PITTSBURGH BALLET THEATRE

2016-2017
ANNUAL REPORT
Ballet has a profound way of stirring and expressing the human spirit: our hopes and dreams, our joys and sorrows, what it means to be alive. It’s a universal language, and it’s our mission to share it with as many people as possible.

In 2016-2017, we worked hard to continue creating new entry points to our art – some physical and some figurative.

From the opening of our new Byham Center for Dance to our remarkable collaboration with Dance Theatre of Harlem, ballet brought people together through performance, in discussion and as a community.

For some, it was a performance experience that “touches your soul.” For a special needs father, it was seeing the joy ballet brings his daughter when he once wasn’t sure she would ever be able to walk. For one mother, it was the chance to connect her daughter with a professional ballerina who she said “looks like me.”

For us, it is about unleashing ballet’s vast potential to enrich lives.

Over the course of one season, you’ve helped us create more than 75,000 touchpoints with people throughout our region.

This season, we welcomed over 30,000 first-time ticket buyers to performances. We connected with people in 27 different neighborhoods through our educational programs. We awarded scholarships and financial aid to nearly 200 aspiring dancers and created more adaptive dance opportunities for students with disabilities. We advanced research that will measure the impact of ballet on early childhood education and guide therapeutic classes for people living with Alzheimer’s Disease.

By supporting Pittsburgh Ballet Theatre, you support these people and you support the experiences that make Pittsburgh a fulfilling place to live, visit and work.

From the foundations and corporations that invested in us, to the individuals who gave their time, ideas and financial support – you made a remarkable difference not only to our art, but in the incredible ways we can use it to transform lives. Thank you for having the vision and generosity to extend these experiences to so many in our community.

With appreciation,
THE COMPANY

PRINCIPALS

Christopher Budzynski
Hannah Carter
Amanda Cochrane
Alejandro Diaz
Julia Erickson
Alexandra Kochis

SOLOISTS

Yoshiaki Nakano
Luca Sbrizzi
Gabrielle Thurlow
Alexandre Silva
Corey Bourbonniere
Alexander Castillo

CORPS DE BALLET

Danielle Downey
Marisa Grywalski
Masahiro Haneji
Yuto Ideno
Olivia Kelly
Lucius Kirst

Jessica McCann
William Moore
Daniela Moya
Ruslan Mukhambetkaliyev
Joseph Parr
Amanda Potts

JoAnna Schmidt
Emily Simpson
Kurtis Sprowls
Jake Unger
Cooper Verona
Victoria Watford

Diana Yohe

7 COUNTRIES REPRESENTED
30 FULL-TIME COMPANY DANCERS
54 COMPANY PERFORMANCES
In 2016-2017, Pittsburgh Ballet Theatre’s reach extended far beyond the theater. Here’s a snapshot of the people we engaged with and the places we connected.

| **62,894** tickets | **2,176** PEOPLE EXPERIENCED PBT AT REGIONAL TOURING SITES | **32,854** FACEBOOK LIKES |
| **30,386** first-time ticket buyers | **420,637** WEBSITE VISITS | **12,100** TWITTER FOLLOWERS |
| **11,158** subscriber tickets | **36,408** YOUTUBE VIEWS | **36,408** YOUTUBE VIEWS |
| **63 TOTAL PERFORMANCES** | | |
HEAT MAP OF TICKET BUYER HOMETOWNS

63 PA COUNTIES, 48 STATES, 10 COUNTRIES

13,584 PEOPLE REACHED THROUGH EDUCATIONAL PROGRAMS IN...

8,799 INSTAGRAM FOLLOWERS

379 TICKETS DONATED TO TICKETS FOR KIDS

1,209 PBT SCHOOL STUDENTS

NORTH SIDE, Hill District, Beechview, Mt. Oliver, Squirrel Hill, Homewood, Lawrenceville, Oakdale, Homestead, Bridgeville, Monessen, Scottsdale, Greensburg, Sewickley, Whitehall, Scott Township, South Park, Cranberry, Wilkinsburg, New Brighton, Oakland, Downtown Pittsburgh, East Liberty, Strip District, Springdale, O’Hara Township, Carnegie
The 2016-2017 Season brought people together for fresh looks at some of ballet’s greatest stories – beginning with a reimagined *Giselle* and ending with the Pittsburgh premiere of a new *Romeo and Juliet*. Among the season’s most anticipated moments was PBT’s first-time collaboration with Dance Theatre of Harlem, an iconic American company with its own powerful story to tell. From start to finish, the 2016-2017 Season was an invigorating reminder of art’s ability not only to imagine different worlds, but to shape the world we live in today.

“I LOVE BEING PART OF PITTSBURGH BALLET THEATRE. RISING TO THE CHALLENGE IS SOMETHING I STRIVE FOR. I’M VERY THANKFUL THIS COMPANY GIVES CHANCES LIKE THAT.”

JESSICA MCCANN,
PBT CORPS DE BALLET,
2016 POINTE MAGAZINE
STARS OF THE CORPS

2016-2017 SEASON SPOTLIGHT

DIVERSITY IN DANCE: In PBT’s first cross-company collaboration, PBT and Dance Theatre of Harlem joined forces at the August Wilson Center for a nine-show sellout and two-week educational residency that drove dialogue on advancing diversity in ballet.

FRESH SCENERY: In celebration of Terrence S. Orr’s 20th anniversary as artistic director, audiences experienced new scenic and costume designs for the romantic masterpiece *Giselle*, a signature PBT repertoire work.

ENDURING TRADITION: Over 33,000 people helped celebrate the 15th anniversary of *The Nutcracker* with a 24-performance run that set a 15-year record for single ticket sales.

PITTSBURGH PREMIERE: PBT gave Derek Deane’s *Romeo and Juliet* its North American premiere with the PBT Orchestra in April.

REPERTOIRE EXPANSION: PBT acquired three of Pittsburgh audiences’ best-loved story ballets for its permanent repertoire collection. *Giselle, Alice in Wonderland* and *Romeo and Juliet* already have become revenue-generating rental opportunities.
ALL THE CITY IS A STAGE

PBT popped up on an array of pages, stages, screens and streets in and beyond Pittsburgh. Here are some snapshots:

**BRIDGES + BALLERINAS**

PBT ballerinas Hannah Carter, Marisa Grywalski and JoAnna Schmidt made two iconic Pittsburgh bridges their stage for a Local Pittsburgh Magazine photo spread.

*Photo by: Julie Kahlbaugh*

**POINSETTIAS + POINTE SHOES**

In what has become its own seven-year tradition, PBT School pre-professional dancers performed vignettes from *The Nutcracker* for a sold-out audience of over 600 at Phipps Conservatory.

*Photo by: Aimee DiAndrea*

**ROLE MODELS + SUMMER READING**

Dancer JoAnna Schmidt joined the ranks of local celebrities who helped the Carnegie Library of Pittsburgh exceed its 90,000-book goal for the city-wide 2016 Summer Reading Campaign.

*Photo by: Chancellor Humphrey, courtesy of Carnegie Library of Pittsburgh*

**POWER + GRACE**

The Pittsburgh Steelers and Pittsburgh Ballet Theatre teamed up for the 2016 Rock Steelers Style Show, which showcased PBT dancers modeling and dancing alongside Steelers players and their families.

*Photo by: DKOCH Photography*

**JULIA ERICKSON + RACHAEL RAY**

Principal Julia Erickson represented Steelers fans and foodies on Food Network with a win for her "Antonio Brownies" on the Rachael Ray Show’s Super Bowl LI "Fantasy Foodball" cookoff.

*Photo by: DKOCH Photography*
2016-2017 SEASON

GISSELLE WITH THE PBT ORCHESTRA
OCT. 28-30, 2016 | BENEDUM CENTER

5,352 audience members

“(It) is eye candy that soaks into the heart and mind... Act two touches your soul with a performance that’s to die for.”
- FROM THE AUDIENCE

“Bewitching and beguiling”
- PITTSBURGH POST-GAZETTE

THE NUTCRACKER
DEC. 2-27, 2016 | BENEDUM CENTER

33,520 audience members

“Amazing performances...Easy to see why this is one of Pittsburgh’s best traditions.”
- FROM THE AUDIENCE

“A toy chest chock full of Pittsburgh treasures, past, present and...some new dance gems.”
- PITTSBURGH POST-GAZETTE
Alice in Wonderland
Feb. 10-19, 2017 | Benedum Center

13,199 audience members

“It was an AMAZING performance! I absolutely loved it.”
- FROM THE AUDIENCE

“Delicious three-dimensional costumes and colorful settings...Mr. Deane hit all the high points...”
- PITTSBURGH POST-GAZETTE

Bny Mellon Presents Pittsburgh Ballet Theatre + Dance Theatre of Harlem
Featuring the Pittsburgh Jazz Orchestra
March 17-26 | August Wilson Center

3,948 audience members

“Both companies were extraordinary and presented energetic, new and interesting pieces that left me with a great feeling of joy... a truly exciting movement for our arts scene.”
- FROM THE AUDIENCE

“The companies seemed to feed off of each other... This pairing, you might say a pas de deux of voluminous proportions, pushed each ensemble off in new directions.”
- PITTSBURGH POST-GAZETTE

Romeo and Juliet with the PBT Orchestra
April 21-23, 2017 | Benedum Center

5,654 audience members

“Such emotion emoted without one word spoken.”
- FROM THE AUDIENCE

“Ending its season on an emotional high, Pittsburgh Ballet Theatre unveiled the North American premiere of Derek Deane’s Romeo and Juliet...a sensual, three-dimensional experience”
- PITTSBURGH POST-GAZETTE
SPECIAL EVENTS

Kurtis Sprowls and Hans Fleischner - Grand Opening Patron Reception

Chris and Dawn Fleischner, Mayor William Peduto, Bill and Carolyn Byham - Ribbon Cutting, Byham Center for Dance

Kathy Stewart, Luksana Puttan, Melissa Chipangila Campbell, Charles Carrier, and Ian Stewart - PBT + DTH Preview Party

Pittsburgh Ballet Theatre + Dance Theatre of Harlem committee - PBT + DTH Preview Party

Sharon Hardie, Dawn Fleischner, Kay Fleischner, Fiona, Hiller and Sophia Hardie Ballet Under the Stars at Hartwood Acres

Bill Byham and Domenic Dozzi - Pointe in Time: Gala Giselle Photo: Lynda Scabili

Grand Opening Patron Reception

Photos: Kelly Perkovich
EDUCATION

Boys and Girls Clubs. Public libraries. Pittsburgh Public Schools. In 72 settings and 27 neighborhoods, the PBT education team met children, students and families in the places they live, learn and play.

Learning and engagement is key to increasing opportunity and inclusion in the art of ballet, and this season PBT brought ballet classes, stories and demos into more schools and neighborhoods throughout the city, creating entry points for people of all ages and abilities to think creatively, move freely and explore new concepts through dance.

“THIS CLASS IS SPECIAL TO ME, BECAUSE I CAN FEEL PASSIONATE...I LIKE THE NEW STEPS AND ALL THE ACTIVITIES. I LOVE BALLET.”

- JADA SCOTT, 10

2016-2017 SEASON SPOTLIGHT

IN-SCHOOL RESIDENCIES: During its 10th year in Pittsburgh Public Schools, PBT expanded its Creative Movement program to kindergarten. Seven new classrooms integrated dance and academics, and a total of 52 participated in PBT’s six-to-12-week residencies.

DIVERSITY IN DANCE: As part of the March Pittsburgh Ballet Theatre + Dance Theatre of Harlem collaborative, over 1,000 students and families danced and discussed ballet with PBT and DTH artists through 27 educational programs in eight Pittsburgh neighborhoods.

DANCE THERAPY: People living with Alzheimer’s Disease will experience the cognitive and social stimulation of ballet class through a Fall 2017 pilot program backed by research completed this season. Contributions from Carol K. Lampe and Edwin Beachler also have positioned PBT to grow its Dance for Parkinson’s program in 2017-2018.

ADAPTIVE DANCE: PBT expanded its Adaptive Dance sessions to give nearly 60 students with disabilities more continuous class opportunities, and 30 percent more audience members experienced PBT’s sensory-friendly performance of The Nutcracker this season.

EQUITY AND ACCESS: Eight children from ages 5 to 8 – a pivotal training stage for ballet – received income-based Community Youth Scholarships, which start in the Children’s Division and can extend all the way through the pre-professional level.
In her dance review for the Pittsburgh Post-Gazette, Jane Vranish wrote that it was almost as if, for two weeks, two companies merged into one.

Backstage, it certainly felt that way. Melonie Nance, co-chair of the BNY Mellon Presents Pittsburgh Ballet Theatre + Dance Theatre of Harlem collaboration, recalled the camaraderie she witnessed from the wings as PBT and DTH dancers warmed up and wished each other “merde” (good luck) for opening night.

“That was what it was all about and it permeated through the entire partnership. I was really touched by that,” Nance said, adding that artistic directors Virginia Johnson, of DTH, and Terrence S. Orr, of PBT, set the tone by resurrecting a working relationship that started over 30 years ago when Orr was setting work at DTH and Johnson was dancing there.

The collaboration was two years in the making, and when the companies joined forces March 16-26, they not only sold out nine performances at the August Wilson Center, they hosted 27 educational events and connected 1,148 children, students and parents with PBT and DTH artists.

Onstage, the artistic directors curated a mixed repertory production sampling a diverse cross section of classical and contemporary ballet. Nearly 4,000 patrons saw dance from choreographers Glen Tetley, Marius Petipa, Dwight Rhoden and Robert Garland set to music by Johannes Brahms, Aretha Franklin, James Brown and Billy Strayhorn, whose songs were played live by the Pittsburgh Jazz Orchestra.

In the community, PBT and DTH education teams partnered with nearly 50 committee members and 10 nonprofits to create programs that would advance ballet education and exposure and drive dialogue about racial representation in ballet and access to the art form.

“The perception of ballet belonging to one culture is an antique perception. We want this to open this art form to everyone,” Johnson said. “I hope that this collaboration between two companies can be a model for a future in which the conversation about art is compelling and inclusive.”

PBT and DTH presented a panel discussion on diversity in ballet and a screening of the documentary Black Ballerina among a slate of master classes and educational events that brought dancers to eight Pittsburgh neighborhoods, from East Liberty to the North Side, and to schools like CAPA and Hill Dance Academy Theatre.

“Exposure is key to inspiring the next generation of ballet dancers and participants of all kinds. It can be transformational for a young person to talk and take class with someone who has turned their passion into their life’s work,” Orr said. “It was an honor, not only to share the stage with Dance Theatre of Harlem, but to give this partnership such life beyond the theater.”

ICYMI: Support ongoing diversity initiatives and future collaborations with Dance Theatre of Harlem by visiting www.pbt.org/support.

SPONSORS


COMMUNITY PARTNERS

PBT is grateful to the following organizations for contributing resources and expertise:

Hill Dance Academy Theatre, Kelly Strayhorn Theater, Pittsburgh Cultural Trust, Pittsburgh Dance Council, Point Park University, Staycee Pearl Arts, University of Pittsburgh

“RIGHT NOW BOTH OF MY LITTLE GIRLS LOVE BALLET, AND IF THEY REALLY WANT TO DO IT THEY CERTAINLY CAN. WHAT I’M EXCITED ABOUT IS THAT THEY SEE SO MANY GIRLS OF COLOR IN THEIR DANCE CLASSES AND ON STAGE. IF THEY WANT TO, THE DOOR IS SO WIDE OPEN.”

-Dr. Melonie Nance, ENT otolaryngologist, PBT trustee, PBT + DTH committee co-chair
OPENING THE DOORS OF THE BYHAM CENTER FOR DANCE

On a sunny day in September, the Byham Center for Dance opened the doors of opportunity to more aspiring ballet dancers.

Pittsburgh Ballet Theatre was the first arts organization Carolyn and Bill Byham subscribed to after making the move from New York City to Pittsburgh 47 years ago.

Nearly five decades later, the Byhams remain among PBT’s most loyal audience members – and most visionary advocates for the growth of the company, its campus and the dancers who call it home.

In 2010, the Byhams helped establish Byham House, PBT’s dormitory for out-of-town high school students.

Six years later, the Byhams, together with campaign co-chairs Dawn and Chris Fleischner, dedicated the new Byham Center for Dance, a game-changing expansion for PBT’s potential as a top training institution and a community resource.

“Success only comes from quality teachers and facilities, and we are firm believers in the ‘grow from within’ principle, be it business or ballet stars,” the Byhams said. “With more than 1,000 students enrolled in PBT School, we are providing a wonderful environment where art is born.”

During the center’s Sept. 23-25, Grand Opening weekend, more than 1,000 people walked through its doors to take class, watch company dancers at work and learn about the many ways they can be part of this art form.

With an additional 14,000 extra square feet, including two new studios and a fully equipped conditioning center, more people can participate in classes of all kinds. From kids learning first position to high schoolers nurturing their stage presence, more students will have the chance to train in an inspiring environment where they see professional dancers at work every day.

“This is where our company rehearses 40 hours a week, where we train a new generation of dancers and where we build the costumes you see on stage,” said PBT Artistic Director Terrence S. Orr. “We’re deeply grateful to the supporters who understand how crucial it is to the art we create and the artists we nurture. A year ago, our space was limiting our potential. Now, we have the space we need to thrive.”

Now, there’s no missing PBT Studios in the Strip District. Passersby can literally see dancers at work in the studios. As a result, PBT is seeing more people inside.
Pointe in Time: Gala Giselle swept guests into a magical atmosphere inspired by the company’s stunning season opener. But the evening drove just as much buzz about another highly anticipated season highlight: BNY Mellon Presents Pittsburgh Ballet Theatre + Dance Theatre of Harlem.

DTH Artistic Director Virginia Johnson flew in from New York to join Artistic Director Terrence S. Orr in previewing the pair’s March program at the August Wilson Center.

Among the gala performances, both companies gave guests a taste of the collaboration to come, bringing guests to their feet with DTH’s Chyrstyn Fentroy and Jorge Villarini performing Vessels and PBT dancing scenes from Dwight Rhoden’s StrayLifeLushHorn.

Following the company showcase, a performance by the young dancers of PBT School inspired guests to pledge more than $80,000 to PBT’s Community Youth Scholarship Program, which provides need-based funding for young talents.

“CHAIRING THE GALA WAS AN IMMENSE HONOR AND GAVE US THE PLATFORM TO ADVOCATE FOR PBT’S COMMUNITY YOUTH SCHOLARSHIP PROGRAM. WE ARE THRILLED TO HAVE HELPED RAISE OVER $80,000 WITH OUR ATTENDEES IN SUPPORT OF BALLET OPPORTUNITIES FOR YOUNG, EAGER STUDENTS.”

- DAWN FLEISCHNER, CHAIR, POINTE IN TIME: GALA GISELLE

485 guests | $553,000 raised for repertoire, scholarships, live music and more
PBT School nurtures the next generation of professional dancers and creative, confident people.

When the Byham Center for Dance opened its doors in fall 2016, it ushered in a new era for PBT School and the students who aspire to train in residence with PBT’s professional company. For over ten years, the school’s growth outpaced its studio space. Now, PBT School can extend this training experience to more dancers than ever before, strengthening its position as an internationally recognized pre-professional program and a community resource for dancers of all ages and interest levels.

1,209 students | 265 out-of-state | 19 international | 200+ main-stage performance opportunities
192 students received scholarship or financial aid | 18 PBT current company dancers trained in PBT School

2016-2017 SEASON SPOTLIGHT

INCREASING OPPORTUNITY: 115 more students were able to join PBT School during its first school year in the Byham Center for Dance, and the school will continue moving toward a 40 percent enrollment increase during its first five years in the space.

BALLET AMBASSADORS: Pre-professional students enjoyed more stage time this season with touring performances in Morgantown, West Virginia, at Longwood Senior Center, and as part of First Night Pittsburgh, the Pittsburgh Symphony Orchestra Holiday Pops concert and the Rock Steelers Style Show.

DANCE FITNESS: Thirty-three percent more adults and teens participated in dance fitness classes through PBT School’s Community Division, which launched seven new class offerings, including PBT Barre Fitness. Through the new Hilda & Dr. Freddie Fu Sports and Dance Conditioning Center, community members, company dancers and students now enjoy increased Pilates and strength-training opportunities.

COMPETITIVE EDGE: Five pre-professional students advanced to final rounds of the prestigious World Ballet Competition and the National Association of Arts & Letters’ Annual Awards Competition.

LAUNCHING CAREERS: Eighteen pre-professional students went on to sign contracts with dance companies across the country.

Photo: Emily Northrop
TOURING

During the 2016-2017 Season, audience members traveled from 63 Pennsylvania counties and 48 states to experience a PBT performance. PBT is working to strengthen connections with dance lovers beyond Pittsburgh by investing in key regional performance residencies. In 2016-2017, PBT marked the third year of its partnership with Seton Hill University, booked an August 2017 tour date at the Chautauqua Institution in New York and performed for thousands at its free Ballet Under the Stars performance at Hartwood Acres. Here are the highlights:

MILLENNIAL MOVEMENT AT SETON HILL UNIVERSITY | SATURDAY, MAY 6, 2017

REPERTORY: World-premiere works by emerging choreographers among PBT’s own company dancers: Amanda Cochrane, Julia Erickson, Yoshiaki Nakano, William Moore and Cooper Verona.

RESIDENCY: PBT dancers visited the Seton Hill campus to lead a semester of choreography workshops and master classes for student and youth dancers leading up to the company’s May performance at the Seton Hill University Performing Arts Center.

BALLET UNDER THE STARS AT HARTWOOD ACRES | SUNDAY, AUG. 21, 2016

REPERTORY: Excerpts from Le Corsaire, the world premiere of Cooper Verona’s brood, the Flames of Paris pas de deux, and the Johnny Cash tribute, The Man in Black.

COMMUNITY ENGAGEMENT: Ballet Under the Stars is PBT’s largest community engagement event of the year, offering free dance, craft and photo activities for kids in addition to the free performance.
FINANCIALS
MARKING 11 CONSECUTIVE YEARS IN THE BLACK

PITTSBURGH BALLET THEATRE, INC. STATEMENT OF FINANCIAL POSITION (June 30, 2017)

ASSETS
Current Assets
Cash and cash equivalents $ 774,614
Accounts receivable 57,166
Pledges receivable 1,048,081
Prepaid expenses and other current assets 442,336
Total Current Assets                                2,322,197

Endowment Assets
Cash and cash equivalents 157,962
Investments 7,827,187
7,985,149

Investment Held by Trust
Cash and cash equivalents 364,243
Investments 281,815
646,058

Fixed Assets, Net
Production Assets
(less accumulated amortization of $567,819
and $550,506 in 2017 and 2016, respectively) 290,301
Total Fixed Assets 9,708,397

Total Assets      $ 20,952,102

Liabilities and Net Assets
Current Liabilities
Payments due within one year on
long-term debt $ 111,937
Lines of credit 2,100,000
Accounts payable and accrued expenses 334,172
Construction costs payable 1,492,234
Total Current Liabilities 4,038,343

Long-Term Debt
63,214
Total Liabilities 4,101,557

Net Assets
Unrestricted 507,767
Temporarily restricted 7,909,916
Permanently restricted 8,432,862
Total Net Assets 16,850,545

Total Liabilities and Net Assets $ 20,952,102

PITTSBURGH BALLET THEATRE, INC. STATEMENT OF CASH FLOWS (June 30, 2017)

Cash Flows from Operating Activities
Changes in net assets $ 499,209
Adjustments to reconcile changes in net
assets to net cash provided by
operating activities:
Depreciation and Amortization 706,592
Bad debts 1,900
Net realized and unrealized (gains)
losses on investments (1,094,627)
Contributions and grants restricted for
investment in endowment (60,500)
Changes in assets and liabilities:
Accounts receivable (25,232)
Pledges receivable 792,278
Prepaid expenses (71,355)
Accounts payable and accrued expenses 125,028
Deferred revenue 41,523
Net Cash Provided By Operating Activities 914,816

Cash Flows from Investing Activities
Purchase of fixed assets and production assets (2,790,434)
Proceeds from sale of investments 7,818,611
Purchase of investments (7,139,099)
Net Cash Used In Investing Activities (2,110,922)

Cash Flows from Financing Activities
Line of credit, net 1,930,000
Construction costs payable (397,901)
Payments on long-term debt (125,182)
Contributions and grants restricted for
investment in endowment 80,700
Net Cash Provided By Financing Activities 1,487,617
Net Increase (Decrease) In Cash And
Cash Equivalents 291,511

Cash and Cash Equivalents
Beginning of year 641,065
End of year $ 932,576

Supplemental disclosure of
cash flow information
Cash paid during the year
for interest $ 23,795
PITTSBURGH BALLET THEATRE, INC. STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS (June 30, 2017)

**USE OF OPERATING FUNDS**
Total: $10,789,216

- Program services: $6,927,283
- Management and general: $826,154
- Fundraising and special events: $1,035,779

**SOURCES OF OPERATING REVENUE**
Total: $10,819,879

- Ticket Sales: $2,943,767
- Contributed Revenue: $4,398,339
- PBT School: $2,152,443
- Special Events: $574,560
- Endowment Transfer: $554,000
- Other: $196,770

**CONTRIBUTED OPERATING REVENUES BY SOURCE**
Total: $4,398,339

- Foundations: $1,750,186
- Individuals: $1,554,471
- Corporations: $503,914
- Government: $267,001
- In-kind: $332,767

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**Operating Revenue**
Unrestricted: $5,867,540
Total: $5,867,540

**Operating Expenses**
- (10,789,216)

**Net Realized and Unrealized Losses,**
- Changes in net assets before public and private support, releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements
- (4,921,676)
- 1,044,862
- (3,876,814)

**Interest and Dividends**
- 1,044,862
- 1,044,862

**Public and Private Support**
- Changes in net assets before releases from restrictions and depreciation on leaseholds, machinery and equipment, and land improvements
- (2,039,694)
- 1,967,559
- 1,105,362
- 1,033,227

**Net Assets Released from Operating Restrictions**
- Investment Income Spending: 554,000
- Other support: 1,516,357
- 2,070,357

**Net Assets Released from Capital Restrictions**
- 459,933
- (534,018)

**Depreciation on leaseholds, machinery and equipment, and land Improvements**
- (534,018)

**Changes In Net Assets**
- (43,422)
- (8,731)
- 551,362
- 499,209

**Net Asset Transfers**

- **Net Assets**
  - Beginning of year: 551,189
  - End of year: $507,767
  - 7,918,647
  - 7,881,500
  - 16,850,545

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Administrative & Artistic Team

Artistic Director
Terrence S. Orr

Assistant to the Artistic Director
Robert Vickrey

Ballet Mistress
Marianna Tcherkassky

Ballet Master
Steven Annegarn

Music Director and Conductor
Charles Barker

Company Pianist
Yoland Collin

Executive Director
Harris N. Ferris

Assistant to the Executive Director
Katie Potts

Director of Operations
Jay Romano

Accountant/Human Resources Manager
Shelly Swartz

Receptionist/Office Manager
Holly Bedford

Information Systems Manager
Joel LaFleur

Building Maintenance
Ray Lantz

Director of Marketing and Communications
Aimee DiAndrea

Associate Director of Communications
Meghan Swartz

Director of Creative Services
Kelly Perkovich

Ticketing Manager
Tanaz Walendziewicz

Group Sales Manager
Jamie Adams

External Affairs Analyst
Christine Sajewski

Merchandising Manager
Kristen Urban

Patron Development Manager
Audrey Fennell

Customer Care Representatives
Douglass Bell

Linda Cunko

Director of Development
Lois Wholey

Associate Director of Development
Aziza El Feil

Development & Events Coordinator
Heather Dougherty

Foundation Relations & Grant Manager
Jordan Allen

Corporate Relations Manager
Rennick Remley

Director of Education and Community Engagement
Christina L. Salgado

Manager of Community Programs and Archives
Lisa Auel

Community Education Coordinator and Instructor
Kerra Alexander

Director of Production
Curtis Scott Dunn

Production Stage Manager
Alicia Reece

Master Carpenter
Zachary Dwyer

Assistant Carpenter
Ronald Cully

Properties Master
Brad O’Connell

Master Electrician
Kelli Brannigan

Assistant Electrician
Christopher T. Barker

Wardrobe Supervisor
Kathleen Sullivan

Transportation Manager
Recker Inc.

Company Pianist
Yoland Collin

Full-time Pianist
Ellen Gozlon

Full-time Pianist
Edward Leonard

Full-time Pianist
Juliet Winovich

Company Pianist
Yoland Collin

Full-time Pianist
Ellen Gozlon

Full-time Pianist
Edward Leonard

Full-time Pianist
Juliet Winovich

Medical Staff
UPMC Sports Medicine Orthopedic Surgeons
Fredde H.K. Fu, M.D.
Vonda Wright, M.D.

Foot and Ankle Surgeon
MaCalus Hogan, M.D.

Podiatrist
Patrick Burns, D.P.M.

Certified Athletic Trainer
Kathleen Nachazel, LAT, ATC

Physical Therapists
Erica Coffey, P.T., Catherine Vargo, P.T.

Sports Dietitian
Jeffrey Luchino, MS, RDN, CSSD

Supplementary Medical Staff
Podiatrist
Lisa Watters, D.P.M.

Chiropractor
Jeffrey Cohen, D.C.

Pittsburgh Ballet Theatre Orchestra
Conductor
Charles Barker, music director & principal conductor

Violin I
Charles Stegeman, concert master
Rachel Stegeman, associate concert master
Larry Yagello
Keiko Rushiander
Joan Zelkowicz
Jennifer Madge
Mary Beth Schotting

Violin II
Raymond Eichenmuller, principal
Anne Jackovic
Eleanor Cameron
Rochelle Agnew
Juan Jaramillo
Frank Ferguson

Viola
Jennifer Gerhard, principal
Louise Farbman
John McCarthy
Justin J. Johnson

Cello
Elisa Kohanski, principal
Paula Tuttle
Joseph Bishoff
Paul Critser

Bass
Jeffrey Mangone, Sr., principal
Andy Kohn
Robert Skavronski

Flute/Piccolo
Beverly Crawford, principal
Barbara O’Brien
Thomas Godfrey

Oboe/English Horn
Robin Driscoll, principal
Cynthia Anderson

Clarinet
Mary Beth Malek, principal
Jack Howell

Bassoon
Linda Morton Fisher, principal
Don Hollis

French Horn
David Lintz, principal
Matthew Litterini
Marie Claude Driscoll
Scott Bohannon

Trumpet
Charles DaVal, principal
Karen Sloneker
David Anderson

Tuba
David Lintz, principal
Keith Jackson
Glenn Wayland

Timpani
Jack DiIanni, principal

Percussion
Albert Wrublesky, principal
Jan Fung

Harp
Nuiuko Wadden

Piano
Yoland Collin

Orchestra Manager
Frank Ostrowski
# Board of Trustees

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- James Tomlinson Fort
- Jeanne Gleason
- Jim Hardie
- Hal Waldman

## Trustee Emeritus
Loti Falk Gaffney, in memoriam

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