family.

This same culture also invests in Dance for All classes for neurodiverse learners, holds its I.D.E.A. work in the highest regard, and caters to every individual student and family in our school. Creating culture is never a top-down phenomenon; for positive culture to work, it is everyone's role and shared responsibility. PNB understands and epitomizes this concept. I couldn't be prouder of our culture and thank the numerous individuals who contribute to and champion this important work.

As much as we manage day-to-day operations and prudently plan for the year ahead, balancing new budgets and navigating obstacles, we also have a responsibility to consider the long-term future of this great institution. Part of that planning involves preparing and developing a new full-length, *The Sleeping Beauty*, and fortifying our financial base through fundraising and endowment giving. Looking towards each newly enrolled student, first-time donor, ticket buyer, or a world premiere—these are all part of our day-to-day commitment. At this moment in our history, we must take a longer view into our future, considering the investments we choose to make in our facilities. There is an urgent need to update the Phelps Center to ensure we accommodate and meet the needs of all PNB stakeholders.

This is a pivotal moment for PNB, one in which we must step back and reflect on the long-term future of this company and how we can continue to thrive, serve our community, and embrace our culture of inclusivity and empowerment.

A handwritten signature in black ink that reads "Peter Boal". The signature is fluid and cursive, with the first name "Peter" written as "Pth" and the last name "Boal" written in a more traditional cursive style.

ARTISTIC STAFF

Peter Boal, Artistic Director
Kent Stowell and Francia Russell, Founding Artistic Directors

PRINCIPALS

Jonathan Batista
Leta Biasucci
Kyle Davis
Angelica Generosa
Cecilia Iliesiu
Elle Macy
James Yoichi Moore
Elizabeth Murphy
Lucien Postlewaite
James Kirby Rogers
Sarah-Gabrielle Ryan
Dylan Wald

SOLOISTS

Madison Rayn Abeo
Dammiel Cruz-Garrido
Christopher D'Ariano
Clara Ruf Maldonado
Amada Morgan
Miles Pertl
Christian Poppe
Kuu Sakuragi
Price Suddarth
Leah Terada
Ezra Thomson

CORPS DE BALLET

Luca Anaya
Malena Ani
Dylan Calahan
Ryan Cardea
Mark Cuddihee
Luther DeMyer
Ashton Edwards
Melisa Williams
Connor Horton
Zsilas Michael Hughes
Roselyn Hutsell
Kali Kleiman
Larry Lancaster
Audrey Malek
Noah Martzall
Joh Morrill
Ginabel Peterson
Juliet Prine
Yuki Takahashi
Genevieve Waldorf
Lily Wills
Destiny Wimpye

APPRENTICES

Emerson Boll
Samuel Portillo

Emil de Cou
Music Director/Principal Conductor

Christina Siemens
Principal Company Pianist

Otto Neubert, Anne Dabrowski,
Giovanni Villalobos
Rehearsal Directors

Norbert Herriges
Technical Director

Meleta Buckstaff
Costume Shop Manager

Josh Archibald-Sieffer
Company Pianist/Conductor



Top to bottom: PNB Company and Orchestra in Kent Stowell's *Swan Lake*; PNB dancers in Twyla Tharp's *Sweet Fields*; PNB Company dancers in Crystal Pite's *The Seasons' Canon*. Photos © Angela Sterling.

ORCHESTRA

VIOLIN 1

Michael Jinsoo Lim
Concertmaster

Jennifer Caine Provine
Associate Concertmaster

Emilie Choi
Assistant Concertmaster

Stephen Daniels**
Tom Dziekonski*
Ella Marie Gray*
YeSol Im
Lynn Bartlett Johnson**
Petro Krysa

VIOLIN 2

Rita Lee
Principal

Ji-Yeon Lee
Assistant Principal

Ingrid Fredrickson*
William E. Boyd*
Anne Cady*
Adrianna Hulscher
Laurel Wells
Kim Zabelle**

VIOLA

Alexander Grimes
Principal

Betty Agent*
Assistant Principal

Kayleigh Miller

Joyce Ramée*
Laura Renz
Eileen Swanson*

CELLO

Page Smith*
Principal

Virginia Dziekonski*
Assistant Principal

Meg Brennand**
Andrea Chandler**
Charles Jacot
Brian Wharton

BASS

Todd Larsen**
Principal

Stephen Schermer**
Assistant Principal

Maurice Clubb
Ben Musa**

FLUTE

Evan Pengra Sult
Principal

Laura Werner

PICCOLO

Laura Werner

OBOE

Dan Williams
Principal
Tad Margelli*

ENGLISH HORN

Tad Margelli*

CLARINET

Jennifer Nelson**
Principal

Denise Lum

BASS CLARINET/ E-FLAT

Denise Lum

BASSOON

Mona S. Butler*
Principal

Dana Jackson

HORN

Rodger Burnett*
Principal

Danielle Lemieux
Richard Reed*
Ryan Stewart

TRUMPET

Sarah Viens
Principal

Richard Werner*

TROMBONE

Mark Williams*
Principal

Carson Keeble

BASS TROMBONE

Douglas Nierman*

TUBA

Ryan Schultz
Principal

TIMPANI

Phillip Hanson*
Principal

PERCUSSION

Matthew Kocmierski*
Principal

Gunnar Folsom

HARP

John Carrington
Principal

KEYBOARD

Christina Siemens
Principal

Josh Archibald-Seiffer

PERSONNEL MANAGER

Rodger Burnett*

MUSIC LIBRARIAN

Mona S. Butler*

*Founding members of PNB Orchestra (1989).

**25 plus years with PNB Orchestra.

The Pacific Northwest Ballet Orchestra is composed of musicians represented by the PNB Orchestra Players Organization.



Top and bottom: PNB Orchestra in the McCaw Hall orchestra pit.
Center: Michael Jinsoo Lim, Jennifer Caine Provine, Alexander Grimes, Page Smith in Alexander Ekman's Cacti. Photos © Angela Sterling.

PETITE MORT

SEPTEMBER 22 – OCTOBER 1, 2023
DIGITAL STREAM OCTOBER 5 – 9, 2023

Petite Mort

Music: Wolfgang Amadeus Mozart
Choreography: Jiří Kylián

Sechs Tänze (Six Dances)

Music: Wolfgang Amadeus Mozart
Choreography: Jiří Kylián

Cacti

Music: Franz Joseph Haydn, Ludwig van Beethoven, Franz Schubert
Text: Spenser Theberge
Choreography: Alexander Ekman

The 2009 PNB premiere of Jiří Kylián's *Petite Mort* was made possible by Jeffrey & Susan Brotman and Peter & Peggy Horvitz. The 2010 PNB premiere of Jiří Kylián's *Sechs Tänze (Six Dances)* was generously underwritten by Jeffrey & Susan Brotman. The 2018 PNB premiere of Alexander Ekman's *Cacti* was generously underwritten by Susan Brotman.

Pacific Northwest Ballet's 2023-2024 season was proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. PNB's digital season made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by The Seattle Times.



Top - bottom, left - right: PNB Company dancers in *Cacti*; Cecilia Iliesiu and PNB Company dancers with cellist Page Smith in *Cacti*; PNB Company dancers in *Petite Mort*; PNB Company dancers in *Sechs Tänze*. Photos © Angela Sterling.

LETTER FROM THE EXECUTIVE DIRECTOR



PNB at 52 is at an interesting intersection of organizational maturity and consequential change. These are closely watched times for PNB and for the arts community in Seattle and beyond. No surprise for this exceptionally determined sector, cultural organizations continue to present compelling work through lingering pandemic impacts and major external variables. Greater downtown revitalization is very much on our minds and in our strategic work, and here on the Seattle Center campus we're preparing for more change: a renovated Memorial Stadium focused on commercial use along with school district use, the impending arrival of an NBA team at Climate Pledge Arena, and Sound Transit construction. Those of us leading cultural organizations spend a great deal of our time responding to these variables, and focusing on advocacy measures that make the case for the arts as the common denominator in thriving cities everywhere. I say it all the time: there is no world class city on the planet that doesn't prioritize its cultural assets at the heart of its identity.

All that said, there's no doubt that in our region we have many urgent competing priorities. So it was especially gratifying last December to conclude more than a dozen years of advocacy with a unanimous vote by the King County Council in support of our region's first cultural access program. This groundbreaking initiative, Doors Open King County, will provide much-needed support for about 700 arts, culture, science, and heritage organizations across the county. The program is also designed to broaden and deepen the cultural sector's impact in schools and communities, and advance social cohesion and the vitality of communities across King County. This affirmation of the widespread benefits of our work is especially encouraging at a time when PNB's support from government sources has shrunk to less than a quarter of one percent of our operating budget.

At PNB we have always known that great work on stage, high impact education programs throughout the community, and a continued focus on relationship building offer the surest path to resilience in the face of rising

expenses and other variables in a changing city. Over the past three seasons we've made important progress with audience retention efforts, and have seen remarkable growth among new ticket buyers. 63% of last year's *Nutcracker* audience was new to us, as were 42% of ticket buyers to *Swan Lake*. PNB is one of the few companies continuing to offer digital programs; 7,000 viewers across 41 states and 9 countries tuned in. Here at home more than a thousand ticket buyers took advantage of our Pay What you Can nights, spending as little as five dollars per ticket, with an average price of \$18. Crafting multiple points of entry for those who wish to attend PNB performances, and shaping our business to be more inclusive and community focused, is a whole-organization approach that has led to more audience members discovering PNB and others making repeat attendance an important part of how they spend their time and discretionary income. The result was overachievement of more than \$1.5M in ticket sales across the 2023-2024 season.

Sustaining a large organization with a workforce of 400+ employees over any given season is absorbing work, but it is also our responsibility to conscientiously prepare for PNB's future. Growth of our endowment is an essential part of that responsibility, as is evaluating the functionality of our facilities, the needs of our PNB school community, and PNB's ongoing implementation of our inclusion, diversity, equity, and accessibility (I.D.E.A.) priorities. Last season we made further progress on a study to improve the interior spaces in the Phelps Center, with a focus on accessibility upgrades, more working space for our talented costume shop artisans, an inclusive approach to welcoming students and community members, and thoughtfully designed support spaces for how dancers work and maintain wellness in the 21st century. We'll share more in the months to come about this and other future-focused projects.

At ArtsFund's recent Celebration of the Arts, keynote speaker and disability activist Jim LeBrecht talked about the difference between organizational changes that happen as a response to legislation or litigation, and those that happen because companies want to evolve, want the full spectrum of their community reflected in and welcomed to their spaces, and want a vibrant diversity of voices and perspectives around the decision making table. At PNB, we applaud that very human centered evolution, and try to embody it in the role we play in fostering connection, curiosity, joy, inspiration, and understanding. Thank you to everyone who made it possible for PNB to raise the curtain on another stellar season of performances and engagement events designed to bring you closer to this wonderfully expansive art form.

Kudos go to our amazing PNB team of deeply caring, very talented staff members and artists, a dedicated Board of Trustees and Advisory Council, and our much-appreciated audience of fans and friends who cheer us on with every step. Thank you.

A handwritten signature in black ink, which appears to read "Ellen G. Walker". The signature is fluid and cursive, written on a white background.

INCLUSION, DIVERSITY, EQUITY, AND ACCESSIBILITY AT PNB

**ALL ARE WELCOME,
VALUED, AND RESPECTED AT**



PNB.ORG/IDEA

Pacific Northwest Ballet recognizes the historical and present inequities in ballet and is committed to shifting the culture in our Company and art form through meaningful action and reflection. We strive to be an arts organization that reflects our community and is relevant, accessible, and welcoming to everyone.

Throughout PNB's history, we have understood the importance of how classical arts organizations show up in, and for, their communities. Since 2014, PNB has moved this commitment front and center, dedicating more time and resources to ensure a more inclusive, diverse, equitable, and accessible PNB and ballet field.

The Pacific Northwest Ballet (PNB) Inclusion, Diversity, Equity, & Accessibility (I.D.E.A.) Committee is a cross-functional committee that values equity, diversity, inclusion, and accessibility as guiding organizational principles. We seek to reflect and embrace our community and to provide a welcoming and inclusive environment in which artists, audiences, students, staff and volunteers of all backgrounds learn, collaborate, and participate for the benefit of all. The work of the I.D.E.A. Committee directly supports PNB's mission to inspire, engage, and educate through dance. Diversity and diverse perspectives advance PNB's ability to achieve new standards of excellence in every aspect of our organization. PNB seeks to build a fully-inclusive, anti-racist, multicultural organization, creating space for shifting perspectives that reflect our industry's continual evolution.

The I.D.E.A. Committee is dedicated to:

- Building PNB artist, board, faculty, staff, student, and volunteer awareness about issues relating to race and other forms of diversity.
- Promoting learning opportunities for all artists, board, faculty, staff, and students around equity, diversity, and inclusion.
- Integrating equity learning and work throughout all facets of the organization.
- Filtering PNB's programs, practices, and policies through a lens that is sensitive to issues around equity, race and other forms of diversity, accessibility, and inclusion.
- Developing and implementing an annual I.D.E.A. Action Plan.
- Centering underrepresented perspectives across the organization through community collaboration and professional consultation.
- Cultivating authentic relationships and engagement with under-invited communities in our work outside of PNB.
- Inviting feedback relating to I.D.E.A. work from artists, board, faculty, staff, student and families, volunteers, audiences, and community partners.
- Ensuring our artistic output is reflective of our community.
- Maintaining public transparency by I.D.E.A. Committee updates and statements to our website and annual report.

Facing page, top-bottom: Eric Hipolito, Jr. in class with DanceChance students, © Lindsay Thomas. Joyas Mestizas performing at Baila Conmigo; Monica Rojas, Jonathan Batista, and Albina Cabrera in the Baila Conmigo panel discussion. Photos © Dan Lao. I.D.E.A. Committee members and event participants, photo by PNB staff.

SNAPSHOT OF I.D.E.A. AT PNB IN 2023-2024



In observance of Hispanic Heritage Month, on Sunday, October 15, 2023, in partnership with Casa Latina Seattle, El Centro de La Raza, Joyas Mestizas, KEXP, and Union Cultural Center, PNB hosted **Baila Conmigo**, a community open house. Held at PNB's Seattle Center studios, the free and public event featured dance performances by PNB Company dancers and local dance group Joyas Mestizas, a kids' movement class led by Mestre Silvinho, and a panel discussion moderated by Movimiento Afrolatino Seattle founder Monica Rojas, featuring PNB dancers Sarah-Gabrielle Ryan and Jonathan Batista, El Sonido host DJ Albina Cabrera, and Joyas Mestizas Co-Director Luna Garcia. The event attracted over 150 attendees and closed with a reception featuring tamales from Frelard Tamales and cake from Tres Lecheria. PNB staff and PNB School families also made tissue paper marigolds all month long for El Centro de la Raza's Dia de los Muertos festival, ultimately donating over 1,000 flowers for the celebration.



PNB's internal I.D.E.A. Committee provided support staff for **sensory-friendly performances** of *George Balanchine's The Nutcracker*® (December 19, 2023) and *Harold and the Purple Crayon* (March 30, 2024), which drew over 1,500 attendees. These performances featured a relaxed environment including lighting and sound modifications and entry/exit privileges.

PNB's 2023-24 **sensory-accessible season** was certified through the International Board of Sensory Accessibility, and our performance venue is considered a sensory-accessible venue when PNB is in residence. McCaw Hall ushers and PNB staff have trained with Sensory Access consultants on best practices to welcome attendees with sensory processing needs. All PNB productions had a sensory guide available, created with trained Sensory Access partners, describing the experience of attending a ballet at McCaw Hall and specific production elements for each performance. Sensory-accessible resource kits, which include headphones, fidgets, and cue cards for nonverbal communication, were available for check-out at all performances.



PNB filmed a **digital onboarding module** in April 2024, now in its final stages of production. This module will be required viewing for every incoming staff member and encouraged viewing for all guest artists and board member affiliated with PNB. PNB began this work in Fall 2023, led by two I.D.E.A. Committee members with guidance and project design from diversity consultant Theresa Ruth Howard. The first video, narrated and conceived by Ms. Howard, provides a high-level overview of I.D.E.A. work with key definitions and points of understanding. The second video focuses on the work PNB has done and continues to do in its efforts to be culturally competent, anti-racist, and fully inclusive, with examples and perspectives provided by interviewees. This video features representation from a plurality of PNB departments and all employment levels, and shares the trajectory of PNB's I.D.E.A. work from its earliest beginnings in the 1990s with DanceChance through institutional policy changes like degendered language, inclusive costumes and shoes, and the debut of a culturally responsive *Nutcracker* character, the Green Tea Cricket.



Pacific Northwest Ballet's **Pay What You Can Nights**, offered on the Thursday evening performances of our six regular season reps, allowed audience members the opportunity to see a ballet performance for as little as \$5.00 per ticket, with no age restriction. In 2023-2024, the average Pay What You Can ticket price was \$18, and 1,034 patrons purchased tickets, providing a public benefit of over \$66,000. Our most popular Pay What You Can night during *Swan Lake* in February 2024 sold 233 tickets: over two tickets sold each minute from when the McCaw Hall box office opened 90 minutes before curtain until the performance started. Launched in 2022, PNB's Pay What You Can program continues to see significantly increasing engagement year-over-year, with ticket sales in 2023-2024 up 62% over 2022-2023.

PNB STAFF

Peter Boal *Artistic Director*

Kent Stowell & Francia Russell

Founding Artistic Directors

Ellen Walker *Executive Director*

Kiyon Ross *Associate Artistic Director*

ARTISTIC STAFF

Peter Boal *Artistic Director*

Kiyon Ross *Associate Artistic Director*

Anne Dabrowski*, Otto Neubert*,

Giovanni Villalobos,

Rehearsal Directors

Ezra Thomson, Jonathan Porretta

Family Matinee Rehearsal Directors

Sarah Kolat

Executive Assistant to Peter Boal

Emil de Cou

Music Director/Principal Conductor

Christina Siemens

Principal Company Pianist

Josh Archibald-Seiffer

Conductor/Company Pianist

Laure Struber *Company Pianist*

Rodger Burnett

Orchestra Personnel Manager

Stephen Barnes*, Jeff Junkinsmith,

Emi Oguri, Megan Phillips, Don

Vollema, Anastasia Workman

Company Class Pianists

Mona Butler* *Orchestra Librarian*

Sheila Dietrich *Archivist*

Doug Fullington* *Dance Historian*

PRODUCTION

Norbert Herriges *Technical Director*

Reed Nakayama *Resident Lighting*

Designer/Coordinator

Sandra Barrack

Production Stage Manager

Alexandria Wommack

Stage Manager

Jeffrey Stebbins* *Head Carpenter*

O. Sharp*, David Tingley *Assistant*

Carpenters

Scott Mosco *Head Fly Operator*

Michael Grogan *Head Electrician*

Jonathan Hackett*, Susan St. John

Production Electricians

Christine Brauch *Assistant Electrician*

Leah Harris *Head of Properties*

Jay Gosselin*, Kevin Krist*

Properties Assistants

Jan Harvey-Smith* *Head Scenic Artist*

Scott Bennet, Jennifer Law

Scenic Artists

Dominic Iacono *Lighting Technician*

Toby Basiliko *Sound*

Jordan Whiteley *Projectionist*

Jim Austin*, Tammy Martin

Followspot Operators

Jack Taylor *Videographer*

COSTUME SHOP

Meleta Buckstaff

Costume Shop Manager

Hannah Larsen

Costume Shop Assistant

Mary C. Woll *Wardrobe Manager*

Jennifer Oaster *Wardrobe Assistant*

Patrick Stovall* *Men's Cutter and*

Wardrobe Assistant

Olivia Mason, Val Mayse, Luna

Pham, Mark Zappone *Drapers*

Kelly Caffey, Pauline Smith*

First Hands

Rob Newton *Costume Technician*

Wyly Astley *Dyer/Craftsperson*

Shelby Rogers *Head of Specialty*

Makeup and Wigs

Bek Harvey, Hannah Mathews,

Trisha Partida, Sydney Pertl

Makeup Artists

Patrick Stovall *Lead Dresser*

Rita Brown, Ron Erickson, Lee Ann

Hittenberger, Mary Seasley, Cynthia

Wheaton *Key Dressers*

Alice Cao, Christy Grandquist*,

Jennifer Oaster

Wardrobe Maintenance Leads

Fiona Clark, Sam Tapola,

Julia Trimarco, Mel Van Tassel,

Rachel Wilkie *Wardrobe Maintenance*

EXECUTIVE OFFICE

Ellen Walker *Executive Director*

Kristen Ramer Liang *Executive Assistant*

to Ellen Walker & Board Liaison

Terrie Flaming

Director of Human Resources

Sarah Lakey *Company Manager*

Jason Darland *IT Manager*

Danyetta Hopkins

Desktop Support Specialist

FINANCE

David Thorpe *Chief Financial Officer*

Kaleriya Maslyak

Accounting/Payroll Associate

OPERATIONS

Brian Zenk *Maintenance Supervisor*

Lauren Kirchner *Office Manager & Covid*

Supervisor

MARKETING & COMMUNICATIONS

Lia Chiarelli *Chief Marketing &*

Advancement Officer

Gary Tucker *Director of Communications*

Noel Pederson *Director of Marketing*

Jen Shealy* *Tessitura Database Manager*

Lindsay Thomas *Videographer*

Cassandra Lea-Saxton

Senior Manager of Digital Experience

Maris Antolin *Marketing Manager*

Kate Farwell *Manager of Amusements*

Zoë Meadows-Sahr

Marketing Assistant

DEVELOPMENT

Liza Madison *Director of*

Development/Donor Engagement

Carrie Mood Okada *Director of*

Development/Individual & Planned Giving



Naomi Glass with DanceChance students. Still by Fluency Films. Christina Siemens and Emil de Cou celebrate the PNB Orchestra's new celesta with sponsors Sue Buske and Lyle & Andreas Snyder. Photo by Christine Mamer.

PNB STAFF, CONT'D

Christine Mamer
Special Events Manager
Caitlin Bell
Corporate Relations Manager
Jackson Cooper *Major Gifts Manager*
Oleander Lewis

Annual Fund Manager
Will Moser *Foundation and Government Relations Manager*
Nickolas Clark
Donor Information Coordinator
Adam Tuero *Major Gifts Officer*
Leah Dooley *Gift Officer*

PATRON SERVICES

Max Frauel
Patron Experience Manager
Amanda Mulvihill
Patron Services Manager
Emma Paulini *Patron Services Lead*
Julia Gyory, Sierra McDowell-
Nardine, Shae Wirth
Patron Service Representatives

PACIFIC NORTHWEST BALLET SCHOOL

Peter Boal *Director*
Denise Bolstad* *Managing Director*
Abbie Siegel* *School Principal*
Marisa Albee* *Assistant Principal*
Wendy Casper* *Assistant to the Managing Director*
Mairi Nicol *School Supervisor*
Naomi Glass
Director of Access Programs
Eva Stone
NEXT STEP Program Coordinator
David Jensen*
Summer Residence Director
Kristen Carder *Registrar*
Rachel Henderson *Administrative Assistant/Front Desk Coordinator*
Lindsay Merz *FRC Coordinator*
Allison Larson *Open Program & Conditioning Coordinator*

Katherine Straight, *Assistant Registrar*
Hollis Evey, Elsa Goodmon,
Sam Maifeld, Madison
Mullineux*Perrault, Erin Rolseth
Administrative Assistants

FACULTY

Marisa Albee*, Peter Boal, Nancy
Crowley, Rachel Foster, Ikolo Griffin,
Dana Hanson, Eric Hipolito Jr.,
Carrie Imler*, Jonathan Porretta,
Abbie Siegel*, Jennifer Turner,
Le Yin, Naomi Glass, Danielle
Golden, Susan Gorter, Akoiya Harris,
Kimberly Holloway, Claudia
Houston-Aragon, Yuka Iino,
Deborah Kenner, Miriam Landis,
Ayumi Matsuda, Dina McDermott,
Kaori Nakamura*, Liz Pless, Julia
Pontarelli, Kiyon Ross, Suzanne
Singla, Eva Stone, Marjorie
Thompson*, Julie Tobiason*,
Malia Vassar

PNB Company dancers *Guest Faculty*

SCHOOL ACCOMPANISTS

Don Vollema *Music Staff Coordinator*

Jessica Andrews, Daniel Arthur,
David Barela, Stephen Barnes*,
Grace Brylinski, Evan Captain, Rey
Chen, David Close, Tatyana
Dadayeva, Eva Huentelman,
Youngjin Joo, Jeff Junkinsmith,
Luda Lee, Vincent Newton, Emi
Oguri, Michael Owcharuk, Gary
Palmer, Megan Phillips, Elizabeth
Purswell, Angela Rinaldi-Gribas,
Paul Stovall, Annastasia Workman,
Marina Yeremeyeva,
Josh Zimmerman

COMMUNITY EDUCATION

Shannon Barnes *Director*
Ann Marie Caldwell
Programs Manager
Stella Margarita Gonzalez *2022/23 Engagement Coordinator*
Miranda Chantelois, Ikolo Griffin,
Marika Lang, Elsa Ayumi Matsuda,
Ciara McCormack Greenwalt, Robbi
A. Moore, Sabian Pleasant, Suzanne
Singla, Adriana Wright
Teaching Artists
Evan Captain, Joe Eck, Nick
Helgeson *Accompanists*

PNBCONDITIONING STAFF

Melissa Brown, Carol Elsner, Teresa
Hanawalt, Deborah Kenner, Dina
McDermott, Kayoko Price, Suzanne
Singla, Tara F. Stepenberg, Marjorie
Thompson*, Jennifer Turner

THERAPY

Steven Anderson, MD
Consulting Physician
Boyd Bender *Consulting Physical Therapist*
Betsy Rigsbee, PT, DPT, COMT
Lead Physical Therapist
Amanda Rixey, PT, DPT, Era Terry, PT,
DPT *Physical Therapists*
Stephen Panteleakos, MS, LAT, ATC,
CES *Athletic Trainer*
Josh Spell, MSW, LICSW
Mental Health Therapist
Theresa Benkman, Christopher
Kagen *Massage Therapists*

CONSULTANTS

Henry Lu, P.T., A.T.C., *Physical Therapist*
Monica Van Winkle, MS, RD, *Dietician*

SPECIAL COUNSEL

Perkins Coie Employment Law
MacDonald Hoague & Bayless
Immigration Law
Moss Adams LLP *Auditors*
Pacific Northwest Ballet dancers are
represented by AGMA—the American
Guild of Musical Artists, AFLCIO.

Pacific Northwest Ballet Orchestra is
represented by the PNB
Orchestra Players Organization.

Stage Crew is represented by
I.A.T.S.E., local #15.

Wardrobe work is performed by
employees represented by Theatrical
Wardrobe Union #887, I.A.T.S.E.

Stage Draperies: I. Weiss, New York.

PNB is an EOE

*25 or more years with PNB



Top to bottom: Spring Spark bracelets; James Moore and Ellen Walker at President's Circle Reception; Christine Mamer with donors at PNB's Spotlight Luncheon; Development team at Spring Spark. Photos by Into Dust Photography.

LOVE & LOSS

NOVEMBER 3 – 12, 2023
DIGITAL STREAM NOVEMBER 16 – 20 2023

Love and Loss

Music: Emmanuel Witzthum, Songs of Love and Loss, 2018
Choreography: Donald Byrd

Wartime Elegy

Music: Valentin Silvestrov (Four Postludes for Piano and String Orchestra); Ukrainian Village Music, “Pidkamecka Kolomyjka” and “Nina Polka”
Choreography: Alexei Ratmansky

The Window (World Premiere)

Music: Shannon Rugani
Choreography: Dani Rowe

PNB’s 2023 performances of *Love and Loss* were supported by Glenn Kawasaki. The 2019 world premiere of Donald Byrd’s *Love and Loss* was principally supported by Marcella McCaffray and Glenn Kawasaki. PNB’s 2023 performances of *Wartime Elegy* were supported by Peter & Peggy Horvitz, Maximilian & Maria Schmeiser, and Leslie Yamada. The 2022 world premiere of Alexei Ratmansky’s *Wartime Elegy* was principally supported by Peter & Peggy Horvitz, with additional support from Leslie Yamada and Aya Stark Hamilton. The 2023 world premiere of *The Window* was generously supported by Leslie Yamada, Bob Benson, T.R. Ko, Lyndall Boal, Braiden Rex-Johnson & Spencer Johnson, and Barbara Lewis.

Pacific Northwest Ballet’s 2023-2024 season was proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. PNB’s digital season made possible by Katherine Graubard and William Calvin.
PNB media sponsorship provided by The Seattle Times.



PNB Company dancers in *Love and Loss*.
Melisa Guillems, Elizabeth Murphy, and James Kirby Rogers in *The Window*. Photos © Angela Sterling.



NOVEMBER 24 – DECEMBER 27, 2023
DIGITAL STREAM DECEMBER 18 – 27, 2023

Pacific Northwest Ballet's sparkling production of *George Balanchine's The Nutcracker®* returned to the McCaw Hall stage for 37 public performances, featuring Tchaikovsky's timeless score performed by the world famous PNB Orchestra, PNB Company dancers in show-stopping roles, bright young stars from the PNB School, unique-to-Seattle sets and costumes designed by Ian Falconer (creator of *Olivia the Pig*), and McCaw Hall's lobbies decked out with the season's best photo ops..

PNB offered a sensory-friendly matinee of *George Balanchine's The Nutcracker®* on Tuesday, December 19 at 2pm, designed to provide a welcoming and supportive environment for people with sensory-processing challenges to enjoy the performance with family and friends.

Supporting sponsors for Pacific Northwest Ballet's 2023 run of *George Balanchine's The Nutcracker®* were Alaska Airlines and BECU with additional thanks to associate sponsor Browne Family Vineyards. Principal sponsorship support for the 2015 PNB premiere of *George Balanchine's The Nutcracker®* with original scenic and costume design by Ian Falconer, was made possible through the generosity of Pam & Dan Baty. Additional major support was provided by Patty Edwards, Carl & Renee Behnke, and Peter & Peggy Horvitz, along with donations from over 900 other individuals. Star Sponsor is Chihuly Studios. The works of George Balanchine performed by Pacific Northwest Ballet, including *George Balanchine's The Nutcracker®*, are made possible in part by The Louise Nadeau Endowed Fund.

Pacific Northwest Ballet's 2023-2024 season was proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. PNB's digital season was made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by The Seattle Times.



PNB School student Reed Benedict in *George Balanchine's The Nutcracker®*. Photo © Angela Sterling.

LETTER FROM THE BOARD CHAIR



The PNB Association's 52nd Annual Meeting marked the end of my first year as Board Chair. I'd like to thank you again for entrusting me with this critical leadership role. This past year involved ascending quite the steep learning curve. I've learned so much from Ellen, Peter, and the various department heads. I'd also like to express my appreciation to President Lynne Graybeal and Chair Emerita Aya Hamilton for their guidance throughout this year. But most of all, I'd like to thank all of you for your unwavering support and all that you continue to do to support this wonderful ballet company. I know you join me in being proud to support an organization that remains true to its remarkable history, our community, and the works that have made PNB a major force in the ballet world.

This past season we saw the continued post-pandemic return of audiences to McCaw Hall. Ticket sales were strong and the diverse audiences passing through the lobby were enthusiastic, with some evenings almost taking on the feel of a sporting event, given the level of vocal audience participation. *The Nutcracker* was a major success story for us this year, and we can safely say that we had an extremely strong season. We now need to tap into these enthusiastic audience members to continue to drive home the value of supporting PNB in other ways so we can continue to bring joy to our community.

I'd like to thank the artistic and administrative staff for your leadership of PNB. We also thank the dancers, musicians, artists, production staff, school students and faculty for all that they do to ensure that PNB remains one of the premiere ballet companies in the country.

We've heard over the course of this past season the exciting vision that Peter and Ellen have for PNB that includes the much-anticipated premiere of *The Sleeping Beauty* in January 2025. The future vision includes the potential to renovate the Phelps Center and the possibility of relocating PNB School to allow for the continued growth that's being driven by the demand in the community. We're in the process of defining what's realistic within a short-, medium- and long-term horizon.

Achieving this vision won't be easy and isn't a given. Arts organizations locally and nationally continue to face funding challenges. We're no exception. We're encouraged by the potential new source of funding from the Doors Open King County fund, but our needs are even greater. We thank the Revenue team for their creativity and innovation in offerings to donors and the community to support PNB this past year.

We begin this new season with excitement as well as the recognition that there's hard work ahead of us as we continue to chart a future for PNB that lives up to the art of what's possible for our amazing company. I can't thank you enough for your continued love and support of PNB. Now let's go forth and enjoy the 24/25 season.

Joni M. Hoover

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¹ Past Chair ² Past President ^{*} Deceased



Top: Zsilas Michael Hughes, Ginabel Peterson, Al Nettles, Audrey Malek, and PNB Board Chair Toni Hoover at First Look. Bottom: PNB Board member Leslie Yamada with Emily and Takao Yamada at First Look. Photos © Into Dust Photography.

KENT STOWELL'S *Swan Lake*

Made Possible by the E.L. Wiegand Foundation

FEBRUARY 2 – 11, 2024
DIGITAL STREAM FEBRUARY 15 – 19, 2024

Swan Lake

Music: Peter Ilyich Tchaikovsky (Op. 20, 1875 – 1876)
Choreography: Kent Stowell

The current production of Kent Stowell's *Swan Lake* premiered in 2003 to open PNB's inaugural season in Marion Oliver McCaw Hall. The costumes, designed by Paul Tazewell (*Hamilton*), have been meticulously maintained and repaired as necessary in the years since.

For the 2022 run, PNB's Costume Shop refurbished the production's tacked tutus (so named because all the layers of tulle are tacked together by hand). The costume shop spent 1,900 hours producing the bodices, including 84 hours spent hand-sewing buttons and closures, and over 300 hours hand-painting. The project also entailed over 60 hours of fittings. The cost of rebuilding and refurbishing *Swan Lake* costumes in 2022 came to approximately \$100,000; these iconic costumes will be seen onstage for many more years to come.

Kent Stowell's *Swan Lake* was made possible by the E.L. Wiegand Foundation. PNB's 2024 performances of Kent Stowell's *Swan Lake* were supported by Sally Maimoni.

Pacific Northwest Ballet's 2023-2024 season was proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. PNB's digital season made possible by Katherine Graubard and William Calvin.
PNB media sponsorship provided by The Seattle Times.



Top: Cecilia Iliesiu and Otto Neubert. Bottom: Elle Macy. Photos © Angela Sterling.

LETTER FROM THE FOUNDATION CHAIR



The PNB Foundation was formed in 1996 to hold endowment gifts and bequests exclusively for the benefit of Pacific Northwest Ballet and Pacific Northwest Ballet School. The PNB Foundation is governed by its own board elected by PNB Board of Trustees.

The Endowment provides ongoing annual support that allows PNB to create engaging performances and programs, attract and retain the best artists, and pursue vital education and community education initiatives with confidence. Gifts to PNB's Endowment serve as an investment in PNB's future as well as an enduring tribute to donors' generosity.

Last year the Foundation received \$2,108,000 in new gifts; received \$1,160,000 in new bequests; and gifted \$1,107,000 to support PNB. Our investments increased 15.3% in value.

Over the last 10 years, investment return has been 6.9% compared to our policy benchmark return which was 5.6%. Over the last 5 years, investment return has been 8.7%, which is in the top 10% of InvMetrics universe of 694 trust funds under \$50 million.

Since its formation in 1996, the Foundation has provided over \$17.9 million to support PNB's artistic and educational programs.

The endowment funds are strategically invested to increase the value of the portfolio and to provide a dependable, growing source of annual operating support.

The Foundation investments are valued at \$31,325,000 and are diversified among investment categories as follows:

- 80% in Equities;
- 7% in Real Assets such as natural resources, infrastructure, and real estate;
- And 11% in Fixed Income.

The PNB Foundation Board meets quarterly to monitor the investments, review the performance of investment managers, and determine whether to make changes to the allocation of funds or the managers.

You can support PNB's Endowment by making a gift of cash or securities. If this is not the right time for you to make an outright gift to the Endowment, please consider naming PNB as a beneficiary in your will or trust.

Thank you for your dedication to and belief in Pacific Northwest Ballet.

A handwritten signature in black ink, appearing to read "R. A. Houty". The signature is fluid and cursive, with a long horizontal line extending from the end.

ENDOWMENT ASSETS

\$33,150,000

INVESTMENTS*	\$31,325
PLEDGES*	\$24
CHARITABLE REMAINDER UNITRUST*	\$1,801
TOTAL ENDOWMENT*	\$33,150

*In thousands

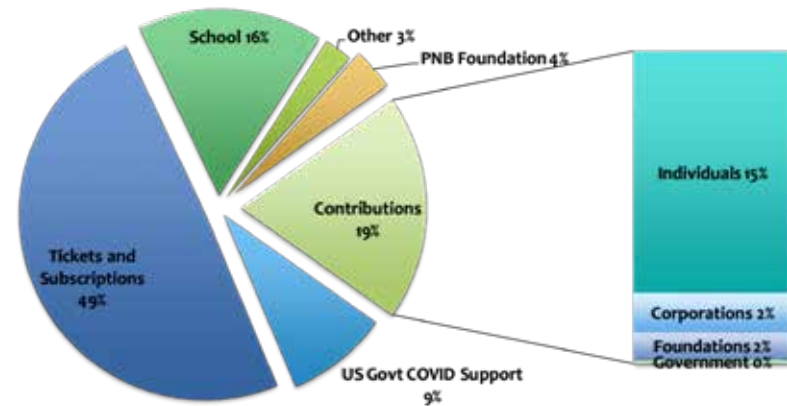
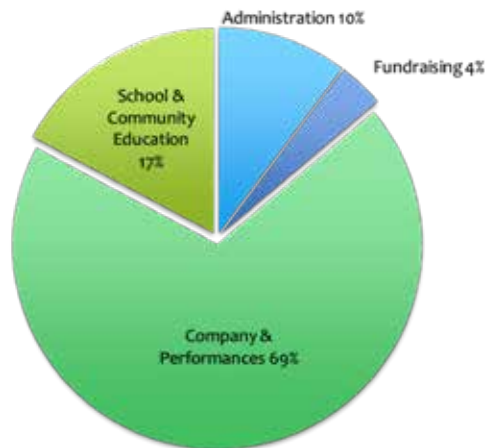


Angelica Generosa in Matthew Neenan's *Bacchus* © Angela Sterling.

CONSOLIDATED STATEMENT OF ACTIVITIES

For year ending June 30, 2024

OPERATING EXPENSE: **\$29.71 MILLION** OPERATING REVENUE: **\$30.17 MILLION**



ONE THOUSAND PIECES

MARCH 15 – 24, 2024
DIGITAL STREAM MARCH 28 – APRIL 1, 2024

Bacchus

Music: Oliver Davis
Choreography: Matthew Neenan

One Thousand Pieces

Music: Philip Glass
Choreography: Alejandro Cerrudo

PNB's 2024 performances of *One Thousand Pieces* were supported by Lynne Graybeal & Scott Harron. The 2020 Pacific Northwest Ballet premiere of Alejandro Cerrudo's *One Thousand Pieces* was generously underwritten by Susan Brotman.

PNB's 2024 performances of *Bacchus* were supported by Connie & Tom Walsh. The 2019 world premiere of Matthew Neenan's *Bacchus* was supported by Richard & Lisa Altig, Lyndall Boal, and David & Cheryl Hadley.

PNB's performances of **ONE THOUSAND PIECES** were made possible through the support of production sponsors Lynne Graybeal & Scott Harron and Connie and Tom Walsh, with additional support from Perkins Coie.

Pacific Northwest Ballet's 2023-2024 season was proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. PNB's digital season made possible by Katherine Graubard and William Calvin.

PNB media sponsorship provided by The Seattle Times.



PNB Company dancers in *Bacchus*.
James Kirby Rogers and Leah Terada in *One Thousand Pieces*. Photos © Angela Sterling.

Harold and the PURPLE CRAYON

MARCH 23 AND 30, 2024

Music: Andrew Bird

Choreography: Robyn Mineko Williams & Terence Marling

Pacific Northwest Ballet School continued its annual family matinee offerings with *Harold and the Purple Crayon*, an adaptation of Crockett Johnson's beloved 1955 book, featuring music by Andrew Bird and choreographed by Robyn Mineko Williams and Terence Marling. This hour-long, narrated production featured performances by PNB School students.

PNB's 2024 premiere of *Harold and the Purple Crayon* was generously supported by Bob Benson, The McDade Family, Once Upon a Dance, Leslie Yamada, and The Jane Lang Davis New Works Fund.

Pacific Northwest Ballet's 2023-2024 season was proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. PNB's digital season made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by The Seattle Times.



PNB School students in *Harold and the Purple Crayon*. Photos © Lindsay Thomas.

PNB SCHOOL

In 2023/2024, PNB School’s enrollment increased **19%**, with over **1,000** students taking ballet classes through the Children’s Division, Student Division, Open Program, and Summer Course. The Open Program launched a new Fundamentals class, attracting new students to the Francia Russell Center. PNBConditioning also increased enrollment and produced an online library of conditioning videos for students to use anywhere.

Other highlights of the 2023/2024 season include:

- 11,780** hours of classes taught
- 110+** hours (249 students) dedicated to Guardian/Student/Teacher conferences
- 23** new Professional Division students, selected from PNB School’s Summer Course
- 5** Level VIII students accepted into the Professional Division program
- 2** Professional Division students hired into the PNB Company
- 300+** students performed in PNB Company productions of *George Balanchine’s The Nutcracker®*, *Swan Lake*, *Coppélia*, Crystal Pite’s *The Seasons’ Canon*, and the all-student production of *Harold and the Purple Crayon*.



2023/2024 ACADEMIC YEAR STUDENTS

Seattle - The Phelps Center	409
Bellevue - The Francia Russell Center	490
Total	899



Above, top - bottom: DanceChance students in class; Professional Division students.
Photos © Angela Sterling.
At left, top - bottom/left - right: FRC Level V students, Level VIII Contemporary students,
Level I students, and Level IV students at PNB School’s annual School Performance.
Photos © Lindsay Thomas.

DANCECHANCE

DanceChance celebrated its **30th year** with a Celebration Day on June 8, 2024. The event featured special guest and DanceChance founder Francina Russell, demonstrations by DanceChance students, and a performance by DanceChance alumni in the Professional Division. In 2023/2024 DanceChance provided more than **\$95,000** in tuition assistance and **\$58,000** in transportation costs. To learn more about supporting this bedrock program, contact giving@pnb.org.

Other highlights of the 2023/2024 season include:

- 1,000+** Seattle Public School students in **50** classrooms visited in Fall 2023
- 300** instructional hours of programming
- 104** students, an 89% increase from 2022/2023
- 78** new third-graders and **26** returning 4th-graders
- 18** partner schools
- 8** classes weekly
- 4** Watch Days (December and June)
- 3** DanceChance II performances at DISCOVER DANCE and School Performances
- 14** DanceChance II students performed in *George Balanchine's The Nutcracker®* in the roles of Fritz, Bunny, Angels, Party Boys, and Soldiers



Left: Peter Boal, Francina Russell, Kent Stowell, and Trustee Emeriti Jane McConnell speak with a DanceChance family at Celebration Day.

Top to bottom, left to right: DanceChance leadership with students at Celebration Day; Eric Hipolito, Jr. in class with students; DanceChance II students perform at the School Performance; DanceChance I students lining up in the studio; DanceChance alumni Lucas Galvan and Professional Division student McKenzie Wilson perform at Celebration Day. Photos © Lindsay Thomas.

I.D.E.A. INITIATIVES AT PNB SCHOOL AND COMMUNITY EDUCATION

PNB STRIVES TO PROVIDE CONSISTENT, MEANINGFUL SUPPORT OF ALL DANCERS IN PNB SCHOOL & COMMUNITY EDUCATION PROGRAMS, INCLUDING:

- Live captioning for Family Matinee performances.
- Updated dress code to allow flesh-colored tights and shoes in all levels.
- Adaptive dance classes in addition to Dance for All via Seattle Public School partnerships.
- Expanded summer course audition locations in order to reach a more diverse student population.
- New Voices and New Voices II for Levels VII and VIII, choreography classes for young women.
- Mentorship programs for all advanced students and DanceChance students.
- Serving as LGBTQ+ safe space.
- Opportunities for gender and non-gender conforming students to dance and train en pointe.
- Removal of gender references in class and in printed materials including casting; inclusion of pronouns for students on all registration forms.
- Additional gender inclusivity including a gender neutral rest room and pronoun pins provided for all staff and students.
- Racial equity training for all School faculty, staff, and accompanists, and diversity training/discussion specific to PNB School faculty members.
- Implementation of anti-harassment and anti-racist statement for all students.
- Free tickets and transportation for all participating families to attend PNB's DISCOVER DANCE performances.
- Progress toward greater diversification of faculty with new hires and guest teachers.

NEW MEASURES IN 2023—2024 INCLUDED:

- The expansion of **Dance for All**, PNB School's inclusive creative movement class. Dance for All welcomes 6-10 year-old students of all abilities, mobilities, and learning needs. Class content mirrors PNB School's Creative Movement classes, with an expanded age range and more in-class support. Class tuition is intentionally kept low to reduce barriers to participation and class sizes are also kept low to ensure a 1:1 student-to-teacher or assistant ratio in class, allowing for complete and quick responsiveness to student needs. PNB School partners with the University of Washington's Occupational Therapy department, aided by occupational therapy student volunteers with experience in dance and disability. PNB has also engaged consultant Tiffany Sparks-Keeney, a professor of occupational therapy at the University of Puget Sound, who works with arts organizations to make their programming more inclusive.
- Expanded **Community Partner Tickets** program, providing complimentary tickets to see *George Balanchine's The Nutcracker*®. 2023-2024 Partner organizations included Big Brothers Big Sisters, Casa Latina, El Centro de la Raza, Mary's Place, Path With Art, Tacoma Urban Performing Arts Center (TUPAC), Treehouse, and YWCA. Partners vary by season.



Top to bottom: Students in class at the Phelps Center; PNB School students performing at Petite Finale. Photos © Lindsay Thomas.



PNB School student in James Kirby Rogers' *The Muscularity of Floating*. Photo © Lindsay Thomas.

COMMUNITY EDUCATION

PNB'S Community Education programs continued to expand their reach in 2023/2024, working with more than **45** schools in Seattle, Bellevue, Highline, and Tukwila Public Schools as well as community groups like Mary Schwartz Summit. In addition to robust programming in public schools, the Community Education team leads PNB's sensory-friendly performance planning and plays a large role in educating the next generation of teaching artists through a partnership with Washington State Teaching Artist Training Lab; in April 2024, **9** faculty and staff from PNB and Seattle Opera trained **26** teaching artists and educators.

Highlights of the 2023/2024 season include:

11,300 community members served
630+ instructional hours of Community Education programming
28 staff, including administrators, teaching artists, and accompanists

DISCOVER DANCE

400+ students from **6** schools participated in in-school dance residency classes in fall 2023
200+ students performed onstage at McCaw Hall
30 Seattle Public Schools and Bellevue Public Schools partner classrooms
1,880 family members in attendance at DISCOVER DANCE performances

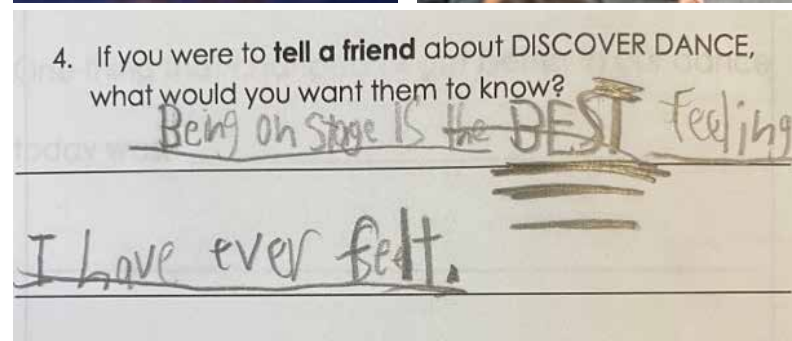
DANCE TO LEARN (RESIDENCIES, WORKSHOPS, AND FIELDTRIPS)

6,123 students attended *Nutcracker* and *Swan Lake* student matinees
33 pre-performance workshops from Bothell to Burien
8 languages available for student matinee workshop materials

ADDITIONAL COMMUNITY EDUCATION PROGRAMS

1,542 attendees at **2** sensory-friendly performances
56 partner educators attended Educator Night at *Coppélia* on June 6, 2024

Thank you to our Community Education partners: Seattle Public Schools, Bellevue School District, Highline School District, Tukwila School District, ArtsWA, Office of the Superintendent of Public Instruction, Seattle University, Spectrum Dance Theater, Seattle Children's Theatre, Book-It Repertory Theatre, Seattle Repertory Theatre, Washington State Teaching Artist Training Lab (TAT Lab).



Top - bottom, left - right: DISCOVER DANCE students onstage at McCaw Hall; students participate in a Community Education workshop; DISCOVER DANCE student journal entry; DISCOVER DANCE students backstage at McCaw Hall. Photos © Lindsay Thomas.

AUDIENCE EDUCATION

PNB'S audience education programming enriches the audience experience by providing context for performances, creating space for conversations between ballet-goers and PNB dancers, and bringing different communities together through a shared love of dance.

Highlights of the 2023/2024 season include:

83 audience education events at McCaw Hall and the Phelps Center
5,775+ attendees across all audience education events

BALLET TALK & MEET THE ARTIST

2,483 attendees at pre-performance lectures

2,513 attendees at post-performance interviews with PNB dancers

CONVERSATIONS & DRESS REHEARSAL

629 attendees at **6** conversations preceding each dress rehearsal

DANCE FILM FESTIVAL

Over the past three seasons, the PNB Dance Film Festival expanded our audiences as well as the possibilities of dance for film. In addition to PNB's 2024 digital release of the Festival, the company hosted **2** free in-person screenings at Nesholm Family Lecture Hall at McCaw Hall, and at Seattle Center's Mural Amphitheatre. PNB's third and final dance film festival featured **7** winning films selected by **3** renowned jurists: Lourdes Lopez, Artistic Director of Miami City Ballet; Hope Muir, Artistic Director of The National Ballet of Canada; and Tamara Rojo, Artistic Director of San Francisco Ballet.

PNB BLOG

From July 1, 2023 - June 30, 2024 PNB's blog posts had **75,229** views.

Top 3 posts:

1. **Where are the Best Seats? How to pick where to sit in McCaw Hall** (7,560 views)
2. **Pacific Northwest Ballet Principal Dancer James Yoichi Moore Announces Retirement** (3,629 views)
3. **Attending The Nutcracker with Kids** (3,180 views)



Top - bottom: PNB Dance Film Festival screening at Seattle Center's Mural Amphitheater, photo by PNB staff. Peter Boal in conversation with choreographer Jessica Lang, © Lindsay Thomas.

DONOR RECOGNITION

Pacific Northwest Ballet is grateful to the individuals, corporations, foundations, and government institutions which help to enrich the cultural life of our community through support of PNB. Their generosity provides vital funding needed for PNB to further its mission of artistic excellence, innovation, and creativity along with dance education, community engagement, and action steps tied to PNB's Inclusion, Diversity, Equity, and Accessibility (I.D.E.A.) priorities.



ANNUAL FUND

\$4,583,000 / 4,269 DONORS

Annual Fund contributions support PNB operations including Community Education programs, DanceChance, the New Works Initiative, PNB School, and tuition assistance. In 2023-2024, PNB received generous contributions from individual supporters in 45 states and 4 countries.

FOUNDATIONS & GOVERNMENT SUPPORT

\$515,000 FOUNDATION

\$82,000 GOVERNMENT

Major foundation donors included The Grousemont Foundation, the Harvest Foundation, the Jolene McCaw Family Foundation, M. J. Murdock Trust, the Nesholm Family Foundation, the Jerome Robbins Foundation, the Seattle Foundation, and the Shubert Foundation.

CORPORATE GIVING

\$690,000

Major corporate sponsors in 2023-2024 included Alaska Airlines, ArtsFund, BECU, Browne Family Vineyards, Freed of London, Microsoft Corporation, Perkins Coie, Safeco Corporation, and The Seattle Times. Corporate gifts are received via corporate foundation gifts, in-kind donations, and sponsorships.

Top: President's Circle Reception with James Moore.
Bottom: PNB Spotlight Luncheon. Photos © Into Dust Photography..

CORPORATE & INSTITUTIONAL GIVING

\$100,000 & ABOVE

Alaska Airlines
Apex Foundation
ArtsFund
M.J. Murdock Charitable Trust
The Seattle Times
The Shubert Foundation

\$75,000-\$99,999

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Washington State Arts Com-
mission

\$5,000-\$9,999

Bellevue Arts Commission
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*In-Kind Support



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THE SEASONS' Canon

APRIL 12 – 21, 2024
DIGITAL STREAM APRIL 25 – 29 2024

Sweet Fields™

Music: 18th- and 19th-century American hymns by William Billings, William Walker, Abraham Wood, and Jeremiah Ingalls, performed by The Tudor Choir
Choreography: Twyla Tharp

The Calling

Music: Anonymous ("O Maria, stella maris," French, late 12th-early 13th century), performed by The Tudor Choir
Choreography: Jessica Lang

The Seasons' Canon

Music: Max Richter
(Recomposed by Max Richter: Vivaldi – *The Four Seasons*, 2012)
Choreography: Crystal Pite

The 2022 Pacific Northwest Ballet premiere of Twyla Tharp's *Sweet Fields* was principally supported by Leslie Yamada and Deidra Wager. The 2015 Pacific Northwest Ballet premiere of Jessica Lang's *The Calling* was generously underwritten by Aya Stark Hamilton. PNB's 2024 performances of Crystal Pite's *The Seasons' Canon* were supported by Joan Fitzmaurice. The 2022 PNB premiere of *The Seasons' Canon* was principally supported by Susan Brotman and Dan & Pam Baty.

PNB's performances of **THE SEASONS' CANON** were sponsored by the Nesholm Family Foundation. Pacific Northwest Ballet's 2023-2024 season was proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. PNB's digital season made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by The Seattle Times.



Top - bottom: Leah Terada in *The Calling*.
Amanda Morgan and PNB Company dancers in *The Seasons' Canon*. Photos © Angela Sterling.

GEORGE BALANCHINE'S *Coppélia*

MAY 31 – JUNE 9, 2024
DIGITAL STREAM JUNE 13 – 17, 2024

Music: Léo Delibes (*Coppélia, ou la Fille aux Yeux d'Émail*, 1869-1870;
with excerpts from *Sylvia, ou la Nymphé de Diane*, 1876,
and *La Source [Naïla]*, 1866)

Book: Charles Nutter, after E.T.A. Hoffmann's *Der Sandmann*, 1815
Choreography: Alexandra Danilova and George Balanchine © The George
Balanchine Trust (after Marius Petipa)

PNB's 2024 performances of *Coppélia* were supported by Sally Maimoni.
Principal support for the 2010 PNB premiere of George Balanchine's
Coppélia was provided by Glenn Kawasaki, Dan & Pam Baty, Brady
Richardson, Maurice Kanbar, Mrs. Jeannik Méquee Littlefield, and The
Rudolf Nureyev Dance Foundation. The works of George Balanchine per-
formed by Pacific Northwest Ballet are made possible in part by The Lou-
ise Nadeau Fund. *Coppélia* is a co-production with San Francisco Ballet.

Pacific Northwest Ballet's 2023-2024 season was proudly sponsored by
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Top: Sarah-Gabrielle Ryan and Kyle Davis. Bottom: Angelica Generosa, Ryan Cardea, and PNB School student.
Photos © Angela Sterling.

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In celebration of Shawn George
In honor of Sharon Spinak
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Top, left-right: PNB Company dancers in Twyla Tharp's *Sweet Fields*; Sarah-Gabrielle Ryan and Christian Poppe in Alexander Ek's *Cacti*; Leah Terada, Miles Pertl, James Yoichi Moore, and Elle Macy in Jiri Kylián's *Sechs Tänze*. Bottom: PNB Company dancers in Kent Stowell's *Swan Lake*. Photos © Angela Sterling.