



ANNUAL REPORT 2020/2021

PNB PACIFIC
NORTHWEST
BALLET

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.



Leta Biasucci and Benjamin Griffiths in George Balanchine's *Emeralds* © The George Balanchine Trust. Photo © Angela Sterling.
(cover): Noelani Pantastico and Seth Orza in George Balanchine's *Diamonds* © The George Balanchine Trust. Photo © Angela Sterling.

Letter from the ARTISTIC DIRECTOR



"Hope is not a strategy." So said a wise former CFO at Pacific Northwest Ballet, but we knew she didn't believe it. After all, she worked at PNB. It has absolutely been a strategy of ours, and never more so than last year.

Ellen Walker recalls the moment by the mini-fridge outside of our offices in the late spring of 2020, when I said we need to go digital. And go digital we did, offering 82 videos to somewhat isolated and deprived ballet lovers—82 offerings of hope and fulfillment. Because of our digital offerings, we kept dancers, musicians, designers, choreographers, staff, and crew employed. And what beautiful work emerged from our team. Perhaps more important than employment was the opportunity to continue contributing in meaningful ways and to offer joy to so many in a truly dark time.

The number of people we reached would be impressive in any year, but considering the challenges of the pandemic, they are even more extraordinary: subscribers and donors from 50 states, ticket buyers from 39 countries, hundreds of students trained through Zoom, and a 3-million-dollar Future Fund realized. Our revenue from the digital season produced 2.4 million dollars, with George Balanchine's *The Nutcracker* bringing in a half million. These numbers sustained operations and employment for hundreds.

There are so many people to thank for the past year. Lia Chiarelli and members of our marketing team stepped up to the challenge at every turn. Imagine an artistic director suggesting 82 video projects from an early Serenade to a spectacular School Performance. Each was executed with care and quality. Our Development staff forged close friendships with hundreds of donors and found common bonds in the love of ballet. They also fostered strong corporate and foundation support in our time of need.

A small team including Ellen, Terrie Flaming, and Kiyon Ross turned to unions, designers, choreographers, and other artists to request a multitude of waivers and concessions. Thank you to all who understood the need and agreed to move forward together. The same team—plus several managers and our unflappable COVID supervisor, Lauren Kirchner—rode an ever-changing wave of health mandates and safety protocols to ensure a healthy work environment for all. Faculty and school staff were at the front line, reassuring students and parents that we could keep instruction and inspiration alive in the school. Craig and Jason, our two-person IT department, offered the highest levels of patient instruction while keeping us all connected.

In the hot seat was current CFO David Thorpe, who does believe in hope, but also in careful stewardship and government funding, in the form of Employee Retention Tax Credit, Shuttered Venues Operators Grant, and Payroll Protection Programs. We also had a few angels step forward to help, like City of Seattle and Seattle Center offering rent abatement and free use of McCaw Hall. Our Board of Trustees, Advisory Council, patrons, and friends stood by our side, ensuring the future would be possible. The collective belief in the survival of PNB was lifesaving.

What we saw, from dancers to accountants and choreographers to corporations, was a shared belief in the transformative power of dance. We saw our very existence on the line, and we decided, as a team, to embrace hope and implement a strategy in order to not only survive but thrive. PNB is here and we are looking forward to a bright future filled with hope...and you.



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
William Lin-Yee
James Moore
Elizabeth Murphy
Seth Orza
Noelani Pantastico
Lucien Postlewaite
Lesley Rausch
Jerome Tisserand
Laura Tisserand
Dylan Wald

SOLOISTS

Joshua Grant
Cecilia Iliesiu
Steven Loch
Elle Macy
Leah Merchant
Price Suddarth
Ezra Thomson

Malena Ani
Connor Horton
Noah Martzall

CORPS DE BALLET

Madison Rayn Abeo
Guillaume Basso
Ryan Cardea
Nancy Casciano
Dammiel Cruz
Mark Cuddihee
Christopher D'Ariano
Abby Jayne DeAngelo
Luther DeMyer
Angeli Kiana Mamon-Urrea
Amanda Morgan
Sarah Pasch
Miles Pertl
Christian Poppe
Juliet Prine
Clara Ruf Maldonado
Sarah-Gabrielle Ryan
Emma Love Suddarth
Yuki Takahashi
Leah Terada
Sarah Villwock
Genevieve Waldorf

APPRENTICES

Emil de Cou ,
Music Director/Principal Conductor

Christina Siemens, *Company Pianist*

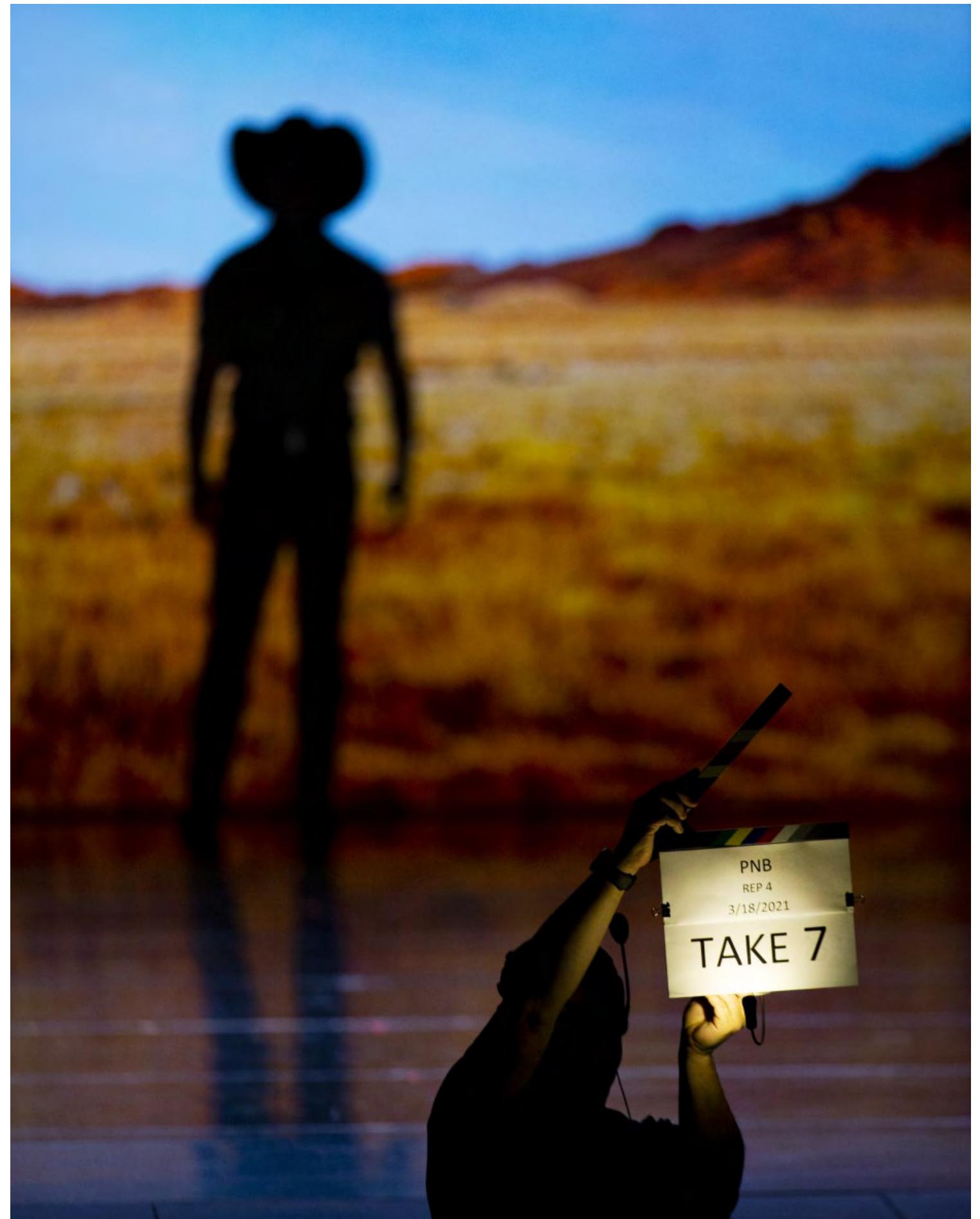
Josh Archibald-Seiffer,
Company Pianist/Conductor

Otto Neubert, Anne Dabrowski,
Paul Gibson, *Rehearsal Directors*

Norbert Herriges,
Technical Director

Randall G. Chiarelli,
Resident Lighting Designer

Christine Joly De Lotbiniere,
Costume Shop Manager



Kyle Davis in Donald Byrd's *And the sky is not cloudy all day*. 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*
Raffaela Kalmar, *Assistant 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

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

TRUMPET

Sarah Viens, *Principal*
Richard Werner*

TROMBONE

Mark Williams*, *Principal*
Kay D. Nichols*

BASS TROMBONE

Douglas Nierman*

TUBA

Ryan Schultz, *Principal*

TYMPANI

Phil Hanson*, *Principal*

PERCUSSION

Matthew Kocmieroski*, *Principal*
Gunnar Folsom

HARP

John Carrington, *Principal*

KEYBOARD

Christina Siemens, *Principal*

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.



"The title of our 2020-2021 season, *Dance Happens Everywhere*, is true; dance happens everywhere. Right now, it's happening in PNB's studios and in any other year this wouldn't be news, but in the midst of a global pandemic, it is truly remarkable. Our dancers are back, working in groups of four, spread out across seven studios. Masks are worn at all times and there's plenty of sanitizing. Dancers only see the other three members of their pod, unless it's through a window or on a Zoom screen. With extensive scheduling and meticulous planning, it seems to be working, which means we can make dance happen everywhere, including on our stage and on your flat screen."

"I wish I could hear the excited chatter coming from the other side of the red velvet curtain, mixed with the cacophony of our orchestra tuning up. And though we can't see you at Doug Fullington's pre-show lecture, or hear you welcoming Emil de Cou to the podium, I'm imagining a similar sense of anticipation as you settle in front of your screen with friends, family, or solo, with dinner or popcorn, in finery or your favorite pajamas. You're about to connect with PNB again, just as you always have. So cheer loudly; we'll hear it. Applaud, laugh, gasp, cry, and savor all that is wonderful about dance. It's something we can all share."

PNB Artistic Director Peter Boal

Rep 1 Digital stream OCTOBER 15–19, 2020

Dances at a Gathering (Excerpt)

Music: Frederic Chopin
Choreography: Jerome Robbins

F O I L (Excerpts: *Be Still, Wait*)

Music: Nadia Boulanger and Clara Schumann
Choreography: Eva Stone

One Body (PNB Premiere) (Excerpt)

Music: John Kennedy
Choreography: Albert Evans

Swan Lake (Excerpts)

Music: Peter Ilyich Tchaikovsky
Choreography: Kent Stowell

Jewels (Excerpts from *Rubies, Emeralds and Diamonds*)

Music: Gabriel Fauré, Igor Stravinsky, and Peter Ilyich Tchaikovsky
Choreography: George Balanchine © The George Balanchine Trust

Mopey

Music: C.P.E. Bach and The Cramps
Choreography: Marco Goecke

The Calling

Music: Anonymous
Choreography: Jessica Lang

The Trees The Trees (Excerpt)

Music: Kyle Vegter
Choreography: Robyn Mineko Williams

Red Angels (Excerpt)

Music: Richard Einhorn
Choreography: Ulysses Dove

Pacific Northwest Ballet's 2020-2021 digital season was proudly sponsored by Browne Family Vineyards, ArtsFund, Microsoft, and Peter & Peggy Horvitz. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace Foundation.

The works of George Balanchine performed by Pacific Northwest Ballet are made possible in part by The Louise Nadeau Endowed Fund.

Letter from the EXECUTIVE DIRECTOR



Not long after the start of Covid shutdowns, I met with a King County Public Health official who advised us to get used to living and working in a pandemic world. Peter rightfully and decisively had just moved us to an all-digital operation, but we had only recently abandoned plans for a fall season, a *Nutcracker* run, PNB school classes in studios, and in-person gatherings. That public health conversation, like so many of the past 18 months, was sobering. But as I write this in September 2021, we've turned the corner on the most limiting aspects of Covid19 restrictions. We're back in the theatre, classes and *Nutcracker* rehearsals are happening in the studios once again. We've just put in another order for rapid antigen tests, N95 masks, and disinfectant for our floors and ballet barres. It seems we are indeed used to living and working in a pandemic world.

Perspective, however, is everything. During our 2021-2022 opening weekend at McCaw Hall we heard – despite vaccine card checks, mandatory mask requirements, checkerboard seating, and heavy restrictions backstage – nothing but joy, gratitude, and a nearly miraculous sense of something lost being found again. Local journalist Melody Datz Hansen captured it beautifully: "We were all back in the theatre, the place where we remember what we love, why we love it, and what we are fighting for."

In this space of a new beginning, we also recognize the importance of pausing to ask ourselves what we've learned over the past 18 months: What do we want to carry forward? What past practices no longer serve us or our community? What do we want to reinvent or invent anew?

We know the work we've done to create a more inclusive PNB feels right in every way. There is more authenticity in our organization, more courageous conversations, more personal agency by colleagues who may have stayed silent in the past. We took on an ambitious learning agenda over the 2020-2021 season, including a plan to include every PNB administrator, artist,

member of our production team, orchestra, faculty, and our professional division students in a curriculum around the docu-series *Race: The Power of an Illusion*. More than 300 PNB employees took part in these all-day facilitated trainings, designed by consultant Steve Sneed and our Inclusion, Diversity, Equity, and Accessibility (I.D.E.A.) committee led by Kiyon Ross and Naomi Glass as well as a dedicated training subcommittee. From this foundation of understanding the social, historical, and biological constructs of race in America, we can better understand how to dismantle any existing barriers to participation at PNB and create the greatest measure of belonging in this community. Additional I.D.E.A. subcommittees dedicated to community engagement, governance, committee engagement, and communications ensure continued centering of this vitally important work.

It is no exaggeration to say that every day of the last season brought us a new hill to climb. We also work within a sector of organizations facing the same existential perils as PNB. There has never been a more important time to link arms with other arts and cultural leaders, and demonstrate our contributions as a business sector: the 3 to 1 multiplier effect on spending in neighborhoods that include arts and culture organizations; the hundreds of thousands of people employed by organizations fueling the creative economy, and the contribution our sector makes to our state's GDP – an impressive 8.4%.

We've all now experienced a region without the dynamic element of live performance. It is less interesting for sure, but the economic repercussions of this loss are keenly felt across our entire state, and underscore the fact that arts and culture is both nice *and* necessary. The CARES Act and American Rescue Plan relief programs have saved us. They've been a vital lifeline to PNB and to our large, interdependent sector. In advocating for these funds we've also had the opportunity to affirm the importance of the cultural community. As we walk out of the pandemic, I'm hopeful that we'll occupy an important place in the story of recovery across our city, King County, and our state.

We are so very grateful for the myriad ways this community has shown up for PNB over the past year and a half. In a time defined by separation and a falling away of all we took for granted, you have been present for the ballet in every possible way. From all of us, our heartfelt thanks – and welcome back.

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.

STAFF

ARTISTIC STAFF

Peter Boal, Artistic Director
Anne Dabrowski, Otto Neubert*, Giovanni Villalobos, Ballet Masters
Emil de Cou, Music Director/Principal Conductor
Josh Archibald-Seiffer, Conductor/ Company Pianist
Rodger Burnett*, Orchestra Personnel Manager
Christina Siemens, Principal Company Pianist
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, Birgit Hansen, Librarians
Sheila Dietrich*, Archivist
Michele Curtis, Family Matinee Ballet Master
Lauren Kirchner, Student Cast & Parent Volunteer Coordinator

PRODUCTION

Norbert Herriges, Technical Director
Reed Nakayama, Resident Lighting Design Coordinator
Sandra Barrack, Production Stage Manager
Alexandria Wommack, Stage Manager
Leigh'Ann Andrews, Stage Manager (Ghost Variations)
Greg Davis, Master Carpenter
Jeffrey Stebbins*, Master of Properties
Michael Grogan, Master Electrician
Alan Hiskey*, Flyman
Cole Erin Guinn, Assistant Carpenter
Jay Gosselin*, Kevin Krist*, Properties Assistants
Jonathan Hackett*, Production Electrician
Jan Harvey-Smith*, Master Scenic Artist
Scott Bennet, Jennifer Law, Kelly Staton, Scenic Artists
Dominic Iacono, Lighting Technician
Toby Basiliko, Sound
Jim Austin*, Kate Takata, Followspot Operators
Jack Taylor, Lindsay Thomas, Videographers
Noel Pederson, Lindsay Thomas, Video Editing

COSTUME SHOP

Christine Joly De Lotbiniere, Costume Shop Manager
Madeleine DeGracia, Wardrobe Manager
Pat Stovall, Wardrobe Assistant / Lead Dresser
Sherri J. Thompson*, Wardrobe Assistant
Meleta Buckstaff, Assistant Costume Shop Manager
Luna Pham, Mark Zappone, Drapers
Pauline Smith*, First Hand
Rob Newton, Costume Technician
Wendy Oberlin, Dyer/Painter/Crafts
Jenn Oaster, Lead Maintenance
Kate Hartman, Carrie Steficek, Dressers

EXECUTIVE OFFICE

Ellen Walker, Executive Director
Terrie Flaming, Director of Human Resources
Craig Big Eagle, IT Manager
Jason Darland, Desktop Support

FINANCE

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

OPERATIONS

Lauren Kirchner, Office Manager
Brian Zenk, Maintenance 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
Kristen Liang, Engagement Manager/ Executive Assistant

DEVELOPMENT

Caitlin Bell, Institutional Giving Manager
Jackson Cooper, Major Gifts Officer
Nicole Song, Annual Fund Manager
LiLi Pigott, Donor Information Coordinator

MARKETING & COMMUNICATIONS

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

PATRON SERVICES

Megan Weigley, Patron Experience Manager
Max Frauel, Patron Experience Supervisor
Amanda Mulvihill, Patron Experience Lead
Julie Jamieson, Group Sales
Davis Wolfe, Patron Service Representative

PACIFIC NORTHWEST BALLET SCHOOL

Peter Boal, Director
Denise Bolstad*, Managing Director
Abbie Siegel*, School Principal
Meg Potter, Assistant Principal
Andrea Abercrombie, School Supervisor
Wendy Casper, Assistant to the Managing Director
Eva Stone, NEXT STEP Program Manager
Naomi Glass, DanceChance Manager
Lauren Kirchner, DanceChance Coordinator
David Jensen, Summer Residence Director
Kristen Carder, Katharine Grimm, Chloe Sagara, Associate Registrars
Bethany Nielcen, FRC Operations Coordinator
Rachel Henderson, Administrative Assistant

COMMUNITY EDUCATION

Shannon Barnes, Director
Rochelle Rapaszky, Associate Director and Equity, Diversity, & Inclusion Initiative Coordinator
Ann Marie Caldwell, Programs Manager

Mikhail Calliste, Ciara McCormack Greenwalt, Adriana Hernandez, Lauren Kirchner, Mackenzie Malhotra, Robert Moore, Amanda Morgan, Hayley Shannon, Ayako Shapiro, Suzanne Singla, Ellen Tejera, Teaching Artists

FACULTY

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

Kelly Boal, Emily Coello, Caitlin Cooney, Michele Curtis, Dammiel Cruz, Kyle Davis, Lauren DeBard, Naomi Glass, Susan Gorter, Benjamin Griffiths, Claudia Houston-Aragon, Deborah Kenner, Miriam Landis, Dina McDermott, Samantha Myer, Louise Nadeau*, Laurie McKarns Perrault, Lesley Rausch, Kendal Ruland, Carli Samuelson, Suzanne Singla, Eva Stone, Marjorie Thompson, Julie Tobiason*, Malia Vassar, Amber Willett

PNB Company dancers, Guest Faculty

SCHOOL ACCOMPANISTS

Don Vollema, Music Staff Coordinator
Jessica Andrews, David Barela, Stephen Barnes, Carol Buschmann, David Clodfelter, David Close, Tatyana Dadayeva, Oleg Dusaev, Evelyn Hsu, Eva Huentelman, Irv Huck, Nathan Jensen, Jeff Junkinsmith, Marina Katsel, Adam Kessler, Art Koshi, Avi Lasser, Emi Oguri, Michael Owcharuk, Susan Paton, Megan Phillips, Natasha Pinelis, Randall Plut, Elizabeth Purswell, Angela Rinaldi-Gribas, Katja Rubin, Shelley Sutton-Bolton, Rob Vienneau, Annastasia Workman, Josh Zimmerman

CONSULTANTS

Toby Diamond, Ph.D.*, Psychologist
Josh Spell, MSW, LICSW, PNBS Consulting Therapist
Alan Woodle, D.P.M.*, Podiatrist/Foot & Ankle Specialist
Henry Lu, P.T., A.T.C., Physical Therapist
Monica Van Winkle, MS, RD, Consulting Dietician
Karen Clippinger, MS, PE, Kinesiologist

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



PACIFIC
NORTHWEST
BALLET

"Ghost Variations was created in August 2020 during the global pandemic. Keeping to the protocols of two pods of four dancers, donned in masks, physically distanced and never touching (unless cohabitating), sometimes behind plexiglass, with covers on Zoom in other studios, this is a ballet created for the stage with costumes and theatrical lighting. It was my intention to create a ballet for the stage that was filmed and broadcast as opposed to making a 'dance film'. Even though our only way to experience this world premiere is on a screen right now, *Ghost Variations* will seamlessly transfer to the stage for live performance when it is safe for all of us to gather in theaters again."

Choreographer Jessica Lang

Rep 2 Digital Stream November 12–16, 2020

Wonderland (World Premiere)

Original Music and Adaptations: Michael Wall
Additional Music: Jean-Philippe Goude, Hugues Le Bars, Erik Satie, Camille Saint-Saëns
Choreography: Penny Saunders

PNB's 2020 world premiere of Penny Saunders' *Wonderland* is principally supported by the Jane Lang Davis New Works Fund and Glenn Kawasaki, with additional support by T.R. Ko.

Principal support for the premiere of *Wonderland* was provided, in part, by PNB's newly-established Jane Lang Davis New Works Fund. In 2020 PNB announced the receipt of a million-dollar gift – designated to the PNB Foundation – from the Friday Foundation, to be used in perpetuity to provide support for a new ballet each season and/or support the full breadth of PNB's New Works Initiative.

Waterbaby Bagatelles (Excerpt)

Music: 20th-century bagatelles (Mickey Hart and Zakir Hussain, *The Hunt*)
Choreography: Twyla Tharp

Arms (PNB Premiere)

Music: Luis Resto
Choreography: Susan Marshall
The 2020 PNB premiere of Susan Marshall's *Arms* was supported by Sharon Lee.

Ghost Variations (World Premiere)

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

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.

Pacific Northwest Ballet's 2020-2021 digital season was proudly sponsored by Browne Family Vineyards, ArtsFund, Microsoft, and Peter & Peggy Horvitz. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace Foundation.

Letter from the **CHAIRMAN OF THE BOARD**



Looking back on our 2020/2021 season, I must say that it feels like we are indeed pandemic veterans. Eighteen months of ups and downs, twists and turns, have left us stronger, more creative, more nimble, and ever more excited and anticipatory of every moment we get to interact with our friends and patrons.

As you know, everything about our entire 2020/2021 season was virtual. The Phelps Center, PNB's rehearsal and home and home to our school, was largely quiet as pods were limited to first four dancers, then six, and staff worked mostly from home. But with the start of our 2021/2022 season, I'm happy to say the full company is back together in classes and rehearsals, albeit masked. And we have you, our live audience, to dance for. Our spirits are high and they are going higher. While 2019/2020 was a time of introspection with the onset of Covid, our 2020/2021 Dance Happens Everywhere season was a time for us to get out there and make dance and music happen in every possible way. We felt a binding loyalty and responsibility to the community we serve and we were ready to deliver.

When I look back on the past year I am humbled and grateful for how seamlessly board and staff jelled on priorities, strategy and execution. In our second season of enduring Covid, our board was largely focused on supporting, guiding, advocating, and cheering on the excellent work of our leadership team and their departments. In many ways our job felt largely two-fold: to offer financial support and a few tough opinions from time to time, and then to get out of their way and let them soar. Your ballet company has a well-oiled, experienced and cohesive team and they consistently showed up together, in spades, this past season. The board is grateful for their tireless work, steadfastness of execution and their consistent esprit de corps.

If you've been reading our updates throughout the year, in addition to navigating the pandemic environment, you know that Diversity, Equity, Inclusion, and Accessibility (I.D.E.A.) have become even more important elements of what we stand for and the responsibility we share. In addition to our staff continuing their work in this area, our board IDEA Task Force is well entrenched and making an impact at the board level as well.

It feels so exciting to be back and launching our 49th season LIVE at McCaw Hall. Live performance of our company and or our orchestra is incomparable. And while the virtual season was great, we know it's just not the same for our local audience.

PNB exists for its live audience. It's really that simple and that earnest. To be in front of you this season is a gift and we cherish every opportunity. Each performance, a moment in time; the most breath-taking moments etched in our memories to carry us until the next time we meet again.

Your love and support of this company is what has allowed us to return to the stage. Dance is not a 'nice to have'; PNB is a vital part of this community and Seattle would not be the same without us. We know that and you know that, and we plan to take the entire rest of this year convincing everyone else! And while we are giddy with showing up live for you, we know risks remain: we have yet to pull off 42 live performances of Nutcracker and to return to eight shows each for our remaining reps in 2022. But we are reaching and we are executing and there is a very bright light through the tunnel. Thank you for being there with us every step of the way.

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

Aya Hamilton, Chairman

BOARD OF TRUSTEES

OFFICERS

Chairman – Aya Hamilton ^{2,3}
President – Joan Fitzmaurice ³
Treasurer – Maria Mackey
Secretary – Lynn Lindsay
Assistant Treasurer – Dan Kingston
Assistant Secretary – Lynne Graybeal
Foundation Board Chairman - Peter Horvitz ^{2,3}
Immediate Past Chairman – David Hadley ^{2,3}
Chairman Emeritus – Sheffield Phelps*

VICE PRESIDENTS

Board Development – Vivian Schwab
Governance – Lynne Graybeal
Education – Jon Conte
Marketing/Public Relations – Sara Jones
Fund Development – Peter Horvitz ^{2,3}

EX OFFICIO TRUSTEES

Artistic Director: Peter Boal ¹
Executive Director: Ellen Walker ¹
Young Patrons Circle: Jessica Zen ¹
Parents Association: Jennifer Gaines ¹
PNB STARS: Kristin Pastoriza ¹ &
Alesha Shemwell ¹

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Donna Barnett
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*Deceased



**Digital stream
December 11–26, 2020**

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 2020-2021 digital season was proudly sponsored by Browne Family Vineyards, ArtsFund, Microsoft, and Peter & Peggy Horvitz. 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 dancers Juliet Prine, Yuki Takahashi, Madison Rayn Abeo, and Clara Ruf Maldonado filming "Nutcracker At Home" as Marzipans in *George Balanchine's The Nutcracker®*, choreography by George Balanchine © The George Balanchine Trust. Photo © Noel Pederson. 14

PNB SCHOOL

642

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, in 2019-2020 the School provided a complete, professional curriculum to 1,284 students at The Phelps Center and The Francia Russell Center. With Covid shutdowns continuing, school remained virtual for most of the school year, serving 642 students through Zoom ballet classes.

49

In September 2020, PNB welcomed 49 Professional Division students—28 new students and 21 returning, hailing from 20 states in the US.

985

In January – February 2021, administrators and faculty auditioned 985 students for Summer Course via 35 Zoom auditions . In addition, 9 artistic directors from around the US attended Zoom classes to observe Professional Division students.

\$384K

In the 2020-2021 school year, applications for tuition assistance increased. PNB School awards scholarship 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 \$384,333 in tuition assistance in 2020-2021 to 77 students.

30

Out of 417 accepted students, nearly 150 students hailing from 30 states registered for PNB's 2021 Summer Course at the Phelps Center, in a welcome return to in-person classes.

2020-2021 Academic Year Students

332 Seattle

306 Bellevue

642 Total

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



UPPER LEVEL CLASS WITH PETER BOAL

Left: PNB School Assistant Principal Meg Potter teaching a Zoom class at the Francia Russell Center.

Right: Instructional video still from spring 2020.



PNB Dancers and Mentorship Program leaders Cecilia Iliesiu and Amanda Morgan with PNB School students during their virtual "Wafflebration." Photo © Amanda Morgan.

THANK YOU to SCHOOL FACULTY and STAFF



PNB School faculty teaching via Zoom at home and in the PNB studios. Photos courtesy of PNB School. 17

I.D.E.A. AT PNB SCHOOL

Since 2014, PNB School has implemented a number of Inclusion, Diversity, Equity, and Accessibility (I.D.E.A.) measures, including:

- 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.
 - These include Tacoma Urban Performing Arts Center, Baltimore School of the Arts, Alonzo King's LINES in San Francisco, two audition locations in Japan, and annual participation in the International Audition for Blacks in Dance.
- Established New Voices and New Voices II for Levels VII and VIII, choreography classes for young women.
- Serving as LGBTQ+ safe space.

New measures in 2020-2021 included:

- 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 (still in progress).
- Two open houses (2020) for BIPOC students.
- 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.



COMMUNITY EDUCATION PROGRAMS

With classes taking place remotely during the 2020-2021 school year, PNB's Community Education team was unable to deliver their usual host of in-person and in-school programming, but still found ways to keep students engaged and learning about dance. The team pivoted to digital learning, both synchronous and asynchronous through DISCOVER DANCE virtual residencies, field trips, and partnerships with community organizations.

2020-2021 PROGRAM HIGHLIGHTS

Thanks to an anonymous gift, 5,100 Seattle Public School students at 13 partner schools were invited to access the digital stream of *George Balanchine's The Nutcracker*®. Additionally, through the Creative Advantage All-Access Streaming Project, all Seattle youth could access free live-stream arts programming including PNB Community Education's 6-week session, *Dancing Our Natural World*.

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.

26 Schools served in 2020-2021

100 Students participated in Dance To Learn at 7 Seattle Public School childcare sites through Launch

85 Students received synchronous programming in out-of-school time settings through 5 different partnerships & organizations

17 DISCOVER DANCE Virtual Residency Partner Schools

30 Asynchronous videos created for partner classrooms

117 Synchronous Microsoft Teams residency classes taught

100+ Teachers received professional development to bring dance into their classrooms through the Washington State Teaching Artist Training Lab (TAT Lab)

48 Seattle University Masters in Teaching Candidates attendees at *Using Movement & Dance in the Classroom* workshop

23 Years serving Seattle, Bellevue, and Highline

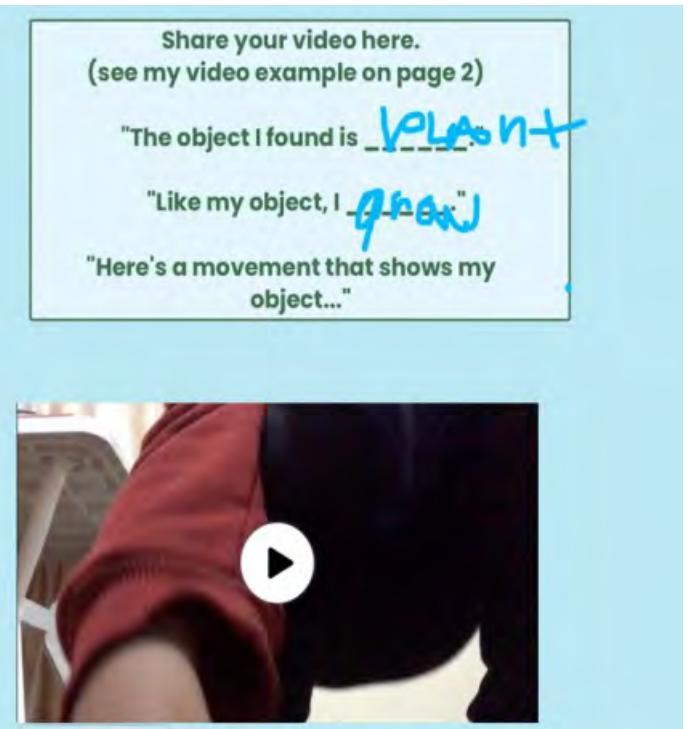
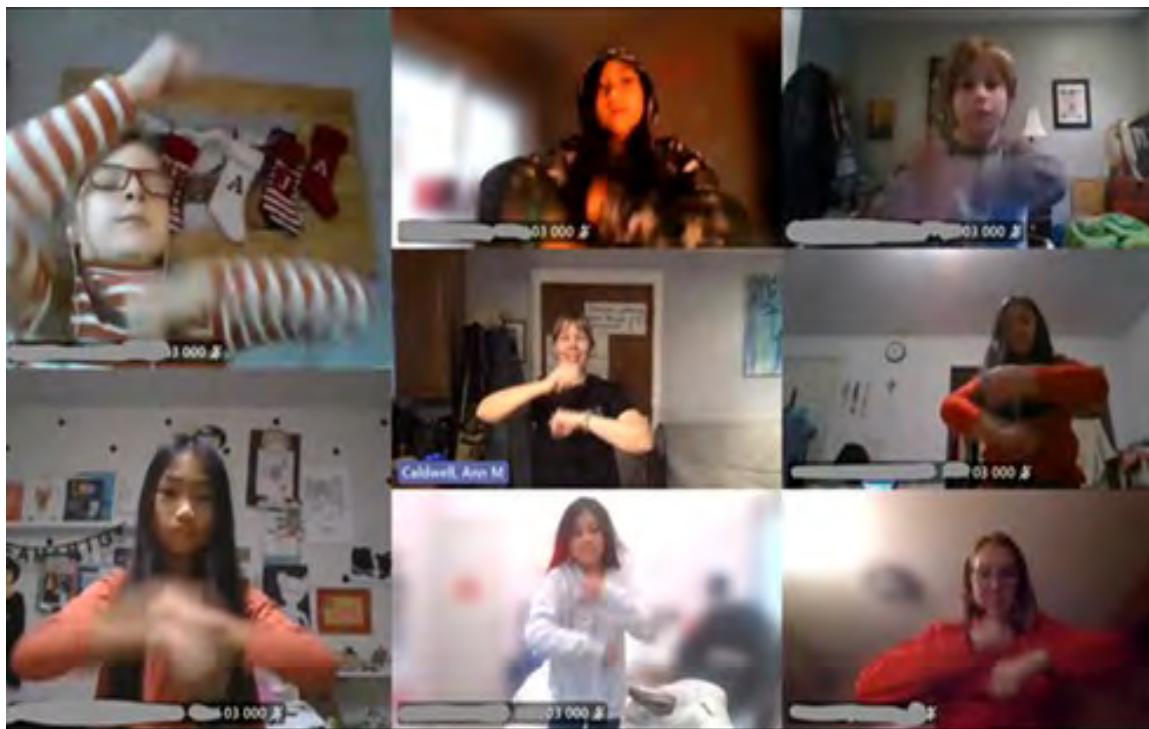
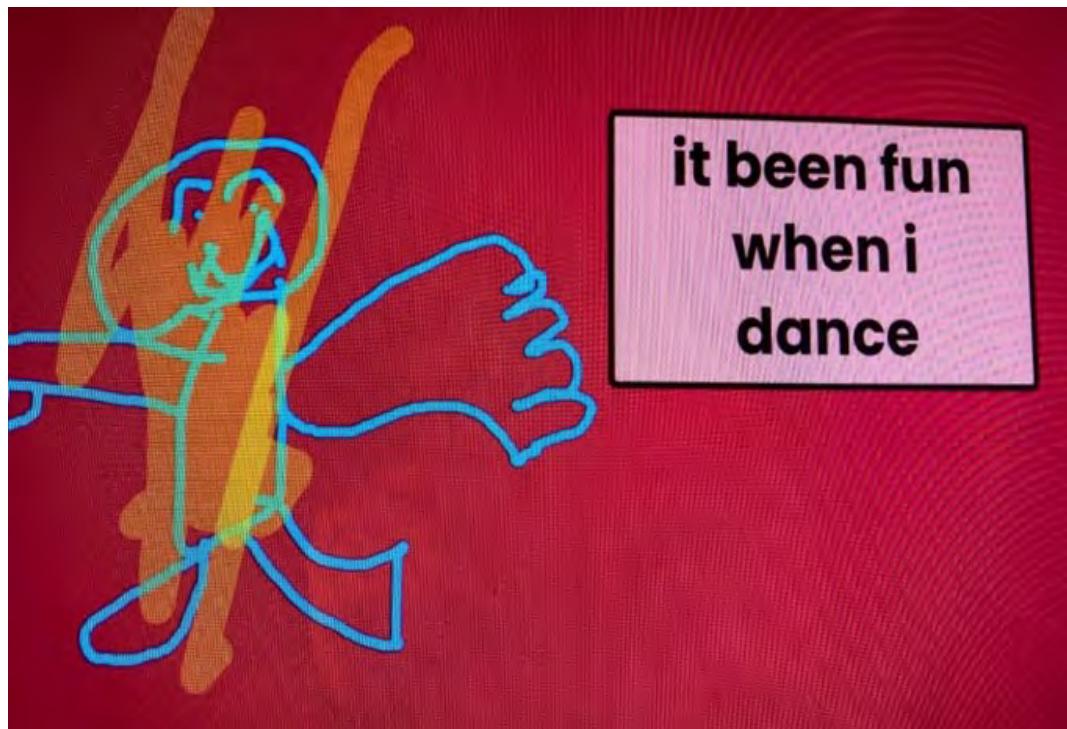
DISCOVER DANCE

"Something that I learned in this Discover Dance class is that we put together choreography and we did the wind and sun and so much bouncing around and happiness, it made me feel really good, I love it."

-2021 Graham Hill 3rd grader

"Something I learned from DISCOVER DANCE is [they] move and you can see how they're feeling."

-2021 Graham Hill 3rd grader



AUDIENCE EDUCATION

186 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 17,000 listeners to-date. PNB released six episodes of Ballet Talk during the 2020-2021 all digital season, and two Ballet Talk videos reached nearly 186 viewers.

Meet the Artist

5,172 Meet the Artist moved online for PNB's Dance Happens Everywhere season. Interviews with choreographers, dancers, and musicians were shared with each digital stream, garnering 2,275 views.

Free streaming content

64,228 From July 2020 through June 2021, nearly 65,000 viewers tuned into PNB's free digital content. This included full digital ballets like the nine-part *The Intermission Project* and *Las Estrellas*, shorterworks like *Happening* or the collaborative *Sequentia*, performance excerpts, and dancer-generated videos.

Pnb is listening

5,927 PNB is Listening is an ongoing collaboration between PNB artists and staff, designed to highlight diverse voices within our community. Launched in June 2020, this series has featured panels including Women Who Choreograph, Dancers of Asian and Asian-American Heritage, a Pride month discussion, and more. Nearly 6,000 viewers tuned into PNB is Listening during the 2020-2021 season.

Online celebrations

13,566 In addition to the free streaming content shared above, PNB also produced videos celebrating the careers of retiring dancers Lindsie Dec and Sarah Ricard Orza, and the birthday of beloved Director of Company Operations (and retired Soloist) Kiyon Ross. PNB also produced two digital programs for its annual choreographic showcase, NEXT STEP, where PNB Company members created digital dance films which showed their new dance works performed by PNB School Professional Division students. Over 13,500 viewers tuned in.



Elle Macy and Dylan Wald in Edwaard Liang's *The Veil Between Worlds*. Photo © Lindsay Thomas. 21



Noelani Pantastico and James Yoichi Moore in Jean-Christophe Maillot's *Roméo et Juliette*. Photo © Angela Sterling.

Roméo et Juliette

Digital stream February 11–15

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 2020–2021 digital season was proudly sponsored by Browne Family Vineyards, ArtsFund, Microsoft, and Peter & Peggy Horvitz. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace Foundation.

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 \$238,000 in new gifts and bequests, and gifted \$845,000 to support PNB. Our investments provided a 36.1% return for the fiscal year ended June 2021. Over the last 20 years, investment return has been 6.5% compared to our policy benchmark return which was 6.7%.

Since its formation in 1996, the Foundation has provided over \$14.9 million to support PNB's artistic and educational programs.

The endowment funds are strategically invested to increase the value of the portfolio and to provide a dependable, growing source of annual operating support. The Foundation investments are valued at over \$25 million, 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 of Peter Horvitz.

Peter Horvitz, Foundation Chairman

ENDOWMENT ASSETS

\$26,849,000

Investments*	\$25,092
Pledges*	\$49
Charitable Remainder Unitrust*	\$ 1,708
<hr/>	
Total Endowment*	\$26,849

*in thousands

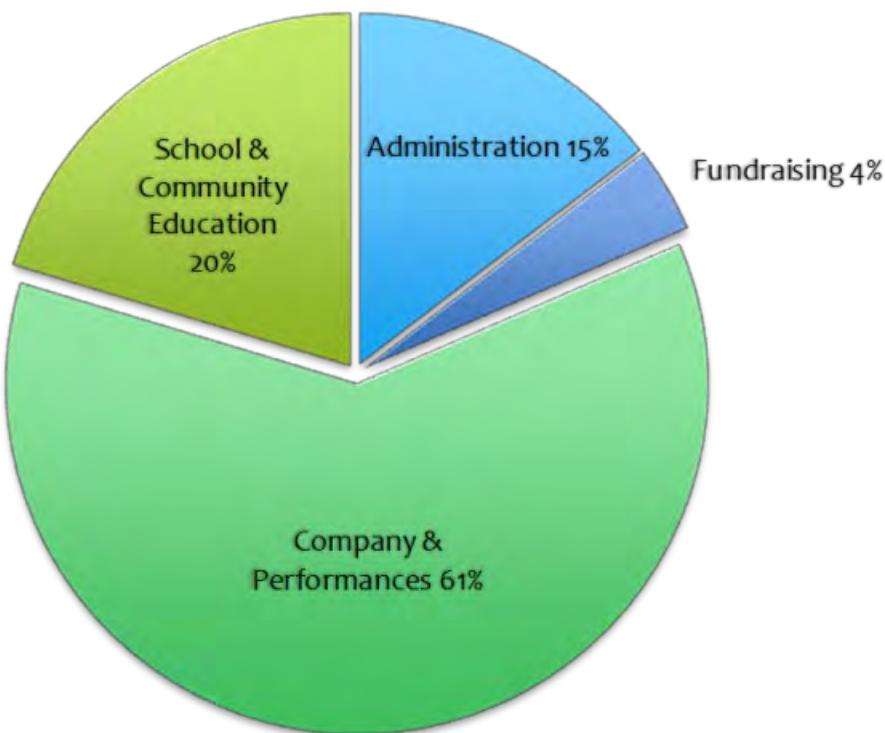


Dylan Wald in Donald Byrd's *And the sky is not cloudy all day*. Photo © Angela Sterling. 24

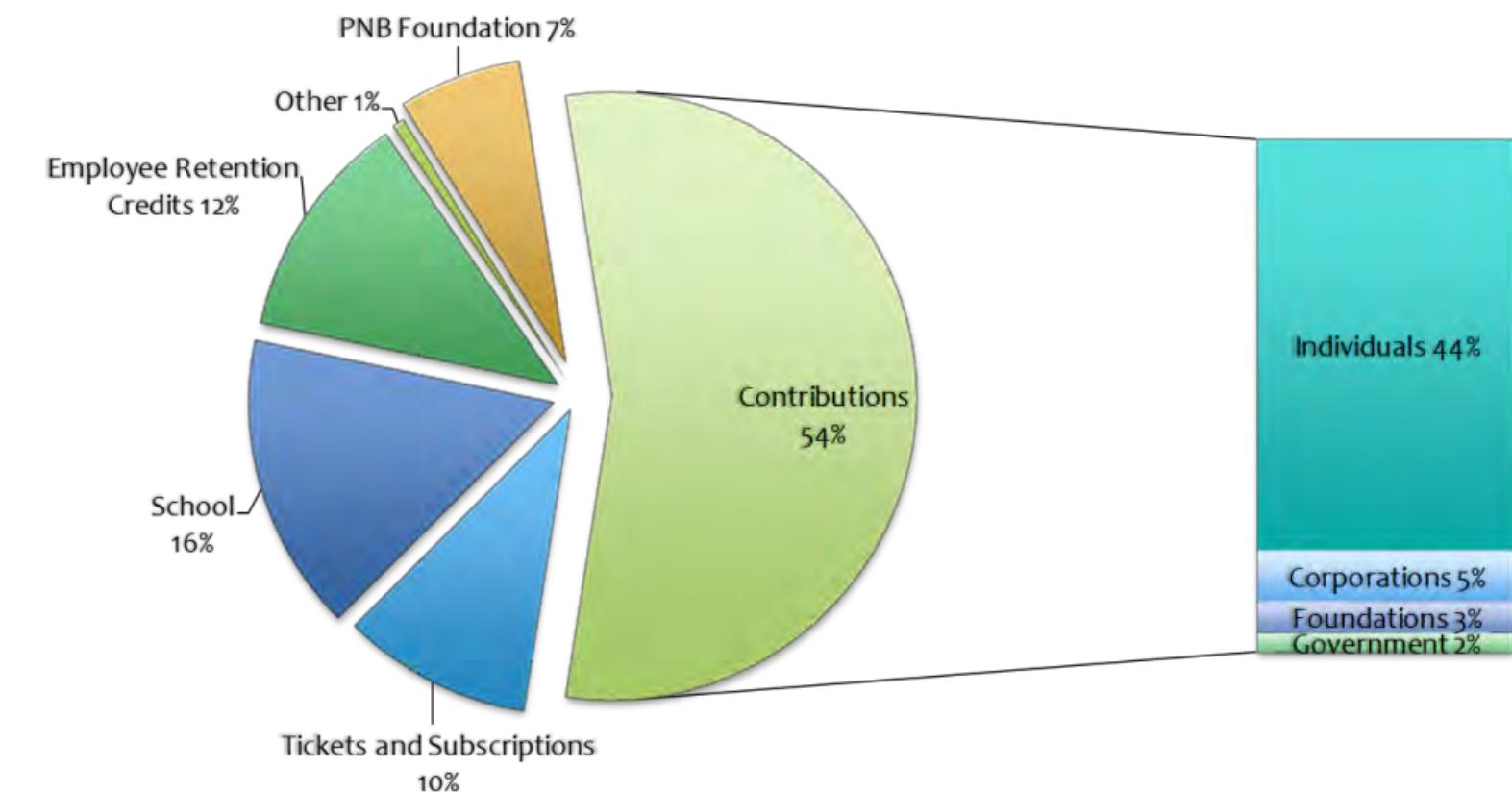
CONSOLIDATED STATEMENT OF ACTIVITIES

For year ending June 30, 2021

Operating Expense: \$13.76 Million



Operating revenue: \$13.04 Million



Rep 4

Digital stream April 1 – 5, 2021

***And the sky is not cloudy all day* (World Premiere)**

Music: John Adams ("Rag the Bone", "Judah to Ocean", "Toot Nipple", "Dogjam", and "Pavane: She's so Fine" from *John's Book of Alleged Dances*, 1994)

Choreography: Donald Byrd

Pictures at an Exhibition

Music: Modest Mussorgsky (1874)
Choreography: Alexei Ratmansky

***Future Memory* (World Premiere)**

Music: Peter Gregson ("Alan Doesn't Fight" from the motion picture *Forgotten Man*, 2019, and "Gavottes" from the album *Recomposed by Peter Gregson: Bach – The Cello Suites*, 2018), Dustin O'Halloran ("An Ending, a Beginning" from the album *Other Lights*, 2019), Jóhann Jóhannsson ("Stuk" from the album *Jóhann Jóhannsson: 12 Conversations with Thilo Heinzmann*, 2019), Jean-Michel Blais ("outsiders" from the album *Dans ma main*, 2018)

Choreography: Alejandro Cerrudo

Pacific Northwest Ballet's 2020-2021 digital season was proudly sponsored by Browne Family Vineyards, ArtsFund, Microsoft, and Peter & Peggy Horvitz. Special thanks also to 4Culture, National Endowment for the Arts, The Shubert Foundation, City of Seattle Office of Arts & Culture, and The Wallace Foundation.

The 2017 Pacific Northwest Ballet premiere of Alexei Ratmansky's *Pictures at an Exhibition* was generously underwritten by Patty Edwards.

PACIFIC
NORTHWEST
BALLET



Future Memory is the sixth Cerrudo ballet to enter PNB's repertory – following *Memory Glow* (world premiere 2014), *Little mortal jump* (PNB premiere 2016), *Silent Ghost* (PNB premiere 2018), *PACOPEPEPLUTO* (PNB premiere during 2020 First Look gala) and *One Thousand Pieces*, which was only performed once for a small but supportive audience at its March 2020 dress rehearsal, before PNB was temporarily shut down due to the COVID-19 pandemic. At that time, Artistic Director Peter Boal announced that Mr. Cerrudo had been appointed as PNB's first Resident Choreographer.

DONOR RECOGNITION

Pacific Northwest Ballet depends on sustainable partnerships both onstage and behind the curtain, and never was this more true than during our first-ever all digital season. We are deeply grateful for your committed support throughout the 2020-2021 Dance Happens Everywhere season, which kept PNB's 700+ employees working during such uncertain times, and ensured we could continue to inspire, engage, and educate through dance.

Through digital streams, all-access educational videos, PNB House Parties, live virtual events, and more, PNB's 2020-2021 season was a triumph of spirit and innovation—and it was made possible by the generosity and encouragement of our many donors. We salute you for your commitment and support.

Corporate Giving

\$478,076

\$251,313 In-Kind

Major corporate sponsors included Browne Family Vineyards, ArtsFund, The Boeing Company, and Microsoft Corporation. Corporate gifts are received in several forms, including corporate foundation gifts, in-kind donations, and sponsorships.

Annual Fund

\$4,982,904
6,242 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 2020-2021 season, PNB received generous support from donors in 49 US states and 10 countries.

Foundation & Government Giving

\$443,800 Foundation
\$235,129 Government

Major foundation donors included the Jerome Robbins Foundation, the Nesholm Family Foundation, The Seattle Foundation, The Shubert Foundation, The Virginia B. Toulmin Foundation, and The Wallace Foundation. Foundation and government contributions are designated towards both specific programs and general operating expenses.

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\$1,000,000 and above

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Abby Jayne DeAngelo and Guillaume Basso in rehearsal for Margarita Armas' *kawsay*. Photo © Lindsay Thomas. 29



George Balanchine's *Coppélia*

Digital stream May 6–10, 2021

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

Choreography: Alexandra Danilova and George Balanchine
© The George Balanchine Trust (after Marius Petipa)

Pacific Northwest Ballet's 2021 digital presentation of *Coppélia* is supported
by the True Family and Associate Sponsor Perkins Coie.

Presenting Sponsor of PNB's 2016 performances of *Coppélia* was the Office of Arts & Culture – Seattle. Principal support for the 2010 PNB premiere of George Balanchine's *Coppélia* was provided by Glenn Kawasaki, Dan & Pam Baty, Brady Richardson, Maurice Kanbar, Mrs. Jeannik Méquee Littlefield, and Rudolf Nureyev Dance Foundation.

The works of George Balanchine performed by Pacific Northwest Ballet are made possible in part by The Louise Nadeau Fund. PNB's *Coppélia* is a co-production with San Francisco Ballet.

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Rep 6

Digital stream june 10–14, 2021

***Curious Kingdom* (World Premiere)**

Music: Maurice Ravel, Erik Satie, and songs performed by Edith Piaf (*Non, je ne regrette rien, La vie en rose, L'homme a la moto [Black Denim Trousers and Motorcycle Boots]*)

Choreography: Christopher Wheeldon

The world premiere of Christopher Wheeldon's *Curious Kingdom* is generously underwritten by Susan Brotman.

***The Veil Between Worlds* (World Premiere)**

Music: Oliver Davis

Choreography: Edwaard Liang

Principal support for the world premiere of Edwaard Liang's *The Veil Between Worlds* is provided by Denise Littlefield Sobel, with additional support provided by Chap & Eve Alvord, T.R. Ko, Lyndall Boal, Jodi Wong, Tom & Connie Walsh, Stephanie Jung, and Elizabeth Purnat.

PACOPEPEPLUTO

Music: Songs sung by Dean Martin and Joe Scalissi (*In the Chapel in the Moonlight, Memories Are Made of This, and That's Amore*)

Choreography: Alejandro Cerrudo

The 2020 Pacific Northwest Ballet premiere of Alejandro Cerrudo's *PACOPEPEPLUTO* was generously underwritten by Susan Brotman.

PNB thanks Presenting Sponsor for Rep 6, The National Endowment for the Arts; and Associate Sponsor, Bonewitz.

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They said it couldn't be done, and yet Pacific Northwest Ballet pushed forward with its plans for an all-digital season, featuring a selection of archival recordings mixed in with a cornucopia of new works choreographed, rehearsed, and filmed under strict pandemic protocols. And audiences responded, tuning in from near and far, with patrons in all 50 states and 34 countries. PNB concludes its first- (and hopefully last-) ever digital season with its **Rep 6**, featuring two more world premiere works from Tony Award-winning choreographer Christopher Wheeldon, and artistic director of Ballet Met, Edwaard Liang. The program also included an encore performance of Alejandro Cerrudo's cheeky *PACOPEPEPLUTO* which entertained audiences during PNB's First Look gala earlier in the season.

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Elle Macy and Dylan Wald in Christopher Wheeldon's *Curious Kingdom*. Photo © Angela Sterling.