



PITTSBURGH BALLET THEATRE

2020-2021 Annual Report



Our Mission

To be Pittsburgh's source and ambassador for extraordinary ballet experiences that give life to the classical tradition, nurture new ideas and, above all, inspire.

Our Commitment to Diversity

Pittsburgh Ballet Theatre is committed to increasing equity, access and opportunity in the art of ballet. We believe that bringing together people with diverse perspectives, histories and life experiences will make ballet richer, stronger and more innovative — resulting in vibrant experiences for all.



Harris N. Ferris
Executive Director



Susan Jaffe
Artistic Director



Mary McKinney Flaherty
Chair, Board of Trustees

Cover photos
Artist: Jessica McCann (front);
Tommie Kesten (back)
Photos: Kelly Perkovich (front);
Duane Rieder (back)

Dear friends of PBT,

During the past season, the pandemic presented many challenges for live performances. Although Pittsburgh Ballet Theatre was unable to perform in theaters for nearly two years, we kept dancing, and the innovative spirit, drive and determination of our dancers, staff and supporters prevailed.

PBT didn't back down from challenges; we found ways around them.

We pivoted to offering unique in-person and digital experiences, enabling us to reach new and existing audiences in the Pittsburgh region and beyond.

Our partnership with Carnegie Museum of Art transformed the striking and splendid Hall of Sculpture into a fabulous performance space where audiences could experience dance like never before with Artistic Director Susan Jaffe's *Dracula's Kiss* in October 2020 and *Bolero* in February 2021.

PBT's award-winning digital production of *Fireside Nutcracker* was enjoyed by nearly 50,000 people in over 30 countries. It won three Telly awards and two Davey awards. This success was followed by two stunning virtual programs filmed at WQED's historic Fred Rogers Studio.

While we missed the thrill of performing for a live audience in the theater, the challenges faced during the pandemic inspired us to seek out innovative and exciting ways to bring PBT's exhilarating and rousing performances to you.

In September of 2020, PBT introduced its outdoor mobile stage and launched the Open Air Series. Over 26 different arts organizations shared the mobile stage with PBT and PBT School in May of 2021 at Flagstaff Hill.

Your constant support ensures our continued success.

During the darkest of times, our art form truly brought us the light we all needed.

With appreciation,

Principals

Hannah Carter
Orsett, England
Joined in 2013

Amanda Cochrane
Spokane, WA
Joined in 2009

Alejandro Diaz
Miami, FL
Joined in 2008

Alexandra Kochis
North Andover, MA
Joined in 2006

Yoshiaki Nakano
Osaka, Japan
Joined in 2010

Soloists

Corey Bourbonniere
Woonsocket, RI
Joined in 2013

Marisa Grywalski
Columbus, OH
Joined in 2014

Masahiro Haneji
Sapporo, Japan
Joined in 2014

Tommie Kesten
Pittsburgh, PA
Joined in 2018

Lucius Kirst
Los Angeles, CA
Joined in 2014

Jessica McCann
Los Angeles, CA
Joined in 2015

William Moore
Ipswich, England
Joined in 2013

Corps De Ballet

JoAnna Schmidt
Eustis, FL
Joined in 2012

Gabrielle Thurlow
Buffalo, NY
Joined in 2007

Diana Yohe
Willoughby, OH
Joined in 2013

Jonathan Breight
Pittsburgh, PA
Joined in 2018

Erin Casale
Johnstown, PA
Joined in 2019

Sam DerGregorian
Albuquerque, NM
Joined in 2019

Danielle Downey
Erie, PA
Joined in 2007

Christian Garcia Campos
Puebla, Mexico
Joined in 2018

Jack Hawn
Detroit, MI
Joined in 2019

Josiah Kauffman
Belgrade, MT
Joined in 2019

Colin McCaslin
Vineland, NJ
Joined in 2018

Caitlyn Mendicino
Pittsburgh, PA
Joined in 2018

Amanda Morgan
Marshall, TX
Joined in 2016

Joseph Parr
Wooster, OH
Joined in 2019

Grace Rookstool
Langley, WA
Joined in 2019

Kurtis Sprowls
Orville, OH
Joined in 2015

Cooper Verona
Lebanon, CT
Joined in 2011

Victoria Watford
Cleveland, OH
Joined in 2016

Countries Represented	5
Full Time Company Dancers	30
Apprentices	5
Rehearsal Hours	2,275

Artists: Yoshiaki Nakano and Jessica McCann (top left); Tommie Kesten (top right); Marisa Grywalski and Alejandro Diaz (bottom left); Yoshiaki Nakano, Jessica McCann, Alejandro Diaz, Marisa Grywalski, Corey Bourbonniere and Tommie Kesten
Photo credits: Buzzy Photography

4 // Pittsburgh Ballet Theatre 2021 Annual Report

Pittsburgh Ballet Theatre 2021 Annual Report // 5

The PBT Orchestra

Charles Barker is principal conductor of American Ballet Theatre, a position he has held for over 25 years. He was the music director of the Australian Ballet from 1997-2001 and then joined the Royal Ballet in London for two seasons. He regularly guest conducts for the San Francisco Ballet and Houston Ballet. As music director of the American Chamber Orchestra from 1981-87, he made his Carnegie Hall debut in February 1983. He was a member of the Barnard-Columbia Ancient Drama Group, which presents Greek drama in the original language and wrote music for productions of *The Bacchae*, *Hippolytus* and *Heracles*. He lives in New York with his wife Miranda Coney, former principal dancer of the Australian Ballet, and their two boys.

Violin I
Charles Stegeman, *Concert Master*
Rachel Stegeman,
 Associate Concert Master
Larry Yagello
Joshua Huang
Jennifer Madge
Mary Beth Schotting
Rochelle Agnew

Violin II
Dawn Posey
Juan Jaramillo
Anne Jackovic
Eleanor Cameron
Maureen Conlon-Gutierrez
Tobias Chisnall

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

Cello
Elisa Kohanski, *Principal*
Paula Tuttle
Joseph Bishkoff
Paul Critser

Bass
Jeffrey Mangone, Sr., *Principal*
Andrew 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*
Alix Reinhardt

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

Trombone
Glenn Wayland

Tuba
Phillip Van Ouse, *Principal*

Timpani
Jack Dilanni, *Principal*

Percussion
Albert Wrublesky, *Principal*
Jan Fung

Harp
Nuiko Wadden

Piano
Yoland Collin

Orchestra Manager
Frank Ostrowski



Our incredible PBT productions are made possible by our artists, performers, musicians and you, our friends and supporters. Over nine seasons, one anonymous donor has been instrumental in supporting PBT productions with live music. During our 50th Anniversary, this long-standing supporter generously offered a \$3 million gift to double every donation made to live music over the course of three years. By June 2021, PBT has raised more than 61% of its \$7.2 million live music goal, which will fund the next five decades of live music.



Season in Review



30

Number of performances



7,602

Number of in-person audience members



50

States represented among ticket buyers and viewers



2,353

First-time ticket buyers



10

Number of virtual performances



58,107

Number of digital performance views



3

Number of school performances (at Open Air)



633,473

Website sessions



36,951

Facebook fans



16,340

Instagram followers



11,145

Twitter followers



1,274,850

YouTube video minutes viewed (or 21,247.50 hours viewed)

118 artists make their home at Pittsburgh Ballet Theatre

30

dancers

5

apprentices

62

musicians

7

costume staff members

8

production staff members

6

artistic staff members

The Year at a Glance

1 **A Midsummer Night's Dream**

August 16, 2020
Hartwood Acres
Special primetime episode of The Allegheny County Summer Concert Series presented by BNY Mellon and broadcast on Pittsburgh's CW



A Midsummer Night's Dream 1

2 **PBT's Mobile Stage at Liberty Ave Studios**

September 10-13, 2020



PBT's Mobile Stage at Liberty Ave Studios 2

3 **Dracula's Kiss**

October 31, 2020
Carnegie Museum of Art

4 **Fireside Nutcracker**

December 17-31, 2020*
Filmed at Hartwood Acres Mansion and Pittsburgh Playhouse at Point Park University
*Available digitally December 17-31, 2020
Won three Telly Awards and two Davey Awards



Dracula's Kiss 3



Fireside Nutcracker 4



Bolero 5



Digital Spotlight Program 1 6



Digital Spotlight Program 2 7



Open Air 8

5 **Bolero**

February 12, 2021*
Carnegie Museum of Art
Filmed/performed for a very small audience
*Available digitally April 5-11, 2021

6 **Digital Spotlight Program 1:**

April 19-25, 2021
Dwight Rhoden's Ave Maria, excerpts from The Sleeping Beauty, excerpts from Don Quixote. Filmed at WQED's historic Fred Rogers Studio
*Available digitally

7 **Digital Spotlight Program 2:**

May 3-9, 2021
Sasha Janes' Lascia la Spina, Susan Jaffe's Carmina Terra, excerpts from Coppélia
Filmed at WQED's historic Fred Rogers Studio
*Available digitally

8 **Open Air: A Series of Celebration in the Performing Arts**

May 18-31, 2021
Flagstaff Hill in Schenley Park on PBT's mobile stage

Thoughts from Susan Jaffe

on her first year as Artistic Director...

Though this past year may not have been the typical first year for a new Artistic Director to enter into PBT during the pandemic, for me, it has been quite a silver lining.

In the beginning of our season, it took a lot of planning and preparation to keep everyone safe and healthy as we transitioned back into the building. There was a hunger amongst the company to dance with each other again. Working together to find ways to keep us safe in the studios actually brought us closer together. Upon returning to in-person classes and rehearsals, I was able to work very closely with the dancers to help and support them to be the strong, athletic and artistic dancers they remembered themselves to be before the pandemic.

Reflecting back, I understood how lucky I was to be working with a strong artistic and production team to help me onboard into my new role. In addition, having the opportunity to work with PBT's excellent administrators has been a wonderful experience. I have the utmost gratitude for everyone who makes PBT a creative and inspiring place to work.

If I were able to go back in time, I would not change the circumstances in which I started. In my view, it was the best way to enter into the organization. During the pandemic, we collaborated and learned how to think outside of the box. We managed to perform in so many different ways and across new platforms. From purchasing our new mobile stage, to reaching thousands of screens with our digital content, to taking advantage of the open air and local museums, we were able to celebrate our art with our community. This is precisely what artists do. We are used to thinking creatively and finding new ways of doing things. It has been a triumphant year.

I look forward to continuing relationships with our board members, as well as building deeper connections with our audiences. I foresee an incredible first 'normal' season in the theater, and I'm excited to move forward into the future.



Susan, age 11
Courtesy Susan Jaffe



Hortensia Fonseca
Courtesy Susan Jaffe

Susan Jaffe's Education

- Susan began her lifelong love of ballet while studying at the Maryland Youth Ballet.
- Her main teacher was Hortensia Fonesca, who moved to the U.S. from Costa Rica to pursue her career in ballet. Fonesca trained many renowned dancers, including Julie Kent and Cheryl Yeager, both former ABT principal dancers.

Fun Facts!

- In 2010, Ms. Jaffe received an Honorary Doctorate from Texas Christian University
- In 2003, Ms. Jaffe wrote a children's book called *Becoming a Ballerina*
- Documentaries and PBS performances where Ms. Jaffe is featured include:
 - "Ballet" by Fredrick Wiseman
 - "American Ballet Theater in San Francisco"
 - "American Ballet Theatre Now"
 - "Baryshnikov Dances Sinatra and More"
 - "Documentary on American Ballet Theatre's 75th Anniversary" by Ric Burns



Swan Lake credit: Rosalie O'Connor

Timeline of Susan Jaffe's Career

- Declared by the *New York Times* as "American Ballet Theatre's Quintessential Ballerina" Susan Jaffe was a principal dancer of American Ballet Theatre for 22 years, a career which began in 1980.
- Her European engagements included performances with The Royal Ballet, The Kirov Ballet, The Stuttgart Ballet, Munich State Opera Ballet, La Scala Ballet in Milan, Vienna State Opera Ballet, Royal Danish Ballet, Royal Swedish Ballet and English National Ballet.
- Ms. Jaffe's versatility as a dancer allowed her to tackle a large range of choreographic works which included her acclaimed interpretations of the classics like *Swan Lake*, as well as the dramatic works of John Cranko, Antony Tudor, Agnes de Mille and Kenneth MacMillan.
- She also worked with and danced the works of many prominent choreographers, such as Jiri Kylian, Twyla Tharp, George Balanchine, Jerome Robbins, Lar Lubovitch, Nacho Duato, Glen Tetley, James Kudelka, Roland Petit, David Parsons, Mark Morris, Merce Cunningham, Ronald Hynd, Frederick Ashton, Ulysses Dove and Lynn Taylor Corbett.
- Ms. Jaffe was partnered with such danseurs nobles such as Mikhail Baryshnikov, Alexander Gudunov, Irek Mukhamedov, José Manuel Carreño, Marcelo Gomes and Ethan Stiefel.



Other Dances by Jerome Robbins
photographer unknown

- In 2002, Ms. Jaffe was appointed advisor to the Chairman of the Board of American Ballet Theatre, where she worked as advisor and an administrator for the chairman and president of the board until 2007.
- In 2003, Ms. Jaffe co-founded and co-directed the Princeton Dance & Theatre Studio in Princeton, New Jersey where she expanded her creativity with choreography.
- Additionally, she co-founded a not-for-profit outreach and youth company in Princeton New Jersey, originally called DanceVision.



Susan in studio, credit: Kelly Perkovich

- In 2010, Ms. Jaffe was appointed as a rehearsal coach of American Ballet Theatre, where she coached the soloist and principal dancers, taught company class and staged ballets until 2012.
- In August 2012, Ms. Jaffe was appointed dean of dance at the University of North Carolina School of the Arts where she directed the program, taught, coached and choreographed until 2020. It was there that she developed and fundraised over three million dollars in scholarships, implemented a syllabus based on the ABT National Training Curriculum for all program levels, conceived the Choreographic Institute of UNCSCA to nurture up-and-coming choreographers, and collaborated on the development of a dance outreach program for a Title-1 community in Winston-Salem.
- Now Ms. Jaffe brings her invaluable insight and experience from her renowned success as a dancer, choreographer, educator and community leader to her role as the artistic director for Pittsburgh Ballet Theatre.

Open Air Series



A season like no other saw exciting, innovative performances like no other.

Thanks to generous funding from the Richard King Mellon Foundation, Edith L. Trees Charitable Trust, Jack Buncher Foundation, and Claude Worthington Benedum Foundation, PBT successfully piloted the Open Air Series in early September. This new series, structured around a mobile performing arts venue that was held at Flagstaff Hill, revived in-person performances and brought the community together to celebrate the arts. PBT partnered with other arts and culture organizations in Pittsburgh to connect with our audiences in new and unique ways.

The company offered magical performances for PBT subscribers and the public, such as *The Sleeping Beauty*, *La Bayadère*, *Le Corsaire* and *Don Quixote*, as well as works choreographed by Helen Pickett, Gina Patterson, Annabelle Ochoa Lopez, Sasha Janes and PBT Artistic Director Susan Jaffe.

IDEA

PBT is committed to increasing equity, access and opportunity in the art of ballet and believes that bringing together people with diverse perspectives, histories and life experiences will make ballet richer, stronger and more innovative.

Through conversation, education and policy work, PBT is dedicated to a safer space to improve accessibility to the art form of ballet.

In 2020, PBT's IDEA team built on these goals. Below are some highlights:

- All of PBT's team members completed a six-month ballet-specific IDEA training curriculum led by Theresa Ruth Howard of MoBBallet
- "PBT Then and Now: Documenting Diversity" launched in 2021 to acknowledge the important role diverse artists have played in PBT's history
- Artistic Director Susan Jaffe maintained a continued focus on diversity and innovation in planning the 2021/2022 season, which features eight female choreographers, including Susan Jaffe (*Swan Lake*) and three choreographers of color



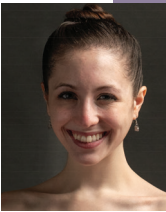
- An IDEA section was added to 2021's employee engagement survey to assess team members' perspectives on PBT's progress
- A robust directory of anti-racism resources (including books, films, recommended businesses and more) has been established and is accessible by all PBT community members. The education team houses a rapidly growing social justice library, from which all PBT community members are free to borrow books.
- A refresh in PBT's main lobby presented photographs to better reflect the current make-up of the company and to improve representation of dancers of color.
- Indigenous Peoples' Day was recognized for the first time by PBT on October 12, 2020. The PBT team observed the day through recommendations of events, documentaries and other resources intended to educate the PBT community around historical and contemporary issues facing indigenous peoples locally and nationally

Introducing PBT's Apprentices

This year, due to a generous gift, from Hans and Leslie Fleischer, Pittsburgh Ballet Theatre Artistic Director Susan Jaffe awarded paid apprenticeship positions to five dancers as part of PBT's new apprenticeship program for the 2021-2022 Season.

"We received hundreds of applications from young dancers around the country, and I truly believe these five have exceptional talent. I'm thrilled for them to join our team," said Susan Jaffe.

Here are some of the highlights of our five talented new dancers:



Elizabeth Devanney
Bel Air, Maryland

- Began her training with Dance Conservatory of Maryland
- Continued with the University of North Carolina School of the Arts (UNCSA)
- Invited to join the professional division of Pacific Northwest Ballet.
- Was selected for the Royal Danish Ballet and was one of 25 dancers awarded a scholarship from the American Friends of the Paris Opera and Ballet
- Her repertoire includes Kent Stowell's *Cinderella*, Ethan Steifel's *The Nutcracker*, Susan Jaffe's *Carmina Terra*, Helen Pickett's *Petal*, *Kingdom of the Shade's* from Natalia Makarova's *La Bayadère*, and George Balanchine's *The Nutcracker*, *Concerto Barocco* and *Serenade*



Sujanya Dhillon
Vancouver, Canada

- Trained with the Goh Ballet Academy, Miami City Ballet School and San Francisco Ballet School
- Received first place scholarships from Coastal Capital Savings and Affinity Dance in 2017
- Won the Shakti Award for Artistic Achievement in 2019
- Received the British Columbia Arts Council Grant in 2018 and 2020
- Her repertoire includes excerpts from *La Bayadère*, *Don Quixote* and George Balanchine's *Coppélia*, as well as Goh Ballet Academy's *Four Seasons*, *Peter and the Wolf* and *The Nutcracker*



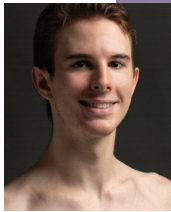
Madeline Gradle
Falls Church, Virginia

- Joins Pittsburgh Ballet Theatre from PBT Graduate Program
- Received early dance training with Arlington Center for Dance and The Washington School of Ballet
- Attended summer programs with American Ballet Theatre, Pittsburgh Ballet Theatre and Exploring Ballet with Suzanne Farrell
- Danced as an apprentice with The Suzanne Farrell Ballet for four years
- Expanded her repertoire with George Balanchine's *Chaconne*, *Stars and Stripes*, *Tzigane* and *Walpurgisnacht*, among others. She has performed with Pittsburgh Ballet Theatre in productions of George Balanchine's *Rubies*, *Giselle* and *The Sleeping Beauty*, and Terrence S. Orr's *The Nutcracker*



Jacob Patrick Miller
Lawrence, Massachusetts

- Began his ballet training at Northeast Dance Center in Lawrence, Massachusetts
- Continued his training at the University of North Carolina School of the Arts (UNCSA)
- In 2016, was awarded the Gillian Murphy Scholarship
- After receiving his high school diploma in dance, Jacob stayed at UNCSA for college and is currently working toward his B.F.A. in dance performance
- Worked with many renowned choreographers, such as Goyo Montero, Aszure Barton and Susan Jaffe. He has also performed principal roles in classical and neoclassical ballets, such as Marius Petipa's *The Sleeping Beauty* and George Balanchine's *Concerto Barocco*



Luke Mosher
Southern California

- Trained at the Antelope Valley Ballet under the direction of Kathleen Burnett and Pittsburgh Ballet Theatre School
- His repertoire includes principal roles, such as Sugar Plum Cavalier in Marius Petipa's *The Nutcracker* and Peter Pan in Kathleen Burnett's *Peter Pan*
- He also danced in roles with the Pittsburgh Ballet Theatre School, where he had the opportunity to perform alongside the company in Lew Christensen's *Beauty and the Beast* and Terrence S. Orr's *The Nutcracker*

Education and Community Engagement

The pandemic posed significant challenges for community engagement, but PBT found innovative ways of connecting with children and families around the world.

PBT's "Dance the Story" on Facebook Live reached tens of thousands of households, providing families with inspiring arts programming during a time when we all needed it. Dance programming with partners like Hope Academy and Pittsburgh Public Schools also continued virtually throughout the year.

PBT also worked to make its programming more accessible to all audiences, adding ASL interpretation to Adaptive Dance classes (a regional first!). Closed captioning, ASL interpretation and audio description were offered for an ever-expanding list of audience education and performance programs.

The department also produced an amazing total of 35 live and recorded programs around *Fireside Nutcracker* for all ages and abilities. Featured programs included "Family Pointe: Kingdom of Sweets," "Music of the Season," "Afternoon of Enchantment" and "Happy Hour: Live from Drosselmeyer's Workshop."



Artistic Highlights

Every year PBT showcases exciting and breathtaking artistic highlights and this year we had quite a few to be proud of.

- Our digital *Fireside Nutcracker* performances filmed at Pittsburgh Playhouse at Point Park University and the historic Hartwood Acres Mansion didn't just have record setting audiences of 50,000 viewers in 30 plus countries around the globe, but was awarded three Telly Awards and two Davey Awards.
- PBT's new apprenticeship program for the upcoming 2021-2022 season saw five new faces awarded honorary apprenticeships to join us. This year we are proud to welcome Elizabeth Devanney, Sujanya Dhillon, Madeline Gradle, Jacob Patrick Miller and Luke Mosher to our storied stage.
- Our *Midsummer Night's Dream* performances at Hartwood Acres weren't just awe-inspiring, but were also broadcast on Pittsburgh's CW, with a special primetime episode of the Allegheny County Summer Concert Series presented by BNY Mellon.
- PBT premiered many exciting and magical new works choreographed by Susan Jaffe, including *Bolero* performed at the Carnegie Museum of Art and the breathtaking *Carmina Terra*, filmed at WQED's historic Fred Rogers Studio.
- PBT also featured thrilling and electrifying digital spotlight programs including Sasha Janes' *Lascia la Spina* (new to PBT), filmed at WQED'S historic Fred Rogers Studio.



PBT School

“It was an honor to connect with students and be challenged within the limitations of our current situation in distance” - Guest Artist Gia Catalano

This year, Pittsburgh Ballet Theatre students and teachers explored what it meant to hone their craft while physically apart as school staff transformed ballet learning into a virtual experience, starting in March 2020. Home Zoom classes became the norm for the end of the 2019-2020 school year, and continued into the fall even as studios reopened with limited capacity.

Plus, the virtual world provided a platform for students to perform for friends and families across the country who might not ordinarily have the opportunity to enjoy an in-person performance. PBT School continued to provide performances in the studio in virtual variations classes, new choreography, technique classes and ballet performances, such as George Balanchine’s *Serenade*.

Through innovative programs and pioneering instruction, learning not only continued, but it thrived.



Intensive Summer Program

PBT School pivoted in record time for its Intensive Summer Program to all virtual programming with record-setting attendance, engaging students from all over the country.

At a time when students were isolated at home from their academic instruction, PBT School offered a space for them to continue to grow in their art form, where they could be physical and socialize with their peers.



Other highlights included

School instructor Jamie Erin Murphy created the Pittsburgh Connections Class Series, where students were digitally introduced to one of 18 guest teachers and artists, ranging in style from contemporary ballet and jazz to West African, Latin Ballroom and Indian Kathak.

Despite the distance, Gia Catalano, a movement and visual artist, choreographer, composer, educator and performer, taught a unique class. Her class explored keen sensory awareness using proprioception and experiential anatomy.

Shannon Murphy, a dance artist and educator living in Philadelphia, used her

class to connect PBT students to their body. Her class utilized the constraints of learning remotely by focusing on slowing down, noticing bodily sensations and sharing experiences.

Nine of PBT’s teaching faculty completed three weeks of training in the American Ballet Theatre National Curriculum, ultimately being accredited for eight levels of classes for levels pre-primary – level 5.

Guest artist and Founding Director of Courtyard Dancers of Pittsburgh Naina Green, shared the history and future of Kathak dance around the world through a virtual lunch and learn hosted by the PBT Equity Project Transformation Team.

Financials 2020-21

STATEMENT OF CASH FLOWS

JUNE 30, 2021

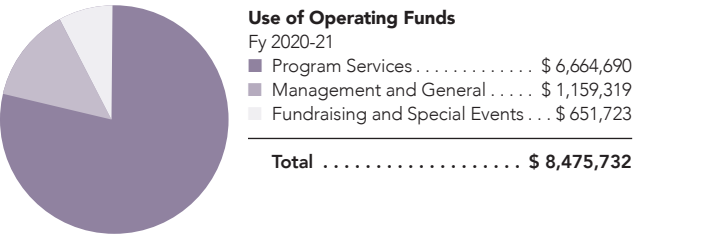
CASH FLOWS FROM OPERATING ACTIVITIES	
Changes in net assets	\$ 4,174,875
Adjustments to reconcile changes in net assets to net cash provided by operating activities	
Depreciation and amortization	\$ 754,601
Net realized and unrealized gains on investments	(\$ 2,154,674)
Contributions restricted for investment in endowment	(\$ 5,000)
Changes in assets and liabilities	
Accounts receivable	\$ 14,306
Pledges receivable	(\$ 196,005)
Government grant receivable	(\$ 612,678)
Prepaid expenses	\$ 157,109
Accounts payable and accrued expenses	\$ 158,656
Deferred revenue	\$ 341,341
Deferred grant revenue	(\$ 1,085,400)
Other long-term liabilities	\$ 120,000
Net Cash Provided By Operating Activities	\$ 1,667,131

CASH FLOWS FROM INVESTING ACTIVITIES	
Purchase of fixed assets and production assets	(\$ 1,576,994)
Proceeds from the sale of investments	\$ 2,756,387
Purchase of investments	(\$ 2,606,076)
Net Cash Used In Investing Activities	(\$ 1,426,683)

CASH FLOWS FROM FINANCING ACTIVITIES	
Lines of credit, net	\$ 515,956
Proceeds from long-term debt	\$ 150,000
Contributions restricted for investment in endowment	\$ 104,258
Net Cash Used In Financing Activities	\$ 770,214
Net Increase (Decrease) In Cash And Cash Equivalents	\$ 1,010,662

CASH AND CASH EQUIVALENTS	
Beginning of year	\$ 1,692,095
End of year	\$ 2,702,757

SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION	
Cash paid during the year for interest	\$ 19,887



STATEMENT OF FINANCIAL POSITION

June 30, 2021

ASSETS	
CURRENT ASSETS	
Cash and cash equivalents	\$ 2,445,982
Accounts receivable	\$ 48,524
Pledges receivable	\$ 481,290
Government grants receivable	\$ 612,678
Prepaid expenses and other current assets	\$ 298,683
Total Current Assets	\$ 3,887,157

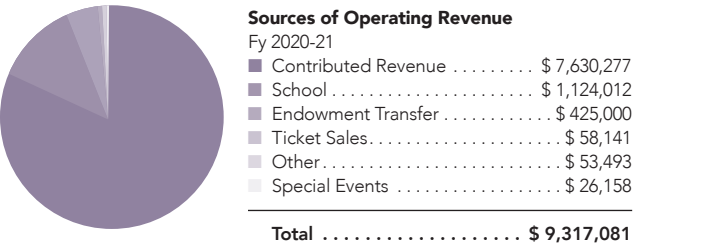
ENDOWMENT ASSETS	
Cash and cash equivalents	\$ 256,775
Investments	\$ 10,343,518
Total Endowment Assets	\$ 10,600,293

INVESTMENTS HELD BY TRUST	
PLEDGES RECEIVABLE	\$ 434,139
FIXED ASSETS, NET	\$ 332,500
PRODUCTION ASSETS	\$ 9,856,170
<i>(less accumulated amortization of \$823,123 in 2021 and 2020)</i>	
Total Assets	\$ 25,301,927

LIABILITIES AND NET ASSETS	
CURRENT LIABILITIES	
Payments due within one year on long-term debt	\$ 4,271
Line of credit	\$ 835,286
Accounts payable and accrued expenses	\$ 281,654
Deferred revenue	\$ 1,271,392
Total Current Liabilities	\$ 2,392,603

LONG-TERM DEBT	\$ 145,729
OTHER LONG-TERM DEBT	\$ 120,000

NET ASSETS	
Without Donor Restrictions	\$ 5,589,699
With Donor Restrictions	\$ 17,053,896
Total Net Assets	\$ 22,643,595
Total Liabilities And Net Assets	\$ 25,301,927



STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

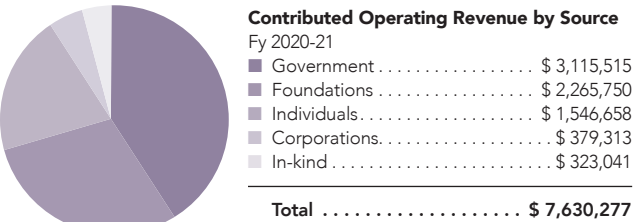
June 30, 2021

	Without Donor Restrictions	With Donor Restrictions	Total
OPERATING REVENUE	\$ 1,261,804	—	\$ 1,261,804
OPERATING EXPENSE	(\$ 8,475,732)	—	(\$ 8,475,732)
Changes In Net Assets Before Public And Private Support, Releases From Restrictions And Depreciation On Leaseholds, Machinery And Equipment And Land Improvements	(\$ 7,213,928)	—	(\$ 7,213,928)
PUBLIC AND PRIVATE SUPPORT	\$ 6,888,934	\$ 2,937,737	\$ 9,826,671
Changes In Net Assets Before Releases From Restrictions And Depreciation On Leaseholds, Machinery And Equipment And Land Improvements	(\$ 324,994)	\$ 2,937,737	\$ 2,612,743
NET ASSETS RELEASED FROM OPERATING RESTRICTIONS			
Investment income spending	\$ 425,000	(\$ 425,000)	—
Other support	\$ 741,343	(\$ 741,343)	—
Total Net Assets Released From Operating Restrictions	\$ 1,166,343	(\$ 1,166,343)	—
Changes In Net Assets From Operations	\$ 841,349	\$ 1,771,394	\$ 2,612,743
Net realized and unrealized gains, interest and dividends	-	\$ 2,282,233	\$ 2,282,233
Depreciation on leaseholds, machinery and equipment and land improvements	(\$ 720,101)	—	(\$ 720,101)
Changes In Net Assets	\$ 121,248	\$ 4,053,627	\$ 4,174,875
NET ASSETS			
Beginning of year	\$ 5,468,451	\$ 13,000,269	\$ 18,468,720
End of year	\$ 5,589,699	\$ 17,053,896	\$ 22,643,595

STATEMENT OF FUNCTIONAL EXPENSES

June 30, 2021

	Program Activities	Management and General	Fundraising and Special Events	Totals
Salaries, wages, fees and fringe benefits	\$ 4,406,964	\$ 992,160	\$ 493,117	\$ 5,892,241
Production costs	\$ 1,379,405	—	—	\$ 1,379,405
Depreciation/amortization	\$ 705,834	\$ 28,458	\$ 20,309	\$ 754,601
Marketing	\$ 90,082	\$ 10,329	—	\$ 100,411
Occupancy	\$ 241,610	\$ 11,572	\$ 9,359	\$ 262,541
Development and special events	—	—	\$ 83,526	\$ 83,526
Professional fees and other	\$ 250,401	\$ 85,943	\$ 63,724	\$ 400,068
In-kind	\$ 261,728	\$ 59,315	\$ 1,997	323,040
Total Functional Expenses	\$ 7,336,024	\$ 1,187,777	\$ 672,032	\$ 9,195,833



Artistic & Administrative Staff

Artistic Staff

Artistic Director

Susan Jaffe

Artistic Administrator

Robert Vickrey

Music Administrator and Company Pianist

Yoland Collin

Répétiteurs

Steven Annegarn, Marianna Tcherkassky

Assistant to the Artistic Director

Missy Graf

Executive Staff

Executive Director

Harris N. Ferris

Executive Assistant

Liana Pears

Finance & Operations

Director of Operations and Finance

Jay Romano

Human Resources Manager

Lauren Carlini

Finance Manager

Shelly Swartz

Building Maintenance

Ray Lantzy

Marketing

Director of Marketing & Communications

Denise Mosley

Director of Creative Services

Kelly Perkovich

Group Sales Manager

Jamie Adams

Media Relations & Content Marketing Manager

Katie Drozynski

Sr. Manager, Ticketing and Patron Services

Tanaz Walendziewicz

Manager of Patron Services and Ticketing

Audrey Fennell

Merchandising Manager

Kristen Urban

External Affairs Analyst

Christine Wingenfeld

Patron Services Representative

Douglass Bell

School Marketing Manager

Aviana Adams

Marketing Intern

Machaela Erdeljac

Development

Director of Development

Christy Bean Rowing

Associate Director of Development

Aziza El Feil

Foundation Relations and Grant Manager

Kelly Englert

Manager of Individual Giving

Elizabeth Mick

Corporate Relations Manager

Erin Starzynski

Development Intern

Ryan Dumas

Arts Education

Director of Education & Community Engagement

Kathryn Gigler

Manager of Community Programs

Kerra Alexander

Manager of Audience Education & Archives

Lisa Auel

Manager of Accessibility & Program Development

Lindsey Kaine

Teaching Artist

Marcella Day

Accompanists

David O'Brien, Adam MacDougall,

Cynthia Pennington, & Gordon Nunn

Production

Director of Production

Curtis Scott Dunn

Production Stage Manager

Alicia Reece

Associate Production Manager/Rentals Manager

Gregory Coppolo

Assistant Carpenter

Ronald Cully

Master Electrician

Kelli Gaertner

Assistant Electrician

Christoper T. Barker

Wardrobe Supervisor

Kathleen Sullivan

Costume

Costumier

Janet Marie Groom

Costume Assistant

Kaylee Hansberry

First Hand

Kristin McLain

Stitchers

Deborah Becker, Kathleen Sullivan

Makeup Artist and Hair Dresser

Jackie Hamilton

School Artistic/Faculty

Co-director

Marjorie Grundvig

Co-director

Dennis Marshall

Principal

Janet Popeleski

Student Division Principal

Eun Young Ahn

Full-Time Ballet

Christopher Budzynski

Christine Schwaner

Children's Division Coordinator

Kaila Lewis

Full-Time Modern/Jazz/Contemporary

Jamie Murphy

Part-Time Teachers

Julia Adams, Jonathan Bright, Elizabeth

Calvert, Ariana Chernychev, Ann Corrado,

Marcella Day, Elise Gillum, Madeline

Gradle, Ava Griebel, Lea Havas, Erin

Halloran, Juliana Hougland, Aaron Ingley,

Maureen Lucas, Jessica Marino, Tamar

Rachelle, Toma Smith, Kurtis Sprowls, &

Alexandra Tiso

School Artistic/Musicians

Full-Time Pianists

Ellen Gozion, Kuan-Yi Lu

Juliet Winovich

Part-Time Pianists

Jack Hawn, Andrew Hook, Hyoseul Kim,

Daniel McTiernan, David O'Brien, Maya

Petrovich, & Lisa Wimer

School Administrative/Operations

Director of School Operations

Aaron Rinsema

Manager of School Communications & Student Resources

Lindsey Gainey

Manager of School Marketing & PR

Nicole Sauter

Registrar & Database Manager

Laura Caton

Administrative Support

Aviana Adams, Christian Garcia Campos,

Wyatt Johnson, & Sophie Powell

Byham House Residence Assistant

Sarah Bender

Byham House Chef

Kristen Palmer

Front Desk Manager

Alanna Rygelski

Medical Team

UPMC Sports Medicine

Orthopaedic Surgeon

Freddie H.K. Fu, MD

Foot and Ankle Surgeon

MaCalus Hogan, MD

Primary Care Sports Medicine Physician

Kelley A. Anderson, DO

Athletic Trainer

Brittany Wilcosky, MS,LAT, ATC

Physical Therapists

Erica Coffey, PT,MS,SCS

Catherine C. Hagan Vargo, PT, DPT,

OCS, SCS

Sports Dietitian

Jeffrey Lucchino, RDN,CSSD

Supplementary Medical Team Podiatrist

Lisa Watters, D.P.M.

Chair



Mary McKinney Flaherty



Beth O. Brown



Mary C. Finger, Ed.D.



Peggy McKnight



Lisa Saperstein, D.P.M.

Vice Chair



Ayana Teter



Kara Brown Davis



Dawn Fleischner



LeRoy Metz II



Stephanie Scullo

Treasurer



Rich Beaty



Carolyn M. Byham



Freddie H. Fu, M.D.



Kathleen Midot



Vincent Silvaggio, M.D.

Secretary



Elizabeth Teti



Connie Cesario



Celia Gerard



The Hon. Natalie Mihalek



Shelley M. Taylor



Philip Barr



The Hon. Jay Costa



David Hall



Melonie Nance, M.D.



David F. Tuthill



The Hon. Camera Bartolotta



Barbara Cottrell



Dona Hotopp



Sandra Nicholas



Hilary S. Tyson



Edwin Beachler



James E. Crockard III



Douglas Kreps



Sarah Pietragallo



Joseph Vincent



Geoffrey Bond, M.D.



Susan Cruz



Dena LaMar



Richard E. Rauh



Winthrop Watson



Steffie Bozic



Debra Dermody



Michael LaRocco



The Hon. Guy Reschenthaler



Vonda Wright, M.D.



Zooming through the year!

Although this year posed some significant challenges, PBT's board thrived. Thanks to Zoom, our board continued to meet without a hitch to an even larger attendance than ever before, with more participation from members who live outside Pittsburgh. Because of such success, virtual meetings and remote working will continue to be a part of our plans going forward.

Board Emeriti Members

Jeanne Gleason

James Tomlinson Fort, deceased

Becky Torbin

Hal Waldman

Trustee Emeritus

Loti Falk Gaffney, deceased

Honorary Trustee

Violette Verdy, deceased



PITTSBURGH BALLET THEATRE

2900 LIBERTY AVE., PITTSBURGH, PA 15201
PHONE: 412-281-0360 | FAX: 412-281-9901 | PBT.ORG