Contents

The Company  4
Letter from Leadership  5
ABT Board of Governing Trustees  6
ABT Dancers, Orchestra, Staff, Donors & Sponsors  8
Programs & Initiatives  10
Education & Training  14
Performances & Digital Presentations  18
Financial Summary  31

Cassandra Trenary and Joo Won Ahn in ZigZag.
Photo: Rosalie O’Connor.
Cover: Calvin Royal III, Christine Shevchenko, Katherine Williams, Stephanie Petersen, Erica Lall, Joo Won Ahn, Sierra Armstrong, James Whiteside.
Photo: Erin Baiano.
Our Mission: To create, to present, to preserve and to extend the great repertoire of classical dancing, through exciting performances and educational programming of the highest quality, presented to the widest possible audience.
American Ballet Theatre

Kevin McKenzie
Artistic Director

Alexei Ratmansky
Artist in Residence

JOO WON AHN · ARAN BELL · ISABELLA BOYLSTON
SKYLAR BRANDT · MISTY COPELAND · HERMAN CORNEJO
THOMAS FORSTER · GILLIAN MURPHY · CALVIN ROYAL III · HEE SEO
CHRISTINE SHEVCHENKO · CORY STEARNS · DEVON TEUSCHER
CASSANDRA TRENARY · JAMES WHITESIDE

ZHONG-JING FANG · JOSEPH GORAK · BLAINE HOVEN · CATHERINE HURLIN
LUCIANA PARIS · GABE STONE SHAYER · KATHERINE WILLIAMS · ROMAN ZHURBIN

Sierra Armstrong · Alexandra Basmagy · Leah Baylin · Lauren Bonfiglio* · Kathryn Boren
Jacob Clerico · Zimmi Coker · Luigi Crispino · Jarod Curley · Claire Davison · Michael de la Nuez
Léa Fleytoux · Scout Forsythe · Patrick Frenette · April Giangeruso · Carlos Gonzalez · Breanne Granlund
Kiely Groenewegen · Sung Woo Han · Emily Hayes · Connor Holloway · Andrii Ishchuk · Anabel Katsnelson
Kanon Kimura · Jonathan Klein · Erica Lall · Courtney Lavine · Melvin Lawovi · Virginia Lensi · Fangqi Li
Isadora Loyola · Duncan Lyle · Tyler Maloney · Joseph Markey · Abbey Marrison · Hannah Marshall
Betsy McBride · Cameron McCune · Duncan McIlwaine · João Menegussi · Chloe Misseldine · Stephanie Petersen
Garegin Pogossian · Lauren Post · Luis Ribagorda · Rachel Richardson · Javier Rivet · Jose Sebastian
Courtney Shealy · Kento Sumitani · Eric Tamm · Ingrid Thoms · Nathan Vendt · Remy Young · Jin Zhang

Apprentices

Cy Doherty · Teresa D’Ortone · Elwince Magbitang · SunMi Park · Andrew Robare · Yoon Jung Seo

Clinton Luckett
Associate Artistic Director

Ormsby Wilkins
Music Director

Charles Barker
Principal Conductor

David LaMarche
Conductor

Regisseur
Susan Jones

Principal Répétiteur
Irina Kolpakova

Directors of Repertoire
Carlos Lopez · Nancy Raffa

*2021 Jennifer Alexander Dancer
This Impact Report incorporates a summary of the singular achievements during the unprecedented period from 2020-2021, along with important facts and figures. It represents American Ballet Theatre’s (ABT) unwavering commitment to excellence, innovation, and inclusion.

As America’s National Ballet Company®, ABT’s vision is to engage and inspire communities through the diversity, dynamism, and power of world class dance. Throughout the pandemic, ABT expanded its repertoire through commissions, grew education and outreach programs, and deepened its commitment to advancing diversity and inclusion with ABT RISE.

Only days after the World Premiere of the ballet Of Love and Rage by Alexei Ratmansky on March 5, 2020, at Segerstrom Center for the Arts in Costa Mesa, California, ABT ceased all rehearsals and classes, closing its studios while artists and staff isolated at home. This new full-length ballet was to have been the centerpiece of the Company’s 80th anniversary celebratory season at the Metropolitan Opera, but the New York City premiere was indefinitely postponed.

These extraordinary circumstances prompted the Company to move forward with ingenuity and imagination, following the example of Lucia Chase and Oliver Smith, ABT’s visionary founders, during earlier crises. In an uncertain period, paramount was safeguarding the health of dancers, artistic and production staff, and administration, while finding novel ways to pursue the Company’s mission.

Commissions and Performances

In Fall 2020 and Spring 2021, ABT produced 18 new works rehearsed in “Ballet Bubbles,” isolated residencies where dancers and staff were quarantined to meet health and safety protocols. These bubbles provided safe opportunities for ABT dancers to train and create, generated new repertoire, and addressed the need for original digital content. Darrell Grand Moultrie and Christopher Rudd created their first works for the Company. Similarly, ABT Studio Company gathered in bubbles in New York state and Connecticut to rehearse classical, neoclassical, and contemporary works, including World Premieres by Hope Boykin, Lauren Lovette, Jessica Lang, Yannick Lebrun, Annabelle López Ochoa, and a collaboration by Emily Kikta and Peter Walker. The ABT Studio Company works were presented as part of two virtual festivals in Winter and Spring 2021.
BALLET THEATRE FOUNDATION, INC.

BOARD OF GOVERNING TRUSTEES

Jacqueline Kennedy Onassis (1929-1994), Honorary Chairman Emerita

OFFICERS

Andrew F. Barth, Chairman
Sharon Patrick, Martin Sosnoff, Vice Chairmen
Sarah Arison, President
Stewart R. Smith, Treasurer
Melissa A. Smith, Secretary

EXECUTIVE COMMITTEE

Andrew F. Barth, Chairman
Sarah Arison, President
Sharon Patrick, Vice Chair
Beth Chartoff Spector, Chair, Audit Committee
Kara Moore, Chair, Development Committee
Carrie Gaiser Casey, Co-Chair, Education Committee
Karen C. Phillips, Co-Chair, Education Committee
Stewart R. Smith, Chair, Finance Committee
Martin Sosnoff, Co-Chair, Investment Committee
Douglas C. Wurth, Co-Chair, Investment Committee
Jenna Segal, Chair, Nominating Committee
James Hexter, Chair, Strategic Planning Committee
Valentino D. Carlotti, Member-at-Large
Lisa Smith Cashin, Member-at-Large
Patricia R. Morton, Member-at-Large
Melissa A. Smith, Member-at-Large

TRUSTEES

Linda Allard
Francesca Macartney Beale
Hamish Bowles
Damien Calderini
Iain Drayton
Susan Fales-Hill
Pamela Ford
Gwendolyn M. Fragomen
Angela H. Ho
Yongsoo Huh
Wendy Evans Joseph
Reynold Levy
Shelly London
Alissa Hsu Lynch
Paula Mahoney
Diego Marroquin
Nancy McCormick
Kevin McKenzie
Michael Pauli
Dmitri Potishko
David Rabkin
Janine Racanelli
Matthew Rubel
Shari Siadat
Sutton Stracke
Douglas Tabish
Rutger von Post
John L. Warden, Esq.

CHAIRMEN EMERITI

Donald M. Kendall
Melville Straus
Charles H. Dyson
Stephen J. Friedman
Peter T. Joseph
Hamilton E. James
Lewis S. Ranieri
Edward A. Fox
Donald Kramer

TRUSTEES EMERITI

Andrew F. Barth, Co-Chair
Susan Fales-Hill, Co-Chair
Dr. Joan Taub Ades
Cheryl Bergenfeld
Arlene J. Blau
Amy R. Churgin
Susan Feinstein
Nancy Havens-Hasty
Brian J. Heidtke
Judith M. Hoffman
Christian Keesee
Anka K. Palitz
Cindy Sites
William Henry Told, Jr.
Jean Voipe
Ali E. Wambold

HONORARY TRUSTEES

Mildred C. Brinn
Ricki Gail Conway
Deborah, Lady MacMillan
Robin Chemers Neustein
Anne M. Tatlock
Blaine Trump
Nancy Zeckendorf

In Memoriam
In March 2021, four works by Alexei Ratmansky, including the World Premiere of Bernstein in a Bubble, were co-presented by the Company and New York City Center, where these ballets were filmed for digital distribution. The ABT Summer Celebration in July 2021 featured new works by Silas Farley, Helen Pickett, and James Whiteside. First Lady Jill Biden delivered the program's opening remarks from the White House, where she commended the Company for its “sheer determination to continue to bring beauty to our lives despite all odds.”

Although the Ballet Bubbles allowed artists to gather and collaborate, ABT was eager to find ways for artists to reunite with audiences. Enthusiastic audiences numbering more than 26,000 welcomed the Company at outdoor venues, as part of the ultimate road trip, ABT Across America. This epic three-week, bus-and-truck tour in July 2021 took dancers and crew to eight cities, from Minneapolis to Charleston, South Carolina, bringing ballet to new audiences.

At long last, Fall 2021 marked the auspicious return of American Ballet Theatre to Lincoln Center. The Fall Season at the David H. Koch Theater included the World Premiere of ZigZag by Jessica Lang, as well as works by Moultrie, Rudd, Ratmansky, Clark Tippet, and Antony Tudor, alongside performances of the full-length Giselle. ABT Trustee Jenna Segal, champion supporter of the ABT Women’s Movement, which supports the commission of new work by women choreographers, was the honoree at the Fall Gala.

ABT concluded 2021 with The Nutcracker, charming holiday audiences at Segerstrom Center for the Arts in California. Twelve performances in December initiated a three-year partnership between the Company and Segerstrom Center that involves annual World and West Coast Premieres, including a new piece by Alonzo King in Spring 2022 and the eagerly anticipated Like Water for Chocolate by Christopher Wheeldon, planned for 2023.

**Digital Impact**

The effects of the pandemic underscored the value of initiatives outlined in Accelerator, a plan formalized in July 2020 for creation of robust digital content. It provided a means to share ballets produced in residencies during the COVID-19 crisis and for dance education and training. Throughout 2021, ABT variously optimized its platforms, including Facebook, Twitter, YouTube, and Instagram, reaching a following of approximately 1.9 million across social media and gaining 200,000 followers in 2021. ABT was a pioneer among major ballet companies on TikTok, and since the launch of the Company’s channel in August 2020, it has gained a remarkable 384,000 followers. Overall, the Company is reaching an expanding global audience. Approximately 50 percent of ABT’s digital audience is outside of the United States, compelling evidence of worldwide interest in the Company.

**Education and Training**

From the earliest days of the pandemic, ABT’s dedication to education and training remained paramount, demonstrating resilience, agility, and resourcefulness. Within days of the lockdown, Pre-Professional Division classes at the ABT Jacqueline Kennedy Onassis School shifted online. Shortly after, instruction for the Children’s Division followed. The 2020 Summer Intensive program maintained its planned curriculum through online classes. Notably, almost all training courses grew, including the introduction of a new Open Division, which addressed a widened worldwide community of adults seeking instruction. Similarly, ABT’s highly regarded National Training Curriculum continued its syllabus for dance teachers by moving programs to online platforms, including certification of 350 teachers around the world.
Clockwise from top left: The Nutcracker. ABT Across America in Middleburg, Virginia. 2021 Fall Gala. ZigZag.
ABT RISE

Originating from the Company’s established Diversity, Equity, and Inclusion initiative, ABT RISE (Representation and Inclusion Sustain Excellence), provided new impetus in 2020 to its commitment to advance inclusion and increase diversity – on stage, in studios and classrooms, across production staff and administration. Ongoing and expanded ventures furthered numerous objectives, including the ABT Women’s Movement, and ABT RISE Creative, which provided opportunities for BIPOC choreographers and designers. ABT RISE Workshops offered free instruction for students in communities typically underrepresented in classical ballet and scholarships were provided across ABT’s training programs.

Staffing

Despite the challenges of 2020 and 2021, ABT took advantage of the opportunity to add exceptional talent to its ranks. New leaders joining ABT’s staff during the pandemic include:

Tony Johnson – Chief People and Inclusion Officer
Lourdes Liz – Chief Marketing Officer
Aubrey Lynch – Dean of Faculty and Student Affairs and Co-Director of Education
Laura Miller – Director of Communications and Media Affairs

Donors and Sponsors

ABT extends deepest gratitude to our community of donors – individuals, foundations, corporations, and government agencies—that helped propel the Company forward during the unprecedented health crisis. We acknowledge the stalwart leadership of ABT’s Board of Governing Trustees, who welcomed nine new members since March 2020. ABT is further buoyed by the dedicated members of its Global Council, Chairman’s Council, ABT RISE Advisory Council, and Accelerators. We also acknowledge the support of Summer Celebration and Fall Gala sponsors and patrons. Your optimism and generosity strengthen ABT’s tenacious and resilient spirit. With you, we celebrate our recovery, and proudly recognize the exceptional philanthropy and engagement that enables ABT to create, innovate, and perform, while meeting the highest standards of artistry.

Kevin McKenzie  
Artistic Director
Andrew F. Barth  
Chairman of the Board
Sarah Arison  
President of the Board
Programs & Initiatives

Indestructible Light.
Photo: Rosalie O’Connor.
ABT RISE

ABT RISE, Representation and Inclusion Sustain Excellence, the Company’s commitment to advance diversity, equity, and inclusion (DEI) – on stage, in studios and classrooms, and throughout production staff and administration – continued to deepen and grow throughout 2020 and 2021. Its ongoing and recently developed initiatives serve a range of artistic objectives, education programs, and Company partnerships in New York City and beyond.

The ABT Women’s Movement, established in 2018, continued to expand opportunities for women choreographers through Company and ABT Studio Company commissions. Recent premieres included Convivium by Gemma Bond (2020) and What Becomes of Love? by Sonya Tayeh (2021). Similarly, ABT RISE Creative, launched in 2020, brought attention to BIPOC choreographers and designers, including Hope Boykin, Silas Farley, Amy Hall Garner, Yannick LeBrun, Darrell Grand Moultrie, and Christopher Rudd, as well as Haitian-born designer Victor Glemaud, who created costumes for Lauren Lovette’s La Follia Variations.

As an alluring enhancement of stage design and an important signal toward inclusivity, female dancers of American Ballet Theatre wore – for the first time – tights and pointe shoes in their own flesh tone for performances of Giselle and other ballets during the 2021 Fall season. The effect was subtle and contributed to a vivid stage picture.

Members of ABT’s DEI Working Group formed an Indigenous Partnership Project Group with the aim of evaluating and developing ABT’s relationship to native communities in New York and around the United States. Working with the Lenape Center, an organization that furthers appreciation of the Lenape, the indigenous people of the Northeast, the Company prepared a Land Acknowledgement statement, available online at abt.org/land-acknowledgement.

Throughout 2020, ABT RISE Workshops offered complimentary instruction for 2nd and 3rd grade students from communities typically underrepresented in classical ballet. Provided in partnership with community organizations in New York City including Harlem School of the Arts, they evolved from in-person classes, in February 2020, to virtual classes in August and October 2020. In April 2021, the ABT RISE Weekend Workshop encompassed dance classes and programs for 2nd and 3rd grade students from 30 states across the country. Conducted virtually and taught by ABT dancers, ABT Jacqueline Kennedy Onassis School
faculty, and teaching artists, it introduced children to modern, jazz, and character dance, acting and mime, as well as classical ballet. As part of the weekend program, students had the opportunity to participate in a Meet the Artist discussion with ABT dancers, among them, Courtney Lavine. “I am honored to share my passion for classical ballet with future generations of dancers and ballet lovers,” said Lavine. “Our goal is to show students that ballet is for everyone.”

As part of the ABT RISE initiative, scholarships are provided across the range of ABT education and training programs: Summer Intensives, the ABT Jacqueline Kennedy Onassis School, ABT Studio Company, and the National Training Curriculum. Pre-pandemic, ABT’s public school residencies and performances in New York City and ABT tour cities introduced 12,000 children annually to the Company’s teaching artists and dancers, providing opportunities for students of all abilities and backgrounds to engage with ABT’s wide-ranging repertoire. Recent collaborations have included Fresh Air Fund, KEEN (Kids Enjoy Exercise Now), Harlem School of the Arts, the Children’s Museum of Manhattan, and Lincoln Center Passport to the Arts.

Special thanks to Denise Littlefield Sobel for her leadership gift to ABT RISE, fueling the Company’s commitment to diversity, equity, and inclusion. Champion Support for the ABT Women’s Movement is provided by Jenna Segal. Additional leadership support is provided by the Virginia B. Toulmin Foundation.

Excerpt from the Indigenous Partnership Project Group Land Acknowledgement statement

“American Ballet Theatre performs across the United States on the unceded homeland of Indigenous peoples. We acknowledge that as we rehearse and perform on stages across North America, we are always on stolen land. We will strive to build relationships with Indigenous communities everywhere we travel, and we are starting with a focus on ABT’s home and headquarters in New York.”
ABT Heals | American Ballet Theatre responded swiftly to the COVID-19 pandemic in collaboration with Mount Sinai Kravis Children’s Hospital in New York. ABT Heals, a bi-weekly music and dance program recorded from May through July 2020, brought comfort and the beauty of dance to Mount Sinai’s physicians and staff, patients, and their families. Coinciding with the Company’s virtual season, it featured ABT Orchestra members playing musical excerpts from ballet classics, live-streamed from the musicians’ living rooms. Programming also included interviews with the dancers, insights from the Company’s conductors, video highlights from recent and historical performances, and appearances by special ABT guests. The live and pre-recorded presentations were streamed through Mount Sinai’s KidZone TV network to the Kravis Children’s Hospital, Mount Sinai Queens, as well as staff respite rooms throughout the Mount Sinai Health System.

The program honored the memory of Dr. Barry Webber, a beloved surgeon at Mount Sinai Queens who passed away from complications of COVID-19 in April 2020. Dr. Webber was married to Harriet Clark, a former ABT dancer who leads the Children’s Division as Principal Teacher at the ABT Jacqueline Kennedy Onassis School.

Digital Impact | Formulated in July 2020, Accelerator outlined initiatives for the creation of robust digital content. Varied digital platforms provided the means to share the numerous ballets produced in residencies during the COVID-19 crisis, as well as dance education programs and training. The artist-led enterprise, ongoing, will bring about the production of a range of dance subject matter, including short films, documentaries, and podcasts.

In 2021, ABT optimized its digital platforms, including Facebook, Twitter, YouTube, and Instagram, creating a virtual stage through which it shared its artistry and special brand of excitement. It reached a following of approximately 1.9 million across social media, gaining 200,000 followers in 2021. Since the inception of ABT’s TikTok channel in August 2020, its followers have gained a remarkable 384,000 followers. Through the Company’s YouTube channel, ABT shared a number of events in 2021, including the Summer Celebration, ABT Incubator, ABT Studio Company Winter Festival, and ABT Studio Company Spring Festival.

Overall, the Company reaches an ever-expanding global audience, with large followings in Mexico, Italy, Brazil, and Japan. With the shift from theaters across the world to the virtual stage, ABT’s digital content extended in 2021 to more than 8.5 million views across its platforms – the equivalent of approximately 3,200 performances at the Metropolitan Opera House or 2,150 performances at the David H. Koch Theater. Approximately 50 percent of ABT’s digital audience is outside of the United States, compelling evidence of worldwide interest in the Company – its dancers and repertoire.

Special thanks to Denise Littlefield Sobel for her leadership gift to ABT’s Media Fund, advancing the Company’s digital endeavors.

Random House Children’s Books | A multi-year, eight-title publishing program to educate children and foster a love of dance is at the heart of the ABT Random House Children’s Books series. Launched in Fall of 2020, the books exemplify commitment to representation in stories that reveal the humanity, diversity, resilience, and camaraderie of dancers as they pursue their artistic goals. The latest in the series, My Daddy Can Fly!, by Thomas Forster – Principal Dancer and father to a son, Benjamin – was published on November 23, 2021. It is co-written with Shari Siadat and illustrated by Jami Gigot. About the book, Forster says, “I love that this book addresses the stigma around male dancers in ballet and how it shows that ballet is an art form that boys and men can be proud of.” Previous books include B is for Ballet and Boys Dance!
EDUCATION & TRAINING

For What Is It All Worth?

Photo: Henry Evans/Zipline Media.
Training Programs

From the first days of the pandemic, ABT’s dedication to education and training remained paramount, demonstrating resilience, agility, and extraordinary resourcefulness. Within four days of the lockdown in March 2020, classes for the ABT Jacqueline Kennedy Onassis School Pre-Professional Division, students aged 13-18, shifted online via Zoom, and instruction for the Children’s Division followed shortly thereafter. Children’s Division classes were supplemented by teaching through Instagram TV. In Fall 2021, Pre-Professional and Children’s Division students returned to in-person training at ABT’s studios, with health and safety protocols that included mandatory mask wearing, distancing, and enhanced cleaning.

ABT’s Summer Intensive program maintained its planned 2020 curriculum through online instruction. As in Summer 2020, acceptance for the 2021 Summer Intensives was by audition. Class sessions, held online, were adjusted to accommodate students in the various U.S. time zones as well as to meet unprecedented demand. The program attracted students from Europe – France, Italy, Switzerland – and as far as Nigeria and India. The curriculum led by its renowned faculty encompassed ballet technique, pointe, variations, men’s technique, as well as mime, modern, and jazz. Intensives were supplemented by yoga, Pilates, and injury prevention. ABT Jacqueline Kennedy Onassis School Artistic Director Cynthia Harvey enhanced the program further with live YouTube video chats with faculty and celebrated ABT dancers, past and present, among them Mikhail Baryshnikov and Alessandra Ferri. In addition, the 2021 Summer Intensive program included two, two-week in-person sessions at the University of South Florida in Tampa, with limited class size to accommodate health protocols and to allow for more individualized attention.
For its Open Division, ABT expanded its curriculum – beginner, intermediate, advanced – to address a widened, worldwide community through Adult Ballet Classes offered via Zoom and taught by faculty and ABT dancers.

“Despite these unprecedented times and difficulties,” said Harvey, “I believe we accomplished our mission – to reach the widest possible audience and offer training of the highest standards for the Pre-Professional and Children’s Divisions, Summer Intensives, and Teacher Training – while keeping students motivated.”

ABT National Training Curriculum

Designed for the development and training of students, ABT’s National Training Curriculum (NTC) incorporates elements of the French, Italian, and Russian schools of training. Under the direction of ABT Artistic Director Kevin McKenzie and Cynthia Harvey, Artistic Director of the ABT Jacqueline Kennedy Onassis School, NTC continued to offer training to dance teachers and ballet students around the world by moving programs online, including the evaluation and examination of teachers and their pupils. In Summer 2021, NTC provided eight online teacher training sessions. More than 350 teachers participated from 39 states and 28 countries throughout Europe, Asia, South America, Australia, and the Middle East, with special sessions offered in Spanish and Italian.

NTC’s innovative Teacher Training Intensives and Raising the Barre Weekend Workshops, created to enhance teacher education and student training, and cultivate the formation of emerging artists, introduced a new platform in 2021. This subscription-based web portal provides access to specialized content regarding methodology, technique, and tradition on such topics such as the Cuban Method, Bournonville, Mime, Men’s Work, and Character Dance.

In Fall 2020, the Raising the Barre program also included an online session with the artistic directors of COMPLEXIONS Contemporary Ballet. COMPLEXIONS co-artistic director, and former ABT Principal Dancer, Desmond Richardson and co-artistic director Dwight Rhoden discussed “Nique,” a unique ballet-based technique which they created. The introduction formed an important addition to diversity, equity, and inclusion initiatives.
ABT Studio Company

ABT Studio Company, led by Sascha Radetsky, is a classical ensemble of dancers (ages 17-21) of outstanding potential that forms a bridge between the highest level of ballet training and professional performance. In 2020 and 2021, the dancers, choreographers, and staff gathered in New York State and Connecticut in ballet bubbles, observing strict COVID-19 protocols, to train, create new work, and rehearse repertory. The diverse company of 15 dancers, from New York to the Philippines, Texas to Japan, presented the ABT Studio Company Winter Festival on February 9 and 10, 2021, a program of nine works that ranged from classic, neoclassical, and contemporary works, and included two World Premieres: For What Is It All Worth? by Hope Boykin, and La Follia Variations by Lauren Lovette. Similarly, repertoire for the ABT Studio Company Spring Festival, June 2-3, 2021, was created, rehearsed, and filmed in bubbles in upstate New York. The program of 11 works included four World Premieres by Jessica Lang, Yannick Lebrun, Annabelle López-Ochoa, and a collaboration between Emily Kikta and Peter Walker, alongside classics by choreographers August Bournonville, Kevin McKenzie after Marius Petipa, and modern dance masters Paul Taylor and Twyla Tharp. Both virtual festivals were available through the Company’s YouTube channel and reached over 99,000 viewers.

The premiere of Visceral Harmonies, choreography by Amy Hall Garner, represented a unique collaboration between ABT Studio Company and the Collective Conservatory, an immersive online music-making initiative. The tech-enabled partnership between the two groups gained its first performance on December 16, 2020, on American Ballet Theatre’s YouTube channel and @ABTStudioCo IGTV. Garner created movements for 13 dancers, which they filmed via Zoom from their home studios or outdoor locations. Similarly, the music was performed and recorded remotely by 100 students from the Peabody Institute’s Tuned-In program and the Harmony Project of Los Angeles and affiliates.

In November 2021, ABT Studio Company returned to live performance with a tour throughout the southwestern United States, including Los Angeles, California; Farmington, Santa Fe, and Albuquerque, New Mexico; and Phoenix, Arizona.
Performances & Digital Presentations
In Fall 2020 and throughout 2021, ABT produced new work commissioned from eight choreographers at innovative “Ballet Bubbles” – isolated settings in which dancers and staff were quarantined, meeting strict medical and safety protocols. The bubbles were created to provide opportunities for ABT artists, develop repertoire, and address the need for original digital content, intended for broad distribution. Dances by Gemma Bond, Darrell Grand Moultrie, Christopher Rudd, and Pam Tanowitz were made in Fall 2020 at two locations in New York State and one in New York City. They received World Premieres as part of the Company’s 80th Anniversary Fall Gala Celebration, *ABT Today: The Future Starts Now*, on November 23, 2020, via its YouTube channel. ABT Artistic Director Kevin McKenzie said, “The continuation of our 80th Anniversary programming represents the resiliency of our dancers and our collective desire to continue to create through crisis. With the innovative spirit that defined Ballet Theatre since 1940, we will continue our mission to extend our repertoire and share the power of ballet with the widest possible audience.”

In a special collaboration, ABT and National Sawdust, the non-profit, Brooklyn-based music venue, presented the World Premiere of *What Becomes of Love?*, a dance film choreographed and directed by Sonya Tayeh and set to music by Rhye (Mike Milosh). Its presentation was co-hosted by ABT and National Sawdust on Facebook on March 4, 2021.

Four works by ABT Artist in Residence Alexei Ratmansky, including a World Premiere created in a ballet bubble, were co-presented by the Company and New York City Center, on March 23, 2021. Filmed on the City Center stage, the program was comprised of excerpts from Ratmansky’s *The Seasons*, *Seven Sonatas*, and *The Sleeping Beauty*, and *Bernstein in a Bubble*, a new work set to Leonard Bernstein’s Divertimento for Orchestra. The performance was available on demand at City Center’s website.

Lead gifts for The Ratmansky Project have been provided by Avery and Andrew F. Barth, the Blavatnik Family Foundation, Mr. and Mrs. Hamilton E. James, and The Ted and Mary Jo Shen Charitable Gift Fund.
With its longtime partner Segerstrom Center for the Arts in Costa Mesa, California, ABT collaborated on a bubble to rehearse and perform ballets by Lauren Lovette and Darrell Grand Moultrie for a filmed performance entitled *Uniting in Movement*. In addition to works by Lovette and Moultrie, the program paid homage to its heritage with the *Swan Lake* Act II pas de deux, and *Grand Pas Classique*. The production, which involved 20 dancers, received a live performance on April 25, 2021, and was available on demand for two weeks in May on the Segerstrom Center website.

As part of celebrations surrounding the sesquicentennial of Colorado Springs, American Ballet Theatre appeared at the Green Box Arts Festival in June 2021. During a month-long residency, choreographer Silas Farley developed and rehearsed *Collage & Creed, Parts I and II*, his first work for the Company. The ballet for 12 dancers is comprised of Part I: “Genealogy” and “Concerto,” set to music by Arvo Pärt and J.S. Bach; and Part II: “Collage” and “Creed,” to music of Pärt. Its World Premiere took place on June 24. Festival programs also included the Company Premiere of *Overlook* by Adriana Pierce, to music written and performed by Julia Kent, as well as pas de deux from *Don Quixote* and *Swan Lake*.

American Ballet Theatre appeared at Kaatsbaan Cultural Park in upstate New York during Kaatsbaan’s inaugural Spring Festival in 2021. In 2020, Stella Abrera retired as Principal Dancer of ABT and was appointed artistic director at Kaatsbaan Cultural Park, a vanguard, multi-disciplinary arts venue. Kaatsbaan’s rehearsal studios and outdoor stages, set on more than 150 acres of parkland in the Hudson Valley, were ideal for the Company’s residency and live performances. The program included two World Premieres, *City of Women*, choreographed by Principal Dancer James Whiteside, and *Desire*, choreographed by Helen Pickett, with music composed and recorded by Peter Salem. Whiteside’s ballet was initially developed in 2018 at *ABT Incubator*, the Company’s choreographic workshop. Set to the theme-and-variations second movement from Schubert’s String Quartet in D Minor, D. 810 (“Death and the Maiden”), it featured a cast of nine women dancers, featuring Sierra Armstrong, Christine Shevchenko, and Katherine Williams. Pickett, whose first work for ABT encompasses dance on film and dance theatre as well as ballet, created *Desire* as a study inspired by Gustave Flaubert’s novel *Madame Bovary*. A selection from *A Time There Was* by Gemma Bond, and the Act III pas de deux from *Don Quixote* completed the program.

Leadership support for ABT’s residency at Green Box Arts Festival was generously provided by Christian Keesee and Larry Keigwin, who co-founded the Festival in 2009.
Summer Celebration, which premiered digitally on July 15, 2021, featured capture of live outdoor performances of new ballets by Silas Farley, Helen Pickett, and James Whiteside. First Lady Jill Biden delivered the program’s opening remarks, placing the occasion within the context of recovery and the essential value of the performing arts. The evening honored Dr. Robert Galvin, the Company’s medical advisor, and actress Jennifer Garner, both stalwart supporters of ABT.

Summer Celebration, presented online, reflected the spirit of innovation and creativity cultivated throughout the Covid-19 pandemic, as well as ABT’s deepened commitment to diversity, equity, and inclusion. The program included Collage & Creed by Silas Farley, a former dancer with New York City Ballet. Farley’s first work for ABT is set to works by Arvo Pärt and J.S. Bach. Desire, Helen Pickett’s debut ballet for the Company, inspired by Gustave Flaubert’s fervid novel Madame Bovary, uses original music, composed and recorded by Peter Salem. James Whiteside’s City of Women, about the passing down of tradition among ballerinas, with music by Franz Schubert, evolved from of the 2018 ABT Incubator program. The program was completed by an excerpt from Alexei Ratmansky’s Bernstein in a Bubble and the balcony pas de deux from Kenneth MacMillan’s Romeo and Juliet.

BAAND Together

American Ballet Theatre collaborated with four acclaimed New York dance companies to perform a week-long festival, August 17-21, 2021, as part of Lincoln Center’s Restart Stages, to help kickstart live performance and, consequently, contribute to the revival of New York City. BAAND Together, named for the participating dance companies – Ballet Hispánico, Alvin Ailey American Dance Theater, American Ballet Theatre, New York City Ballet, and Dance Theatre of Harlem – was a showcase of dance genres, styles, choreography, and music. Over five evenings, the companies shared a different mixed bill on the outdoor stage at Lincoln Center’s Damrosch Park. ABT’s contributions were excerpts from Songs of Bukovina by Alexei Ratmansky and Jessica Lang’s Let Me Sing Forevermore.

Additionally, each company held complimentary community workshops on the Hearst Plaza Stage. Over 60 children and their families gathered for an ABTkids Story Ballet Workshop led by Company Teaching Artists, corps de ballet dancer Kiely Groenewegen, and ABT Studio Company member Elisabeth Beyer.

BAAND Together was made possible by CHANEL.
**ABT Incubator**

ABT Incubator, ABT’s innovative choreographic lab that nurtures ideas from Company dancers and emerging choreographers for the creation of new work, remained vital during 2020 and 2021. In October 2020, ABT dancer Jose Sebastian was appointed director of ABT Incubator, succeeding former Principal Dancer David Hallberg, who led the program beginning in 2010 and in its present form since 2018. ABT Incubator’s latest cycle was initiated in Spring 2020 with composition workshops led by choreographer Jessica Lang, program mentor. Due to the circumstances of the pandemic, the participating group of choreographers, six ABT dancers – Zhong-Jing Fang, Joseph Markey, Sung Woo Han, Luciana Paris, Luigi Crispino, and Melvin Lawovi – created ballets on fellow dancers through unprecedented means: via Zoom or in bubbles at settings ranging from Chatham, New York to Milan, Italy to Seoul, South Korea. Music ranged from J.S. Bach to Frédéric Chopin, John Coltrane to Future Natives Project.

Once the works were completed, the films were edited and streamed free on Mondays, one world premiere each week from March 29–May 3, 2021, on the Company’s YouTube channel.

Choreographers have been selected for the 2022 ABT Incubator to be held in January and February.

**Celebrity Cruises®**

The 2020-2021 ABT Incubator was presented by Celebrity Cruises.

**ABT Across America**

To reach live audiences at scale after over a year, American Ballet Theatre undertook a national, bus-and-truck, three-week tour in July 2021 to eight American cities, concluding with homecoming performances at Rockefeller Plaza in New York City. Twenty ABT dancers and a crew of 28 traveled across 14 states, a total of more than 3,100 miles, and performed outdoors for socially distanced audiences that numbered more than 26,000 over the course of 14 performances. ABT Across America began in Lincoln, Nebraska, and included tour stops in Iowa City; Chicago; Minneapolis; St. Louis; Charleston, South Carolina; Middleburg, Virginia; and New York, New York. About the first performances in Lincoln, Principal Dancer Devon Teuscher commented, “They said over 6,000 people were there. It’s the biggest audience I’ve ever performed for in my life. It was absolutely phenomenal... It feels joyous and fun. And it’s something we’ve not had in the last year and a half.”

The tour comprised a caravan of six sleeper buses and three production trucks, one of which converted into a performance stage with a lighting grid. It represented an opportunity for dancers to return to the stage, alongside colleagues, and to perform in front of new, live audiences – an exuberant celebration of the performing arts. On the tour, ABT offered family activities, community engagement programs, and opportunities for students from local ballet schools to take class with Company members. All activities took place according to state and local guidelines for health and safety.

Repertoire featured Lauren Lovette’s La Follia Variations, set to music by Francesco Geminiani, Jessica Lang’s Let Me Sing Forevermore, a pas de deux performed to a suite of songs sung by Tony Bennett, Darrell Grand Moultrie’s Indestructible Light, with a jazz score with music by Duke Ellington, Count Basie, Neal Hefti, Billy Strayhorn, and Chuck Harmony, and classical pas de deux.

ABT Across America was generously supported by Bloomberg Philanthropies. Dalio Philanthropies and one anonymous donor are recognized for their champion support. Additional major support provided by John Rallis and Mary Lynn Bergman-Rallis.
LINCOLN, NEBRASKA
Pioneer Park

Devon Teuscher and Cory Stearns at Robber’s Cave in Lincoln, where the Lied Center for the Performing Arts held a welcome dinner for the Company.

Catherine Hurlin backstage at Pioneer Park.

MINNEAPOLIS, MINNESOTA
Minnesota Landscape Arboretum

La Follia Variations at the Minnesota Landscape Arboretum.

Backstage at the Minnesota Landscape Arboretum.

IOWA CITY, IOWA
Hancher Green at the University of Iowa

ABT held outreach events throughout the tour. Here, Abbey Marrison leads a beginner ballet class in Iowa City.

The Company celebrates the Fourth of July with sparklers at the curtain call in Iowa City.

ABT ACROSS AMERICA
July 1-21, 2021 | 8 cities, 21 days, and more than 3,100 miles — relive the journey of ABT Across America, American Ballet Theatre’s one-of-a-kind summer tour!
CHICAGO, ILLINOIS
Millennium Park
Lauren Bonfiglio, Hannah Marshall, and Betsy McBride at the Cloud Gate sculpture in Millennium Park.
Dana Treister, ABT Artistic Director Kevin McKenzie, and Sonia Florian at a donor dinner in Chicago.

ST. LOUIS, MISSOURI
Forest Park
Anabel Katsnelson and Carlos Gonzalez at the Gateway Arch in St. Louis.
Indestructible Light at Forest Park.

MIDDLESBURG, VIRGINIA
Salamander Resort & Spa
The Company on stage at the Salamander Resort & Spa.
Sheila Johnson, ABT Executive Advisor Kara Medoff Barnett, ABT Trustee Kara Moore, and friends at the Salamander Resort & Spa.

NEW YORK, NEW YORK
Rockefeller Center
Carlos Gonzalez welcomes the audience in New York City, with ABT Artistic Director Kevin McKenzie, ABT Executive Advisor Kara Medoff Barnett, and Managing Director, Head of Rockefeller Center EB Kelly.
New American Romance at Rockefeller Center.

CHARLESTON, SOUTH CAROLINA
The Citadel
João Menegussi, Michael de la Nuez, and Duncan McIlwaine at the beach in Charleston.
La Follia Variations at The Citadel.
Christine Shevchenko and Aran Bell in Giselle.
Photo: Rosalie O’Connor.

ZigZag.
Photo: Rosalie O’Connor.
2021 Fall Season

The Fall marked the triumphant return by American Ballet Theatre to the David H. Koch Theater at Lincoln Center, October 20-31, 2021, its first Fall Season in two years. Repertoire included the World Premiere of ZigZag by Jessica Lang, co-commissioned by the Abu Dhabi Festival, as well as the first live performances of Alexei Ratmansky’s Bernstein in a Bubble and Touché by Christopher Rudd, alongside repertory masterworks by Antony Tudor and Clark Tippet.

The season opened with the full-length classic Giselle. Performances featured 15 dancers in the roles of Giselle, Albrecht, and Myrta, and was a showcase for several of the dancers who were promoted in Fall 2020. Lang’s ZigZag celebrated the legendary career and artistry of singer Tony Bennett. Set to 11 recorded songs that ranged from “What the World Needs Now” to “It’s De-Lovely,” the ballet featured costumes by Wes Gordon, creative director for Carolina Herrera, and scenery by Derek McLane, which incorporated artwork by Bennett.

The Lincoln Center season also brought the return of the Fall Gala – carefully planned in accordance with New York City safety guidelines and health protocols – on October 26. It honored ABT Trustee Jenna Segal, an ardent champion of the ABT Women’s Movement, with the Melville Straus Leadership Achievement Award. To date, the Women’s Movement has supported 28 World and Company Premieres for ABT and ABT Studio Company. The Fall Season was also a showcase for three of the 22 new works that were created in quarantined bubbles during a 17-month period.

ABT’s Fall Gala was Chaired by Sarah Arison, Angela H. Ho and Alissa Hsu Lynch. Co-chairs were Paul Arnhold and Wes Gordon, Amy Astley, Hamish Bowles, Anh Duong, Jordan Roth, and Randi Zuckerberg.

Photos: Dimitrios Kambouris and Jamie McCarthy, Getty Images.
In addition, the Company presented its first-ever Pride Night celebration evenings, October 27 and October 30, in recognition of LGBT History Month as well as demonstration of its commitment to diversity, equity, and inclusion. Events honored the LGBTQIA+ community and included post-performance panel discussions with creators of the male duet Touché, choreographer Christopher Rudd, Principal Dancer Calvin Royal III, and corps de ballet member João Menegussi. The discussion was moderated by transgender actress Tommy Dorfman. Sarah Lozoff, intimacy director for Touché, and Principal Dancer James Whiteside joined the panel on separate evenings. Both evenings featured a guest appearance by celebrated drag artist Lypsinka, who offered witty and sharp commentary and introduced the panel. She is the alter ego of John Epperson, who has served as a rehearsal and class pianist with ABT for more than 43 years. The occasion marked Lypsinka’s first appearance with ABT and first return to performing since 2018.

Throughout the Company’s Fall season, a free exhibition of the works of photographer Quil Lemons, curated by Sarah Hoover, was displayed on the lobby and promenade level of the Koch Theater.

MAC is a proud sponsor of American Ballet Theatre’s Pride Nights.

Christopher Rudd, Calvin Royal III, Sarah Lozoff, and João Menegussi.
Photo: Rosalie O’Connor.
The engagement initiated a three-year partnership between the Company and Segerstrom Center for the Arts, which will feature Ratmansky’s The Nutcracker followed by World and West Coast Premieres each spring through 2024. In March 2022, American Ballet Theatre and Segerstrom Center will co-present a mixed repertory program to include a World Premiere by Alonzo King and West Coast Premieres of Ratmansky’s Bernstein in a Bubble and Jessica Lang’s ZigZag. In March 2023, ABT gives the North American Premiere of Like Water for Chocolate, inspired by Laura Esquivel’s bestselling novel of the same name. Christopher Wheeldon is the choreographer of the ballet, a co-production with The Royal Ballet, set to a score by composer Joby Talbot, with costumes by Bob Crowley. A third World Premiere will be presented in 2024. This partnership combines the resources of America’s National Ballet Company® and one of the nation’s leading presenters of dance, including the Center’s American Ballet Theatre William J. Gillespie School and Studio D: Arts School for All.
Skylar Brandt and Herman Cornejo in *Giselle*.

Photo: João Menegussi.
## BALLET THEATRE FOUNDATION, INC.

### FINANCIAL SUMMARY  ($M)

#### OPERATING RESULTS

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EARNED REVENUE</td>
<td>6.0</td>
<td>24.0</td>
<td>26.6</td>
</tr>
<tr>
<td>OPERATING SUPPORT</td>
<td>17.9</td>
<td>20.7</td>
<td>20.9</td>
</tr>
<tr>
<td>ENDOWMENT APPROPRIATION FOR OPERATIONS</td>
<td>1.1</td>
<td>1.4</td>
<td>0.7</td>
</tr>
<tr>
<td><strong>TOTAL REVENUE</strong></td>
<td>25.0</td>
<td>46.1</td>
<td>48.2</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROGRAMMING ACTIVITIES</td>
<td>24.9</td>
<td>43.1</td>
<td>42.7</td>
</tr>
<tr>
<td>SUPPORTING SERVICES</td>
<td>4.5</td>
<td>5.5</td>
<td>5.4</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>29.4</td>
<td>48.6</td>
<td>48.1</td>
</tr>
<tr>
<td><strong>NET INCREASE / (DECREASE) FROM OPERATIONS</strong></td>
<td>(4.4)</td>
<td>(2.5)</td>
<td>0.1</td>
</tr>
<tr>
<td>NON OPERATING ACTIVITIES</td>
<td>0.3</td>
<td>0.6</td>
<td>(0.6)</td>
</tr>
<tr>
<td>REAL ESTATE RELEASES (OPERATING)</td>
<td>0.2</td>
<td>0.4</td>
<td>0.2</td>
</tr>
<tr>
<td>REAL ESTATE EXPENSES (OPERATING)</td>
<td>(0.2)</td>
<td>(0.4)</td>
<td>(0.2)</td>
</tr>
<tr>
<td><strong>TOTAL INCREASE / (DECREASE) IN UNRESTRICTED NET ASSETS</strong></td>
<td>(4.1)</td>
<td>(1.9)</td>
<td>(0.5)</td>
</tr>
</tbody>
</table>

#### NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BEGINNING TOTAL NET ASSETS</strong></td>
<td>45.9</td>
<td>44.4</td>
<td>43.6</td>
</tr>
<tr>
<td>NET INCREASE / (DECREASE) IN UNRESTRICTED NET ASSETS</td>
<td>(4.1)</td>
<td>(1.9)</td>
<td>(0.5)</td>
</tr>
<tr>
<td>NET INCREASE / (DECREASE) IN DONOR RESTRICTED NET ASSETS</td>
<td>4.7</td>
<td>3.4</td>
<td>1.3</td>
</tr>
<tr>
<td><strong>ENDING TOTAL NET ASSETS</strong></td>
<td>46.5</td>
<td>45.9</td>
<td>44.4</td>
</tr>
</tbody>
</table>