



ANNUAL REPORT

2021/2022



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.



Lesley Rausch and Dylan Wald in George Balanchine's *Diamonds* © The George Balanchine Trust. Photo © Angela Sterling. 2
(cover): James Kirby Rogers and Christopher D'Ariano in Ulysses Dove's *Dancing on the Front Porch of Heaven*. Photo © Angela Sterling.

LETTER FROM THE ARTISTIC DIRECTOR



In March of 2020, we abandoned the Phelps Center and the Francia Russell Center, turning out lights as we left, closing all operations for the Company, School and PNB programs. As we headed home, we optimistically reassured ourselves by saying it might just be for a few weeks - or even months. I don't need to tell any of you how wrong our projected timelines were. Even when we opened the "comeback season" in September of 2021, we couldn't have anticipated how tentative our operations would continue to be in the lingering caution and ever-changing news of the pandemic.

A striking All-Alejandro Cerrudo program was only seen by a few hundred ticket buyers - all masked, socially-distanced and checked at the door for proof of vaccination. *Roméo et Juliette* is known as box office gold, and with the final PNB performances by beloved ballerina Noelani Pantastico, one never would have anticipated falling short of our modest single ticket goal. Those in attendance made up for the empty seats next to them by cheering twice as loud. Even a winning All-Twyla Tharp program underwhelmed with attendance. Variants and new habits continued to plague our return to normal. But we found a silver lining in subscriptions (both in-person and digital), and single ticket sales for *The Nutcracker*, *Swan Lake* and *Beauty and the Beast*. Our patron base proved loyal and committed to helping PNB through challenging times while helping to usher us into our 50th Anniversary Season.

We also saw school enrollment drop to 50% of its 2019 high. Community Education programs and our DanceChance program struggled without in-person public school activities. DISCOVER DANCE performances could not take place and fundraising events were postponed. It was a challenging year on many fronts.

It is during the most difficult times that you see your greatest strengths. We have an amazing team at Pacific Northwest Ballet. At every turn, employees demonstrated remarkable tenacity. Dancers worked tirelessly while breathing through masks and testing daily. Our development staff underscored the importance of support in times of vulnerability and found unwavering commitment and extraordinary generosity. Marketing staff reassured patrons and catered to individual needs, making every audience member feel valued and understood. Parents, students, faculty, and staff did what they could to help return PNBS to in-person performances and training and thanked everyone for their patience along the way.

Here are a few highlights of our comeback season that deserve mention: We conducted Racial Equity Training for 299 full- and part-time employees, Professional Division students, and Board & Advisory Council members. We presented our first sensory-friendly performances. We ensured that dancers of all ages could elect to wear flesh-toned tights and shoes. We designated gender-neutral spaces, and un-gendered roles. We conducted a 21-city audition tour for our summer course. We returned to live performances of the Family Matinee, Next Step, and School Performance. We presented a full digital season for all subscribers in Seattle and around the world. We continued to develop plans for strategic expansion of our facilities and financial reserves. We presented over 90 performances in three cities. The PNB orchestra played in every one of these performances. We managed two full company/full orchestra tours, despite huge logistical hurdles and a few dozen cases of COVID. We built all new *Swan Lake* bodices. We brought seven ballets to New York City and three to Los Angeles, where we also presented a second incarnation of PNB's new Dance Film Festival, a choreography class for area middle school students, and a dance class for people living with Parkinson's disease.

For all the technology we have gained and benefited from over the past few years - online registration for classes and auditions, Zoom meetings, Crystal Pite coaching through a monitor, etc., we are still unable to order a crystal ball, so we don't know what's around the corner. However, we do know steady management, as demonstrated throughout the tough times and the boon times by Executive Director Ellen Walker, plus fiscal prudence and a clear understanding of the need for measured risk by CFO David Thorpe and PNB's Finance Committee and Board of Trustees, is the most prudent preparation for what's to come whatever that may be. We are an institution that steps forward united by sound judgement and core principles, with a clear and unwavering commitment to serving our community through dance and education. We are also humbly aware we exist because of that community, and remain profoundly grateful for the support and feedback we have received. Despite a few blows, we have never been stronger, and we have never been more ready to dance into the next fifty with you by our side.



Peter Boal, Artistic Director

ARTISTIC STAFF

Peter Boal, Artistic Director

Kent Stowell and Francia Russell, Founding Artistic Directors

PRINCIPALS

Leta Biasucci
Kyle Davis
Angelica Generosa
Elle Macy
James Yoichi Moore
Elizabeth Murphy
Noelani Pantastico
Lucien Postlewaite
Lesley Rausch
Dylan Wald

SOLOISTS

Jonathan Batista
Joshua Grant
Cecilia Iliesiu
Miles Pertl
James Kirby Rogers
Sarah-Gabrielle Ryan
Price Suddarth
Ezra Thomson

CORPS DE BALLET

Madison Rayn Abeo
Malena Ani
Guillaume Basso
Ryan Cardea
Dammiel Cruz-Garrido
Mark Cuddihee
Christopher D'Ariano
Abby Jayne DeAngelo
Luther DeMyer
Connor Horton
Noah Martzall
Amanda Morgan
Sarah Pasch
Ginabel Peterson
Christian Poppe
Juliet Prine
Clara Ruf Maldonado
Kuu Sakuragi
Emma Love Suddarth
Yuki Takahashi
Leah Terada
Sarah Villwock
Genevieve Waldorf
Lily Wills

APPRENTICES

Ashton Edwards
Melisa Guilliams
Zsilas Michael Hughes
Joh Morrill

Emil de Cou ,

Music Director/Principal Conductor

Christina Siemens,

Principal Company Pianist

Otto Neubert, Anne Dabrowski, Gio-
vanni Villalobos

Rehearsal Directors

Norbert Herriges,

Technical Director

Christine Joly De Lotbiniere,

Costume Shop Manager

Josh Archibald-Seiffer,

Company Pianist/Conductor



Cecilia Iliesiu and Lucien Postlewaite in Alonzo King's *The Personal Element*. Photo © Angela Sterling. 4

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 Brennan**
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

Roger Burnett*, *Principal*
Danielle Lemieux
Richard Reed*
Ryan Stewart

TRUMPET

Sarah Viens, *Principal*
Richard Werner*

TROMBONE

Mark Williams*, *Principal*

BASS TROMBONE

Douglas Nierman*

TUBA

Ryan Schultz, *Principal*

TYMPANI

Phillip Hanson*, *Principal*

PERCUSSION

Matthew Kocmieroski*, *Principal*
Gunnar Folsom**

HARP

John Carrington, *Principal*

KEYBOARD

Christina Siemens, *Principal*
Josh Archibald-Seiffer

PERSONNEL MANAGER

Roger 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.

Singularly **CERRUDO**

SEPTEMBER 24—26, 2021
DIGITAL STREAM OCTOBER 7—11, 2021

PNB's first performances back onstage at McCaw Hall were open only to full season subscribers. The creative power of PNB's Resident Choreographer Alejandro Cerrudo was on full display in this triple bill, featuring the moving tranquility of *Silent Ghost*, spectacular teamwork in an excerpt from *One Thousand Pieces*, and a journey through the unexpected twists and turns of *Little mortal jump*.

SILENT GHOST

Music: Dustin Hamman, King Creosote & Jon Hopkins, Ólafur Arnalds, Nils Frahm
Choreography: Alejandro Cerrudo

***ONE THOUSAND PIECES* (Excerpts)**

Music: Philip Glass
Choreography: Alejandro Cerrudo

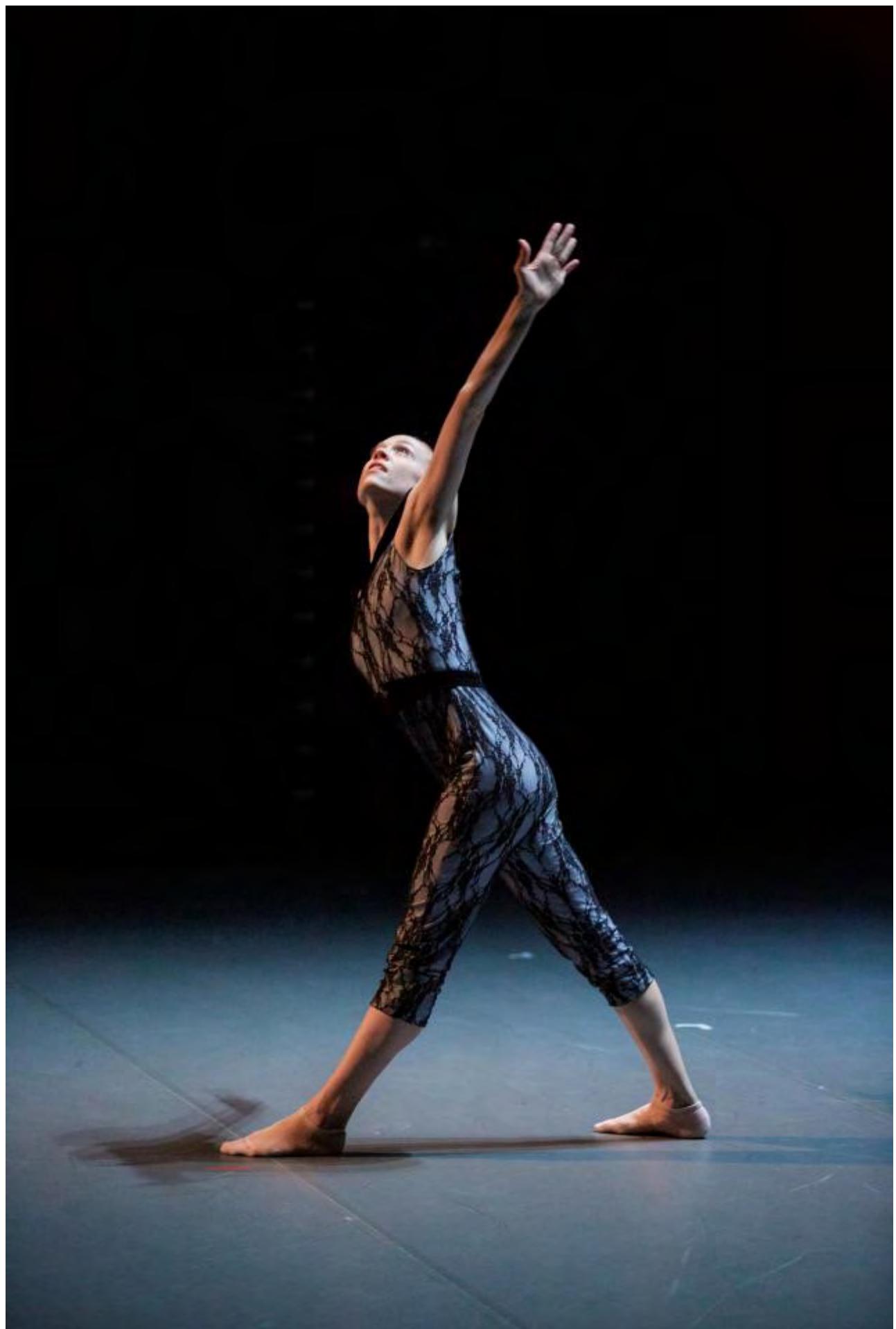
LITTLE MORTAL JUMP

Music: Beirut, Andrew Bird's Bowl of Fire, Alexandre Desplat, Philip Glass,
Hans Otte, Max Richter, Tom Waits & Kathleen Brennan
Choreography: Alejandro Cerrudo

The 2016 Pacific Northwest Ballet premiere of Alejandro Cerrudo's *Little mortal jump*
was generously underwritten by Jeffrey & Susan Brotman.

Pacific Northwest Ballet's 2021-2022 season was proudly sponsored by ArtsFund,
Microsoft, and Browne Family Vineyards. Special thanks also to 4Culture, National
Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture,
and The Wallace Foundation.

PNB's digital season was made possible by Katherine Graubard and William Calvin.



Emma Love Suddarth in Alejandro Cerrudo's *Little mortal jump*. Photo © Angela Sterling. 6

LETTER FROM THE EXECUTIVE DIRECTOR



At this time last year, we were stepping into our first program of a season planned around an iterative return to our pre-pandemic business model. Our performance schedule, PNB School classes, and operations all prioritized health and safety measures, but could not have fully anticipated the protracted impact of the Delta and Omicron variants of Covid. Unlike so many of our ballet peers, we dodged cancellations of *Nutcracker*, presented planned runs of three mixed bills, *Roméo et Juliette*, and *Swan Lake*, and managed a few, wonderful in-person events. Then PNB's turn for cancellations arrived, in the very last Rep of the season, ALL THARP, where we lost the entire first weekend of shows to Covid. Fortunately, and in collaboration with all of our union partners, our stellar marketing team was able to produce a digital version of every program in the 21-22 season. The theme of our lockdown season, *Dance Happens Everywhere*, continued to resonate as dance fans, literally everywhere, enjoyed PNB performances at home. If you were among that enthusiastic and far-flung base, thank you for tuning in.

Along with many other organizations, federal Covid relief funds have buoyed and sustained PNB since 2021. As audiences slowly return to venues like ours, and revenues remain below pre-pandemic levels, our work now focuses on balancing careful stewardship of these subsidies with presenting ambitious programs on stage for our just-opened 50th Anniversary Season, as well as seasons to come.

PNB, of course, has always served our community beyond the stage. Over the course of our 2021-22 season, we continued moving the organization forward in the expansive spaces of Inclusion, Diversity, Equity, and Accessibility, which you'll hear us refer to as "I.D.E.A." We accomplished an ambitious learning agenda with consultant Steve Sneed and our organization-wide I.D.E.A. committee. As noted by Peter, nearly 300 employees, faculty, Company dancers, Professional Division students, and Board / Advisory Council members participated in the *Race: The Power of an Illusion* curriculum and

discussions designed to create shared understanding around the priority of IDEA at PNB. This year's new hires will begin their work with this curriculum on October 19. We also continued to highlight community voices through our *PNB is Listening* series (available on our YouTube channel), and we introduced PNB's first-ever sensory-friendly performances of *Nutcracker* and the family matinee of *Beauty & The Beast*. We also joined the nationwide, ballet-focused Cultural Competence and Equity Coalition with monthly meetings and content resources around modeling inclusive leadership, evaluating aesthetic and tradition, understanding new and better ways of looking at community engagement, and much more. Other meaningful steps included creating a monthly I.D.E.A. newsletter, adding a gender-neutral restroom, and installing bright welcome signage in our buildings. Signs feature a very common PNB refrain: "We're so glad you're here."

Speaking of our buildings, PNB facilities tend to be a complex subject, and work this past season on how to improve and update our spaces at the Phelps Center was no exception. Our presence in a heavily landmarked, rapidly evolving City of Seattle park with competition for space and resources added complexity to the programmatic needs assessment we've conducted over the past two years. Then we learned that the route of the West Seattle / Ballard Link Extension of Sound Transit was being planned to cut right through the Seattle Center campus. Advocacy efforts thus turned toward PNB's response to Sound Transit's Draft Environmental Impact Statement, as well as ongoing meetings and tours with city and county leaders. Once again we find ourselves in collaboration with other arts and culture organizations, lobbying for the sustainability of our large, interdependent, and diverse sector in the face of major external challenges. All of us have never been more clear in our understanding of the value of adaptation, the need for constant advocacy and the importance of a thriving arts and culture sector in a healthy city. With your participation in the arts, you strengthen our voices and our influence.

You'll learn much more about these major developments in the months to come. Suffice it to say, PNB has much at stake as we contemplate our future. Yet, at 50, we have the most important attributes in place to embrace all that comes our way: Among them, Peter's compelling program choices and the addition of Kiyon Ross to our excellent artistic leadership team, a magnificent company of dancers, phenomenal musicians, highly skilled costume artisans and production teams, a renowned PNB School faculty and staff, a dedicated, supportive Board of Trustees and Advisory Council, and an administrative team that has done and can do anything to make the PNB experience and our work in the community the best in any company, anywhere. Thank you for being part of our first 50 years and we hope you'll join us for the next chapter of PNB's story.

A handwritten signature in black ink, appearing to read "Ellen Walker".

Ellen Walker, Executive Director

INCLUSION, DIVERSITY, EQUITY, AND ACCESSIBILITY AT PNB



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.

I.D.E.A. INITIATIVES AT PNB

PROVIDING SENSORY-FRIENDLY PERFORMANCES, SENSORY-ACCESSIBLE SEASONS, AND ADAPTIVE DANCE CLASSES.

- In December 2021 PNB proudly presented our first sensory-friendly performance of *The Nutcracker* for nearly 1,000 attendees, in partnership with nonprofit Sensory Access and led by Seattle Arts Fellow Gabriela Shutt. This performance provided ASL interpretation, free fidgets for all attendees, a social narrative, and movement/quiet stations throughout McCaw Hall designed to provide a range of sensory experiences so everyone was able to participate. A sensory-friendly *Beauty and the Beast* performance followed in March 2022, with live captions.
- In 2021/2022, PNB worked with Sensory Access to create sensory-accessible seasons, providing sensory-processing resources year-round for attendees. These resources include 8 sensory kits that may be checked out at any performance, 7 sensory guides to assist patrons during a performance, 2 social narratives, and training for front of house staff. This work has led PNB to qualify for certification through the International Board of Sensory Accessibility, a process we are in now with hopes to be fully certified for our 2022/2023 season.
- Dance for PD® was created in 2001 in Brooklyn, New York, and born out of a collaboration between Mark Morris Dance Group and Brooklyn Parkinson Group. This internationally-acclaimed program is now offered in over 300 communities and 23 countries. Dance for PD® classes aim to empower people to explore movement and music in creative, stimulating and enjoyable ways. STG Dance for PD® (Parkinson's disease) at PNB is a partnership between PNB and Seattle Theatre Group, with classes taking place once per week, 32 weeks per year. Classes are taught by professional teaching artists and accompanied by live music. What makes PNB classes especially unique is that the curriculum includes movements and themes that align with PNB repertoire onstage at the time of the class.

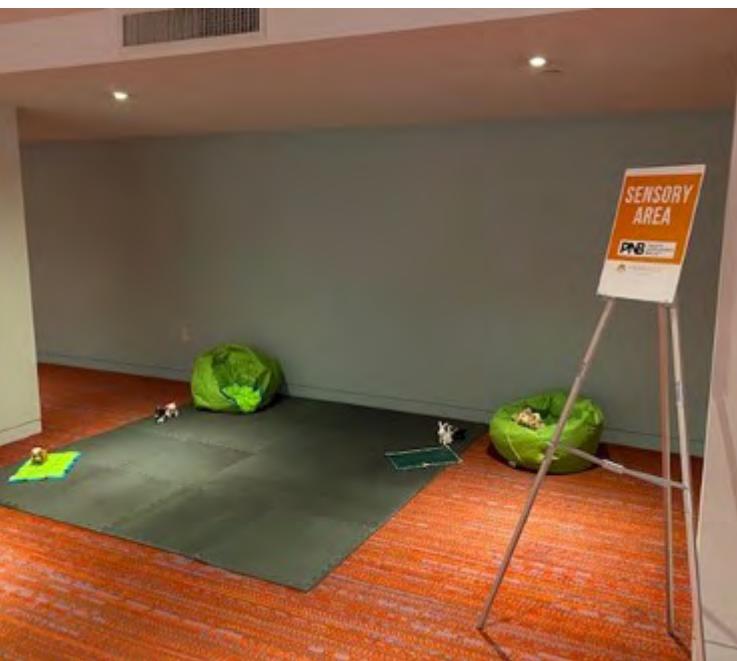
The lights in the theater will go darker when the show is about to begin. Sometimes people will clap when the show is about to start because they are excited to see the show.

People also sometimes clap:

- after a solo or pas de deux (duet)
- at the end of the first act before the intermission (short)
- at the end of the show (long clapping)

You can clap at these times too if you want to. If the clapping is too loud you can put on headphones or cover your ears. additional headphones are available in the lobby. When people really like a show, they might stand up at the end while they are clapping. This is called a **Standing Ovation**.

Start of the Show



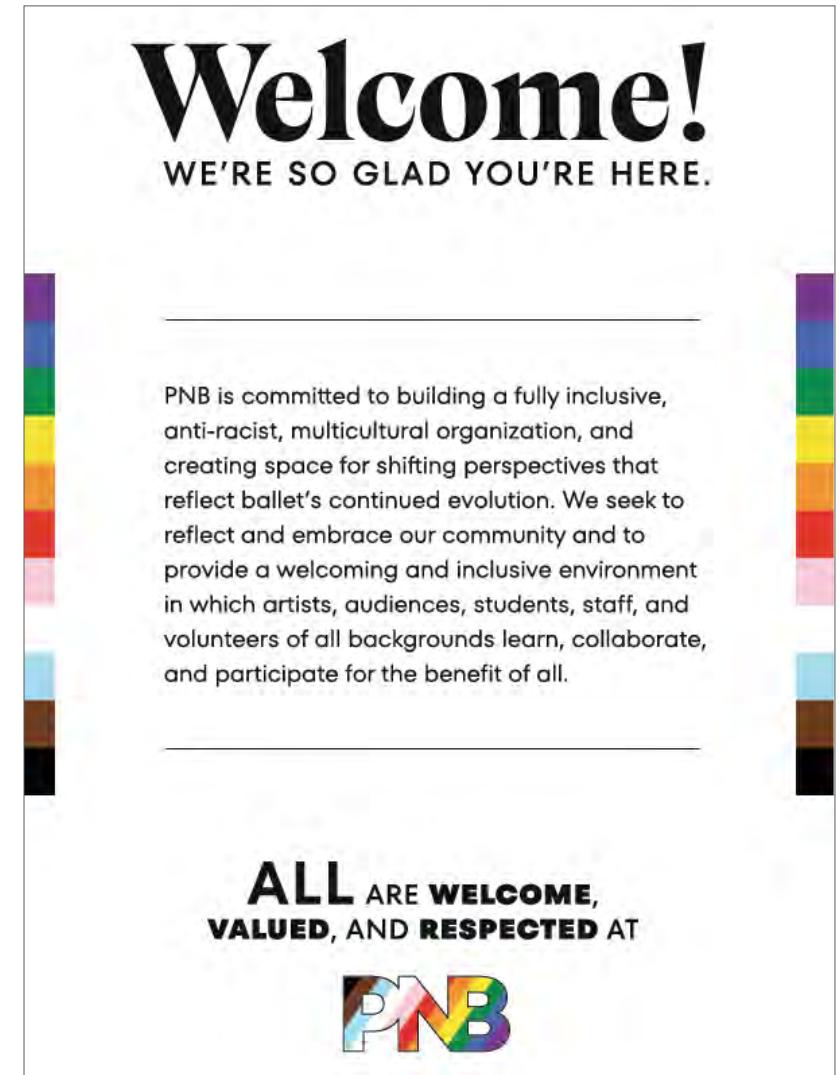
I.D.E.A. INITIATIVES AT PNB

CONSISTENT, MEANINGFUL SUPPORT OF ALL DANCERS IN BOTH OUR COMPANY AND SCHOOL:

- Opportunity for cisgender and nonbinary dancers to dance all roles (including pointe roles).
- Change in reference to pointe shoes and flat shoes vs. "men's technique".
- Removal of gender references in casting, class, and in printed materials.
- Inclusion of dancer pronouns in performance programs.
- Established gender neutral rest room.
- Changing costuming to incorporate flesh-toned tights and shoes for most ballets; continued work with ballet trusts to push for flesh-toned tights and shoes in all ballets.
- Membership in The Equity Project, a three-year, nationwide (20 company) cohort working to increase the presence of Black dancers in ballet led by Dance Theatre of Harlem, International Association of Blacks in Dance, and Dance/USA.
- Membership in the Cultural Competency and Equity Coalition, a cohort of ballet companies working to become fully anti-racist, multicultural institutions.
- Organizational commitment to serve as LGBTQ+ safe space.

SELECTED ADDITIONAL I.D.E.A. WORK (NOT COMPREHENSIVE)

- Regular, required trainings since 2018 (Respectful Workplace, Racial Equity for Organizational Transformation, Unconscious Bias, and Social Identity workshops) Organization-wide trainings in 2021-22 around the docu-series *Race: The Power of an Illusion*. By May 5, 2022, more than 250 PNB employees, faculty, Board, and students had participated in this curriculum.
- Partnering with Seattle Opera, Seattle Symphony, and Classical KING FM on the Seattle Arts Fellowship. PNB's 2021-2022 Fellow, Gabriela Shutt, was part of a cohort of BIPOC future arts leaders. Her focus is community engagement across departments, including building sensory-friendly and accessible PNB programming.
- Creating a dedicated I.D.E.A budget line item; collaborating cross-departmentally to secure funding for continued growth of this work.



STAFF

ARTISTIC STAFF

Peter Boal, *Artistic Director*
Anne Dabrowski, Otto Neubert*, Giovanni Villalobos, *Rehearsal Directors*
Alejandro Cerrudo, *Resident Choreographer*
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, Natasha Pinelis, Katja Rubin, Shelley Sutton-Bolton, Don Vollema, Annastasia Workman, *Company Class Pianists*
Mona Butler*, *Orchestra Librarian*
Jon Blake, *Librarian*
Sheila Dietrich*, *Archivist*

PRODUCTION

Norbert Herriges, *Technical Director*
Reed Nakayama, *Resident Lighting Design Coordinator*
Sandra Barrack, *Production Stage Manager*
Alexandria Wommack, *Stage Manager*
Jeffrey Stebbins*, *Master of Properties*
Alan Hiskey*, *Flyman*
Greg Davis, *Master Carpenter*
Cole Erin Guinn, *Assistant Carpenter*
Michael Grogan, *Master Electrician*
Jonathan Hackett*, *Production Electrician*
Jay Gosselin*, Kevin Krist*, *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

Christine Joly De Lotbiniere, *Costume Shop Manager*
Madeleine DeGracia, *Wardrobe Manager*
Meleta Buckstaff, *Assistant Costume Shop Manager*
Rita Brown, *Interim Wardrobe Head*
Sherri J. Thompson*, *Wardrobe Assistant*
Patrick Stovall, *Men's Cutter, Wardrobe Lead*
Denise Barry, *Draper*
Luna Pham, *Draper*
Pauline Smith*, *First Hand*
Rob Newton, *Costume Technician*
Wendy Oberlin, *Dyer/Painter/Crafts*
Amara Madeo, *Milliner/Crafts*
Shelby Rogers, *Hair and Makeup Lead*
Christy Granquist, Jenn Oaster, Carrie Steficek, *Wardrobe Leads*
Heather Andress, Samantha Tapola, Christy Kazimour, Carrie Rees, *Wardrobe Maintenance*
Michael Notestine, Bel Callero, Ron Erickson, Mary Seashly, LeAnn Hittenberger, *Dressers*
Samantha Tapola, Kevin Lloyd, Teresa O'Leary, *Stitchers*

EXECUTIVE OFFICE

Ellen Walker, *Executive Director*
Kristen Ramer Liang, *Executive Assistant to Ellen Walker & Board Liaison*
Terrie Flaming, *Director of Human Resources*
Craig Big Eagle, *IT Manager*
Jason Darland, *IT Desktop Technician*

FINANCE

David Thorpe, *Chief Financial Officer*
Kaleriya Maslyak, *Accounting/Payroll Associate*

OPERATIONS

Brian Zenk, *Maintenance Supervisor*
Lauren Kirchner, *Office Manager & COVID Supervisor*

COMPANY OPERATIONS & TOURING

Kyon Ross, *Director of Company Operations*

MARKETING & ADVANCEMENT

Lia Chiarelli, *Chief Marketing & Advancement Officer*
Lexi Clements, *Director of Marketing*
Liza Madison, *Director of Development/Donor Engagement*
Carrie Mood Okada, *Director of Development/Individual & Planned Giving*
Gary Tucker, *Director of Communications*
Jen Shealy, *Tessitura Database Manager*

DEVELOPMENT

Caitlin Bell, *Institutional Giving Manager*
Jackson Cooper, *Major Gifts Manager*
Will Moser, *Foundation and Government Relations Manager*
LiLi Pigott, *Annual Fund Manager*
Nickolas Clark, *Donor Information Coordinator*
Leah Dooley, *Gift Officer*

MARKETING & COMMUNICATIONS

Lindsay Thomas, *Videographer*
Noel Pederson, *Marketing Manager*
Cassandra Lea-Saxton, *Senior Manager of Digital Experience*
Maris Antolin, *Marketing Coordinator*
Kate Farwell, *Manager of Amusements*

PATRON SERVICES

Max Frauel, *Patron Experience Manager*
Megan Weigley, *Patron Experience Manager*
Amanda Mulvihill, *Patron Services Manager*
Julie Jamieson, *Group Sales*
Julia Gyory, Eric Jeffords, Kayleah Lewis, Zoe Meadows-Sahr, Davis Wolfe, *Patron Service Representatives*

PACIFIC NORTHWEST BALLET SCHOOL

Peter Boal, *Director*
Denise Bolstad*, *Managing Director*
Abbie Siegel*, *School Principal*
Meg Potter, *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*
Sarah Fogarty, *Phelps Center Front Desk Administrative Assistant*
Nora Henriksen, Lindsay Merz, Mairi Nicol, Katherine Straight, Asta Wylie, *Administrative Assistants*

FACULTY

Marisa Albee*, Peter Boal, Nancy Crowley, Ikolo Griffin, Dana Hanson, Dane Holman, Carrie Imler, Jonathan Porretta, Meg Potter, Abbie Siegel*, Jennifer Turner, Le Yin

Lucie Baker, Emily Coello, Naomi Glass, Susan Gorter, Akoya Harris, Claudia Houston-Aragon, Deborah Kenner, Miriam Landis, Ayumi Matsuda, Dina McDermott, Samantha Myer, Louise Nadeau*, Kaori Nakamura, Kyon 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*
Gabriela Shutt, *2021-2022 Seattle Arts Fellow*

Ciara McCormack Greenwalt, Robert Moore, Hayley Shannon, Ayako Shapiro, 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*

PNB CONDITIONING 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



Beyond BALLET

NOVEMBER 5—7, 2021
DIGITAL STREAM NOVEMBER 18—22, 2021

BEYOND BALLET featured a triple-bill of dance works by three acclaimed choreographers: the combination of Ulysses Dove's mournful *Dancing on the Front Porch of Heaven*, Jessica Lang's haunting *Ghost Variations*, and the PNB premiere of Alonzo King's *The Personal Element* brought unmatched emotion, expression, and musicality to audiences at McCaw Hall.

DANCING ON THE FRONT PORCH OF HEAVEN: ODES TO LOVE AND LOSS

Music: Arvo Pärt (*Cantus in Memory of Benjamin Britten*, 1977)

Choreography: Ulysses Dove

HOST VARIATIONS

Music: Clara Schumann (*Three Romances*, Op. 11, 1839, I. Andante; Scherzo No. 2 in C minor, Op. 14, after 1840) and Robert Schumann (*Ghost Variations*, 1854, Theme, Variations II & V; *Liederkreis*, Op., 39, No. 5 "Mondnacht", 1840, arranged by Clara Schumann, 1872–1874)

Choreography: Jessica Lang

THE PERSONAL ELEMENT (PNB Premiere)

Music: Jason Moran

Choreography: Alonzo King

The 2006 Pacific Northwest Ballet premiere of Ulysses Dove's *Dancing on the Front Porch of Heaven* was generously underwritten in part by Glenn Kawasaki and Winona & Robert Nilan. The 2020 world premiere of Jessica Lang's *Ghost Variations* was principally supported by Bob Benson and Deidra Wager, with additional support by H. David Kaplan. The 2021 Pacific Northwest Ballet premiere of Alonzo King's *The Personal Element* was sponsored by the Jane Lang Davis New Works Fund, Bob Benson, and Glenn Kawasaki.

Pacific Northwest Ballet's 2021-2022 season is proudly sponsored by ArtsFund, Microsoft, and Browne Family Vineyards. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace Foundation.

PNB's digital season was made possible by Katherine Graubard and William Calvin.

LETTER FROM THE CHAIRMAN OF THE BOARD



30 months into a running a ballet company during a pandemic, I'd almost say, we've got the hang of it now. We've rolled with the ups and downs of the times and I dare say in many ways we are stronger, more creative, and more nimble. The return to live performance in September 2021 was a joy for all of us, and we know for you as well.

While our entire 20/21 season was virtual, we were thrilled to be able to perform live for the entire 21/22 season, which included zero *Nutcracker* disruptions and one missed weekend of our June rep. Not bad, PNB! The Phelps Center (PNB's rehearsal home and home to our school) came back to life – a masked life – but still, dancing bodies abounded and life began to feel less odd.

Having endured our third season of Covid, I think we're almost at a point where we could write a manual on managing an arts organization during a pandemic. But all that knowledge, courage and pretty seamless execution really has been built under the guidance of Peter Boal, Ellen Walker, and the broader management team of PNB. They executed while the board supported, guided, advocated, fundraised, and cheered. If you look around the US at the many recent changes in leadership of many prominent ballet companies, I'm grateful that ours has stayed steadfast and grounded here at 301 Mercer Street. Your ballet company has a cohesive and experienced team that consistently shows up to work their magic and leave us spellbound. As a board, our staff inspires us every day to do and give our best, and I know our Association members appreciate them as well.

It feels so joyous to be here in September and launching our 50th season at McCaw Hall. Ours is a rich history with visionary leadership: Janet Reed, Kent Stowell, Francia Russell and Peter Boal. That is a lot of consistency over 50 years. The commitment to our three pillars of full lengths, the works of George Balanchine, and contemporary new works remains unchanged and we're thrilled that our entire season brings you some of each. Unchanged as well is the support and love this community has shown PNB over 50 years. For those of us who have been around PNB for a while, we remember with fondness, former dancers, production staff, administrative staff, and trustees who are no longer with the company but left indelible memories and friendships for us. We are forever grateful for our past and as excited as ever for our future.

But we never, ever, forget that we dance for you! Your love and support of this company is what has allowed us to stay the course of these past 36 challenging months. PNB is central and vital to this community and Seattle would not be the same without us. Thank you for being with us tonight and throughout this celebratory 50th year.

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

Aya Hamilton, Chairman

BOARD OF TRUSTEES

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*Deceased



**NOVEMBER 26—DECEMBER 28, 2021
DIGITAL STREAM DECEMBER 20—28, 2021**

After a long, unexpected hibernation, Pacific Northwest Ballet's sparkling production of *George Balanchine's The Nutcracker*® returned to the stage for live performances in November 2021. 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 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 is a holiday treasure for audiences young and old.

Music: Peter Ilyich Tchaikovsky

Choreography: George Balanchine

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 2021-2022 season was proudly sponsored by ArtsFund, Microsoft, and Browne Family Vineyards. Special thanks also to 4Culture, First Republic Bank, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace Foundation. PNB media sponsorship provided by *The Seattle Times*. PNB's digital season was made possible by Katherine Graubard and William Calvin.



PNB School students in *George Balanchine's The Nutcracker*®, choreography by George Balanchine © The George Balanchine Trust. Photo © Noel Pederson. 15



PNB Company dancers and PNB School students in *George Balanchine's The Nutcracker®*, choreography by George Balanchine © The George Balanchine Trust. Photo © Angela Sterling. 16

PNB SCHOOL

595

49

1,127

\$445K

210

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). As PNB School continued to recover from Covid shutdowns, 595 students returned for in-person ballet classes.

In September 2021, PNB welcomed 41 Professional Division students—23 new students and 18 returning, hailing from 19 US states and 1 Canadian province.

In January – February 2022, administrators and faculty auditioned 1,127 students for Summer Course via in-person auditions in 20 cities around the US and 6 virtual Zoom auditions. In addition, 11 artistic directors from around the US visited PNB and attended classes to observe Professional Division students.

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 \$445,718 in tuition assistance in 2021-2022 to 147 students at its Seattle and Bellevue locations, including the academic year, Summer Course, and DanceChance.

Out of 434 accepted students, nearly 150 students registered for PNB's 2022 Summer Course at the Phelps Center, representing 32 states, 3 countries, and 121 ballet schools.

2021-2022 ACADEMIC YEAR STUDENTS

300 SEATTLE

295 BELLEVUE

595 TOTAL

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



PNB School students performing onstage at McCaw Hall at School Performance. Photo © Lindsay Thomas. 17



PNB School students in *Beauty and the Beast*. Photo © Angela Sterling.



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

CULTIVATING THE NEXT GENERATION OF DANCE-MAKERS WITH A ONE-OF-A-KIND CHOREOGRAPHY PROGRAM FOR THE YOUNG WOMEN OF PNB SCHOOL, NEW VOICES.

- Since its inception in 2018, New Voices has encouraged hundreds of young women enrolled in PNB School to take an early interest in ballet choreography. Through New Voices, we can ensure that students gain insight and experience in choreography and the choreographic process.

PROVIDING EQUITABLE ACCESS TO HIGH-QUALITY DANCE EDUCATION THROUGH PNB SCHOOL & COMMUNITY EDUCATION PROGRAMS.

- DanceChance was created in 1994 by PNB School Founding Director Francia Russell to improve equity and access in classical ballet training. Partnering with Seattle Public Schools, this bedrock youth program invites students demonstrating unique attributes for classical ballet to study at Pacific Northwest Ballet School free of charge, dependent only upon students' potential and interest in dance. DanceChance aims to enrich the lives of each participant through the opportunity to study classical ballet, to cultivate a diverse School and Company, and to train and nurture the next generation of dancers.
- The 25-year old flagship program of PNB's Community Education department, DISCOVER DANCE has served 10 partner public schools in Seattle Public Schools & Bellevue School District. Partner schools boast between 9-24 years of participation. DISCOVER DANCE serves 30 classrooms of 1st-6th graders annually, and is fully inclusive; ALL students from each grade-band participate in 10-12 week in-school residencies, with an average of 17 contact hours per classroom. DISCOVER DANCE aligns with educational standards set by the Office of the Superintendent of Public Instruction; residencies focus on creative movement & student-created choreography, culminating in performances at PNB's venue McCaw Hall twice annually (November & March). Students keep journals throughout the residency, and PNB also provides educator and family resources to continue learning after the residency ends. Family communication materials are provided in 13 languages and tailored to the primary languages of each partner school.
- 13% of Seattle Public School students are eligible for Special Education Services. PNB's Community Education programs provides access and equity to DANCE TO LEARN and DISCOVER DANCE curriculum for students with disabilities through a modified curriculum, identifying and facilitating student supports, collaboration with school and district staff, and ongoing training for PNB staff and teaching artists.



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

CONSISTENT, MEANINGFUL SUPPORT OF ALL DANCERS IN PNB SCHOOL & COMMUNITY EDUCATION:

- Live captioning for Family Matinee performances.
- DanceChance mentorship program.
- 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.
- Established New Voices and New Voices II for Levels VII and VIII, choreography classes for young women.
- Serving as LGBTQ+ safe space.
- Mentorship program with company dancers for all advanced students.
- Opportunities for gender and non-gender conforming students to dance and train on pointe.
- Removal of gender references in class and in printed materials.
- Inclusion of pronouns for students on all registration forms.
- All-day racial equity training for all School faculty, staff, and accompanists.
- 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.

NEW MEASURES IN 2021-2022 INCLUDED:

- Membership in the Cultural Competency and Equity Coalition, a cohort of ballet companies working to become fully anti-racist, multicultural institutions.
- Established gender neutral rest room.
- Removal of gender references in casting.
- Pronoun pins provided for all staff and students.
- Organization-wide trainings in 2021-22 around the docu-series *Race: The Power of an Illusion*. By May 5, 2022, more than 250 PNB employees, faculty, Board, and students had participated in this curriculum.



COMMUNITY EDUCATION PROGRAMS

PNB's Community Education team held its first in-person residencies since March 2020 in eight classrooms at three partner schools, with residency materials provided in seven languages (Amharic, English, Mandarin, Oromo, Somali, Spanish, and Vietnamese). The team also continued with its virtual workshops, residencies, and behind-the-scenes field trips to engage as many students as possible. Through PNB's partnership with TAT LAB, Community Education staff trained 25 arts educators in a seven-month professional development program centered on instructional design and social justice in arts education.

2021-2022 PROGRAM HIGHLIGHTS

Thanks to an anonymous gift, [over 4,800](#) Seattle Public School students at 13 partner schools were invited to access the digital stream of *George Balanchine's The Nutcracker*®. Students also received a study guide provided in the seven languages listed above. Through three virtual workshops families could join in dance activities, learn about the story and costumes, and meet PNB School Professional Division student dancers.

Partnerships: Seattle Public Schools, Bellevue School District, Highline 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).

26 Schools served in 2021-2022

18 DISCOVER DANCE Residency Partner Schools

7 Teaching artists

2 Accompanists

1 Digital performance, featuring 8 classrooms at 3 schools, PNB Company excerpts, and ASL interpretation

1,000 Attendees at PNB's first sensory-friendly *Nutcracker* performance

300+ Students attended three free virtual *Nutcracker* pre-performance workshops

1 Educator Night at ALL THARP for DanceChance, DISCOVER DANCE, DANCE TO LEARN, and Dance in Physical Education partners

UNLIMITED Creative Advantage All-Access Streaming of PNB's Community Education video series

24 Years serving Seattle, Bellevue, and Highline

AUDIENCE EDUCATION

While audience education programming wasn't completely back to pre-Covid levels, some programs began to return in-person while PNB continued to build on its innovation during our Dance Happens Everywhere digital season. A new digital dance film festival premiered in spring 2022 and eight new PNB is Listening videos were released during the 2021-2022 season.

BALLET TALK: PRE-PERFORMANCE LECTURES

21,000

BALLET TALK: PRE-PERFORMANCE LECTURES

Ballet Talk, led by Education Programs Manager Doug Fullington, has been shared in podcast form since the 2018-2019 season, with over 21,000 listeners to-date on multiple platforms. PNB released six episodes of Ballet Talk during the 2021-2022 season with over 3,300 downloads.

MEET THE ARTIST

1,600

MEET THE ARTIST

Meet the Artist returned in-person to the Nesholm Family Lecture Hall for the 2021-2022 season. These post-performance interviews with choreographers and dancers engaged over 1,600 attendees.

DIGITAL DANCE FILM FESTIVAL

2,100

In April 2022, PNB premiered its first annual digital dance film festival, with six dance films selected by a diverse panel of industry professionals. The films—Places, Glitch, Hollow Hearts, Survival, GALLOP APACE, and All Eyes Forward—garnered over 2,100 views.

PNB IS LISTENING

6,000

PNB is Listening is an ongoing collaboration between PNB artists and staff, designed to highlight diverse voices within our community. Launched in June 2020, in 2021-2022 this series featured panels including Latinx Artists, Moms Who Dance, Mental Health Awareness, and more. Nearly 6,000 viewers tuned into PNB is Listening during the 2021-2022 season.





Roméo et Juliette

FEBRUARY 3—12, 2022
DIGITAL STREAM FEBRUARY 24—28, 2022

Music: Sergei Prokofiev (Romeo and Juliet, Op. 64, 1935-1936)

Choreography: Jean-Christophe Maillot

From *West Side Story* to *Twilight*, Shakespeare's great romance seems always to find new interpretation, and its tale of forbidden love has been especially enticing to the dance world. Peter Boal was so mesmerized by Jean-Christophe Maillot's *Roméo et Juliette* when he attended its New York debut in 1999, that it became his first full-length acquisition for PNB as artistic director.

Supporting sponsors for PNB's 2016 production of Jean-Christophe Maillot's *Roméo et Juliette* were Bank of America, Van Cleef & Arpels and Neiman Marcus, and the Norman Archibald Charitable Foundation.

The 2008 PNB premiere of *Roméo et Juliette* was generously underwritten by Dan and Pam Baty. PNB is also grateful to Dan & Pam Baty for their leadership support to underwrite the creation of scenery and costumes for this production in 2013.

Roméo et Juliette is a co-production with Atlanta Ballet.

Pacific Northwest Ballet's 2021-2022 season was proudly sponsored by ArtsFund, Microsoft, and Browne Family Vineyards. Special thanks also to 4Culture, First Republic Bank, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace Foundation. PNB's digital season was made possible by Katherine Graubard and William Calvin.

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 \$1,370,000 in new gifts and bequests, and gifted \$900,000 to support PNB. Our investments decreased 14.8% in value due to declines in the stock market in 2022. Over the last 10 years, investment return has been 6.8% compared to our policy benchmark return which was 6.2%.

Since its formation in 1996, the Foundation has provided over \$15.8 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 \$21,850,000, and are diversified among investment categories: 79% in Equities, 9% in Real Assets such as natural resources and real estate, and 10% 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 that reads "Peter Horvitz".

Peter Horvitz, Foundation Chairman

ENDOWMENT ASSETS

\$26,849,000

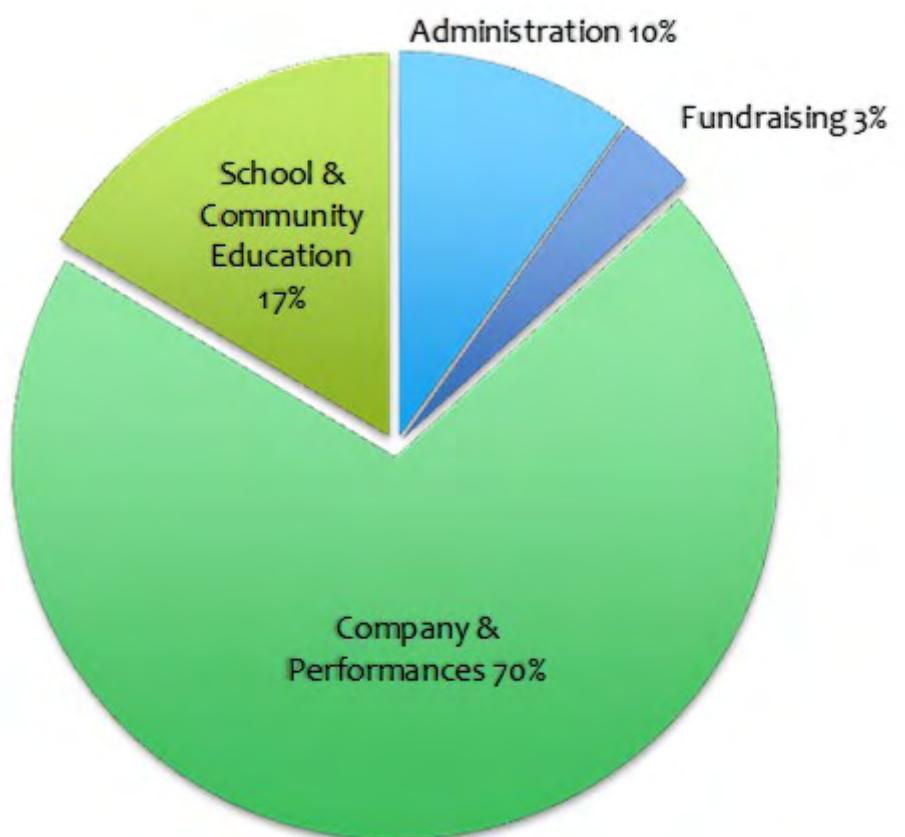
INVESTMENTS*	\$21,850
PLEDGES*	\$40
CHARITABLE REMAINDER UNITRUST*	\$ 1,871
<hr/>	
TOTAL ENDOWMENT*	\$23,761

*IN THOUSANDS

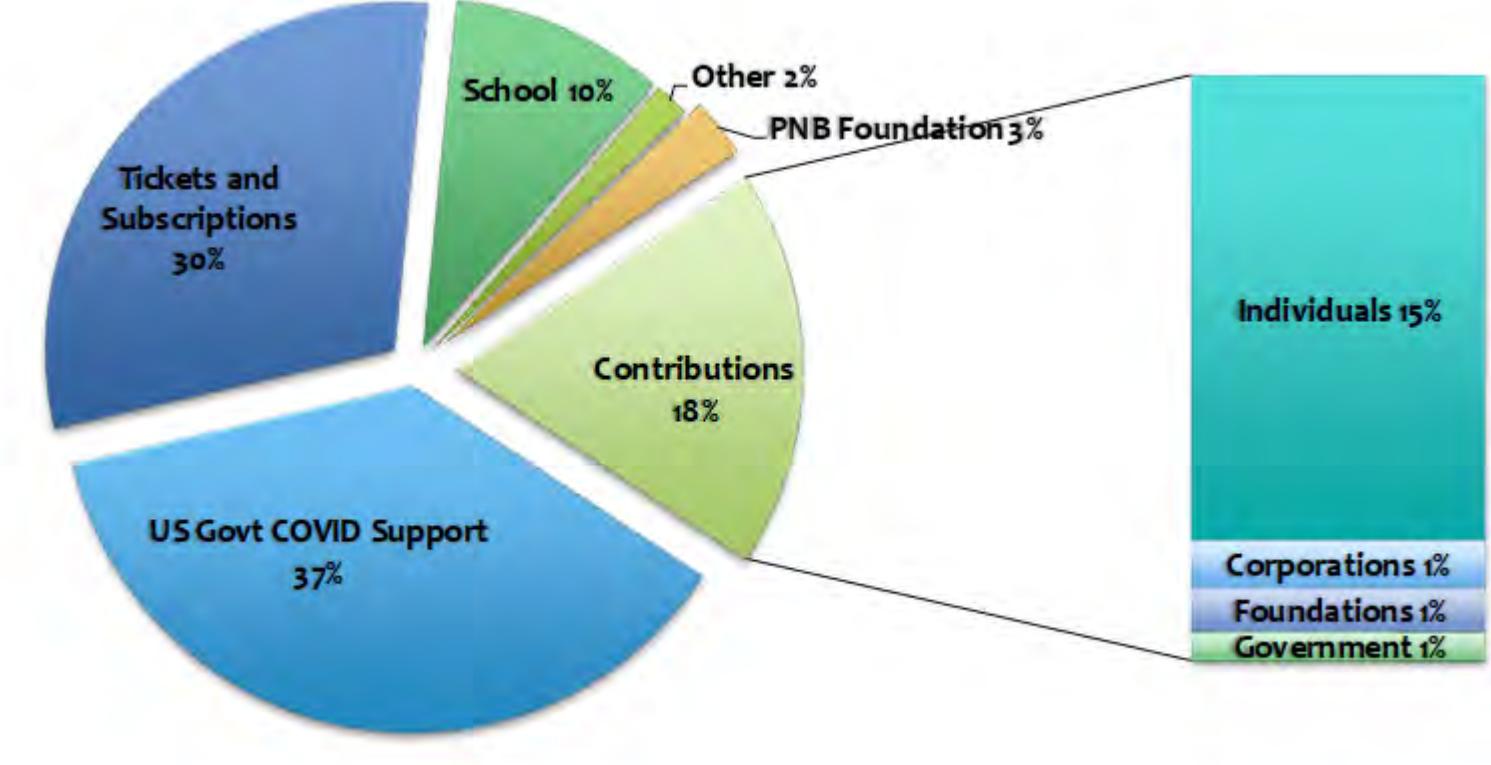
CONSOLIDATED STATEMENT OF ACTIVITIES

For year ending June 30, 2022

OPERATING EXPENSE: \$26.31 MILLION



OPERATING REVENUE: \$32.69 MILLION



PLOT → POINTS

MARCH 18—27, 2022

DIGITAL STREAM MARCH 31—APRIL 4, 2022



BEFORE I WAS (World Premiere)

Music: Macie Stewart & Sima Cunningham (formerly known as OHMME)

Choreography: Robyn Mineko Williams

THE TIMES ARE RACING (PNB Premiere)

Music: "USA I-IV" from the album *America* by Dan Deacon

Choreography: Justin Peck

CAUGHT

Music: Robert Fripp (1984, 1981)

Choreography: David Parsons

PLOT POINT

Music: Bernard Herrmann (from *Psycho*, 1960), with additional soundtrack by Owen Belton

Choreography: Crystal Pite

Major support for PLOT POINTS was provided by Once Upon a Dance and the Nesholm Family Foundation. The PNB World Premiere of Robyn Mineko Williams' *Before I Was* is generously underwritten by Tim and Megan Kirley. The 2007 Pacific Northwest Ballet premiere of David Parsons' *Caught* was generously underwritten by Marcella McCaffray. *Caught* is maintained in the active repertory of Parsons Dance through generous support from the Jim and Linda Ellis Foundation. The 2017 Pacific Northwest Ballet premiere of Crystal Pite's *Plot Point* was generously underwritten by Jeffrey* & Susan Brotman. The PNB premiere of Justin Peck's *The Times Are Racing* is generously underwritten by Susan Brotman.

Pacific Northwest Ballet's 2021-2022 season was proudly sponsored by ArtsFund and Microsoft.

Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation,

City of Seattle Office of Arts & Culture, and The Wallace Foundation.

PNB's digital season was made possible by Katherine Graubard and William Calvin.

PNB media sponsorship provided by *The Seattle Times*.

*Deceased



DONOR RECOGNITION

Pacific Northwest Ballet remains committed to bringing our audiences the best in dance and educational programming. Whether onstage or off, our community knows they can depend on us for excellence and inspiration. Likewise, we depend on our community to keep us dancing—and we are so grateful for your continued support.

PNB's 2021-2022 season was a joyous return to in-person performances, education programs, and special events. Ticket sales only cover 70% of our annual operating expense in a typical year, and even less during these Covid recovery years. Our success is truly made possible by the generosity and encouragement of our many donors. We salute you for your commitment and support.

CORPORATE GIVING

\$439,000
\$251,313 IN-KIND

Major corporate sponsors included ArtsFund, The Boeing Company, First Republic Bank, Freed of London, Microsoft Corporation, and Safeco. Corporate gifts are received in several forms, including corporate foundation gifts, in-kind donations, and sponsorships.

ANNUAL FUND

\$5,536,982
4,758 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 2021-2022 season, PNB received generous support from donors in 33 US states and nine countries.

FOUNDATION & GOVERNMENT GIVING

\$460,000 FOUNDATION
\$238,000 GOVERNMENT

Major foundation donors included the Grousemont Foundation, the Jerome Robbins Foundation, M.J. Murdock Charitable Trust, the National Endowment for the Arts Foundation, Nesholm Family Foundation, The Seattle Foundation, The Shubert 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
Microsoft Corporation

\$35,000-\$74,999

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U.S. Bank

**In-Kind Support*



Clara Ruf Maldonado in Twyla Tharp's *Sweet Fields*. Photo © Angela Sterling. 30

ENDOWMENT

\$1,000,000 AND ABOVE

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Kreuelsheimer Foundation
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Peter & Peggy Horvitz
Dr. Joe G. Norman, Jr.
Estate of Althea Stroum
Arlene A. Wright
The Bagley Wright Fund
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and the Surdna Foundation
Anonymous

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Estate of Helen C. Kloess
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\$50,000-\$99,999

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Memory of Jerome G. Sanford, Sr.
Natalie Gendler*
John Graham Foundation
W. Daniel Heidt & Michele B. Heidt
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Estate of Susanne F. Hubbach
Jim* & Diana Judson
Frederick W. McDonald
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Margaret Perthou-Taylor*
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Estate of Frankie Wakefield
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KENT STOWELL'S
Swan Lake

Made possible by the E.L. Wiegand Foundation

APRIL 15—24, 2022
DIGITAL STREAM MAY 12—16, 2022

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

Pacific Northwest Ballet continued the celebration of its return to live performances with Kent Stowell's *Swan Lake*. Every element of this production was crafted to keep audiences on the edge of their seats, from the masterful choreography, stunning costumes by Paul Tazewell (*Hamilton*), and off-kilter scenic design by Ming Cho Lee, to the undeniably iconic score brought to life by the world famous PNB Orchestra. The tale at its heart – a classic tragedy of good versus evil – is considered by many to be the greatest classical ballet of all time, and provides the ultimate challenge for ballerinas: the dual role of Odette, trapped in the body of a white swan until an oath of true love sets her free; and Odile, the "Black Swan" temptress.

Kent Stowell's *Swan Lake* was made possible by the E.L. Wiegand Foundation. Special thanks to presenting sponsor ArtsFund, and major sponsor Susan Brotman.

Pacific Northwest Ballet's 2021-2022 season was proudly sponsored by ArtsFund and Microsoft. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace 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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ALL THARP

JUNE 3–12, 2022
(NO DIGITAL STREAM)

BRIEF FLING

Music: Michel Colombier and Percy Grainger
(Country Gardens, 1918; Handel in the Strand, 1912)
Choreography: Twyla Tharp

SWEET FIELDS™ (PNB Premiere)

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

WAITING AT THE STATION

Music: Allen Toussaint ("Let's," "Bright Mississippi," "Dolores' Boyfriend," "Mother-in-Law," "Don't Go To Sleep," "Fas-Fess," "I Miss You Baby," "The Mardi Gras Stomp," "Waiting at the Station")
Choreography: Twyla Tharp

Major support for ALL THARP is provided by the City of Seattle Office of Arts & Culture, Susan Y. Buske, and First Republic Bank.

Special thanks to Peter & Peggy Horvitz for their sponsorship of new costumes for PNB's 2022 performances of *Brief Fling*. Principal support for the 2013 PNB premiere of *Brief Fling* was provided by Lyndall Boal and Peter & Peggy Horvitz. The 2022 PNB company premiere of Twyla Tharp's *Sweet Fields* was principally supported by Leslie Yamada and Deidra Wager. The 2013 world premiere of Twyla Tharp's *Waiting at the Station* was generously underwritten by Peter & Peggy Horvitz.

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Ezra Thomson in *Waiting at the Station*. Photo © Angela Sterling.

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 In honor of Jerry Farley
 Mary Fernandez
 Susan Fink
 Carolyn Frankhouser
 Craig Fraser
 Ms. Maureen Frisch
 Donn Fry & Diane Stielstra
 James & Lynda Gable
 Diana Gale & Jerry Hillis
 Mr. & Mrs. John C. Garing
 In memory of Lorraine Gershenfeld
 Sachiko Glass
 In memory of Shirley Harris-Lee
 Duston & Kathleen Harvey
 Maynard Hedegaard
 Jim & Jackie Henry
 Mary Himple
 Brent & Nancy Hirschman
 Ms. Joanne Hjort
 Esther Holt & William Tonkin
 Tuck Hoo
 Erica Hsia
 Mimi S. James
 Lynn M. Janata
 John & Sheryl Jardine
 Susan K. Jones
 Margretta Josephson
 Phyllis Kaiden & Wayne Holt
 William Kepper
 Ms. Lorraine King
 Leslee Kiyokawa
 John Kloeck & Pat McWha
 Kevin Koreis
 Larry & Evonne Kucera
 Ms. Dorothy Kulwin
 Ms. Kate Lange-McKibben
 Kristine A. Larson
 In celebration of Las Estrellas
 Mrs. Joy J. Lauderbaugh

Ken & Nanette Leaman
 Esther Liu
 In memory of Rita Lovington
 Lenore & Don Lynch
 Mr. & Mrs. Horst Mader
 Heidi Madson
 Eva Mannisto
 Sandra Marshall
 Carolyn Mawbey
 Lila Woodruff May
 Ms. Vicky McFarlane
 Edward McGuirk
 Barbara Mericle
 Kristi Middleton
 Marcy & J. Montgomery
 Emily & Marc Mora
 Ms. Lynda Morgan
 Sue & Doug Mormann
 Mr. Roger J. Morris
 Ms. Kara Moss
 Ms. Elizabeth Mountsier
 Cheryl Mozena
 Dee & Bob Mulford
 Ms. Jean M. Murakami
 Donald & Lynn Murphy
 Suz & Dan Myers
 Ms. Kate Nelson
 Berl Nussbaum
 Kim & Kevin Oakes
 Debra O'Connell
 Sherry Ogur
 Maciek E. Orczyk & Iwona Strychar ska-Orczyk
 Ms. Sara Orr
 Beverly Osband & Eberhard Riedel
 Mr. & Mrs. David F. Parker
 Kathryn Pearson
 Hal Perkins
 Steve & Sue Petitpas
 Kenny & Donna Pittman

David Preston
 Jill Princehouse
 Ms. Linda Quan MD
 Stacy Quan and Jeff Shaw
 Eileen Reichert
 Ms. Virginia Reilly
 Ms. Rosalind Renouard
 Dick & Sue Roberts
 Ms. Jean C. Robinson & Mr. Kirk Bradley
 James & Elizabeth Roche
 Mr. & Mrs. Ronald Rodeheffer
 Donald & Jo Anne Rosen
 Ms. Carolyn Rowe
 Amy Ruf & Greg Vann
 Elizabeth Ruf
 Dr. John Rusin
 Mr. Jim Russell & Ms. Carol Charles
 Ben Ryan
 Polly Sanford
 Augusta Sedoff & Howard Schanzer
 Scott Scherer
 Betsy & Jason Schneier, MD
 Robert & Deborah Schor
 David & Barbara Sherer
 Svetlana Simova
 Donald Skirvin
 Griffin Smith & Marissa Sampsel
 Mrs. & Mr. Jerry F. Smith
 Dr.* & Mrs. George Sofer
 Sharon J. Solberg
 Mary M Stanton
 Derek Storm & Cindy Gossett
 Ms. Ethel Story
 Ms. Priscilla L. Strand
 Holly & John Sullivan
 In memory of Nira Sweeney
 The Swoggers
 Ms. Valerie Ann Taylor

Ms. Tricia Tiano
 Vivienne Lee Tooman
 S. Elizabeth Treadgold
 Ms. Janet Ulman
 In honor of Maria Verdes
 Susan L. Vestal
 Christine & Oscar Vilches
 Jennifer Wah
 The Warren Family
 Jarvis & David Weld
 Mr. Hunter Wessells
 Ms. Nita Wester
 Mark & Signe White
 Daniel Wilson & Jacob Mans
 Mr. John C. Wilson, Jr.
 Judith Wilson
 Patricia Wilson
 Ms. Dawn Wojciechowski
 Linda Whinery Wolf
 Jon Woo, M.D.
 Ms. Leslie Wright
 Yolanka Wulff
 Alicia J. Yamamoto & David W. Gray
 Ruri Yampolsky
 Ms. Peggy Zafarana
 In honor of Katerina & Peter Zakonov
 Anonymous (48)



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