

50 PACIFIC
NORTHWEST
BALLET

ANNUAL REPORT 2022/2023





PACIFIC NORTHWEST BALLET
PETER BOAL ARTISTIC DIRECTOR

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.



LETTER FROM THE ARTISTIC DIRECTOR



As we launch our fifty-first season at Pacific Northwest Ballet with all the customary fanfare, *Petite Mort* offers a much-needed dose of levity and laughter. At this juncture, I am truly grateful for the supportive team I work with at PNB. Let us take this opportunity to look back on the season past—and oh, what a season it was.

The first word that comes to mind is ambitious. In addition to the return of audience favorites like *The Nutcracker*, *Swan Lake*, *Giselle*, *Carmina Burana*, *A Midsummer Night's Dream* and *Snow White*, we also offered six world premieres and one company premiere. New works are what keep PNB alive, current, and on the cutting edge. They draw national attention; attract dancers, audiences, and critics; and offer career-defining opportunities to choreographers, designers, and artists. They also serve as an economic engine spurring ticket buyers, individual donors, corporations, and foundations to support experimentation and innovation. As with everything we do at PNB, approaching new works with an awareness of equity and inclusion advances the core principles of our institution.

Let's recall the seven new works PNB presented this past season: *Catching Feelings* choreographed by Dwight Rhoden captured a new generation of wildly talented young dancers at PNB. Dwight found a post-pandemic exuberance in the company that epitomized a new era at the dawn of our fiftieth anniversary season.

Alexei Ratmansky's *Wartime Elegy* used dance to process the war in Ukraine in a poignant work that centered the joy and humanity of Ukrainian people, coupled with the pathos of senseless loss. This was a supreme example of the ability of our art form to comment on our world and its people.

Alejandro Cerrudo created *Black on Black on Black* as an exploration of movement in bodies and in space. Dancers became liquid embodiments of energy and flow as they moved to a now familiar Cerrudo playlist of contemporary composers. PNB is proud to offer a canon of works by Alejandro Cerrudo.


Jessica Lang brought Pergolesi's *Stabat Mater* to life in *Let Me Mingle Tears With Thee*, a series of sculptural portraits and interdependent dances that created community before our eyes. Jessica understands the power of image and gesture. Her connection in the studio to dancers, musicians, and artistic staff is palpable and deserves further exploration.

Crystal Pite's *The Seasons' Canon* offered a transformative experience of fifty-four dancers including almost the entire company and eighteen professional division students. Crystal's presence created a heightened experience to all involved. The work was monumental, bringing hundreds to PNB for the first time. Mixed repertory works are not customarily entry points of newcomers, but Crystal Pite changed all that with *The Seasons' Canon*. I can't wait to see it again in April.

Who creates a winning work about dung beetles? That's right, Annabelle Lopez Ochoa. Her work *Khepri* was fresh, physical, unexpected, and at times euphoric. The dancers captured a new energy and experimentation in this unique work.

To close out our season, Kiyon Ross delivered a burst of joy, movement, musicality, and a pure celebration of all things PNB in *...throes of increasing wonder*. Every member of the company entered the studio each day to discover the transformative power of dance as only Kiyon can offer. The work was the perfect finale for a season of new works.

PNB pulled off an absolutely extraordinary fiftieth anniversary celebration. Community support through fundraising, ticket sales, partnerships, and praise were essential and appreciated. We are at a beautiful and well-deserved place in our history with excitement about what's to come. PNB has never looked better.


Peter Boal, Artistic Director

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
Lesley Rausch
James Kirby Rogers
Dylan Wald

SOLOISTS

Madison Rayn Abeo
Dammiel Cruz-Garrido
Christopher D'Ariano
Miles Pertl
Christian Poppe
Sarah-Gabrielle Ryan
Price Suddarth
Leah Terada
Ezra Thomson

CORPS DE BALLET

Malena Ani
Ryan Cardea
Mark Cuddihee
Abby Jayne DeAngelo
Luther DeMyer
Ashton Edwards
Melisa Guilliams
Connor Horton
Zsilas Michael Hughes
Noah Martzall
Amanda Morgan
Joh Morrill
Ginabel Peterson
Juliet Prine
Clara Ruf Maldonado
Kuu Sakuragi
Yuki Takahashi
Genevieve Waldorf
Lily Wills

APPRENTICES

Luca Anaya
Dylan Calahan
Rosalyn Hutsell
Larry Lancaster
Destiny Wimpye

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-Seiffer,
Company Pianist/Conductor



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*
Ingrid Fredrickson*
William E. Boyd*
Anne Cady*
Adrianna Hulscher
Laurie 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.

Steinway & Sons is the official piano of PNB.

CARMINA BURANA

SEPTEMBER 23 – OCTOBER 2, 2022
DIGITAL STREAM OCTOBER 6—10, 2022

Pacific Northwest Ballet launched its 50th anniversary season with the return of designer Ming Cho Lee's colossal 26-foot golden wheel, the centerpiece of PNB Founding Artistic Director Kent Stowell's *Carmina Burana*. The energy, spectacle, and exuberant dance of this PNB fan favorite was complemented by George Balanchine's *Allegro Brillante*, and a world premiere by Alexei Ratmansky.

Allegro Brillante

Music: P.I. Tchaikovsky (Piano Concerto No. 3 in E-flat major, Op. 75, 1892 [unfinished])

Choreography: George Balanchine © The George Balanchine Trust

Wartime Elegy

Music: Valentin Silvestrov

Choreography: Alexei Ratmansky

Carmina Burana

Music: Carl Orff (1937)

Choreography: Kent Stowell

Major support for **CARMINA BURANA** was provided by Susan Y. Buske. *Allegro Brillante* and the works of George Balanchine performed by Pacific Northwest Ballet are made possible in part by The Louise Nadeau Endowed Fund. The world premiere of Alexei Ratmansky's new work was principally supported by Peter & Peggy Horvitz, with additional support from Leslie Yamada and Aya Stark Hamilton. Pacific Northwest Ballet's performances of *Carmina Burana* are underwritten by Peter & Peggy Horvitz.

Pacific Northwest Ballet's 2022-2023 season was proudly sponsored by ArtsFund and Microsoft. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, and City of Seattle Office of Arts & Culture.

PNB media sponsorship provided by *The Seattle Times*.



LETTER FROM THE EXECUTIVE DIRECTOR



PNB's fiftieth anniversary season, which Peter aptly characterized as ambitious, was a year designed to honor and celebrate the people and programs that built and defined PNB, while meaningfully advancing recovery from pandemic losses. That meant creating moments throughout the season to celebrate our founding artistic directors, Kent Stowell & Francina Russell; inviting alumni from our company and school back for recognition during *A Midsummer Night's Dream*; and acknowledging often that we are here in the first place, and still here, because of our audience. Fifty years times many thousands of people choosing to invest in the singular thrill of PNB performances, affirm the importance of art and artists through contributed support, and advocate for our vibrant arts and culture community as an essential part of the engine driving our region's powerful creative economy.

We were also quite future-focused during our fiftieth anniversary, and clearly embraced ballet's continuing evolution by celebrating diverse choreographic voices alongside the established artistic pillars of our art form. About 30% of PNB's audience was new to us last season, affirming that a more inclusive, representative approach to our work is resonating in our greater community. Pair that with electrifying work onstage, and the result is earned revenue from ticket sales exceeding budget targets across many programs last season. This allowed us to retain and stretch into the future a greater percentage of the funds made possible through federal Covid relief programs – critical to our sustainability since 2021. Successful resolution of employment contracts with

three of our four labor unions this past season also helped mitigate variables in our budgeting work, which continues to be impacted by market volatility, escalating expense in every area of our work, and shifting audience trends across the arts and culture sector.

We took time during our fiftieth to understand and be responsive to our shifting civic landscape, our relationship with all of our stakeholders, and implement further action steps around our inclusion, diversity, equity and accessibility (I.D.E.A.) priorities. We continued to amplify that "A" in I.D.E.A. with refinement of our sensory friendly performances, a new Dance for All class for ballet students with disabilities, and community education programs across King County that repeatedly affirm for us that there is individual, family, and community benefit when we act on our guiding principle to inspire, engage, and educate through dance.

We also advanced work last season evaluating our facilities at Seattle Center and how best to prepare for PNB's future with spaces where artists, students, staff, and community members can thrive, especially in the face of rapid external development: impending Sound Transit construction in our neighborhood and the redevelopment of Memorial Stadium just outside our back door.

Clearly, these continue to be consequential times for PNB. In collaboration with other arts, culture, science, and heritage organizations, we continue to lobby for the sustainability of our sector in an evolving region with many competing priorities. We ask to be seen, appropriately, as both nice, and necessary. Arts and culture businesses make up 10.8% of our state's GDP. We represent more than 187,000 jobs, or 5.2% of our workforce. We know there is a 3-to-1 multiplier effect on spending in neighborhoods with the presence of performing arts organizations. And that's before we get to social impact and education outcomes and our indispensable role in fostering human connection, inspiration, and understanding. Let's not forget joy. That was in no short supply with our opening weekend performances of the first program of our fifty-first season. Thank you to those of you who joined us and for everyone who made it possible for us to raise the curtain on another stellar season: our amazing PNB team of deeply caring staff members and artists, a dedicated, supportive Board of Trustees and Advisory Council, and our again, our much-appreciated audience of fans and friends who step with us into PNB's next chapter.

A handwritten signature in dark ink, reading "Ellen Walker". The signature is fluid and cursive, with a large, stylized "E" and "W".

Ellen Walker, Executive Director

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.

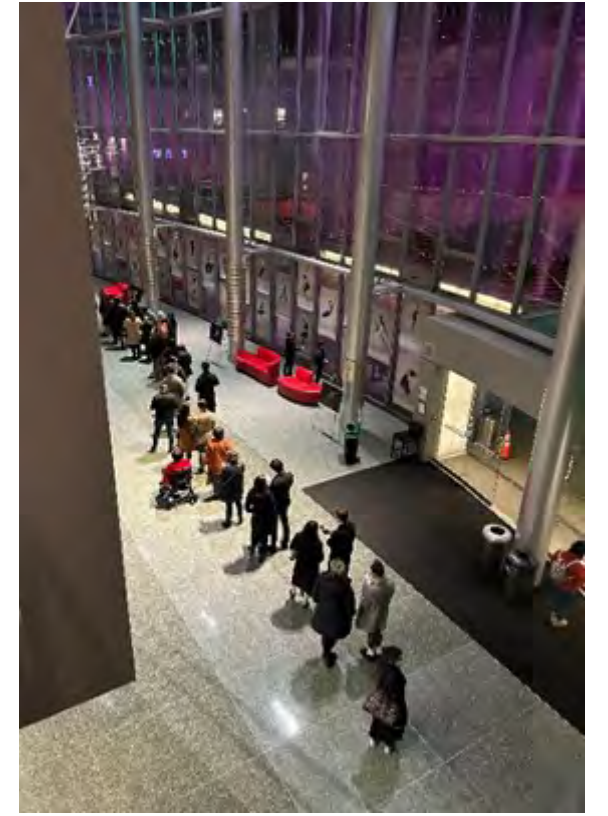
The Pacific Northwest Ballet (PNB) Inclusion, Diversity, Equity, & Accessibility (I.D.E.A.) Committee is a cross-functional committee that values equity, diversity, inclusion, and accessibility as guiding organizational principles. We seek to reflect and embrace our community and to provide a welcoming 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 its 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, race and other forms of 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.

NEW I.D.E.A. INITIATIVES AT PNB IN 2022-2023

- PNB held its second sensory-accessible season, and received certification through the International Board of Sensory Accessibility for its sensory-accessible seasons and venue. PNB's sensory-processing resources, developed in partnership with Sensory Access, include eight sensory kits that may be checked out at any performance, seven sensory guides to assist patrons during a performance, two social narratives, and training for front of house staff.
- PNB offered two sensory-friendly performances, for *George Balanchine's The Nutcracker*® in December 2022 and *Snow White* in March 2023, with free and reduced-price tickets to nearly 2,000 attendees.
- PNB continued its partnership with Seattle Theatre Group to provide free STG Dance for PD® (Parkinson's disease) classes for participants and care givers at the Francia Russell Center.
- After a soft launch in spring 2022, PNB rolled out Pay What You Can nights for each repertory program, with tickets as low as \$5 for Thursday performances, selling nearly 800 Pay What You Can tickets over the course of the season.
- The PNB Costume Shop created 63 new unitards for *Carmina Burana*, custom created to match each dancer's skin tone. Each unitard was dyed by Wyly Astley, painted by Shelby Rogers, and color matched and fit by Pauline Smith.
- PNB completed its *Race: The Power of An Illusion* training series, having trained over 300 staff, Professional Division students, and Board members.
- PNB commissioned Theresa Ruth Howard to create a Cultural Competency and Equity-based training module focused on ballet and PNB.
- In observance of International Holocaust Remembrance Day, PNB hosted a Community Open House in partnership with Holocaust Center for Humanity, the Jewish Federation of Greater Seattle, Mary Schwartz Summit, the Stroum Jewish Community Center, Temple Beth Am, and Temple De Hirsch Sinai. This free event featured a panel discussion moderated by PNB faculty member Miriam Landis, with the intention to bring history to life in a way that celebrates hope, inclusion, and resilience. Our sincere gratitude to Miriam and the participating panelists, Rabbi Samuel Klein, Pamela Lavitt, Beverley Silver, Dee Simon, Eva Stone, and Rabbi Daniel A. Weiner for sharing their time and experiences.
- The I.D.E.A. Committee launched its Welcome Buddy program, designed to welcome new hires and acquaint them with both PNB's culture and the Seattle and Bellevue areas/services.



STAFF

ARTISTIC STAFF

Peter Boal *Artistic Director*
Kiyon Ross *Associate Artistic Director*
Alejandro Cerrudo *Resident Choreographer*
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, Katja Rubin, Shelley Sutton-Bolton, Don Vollema, Annastasia 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* *Master of Properties*
O. Sharp, David Tingley *Assistant Carpenters*
Alan Hiskey* *Flyman*
Michael Grogan *Master Electrician*
Jonathan Hackett* *Production Electrician*
Christine Brauch *Assistant Electrician*
Greg Davis *Master Carpenter*
Kevin Krist* *Master of Properties*
Jay Gosselin*, Leah Harris *Properties Assistants*

Jan Harvey-Smith* *Master Scenic Artist*
Scott Bennet, Jennifer Law *Scenic Artists*
Dominic Iacono *Lighting Technician*
Toby Basiliko *Sound*
Jeremiah Gibson Jordan Whiteley
Projectionists
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*
Luna Pham *Draper*
Olivia Mason, Misty Reubens-Myers
Drapers
Pauline Smith* *First Hand*
Rob Newton *Costume Technician*
Wyly Astley *Dyer/Craftsperson*
Alice Cao, Fiona Clark, Carol Kiyan, Kevin Lloyd, Samantha Tapola *Stitchers*
Shelby Rogers *Hair and Makeup Lead*
Trisha Partida *Makeup Artist*
Heather Andress, Christy Granquist, Jenn Oaster, Erin Perona *Wardrobe Leads*
Alice Cao, Jeremiah Canonico, Fiona Clark, Christy Kazimour, LeDawn King, Shelby Rogers, Fern Stubbett, Julia Trimarco *Wardrobe Maintenance*
Patrick Stovall *Lead Dresser*
Rita Brown, Bel Callero, Ron Erickson, LeeAnn Hittenberger, Mary Seasley *Dressers*

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 *Marketing Manager*
Jen Shealy *Tessitura Database Manager*
Lindsay Thomas *Videographer*
Cassandra Lea-Saxton *Senior Manager of Digital Experience*
Maris Antolin *Marketing Coordinator*
Kate Farwell *Manager of Amusements*

DEVELOPMENT

Liza Madison *Director of Development/Donor Engagement*
Carrie Mood Okada
Director of Development/Individual & Planned Giving
Caitlin Bell *Corporate Relations Manager*
Jackson Cooper *Major Gifts Manager*
Will Moser *Foundation and Government Relations Manager*
LiLi Pigott *Annual Fund Manager*
Christine Mamer *Special Events Manager*
Nickolas Clark
Donor Information Coordinator
Leah Dooley *Gift Officer*

PATRON SERVICES

Max Frauel *Patron Experience Manager*
Amanda Mulvihill
Patron Services Manager
Julie Jamieson *Group Sales*
K Lewis *Lead Patron Service Representative*
Julia Gyory, Eric Jeffords, Zoë Meadows-Sahr, 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*
Andrea Abercrombie *School Supervisor*
Naomi Glass *DanceChance Manager*
Eva Stone *NEXT STEP Program Coordinator*
David Jensen* *Summer Residence Director*
Kristen Carder *Registrar*
Rachel Henderson *Assistant Registrar*
Allison Larson *Open Program & Conditioning Coordinator*
Sarah Fogarty *Phelps Center Front Desk Administrative Assistant*
Nora Henriksen *Scheduling Coordinator*
Lindsay Merz, Katherine Straight,
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

Lucie Baker, Emily Coello, Naomi Glass, Susan Gorter, Akoiya Harris, Claudia Houston-Aragon, Deborah Kenner, Miriam Landis, Ayumi Matsuda, Dina McDermott, Louise Nadeau*, Kaori Nakamura, Kiyon Ross, Eva Stone, Marjorie Thompson, Julie Tobiason*, Malia Vassar, Amber Willett

PNB Company dancers *Guest Faculty*

SCHOOL ACCOMPANISTS

Don Vollema *Music Staff Coordinator*
Jessica Andrews, Daniel Arthur, David Barela, Stephen Barnes, Darren Bartolo, Evan Captain, Jihun Cho, Tatyana Dadayeva, Oleg Dusaev, Eva Huentelman, Youngjin Joo, Jeff Junkinsmith, Marina Katsel, Adam

Kessler, Vincent Newton, Emi Oguri, Michael Owcharuk, Gary Palmer, Megan Phillips, Elizabeth Purswell, Angela Rinaldi-Gribas, Katja Rubin, Shelley Sutton-Bolton, Annastasia Workman, Marina Yeremeyeva, Josh Zimmerman

COMMUNITY EDUCATION

Shannon Barnes *Director*
Ann Marie Caldwell *Programs Manager*
Stella Margarita Gonzalez *2022/23 Seattle Arts Fellow*
Ciara McCormack Greenwalt, Robert Moore, Hayley Shannon, Ayako Shapiro, Gabriela Shutt, Suzanne Singla, Ellen Tejera, Adriana Wright, *Teaching Artists*
Becca Baggenstoss, Devin Bews, Noah Colbeck, Jordan Furrow, Nick Helgeson, Max Holmberg, Jeremy Jones, Adam Kessler, *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 *Director of Physical Therapy Services & Physical Therapist*
Elizabeth Rigsbee, Lisa Van Loben Sels
Physical Therapists
Lori Brewington *Physical Therapy Assistant*
Theresa Benkman, Christopher Kagen
Massage Therapists

CONSULTANTS

Henry Lu, P.T., A.T.C., *Physical Therapist*
Josh Spell, MSW, LICSW, *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, L-R: Jonathan Batista and Angelica Generosa in Kent Stowell's *Swan Lake*; Elle Macy and Dylan Wald in Penny Saunders' *Wonderland*; Leta Biasucci and Lucien Postlewaite in Edwaard Liang's *The Veil Between Worlds*; Cecilia Iliesiu and Elizabeth Murphy in Alexei Ratmansky's *Wartime Elegy*; PNB Company dancers in Kiyon Ross' *...throes of increasing wonder*; PNB Company dancers in Annabelle Lopez Ochoa's *Khepri*; Christopher D'Ariano and Leah Terada in Alejandro Cerrudo's *Black on Black on Black*; Luther DeMyer and Elizabeth Murphy in Jessica Lang's *Let Me Mingle Tears With Thee*; PNB Company dancers in *Giselle*; Christian Poppe in George Balanchine's *A Midsummer Night's Dream*, choreography by George Balanchine © The Balanchine Trust. Photos © Angela Sterling.



THE SEASONS' Canon

NOVEMBER 4—13, 2022
DIGITAL STREAM NOVEMBER 17—21, 2022

THE SEASONS' CANON featured the American premiere of the eponymous *The Seasons' Canon* from dance innovator Crystal Pite (*Emergence, Plot Point.*) *The Seasons' Canon* was joined by *Catching Feelings*, a world premiere by choreographer and artistic director of Complexions Contemporary Ballet, Dwight Rhoden; and George Balanchine's *Duo Concertant*.

***Catching Feelings* (World Premiere)**

Music: Works for Strings by J.S. Bach; Peter Greyson and Johan Ullén after J.S. Bach

Choreography: Dwight Rhoden

Duo Concertant

Music: Igor Stravinsky (*Duo Concertant* for violin and piano, 1939)

Choreography: George Balanchine © The George Balanchine Trust

***The Seasons' Canon* (North American Premiere)**

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

Choreography: Crystal Pite

The world premiere of Dwight Rhoden's *Catching Feelings* was principally supported by the Jane Lang Davis New Works Fund and Bob Benson. *Duo Concertant* and the works of George Balanchine performed by Pacific Northwest Ballet are made possible in part by The Louise Nadeau Endowed Fund. The PNB premiere of Crystal Pite's *The Seasons' Canon* was principally supported by Susan Brotman and Dan & Pam Baty.

Pacific Northwest Ballet's 2022-2023 season was proudly sponsored by ArtsFund and Microsoft. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, and City of Seattle Office of Arts & Culture. PNB media sponsorship provided by The Seattle Times.

LETTER FROM THE CHAIRMAN OF THE BOARD



It has been an honor to serve as your Chair for the past five years. I'm excited to be passing the title of Chair to Toni Hoover who too is filled with great passion for ballet, PNB, and serving our community. I've often thought of myself as the Pandemic Chair, and I'm filled with relief that I do not have to pass this particular title on to Toni.

Collectively, this large family that is PNB, and that includes you, our patrons and supporters, has rolled with the ups and downs of the last three and a half years and has emerged stronger and more appreciative than ever before. Our audiences are back and they love what they are seeing. It's not as if the many issues facing arts organizations aren't with us—they are—but I have no doubt that PNB's incredible leadership team will bring us to the other side of every challenge that comes our way.

As I conclude my time as PNB Board Chair, it's providing me many moments to reflect on all the great elements of PNB that are so incredibly inspirational to me. For me, it has always been about the beauty and transcendent qualities of ballet, but it's also about the people.

I have greatly valued the leaders of PNB that have gone before, both artistically and on the Board. Having served as both President and Chair at different times my service has been guided by those who've held those roles before me. With over fifty years as an organization, they are

too numerous to mention, but they know who they are. From the bottom of my heart, thank you for guiding me and setting a high bar! And thank you to the many trustees I have served along side who constantly inspire me. I want to extend a special gratitude to our current President of the Board, Lynne Graybeal, who's served alongside me and provided PNB immeasurable legal guidance over these past several years, and will continue to do so.

Another truly remarkable element about PNB that I do not take for granted is stability in administrative and artistic leadership. It's hard to believe, but Peter Boal has been leading PNB as our artistic director for nineteen years! Ellen Walker, since 2014 as executive director, and previously director of marketing, has been with PNB for over twenty years. Their respect for each other and their commitment to our community is profound and palpable. We are in good hands!

To PNB's administrative staff – you are nothing short of remarkable. For over twenty years I have observed your tireless and passionate work ethic. Your support of the board, our artists, and our community is endless. Thank you for bringing your enthusiasm for PNB to work—every single day.

And finally, to the vast community of our artists: dancers, musicians, costume, ballet masters, teachers, choreographers, stagehands, and students—Thank you seems so inadequate. When you watch someone thrive and work so committedly in a career that they love, it's easy to offer support of all kinds. You will never know exactly how deeply you've touched all of our lives and in so many different ways. I am excited to be on the precipice of the next fifty years at PNB. I am grateful for our leadership team, artists, staff, and supporters that make this organization what it is. Every single person that touches PNB is important. And I'm pretty sure they know that, because they keep showing up, and they keep giving everything they have to assure that PNB stays front, center and relevant to our community. Thank you for standing with us for the next fifty!

A handwritten signature in black ink that reads "Aya Hamilton".

Aya Hamilton, Chairman

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* Deceased

GEORGE BALANCHINE'S THE NUTCRACKER

NOVEMBER 24—DECEMBER 27, 2022
DIGITAL STREAM DECEMBER 19—27, 2022

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's production remains a holiday treasure for audiences young and old.

PNB proudly 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.

Modified lighting and sound levels, allowance of devices and fidgets, entry/exit privileges, trained staff, and designated quiet and activity areas were offered at this performance.

Music: Peter Ilyich Tchaikovsky
Choreography: George Balanchine

Supporting sponsor for Pacific Northwest Ballet's 2022 run of *George Balanchine's The Nutcracker*® was Alaska Airlines, with additional thanks to associate sponsors Browne Family Vineyards and First Republic Bank. 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 2022-2023 50th Anniversary season was proudly sponsored by ArtsFund and Microsoft. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, and City of Seattle Office of Arts & Culture. PNB media sponsorship provided by *The Seattle Times*.





PNB SCHOOL

800

Founded in 1974, Pacific Northwest Ballet School is recognized as one of the top three ballet training institutions in the United States. Under the direction of Peter Boal, the School provides a complete, professional curriculum to hundreds of students at The Phelps Center and The Francia Russell Center (over 1,100 students pre-Covid). In 2022—2023, PNB School’s attendance increased to 800 students.

317

PNB’s Summer Course drew 317 students at PNB School’s two campuses. At the Phelps Center, 210 students ages 12—18 (from 36 states, Canada, and Japan) enrolled in this 5-week intensive program. The Francia Russell Center welcomed 107 students ages 8—14, both from PNB School and other local students accepted to the program via audition. PNB School’s Eastside Summer Dance Workshops drew an additional 267 students ages 5—7.

36

In September 2021, PNB welcomed 36 Professional Division students—20 new students and 16 returning. The 2022—2023 Professional Division class represented 14 states, Washington, D.C., and the Canadian province New Brunswick.

\$490K

PNB School awards scholarships purely based on need and is able to award partial or full tuition scholarships to most students who apply. PNB School awarded a total of \$490,827 in tuition assistance in 2022-2023 to 156 students at its Seattle and Bellevue locations, including the academic year, Summer Course, and DanceChance.

49

After a five-year hiatus, 49 dance educators from across the country gathered in April for PNB School’s 28th Teachers’ Seminar. Participants attended 25 events over the four-day seminar, including 5 demonstrations of the PNB syllabus; lectures on nutrition, mental health, and pointe work for young dancers; two panel discussions focused on PNB’s work in Inclusion, Diversity, Equity, and Accessibility; opportunities to observe School and Company classes; and tickets to dress rehearsal and performances of *A Midsummer Night’s Dream*. As always, participants left the seminar renewed and inspired to share new ideas with their own students.

2022-2023 ACADEMIC YEAR STUDENTS

364 SEATTLE

436 BELLEVUE

800 TOTAL

Creative Movement, Pre-Ballet, Levels I-VIII, Professional Division





On April 15, 2023, the Pacific Northwest Ballet Orchestra played Happy Birthday while the Bugs presented Artistic Director Peter Boal, Founding Artistic Directors Kent Stowell and Francina Russell, Associate Artistic Director Kiyon Ross and Executive Director Ellen Walker with a gorgeous birthday cake. Lucky for us, alumna Angela Sterling Photography was in the audience to capture the moment! Happy 50 PNB! Photo © Angela Sterling.

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 via STG Dance for PD® and 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 on 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.
- Progress toward greater diversification of faculty with new hires and guest teachers.
- Organization-wide trainings around the docu-series *Race: The Power of an Illusion* concluded in spring 2023, having trained over 300 staff, Professional Division students, and Board members.
- Ongoing membership in the Cultural Competency and Equity Coalition, a national cohort of ballet companies working to become fully anti-racist, multicultural institutions.

NEW MEASURES IN 2022—2023 INCLUDED:

- Dance for All, PNB School's inclusive creative dance pilot class for students ages 6-9, took place March 11—May 6, 2023 at The Francina Russell Center. Dance for All welcomes all abilities, mobilities, and learning needs. This pilot class incorporated knowledge gained from other ballet and dance schools that have adaptive/inclusive programming and from trainings focused on adaptive/inclusive teaching, while building on PNB's ongoing sensory-friendly programming and the work its Community Education department has done in special education classrooms in schools. PNB School partnered with the University of Washington's Occupational Therapy department, aided by three occupational therapy student volunteers with experience in dance and disability. PNB 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. Class content mirrored PNB School's creative movement classes, with an expanded age range and more in-class support.
- Based on educator and family feedback, DISCOVER DANCE revised its performance day model in 2022/2023, holding the dress rehearsal and performance on the same day. Students spent the entire day at McCaw Hall, rehearsing, touring the building, attending a career panel with PNB employees, and enjoying a pizza dinner sponsored by PNB partner Pagliacci Pizza before the performance. 2,037 family members attended the two DISCOVER DANCE performances (November 2022 and March 2023) at no cost, for a ticket subsidy of nearly \$25,000.



PNBS

PACIFIC NORTHWEST BALLET SCHOOL



COMMUNITY EDUCATION PROGRAMS

PNB’s Community Education provides high-quality, standards-based dance education to Puget Sound residents through residencies and workshops in public schools, preschools, senior living facilities, virtual spaces, PNB studios, McCaw Hall, and more. Community Education programs include DISCOVER DANCE, student matinees, fieldtrips, Dance To Learn, REACH Student Dance Group, and more; our programs strive to celebrate, affirm, and amplify the creativity and possibilities in every participant.

2022-2023 residency materials were provided in twenty languages (Amharic, Arabic, Chin, Chinese, Creole, Dari, English, Farsi, French, Japanese, Mandinka, Oromo, Pashto, Punjabi, Somali, Spanish, Tagalog, Tigrinya, Ukrainian, and Vietnamese). 2022-2023 also marked PNB’s second sensory-friendly season, including two sensory-friendly performances, and the expansion of Community Education programming to the local senior community.

Through PNB’s partnership with TAT Lab, Community Education staff trained 27 arts educators in a seven-month professional development program centered on instructional design and social justice in arts education, and an additional 65 arts educators and TAT Lab alumni through three community workshops.

2022-2023 PROGRAM HIGHLIGHTS

Thanks to an anonymous gift, 692 Seattle Public School students and teachers from 30 partner classrooms were able to attend *George Balanchine’s The Nutcracker®* for free. Included in this partnership were free pre-performance workshops, study guides provided in five languages, and transportation to and from McCaw Hall.

514 students from 12 schools and organizations visited PNB studios for a behind-the-scenes experience in the professional world of ballet. Students took a dance class, toured the PNB costume shop, saw and felt costumes and ballet shoes up close, and observed professional dancers at work.

Partnerships: 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, and Seattle Repertory Theatre, Washington State Teaching Artist Training Lab (TAT Lab).

9,417 Community members engaged across all programs

644 Instructional hours

33 Schools served in 2022-2023

25 DISCOVER DANCE Residency Partner Classrooms

17 Staff members, including teaching artists, accompanists, and program staff

3 Student matinee performances held for 4,789 attendees

2 Sensory-friendly performances (*George Balanchine’s The Nutcracker®* and *Snow White*)

1 Eight-week REACH session for 15 Seattle-area youth, the first since 2020! This session culminated in a performance at McCaw Hall.

692 Students attended three free *Nutcracker* performances and pre-performance workshops

120 Adult participants in professional development programs

25 Years serving our community

AUDIENCE EDUCATION

PNB's audience education programming engages thousands of community members each season, bringing new perspectives and deeper knowledge to enrich the ballet-going experience. 2022-2023 saw the full return of all PNB audience education initiatives, both in person at McCaw Hall and online. In November 2022 we celebrated World Ballet Day with a livestreamed joint company class with Dance Theatre of Harlem, taught by Juan Carlos Penuela of DTH and Kiyon Ross of PNB; in April 2023 we heard from former PNB dancers and alumni of Second Stage (PNB's career transition program for dancers). The PNB blog featured 50th anniversary interviews with PNB company dancers, glimpses into the different decades of PNB's 50 years, and opportunities to learn

BALLET TALK: PRE-PERFORMANCE LECTURES

2,604 Ballet Talk, led by Doug Fullington, provides an informal 30-min introduction to each performance with 2,604 attendees last season. Ballet Talk has also been shared in podcast form since the 2018-2019 season, with nearly 25,000 listeners to-date. PNB released five episodes of Ballet Talk during the 2022-2023 season with over 2,400 downloads.

MEET THE ARTIST

3,408 Meet the Artist, hosted by Artistic Director Peter Boal and free to all ticketholders, is PNB's series of post-performance interviews with choreographers and dancers. In 2022-2023, Meet The Artist engaged over 3,400 attendees.

CONVERSATIONS & DRESS REHEARSAL

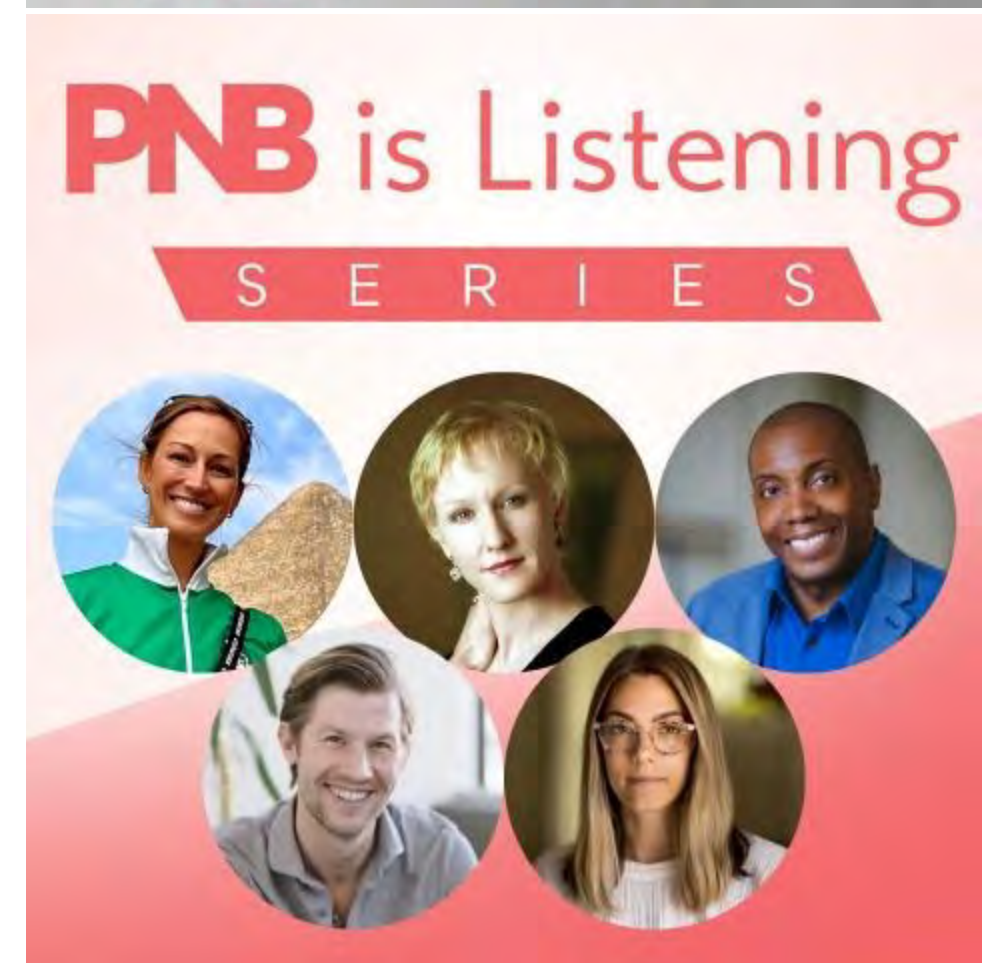
960 In 2022-2023 PNB brought back its popular Conversations/Dress Rehearsal series. 960 attendees enjoyed an in-depth discussion with PNB artists and experts, including Crystal Pite and before attending an exclusive dress rehearsal performance with PNB Company dancers and the PNB Orchestra.

DIGITAL DANCE FILM FESTIVAL

200 PNB held its second dance film festival, with six dance films selected by a diverse panel of industry professionals, in April 2023, attracting 200 ticket buyers. The festival was also shared at a free public screening in August 2023 at Seattle Center's Mural Amphitheater.

PNB IS LISTENING

1,100 PNB is Listening is an ongoing collaboration between PNB artists and staff, designed to highlight diverse voices within our community, with over 1,100 viewers in 2022-2023. Beginning in January 2023, the series moved toward a podcast format. Its first recording, a panel discussion from PNB's Community Open House in observance of International Holocaust Remembrance Day, drew 313 listeners.





Elizabeth Murphy and Lucien Postlewaite in *Giselle*. Photo © Angela Sterling.

Giselle

FEBRUARY 3—12, 2023
DIGITAL STREAM FEBRUARY 16—20, 2023

Libretto: Jules-Henri Vernoy de Saint-Georges and Théophile Gautier
Music: Adolphe Adam (1841), with additional music by Friedrich Burgmüller, Riccardo Drigo, and Ludwig Minkus
Choreography: Jean Coralli, Jules Perrot, and Marius Petipa, with additional choreography by Peter Boal

Pacific Northwest Ballet Artistic Director Peter Boal's radiant, historically informed production of *Giselle* drew international accolades when it premiered in 2011. PNB's production marked the first time an American ballet company had based a production on Stepanov notation as well as the first use in modern times of the rare French sources for *Giselle*. PNB brought *Giselle* back in 2014, newly adorned in luxurious 19th century costumes and scenery, conceived and designed by Jérôme Kaplan (*Don Quixote*, *Roméo et Juliette*). Originally scheduled for spring 2020, *Giselle* finally returned to the stage in February 2023.

PNB's 2023 performances of *Giselle* were made possible by Presenting Sponsor Patty Edwards, and Supporting Sponsor Perkins Coie.

PNB's 2011 world premiere staging of *Giselle* was made possible by major sponsor Patty Edwards, and an anonymous donor. PNB also thanks Dan & Pam Baty, Jeffrey & Susan Brotman, and Patty Edwards for their leadership support in underwriting new scenery and costumes for the 2014 production of *Giselle*. Pacific Northwest Ballet's 2022-2023 season is proudly sponsored by ArtsFund and Microsoft. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, and City of Seattle Office of Arts & Culture. PNB's digital season is made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by The Seattle Times.

LETTER FROM THE FOUNDATION CHAIRMAN OF THE BOARD



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 \$1,746,000 new gifts and bequests, and gifted \$1,005,000 to support PNB. This amount is 4.5% of the average investment portfolio balance over the last three years. Our investment return was 13.2% for 2023. Compared to peer investment portfolios under \$50 million, PNB's 2023 return was in the top 5th percentile. Over the last 10 years, investment return has been 6.8% compared to our policy benchmark return of 6.1%.

Since its formation in 1996, the Foundation has provided over \$16.8 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 \$25,345,000 and are diversified among investment categories: 81% in Equities, 8% in Real Assets such as natural resources 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. By helping to build our Endowment, you will keep PNB dancing in perpetuity.

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

A handwritten signature in black ink, reading "Peter Horvitz".

Peter Horvitz, Foundation Chairman

ENDOWMENT ASSETS

\$27,020,000

INVESTMENTS*	\$25,345
PLEDGES*	\$41
CHARITABLE REMAINDER UNITRUST*	\$ 1,634

TOTAL ENDOWMENT* \$27,020

*IN THOUSANDS

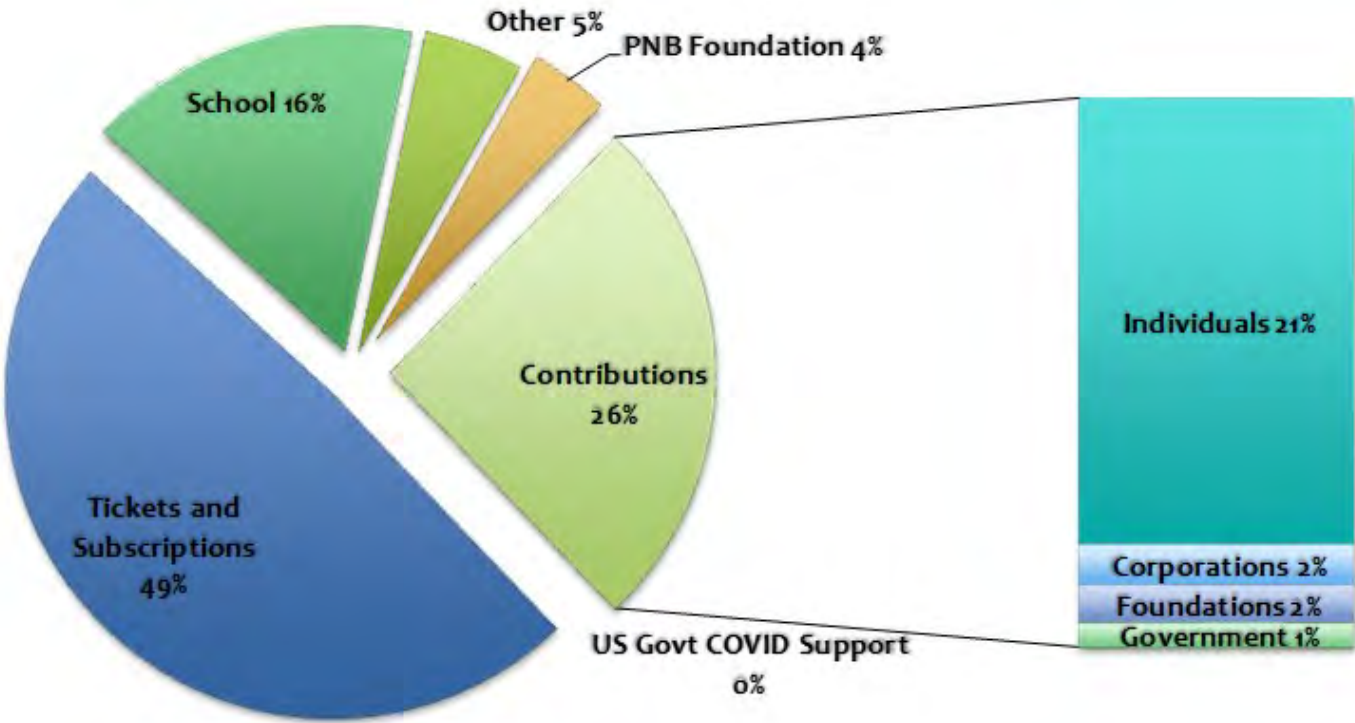
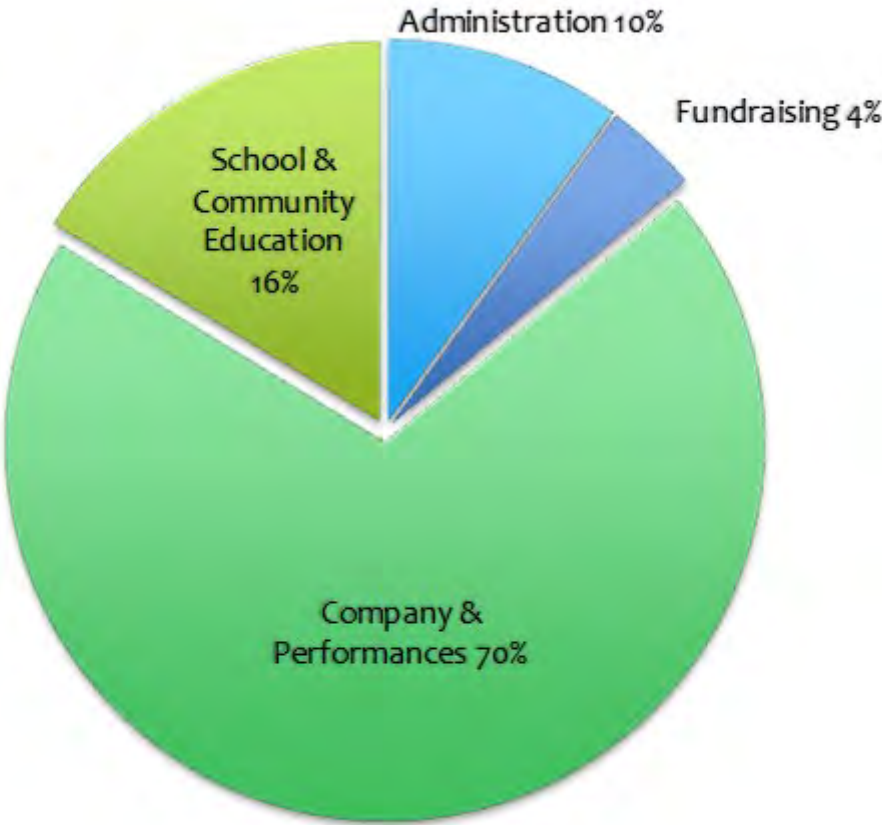


CONSOLIDATED STATEMENT OF ACTIVITIES

For year ending June 30, 2023

OPERATING EXPENSE: \$28.53 MILLION

OPERATING REVENUE: \$25.58 MILLION



BOUNDLESS

MARCH 17—26, 2023

DIGITAL STREAM MARCH 30—APRIL 3, 2023

On the third anniversary of the March 2020 closure, Pacific Northwest Ballet welcomed back three of its favorite pandemic-era collaborators to return to the McCaw Hall stage, this time with a live audience. Alejandro Cerrudo, Jessica Lang, and Penny Saunders consistently challenge and push the boundaries of dance and theatrical conventions.

Wonderland

Original Music and Adaptations: Michael Wall

Additional Music: Jean-Philippe Goude, Hugues Le Bars, Erik Satie, Camille Saint-Saëns,
Stephen Foster

Choreography: Penny Saunders

***Black on Black on Black* (World Premiere)**

Music: M. Ward (*More Rain*, “More Rain”), Parra for Cuva (*Mood in C*, “Mood in A”), Hidden Orchestra (*East London Street*, “East London Street- Drums Only Version”), Natalia Tsupryk (*Mariupol*, “Mariupol”), Brambles (*Charcoal*, “Unsayable”), Ben Crosland (*The Turn*, “The Hourglass”), Timber Timbre (*Timber Timbre*, “Demon Host”)

Choreography and Scenic Design: Alejandro Cerrudo

***Let Me Mingle Tears With Thee* (World Premiere)**

Music: Giovanni Battista Pergolesi

Choreography: Jessica Lang

PNB’s 2020 world premiere of Penny Saunders’ *Wonderland* was principally supported by the Jane Lang Davis New Works Fund and Glenn Kawasaki, with additional support by T.R. Ko. PNB’s 2023 world premiere of Alejandro Cerrudo’s *Black on Black on Black* was principally supported by Aimee Truchard & Jesse Rothstein with additional support from T.R.Ko. The premiere of Jessica Lang’s *Let Me Mingle Tears With Thee* was principally supported by Deidra Wager, with additional support by Joshua Lieberman and Braiden Rex-Johnson & Spencer Johnson.

Pacific Northwest Ballet’s 2022-2023 50th Anniversary season was proudly sponsored by ArtsFund and Microsoft. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, and City of Seattle Office of Arts & Culture. PNB’s digital season is made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by *The Seattle Times*.



DONOR RECOGNITION

Pacific Northwest Ballet is grateful to the corporations, foundations, and government institutions who 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.

CORPORATE GIVING

\$573,124

\$251,313 IN-KIND

Major corporate sponsors included Alaska Airlines, ArtsFund, First Republic Bank, Freed of London, Goldman Sachs, Lane Powell, Microsoft Corporation, Perkins Coie, and Safeco Insurance Fund. In-kind partners included Browne Family Vineyards, Fran's Chocolates, Macrina Bakery, Pagliacci Pizza, and Talking Rain. Corporate gifts are received in several forms, including corporate foundation gifts, in-kind donations, and sponsorships.

\$4,805,947

ANNUAL FUND

5,171 DONORS

Annual Fund contributions support every facet of PNB, including the New Works Initiative, Community Education Programs, DanceChance, PNB School, scholarships, and general operations. In the 2022-2023 season, PNB received generous support from donors in 44 US states, the District of Columbia, and six countries outside the US.

FOUNDATION & GOVERNMENT GIVING

\$452,519 FOUNDATION

\$389,950 GOVERNMENT

Major foundation donors included the Grousemont Foundation, the Jerome Robbins Foundation, the Marie Lamfrom Charitable Trust, M.J. Murdock Charitable Trust, the National Endowment for the Arts Foundation, Nesholm Family Foundation, The Seattle Foundation, and The Shubert Foundation. Government partners included 4Culture, ArtsWA, City of Bellevue, Seattle Office of Arts & Culture, and National Endowment for the Arts. Foundation and government contributions are designated towards both specific programs and general operating expenses.

CORPORATE & INSTITUTIONAL GIVING

\$100,000 & ABOVE

ArtsFund
The Shubert Foundation

\$75,000-\$99,999

M.J. Murdock Charitable Trust
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Nesholm Family Foundation

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Seattle Foundation
Grousemont Foundation
Marie Lamfrom Charitable Trust
Anonymous

\$20,000-\$34,999

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Jerome Robbins Foundation
National Endowment for the Arts

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A Midsummer Night's Dream

APRIL 14—23, 2023
DIGITAL STREAM APRIL 27—MAY 1, 2023

Music: Felix Mendelssohn
Choreography: George Balanchine © The George Balanchine Trust

A garden of delight for the eyes and ears, George Balanchine's ***A Midsummer Night's Dream*** returned to the McCaw Hall stage as the penultimate offering of PNB's 50th Anniversary season. Staged by Founding Artistic Director Francia Russell and featuring exquisite scenic and costume designs by Martin Pakledinaz, PNB's exuberant production of *Midsummer* – Shakespeare's comic tale of romantic confusion – has been captivating all who enter its enchanted Northwest-inspired forest for over 25 years. The ballet follows the quarrels of the King and Queen of the Fairies, and the mayhem of mismatched lovers, abetted by mischief-maker Puck. All is resolved by Act II, which opens with Mendelssohn's familiar *Wedding March*, and is crowned by the magnificent *Divertissement pas de deux*, considered one of Balanchine's most beautiful creations. PNB has performed its one-of-a-kind *Midsummer* to great acclaim in Istanbul, Hong Kong, at the Edinburgh International Festival, and Sadler's Wells Theater in London, where the production was filmed by the BBC and released on DVD.

The works of George Balanchine performed by Pacific Northwest Ballet are made possible in part by The Louise Nadeau Endowed Fund. Pacific Northwest Ballet's 2022-2023 50th Anniversary season was proudly sponsored by ArtsFund and Microsoft. Special thanks also to 4Culture, National Endowment for the Arts, 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.

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WORLDS TO COME

JUNE 2—11, 2023

DIGITAL STREAM JUNE 15—19, 2023

Pacific Northwest Ballet brought down the curtain on its 50th Anniversary Season with a mixed-plate of new dance works, including world premieres from Annabelle Lopez Ochoa (Hong Kong Ballet's *Coco Chanel*) and PNB Artistic Director Kiyon Ross (*Sum Stravinsky*), as well as the on-stage premiere of Edwaard Liang's *The Veil Between Worlds*.

***Khepri* [World Premiere]**

Music: Karl Jenkins, Georgs Pelecis

Choreography: Annabelle Lopez Ochoa

***The Veil Between Worlds* [Live Performance Premiere]**

Music: Oliver Davis

Choreography: Edwaard Liang

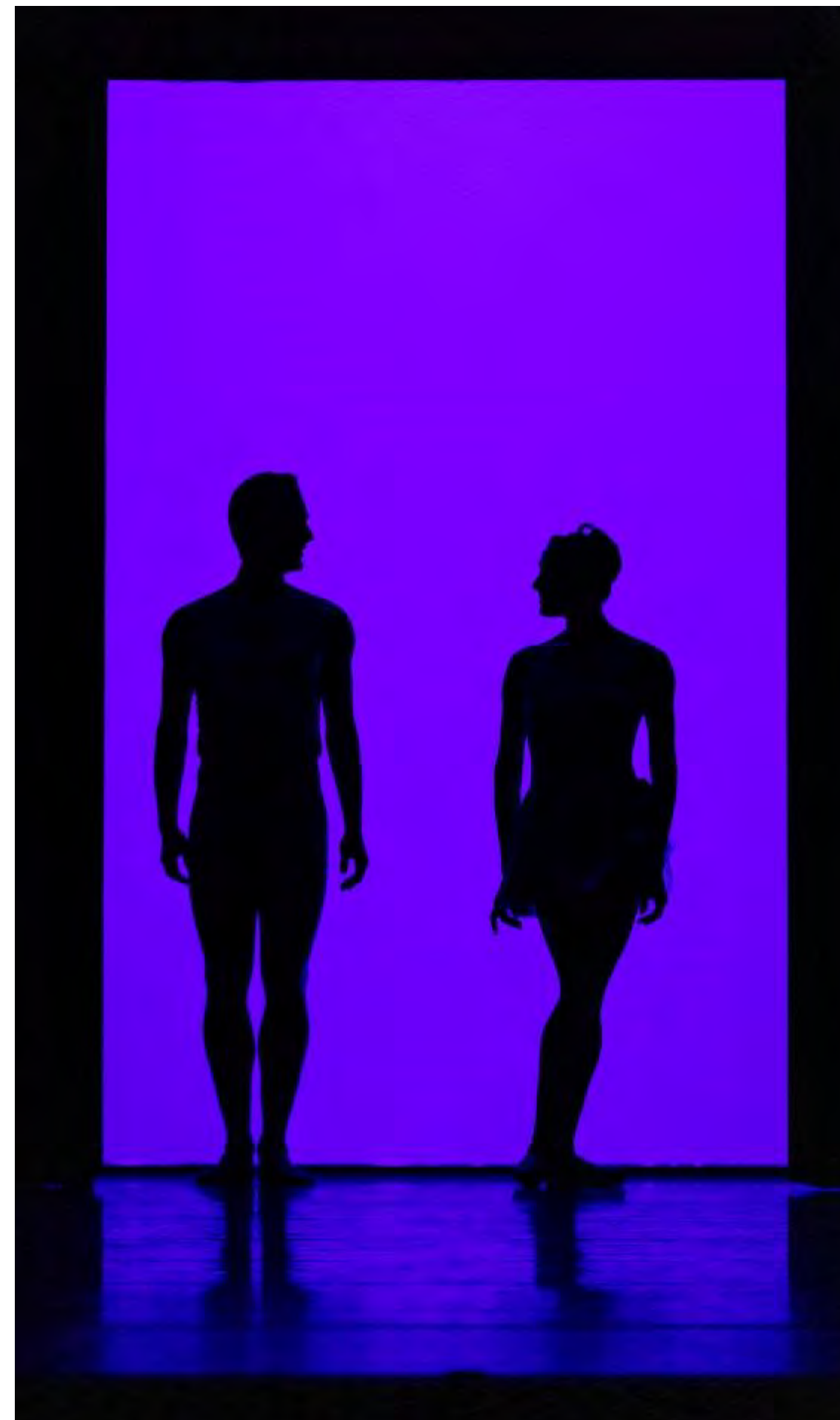
***...throes of increasing wonder* [World Premiere]**

Music: Cristina Spinei

Choreography: Kiyon Ross

The world premiere of Annabelle Lopez Ochoa's *Khepri* was generously underwritten by Glenn Kawasaki and The Marie Lamfrom Charitable Foundation, with additional support from Sally Maimoni, and an anonymous donor. The world premiere of Edwaard Liang's *The Veil Between Worlds* was generously underwritten by Denise Littlefield Sobel, with additional support from Chap & Eve Alvord, T.R. Ko, Jodi Wong, and others. Oliver Davis' "The Veil Between Worlds" was commissioned by Pacific Northwest Ballet. The world premiere of Kiyon Ross' *...throes of increasing wonder* was generously underwritten by Once Upon A Dance, with additional support from Sally Maimoni, Madelyn Lindsay, Mimi Richards, Connie Walsh, and Toni Hoover & Al Nettles. Music commissioned by the Charles and Joan Gross Family Foundation.

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PNB'S 50TH ANNIVERSARY SEASON BY THE NUMBERS

6 world premieres, **1** PNB Premiere, and **2** on-stage debuts
Almost **200** former dancers and staff attended our alumni celebration
49 dance educators joined us from across the country for a 4-day Teachers' Seminar
Over **1,000** ballet students attended the PNB School
38 performances of *George Balanchine's The Nutcracker*® for over **85,000** ballet fans of all ages
82 costumes used for each *Giselle* performance, including over **800** yards of ribbon trim
63 custom-dyed unitards for *Carmina Burana* to match each dancer's skin tone
65 pairs of hand-painted pants and **35** mesh leotards created for *The Seasons' Canon*
3 promotions to Principal, **6** promotions to Soloist, and **5** new Apprentices
1 retiring dancer, Lesley Rausch, after **25** years with the company
1 new Associate Artistic Director, Kiyon Ross
2 DISCOVER DANCE performances featuring **339** students from local schools
1 new sensory-inclusive dance class and **2** sensory-friendly performances
6 PNB is Listening episodes
5 winning films for PNB's Dance Film Festival
1 new holiday - December 13, 2022, was declared PNB Day by the King County Council!
Viewers from **46** states and **17** countries tuned into our digital season
3,262 subscribers attended all six shows this season
1,774 more joined us with a mini-subscription
4,000 generous donors supported PNB by making a gift



Thank you for being part of our 50th Anniversary Season!