AMERICAN BALLET THEATRE

2024 IMPACT REPORT

Contents

The Company 4

Letter from Leadership 5

Executive Director Barry Hughson 6

ABT Board of Trustees 8

ABT Dancers, Orchestra, Staff, Donors & Sponsors 10

Programs & Initiatives 12

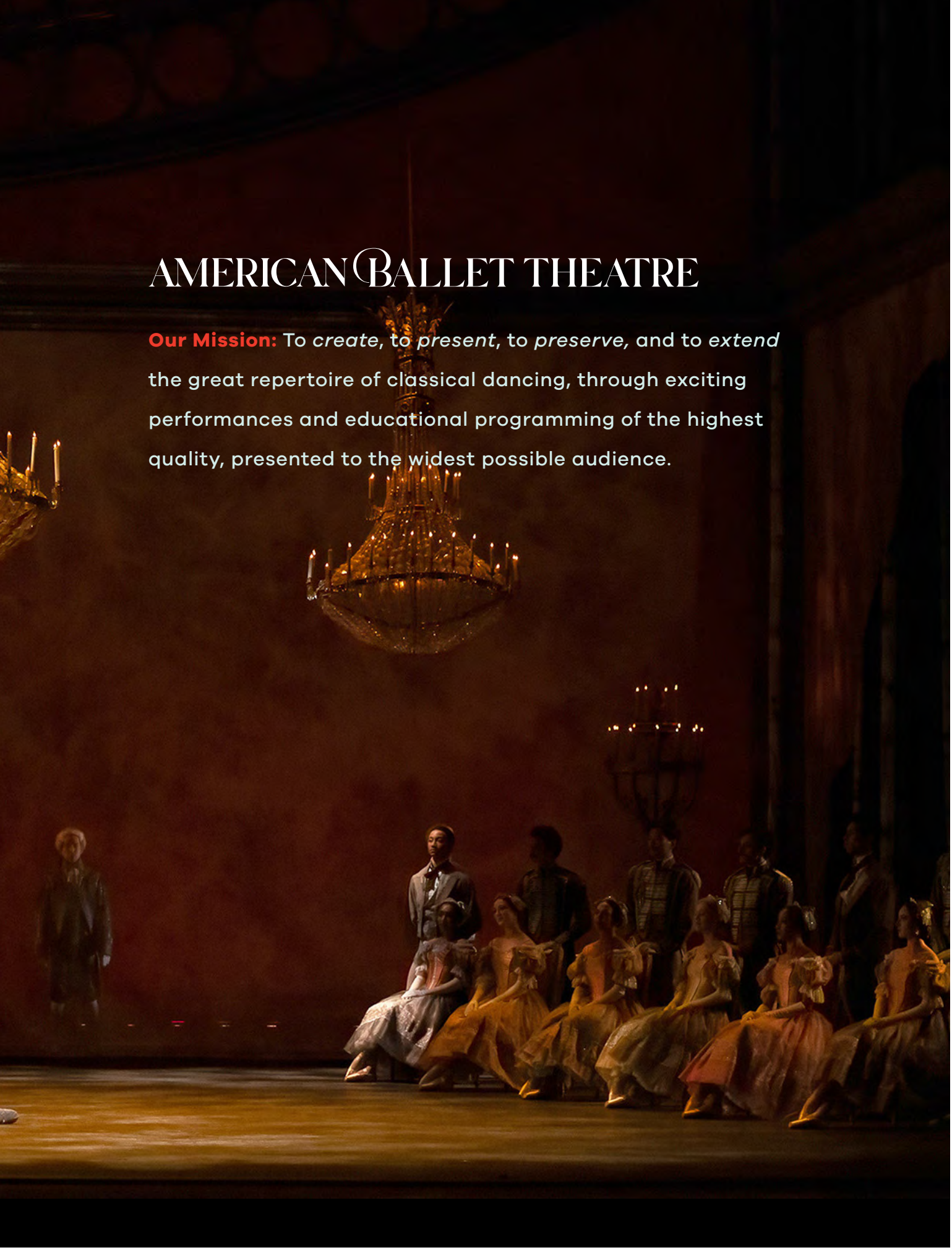
Education & Training 22

Performances 30

Financial Summary 40

Chloe Misseldine and Jarod Curley in *Onegin*.
Photo: Kyle Froman.

On the Cover
The curtain call from the 2024 Fall Gala at the David H. Koch Theater.
Photo: Emma Zordan.



AMERICAN BALLET THEATRE

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

Susan Jaffe
Artistic Director

Barry Hughson
Executive Director

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**2024 Jennifer Alexander Dancer*

AMERICAN BALLET THEATRE

This Impact Report provides a survey of American Ballet Theatre's singular and diverse achievements during 2024. In a challenging era for the arts, the Company continues to move forward with renewed purpose and spirit. This includes producing new ballets, commissioned works by a range of choreographers, and a commitment to its dancers, both in the main Company and ABT Studio Company, as well as identifying and training of emerging talent. ABT furthered growth of ballet education through numerous programs and partnership at ABT's Studios in New York City and beyond, while reaffirming its ongoing dedication to a culture of diversity, equity, and inclusion.

Company Summary

As Susan Jaffe embarked upon her second year as ABT's Artistic Director, she was joined by Barry Hughson, named as new Executive Director of the Company in March 2024. Hughson, whose appointment was effective on June 1, 2024, is widely respected for his transformative leadership in the arts.

Dancers form the heart of American Ballet Theatre, and six members of the corps de ballet were promoted to the rank of Soloist in 2024. In March, Susan Jaffe announced the promotions of Jarod Curley, Carlos Gonzalez, and Jake Roxander. This was followed in September by the promotions of Léa Fleytoux, Patrick Frenette, and Fangqi Li. Chloe Misseldine was promoted to Principal Dancer in July 2024, an announcement that was made from the stage of the Metropolitan Opera House after her New York debut in *Swan Lake* during the Summer season.

Two Guest Artists joined the Company this year: Alessandra Ferri, former Principal Dancer of American Ballet Theatre, appeared in performances of Wayne McGregor's *Woolf Works* during ABT's Summer season, and Isaac Hernández performed during the Fall season, in both *Études* and *The Kingdom of the Shades*. A native of Guadalajara, Mexico, Hernández joins ABT in January 2025 as a Principal Dancer, the Company's first Mexican artist at that rank. Joining ABT represents a homecoming for Hernández: he participated in ABT Summer Intensives from 2003 to 2007 and subsequently danced with ABT II (now ABT Studio Company) from 2007 to 2008.

In August, Kyle Ridaught was named Chief Advancement Officer at American Ballet Theatre. His responsibilities include developing and implementing a comprehensive fundraising program, including the Company's annual fund campaign, and all individual, corporate, and foundation efforts for annual

Barry Hughson

EXECUTIVE DIRECTOR

In June 2024, American Ballet Theatre was pleased to welcome Barry Hughson as the Company's new Executive Director. He joins ABT with an impressive record from his previous tenure at the National Ballet of Canada, where he was instrumental in strengthening the company's financial foundation and international stature. Hughson's career is distinguished by leadership roles at respected ballet companies, including Boston Ballet and Atlanta Ballet, where he led initiatives to expand audience engagement, foster artistic collaboration, and enhance financial health. At the National Ballet of Canada, he spearheaded significant projects that elevated the company's profile and ensured its sustainability, underscoring his ability to merge artistic vision and operational excellence.

Regarding his vision for ABT's future, Hughson said, "ABT is an American treasure and holds an important place in dance history. It is a profound honor to help navigate post-pandemic challenges, pursue opportunities for growth, and protect a Company that I have loved from the time I was a young ballet student dreaming big dreams. I look forward to working with the exceptional team at ABT, the Board of Trustees, and Susan Jaffe to continue the legacy of excellence and to introduce our remarkable artists to wider audiences."

Photo: Karolina Kuras, courtesy of The National Ballet of Canada.

Barry Hughson and Susan Jaffe during the 2024 Summer season at the Metropolitan Opera House.
Photo: Emma Zordan.

operations, as well as fundraising for new productions. Ridaught first joined ABT in 1998 when he served as Manager of Institutional Support; and later, in 2011, as Director of Development. In 2022, he assumed responsibilities as Head of Business Operations.

Performances, Commissions, and Premieres

American Ballet Theatre presented 42 performances during the 2024 Summer season at the Metropolitan Opera House, which took place from June 18 to July 20. The New York Premiere of *Woolf Works* by choreographer Wayne McGregor, based on novels and writings of British modernist author Virginia Woolf, was the centerpiece of the season. The ballet triptych received its North American Premiere by ABT earlier this year, on April 11 at Segerstrom Center for the Arts in Costa Mesa, California. Additional repertoire included the return of the popular ballet *Like Water for Chocolate* by Christopher Wheeldon, which the Company premiered during the 2023 Summer season, as well as *Onegin*, *Romeo and Juliet*, and *Swan Lake*. Revenue for the Summer season was $8,421,619 based on the sale of 93,809 tickets.

In the Fall, ABT returned to Lincoln Center for its season at the David H. Koch Theater, October 16-November 3, with works by George Balanchine, Harald Lander, Jessica Lang, Natalia Makarova, Alexei Ratmansky, Lynne Taylor-Corbett, and Twyla Tharp. The Company honored legendary dancer Natalia Makarova on the 50th anniversary of her staging of *The Kingdom of the Shades*, which she set on American Ballet Theatre in 1974. ABT also gave the World Premieres of three commissions during the Fall season: *La Boutique* by Gemma Bond, *Mercurial Son* by Kyle Abraham, the choreographer's first work for the Company, and *Crime and Punishment* by Helen Pickett, the first full-length ballet commissioned by ABT from a female choreographer. ABT also gave the Company Premiere of *Neo,* a pas de deux by Alexei Ratmansky. Over the course of 19 performances, box office revenue was $2,126,353 from 22,469 tickets.

In February, the Company toured to Washington, D.C., presenting a sold-out engagement of *Swan Lake* at the John F. Kennedy Center for the Performing Arts. ABT traveled to Segerstrom Center for the Arts in Costa Mesa, California, for the North American Premiere of Wayne McGregor's *Woolf Works* in April and returned in December for the annual engagement on Alexei Ratmansky's *The Nutcracker.* Additionally, ABT once again participated in Lincoln Center's BAAND Together Dance Festival, July 30 to August 3, presenting *Night Falls*, a pas de deux choreographed by ABT apprentice Brady Farrar.

ABT Studio Company had a vigorous performance schedule, including a nine-city Spring tour through the Western United States, capped by five performances at The Joyce Theater in New York City. In the Fall, they appeared in seven cities in the Eastern United States. Overall, travels took ABT Studio Company from Bozeman, Montana, to Wilmington, North Carolina. Throughout 2024, ABT Studio Company championed new ballets by emerging choreographers, including Madison Brown, Brady Farrar, Houston Thomas, and James Whiteside, whose works received World Premieres in 2024, and gave New York Premieres of commissions by Amy Hall Garner and Jamar Roberts. With audience engagement a primary focus, ABT Studio Company offered performances for New York City public schools and participated in a digital edition of Lincoln Center Moments, an innovative and free performance-based program specially designed for individuals with dementia and their caregivers.

Education, Training, and Engagement

In 2024, American Ballet Theatre furthered its Education and Training programs, including classes at the ABT Jacqueline Kennedy Onassis School, ABT Summer Intensives, and ABT National Training Curriculum, as well as the popular *ABTKids* program during the Met season, *ABTKids: Schools* programs

As of October 15, 2024

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† *In Memoriam*

in New York City, and the return of *ABTots*, an innovative program of movement and music, developed for children ages two and three. The Summer brought the return of Pre-Performance Workshops at the Metropolitan Opera House, while ABT introduced Family Friendly Matinees during the Fall season at the David H. Koch Theater, all part of the Company's robust and ever evolving engagement and outreach initiatives. In December, the ABT JKO School Children's Division inaugurated *The Nutcracker* Intensive, a new workshop held at the close of the Fall 2024 semester for all students enrolled in Levels 1A-3B. Both the ABT JKO School Children's Division and the Pre-Professional Division appeared in public performances in 2024: the Children's Division at the Frank Sinatra School of the Arts in Astoria, Queens, and the Pre-Professional Division at The Joyce Theater in New York. In 2024, ABT's Education and Training initiatives grew, including ABT Summer Intensives, the *Young Dancer Summer Workshop*, and Teacher Training programs. Utilizing digital platforms, some ABT National Training Curriculum Teacher Training sessions and Open Division classes were able to extend the reach of the Company's initiatives by welcoming dancers and educators from around the globe.

Digital and Media Presence

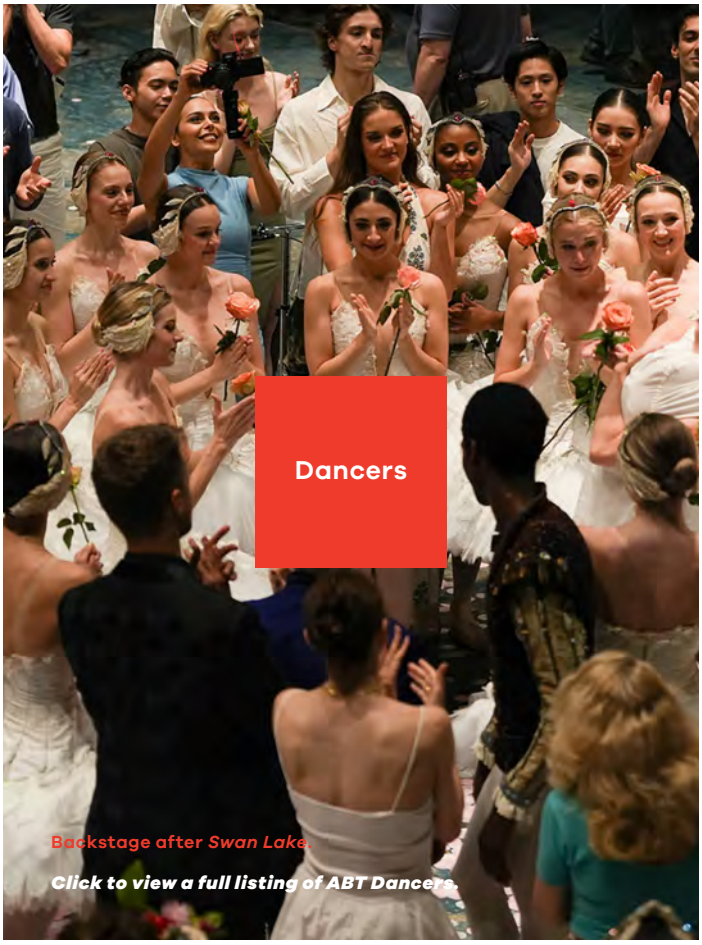
In 2024, ABT continued to optimize digital platforms, creating a virtual stage through which to share the Company's artistry and its special brand of excitement. These platforms reached an overall audience of approximately 2.64 million followers with an engagement of 4.31 million through social media platforms (X (formerly Twitter), Instagram accounts, YouTube, and TikTok). Since the inception of the Company's TikTok channel in August 2020, it has gained an impressive 710,800 followers.

American Ballet Theatre has three Instagram accounts representing the main Company, @ABTOfficial with 875,000 followers; ABT Studio Company, @ABTStudioCo with 95,300 followers (up from 63,000 in 2023); and ABT's Education and Training programs, @ABTSchool with 94,000 followers (up from 80,000 in 2023). Popular TikTok posts have included behind-the-scenes footage from *Swan Lake* and *Romeo and Juliet*, totaling more than 12 million views. Through the Company's YouTube channel, ABT's informational series *Behind the Ballet with Elizabeth Kaye*, with 14 videos, has reached a viewership of more than 78,000. *ABT Studio Company Saturdays*, a YouTube series highlighting the next generation of talent, returned in August 2024, with total viewership of over 52,000.

ABT reaches an ever-expanding worldwide audience, with significant numbers in Brazil, Mexico, Germany, and South Korea. ABT's digital footprint engaged more than 734 million views in 2024 across its platforms—the equivalent of approximately 193,000 performances at the Metropolitan Opera House or 288,100 performances at the David H. Koch Theater.

Throughout 2024, American Ballet Theatre garnered 9.2 billion (9,286,807,827) impressions from 1,131 media placements. This includes references to American Ballet Theatre, including but not limited to, the main Company, ABT Studio Company, and the ABT Jacqueline Kennedy Onassis School, as well as placements about individual ABT dancers and contributors. During the North American Premiere of *Woolf Works* in April 2024 and the New York Premiere during the Summer season at the Metropolitan Opera, the ballet had 3.4 billion (3,485,850,388) impressions from 505 media placements. The Summer season achieved 4.4 billion (4,437,944,371) impressions from 527 media placements. The World Premiere of *Crime and Punishment* received 563 million (563,551,810) media impressions from 30 placements for its six-performance run during the Fall season at the David H. Koch Theater. American Ballet Theatre's Education and Training programs, including references to ABT Studio Company, reached 153 million (153,351,012) impressions from 55 media placements.

Throughout the Spring and Summer, the announcement of Barry Hughson as the new Executive Director of American Ballet Theatre received nine feature placements, including a profile story in *The New York Times*. Likewise, Isaac Hernández's appearance as Guest Artist during the Fall season and his appointment as Principal Dancer with ABT in January 2025 received 84 media



Dancers

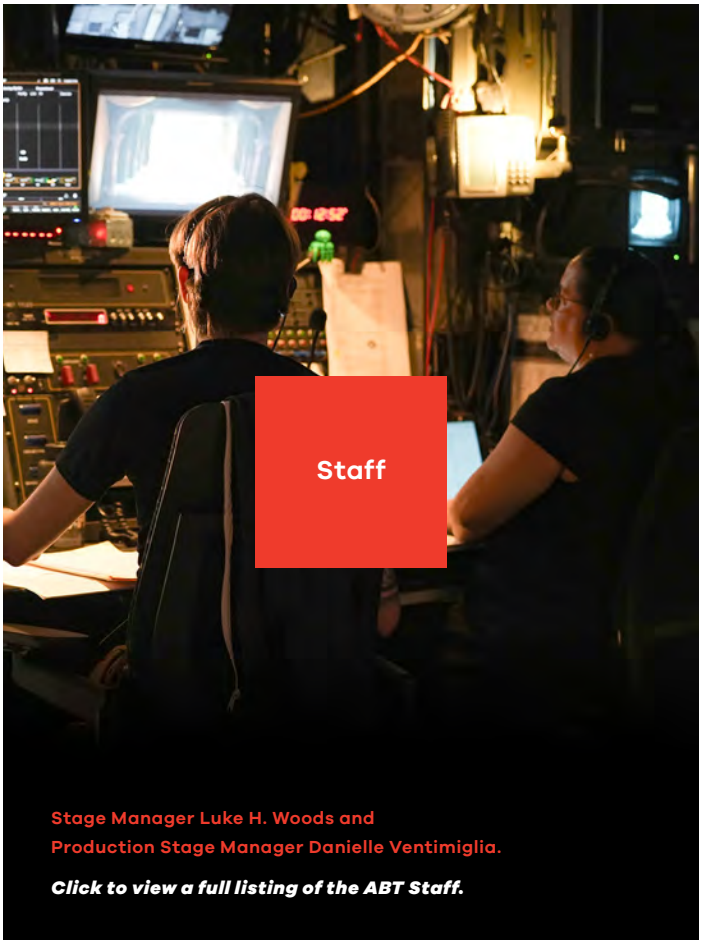
Backstage after *Swan Lake*

Click to view a full listing of ABT Dancers.

Orchestra

Composer Isobel Waller-Bridge rehearsing with the ABT Orchestra.

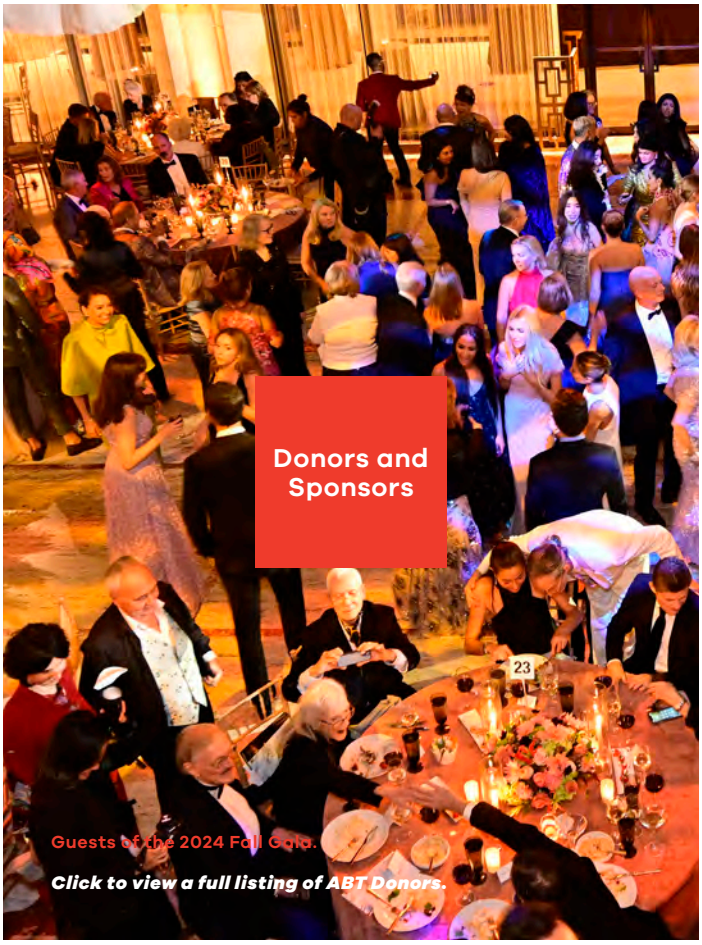
Click to view a full listing of the ABT Orchestra.



Staff

Stage Manager Luke H. Woods and Production Stage Manager Danielle Ventimiglia.

Click to view a full listing of the ABT Staff.



Donors and Sponsors

Guests of the 2024 Fall Gala.

Click to view a full listing of ABT Donors.

Photos: Dancers, Orchestra, and Staff: Emma Zordan; Fall Gala: Eugene Gologursky/Getty Images.

placements, including a profile piece in *The New York Times*. Chloe Misseldine was promoted to Principal Dancer, an appointment that was made from the stage of the Metropolitan Opera House during the Summer season. The on stage promotion received 9 placements, including a breaking news story in *The New York Times*. The highly regarded dancer had social media mentions that exceeded 1.07 billion impressions.

Highest readership included the following publications: *The New York Times*, *The Wall Street Journal*, *Vogue*, *Town & Country*, *Associated Press*, *People*, *US Weekly,* and *MSN.com*.

Advancement, Donors, and Sponsors

In 2024, ABT welcomed 340 new members, reflecting increased interest in the Company, its dancers, repertoire, and programs. Notably, the ABT Membership table saw an increase in in-person giving, both at the Metropolitan Opera House and the David H. Koch Theater. The total number of gifts made at the table doubled in 2024, with the average gift amount increasing by 98% over the 2023 average. ABT's Chairman's Council and Global Council spurred heightened engagement with well-attended festivities and meetings with ABT's leadership team throughout the year. Each Council welcomed two new members in 2024.

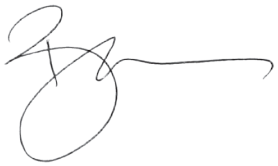
American Ballet Theatre's Board of Trustees welcomed four new members in 2024: Alexandra Airth, Donna S. Calamari, Arielle Patrick, and Alexis H. Stiles. After more than eight years of steadfast leadership, Andrew F. Barth will step down from his position of Chairman at the end of 2024. We are grateful that he has graciously agreed to continue his exemplary service by remaining on the Board of Trustees, which he first joined in 2001, and we thank him for his dedication and generosity. We also salute and thank for their longtime service three Trustees who are leaving the board in 2024: Susan Fales-Hill, Douglas Tabish, and John L. Warden, Esq.

American Ballet Theatre extends its deepest gratitude to our community of donors—individuals, foundations, corporations, and government agencies—that helped propel the Company forward throughout this past year. We acknowledge the stalwart leadership of ABT's Board of Trustees, and recognize the Company is further buoyed by the dedicated members of its Global Council and Chairman's Council. The year 2024 brought increased opportunities for members to connect with the Company, through dress rehearsals, receptions, and panel discussions with Artistic staff and dancers, both in New York and in tour cities across the United States. The Company also acknowledges the support of the Spring 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.

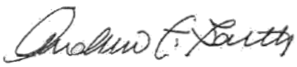
Against the background outlined in this report, American Ballet Theatre is poised, in 2025, to preserve the ballets of its rich repertoire, develop new works by emerging and respected choreographers, and expand the Company's audiences through opportunities in New York and on tour, as well as through educational efforts and ever-evolving media and technology.

Sincerely,

Susan Jaffe
Artistic Director



Barry Hughson
Executive Director



Andrew F. Barth
Chairman of the Board

Sarah Arison
President of the Board

Programs & Initiatives

Pre-Performance Workshop at the Metropolitan Opera House.
Photo: Rosalie O'Connor.

ABT Studio Company in Amy Hall Garner's *Within the Sunset*.
Photo: Rosalie O'Connor.

Melvin Lawovi's *Concerto for Five*.
Photo: Emma Zordan.

Diversity, Equity, and Inclusion

ABT RISE (**R**epresentation and **I**nclusion **S**ustain **E**xcellence) underscored American Ballet Theatre's commitment to diversity, equity, and inclusion across its stages, studios, classrooms, and throughout its staff and administration in 2024.

The Company expanded opportunities for diverse choreographers through initiatives like the ABT Women's *Move*ment and *ABT Incubator*, as well as commissions from BIPOC dancemakers. During American Ballet Theatre's 2024 Fall season at the David H. Koch Theater, repertory included World Premieres of *Crime and Punishment* by Helen Pickett, *La Boutique* by Gemma Bond, and *Mercurial Son* by Kyle Abraham. ABT Studio Company's Spring tour, which extended through the Western United States, concluded with performances in May at The Joyce Theater in New York City. At the engagement, ABT Studio Company presented the New York Premieres of two commissions that were first performed in 2023: *Within the Sunset* by Amy Hall Garner and *In the Face of Darkness* by Jamar Roberts. ABT Studio Company's Fall tour introduced the World Premieres of *U Don't Know Me* by Houston Thomas and *Crimson Flame* by Madison Brown.

ABT INCUBATOR

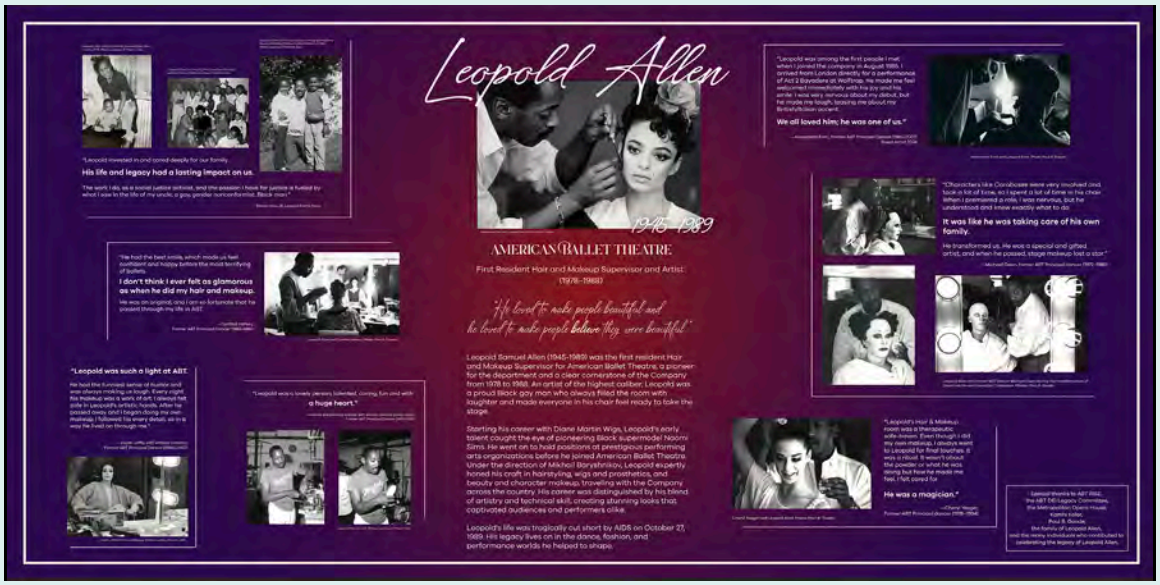
ABT Incubator, the Company's innovative choreographic workshop, gave two private showings at ABT's 890 Broadway studios on November 22. Six choreographers – Madison Brown, Claire Davison, Zhong-Jing Fang, Camila Ferrera, Melvin Lawovi, and Duncan Lyle – were chosen from ABT's ranks of dancers to create new works for ABT during a two-week residency, November 12–22. During the November workshop, each choreographer had the opportunity to create a new work on ABT dancers and were provided with studio time, a stipend, and mentorship in support of their new pieces.

The selection panel was comprised of ABT Artistic Director Susan Jaffe, Associate Artistic Director Clinton Luckett, corps de ballet member and *ABT Incubator* Director Jose Sebastian, ABT Studio Company Artistic Director Sascha Radetsky, and ABT Jacqueline Kennedy Onassis School Artistic Director Stella Abrera.

Following each performance, the creators joined Sebastian for a panel discussion about their participation in the initiative. Since its inception in 2018, *ABT Incubator* has propelled further creative endeavors and spurred partnerships for the choreographic talent

The Leopold Allen exhibit at the Metropolitan Opera House.

Click to view a larger image.



within the Company. Previous participants have been invited to create works for ABT's main Company, ABT Studio Company, and the ABT Jacqueline Kennedy Onassis School.

PRIDE CELEBRATION

ABT's 2024 Pride Night took place on Wednesday, June 26, at the Metropolitan Opera House alongside a performance of Wayne McGregor's *Woolf Works*. Highlights included a pre-curtain speech by dancer Jacob Clerico and a Pride flag, signed by dancers, raised during bows by Principal Dancers Devon Teuscher and James Whiteside. The Pride flag was later auctioned to raise money for *ABT RISE* programs and initiatives.

The *ABT RISE* Committee also organized an exhibition honoring Leopold Allen, the Company's first hair and makeup supervisor. Displayed across two locations at the Metropolitan Opera House, the tribute was on view throughout the Summer season.

Pride Night concluded with the ABT Silent Disco hosted by former ABT dancer Connor Holloway and DJ Remeice, popular with Company members, ABT audiences, and visitors to Lincoln Center alike.

BALLET FOR BALLOTS

American Ballet Theatre launched *Ballet for Ballots*, a campaign in advance of the 2024 general election to encourage those in the ABT community to make use of the privilege and duty that is voting. The two-fold initiative began with a voter registration drive on National Voter Registration Day during which ABT helped eligible ABT staff and dancers from the main Company, ABT Studio Company, and the ABT Jacqueline Kennedy Onassis School register to vote in their respective states. Additionally, ABT turned to social media to encourage its robust following to register and vote, with the corresponding @ABTOfficial post garnering over 2,700 likes on Instagram. ABT also shared social media toolkits and online voting resources for individuals to learn more and share with their networks. ABT "I Voted" stickers were distributed in advance of and on November 5 to dancers and staff to show their civic pride.

Audience Development

In 2024, American Ballet Theatre explored numerous programs to expand its reach and allow audiences to experience ballet in innovative ways. Throughout the year, American Ballet Theatre offered more than 1,500 complimentary and discounted tickets to groups and organizations that align with ABT's mission and *ABT RISE* goals. For the Fall season, ABT introduced $10 tickets to every performance, subject to availability, for New York City public high school students and an accompanying adult. Partner organizations included the Lincoln Center Accessibility Program, Theatre Development Fund Accessibility Program, Brooklyn Public Libraries, Entertainment Community Fund, Mount Sinai, International Institute of Education, Women in Need, The Trevor Project, Culture for One, and Opportunitix.

In 2024, these outreach efforts were highlighted by a special evening, in collaboration with the Make-A-Wish Foundation. For several years, American Ballet Theatre has partnered with the Make-A-Wish Foundation to help realize the dreams of critically ill children. During the 2024 Summer season, the entire Company came together to grant a wish for Katrina, an admirer of ABT. Katrina and her mother traveled to New York City for a magical weekend of ballet, including attendance at a performance of *Swan Lake*, a backstage tour of the Metropolitan Opera House, and the chance to watch Company class. The weekend culminated in a walk-on role in *Romeo and Juliet*. Katrina received hair and makeup, was fitted for a costume, and attended rehearsal with her fellow supernumeraries. She performed with a cast led by Principal Dancers Devon Teuscher and Aran Bell in the title roles. The weekend was as unforgettable for the Company as they hoped it proved for Katrina and her mother.

Devon Teuscher and Aran Bell with Make-A-Wish recipient Katrina and her mother.
Photo: Emma Zordan.

The 2024 Summer season featured a series of five celebratory evenings, each concluding with a post-show toast on the Grand Tier of the Metropolitan Opera House. On June 18, ABT launched the Summer season with a performance of *Onegin*, marking the inaugural lift of the curtain with a toast that welcomed Barry Hughson as ABT's Executive Director.

POST-PERFORMANCE CELEBRATIONS

Alessandra Ferri and Wayne McGregor.

Kevin McKenzie and Herman Cornejo.

Susan Jaffe, Helen Pickett, James Bonas, and Barry Hughson.

Photos: Emma Zordan.

Luigi Crispino hosting the Halloween costume contest.
Photo: Emma Zordan.

Stella Abrera leading the ABT Masters Series *Onegin* workshop.
Photo: Emma Zordan.

The New York Premiere of Wayne McGregor's *Woolf Works* was celebrated on June 25, followed by a tribute on June 28 honoring Guest Artist and former Principal Dancer Alessandra Ferri, who made her return to the New York stage with performances of *Woolf Works*. A special evening on July 5 recognized the remarkable contributions of the corps de ballet as the cornerstone of every ballet, providing strength and poise at every turn. Near the end of the Summer season, Company members raised their glasses on July 19 to honor ABT Principal Dancer Herman Cornejo and his 25-year anniversary with American Ballet Theatre.

The Company commemorated the 2024 Fall season with two post-performance toasts at the David H. Koch Theater. On October 16, following the World Premiere performances of *La Boutique* by Gemma Bond and *Mercurial Son* by Kyle Abraham, the two choreographers were honored with a toast by ABT dancers and Artistic staff. On October 30, a post-performance toast honored Helen Pickett and the auspicious World Premiere of *Crime and Punishment*. Throughout the Summer and Fall seasons, more than 700 ABT supporters took part in the post-performance toasts.

As an extra Halloween treat, audience members at the October 31 performance of *Crime and Punishment* had the opportunity to participate in a costume contest at intermission, with prizes awarded to the best dressed attendees. Corps de ballet dancer Luigi Crispino handed out the prizes, which included exclusive ABT merchandise and a voucher for two tickets to ABT's 2025 Summer season.

ABT Masters Series

A new initiative, the ABT Masters Series, was launched by ABT Education during the Metropolitan Opera House season. The program offered ballet aficionados the opportunity to spend a day in the studio and theater exploring one of ABT's masterworks from the inside out. The Summer workshops featured examinations of *Onegin* on June 22, with ABT Jacqueline Kennedy Onassis School Artistic Director Stella Abrera and ABT JKO School Principal Teacher Rubén Martín, and of *Romeo and Juliet* on July 13, led by former ABT dancers Leslie Browne and Ethan Brown. The program continued in the Fall, exploring *The Kingdom of the Shades* on October 27. Leann Underwood and Sarah Smith, faculty members of the ABT JKO School, joined ABT Regisseur Susan Jones in an exploration of the work and discussion of the scene's technical demands and artistic dimensions. Participants began each day by taking body conditioning and ballet technique classes at ABT's 890 Broadway studios before undertaking a 90-minute repertoire workshop, examining the history of the session's ballet, its movement, and characters. In the evening, participants attended ABT's performance at Lincoln Center, which included a pre-show discussion with an ABT dancer or member of the Company's Artistic staff.

The *Crime and Punishment* panel at Works & Process. Photo: Works & Process/Elyse Mertz.

Works & Process

On September 22, the Guggenheim's Works & Process series presented *American Ballet Theatre: Crime and Punishment* at the Solomon R. Guggenheim Museum in New York. ABT Artistic Director Susan Jaffe led a panel that included choreographer Helen Pickett, director and treatment co-writer James Bonas, and lighting director Jennifer Tipton. They discussed the creation of Pickett's *Crime and Punishment*, based on Fyodor Dostoyevsky's novel of the same name. ABT dancers Joseph Markey, SunMi Park, Calvin Royal III, Christine Shevchenko, Ingrid Thoms, and Cassandra Trenary performed excerpts from the full-length ballet, which received its World Premiere during the Fall season at the David H. Koch Theater.

Digital Initiatives

BEHIND THE BALLET

Launched by Artistic Director Susan Jaffe in June 2023, *Behind the Ballet with Elizabeth Kaye* is a video series hosted by noted dance historian Elizabeth Kaye. Each installment, available on the ABT website and YouTube channel, provides a combination of historical context, synopses, and anecdotes, as well as keen insight into the works from the Company's extensive repertoire, including first looks at the inspiration behind new works.

The popular *Behind the Ballet* series enhances ABT's renowned productions with a new accessibility, expanding the dimensions of discussion through interviews with Principal Dancers and examination of iconic pas de deux, historical moments, and the impact of ballet's most influential figures. New 2024 *Behind the Ballet* installments explored John Cranko's *Onegin*, Wayne McGregor's *Woolf Works*, and Helen Pickett's *Crime and Punishment*, as well as the Fall season repertory programs. To date, more than 62,600 have viewed the *Behind the Ballet* programs. An archive can be viewed online at abt.org/behind-the-ballet.

POP-UP BOOK CLUBS

In 2024, ABT held three Pop-up Book Clubs offering audiences inside access to the ballets *Onegin*, *Woolf Works*, and *Crime and Punishment*. On May 20, ABT hosted a Book Club via Zoom on the literary background of *Onegin*. Journalist Claudia Bauer moderated a panel comprised of ABT Associate Artistic Director Clinton Luckett, ABT Music Director Ormsby Wilkins, and Principal Dancers Hee Seo and Cory Stearns, which considered the adaptation of Alexander Pushkin's verse-novel *Eugene Onegin* as a ballet. On June 10, a Zoom webinar took up discussion of the literary works that served as the impetus for Wayne McGregor's *Woolf Works*. Literary scholar Iseult Gillespie hosted a panel that included Uzma Hameed, dramaturg of *Woolf Works*, and Principal Dancers Calvin Royal III, Devon Teuscher, and James Whiteside. Discussion centered on three of Virginia Woolf's novels: *Mrs. Dalloway*, *Orlando*, and *The Waves*. Ahead of the Fall season, the October 7 Book Club focused on the process of adapting Dostoyevsky's celebrated novel *Crime and Punishment* into a ballet. ABT dancer

Claire Davison headed a panel that included the director and treatment co-writer James Bonas, along with Principal Dancers Cassandra Trenary and Herman Cornejo and corps de ballet member Joseph Markey. More than 1,000 dance aficionados participated in this year's Book Clubs.

Family Programs

ABTKids returned during the Company's Metropolitan Opera House season on Saturday, June 22, with ABT Principal Dancer Misty Copeland as host. This hour-long program featured bite-sized excerpts from *Onegin, Romeo and Juliet, Swan Lake, The Sleeping Beauty, The Kingdom of the Shades*, and *Flight of the Bumblebee,* which was choreographed and performed by ABT apprentice and former ABT Studio Company member Brady Farrar. The performance reintroduced a $150 VIP ticket that included prime seating, a gift bag, and a post-show photo opportunity with dancers from the performance.

For the first time in five years, Pre-Performance Workshops for children ages 4-14 returned with high attendance to the Metropolitan Opera House. Prior to the June 22 *ABTKids* program and performances of *Swan Lake* on July 4 and 6, children and their parents joined ABT Teaching Artists for an introductory ballet workshop exploring the work they would see on stage later that day.

Pre-Performance Workshop.
Photo: Rosalie O'Connor.

During the Fall season at the David H. Koch Theater, ABT offered two specially programmed Sunday afternoon performances known as Family Friendly Matinees. These matinees offered shorter form programs that engaged audiences through a combination of classical and contemporary works. On October 20, Principal Dancer Calvin Royal III hosted a program that included of George Balanchine's *Ballet Imperial* and Twyla Tharp's *In the Upper Room*. On October 27, Principal Dancer Misty Copeland hosted the second Family Friendly Matinee, featuring the pas de deux from Lynne Taylor-Corbett's *Great Galloping Gottschalk* and Jessica Lang's *Children's Songs Dance,* in addition to Balanchine's *Sylvia Pas de Deux* and Harald Lander's *Études*.

Host Misty Copeland and the cast of *ABTKids*.
Photo: Rosalie O'Connor.

ABT RISE Weekend Workshop.
Photo: Amanda Tomera.

Engagement Programs

ABT RISE WORKSHOPS

In 2024, *ABT RISE* initiatives continued to expand through the introduction of increased support for dancers in New York City public middle schools and high schools, including two workshops specifically designed for students auditioning for selective arts high schools and summer dance programs. These workshops were attended by a total of 28 dancers from various New York City public schools. During the sessions, participants had the opportunity to ask questions about the audition process and protocols and receive feedback on prepared solos from ABT Jacqueline Kennedy Onassis School faculty and Teaching Artists.

Throughout the year, ABT continued its commitment to serving local schools by hosting a series of *ABT RISE Weekend Workshops*. Open to New York City public school students in second through fifth grades, these introductory workshops included a ballet class, as well as foundational dance instruction in modern or character dance. *ABT RISE* also offered specialized workshops tailored for boys in second and third grades that concentrated on athleticism and storytelling within classical ballet. Altogether more than 250 young dancers participated in *ABT RISE* workshops during the academic year, including a continued partnership with the Girl Scouts of Greater New York, a program initiated in 2023. Four students from these workshops auditioned for the ABT JKO School and were accepted, with three of these students assuming places in Level 1 of the Children's Division.

Students at P.S. 124.
Photo: Amanda Tomera.

In August 2024, *ABT RISE* held its annual *ABT RISE* Summer Workshop, a weeklong intensive program for selected students of promise, previously identified at a *ABT RISE* Workshop.

IN THE SCHOOLS

In Fall 2023, ABT was engaged by the Frank Sinatra School of the Arts in Queens to provide the ballet component of its dance curriculum to all four high school grade levels. It marks a turning point in an 18-year relationship which began in 2006 through ABT's *Make a Ballet*

ABT RISE Middle School Workshop.
Photo: Amanda Tomera.

program. ABT Teaching Artists and ABT Jacqueline Kennedy Onassis School faculty led a total of 112 ballet technique classes during the school year. The program culminated with the school's dance department of 120 students performing a *grand defilé* (a celebratory procession) as part of the school's annual spring dance concert, choreographed by Alexis Andrews, a certified teacher of the ABT National Training Curriculum.

A similar dance training partnership celebrated its tenth year at the Fort Hamilton High School for the Arts in Brooklyn. At the Long Island High School for the Arts in Syosset, New York, ABT Teaching Artists conducted a year-long residency, now in its seventh year.

Through its program of school residencies, ABT reached public schools in all five New York City boroughs: I.S. 285 (Brooklyn), Wagner High School (Staten Island), Bronx Dance Academy (Bronx), M.S. 185 (Manhattan), and P.S. 11 (Queens). The Company additionally continued weekly programming at Future Leaders Institute Charter School in Harlem and P.S. 19Q in Corona.

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 2024, the Company continued its partnerships with New York City institutions to bring ABT Teaching Artists into the community for a series of ballet workshops.

As part of the Company's appearance in Lincoln Center's BAAND Together Dance Festival, ABT hosted a BAAND Together Dance Workshop, designed for children ages 4-12 and directed by ABT Teaching Artists. Children learned a small excerpt of choreography, transforming into their favorite characters from classic ballets.

The Company also partnered with Lincoln Center's Passport to the Arts program designed for children, teens, and adults with disabilities. On June 15, ABT presented an Adaptive Dance Workshop for approximately 45 children and their families. In addition to the annual workshop, more than 100 families attended *ABTKids* and an evening performance of *Onegin* at the Metropolitan Opera House.

For the 18th consecutive year, ABT served as the lead cultural partner for dance for the New York City Department of Education's Summer Arts Institute (SAI), a free, four-week intensive arts experience for talented public-school students entering grades eight through twelve.

In conjunction with the New York City Parks Department, ABT offered 30 workshop sessions at four recreational centers across the city. Additionally, ABT Teaching Artists facilitated 64 classes at P.S.124 during the six-week Department of Education Summer Rising program.

Internships

American Ballet Theatre's internship program was established in Fall 2010 to provide nonprofit work experience for university students, recent graduates, and participants in varied arts administration programs. Each year, approximately 40 interns become members of the ABT family, where they join a department, partner with a mentor, and gain valuable experience in areas of interest. In addition, interns participate in weekly cohort meetings that promote professional development and provide opportunities to learn from leaders within the organization. Interns also have the opportunity to assist with a range of special events and gain exposure to important figures in the New York arts community. Since the program began 14 years ago, 44 interns have been hired full-time by the Company; 12 former interns are currently on staff at ABT.

2024 Spring Interns.
Photo: Naomi Gewanter.

Partnerships and Collaborations

LINCOLN CENTER SILENT DISCO

On June 26, American Ballet Theatre hosted a free Silent Disco evening as part of Lincoln Center's Summer for the City programming. Coinciding with the Company's Pride Night and performance of Wayne McGregor's *Woolf Works*, the exuberant dance party took place at the Dance Floor at Josie Robertson Plaza, transformed with a stage, 10-foot disco ball, and one of the world's largest, outdoor dance floors. Former ABT dancer Connor Holloway hosted the event alongside DJ Remeice. Despite inclement weather, there was an exuberant crowd of attendees present.

Photo courtesy of Alo.

ALO

In July, Alo, a leading fashion and lifestyle brand specializing in luxury activewear, launched a new ballet-inspired collection, "Ballet Pink," in collaboration with American Ballet Theatre. The collection is inspired by the refined art of ballet embodying the balance between sophistication and practicality of today's dancewear. The campaign featured ABT dancers Chloe Misseldine, Betsy McBride, SunMi Park, and Aleisha Walker, focusing on the grace, poise, and strength that typifies the Company's dancers.

DELTA SKY MILES

Eight Delta SkyMiles elite members had the opportunity to use their miles to purchase VIP access to ABT's 2024 Holiday Benefit at the Beverly Hilton in Los Angeles, California, via the SkyMiles Experience site. With over 30,000 monthly visitors to the SkyMiles Experience site and approximately 30 million monthly visitors to delta.com, ABT was able to reach an expansive new audience within the SkyMiles community thanks to this partnership.

ABT apprentices, ABT Studio Company, and ABT Jacqueline Kennedy Onassis School students in the *Pièce d'Occasion* at the 2024 Fall Gala.
Photo: Emma Zordan.

EDUCATION & TRAINING

Students of the ABT Jacqueline Kennedy Onassis School watch the Company rehearse at the David H. Koch Theater.
Photo: Kathleen Oakley.

ABT JKO School Pre-Professional Division.
Photo: Rosalie O'Connor.

Dancer Training

AMERICAN BALLET THEATRE
JACQUELINE KENNEDY ONASSIS SCHOOL

The ABT Jacqueline Kennedy Onassis School, under the artistic direction of Stella Abrera, currently serves more than 350 students and encompasses a Pre-Professional Division for dancers ages 12 to 18, as well as a Children's Division for dancers ages 3 to 12. ABT's National Training Curriculum guides the ABT JKO School and provides age and skill-appropriate classes in classical ballet technique, pointe, and pas de deux. Training is supplemented with classes in the techniques of character, modern, and contemporary, as well as Pilates, strength training, choreography, and music. All students have access to resources and support from the ABT Student Life and Wellness team. The Education and Training divisions are key to the viability, evolution, and growth of the main Company, ABT Studio Company, and the dance profession overall. Of the dancers in the present Company, 89% attended an ABT Training Program: ABT Studio Company, ABT JKO School, or ABT Summer Intensive. Graduates of ABT's training pipeline go on to join ballet and dance companies throughout the United States, Europe, and Asia.

The ABT Jacqueline Kennedy Onassis School Children's Division marked the end of the 2023-2024 school year with a performance on May 11 at the Frank Sinatra School of the Arts in Astoria, Queens. The program celebrated classical ballet's fairy tales and showcased original choreography by ABT JKO School Faculty. The performance also featured excerpts from *Don Quixote* and *The Sleeping Beauty* performed by students from the ABT JKO School Pre-Professional Division. The Children's Division initiated the 2024-2025 school year on September 9 with 281 students enrolled in Pre-Primary through Level 3B, ages 3-12. The ABT JKO School was pleased to welcome Brittany Shinay, a 2024 graduate of the ABT/NYU Master's Degree Program, as a member of the Children's Division faculty.

In March, American Ballet Theatre relaunched a special program, *ABTots*, a unique parent-child engagement program for two-year-olds and young three-year-olds. Led by ABT JKO School faculty and ABT Teaching Artists certified in ABT's National Training Curriculum,

ABT JKO School Children's Division.
Photo: Rosalie O'Connor.

the 10-class series provided parents, caregivers, and their toddlers the opportunity to explore ballet fundamentals and elements of music, while fostering creativity, imagination, and friendship. Through immersive, one-hour classes inspired by classic ballets, children are prompted to discover the beautiful movements of swans from *Swan Lake* or the dancing snowflakes in *The Nutcracker*.

In December, the Children's Division launched *The Nutcracker* Intensive, a new workshop held at the close of the Fall 2024 semester for all students enrolled in Levels 1A-3B. The additional week of training in December included ballet technique classes, *The Nutcracker* repertoire, study of Alexei Ratmansky's production and choreography, and a final showing for families at ABT's Studios. Faculty for the workshop included Stella Abrera, Harriet Clark, Flavio Salazar, and Sarah Smith.

The ABT JKO School Pre-Professional Division, dedicated to the training of advanced young adult dancers and admitted by audition, rounded out the 2023-2024 season with performances at The Joyce Theater in New York on May 4 and 5. The program featured excerpts from *Don Quixote* and *The Sleeping Beauty*, as well as original works choreographed by students under the direction of Gemma Bond. Other highlights included a *Swan Lake* suite, performed alongside Principal Dancers Devon Teuscher and Joo Won Ahn, and a new work created with Complexions Contemporary Ballet, drawn from their semester-long residency. The ABT JKO School has renewed its partnership with Complexions Contemporary Ballet, which involves all levels of the Pre-Professional Division during the 2024-2025 academic year.

The Pre-Professional Division began the 2024 Fall semester with 71 students. The ABT JKO School also welcomed Cornell Callender, former dancer of English National Ballet and Pacific Northwest Ballet and founding artistic director of the National Ballet Academy New York, as a faculty member for the Upper 1 level. Callender represented the ABT JKO School as part of an annual faculty exchange with the University of North Carolina School of the Arts, which has been an exclusive educational affiliate of American Ballet Theatre since 2011.

ABT STUDIO COMPANY

ABT Studio Company, led by Artistic Director Sascha Radetsky, is an ensemble of dancers (ages 17-22) 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 across the world. Currently, 85% of ABT dancers are alumni of ABT Studio Company, including 15 Principal Dancers and eight Soloists. The diverse roster is currently comprised of 11 dancers from Argentina, Canada, Mexico, South Korea, and Venezuela, as well as cities across the United States.

Each year, ABT Studio Company commissions new works from emerging and established choreographers to engage the broadest possible audience in performances of varied repertoire in cities and towns around the world. Choreographers for the 2024-2025 season include Madison Brown, a former member of ABT Studio Company and current member of the main Company, and Houston Thomas, a choreographer whose work has been performed by the Washington Ballet and the Opéra National de Bordeaux. ABT Studio Company is also proud to participate in the ABT Women's *Move*ment to develop new works by female choreographers each season.

ABT Studio Company's 2023-2024 season featured performances in 15 cities across the United States and Mexico. In March and April 2024, ABT Studio Company completed a successful nine-city spring tour through the western United States, including Chico, California; Spokane, Washington; Santa Fe, New Mexico; and Bozeman, Montana. In addition to public performances, ABT Studio Company offered several special performances for local schools and master classes for ballet students while on tour.

ABT Studio Company also participated in a digital edition of Lincoln Center Moments, an innovative and free performance-based program specially designed for individuals with dementia and their caregivers. The dancers performed Gemma Bond's *The Go Between* as part of the virtual program on February 27, which was available to audiences via Zoom.

ABT Studio Company performing at the Bruce Museum.
Photo: Elaine Ubiña.

ABT Studio Company concluded its 2023-2024 season in May with five sold-out public performances and one show for schools at The Joyce Theater, featuring the New York Premieres of Amy Hall Garner's *Within the Sunset*, Jamar Roberts's *In the Face of Darkness*, and ABT Principal Dancer James Whiteside's *Young & Beautiful*. The engagement also included the World Premiere of *Night Falls*, choreographed by Brady Farrar, then a member of ABT Studio Company and now an apprentice with American Ballet Theatre. *Night Falls* was later performed by dancers from the main Company as part of the Summer's BAAND Together Dance Festival at the David H. Koch Theater.

On September 28, ABT Studio Company launched its Fall season with *An Enchanted Day: American Ballet Theatre at the Bruce*, an inaugural Family Benefit held at the Bruce Museum in Greenwich, Connecticut. Presented in partnership with the museum, the event welcomed dozens of aspiring young dancers for a magical day. Attendees enjoyed a private performance of ballet excerpts by ABT Studio Company, as well as movement classes led by ABT Teaching Artists, high tea with treats, and engaging crafts and educational activities designed for families. Patron Chair for the event was Angela Ho, with Chairs Taylor Grothe and Cindy Sites.

On October 17 and 18, ABT Studio Company offered two performances for New York City public school students at the Frank Sinatra School of the Arts. The dancers subsequently undertook a seven-city tour through the eastern United States, from Newberry, South Carolina, to Binghamton, New York. The Fall repertoire included the new commissions *U Don't Know Me* by Houston Thomas and *Crimson Flame* by Madison Brown, both of which premiered at the Ferguson Center in Newport News, Virginia, on November 4.

In December, dancers from ABT Studio Company and the ABT JKO School Pre-Professional Division traveled to Costa Mesa, California, to dance alongside the main Company in ABT's *The Nutcracker* at Segerstrom Center for the Arts, December 12-22, 2024.

ABT WILLIAM J. GILLESPIE SCHOOL

In 2024, American Ballet Theatre has strengthened its connection with the ABT William J. Gillespie School in Costa Mesa, California. In the Fall, Artistic Director Susan Brooker appointed former ABT dancer Eric Tamm to the teaching faculty. Tamm retired from American Ballet Theatre in the Summer of 2024 after a total of 13 years with the Company. Notably, Tamm was a member of the inaugural class of the ABT Jacqueline Kennedy Onassis School 20 years ago. He brings invaluable experience, both as an instructor and as a performer, to the ABT Gillespie School faculty.

2024 Summer Intensive Final Performance.
Photo: Emma Zordan.

Summer Programs

Over the course of nine weeks in 2024, American Ballet Theatre provided training for more than 700 young dancers across five Summer Programs, including three ABT Summer Intensives; a Collegiate Summer Intensive, a specialized program designed for students ages 17 to 24; and two *Young Dancer Summer Workshops*, for serious dance students ages 9 to 12. Under the supervision of American Ballet Theatre Artistic Director Susan Jaffe and Summer Intensive Artistic Director Kate Lydon, ABT Summer Intensives focus on developing well-rounded dancers through exposure to a wide variety of disciplines, as well as ABT's artists, history, and repertory, with an emphasis on classical ballet technique. Acceptance was by audition at one of 19 cities during the 2024 National Audition Tour, January 6–February 4, the most extensive in recent years. During the tour, 2,615 students auditioned at a live audition or by video.

The schedule for the ABT Summer Intensive encompassed daily ballet technique class and included classes in pointe work, partnering, and variations, as well as character dance, mime, modern, jazz, and contemporary dance. ABT alumni, members of ABT Artistic staff, and renowned teachers comprised the faculty. Meet the Artist lectures with ABT Company members supplemented the program.

American Ballet Theatre's 2024 Summer Intensives were held in New York City, June 24-July 26, and in Tampa, Florida, July 8-26. The New York Summer Intensive concluded with two performances at the Frank Sinatra School of the Arts on July 26, featuring excerpts from *Les Sylphides, The Sleeping Beauty, Swan Lake, Giselle, Raymonda, Romeo and Juliet,* and *Paquita*. The Summer Intensive in Tampa represented the return of the program for the first time since 2019. The three-week program, held in partnership with the University of South Florida, included dormitory housing for participants and featured a final performance on July 26.

The 2024 Collegiate Summer Intensive took place in New York City from June 10-21. The *Young Dancer Summer Workshop* was held at two sites in 2024, July 8-19 at Segerstrom Center for the Arts in Costa Mesa, California, and July 29-August 9 in New York City.

OPEN DIVISION

American Ballet Theatre's Open Division classes were developed during the pandemic, utilizing digital platforms to expand the range of ABT's Training Programs. ABT has maintained these classes to address a widened worldwide community of adults interested in studying ballet. These Adult Ballet Classes, for students ages 16 and older, offered via Zoom, were taught by ABT alumni and ABT JKO School Faculty Sarah Smith and Leann Underwood. Classes were offered four days a week to beginner and advanced ballet participants. In 2024, more than 265 individuals, from Tempe to Taipei, participated in the Open Division.

Teacher Training

NATIONAL TRAINING CURRICULUM

Designed for the development and training of students, ABT's National Training Curriculum

ABT National Training Curriculum Teacher Training.
Photo: Rosalie O'Connor.

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 involving pedagogy, child development, anatomy, dance psychology, and technique into their instruction.

ABT's Teacher Training Intensives offer ballet instructors a holistic education on the National Training Curriculum and the best practices for teaching the art form. In 2024, nine Teacher Training Intensives were offered as part of the ABT National Training Curriculum. Two were offered online, with the other seven taking place in person. Four were held at ABT's 890 Broadway studios in New York City, and the others took place in St. Louis, Missouri; Jacksonville, Florida; and Costa Mesa, California.

In 2024, adjudicators of the National Training Curriculum evaluated 400 examinations at 72 schools. 130 ABT Certified Teachers presented 2,800 students from 15 countries for ABT Affiliate Examinations.

The innovative *Raising the Barre* Weekend Workshops, created to enhance teacher education and student training, continued in 2024. Over Labor Day weekend, participants gathered for "The Art of the Port de Bras" workshop at Segerstrom Center for the Arts in Costa Mesa, California, where they were fortunate to learn from guest instructors Dr. Claire Spivak, PT, DPT, Vaganova master teacher Liudmila Polonskaya, and ABT William J. Gillespie School Artistic Director and Cecchetti master teacher Susan Brooker. *Raising the Barre* assumed a new format in October of this year. National Training Curriculum Certified Teachers were invited to join ABT for an open house to observe ABT JKO School classes and participate in a lecture and a question-and-answer session with ABT JKO School Artistic Director Stella Abrera and ABT National Training Curriculum Artistic Associate Franco De Vita. The *Raising the Barre* open house was paired with the newly implemented ABT Masters Series, allowing teachers the opportunity to participate in both programs.

ABT/NYU MASTER'S DEGREE PROGRAM

The ABT/NYU Master's Degree Program represents a singular standard of excellence and innovation in dance education. For the past 15 years, the program has nurtured aspiring educators and administrators in their pursuit of advancing ballet training in a wide range of class settings.

Founded in 2008, the NYU/Master's Degree Program has emerged as a pathbreaking collaboration between two acclaimed institutions: American Ballet Theatre and New York University. The partnership brings together the rich artistic heritage of ABT with the intellectual rigor and global reach of the NYU Steinhardt School. During the past decade and a half, the program has flourished under the guidance of visionary leaders and dedicated faculty. Currently, alumna Pamela Levy brings her inestimable teaching experience, pedagogical insight, and deep understanding of the art form to her role as Director of the ABT/NYU Master's Degree Program.

With more than 150 graduates, the success of the ABT/NYU Master's Degree Program can be measured by the accomplishments of its alumni. Graduates from the program have assumed prominent roles in dance institutions worldwide, as artistic directors, educators, and administrators. The ABT/NYU Master's Degree combines ballet pedagogy, research, and arts management coursework with master classes in ballet technique. Graduates receive an MA in Teaching Dance in the Professions: ABT Pedagogy, as well as certification in ABT's National Training Curriculum.

Scene from *La Boutique*.
Photo: Emma Zordan.

Performances

Touring

In February 2024, ABT traveled to Washington, D.C., for seven sold-out performances of *Swan Lake* at the Kennedy Center for the Performing Arts. The staging by Kevin McKenzie, after Marius Petipa and Lev Ivanov, with sets and costumes by Zack Brown and lighting by Duane Schuler, received its World Premiere at the Kennedy Center on March 24, 2000, and will celebrate its 25th anniversary next year. The popularity of these *Swan Lake* performances emphasized the enduring appeal of Tchaikovsky's expressive score, allure of its classic story, and the ballet's uniquely dramatic choreography.

On April 11, American Ballet Theatre presented the North American Premiere of Wayne McGregor's *Woolf Works* at Segerstrom Center for the Arts in Costa Mesa, California. The three-act ballet was inspired by the novels and writings of British modernist writer Virginia Woolf, including *Mrs. Dalloway*, *Orlando*, and *The Waves*, as well as excerpts from her letters, essays, and diaries. *Woolf Works* represented ABT's first full-length production by McGregor, set to music by composer Max Richter. The ballet's creative team was completed by McGregor's long-established collaborators: design firms Ciguë and We Not I; costume designer Moritz Junge; lighting designer Lucy Carter; film designer Ravi Deepres; sound designer Chris Ekers; make-up artist Kabuki; and dramaturg Uzma Hameed.

Scene from Wayne McGregor's *Woolf Works*.
Photo: Marty Sohl.

Chloe Misseldine and Aran Bell in *Swan Lake*.
Photo: Emma Zordan.

Spring Gala

American Ballet Theatre held its Spring Gala on May 14 at Cipriani 42nd Street, the majestic New York landmark, renowned for its spectacular Italian Romanesque Revival Style. The evening offered a preview of ABT's Summer season at the Metropolitan Opera House. The occasion also honored Chai Vasarhelyi for her singular commitment to artistic excellence and innovation in filmmaking, as well as her advocacy of classical ballet.

After a cocktail reception, guests were treated to performance excerpts from Wayne McGregor's *Woolf Works*, Christopher Wheeldon's *Like Water for Chocolate*, and ABT classics *Romeo and Juliet*, *Swan Lake*, and *Onegin*. The evening continued with dinner and dancing.

American Ballet Theatre expresses special thanks to Honorary Gala Chairs Susan Fales-Hill, Elizabeth Segerstrom, and Blaine Trump; Gala Chairs Sarah Arison, Amy Astley, Avery and Andrew Barth, Emily Blavatnik, Hamish Bowles, Malcolm Carfrae, Mr. and Mrs. Austin T. Fragomen, Christine and Stephen Schwarzman, Jenna and Paul Segal, Melissa A. Smith, and Sutton Stracke; and Junior Chairs Lizzie Asher, Casey Kohlberg, Lilah Ramzi, and Zachary Weiss.

Jimmy Chin and honoree Chai Vasarhelyi.

Elizabeth Segerstrom and Colleen Rein.

Aoki Lee Simmons, Casey Kohlberg, Lizzie Asher, Lilah Ramzi, and Sipora Anavim Sabi.
Photos: Jamie McCarthy/Getty Images.

Scene from *Like Water for Chocolate*.
Photo: Emma Zordan.

Christine Shevchenko in *Onegin*.
Photo: Rosalie O'Connor.

Hee Seo and Cory Stearns in *Swan Lake*.
Photo: Emma Zordan.

Alessandra Ferri in *Woolf Works*.
Photo: Rosalie O'Connor.

Carlos Gonzalez in *Romeo and Juliet*.
Photo: Mena Brunette.

2024 Summer Season

The highly anticipated New York Premiere of *Woolf Works*, a triptych ballet by choreographer Wayne McGregor, highlighted the Company's Summer season at the Metropolitan Opera House, June 18-July 20. Guest Artist and former ABT Principal Dancer Alessandra Ferri led the opening night cast, which also featured Herman Cornejo, Sierra Armstrong, Daniel Camargo, Jarod Curley, Léa Fleytoux, Thomas Forster, Carlos Gonzalez, Joseph Markey, SunMi Park, Jake Roxander, Jose Sebastian, Christine Shevchenko, Cassandra Trenary, and Roman Zhurbin. The Summer repertoire also included John Cranko's *Onegin*, last performed by ABT in 2017, the return of Christopher Wheeldon's *Like Water for Chocolate*, and full-length classics *Romeo and Juliet* and *Swan Lake*.

The New York Premiere of Wayne McGregor's *Woolf Works* was celebrated on June 25, with a post-show toast on the Grand Tier of the Metropolitan Opera House, followed by a tribute on June 28 that honored Alessandra Ferri, who made her return to the New York stage in performances of *Woolf Works*. There were several additional opportunities throughout the season for ABT supporters to join the Company at receptions on the Grand Tier. ABT celebrated the opening of the Summer season and welcomed new Executive Director Barry Hughson on June 18, recognized the corps de ballet on July 5, and honored Principal Dancer Herman Cornejo and his 25th anniversary with the Company on July 19.

BAAND Together

For the fourth consecutive summer, ABT participated in the BAAND Together Dance Festival, part of Lincoln Center's Summer for the City program. This year, BAAND offered pay-what-you-want performances at the David H. Koch Theater from five of New York City's most prominent dance companies: Ballet Hispánico, Alvin Ailey American Dance Theater, American Ballet Theatre, New York City Ballet, and Dance Theatre of Harlem. This program was made possible by CHANEL.

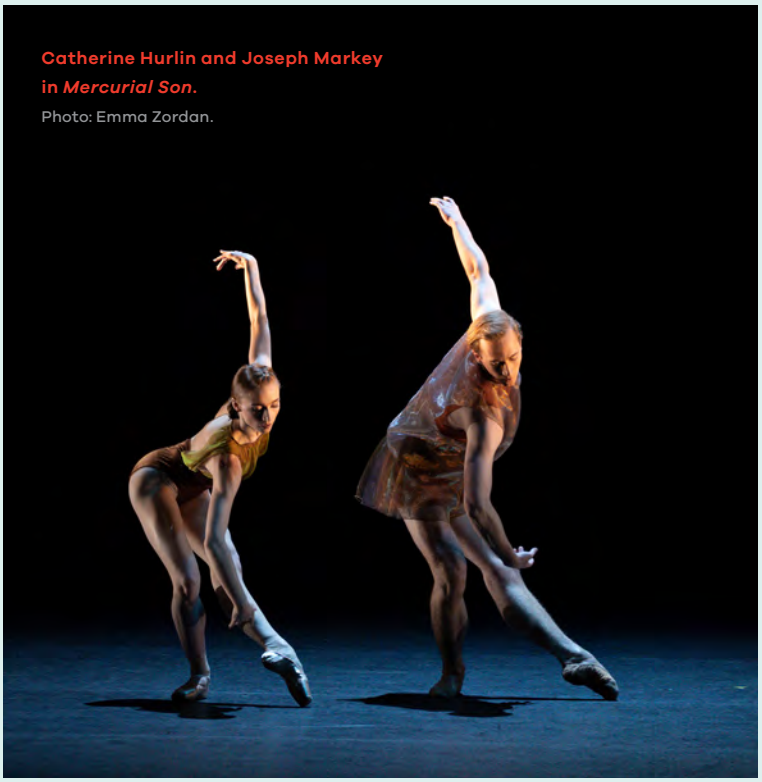
ABT's featured piece was the pas de deux *Night Falls*, choreographed by ABT apprentice Brady Farrar, set to Frédéric Chopin's Nocturne No. 19 in E Minor No. 1. It was performed throughout the week by two couples, Chloe Misseldine and Thomas Forster and SunMi Park and Joseph Markey. Farrar described the BAAND Together performance of his piece as a "milestone moment" in his career. The young dancer is a former member

Chloe Misseldine and Thomas Forster in *Night Falls* at the BAAND Together Dance Festival. Photo: Rosalie O'Connor.

SunMi Park and Daniel Camargo in *Sinatra Suite*.
Photo: Emma Zordan.

Scene from *In the Upper Room*.
Photo: Emma Zordan.

Calvin Royal III in *Ballet Imperial*.
© The George Balanchine Trust.
Photo: Kyle Froman.



Catherine Hurlin and Joseph Markey in *Mercurial Son*.
Photo: Emma Zordan.

Christine Shevchenko and Isaac Hernández in *The Kingdom of the Shades*.
Photo: Emma Zordan.

Cassandra Trenary in *Crime and Punishment*.
Photo: Kyle Froman.

of ABT Studio Company, which premiered *Night Falls* earlier this year. He joined the main Company as an apprentice in the Fall of 2024.

ABT also hosted a BAAND Together Dance Workshop, designed for children ages 4-12 and directed by ABT Teaching Artists. Children were able to learn a small excerpt of choreography, transforming into their favorite characters from classic ballets.

2024 Fall Season

American Ballet Theatre's 2024 Fall season at the David H. Koch Theater, October 16–November 3, featured four programs, including three World Premieres, one Company Premiere, and signature works from ABT's repertoire. Two works, *La Boutique* by Gemma Bond and *Mercurial Son* by Kyle Abraham, had their World Premieres on October 16 as part of the repertory program *Innovation Past and Present*. Alexei Ratmansky's *Neo* received its Company Premiere on October 19. Repertory works ranged from George Balanchine's *Ballet Imperial*, Natalia Makarova's *The Kingdom of the Shades*, and Harald Lander's *Études* to Twyla Tharp's *In the Upper Room*.

The season also featured Family Friendly Matinees on two Sunday afternoons, offering an engaging combination of classic ballet and contemporary works. Principal Dancers Calvin Royal III and Misty Copeland each hosted a program, on October 20 and 27 respectively, introducing the audiences to the works they would be seeing and sharing additional information about the programs.

Crime and Punishment, choreographed by Helen Pickett with music by Isobel Waller-Bridge, received its World Premiere on October 30. The production was co-directed by James Bonas and featured sets and costumes by Soutra Gilmour, lighting by Jennifer Tipton, and video design by Tal Yarden. Based on the novel by Fyodor Dostoevsky, *Crime and Punishment* marked ABT's first full-length commission by a female choreographer. Looking ahead, the ballet will be given seven performances at the Kennedy Center in Washington, D.C. in February 2025.

During the Fall season, audience members had the opportunity to celebrate with the Company at two post-performance toasts on the promenade of the David H. Koch Theater. Following the performance on October 16, which

Arielle Patrick and Aaron Goldstein.
Photo: Eugene Gologursky/Getty Images.

Susan Jaffe, honoree Natalia Makarova, and Barry Hughson.
Roy Rochlin/Getty Images.

Douglas Gavin, Zhong-Jing Fang, Sharareh Siadat, Calvin Royal III, and Courtney Lavine.
Photo: Yvonne Tnt/BFA.com.

featured the World Premieres of *La Boutique* and *Mercurial Son*, choreographers Gemma Bond and Kyle Abraham were recognized. On October 30, the reception honored Helen Pickett on the auspicious World Premiere of *Crime and Punishment*.

Fall Gala

At the Fall Gala at the David H. Koch Theater on October 23, American Ballet Theatre presented classic and contemporary excerpts showcasing ABT's dancers and the scope of the Company's repertory. The evening honored ballerina assoluta Natalia Makarova for her artistic and choreographic contributions to ballet and to American Ballet Theatre and celebrated the 50th anniversary of her staging of *The Kingdom of the Shades*.

ABT apprentices, ABT Studio Company dancers, and more than 140 students from the ABT JKO School, including students from the Children's Division and the Pre-Professional Division, commemorated the evening with a *pièce d'occasion* set to music by Georges Bizet and choreographed by Rubén Martín and Caridad Martínez. An additional movement for ABT Studio Company was choreographed by ABT apprentice Brady Farrar.

The evening began with a cocktail reception and continued after the performance with dinner and dancing on the promenade of the David H. Koch Theater. ABT thanks Fall Gala Chairs Alexandra Airth, Sarah Arison, Avery and Andrew Barth, Emily Blavatnik, Mr. and Mrs. Austin T. Fragomen, Lillian E. Kraemer, and Chai Vasarhelyi, with Lizzie Asher, Casey Kohlberg, Lilah Ramzi, and Porter Stracke as Junior Chairs.

The Nutcracker

In December, American Ballet Theatre returned to Segerstrom Center for the Arts in Costa Mesa, California, for 13 performances of Alexei Ratmansky's *The Nutcracker*. The critically acclaimed production of the holiday favorite features dazzling scenery and vibrant costumes designed by Richard Hudson, lighting by Jennifer Tipton, and Tchaikovsky's enduring score. In addition to the main Company, dancers from ABT Studio Company and the ABT Jacqueline Kennedy Onassis School Pre-Professional Division traveled to California to round out the ensemble. They were joined by more than 40 students from the ABT William J. Gillespie School at Segerstrom Center for the Arts, performing a variety of children's roles in the delightful production.

Scene from *The Nutcracker*.
Photo: Emma Zordan.

Holiday Benefit

ABT's annual Holiday Benefit returned to mark the festive season on December 16 at The Beverly Hilton in Los Angeles, California. The fundraising fête took place during ABT's run of performances of *The Nutcracker* at Segerstrom Center for the Arts in Costa Mesa. The evening featured ABT dancers in an exclusive program of classical and contemporary excerpts from the Company's repertoire. The intimate performance, staged only a few feet from the audience, was followed by dinner and dessert with the dancers.

The Holiday Benefit honored Andrew F. Barth for his more than eight years of leadership as Chairman of the ABT Board of Trustees. The evening also included a special dedication to the memory of Clara Yust, whose passion for ballet was exemplified through her dedication as a former ABT Trustee, as well as her joyful and enthusiastic participation at many ABT events.

ABT is grateful for the Lloyd E. Rigler - Lawrence E. Deutsch Foundation for sponsoring this event, and to our event Chairs Andrew F. Barth, Jr., Avery V. Barth, Catherine Kohler, Emily Kukta, Stewart R. Smith and Robin A. Ferracone, Sutton Stracke, and the Family of Clara Yust.

Andrew and Avery Barth.
Photos: Matt Winkelmeyer and Emma McIntyre/Getty Images.

Terry Orr, Koni Rich, Melissa Barak, Marianna Tcherkassky, and Victoria Yust.

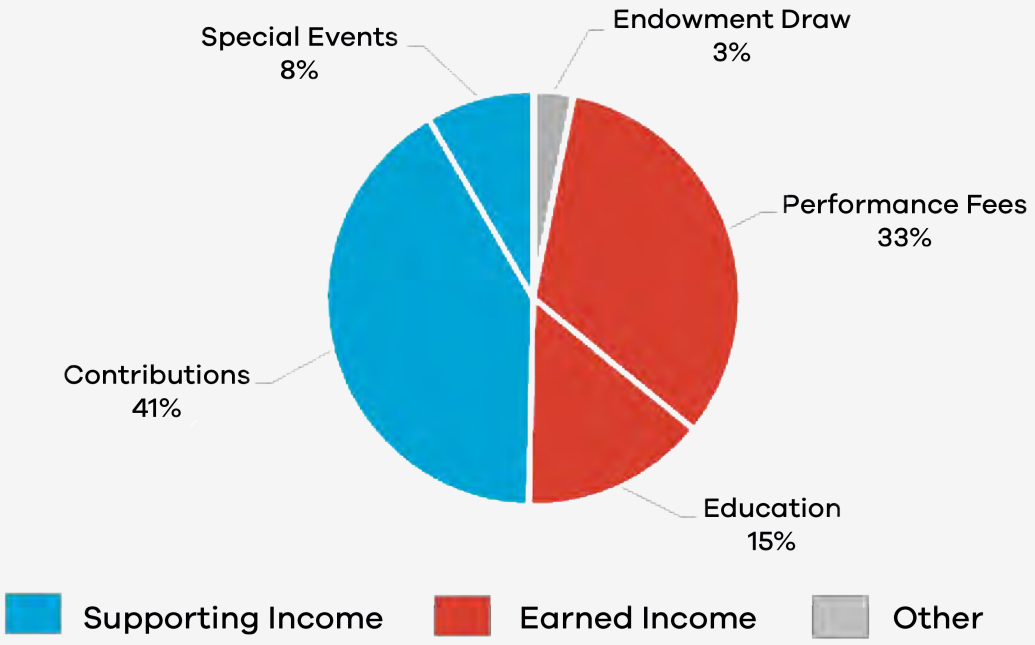
BALLET THEATRE FOUNDATION, INC.

FINANCIAL SUMMARY

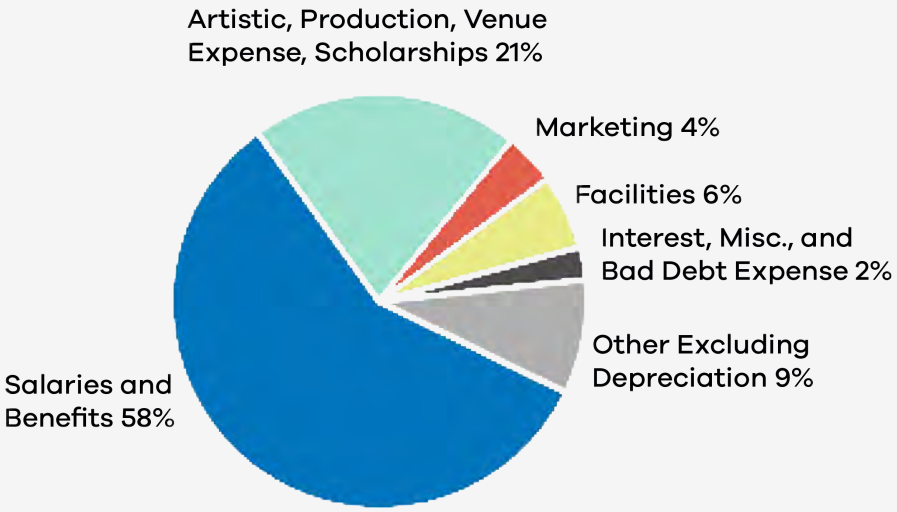
($ millions)

STATEMENT OF FINANCIAL POSITION	2024
TOTAL CURRENT ASSETS	$12.1
TOTAL INVESTMENTS	$29.0
PROPERTY & EQUIPMENT less D&A	$4.9
OTHER (e.g. operating lease, beneficial interest)	$17.7
TOTAL ASSETS	**$63.6**
TOTAL CURRENT LIABILITIES	$7.0
LOAN PAYABLE	$3.3
OPERATING LEASE LIABILITIES	$13.3
MORTGAGE PAYABLE, excl. current liabilities portion	$6.8
ACCRUED SALARIES AND RELATED LIABILITIES	$1.7
TOTAL LIABILITIES	**$32.0**
NET ASSETS WITHOUT DONOR RESTRICTIONS	$2.8
NET ASSETS WITH DONOR RESTRICTIONS	$28.8
TOTAL NET ASSETS	**$31.6**
TOTAL LIABILITIES & NET ASSETS	**$63.6**

SOURCES OF INCOME



EXPENSE MIX



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Sierra Armstrong and Ingrid Thoms in *Mercurial Son*.
Photo: Emma Zordan.