Contents

The Company 4
Letter from Leadership 5
ABT Board of Governing Trustees 8
New Leadership 9
ABT Dancers, Orchestra, Staff, Donors & Sponsors 11
Programs & Initiatives 12
Education & Training 18
Performances 25
Tribute to Kevin McKenzie 32
Financial Summary 35
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

Janet Rollé  
CEO & Executive Director

Susan Jaffe  
Incoming Artistic Director

Alexei Ratmansky  
Artist in Residence

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

ZHONG-JING FANG · JOSEPH GORAK · BREANNE GRANLUND · SUNG WOO HAN
BLAINE HOVEN · BETSY MCBRIDE · CHLOE MISSELDINE · LUCIANA PARIS
SUNMI PARK · GABE STONE SHAYER · KATHERINE WILLIAMS

Nastia Alexandrova · Sierra Armstrong · Alexandra Basmagy · Leah Baylin · Lauren Bonfiglio
Kathryn Boren · Tristan Brosnan · Jacob Clerico · Zimmi Coker · Luigi Crispino · Jarod Curley · Claire Davison
Michael de la Nuez · Cy Doherty · Teresa D’Ortone · Camila Ferrera · Léa Fleytoux · Scout Forsythe
Patrick Frenette · Carlos Gonzalez · Kiely Groenewegen · 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 · Elwince Magbitang · Tyler Maloney · Joseph Markey · Abbey Harrison
Hannah Marshall* · Cameron McCune · Duncan McIlwaine · João Menegussi · Garegin Pogossian · Lauren Post
Luis Ribagorda · Rachel Richardson · Andrew Robare · Jake Roxander · Jose Sebastian · Yoon Jung Seo
Courtney Shealy · Kento Sumitani · Eric Tamm · Ingrid Thoms · Olivia Tweedy
Nathan Vendt · Paulina Waski · Kotomi Yamada · Remy Young

Apprentices
Elisabeth Beyer · Tillie Glatz · Yuma Matsuura · Aleisha Walker

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
John Gardner · Carlos Lopez · Amanda McKerrow · Nancy Raffa

*2022 Jennifer Alexander Dancer
This Impact Study provides a summary of American Ballet Theatre’s singular achievements during 2022. Emerging from the manifold challenges brought about by the pandemic, the Company returned to live performance in theaters, continued its unstinting commitment to the art it serves by commissioning new ballets and broadening repertoire, furthered growth of education and training, and demonstrated its ongoing dedication to a culture that values equity, inclusion, and diversity.

The return of the Company to the Metropolitan Opera House for its five-week Summer season and touring through the United States were hallmarks of 2022. As the year draws to a close, the Company remains more resilient, with programs and initiatives marked by vision and innovation and a focus on ballet and its standards of excellence to fulfill its mission and reach an ever-broadening audience.

Company Summary

The year 2022 was marked by important transitions in Company leadership. In spring 2021, Kevin McKenzie, who served with distinction for three decades as Artistic Director announced his retirement at the end of 2022. He is succeeded, beginning in December 2022, by Susan Jaffe, former Principal Dancer of American Ballet Theatre and an arts educator and administrator of wide experience. In January 2022, ABT welcomed Janet Rollé as CEO & Executive Director. Rollé brings an estimable background encompassing both arts management and work with leading media and entertainment corporations.

Several dancers were promoted in 2022. With backgrounds and training from Brazil, Russia, South Korea, the United States, and more, these dancers exemplify the diversity that is a characteristic asset of American Ballet Theatre. On September 1, 2022, Catherine Hurlin and Roman Zhurbin were appointed to the rank of Principal Dancer. Daniel Camargo, who appeared as a Guest Artist during the 2022 Summer season, joined the Company as Principal Dancer. Five dancers were promoted to the rank of Soloist: Breanne Granlund, Sung Woo Han, Betsy McBride, Chloe Misseldine, and SunMi Park.

The Artistic staff was elated by two esteemed appointments. John Gardner and Amanda McKerrow joined the Company as guest répétiteurs for the 2022 Summer season, followed by their engagement as full-time Directors of Repertoire in the Fall. During their tenure at ABT, Amanda McKerrow, a former Principal Dancer, and John Gardner, a Soloist, performed a range of roles in full-length classics and one-act repertory works, collaborating with many of the leading choreographers of the 20th century. McKerrow, is the sole trustee of the Antony Tudor Ballet Trust, for which John Gardner serves as répétiteur.
Additional appointments to the senior staff include former Principal Dancer Stella Abrera, as Acting Artistic Director of the ABT Jacqueline Kennedy Onassis School, and Stacy Margolis as Chief Development Officer. The following individuals gained promotions and assumed new titles in three key departments: Kyle Pickles, Head of Touring and Live Events; Kyle Y. Ridaught, Head of Business Operations; and Vincent Roca, Head of Production.

In 2022, American Ballet Theatre also bid farewell to two cherished, visionary leaders, who formed an essential part of the Company’s management and educational fabric, collectively representing 65 years of ABT history: David Lansky, General Manager, who has served as a member of the production staff since 1986, and Cynthia Harvey, a former Principal Dancer who became Artistic Director of the ABT Jacqueline Kennedy Onassis School in 2016.

Performances, Commissions, and Premieres
American Ballet Theatre presented 40 performances during its 2022 Summer season at the Metropolitan Opera House, which extended from June 13 to July 16. In addition to the New York Premiere of Of Love and Rage, the repertoire included Don Quixote, Swan Lake, Romeo and Juliet, and mixed programs of works by Alonzo King, Jessica Lang, and George Balanchine. Total revenue for the Summer season was $6,703,966 based on the sale of 91,042 tickets. In the Fall, the Company returned to Lincoln Center for its season at the David H. Koch Theater, featuring works by Alexei Ratmansky, Frederick Ashton, Jessica Lang, Jiří Kylián, and Christopher Rudd. Over the course of 11 performances, revenue totaled $1,307,343 with 18,502 in tickets sold.

ABT premiered two new commissions in 2022: Alonzo King’s Single Eye and Christopher Rudd’s Lifted. Single Eye, set to music by jazz pianist and composer Jason Moran, had its World Premiere on March 16 at Segerstrom Center for the Arts, and its New York Premiere on July 7 during the Company’s Metropolitan Opera House season. The work is inspired by Biblical scripture: “If thine eye be single, thy whole body shall be full of light.” Lifted is choreographer Christopher Rudd’s second ballet for ABT. With it, Rudd sought to highlight and celebrate Black creative voices. The ballet had its World Premiere on October 27, during the Company’s Fall season at the David H. Koch Theater.

Additionally, American Ballet Theatre presented the New York Premiere of Alexei Ratmansky’s Of Love and Rage during the 2022 Summer season. A ballet in two acts, Of Love and Rage received its World Premiere in March 2020 at Segerstrom Center for the Arts. The year 2022 also brought the Company Premiere of Jessica Lang’s Children’s Songs Dance, set to music by the late American jazz composer Chick Corea. Children’s Songs Dance received its Company Premiere on August 9, 2022 as part of Lincoln Center’s BAAND Together Dance Festival, followed by performances during ABT’s Fall season.

In 2022, the Company returned to touring throughout the United States, appearing at the Virginia Arts Festival in Norfolk, Virginia; the Mahalia Jackson Theater in New Orleans; the Kennedy Center for the Performing Arts; and Segerstrom Center for the Arts in Costa Mesa, California.

ABT Studio Company undertook two six-city American tours in the Spring and Fall, returning for performances at the NYU Skirball Center. ABT Studio Company also participated in The Royal Ballet’s Next Generation Festival. Their sold-out appearances took place at The Royal Opera House’s Linbury Theatre in London.

Education, Training, and Outreach
In 2022, American Ballet Theatre welcomed the return of in-person programming for most of its Education and Training programs, including classes at the ABT Jacqueline Kennedy Onassis School, Summer Intensives, and National Training Curriculum, as well as the popular ABTKids performance and the Company’s community and engagement initiatives. Notably, the ABT JKO School Children’s
Division, with the School’s youngest ballet students, increased enrollment during the Fall 2022 semester. The innovative, virtual programming prompted by the pandemic—digital Summer Intensives, National Training Curriculum sessions, and Open Division Classes—continued to extend the range of the Company’s initiatives by welcoming participating students from around the globe.

Digital and Media Presence
In 2022, ABT further optimized its digital platforms, including Facebook, Twitter, YouTube, TikTok, and Instagram, creating a virtual stage through which to share its artistry and special brand of excitement. These platforms reached an audience of approximately 2.1 million through social media, adding 200,000 followers. Since the inception of the Company’s TikTok channel in August 2020, it has gained a remarkable 570,000 followers. Through the Company’s YouTube channel, ABT shared several programs, including the Summer season campaign videos, repertoire sneak peeks, and ABT Studio Company performances. The ABT Studio Company Instagram account, @ABTStudioCo, continues to grow with over 36,700 followers, while @ABTSchool (the official Instagram of the ABT Jacqueline Kennedy Onassis School, Summer Intensives, National Training Curriculum, and Engagement Programs) has increased to over 70,000 followers. Additionally, public relations generated over 65 billion media impressions worldwide in 2022. ABT reaches an ever-expanding worldwide audience, with large numbers in Japan, Canada, and Germany. Even with the return to live performance, ABT’s digital footprint increased in 2022: more than 9.5 million views across its platforms—the equivalent of approximately 2,500 performances at the Metropolitan Opera House or 3,740 performances at the David H. Koch Theater. Approximately 45 percent of ABT’s digital audience is outside of the United States, highlighting compelling evidence of international interest in the Company, its dancers and its repertoire.

Donors and Sponsors
American Ballet Theatre extends its deepest gratitude to our community of donors—individuals, foundations, corporations, and government agencies—that helped propel the Company forward, moving beyond the pandemic, and returning to live performance in venues across the country. We acknowledge the stalwart leadership of ABT’s Board of Governing Trustees, who welcomed two new members in 2022. ABT is further buoyed by the dedicated members of its Global Council and Chairman’s Council. The Company also acknowledges the support of the June Gala and Fall Gala sponsors and patrons. Their optimism and generosity strengthen ABT’s tenacious and resilient spirit. We proudly recognize the exceptional philanthropy and engagement that enables ABT to create, innovate, and perform, while meeting the highest standards of artistry.

Against the background outlined in this report, American Ballet Theatre is posed, in 2023, to preserve the ballets of its rich repertoire, develop new works by contemporary choreographers, and expand the Company’s audiences through opportunities in New York and on tour, and through education efforts and ever-changing media and technology.

Sincerely,

Kevin McKenzie
Artistic Director

Janet Rollé
CEO & Executive Director

Andrew F. Barth
Chairman of the Board

Sarah Arison
President of the Board
BALLET THEATRE FOUNDATION, INC.
BOARD OF GOVERNING TRUSTEES

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

OFFICERS
Andrew F. Barth, Chairman
Sharon Patrick, Vice Chair
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
Angela H. Ho, Co-Chair, Education Committee
Shelly London, Co-Chair, Education Committee
Stewart R. Smith, Chair, Finance Committee
Douglas C. Wurth, Chair, Investment Committee
Jenna Segal, Co-Chair, Nominating Committee
Alissa Hsu Lynch, Co-Chair, Nominating Committee
James Hexter, Chair, Strategic Planning Committee
Valentino D. Carlotti, Member-at-Large
Patricia R. Morton, Member-at-Large
Melissa A. Smith, Member-at-Large

TRUSTEES
Francesca Macartney Beale
Paula Mahoney
Alison Bernstein
Nancy McCormick
Hamish Bowles
Kevin McKenzie
Susan Fales-Hill
Michael Paull
Pamela Ford
Richard Pepperman
Gwendolyn M. Fragomen
Dmitri Potishko
Yongsoo Huh
Janine Racanelli
Wendy Evans Joseph
Janet Rollé

CHAIRMEN EMERITI
Donald M. Kendall†
Shari Siadat
Melville Straus†
Sutton Stracke
Charles H. Dyson†
Douglas Tabish
Stephen J. Friedman
Rutger von Post
Peter T. Joseph†
John L. Warden, Esq.
Hamilton E. James
Anita S. Stabler
Lewis S. Ranieri
urls.0294
Edward A. Fox
Blaine Trump
Donald Kramer
Nancy Zeckendorf

TRUSTEES EMERITI
Andrew F. Barth, Co-Chair
Mildred C. Brinn†
Susan Fales-Hill, Co-Chair
Ricki Gail Conway
Dr. Joan Taub Ades
Deborah, Lady MacMillan
Cheryl Bergenfeld
Robin Chemers Neustein
Arlene J. Blau
Anne M. Tatlock
Amy R. Churgin
BlaineTrump
Susan Feinstein
Nancy Havens-Hasty
Anne M. Tatlock
Brian J. Heidtke
Blaine Trump
Judith M. Hoffman
Anka K. Palitz
Christian Keese
Jung H. Park
Annie S. S. L. Shuker
William Henry Told, Jr.
Karla S. Stabler
Jean Volpe
Ali E. Wambold

HONORARY TRUSTEES
† In Memoriam
American Ballet Theatre
New Leadership

Janet Rollé
CEO & Executive Director

In January, American Ballet Theatre was pleased to welcome Janet Rollé as the Company’s newly appointed CEO & Executive Director. Rollé joined ABT from Parkwood Entertainment, having served as General Manager, leading all business operations since 2016. Previously, Janet served in executive roles at CNN, BET, AOL, MTV Networks, and HBO. Rollé received a Bachelor of Fine Arts in Dance from the State University of New York at Purchase and an MBA from Columbia University Graduate School of Business. She is the recipient of the Institute for Caribbean Studies Trailblazer Award, the Pat Tobin Media Professional Award from the National Association of Black Journalists, and an Honorary Doctorate of Laws from The University of the West Indies.

“Through dance, I learned how to be a professional, the value of discipline and technique, and my love for the creative process,” said Rollé. These lessons have always been at the core of my professional life and work. It is therefore a singular privilege to be entrusted by the Board to preserve and extend the legacy of American Ballet Theatre, and to ensure its future prosperity, cultural impact, and relevance.”

Susan Jaffe
Incoming Artistic Director

In May, American Ballet Theatre announced that former Principal Dancer Susan Jaffe will succeed Kevin McKenzie as the Company’s Artistic Director, beginning in December 2022. Susan enjoyed a 22-year career as a dancer at ABT before retiring in 2002. She performed on the international stage with the Royal Ballet, the Kirov Ballet, the Stuttgart Ballet, La Scala Ballet, Vienna State Opera Ballet, Royal Danish Ballet, Royal Swedish Ballet, and the English National Ballet. She went on to serve in multiple roles at the Company: on the faculty at the ABT Jacqueline Kennedy Onassis School, as an advisor to the Chairman of the Board, and on the Artistic Staff as Director of Repertoire. She was named Dean of Dance at University of North Carolina School of the Arts in 2012 and was appointed Artistic Director of Pittsburgh Ballet Theatre in 2020.

“To come back home is truly a dream come true!” said Susan. “I am grateful to Kevin McKenzie for his passion, dedication, and stewardship of the Company over the last 30 years, and I look forward to working with everyone to bring ABT into its future.”
Catherine Hurlin and Joo Won Ahn in Swan Lake.
Photo: Rosalie O’Connor.
Isabella Boylston and Daniel Camargo in *Romeo and Juliet*.
Photo: Rosalie O’Connor.

Martine van Hamel and Kevin McKenzie on stage at the Metropolitan Opera House.
Photo: Rosalie O’Connor.

Dancers
Click to view a full listing of ABT Dancers

Roderick Cox, Guest Conductor for *Lifted*.
Photo: Rosalie O’Connor

Guests at the 2022 Fall Gala.
Photo: Jamie McCarthy/Getty Images

Click to view a full listing of the ABT Orchestra

Staff
Click to view a full listing of the ABT Staff

Donors and Sponsors
Click to view a full listing of ABT Donors
Programs & initiatives

ABT workshop in partnership with the New York City Parks Department.

Photo courtesy of the New York City Parks Department.
Diversity, Equity, and Inclusion

*ABT RISE, Representation and Inclusion Sustain Excellence,* the Company’s commitment to diversity, equity, and inclusion (DEI)—on stage, in studios and classrooms, and throughout the production staff and administration—advanced a range of artistic objectives, education programs, and partnerships in New York City and beyond throughout 2022.

Through the ABT Women’s Movement and other commissions, women and BIPOC choreographers gained prominence in creating new works for the main Company, ABT Studio Company, and *ABT Incubator.* The ballet *Single Eye* by Alonzo King, the choreographer’s first work for ABT, set to music by jazz pianist and composer Jason Moran, received its World Premiere by American Ballet Theatre in March at Segerstrom Center for the Arts, followed by the New York Premiere during the Company’s Summer season at the Metropolitan Opera. *Lifted* by Christopher Rudd—a work celebrating Black creative voices with a score by Carlos Simon, a scenario by Phaedra Scott, costumes by Carly Cushnie, and lighting by Alan C. Edward—received its World Premiere during the Fall season at the David H. Koch Theater. Guest Conductor Roderick Cox led the orchestra for all *Lifted* performances.

At the NYU Skirball Center in May, ABT Studio Company gave the World Premiere of *Notes and Letters* by Emily Kikta, set to the fourth movement from the String Quartet No. 2, “Intimate Letters,” by Leos Janáček, in addition to presenting six additional New York Premieres: *For What Is It All Worth?* by Hope Boykin, *Late Registration* by Rena Butler, *Beyond Belief* by Sung Woo Han, *Children’s Songs Dance* by Jessica Lang, *Lora* by Yannick Lebrun, and *Scurry Night* by Annabelle Lopez Ochoa.

Lincoln Center commissioned the ballet *One for All* from Lopez Ochoa for the BAAND Together Dance Festival in August. The work featured dancers from all five companies participating in the Festival, which in addition to American Ballet Theatre, included Ballet Hispánico, Alvin Ailey American Dance Theatre, New York City Ballet, and Dance Theatre of Harlem.

*ABT Incubator,* the Company’s innovative choreographic lab, offered the 2022 workshop presentations in April at ABT’s New York studios. ABT dancer Jose Sebastian, director of the program, oversaw the initiative, which nurtures new works from selected Company dancers and emerging choreographers. ABT dancers Claire Davison and Courtney Shealy participated as choreographers with Davison choreographing her third work for Incubator, and Shealy creating her first. Two additional choreographers were invited to create work, both for the first time: Raymond Pinto, a graduate of the Juilliard School and NYU, who has presented dances at venues around the world, and Quinn Wharton, a former San Francisco Ballet dancer-turned-filmmaker and photographer. Wharton went on to act as filmmaker and director on the marketing campaigns for ABT’s 2022 Fall season and 2023 Spring season. Since its inception in 2018, *ABT Incubator* has proven to be a pipeline to further creative endeavors and partnerships with ABT, with previous participants being invited to choreograph works for ABT’s main Company, ABT Studio Company, and the ABT Jacqueline Kennedy Onassis School.

Champion Support for the ABT Women’s Movement is provided by Jenna Segal. Additional leadership support is provided by the Virginia B. Toulmin Foundation.

ABT’s Choreographic Innovation and Inspiration and Inclusion programs are generously supported by the Blavatnik Family Foundation. Additional major support of ABT’s Innovation and Inclusion programs is provided by Mark Casey and Carrie Gaiser Casey, the Ford Foundation, The Ted and Mary Jo Shen Charitable Gift Fund and through an endowed gift from The Toni and Martin Sosnoff New Works Fund.

Special thanks to Denise Littlefield Sobel for her leadership gifts to: ABT’s Media Fund, advancing the Company’s digital endeavors; and *ABT RISE,* fueling the Company’s commitment to diversity, equity, and inclusion.

*ABT Incubator* is presented thanks to support from American Express.
Internships

American Ballet Theatre's internship program was established in the fall of 2010 to provide nonprofit work experience for university students, recent graduates, and participants in various arts administration programs. Each year, approximately 40 interns join the ABT family, where they join a department, partner with a mentor, and gain valuable experience in their areas of interest. In addition, interns participate in weekly meetings that promote professional development and provide opportunities to learn from leaders within the organization. Interns may also assist with a range of special events and gain exposure to important figures in the New York arts community. Since the program began 12 years ago, 40 interns have been hired full-time by the Company, with 12 former interns currently on staff at ABT.

Audience Development and Outreach

As American Ballet Theatre emerged from the pandemic and returned to in-theater performance, the Company made appreciable strides in encouraging new and larger audiences to experience ballet. ABT partnered with numerous organizations and groups, providing complimentary or subsidized tickets to Make-a-Wish Foundation, Girl Scouts, Gay Men's Health Crisis, Entertainment Community Fund (formerly Actor's Fund), Theatre Development Fund Accessibility Programs, Boys & Girls Clubs of America, Broadway Cares/Equity Fights AIDS, and The Audre Lord Project, among others. The 2022 Fall season at the David H. Koch Theater marked the return of ABT's student ticket distribution program, providing approximately 1,200 tickets to over 30 NYC public schools.

ABTKIDS

This Summer, the Company welcomed the popular ABTKids program back to the Metropolitan Opera House for the first time since 2019. On June 18, Principal Dancer James Whiteside hosted the hour-long introduction to ballet for children ages 5-12, as well as their families. The presentation featured excerpts from Swan Lake, Romeo and Juliet, Don Quixote, and Stars and Stripes, performed by Company dancers. Additionally, for the first time, the program featured American Sign Language interpretation.

ABTKids is generously sponsored by Bloomberg Philanthropies.

ABTKIDS: SCHOOLS

On October 13 and 14, ABT Studio Company presented two ABTKids: Schools programs at Frank Sinatra School of the Arts in Astoria, Queens for more than 1,400 New York City public school students. Sascha Radetsky, Artistic Director of ABT Studio Company, hosted the performances which marked the first time the dancers took to the stage in the 2022-2023 season in advance of their Fall tour.
BURBERRY INSPIRE
The Burberry Foundation launched the Burberry Inspire program in 2018 in Yorkshire, England. An arts and culture program that connects schools to art organizations, it expanded internationally in early 2020, launching in New York City with America Ballet Theatre, Reel Works, and Studio in a School NYC. The program aimed to inspire creativity and creative thinking and develop teamwork and organizational skills. 2022 marked the third and final year of ABT’s cultural partnership with Burberry Inspire, during which ABT worked with more than 2,000 middle school students in six New York City Public Schools.

ENGAGEMENT PROGRAMS ON TOUR
As part of American Ballet Theatre’s Spring 2022 performances of *Don Quixote* at the Virginia Arts Festival in Norfolk, Virginia, and the Kennedy Center for the Performing Arts in Washington, D.C., the Company’s Teaching Artists presented a series of master classes and special community pre-performance workshops for dancers of all ages that explored this colorful, vibrant ballet.

In partnership with the Charleston Gaillard Center in Charleston, South Carolina, more than 400 students had the opportunity to become acquainted with the story of Kitri and Basilio, the young protagonists of *Don Quixote*, as part of ABT’s Make a Ballet program. Make a Ballet, ABT’s award-winning educational initiative, offers students the opportunity to design, choreograph, construct, produce, and perform their own original performance piece under the tutelage of ABT teaching artists. As part of ABT’s ongoing partnership with the Gaillard Center, the Company will return to Charleston with performances of *Giselle* in April 2023.

ENGAGEMENT PROGRAMS IN NEW YORK CITY
New York City is American Ballet Theatre’s home base for its dancers, musicians, teachers, and staff, as well as performances and engagement with its audiences. In Summer 2022, the Company’s programs came back reinvigorated to the Big Apple. ABT partnered with The Fresh Air Fund, New York City Parks Department, and Lincoln Center’s Summer for the City programs to bring ABT Teaching Artists into the community for a series of ballet workshops.

In conjunction with the Company’s participation in the BAAND Together Dance Festival at Lincoln Center, ABT offered a free hour-long workshop for families on August 13. ABT Teaching Artists were joined by Company dancer Luigi Crispino at the Oasis, Lincoln Center’s summer stage located at the Josie Robertson Plaza.

The Thompson Family Foundation generously supported the Family Workshop Program.

A highlight of the summer was the Company’s return to PS 2 The Meyer London School in Lower Manhattan as the cultural partner for Summer Rising 2022, a partnership between New York City’s Department of Education and the Department of Youth and Community Development. During the six weeks, the Company led more than 530 students, grades K-5, in 162 instructional hours to create a dance performance inspired by ABT repertoire and performed in the school’s newly restored playground.

For the 14th consecutive year, ABT served as the lead Cultural Partner for Dance during the 2022 Summer Arts Institute, a free, four-week arts program for New York City Department of Education students, grades 8-12, hosted by Frank Sinatra School of the Arts.
**ABT Heals**

During the pandemic, American Ballet Theatre partnered with Mount Sinai Kravis Children’s Hospital in New York to create *ABT Heals*, a recorded music, and dance program that brought comfort and the beauty of dance to Mount Sinai’s patients and families, physicians, and staff. A new workshop program, introduced in November 2022, focused on Alexei Ratmansky’s *Whipped Cream*, a whimsical ballet whose hospital scene is like no other. The program was led by Artistic Manager of ABT Engagement Richard Toda, ABT Design Teaching Artist Jeff Hopkins, and the hospital’s dance therapist Ashley Ervin. The program was recorded onsite at Mt. Sinai’s KidZone TV and rebroadcast throughout the Kravis Children’s Hospital. Three more workshops are planned for 2023, supported by ABT Teaching Artists and ABT’s music department. Through *ABT Heals*, the Company honors 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 and Principal Teacher at the ABT Jacqueline Kennedy Onassis School, who continues to work with the Company’s training programs.

**Partnerships and Collaborations**

ABT has continued to partner with a variety of companies and institutions in service of bringing America’s National Ballet Company® to the widest possible audience.

**RANDOM HOUSE CHILDREN’S BOOKS**

The latest installment in the multi-year, eight-title ABT Random House Children’s Book series gets to the heart of the partnership’s mission to educate children and foster a love and understanding of dance. This year’s edition is *The Night before the Nutcracker*, written by John Robert Allman, with illustrations by Juliana Swaney. The tale follows four young girls and boys as they experience the excitement of auditions, rehearsals, costume fittings, and, finally, opening night! The behind-the-scenes peek at the magic of this beautiful ballet will delight young dancers and readers of all ages. The publication has a special bonus—an afterword featuring original costume illustrations by Tony Award-winner Richard Hudson, costume and set designer of Alexei Ratmansky’s enchanting production of *The Nutcracker*. *The Night Before The Nutcracker* is available for purchase wherever books are sold and was also available at Segerstrom Center for the Arts shop during ABT’s 2022 *The Nutcracker* engagement.

**FAO SCHWARZ**

Two historic New York City institutions—American Ballet Theatre and the toy store FAO Schwarz—have collaborated on a limited-edition, exclusive line of dolls and costumes inspired by the ballets *Whipped Cream* and *The Nutcracker* and their respective designers, Mark Ryden and Richard Hudson. Each doll and costume are detailed replicas of the original ABT designs, overseen by Ryden and Hudson. In celebration of this partnership, students from the American Ballet Theatre Jacqueline Kennedy Onassis School performed excerpts from *The Nutcracker* and *Whipped Cream* during FAO Schwarz’s 160th Anniversary celebration in October 2022.

**EQUINOX**

In a first-of-its-kind partnership, Equinox Luxury Fitness Club partnered with ABT and launched a class that provides a look into the world of professional ballet. The specially designed workout is an intense but invigorating 50-minute ballet class created by Equinox instructor Chris Vo and ABT corps de ballet member Kathryn Boren. Participants execute across-the-floor combinations, incorporating the fundamentals of ballet with center barre, jumps, turns, and Thera-band sequences. To date, Equinox has offered almost 1,200 class sessions with more than 8,200 participants in select cities across
the United States. As part of the partnership, Equinox provided complimentary membership to all ABT dancers.

SILENT DISCOS AT LINCOLN CENTER
American Ballet Theatre hosted two free Silent Disco evenings in June as part of Lincoln Center’s Summer for the City programming. Coinciding with the Company’s season at the Metropolitan Opera House, the exuberant dance parties took place at the Oasis—reimagined with a dance floor, stage, and disco ball—at Lincoln Center’s Josie Robertson Plaza. Principal Dancer James Whiteside emceed with DJ Captain Kitty on June 18, and ABT dancer Tyler Maloney hosted on June 25, celebrating Pride Month alongside DJ Remeice. More than 2,900 attendees discoed the night away across the two nights, including ABT dancers, staff, New Yorkers, and visitors.

ABC CARPET & HOME
This December, abc carpet & home and ABT joined in a holiday partnership, bringing a special brand of winter magic to Manhattan’s Flatiron District. ABT has loaned a selection of intricate and finely made tutus designed by the acclaimed costume designer Willa Kim for display. The collection of tutus, available for viewing at abc carpet & home’s flagship store, enhance the store’s fanciful holiday décor and celebrates the relationship between these two neighboring brands. On December 10, students from the ABT Jacqueline Kennedy Onassis School offered a Tchaikovsky Celebration, presenting two special performances featuring excerpts from The Sleeping Beauty and Swan Lake. Additionally, for every in-store purchase made that day, 10% of sales were donated to ABT.

MORGENTHAL FREDERICS
Morgenthal Frederics, the luxury optician admired for its fine eyewear, partnered with American Ballet Theatre to support the Company’s ABT RISE initiative. ABT dancers, including Cassandra Trenary, Zhong-Jing Fang, Sung Woo Han, Michael de la Nuez, Connor Holloway, Jose Sebastian, and Remy Young, were featured in a publicity campaign for Morgenthal Frederics celebrating diversity. Through June 2022, a percentage of the sales of Morgenthal Frederic’s distinctive acetate ChromoClear frames were donated to ABT RISE.

THE HOUSE OF CREED
The British luxury perfumer The House of Creed, whose heritage dates to 1760, introduced its latest women’s fragrance, Wind Flowers, to 3,800 theater goers by providing samples following a performance of Swan Lake in June. Inspired by movement, The House of Creed describes the fragrance as a “dusky floral scent.” What better ballet than Swan Lake to exemplify the crepuscular world of mystery and the strength and grace of dance!

HBO MAX
ABT can turn up in the most unexpected places! In the popular television series Pretty Little Liars: Original Sin, available on HBO Max, a poster of ABT Principal Dancer Misty Copeland decorates the bedroom of one of the characters, an African American high school ballerina inspired by Copeland. The episode was broadcast in August, with the series attracting an average weekly viewership of 1.2 million.
EDUCATION & TRAINING
ABT Jacqueline Kennedy Onassis School

Stella Abrera, former Principal Dancer with American Ballet Theatre was named Acting Artistic Director of the ABT Jacqueline Kennedy Onassis School, effective August 22, 2022. As Acting Director of the ABT JKO School for the 2022-23 academic year, Abrera will oversee all artistic aspects of the School’s Children’s Division, Pre-Professional Division, and National Training Curriculum. Abrera joined ABT as a member of the corps de ballet in 1996, was promoted to Soloist in 2001, and was appointed Principal Dancer in August 2015. As a répétiteur of works by Alexei Ratmansky, Abrera has staged the choreographer’s works for the Mariinsky Ballet, ABT, and ABT Studio Company. Since June 2020, Abrera had served as Artistic Director of the Kaatsbaan Cultural Park in Tivoli, New York.

In September 2022, Yan Chen, former Soloist with American Ballet Theatre, was named to two key positions at the Company: Principal Teacher of the ABT JKO School Pre-Professional Division and Rehearsal Director for ABT Studio Company. In the Fall of 1993, Chen joined ABT and six months later was promoted to Soloist. Chen has nearly 30 years of teaching experience and many of her pre-professional students have assumed positions in major dance companies around the world. In 2009, she became Ballet Master with Orlando Ballet. She has been a faculty member for the ABT Summer Intensive since 2005 and recently served as a Guest Rehearsal Director and teacher for ABT Studio Company.

The year 2022 brought the return of in-person instruction for ABT’s Education and Training programs. The ABT Jacqueline Kennedy Onassis School Children’s Division enrolled 276 students for the Fall 2022 semester, increasing its enrollment by 110 students from the previous school year. This growth is attributed in part to the return of Pre-Primary classes, as well as increased enrollment at other instructional levels. Given the CDC (Centers for Disease Control) approval in June 2022 of the COVID-19 vaccine for children six months through 5 years of age, Pre-Primary instruction for three and four-year-olds was the last to be reinstated at 890 Broadway.

The Pre-Professional Division, dedicated to the training of advanced young adult dancers, admitted by audition, resumed classes in the Fall of 2021. A highlight for the division, this group of dancers had the opportunity to return to the NYU Skirball Center and
perform in Spring 2022. The performances, on May 19 and 21 included August Bournonville’s Conservatoriet staged by Petrusjka Broholm, Jota staged by Carmela Galace after Igor Moiseyev, excerpts from The Sleeping Beauty staged by Cynthia Harvey, and a suite from Coppélia staged by Carmela Galace, Robert La Fosse, and Rubén Martín. It also featured a special appearance by dancers from American Ballet Theatre’s main Company. Léa Fleytoux, an alumna of the ABT JKO School, and Jarod Curley performed the Black Swan pas de deux from Swan Lake, in honor of Harvey’s final year as Artistic Director of the ABT JKO School.

The ABT JKO School has also established a relationship with Complexions Contemporary Ballet (CCB) that provides students in the Pre-Professional Division an enviable opportunity: introduction to “rique,” the accredited technique developed by CCB that represents a fusion of classical and neoclassical ballet. Dancers from Complexions Contemporary Ballet, including Desmond Richardson, former Principal Dancer with ABT and Co-Founder and Co-Artistic Director of CCB, led a two-week residency for the Upper 3 Level students in November. The contemporary movement vocabulary is a complement to classical ballet training, adding to the versatility of the Pre-Professional Division dancers. At the conclusion of the residency, students took part on November 22 in the Gala Performance of Complexions Contemporary Ballet, the kick-off of the company’s season at The Joyce Theater.

ABT Studio Company

ABT Studio Company, led by Artistic Director 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. Its primary purpose is to prepare exceptionally promising dancers for American Ballet Theatre’s main Company or other leading ballet companies throughout the world. Nearly 80 percent of current ABT dancers are alumni of the ABT Studio Company. The diverse company is currently comprised of 11 dancers hailing from Brazil, Spain, South Korea, Japan, the Philippines, and cities across the United States.

During 2022, ABT Studio Company returned to live performance, both in New York City and on tour. At the NYU Skirball Center on May 20 and 21, 2022, in a program entitled Spring Moves, the troupe performed repertory works by George Balanchine, Mikhail Fokine, Victor Gsovksy, Twyla Tharp, and Rostislav Zakharov. In addition to this repertoire, the
NYU Skirball program presented a showcase of contemporary choreography, including the World Premiere of *Notes and Letters* by choreographer Emily Kikta, set to String Quartet No. 2, “Intimate Letters,” by Leoš Janáček, along with New York City Premieres of works by Hope Boykin, Rena Butler, Sung Woo Han, Jessica Lang, Yannick Lebrun, and Annabelle Lopez Ochoa.

Each season, ABT Studio Company commissions ballets by emerging and established choreographers. For the 2022-23 season, these include Gemma Bond, Hope Boykin, and Houston Thomas. In addition to the invaluable experience afforded by varied choreographic language, wide-ranging repertory offers dancers opportunities to engage with the broadest possible audiences.

ABT Studio Company undertook two six-city tours in the Spring and Fall of 2022. Tour cities included Detroit, Michigan; Charleston, South Carolina; Toledo, Ohio; and Rutland, Vermont. The Studio Company also participated in The Royal Ballet’s Next Generation Festival, appearing alongside The Royal Ballet School, Dutch National Ballet Junior Company, and Rambert School. The sold-out appearances took place at the Royal Opera House’s Linbury Theatre in London.

In September, members of ABT Studio Company appeared alongside Mariah Carey as part of the Global Citizen Festival in Central Park, while in December the Studio Company participated in performances with the main Company of *The Nutcracker* at Segerstrom Center for the Arts.

**Summer Intensives**

ABT’s in-person Summer Intensives training resumed in 2022. The Company’s world-class faculty trained 433 dancers in three programs held at the ABT’s studios in New York City: 178 participants in the Summer Intensive, 156 in the *Young Dancer Summer Workshop*, and 99 in the Collegiate Intensive. As in the past, acceptance for the 2022 Summer Intensives was by audition only. The renowned faculty led a curriculum that encompassed ballet technique, pointe, variations, men’s technique, as well as mime, modern, and jazz. Intensives were supplemented by yoga, Pilates, and injury prevention. Given the success of its online program in 2021, ABT continued with virtual Summer Intensive sessions in 2022, reaching an enrollment of 430 students worldwide. In 2023, ABT will hold in-person Summer Intensives in Irvine, California in addition to New York City.

Freed of London sponsors the ABT Summer Intensive National Audition Tour.
Open Division Classes

In mid-March 2020, within days after the shutdown in New York caused by the pandemic, the Education division turned resourcefully to digital means to maintain and further the programs of the ABT JKO School and the National Training Curriculum. It met with unexpected success. Because of the response, ABT created an Open Division to address a new, widened, worldwide community of adults interested in studying ballet. These Adult Ballet Classes, for students ages 16 and older, offered via Zoom, are taught by ABT JKO School faculty and Company dancers—an enviable opportunity, whether one is in Boston or Barcelona. Instruction is provided at the beginner, intermediate, and intermediate/advanced levels. In 2022, over 400 individuals participated in the Open Division, with many returning for classes on a weekly basis.

Teacher Training

Designed for the development and training of students, ABT’s National Training Curriculum (NTC) incorporates elements of French, Italian, and Russian schools of dance training. It aims to provide students with detailed knowledge of classical ballet technique and the ability to adapt to diverse dance styles. Its syllabus enables teachers to incorporate best practices such as pedagogy, child development, anatomy, dance psychology, and technique into their instruction.

In 2022, 10 Teacher Training Intensives were offered as part of the National Training Curriculum. Five in-person Teacher Training Intensives took place during the summer at the ABT’s studios in New York, as well as one intensive at the Center of Creative Arts in St. Louis in March and one at the Swedish National Ballet School in Gothenburg in August. Three additional Teacher Training Intensives were offered online.
Teacher evaluations are an essential aspect of the National Training Curriculum. In 2022, 126 individuals were recognized as ABT Affiliate Teachers through the ABT Affiliate Examinations process. As a part of this teacher assessment, more than 2,600 students received adjudications from ABT Examiners. Student examinations form a graded evaluation system for ABT Affiliate Teachers to receive assessments of their teaching, based on NTC standards. They also provide valuable critiques for the participating students regarding technique and artistic development.

NTC’s innovative *Raising the Barre Weekend Workshops*, created to enhance teacher education and student training, focused on Frederick Ashton’s masterpiece *The Dream*, on October 29-30, 2022. Cynthia Harvey served as host, and welcomed a distinguished panel of dance professionals and arts administrators, including Stella Abrera, Acting Artistic Director of the ABT JKO School, Margaret Barbieri, assistant director of Sarasota Ballet, Julio Bragado-Young, former dancer with American Ballet Theatre, Phillip Broomhead, director, Orlando Ballet School, Victoria Hulland, former principal dancer of Orlando Ballet, ABT principal conductor Charles Barker, and dance and music critic Alastair Macaulay.

ABT continued its partnership with New York University through the ABT/NYU Master’s Degree in Ballet Pedagogy, which had 10 graduates in 2022. Established in 2008, the program combines ballet pedagogy, research, and arts management course work with master classes in ballet technique. Graduates receive an MA in Teaching Dance in the Professions: ABT Pedagogy as well as certification in the National Training Curriculum. In August 2022, Pamela Levy was named Director of the ABT/NYU Master’s Program. A dance educator for over two decades, Levy has been a faculty member for the ABT JKO School and ABT Summer Intensives, and is currently a member of the NTC Artistic Board of Examiners and Director of Youth Programs at Steps on Broadway. She received her BFA in Dance from Mason Gross School of the Arts and was a charter graduate of the ABT/NYU Master’s Program.
Curtain Call from the World Premiere of Single Eye.
Photo: Marty Sohl.
PERFORMANCES
Christine Shevchenko and Thomas Forster in Of Love and Rage.
Photo: Gene Schiavone.

Scene from Single Eye.
Photo: Marty Sohl.
2022 Summer Season

The Summer brought the exultant return by American Ballet Theatre to the Metropolitan Opera House, June 13-July 16, 2022, its first Met season in three years. The Company presented the long-awaited New York Premiere of the ballet Of Love and Rage by ABT Artist in Residence Alexei Ratmansky, postponed because of the pandemic. The two-act ballet, Ratmansky’s 17th for the Company, is set to music by Aram Khachaturian, arranged by Philip Feeney, with a scenario by Guillaume Gallienne based on the ancient Greek novel Callirhoe by Chariton of Aphrodisias. Sets and costumes are by Jean-Marc Puissant, with lighting by Duane Schuler.

The Met season also marked the New York Premiere of Single Eye by Alonzo King. The piece, King’s first work for the Company, features music by pianist and composer Jason Moran. Single Eye received its Premiere on March 16, 2022, at Segerstrom Center for the Arts. The repertoire also included Don Quixote, Swan Lake, Romeo and Juliet, Jessica Lang’s ZigZag, and George Balanchine’s Theme and Variations, which marked the 75th anniversary of the ballet, created for ABT in 1947.

June Gala

ABT celebrated its return to the Metropolitan Opera House on June 13 with an opening night Gala that showcased the Company’s singular artistry and bravura. The evening, chaired by Ricki Gail and Robert Conway, honored Kevin McKenzie for his distinguished three-decade leadership as the Company’s Artistic Director, ahead of his retirement at the end of 2022. The fête also recognized ABT Trustee Susan Fales-Hill for her tireless stewardship and advancement of ABT RISE, the Company’s commitment to fostering diversity, equity, and inclusion throughout the organization. After a special performance of Don Quixote that featured three different casts of Principal Dancers, guests gathered on the Promenade of the David H. Koch Theater for dinner and dancing.
2022 Fall Season

American Ballet Theatre returned to the David H. Koch Theater for its Fall season, October 20–30, 2022. The season featured *Lifted*, a new work from Christopher Rudd celebrating Black creative voices, with a score by Carlos Simon, a scenario by Phaedra Scott, costumes by Carly Cushnie, and lighting by Alan C. Edwards. Guest Conductor Roderick Cox led the orchestra for performances of *Lifted*, which had its World Premiere on October 27, 2022. The Fall season opened with Ratmansky’s exuberant *Whipped Cream*, a full-length ballet with a libretto and beguiling score by Richard Strauss. Repertory works associated with Kevin McKenzie paid further tribute to the Company’s Artistic Director: Jiří Kylián’s *Sinfonietta*, Frederick Ashton’s *The Dream*, Ratmansky’s *The Seasons*, and *Children’s Songs Dance* by Jessica Lang, set to music by Chick Corea, and created for ABT Studio Company in January 2020.

Fall Gala

On October 27, ABT held its annual Fall Gala, the centerpiece of its engagement at the David H. Koch Theater. This year’s event honored ABT Trustee Patricia R. Morton with the Melville Straus Leadership Achievement Award celebrating her unwavering support and commitment to ABT’s mission. She joined ABT’s Board of Governing Trustees in 2019 and since then has generously shared her business acumen and expertise in nonprofit governance. Additionally, ABT dancer Léa Fleytoux received the 2022 Margaret King Moore Dancer Award, which is presented each year to an outstanding woman in the corps de ballet. The Gala evening showcased the World Premiere of Christopher Rudd’s *Lifted* and the revival of Jiří Kylián’s *Sinfonietta*. Following the performance, guests gathered for a black-tie dinner and dancing on the Promenade of the David H. Koch Theater, including attendees Amy Astley, Antoni Porowski, Coco Rocha, Nicky Hilton Rothschild, Sunny Hostin, and ABT Trustee Sutton Stracke.
Touring

Throughout 2022, American Ballet Theatre resumed touring and live performances across the United States. The Company appeared at Segerstrom Center for the Arts in Costa Mesa, California, March 16-19; the Virginia Arts Festival in Norfolk, Virginia, March 25-27; the Kennedy Center for the Performing Arts in Washington, D.C., March 29-April 1; and the Mahalia Jackson Theater in New Orleans, Louisiana, May 14-15, returning to Segerstrom Center for the Arts for performances of The Nutcracker, December 9-18. The tour repertoire included Don Quixote, Alexei Ratmansky’s Bernstein in a Bubble, Alonzo King’s Single Eye, and Jessica Lang’s ZigZag.
BAAND Together

For the second summer, American Ballet Theatre joined four acclaimed New York dance companies to perform as part of BAAND Together Dance Festival at Lincoln Center’s Damrosch Park, August 9-13, 2022. Presented as part of Lincoln Center’s Summer for the City, BAAND Together is named for the participating dance companies—Ballet Hispanico, Alvin Ailey American Dance Theater, American Ballet Theatre, New York City Ballet, and Dance Theatre of Harlem. The festival is a vibrant showcase of dance genres, styles, choreography, and music, with the troupes appearing on a mixed bill at the outdoor stage at the Damrosch Park amphitheater. Notably, this year’s program included One for All, a landmark World Premiere by Annabelle Lopez Ochoa, commissioned by Lincoln Center and featuring dancers from all five companies. In addition, ABT performed Jessica Lang’s Children’s Songs Dance, and Principal Dancer Herman Cornejo appeared in Pas de Duke, with Jacqueline Harris of Alvin Alley.

The BAAND Together Dance Festival is made possible by CHANEL.

The Nutcracker

American Ballet Theatre returned to Segerstrom Center for the Arts in Costa Mesa, California for 12 performances of The Nutcracker, December 9-18, 2022. The Company performed the classic holiday favorite that features choreography by ABT Artist in Residence Alexei Ratmansky, evocative scenery and vibrant costumes designed by Richard Hudson, lighting by Jennifer Tipton, and Tchaikovsky’s enduring score.

The engagement marks the second year of a three-year partnership between American Ballet Theatre and Segerstrom Center, where on March 29, 2023, the Company will give the North American Premiere of Like Water for Chocolate. The three-act ballet with choreography by Christopher Wheeldon is inspired by Laura Esquivel’s bestselling novel of the same name. A co-production with The Royal Ballet, Like Water for Chocolate has a score by Jody Talbot, costumes by Bob Crowley, lighting by Natasha Katz, and video design by Luke Halls. 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.
KEVIN McKENZIE
ABT Artistic Director, 1992-2022

“As Kevin McKenzie concludes three decades as Artistic Director of American Ballet Theatre, members of the ABT family reflect on his notable career and his lasting impact on the Company.

“For the past thirty years, Kevin has been the steady hand at the Company’s helm—steering ABT to some of its most remarkable achievements, as well as navigating tremendous unforeseeable challenges. His dedication to the great tradition of classical ballet has enabled him to nurture multiple generations of exciting dancers, while ensuring the significance and vitality of ABT’s rich and dynamic heritage repertoire is passed on and understood. At the same time, his commitment to commissioning new works by some of the most important choreographers of today has pointed the Company towards the highest standards of excellence and some of its greatest artistic achievements.”

— Clinton Luckett
Associate Artistic Director

“In our six years of working closely together, I have witnessed Kevin’s love of and commitment to our company. His compassion, decency, integrity, and humility have made a monumental difference. He has left his imprint on ABT—to the extent that we feel like a family, it is due to him. I hope that we can honor him by maintaining the same atmosphere in the years ahead.”

— Andrew F. Barth
Chairman of the Board

Kevin McKenzie coaching the Shades from La Bayadère.
Photo: MIRA.

“Kevin’s honesty, generosity of spirit, and humanity are the hallmarks of his leadership, and the ethos which the next generation understands to represent the best of American Ballet Theatre.”

— Cynthia Harvey
Artistic Director of the ABT Jacqueline Kennedy Onassis School, 2016-2022

Kevin McKenzie and his sister Maureen.
Photo courtesy of Kevin McKenzie.
“55 years ago I met a 14-year-boy who would end up having a profound effect on my life. It was 1967 and Kevin and I were students at Washington School of Ballet. Advance forward, I joined ABT in 1971 and Kevin joined eight years later. Advance further forward and there we were again, in the studio creating Don Quixote in 1995—side by side, dancing all the roles together, laughing along the way. No time had passed. Suffice it to say, what he leaves in his wake is substantial. I’ll be reminded of him and his legacy every day.”
— Susan Jones
Regisseur

“Most of all, I will miss Kevin in the studio. He is a gifted coach—astute, direct, but warm and supportive. His musical phrasing is fluid, not rigid, and it helps both the dancer and the musician to find solutions.”
— David LaMarche
Conductor and Music Administrator

“The celebration for Kevin McKenzie at the Metropolitan Opera House in 2022.
Photo: Rosalie O’Connor.

“My favorite memories of Kevin are of watching him coach an intimate two-person rehearsal, particularly teaching partnering to young men learning principal roles for the first time. I have watched him not only share advice about what emotions should be tapped into, but also demonstrate the actual physical mechanics. Over his decades of coaching, he has helped shape countless leading men who are confidant and excel at partnering, and make something so difficult look easy and beautiful.”
— Danielle Ventimiglia
Production Stage Manager
## BALLET THEATRE FOUNDATION, INC.

### FINANCIAL SUMMARY ($M)

<table>
<thead>
<tr>
<th></th>
<th>2021</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OPERATING RESULTS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EARNED REVENUE</td>
<td>8.6</td>
<td>6.0</td>
<td>24.0</td>
</tr>
<tr>
<td>OPERATING SUPPORT</td>
<td>34.6*</td>
<td>17.9</td>
<td>20.7</td>
</tr>
<tr>
<td>ENDOWMENT APPROPRIATION FOR OPERATIONS</td>
<td>0.0</td>
<td>1.1</td>
<td>1.4</td>
</tr>
<tr>
<td><strong>TOTAL REVENUE</strong></td>
<td>43.2</td>
<td>25.0</td>
<td>46.1</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROGRAMMING ACTIVITIES</td>
<td>24.0</td>
<td>24.9</td>
<td>43.1</td>
</tr>
<tr>
<td>SUPPORTING SERVICES</td>
<td>5.4</td>
<td>4.5</td>
<td>5.5</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>29.4</td>
<td>29.4</td>
<td>48.6</td>
</tr>
<tr>
<td><strong>NET INCREASE / (DECREASE) FROM OPERATIONS</strong></td>
<td>13.8</td>
<td>(4.4)</td>
<td>(2.5)</td>
</tr>
<tr>
<td>NON OPERATING ACTIVITIES</td>
<td>0.8</td>
<td>0.3</td>
<td>0.6</td>
</tr>
<tr>
<td>REAL ESTATE RELEASES (OPERATING)</td>
<td>0.5</td>
<td>0.2</td>
<td>0.4</td>
</tr>
<tr>
<td>REAL ESTATE EXPENSES (OPERATING)</td>
<td>(0.5)</td>
<td>(0.2)</td>
<td>(0.4)</td>
</tr>
<tr>
<td><strong>TOTAL INCREASE / (DECREASE) IN UNRESTRICTED NET ASSETS</strong></td>
<td>14.6</td>
<td>(4.1)</td>
<td>(1.9)</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEGINNING TOTAL NET ASSETS</td>
<td>46.5</td>
<td>45.9</td>
<td>44.4</td>
</tr>
<tr>
<td>NET INCREASE / (DECREASE) IN UNRESTRICTED NET ASSETS</td>
<td>14.6</td>
<td>(4.1)</td>
<td>(1.9)</td>
</tr>
<tr>
<td>NET INCREASE / (DECREASE) IN DONOR RESTRICTED NET ASSETS</td>
<td>14.7</td>
<td>4.7</td>
<td>3.4</td>
</tr>
<tr>
<td><strong>ENDING TOTAL NET ASSETS</strong></td>
<td>75.8</td>
<td>46.5</td>
<td>45.9</td>
</tr>
</tbody>
</table>

* Includes Federal Covid Relief Funding of $15.8M
Support America’s National Ballet Company®

DONATE NOW