

# HOUSTON BALLET

STANTON WELCH - ARTISTIC DIRECTOR

**2013-2014**

Annual Report



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Mrs. Lora Jean Kilroy Wilson  
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### On the cover:

Lauren Strongin and Connor Walsh

### SONS DE L'ÂME

Music by Frédéric Chopin (1810-1849)  
Choreography by Stanton Welch  
Lighting Design by Lisa J. Pinkham

### World Premiere:

On October 31, 2013 by Houston Ballet at the  
Théâtre des Champs-Élysées in Paris, France.

## MISSION STATEMENT

To inspire a lasting love and appreciation for dance through artistic excellence, exhilarating performances, innovative choreography and superb educational programs

In furtherance of our mission, we are committed to maintaining and enhancing our status as:

- A classically trained company with a diverse repertory whose range includes the classics as well as contemporary works.
- A company that attracts the world's best dancers and choreographers and provides them with an environment where they can thrive and further develop the art form.
- An international company that is accessible to broad and growing local, national, and international audiences.
  - A company with a world-class Academy that provides first rate instruction for professional dancers and meaningful programs for non-professional dancers.
- A company with state-of-the-art facilities for performances, rehearsals and ongoing operations.

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SWAN LAKE  
Dancer: Simon Ball, Karina Gonzalez  
Music by Peter Ilyich Tchaikovsky  
Choreography by Stanton Welch, after Marius Petipa and Lev Ivanov  
Photography by Amitava Sarker





**SWAN LAKE**  
Dancer: Sara Webb  
Music by Peter Ilyich Tchaikovsky  
Choreography by Stanton Welch, after Marius Petipa and Lev Ivanov  
Photography by Amitava Sarker

# Letter from Board President

Dear Houston Ballet Friends and Family,

We take great pleasure in delivering to you our 2013-14 Annual Report, which this year highlights some of our most historic achievements.

Under the talented artistic and executive leadership of Stanton Welch and Jim Nelson, Houston Ballet continues to prove its commitment to being the best of the best—including having the best training facility, developing the best students, and providing its audiences with the best dance experience each time the curtain goes up. As a result of both the breath-taking artistic talents of our dancers and the tireless and dedicated efforts of the company's artistic and administrative staff, I'm pleased to report to you that Houston Ballet continues to flourish.

As you know, this year we celebrated Stanton Welch's 10th anniversary with Houston Ballet and honored him at the 2014 Ballet Ball *La Mille et Deuxième Nuit*, beautifully chaired by S. Shawn Stephens. Stanton remains instrumental in garnering global recognition for Houston Ballet through international touring invitations, and in bringing the world to Houston by inviting world-class choreographers to work with our dancers. Several world premieres were featured this season, ranging from new works from Houston's own former dancers Garrett Smith and Melissa Hough, Stanton's *The Young Person's Guide to the Orchestra*, to the American premiere of *Aladdin*, a lavish story ballet that Houston Ballet co-produced with Birmingham Royal Ballet. In addition to nourishing those of us who are already part of the Houston Ballet family, this wide spectrum of programming gives us an opportunity to reach new audiences and introduce them to the brilliant artistry of our productions.

And certainly, one of our proudest moments this year has been premiering the company's rich history in a full-length documentary, *Houston Ballet: Breaking Boundaries*, at the Museum of Fine Arts Houston. What an honor to enjoy the premiere alongside many of the trustees, patrons, and artists who have played such integral roles in forging Houston Ballet into the world-class company it is today. The film is keenly inspiring—celebrating the company's many achievements while encouraging us all to dream big when we consider what the future holds for our company.

As I conclude my term as President of the Houston Ballet Board of Trustees and take up the Chairman's gavel, I want to personally thank everyone who helps make Houston Ballet a cultural treasure—including my fellow trustees, the numerous and generous individual, corporate and foundation supporters, our exceptionally dedicated artistic, administrative and academy staff, the members of Houston Ballet Guild and its tireless volunteers, our community partners who allow us to extend Houston Ballet's reach beyond the Wortham stage, and the musical artists and the 53 talented company dancers who amaze and inspire us at each performance.

As you'll see in this report, we have a lot to be proud of. And I invite you to enjoy the magic of Houston Ballet—through the photography, film, online streaming, superb programming, and educational programs featured in the following pages—and then share that experience with someone who is not yet part of the Houston Ballet family. You'll both be glad that you did.

So on behalf of our incoming board President, Phoebe Tudor, and all of the trustees of Houston Ballet Foundation, I hope you enjoy this 2013–14 Annual Report of *your* Houston Ballet!



A handwritten signature in black ink, appearing to read 'James M. Jordan'. The signature is fluid and stylized, with large loops and a long horizontal stroke at the end.

James M. Jordan  
Board President



IN THE MIDDLE, SOMEWHAT ELEVATED  
Dancers: Nozomi Iijima and Connor Walsh  
Choreography by William Forsythe  
Photography by Amitava Sarkar





# Letter from Executive Director

Dear Friends of Houston Ballet,

I couldn't be more pleased that in the year we have celebrated Stanton's ten years as Artistic Director, we have also achieved and celebrated several other milestones. At home, our stellar Houston season included four world premieres by James Kudelka, Melissa Hough, Garrett Smith and Stanton Welch; both a Houston and an American premiere by Christopher Bruce and Stanton Welch; and the American premiere of our new co-production with Birmingham Royal Ballet of David Bintley's *Aladdin*. Beyond Houston, we made four high profile tours to New York, Paris, Chicago, and Montreal. And on screen, we produced Houston Ballet's first ever documentary, *Breaking Boundaries*, and the soon-to-be commercially released *Sons de L'ame (Sounds of the Soul)* motion picture of the stunning world premiere by Stanton in collaboration with Lang Lang, filmed live at the Théâtre des Champs-Élysées in Paris.



Houston Ballet made a strong impact on our home community as well, reaching nearly 350,000 individuals through performances, educational and outreach programs, volunteer efforts and special events.

Specifically, we gave a total of 96 performances—75 of those at Wortham Theater Center, 21 on other stages, including one performance at the Woodlands Pavilion, three performances at Miller Outdoor Theater, and 17 performances on tour. Our education and outreach programs reached 33,545 Houston-area students, primarily through our 11 different programs in 160 schools that range from performances in the Margaret Alkek Williams Dance Lab and student matinees at Wortham Theater Center to after-school programs and “Chance to Dance.”

Academy enrollment has soared, and our school is firmly positioned as a top international training center providing instruction to 1,062 students in our year-round and summer intensive programs. In true “build it and they will come” fashion, the Center for Dance has allowed us to grow our academy by 60% since we opened the new facility.

Houston Ballet's global presence is enhanced by our online content on a variety of platforms. We have nearly 25,000 Facebook friends and our Youtube Channel has 2,800 subscribers, and has seen nearly 1.5 million video views. Our Instagram presence is strong and growing at 3,754 followers, and we have over 20,000 followers on Twitter. Another exciting new media-based project that we have recently launched allows us to broadcast directly and simultaneously from the Dance Lab.

In addition to a year marked by countless standing ovations in the theater, we were again recognized as “Marketer of the Year” for Performing Arts and Business-to-Consumer Retail for the Nutcracker Market as well as given an award for Sustained Marketing Excellence by the American Marketing Association Houston chapter. Two of our students competed at the prestigious Prix de Lausanne competition, and another young student was recognized with a Texas Young Masters award through the Texas Cultural Trust. Additionally, in the arts, culture and humanities category of non-profits, the Houston Business Journal deemed Houston Ballet as “one of the most well-run in the city,” and we are continually rated exceptionally well on Guidestar, Charity Navigator and the Better Business Bureau.

None of these achievements is possible without the tireless dedication of our passionate supporters. Over 910 volunteers contributed in excess of 6,000 hours to assist Houston Ballet in delivering on its mission. I'm extremely grateful to James Jordan for his two years of excellent leadership as President of Houston Ballet's board of trustees, and I look forward to working with him as Chairman of the board over the next two years.

James Nelson  
Executive Director

# THE COMPANY



## PRINCIPALS

Simon Ball  
Ian Casady  
Karina Gonzalez  
Melody Mennite  
Connor Walsh  
Sara Webb  
Joseph Walsh

## FIRST SOLOISTS

Jessica Collado  
Linnar Looris  
Kelly Myernick  
Katharine Precourt

## SOLOISTS

Christopher Coomer  
James Gotesky  
Oliver Halkowich  
Nao Kusuzaki  
Allison Miller  
Aaron Robison  
Lauren Strongin  
Charles-Louis Yoshiyama

## DEMI SOLOISTS

Christopher Gray  
Jim Nowakowski  
Nozomi Iijima  
Soo Youn Cho

## CORPS DE BALLET

Aria Alekzander	Aaron Sharratt
Emily Bowen	Madeline Skelly
Ana Calderon	Alyssa Springer
Chun Wai Chan	Megumi Takeda
Shahar Dori	Natalie Varnum
Derek Dunn	Brian Waldrep
Rupert Edwards	Harper Watters
Rhodes Elliott	Chae Eun Yang
Elise Judson	
Dylan Lackey	
Zecheng Liang	
Xiang, Liao	
Jacquelyn Long	
Katelyn May	
William Newton	

## APPRENTICES

Asia Bui  
Silken Kelly  
Renee Kester  
Rhys Kosakowski  
Bridget Kuhns  
Hayden Stark  
Joel Woellner

# 2014-2015 SEASON ORCHESTRA

Ermanno Florio, *Music Director*  
Richard Reeves, *Orchestra Manager*  
Ned Battista, *Assistant Conductor*

## FIRST VIOLIN

Denise Tarrant, *Concertmaster*  
Rasa Kalesnykaite  
Linda Sanders  
Carrie Kauk  
Sylvia Ver Meulen  
Mary Reed  
Oleg Sulyga  
Anabel Ramirez  
Chavdar Parashkevov

## SECOND VIOLIN

Erica Robinson, *Principal*  
Trung Le Trinh  
Elizabeth Frederick  
Karen Hall Wilkson  
Barbara Shreffler  
Miriam Belyatsky  
Noel Martin  
Sarah Ludwig

## VIOLA

Rene Salazar, *Principal*  
Lorento Golofeev  
Marcia Ryan  
Mary Fulgham  
Dawson White  
Elizabeth Charles

## CELLO

Barrett Sills, *Principal*  
Louis-Marie Fardet  
Max Dyer  
Wendy Smith-Butler  
Dave Zeger  
Steven Wiggs

## BASS

Carla Clark, *Principal*  
Curry Duffey  
Greg Garcia

## FLUTE

Seth Morris, *Principal*  
Peggy Russell-Roubicek  
Colleen Matheu Johnson

## PICCOLO

Colleen Matheu Johnson

## OBOE

Elizabeth Priestly, *Principal*  
Robin Hough, *Principal Emeritus*  
Spring Hill

## ENGLISH HORN

Spring Hill

## CLARINET

Randall Griffin, *Principal*  
Chester Rowell  
Stephanie Key

## BASS CLARINET

Chester Rowell

## BASOON

Michael Frederick, *Principal*  
Amanda Swain

## HORN

James Wilson, *Principal*  
Steven Newbold  
Sarah Cranston  
Scott Strong

## TRUMPET

Jim Vassallo, *Principal*  
Will Strieder  
Theresa Hanebury

## TROMBONE

Thomas Hultén, *Principal*  
Michael Warny

## BASS TROMBONE

Richard Reeves

## TUBA

Mark Barton, *Principal*

## TIMPANI

Nancy Nelson, *Principal*

## PERCUSSION

Christina Carroll, *Principal*  
Pedro Fernandez  
Karen Slotter

## HARP

Joan Eidman, *Principal*

## PIANO/CELESTE

Katherine Burkwall-Ciscon

# 2013-2014 Season

## At A Glance

### Main Stage

#### REP 1 | FOUR PREMIERES September 5 - 15, 2013

##### **PASSION**

World Premiere  
Choreography by James Kudelka  
Music by Ludwig van Beethoven

##### **RETURN**

World Premiere  
Choreography by Garrett Smith  
Music by John Adams

##### **...the third kind [is] useless.**

World Premiere  
Choreography by Melissa Hough  
Music by Gabriel Prokofiev

##### **INTIMATE PAGES**

American Premiere  
Choreography by Christopher Bruce  
Music by Leos Janáček (1854-1928)

#### REP 2 | THE MERRY WIDOW September 19 - 29, 2013

Choreography by Ronald Hynd  
Music by Franz Lehár  
Musical adaptation by John Lanchbery  
and Alan Abbott

#### REP 3 | ALADDIN February 20 - March 2, 2014

American Premiere  
Choreography by David Bintley  
Music by Carl Davis

#### REP 4 | THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA March 6 - 16, 2014

##### **THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA**

World Premiere  
Choreography by Stanton Welch  
Music by Benjamin Britten

##### **OF BLESSED MEMORY**

Houston Ballet Premiere  
Choreography by Stanton Welch  
Music by Joseph Canteloube

##### **MANINYAS**

Choreography by Stanton Welch  
Music by Ross Edwards

#### REP 5 | MODERN MASTERS May 22 - June 1, 2014

##### **THE FOUR TEMPERAMENTS**

Choreography by George Balanchine  
Music by Paul Hindemith

##### **IN THE MIDDLE, SOMEWHAT ELEVATED**

Choreography by William Forsythe  
Music by Thom Willems

##### **PETITE MORT**

Choreography by Jiří Kylián  
Music by W.A. Mozart

##### **SECHS TANZE (SIX DANCES)**

Houston Ballet Premiere  
Choreography by Jiří Kylián  
Music by Wolfgang Amadeus Mozart

#### REP 6 | SWAN LAKE June 5 - 15, 2014

Choreography by Stanton Welch, after Marius  
Petipa and Lev Ivanov  
Music by Peter Ilyich Tchaikovsky

#### THE NUTCRACKER November 29 - December 29, 2013

Original choreography by Marius Petipa (1892)  
Choreography by Ben Stevenson (1987)  
Music by Peter I. Tchaikovsky (1840-1893)

#### JUBILEE OF DANCE December 6, 2013

#### ACADEMY SPRING SHOWCASE April 25 - 26, 2014

Houston Ballet Academy artists cap their studies  
with two performances of a program featuring  
tailor-made works.

### Other Stages

#### The Woodlands Mitchell Pavillion May 1, 2014

#### Miller Outdoor Theater May 9 - 11, 2014

Performed at both outdoor stages:

##### **PLAY**

Music by Moby  
Choreography by Stanton Welch

##### **SONS DE L'ÂME (SOUNDS OF THE SOUL)**

Music by Chopin (1810-1949)  
Choreography by Stanton Welch

##### **PAQUITA**

Music by Leon Minkus  
Choreography by Stanton Welch after Marius Petipa





**SONS DE L'ÂME**  
Dancers: Jessica Collado and Connor Walsh  
Choreography by Stanton Welch  
Photography by Amitava Sarkar

# Performance Impact

## PERFORMANCES

75

Performances at Wortham Theater Center

21

Performances on other stages

182,963

Total audience in Houston

22,947

Total Audience on tour

## GLOBAL REACH

Chicago, New York City,  
Montreal, Paris

4

World Premieres

2

American Premieres

3

Houston Premieres

191,676

Total number of people who saw Houston  
Ballet perform in 96 performances  
in the 2013-2014 season





...the third kind (is) useless  
Dancers: Kelly Myernick and Connor Walsh  
Choreography by Melissa Hough  
Photography by Amitava Sarkar



# 2013-2014 Season On Tour



**PLAY**  
Dancers: Artists of Houston Ballet  
Photography by Amitava Sarkar



**PACIFIC**  
Dancers: Melissa Hough  
and Linnar Loois  
Photography by Amitava Sarkar

## NEW YORK CITY

### THE JOYCE THEATRE

October 22-27, 2013

#### PACIFIC

Music: by Lou Harrison (1917-2003)  
Choreography by Mark Morris

#### SOLO

Music: by Johann Sebastian Bach  
(1685-1750)  
Choreography by Hans van Manen

#### TWILIGHT

*Pas de Deux*  
Music by Sergei Rachmaninoff (1873-1943)  
Choreography by Ben Stevenson, O.B.E.

#### PLAY

Music by Moby  
Choreography by Stanton Welch

*Connor Walsh and Katharine Precourt evinced a gentle symmetry in their duet, while Joseph Walsh (no relation) had a burning intensity. "Pacific" is lilting in its sweep and flow, but it's not docile.*

— New York Times



Dancer: Derek Dunn  
Photography by Sebastien Mathe

## PARIS

### THÉÂTRE DES CHAMPS-ÉLYSÉES

October 31- November 1, 2013

### SONS DE L'ÂME - SOUNDS OF THE SOUL

Music by Frederic Chopin (1810-1949)

Musical Performance by Lang Lang

Choreography by Stanton Welch

*"Welch has paired his distinctive choreography to match the refined music. The overall mood is clean and elegant, technically brilliant and powerfully emotive."*

– Houston Press

*"The dancers act as clay shaped by the music on a bare stage, and the genuinely affectionate connection between them and the piano is perhaps the one surprise of the evening. At the start and near the end, the cast faces the piano, heads respectfully bowed, and the instrument is the focal point throughout; even as a woman soars into a lift, she looks down to share a wistful glance with Lang Lang."*

– Financial Times



Dancer: Karina Gonzalez  
Piano, Lang Lang  
Photography by Sebastien Mathe

# 2013-2014 Season

## On Tour



Dancers: Artists of Houston Ballet  
Photography by Amitava Sarkar



Karina Gonzalez and Joseph Walsh  
Photography by Amitava Sarkar

## CHICAGO

### THE AUDITORIUM THEATRE

March 22-23, 2014

### ALADDIN

Music by Carl Davis

Choreography by David Bintley

*"With every fluid motion that each dancer mastered, they were able to retell the story of Aladdin without words. That was the beauty of it all! All they had to rely on was their perfection of each choreographed step to make this story come alive."*

– ChicagoNow



# MONTREAL

## SALLE WILFRID-PELLETIER

April 9-12, 2014

### MARIE

Music by Dmitri Shostakovich  
Choreography by Stanton Welch

*"This is Houston Ballet principal Melody Mennite's role. It was built for her and she dances it with a certain abandon. Never leaving the stage, Mennite's Marie keeps the audience riveted on her story, her interpretation, her dancing. She's lovely really and has several challenging duets to perform."*

– The Ottawa Dance Blog

*"Marie-Antoinette, a well-dressed and decorated three-act production, is a worthy descendant of the 19th-Century classics."*

– Dance International



Dancers: Artists of Houston Ballet  
Photography by Amitava Sarkar



Dancers: Melody Mennite and Ian Casady  
Photography by Amitava Sarkar

# JORDAN MATTER

Photographer, *Dancers Among Us*

In 2013, Houston Ballet was honored to perform at The Joyce Theatre in New York City as well as the Théâtre des Champs-Élysées in Paris, France. While in both locations, the artists of Houston Ballet had the privilege to work with acclaimed guerilla dance photographer Jordan Matter. Matter photographs dancers in urban and rural settings, embedded in the very fabric of daily life. What's extraordinary is that the dancers are doing extraordinary things while among us.



Dancer: Derek Dunn  
Photography by Jordan Matter



# New York City



Dancer: Harper Watters  
Photography by Jordan Matter

“Recognize moments large and small, recognize the beauty around you and be alive!”  
- Jordan Matter



Dancer: Linnar Loois  
Photography by Jordan Matter

“No trampolines or other devices were used in the taking of the photographs in this book, and the dancers’ poses have not been digitally enhanced or altered.’ It’s not hard to see why the author felt that such a disclaimer was necessary; the photographs in this book are unbelievable.”  
—Smithsonian Magazine



# Paris

Dancer: Lauren Strongin  
Photography by Jordan Matter



“Breathtaking photos to free your imagination.”  
- Diane Sawyer, ABC World News

Dancer: James Gotesky  
Photography by Jordan Matter



“I was brought to Paris by Houston Ballet to shoot Dancers Among Us, and this image of James Reed [Gotesky] was my first effort. We were off to an auspicious start.”  
- Jordan Matter









# Houston Ballet

## 2013-2014 PREMIERES







# Season 2013-2014 Performance Highlights World Premiere

...the third kind [is] useless.

Rep I | September 5, 2013



Dancer: Connor Walsh and Artists of Houston Ballet  
Photography by Amitava Sarkar

**Choreography by** Melissa Hough

**Music by** Gabriel Prokofiev

**String Quartet No.1**

**Costume Design by** Monica Guerra

**Lighting Design by** Lisa J. Pinkham

**Ballet Master:** Barbara Bears

**Assisted by:** Elizabeth Everitt

**Violins:** Denise Tarrant and Erica Robinson

**Viola:** Eliseo Rene Salazar

**Cello:** Barrett Sills

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“... the third kind [is] useless. Is a more concise experiment and maintains its intriguing focus. The gem here is Connor Walsh’s striking performance as a mad prince who commands his subjects with imperious grace and power, but shrinks into himself when left alone.”

– Houston Press

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Designs by Monica Guerra



# Season 2013-2014 Performance Highlights

## World Premiere

### Passion

Rep I | September 5, 2013



Dancer: Joseph Walsh, Karina Gonzalez, and Lauren Strongin  
Photography by Amitava Sarkar

**Choreography by** James Kudelka  
**Music by** Ludwig van Beethoven (1770-1827)  
*Concerto for Piano in D, Op. 61a - First Movement*  
**Costume Design by** Denis Lavoie  
**Lighting Design by** Michael Mazzola  
**Ballet Master:** Louise Lester  
**Pianist,** Katherine Burkwall-Ciscon



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“One of the most intelligent pieces of choreography I’ve seen.”

– CultureMap

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James Kudelka, hailed by the New York Times as “the most imaginative voice to come out of ballet in the last decade,” staged *Passion*, his second commissioned work for the company.



# Season 2013-2014 Performance Highlights

## World Premiere

Return

Rep I | September 5, 2013



Dancer: Katherine Precourt, William Newton, and Artists of Houston Ballet  
Photography by Amitava Sarkar

**Choreography by** Garrett Smith

**Music by** John Adams

**Short Ride In A Fast Machine**, by arrangement with Hendon Music, Inc.

**Harmonielehre, Part III**, by arrangement with G. Schirmer Inc.

**Costume Design by** Travis Halsey

**Lighting Design by** Lisa J. Pinkham

**Ballet Master:** Sean Kelly



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“Creating kinetic thrills with its deft plays of centrifugal force and gravity-defying attitude, the ballet captures the energy and wonder in John Adams’ ‘Slow Ride in a Fast Machine’ and ‘Harmonielehre, Part III.’ “

– Houston Chronicle

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# Season 2013-2014 Performance Highlights

## American Premiere

### Intimate Pages

Rep I | September 5, 2013



Dancer: Jessica Collado and Ian Casady  
Photography by Amitava Sarkar

**Choreography by** Christopher Bruce

**Music by** Leos Janáček (1854-1928)

***String Quartet No. 2***

**Scenic and Costume Design by** Walter Nobbe (1941-2005)

**Lighting Design by** Sid Ellen

**Ballet Master:** Louise Lester

**Violins,** Denise Tarrant and Erica Robinson

**Viola,** Rene Salazar

**Cello,** Barrett Sills

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“Often it seems that Bruce has unearthed some lost vernacular in the way bodies twitch and touch to create new forms of social dance.”

– CultureMap

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Dancer: Ian Casady, Christopher Gray, and Elise Judson  
Photography by Amitava Sarkar

# Season 2013-2014 Performance Highlights

## American Premiere

### Aladdin

Rep III | February 20, 2014

Dancer: Artists of Houston Ballet  
Photography by Amitava Sarkar



**Choreography by** David Bintley

**Music by** Carl Davis

Used by arrangement with European American Distributors Co., U.S. and Canadian agent for Faber Music Ltd., London, publisher and copyright owner.

**Scenic Design by** Dick Bird

**Costume Design by** Sue Blane

**Lighting Design by** Mark Jonathan

**Staged by** Denis Bonner

---

“One of the most pleasurable experiences of my choreographic life was the creation of Aladdin... I won’t go so far as to say it was one of the easiest experiences, but certainly a period of my life that I will always treasure.”

- David Bintley

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Dancer: Artists of Houston Ballet  
Photography by Amitava Sarkar



This year, Houston Ballet presented the American premiere of the celebrated English choreographer David Bintley's full-length *Aladdin*, a magical tale of love, trickery and triumph. Mr. Bintley choreographed *Aladdin* for New National Ballet of Japan. It had its world premiere in 2008 where Asahi Shimbun (Japanese national press) praised the ballet as "Elaborate and splendid." On creating the ballet, Mr. Bintley said, "One of the most pleasurable experiences of my choreographic life was the creation of *Aladdin*... I won't go so far as to say it was one of the easiest experiences, but certainly a period of my life that I will always treasure."

Costume designer Sue Blane created the striking costumes and is best known for her costume designs for the iconic *The Rocky Horror Show* and *The Rocky Horror Picture Show* by Richard O'Brien. Ms. Blane was nominated for a 1997 Laurence Olivier Award for Outstanding Achievement in Dance for her design of English National Ballet's Alice in *Wonderland* and a BAFTA nomination for Peter Greenaway's *The Draughtsman's Contract*. The production also features spectacular scenery by the celebrated English designer Dick Bird and an original score by Carl Davis, who has created numerous well-known television scores including *Pride and Prejudice*, *Cranford*, *The World at War* and *Up Pompeii*.

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**"David Bintley's visually evocative interpretation of this storybook classic joins the rich narrative repertoire of Houston Ballet for an action-packed production that doesn't skimp on the dancing."**

– Houston Press

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Dancer: Joseph Walsh  
Photography by Amitava Sarkar

# Season 2013-2014 Performance Highlights

## World Premiere

### The Young Person's Guide to the Orchestra

Rep IV | March 6, 2014



Dancer: Artists of Houston Ballet  
Photography by Amitava Sarkar

**Choreography by** Stanton Welch

**Music by** Benjamin Britten

**Concerto for Piano in D, Op. 61a - First movement**

By arrangement with Boosey & Hawkes, Inc.,  
publisher and copyright owner

**Costume Design by** Holly Hynes

**Lighting Design by** Lisa J. Pinkham

**Ballet Master:** Meelis Pakri

**Narrator,** Jaston Williams

**Piano,** Katherine Burkwall-Ciscon

Benjamin Britten created his *The Young Person's Guide to the Orchestra* in 1946, and it has helped to introduce generations of children to the world of classical music. "The Young Person's Guide to the Orchestra marks a very significant collaboration between our dancers and the orchestra," comments Mr. Welch.

Stanton Welch used 35 dancers for *The Young Person's Guide to the Orchestra*, and split them into the four families of instruments: woodwinds, strings, brass, and percussion. Each family was given its own distinct dance style, allowing the audience to see the individualized personalities of the instrumentation come to life on stage while the Houston Ballet orchestra, lead by Ermanno Florio, played in the pit.

Holly Hynes' costume design put the dancers in tuxedos, causing them to look like the musicians in an orchestra. Additionally, her use of gloves for the final segment of the performance was an inspired touch and brought more attention to Stanton Welch's full body choreography by highlighting how he attends to every detail, including the position of the dancers' fingers. Narrated by the incomparable beloved Texas actor, Jaston Williams, of *Greater Tuna* fame, this grand piece took audiences through the various instruments in the orchestra pit in a delightfully entertaining way.



Jaston Williams



Holly Hynes





“[Welch] eschews easy options, creating fierce combinations of speedy batterie or intricate pas de deux according to the nature of each instrument.”

– Dance Europe







# Houston Ballet Recognition



SONS DE L'ÂME  
Dancers: Artists of Houston Ballet  
Pianist: Lang Lang  
Choreography by Stanton Welch  
Photography by Sebastien Mathe

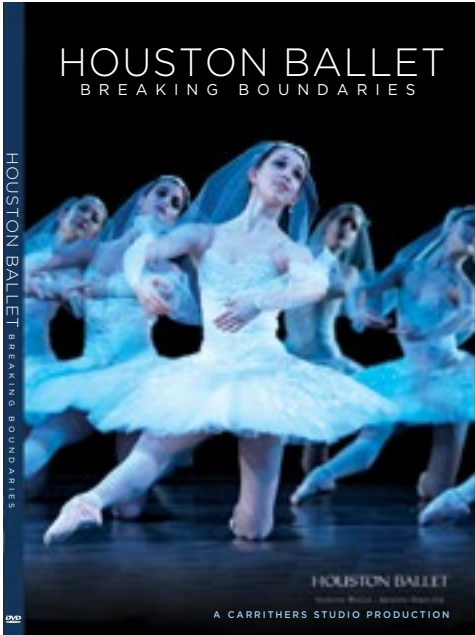


CARMINA BURANA (1974)  
Dancers: Adrian Tames and Melissa Lowe



# HOUSTON BALLET

## BREAKING BOUNDARIES



*Houston Ballet: Breaking Boundaries* chronicles the history of the internationally acclaimed Houston Ballet, from the early impact of the Ballet Russe de Monte Carlo in the 1930s and 40s in inculcating a love of dance among Houstonians, to the determination and perseverance of a handful of Houston's founding families, to Houston Ballet's place today as the fifth largest ballet company in America with a facility unmatched in the United States.

The documentary captures the voices of many key players who helped propel Houston Ballet to its current international stature. The film traces the directorships of each of Houston Ballet's five artistic directors since the organization's founding in 1955, featuring photos and historical footage of the company's performances from the 1970s onward, in addition to footage that evokes the company's vibrant present. It also features

interviews with the four living artistic directors of Houston Ballet, dancers from the 1970s to the present, and board leaders and dance critics who have closely followed the company's development.

Among those interviewed are internationally renowned choreographers Debbie Allen, Ben Stevenson, Christopher Bruce, and Trey McIntyre; and star dancers Carlos Acosta, Li Cunxin, and Janie Parker.



1976 production of *Swan Lake* with Andrea Vodehnal and Whit Haworth

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**FEATURING:**

Carlos Acosta  
Debbie Allen  
Lauren Anderson  
Tony Arnold  
Isaac Arnold, Jr.  
Melza Barr  
Barbara Bears  
Lucia Brandt  
Christopher Bruce  
James Clouser  
Jessica Collado  
Cecil C. Conner Jr  
Carl Cunningham  
Li Cunxin  
Jeanne Doornbos  
Ermanno Florio  
Molly Glentzer  
Karina Gonzalez  
Jory Hancock  
Jesse H Jones II  
Louise Lester  
Suzanne Longley  
Eugene Loveland  
Melissa Lowe  
Trey McIntyre  
Melody Mennite  
James Nelson  
Janie Parker  
Nina Popova  
Shelly Power  
Dawn Scannell  
Ben Stevenson  
Connor Walsh  
Harper Watters  
Stanton Welch  
Steven Woodgate

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OF BLESSED MEMORY  
Dancer: Artists of Houston Ballet  
Choreography by Stanton Welch  
Photography by Amitava Sarkar



## Recognition

# Stanton Welch 10th Anniversary

During its 2013-14 season, Houston Ballet celebrated the 10th anniversary of Stanton Welch as its Artistic Director, reaching out to audiences across the U.S. and Europe to share the treasure of a company.

Houston Ballet toured to New York City, Paris, Chicago and Montreal.

Welch was invited to collaborate with classical music sensation Lang Lang to create *Sons de L'âme (Sounds of the Soul)*, a new work which premiered to four sold-out performances in Paris in October 2013.

Houston Ballet unveiled an acclaimed new work by Welch, *The Young Person's Guide to the Orchestra*, in March 2014 in Houston on a program featuring three works by Welch.

Companies across the globe performed works by Welch, including:

- Alberta Ballet in Canada:  
*Madame Butterfly*  
September 26 – October 5, 2013
- The Joffrey Ballet of Chicago:  
*La Bayadere*  
October 16 – 27, 2013
- American Ballet Theater in NYC:  
*Clear*  
November 2 – 8, 2013
- Berlin State Ballet:  
*Clear*  
March 22 – April 21, 2014
- The Australian Ballet:  
*La Bayadere*  
August 28 – September 6 and  
November 6 – 22, 2014

Welch's 10th anniversary received extensive positive media coverage, with articles and interviews in Dance Europe, Dance Magazine's Choreography in Focus, Houston Press, and Houston Chronicle.



Ballet Ball honoree Stanton Welch speaking at the 2014 Ballet Ball *La Mille et Deuxième Nuit*, chaired by S. Shawn Stephens.

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## Works created by Stanton Welch for Houston Ballet

### 2003-2004 Season

Tales of Texas

### 2004-2005 Season

Blindness  
Bolero  
Nosotros

### 2005-2006 Season

Swan Lake

### 2006-2007

Brigade

### 2007-2008

The Four Seasons  
Punctilious  
The Core  
A Doll's House

### 2008-2009

Mediæval Bæbes  
Marie

### 2009-2010

Elements  
40

La Bayadère

### 2010-2011

The Ladies

### 2011-2012

The Gentlemen  
Tapestry

### 2012-2013

The Rite of Spring

### 2013-2014

Sons de L'âme  
Paquita  
The Young Person's Guide  
to the Orchestra







# Houston Ballet Academy

**STUDIES**

Dancer: Mallory Mehaffey and Students of Houston Ballet  
Choreography by Stanton Welch  
Photography by Amitava Sarkar

# Houston Ballet Academy Highlights

## 1,062

Number of students receiving training from Houston Ballet Academy this year

## 28%

Increase in enrollment from previous year

## 267

Increase in students enrolled in Academy versus previous year

## \$495,000

Amount in scholarships given to students of the Academy

## 202

Students supported by scholarships given through the Academy

## Prix de Lausanne International Ballet Competition



Dancer: Tyler Donatelli and Michael Ryan  
Photography by Amitava Sarkar

Two members of Houston Ballet II, Tyler Donatelli, 17 years old and from Huntington Beach, California, and Michael Ryan, 17 years old and a native of Plano, Texas were accepted into the prestigious international ballet competition Prix de Lausanne in Switzerland January 26 – February 1, 2014. Michael Ryan went on to the final round and the public watched his performance via live streaming from Lausanne.

Since 2009, five Houston Ballet Academy students have won awards at the Prix de Lausanne, with one student, Emanuel Amuchastegui, taking the top prize, and the “Audience Favorite” Award in 2010.

## Fostering Innovative Choreography



In an effort to create and foster innovative choreography, our 17 year collaboration with American Festival for the Arts has produced over 80 premier ballets. Student composers and choreographers create new music and dance that is performed throughout the year. Often pieces such as this are presented regionally, nationally, and internationally. This past year, James Potter, level 8 student, was invited to present his piece, “Discovery and the Like” in Dresden, Germany at The Semperoper Palace.



## Academy Performances

### Academy students perform to live orchestra and experience performing traditional ballet at its best.

In an effort to provide performance opportunities for our upper level students, Levels 7, 8 and Houston Ballet II had the privilege of learning and performing George Balanchine's classical masterpiece Serenade set to the tuneful Peter Illyich Tchaikovsky's Serenade for Strings in C, Op. 48 created to give dancers an idea of how dancing on stage differs from class work and rehearsal. Houston Ballet's students performed to live orchestra (to a sold out house) through a partnership with University of Houston's Moores School of Music.



Moore School of Music  
University of Houston



SERENADE  
Photography by Amitava Sarkar

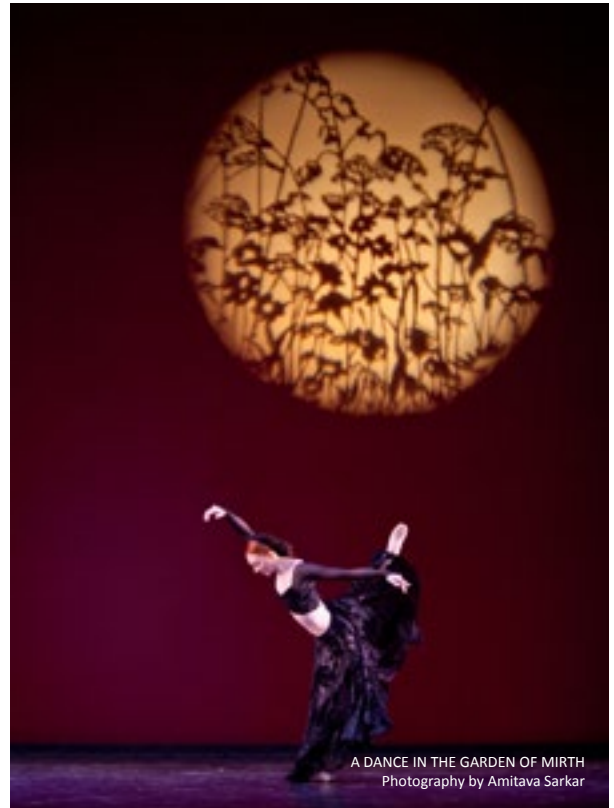
### On Tour

#### HOUSTON BALLET II CITY TOURS

Sellinsgrove, Pennsylvania  
Conway, Arkansas  
Syracuse, New York  
Carrollton, Georgia  
Stuttgart, Arkansas

#### REPETOIRE

Dancing in the Garden Of Mirth  
The Sleeping Beauty, Act 3  
Calling  
Molto Expressivo



A DANCE IN THE GARDEN OF MIRTH  
Photography by Amitava Sarkar



CALLING  
Photography by Amitava Sarkar

### Live Stream: Reaching out to parents and families abroad.



Due to our partnership with Desire2Learn and National Ballet School of Canada, this year's summer performance reached families across the globe with a live broadcast of the end of summer performance. Families as far away as Australia were grateful for the opportunity to be a part of the Houston Ballet Family audience.

"Thank you to you and the Academy for organising the Summer Performance live stream. I got to watch Natalie and all the other wonderful dancers, I felt I was there!! So from many miles away in Sydney, thank you so very much. Jacqueline Payne"

Photo: Natalie Payne, Level 8 Student

## Summer Intensive Program



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6

Weeks of training, performing, and experiencing Houston Ballet and Houston Ballet Academy firsthand

1,600

Number of students who auditioned to be a part of the program

642

Number of students who attended the summer intensive program

56%

Increase in enrollment from previous year

45

Number of states represented by the student body

13

Countries represented by the student body

6

Number of performances given by the summer program students

1,000

Number of balletomanes, friends & family who got to see the students perform live in the Margaret Alkek Williams Dance Lab

400

Friends & family from around the globe who, due to our partnership with Desire2Learn and National Ballet School of Canada, were able to be a part of the audience through live streaming

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## Education and Outreach

11

Education Outreach Programs

160

Schools visited by Education Outreach programming

33,545

Students reached by Houston Ballet's Education Outreach programs



Lauren Anderson and HISD Students

For more than 50 years, Houston Ballet's Education Outreach programs have introduced area children to the beauty and grace of life through dance. Our programs and performances extend to students of all ages and socioeconomic backgrounds. We are committed to introducing those in under-served and at-risk populations to dance education and appreciation. Our programming aims to instill in students a sense of independence and confidence, while also emphasizing the importance of teamwork.

We offer a variety of performances and dance classes, most of which are free of charge, both on school campuses and at Houston Ballet Center for Dance. We believe students should dream big -- our programs help reinforce the commitment and discipline it takes to achieve lofty goals.

### Dance Talks

Once a pre-performance lecture series in Wortham Theater Center, the Dance Talks series returned in the 2013-2014 fiscal year with a wide variety of programming formats. From a performance and discussion in the Margaret Alkek Dance Lab with Stanton Welch on Politics and Pop Music in Ballet, an intimate conversation and rehearsal with choreographer David Bintley, and a screening of the movie *Black Swan* at Sundance Cinemas, the programs were well-attended and well-received. When asked in an audience survey if the program was educational, the audience responded with an average rating of 4.73 out of 5, and a 4.77 average rating when asked if the talks were engaging.



### Programming

- Adapted Dance
- Ballet Talks
- Chance to Dance
- Dance to Learn
- Graceful Givings
- Guest Speaking
- Houston Ballet After School Program
- Learning from the Masters
- Student Matinee
- Studio Series
- Presentations, Teacher workshops, etc.









# Houston Ballet Special Events



# THANK YOU Houston Ballet Hosts



**Ambassador Party Hosts**  
Melissa and Michael Mithoff  
Leigh and Reggie Smith



**President's Circle Dinner**  
Steve Summers and Glen Gonzalez



**Green Room Hosts**  
Marian and Gary Beauchamp  
Jane DiPaolo and Jim Teague  
Scott Ensell  
Jo and Jim Furr  
Polly and Jerry Gauthier  
Gary Hollingsworth and Ken Hyde  
Ginni and Richard Mithoff  
Judy and Jim Nicklos  
Leigh and Reggie Smith  
Jeanie Kilroy Wilson  
and Wallace Wilson







2014 Houston Ballet Ball

February 15, 2014

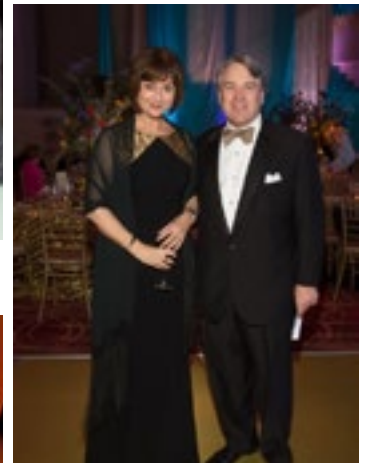
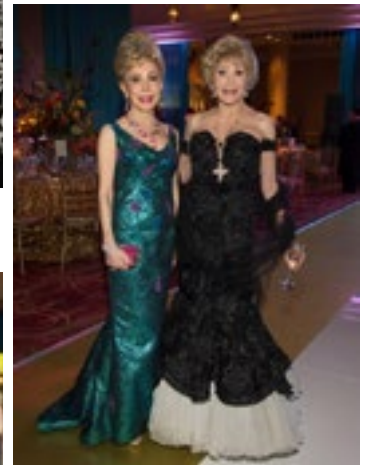
**S. Shawn Stephens**

Ball Chairman

The Wortham Theater Center

Honoring  
**Stanton Welch**  
and  
**Methodist Hospital**

The 2014 Houston Ballet Ball, held on February 15, was chaired by longtime board member S. Shawn Stephens. La Mille et Deuxième Nuit, or "The Thousand and Second Night Ball," evoked the splendor and exoticism of the Middle East and the Far East. Honoree Artistic Director Stanton Welch was lauded for his first 10 years with Houston Ballet, as all of the company dancers gave Welch a surprise performance to "One" from *A Chorus Line*, his favorite musical. Also honored was Houston Methodist for its dedication of countless hours to the care of our dancers. The 475 guests enjoyed a fabulous dinner, enticing silent auction, and dancing until after midnight. The net proceeds from the Ball exceeded \$694,000.





**Cynthia Brown  
Market Chairman**

**November 6-10, 2013  
Reliant Center**



The 2013 Houston Ballet Nutcracker Market, held on November 6-10 at Reliant Center (now NRG Center), was chaired by long-time Guild member, Cynthia Brown. Over 112,000 shoppers strolled down “Candy Cane Lane” and spent just over \$19.2 million in four days, helping to net just over \$4.2 million for Houston Ballet. Sweet! The Market was proud to honor Randalls, a long-time sponsor who sold thousands of tickets at 30 of their local grocery stores. The Nutcracker Market has a rich history of commitment and successes since its founding in 1981 and has contributed over \$42 million to Houston Ballet ... all made possible by the dedicated army of volunteers, committee members, underwriters, sponsors, and donors.



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112,396 shoppers

\$4.2 million net proceeds

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**Darrell and Derith Cass  
Raising the Barre Chairmen**

**March 30, 2014  
Brennan's of Houston**



This year marked the fourth annual “Raising the Barre: A Dinner in Five Acts,” which continues to grow in popularity. On March 30, chairmen Derith and Darrell Cass welcomed 170 guests to Brennan’s of Houston, the host restaurant. Four other renowned Houston chefs, Randy Evans, Monica Pope, Chris Shepherd, Rebecca Masson, paired with company dancers serving as sous chefs, created a fantastic and memorable dinner for the guests. Through table and ticket sales, the silent auction, and a surprise live auction item, this event netted more than \$57,000.







# Houston Ballet Financials

THE MERRY WIDOW

Dancer: Mireille Hassenboehler and Linnar Loois  
Choreography by Ronald Hynd  
Photography by Amitava Sarkar

# Financial Overview

## 2013-2014

**Houston Ballet Foundation and Affiliate**  
**Combined Statement of Financial Position**  
**June 30, 2014**

	General Fund	Endowment Fund	Plant Fund	Total
<b>ASSETS</b>				
Cash and cash equivalents	\$4,615,255	\$223,571	\$1,373,517	\$6,212,343
Pledges receivable	622,373	35,000	-	657,373
Other receivables	64,241	3	-	64,244
Prepaid and deferred production expenses	480,517	-	-	480,517
Investments, at fair value	587,562	69,166,949	-	69,754,511
Land, building, equipment and costumes and sets, net	936,940	-	46,481,168	47,418,108
<b>TOTAL ASSETS</b>	<b>\$7,306,888</b>	<b>\$69,425,523</b>	<b>\$47,854,685</b>	<b>\$124,587,096</b>
<b>LIABILITIES AND NET ASSETS</b>				
<b>LIABILITIES</b>				
Accounts payable and accrued liabilities	\$1,091,379	-	-	\$1,091,379
Deferred revenue	4,704,561	-	-	4,704,561
Due to (from) other funds	(3,293,612)	32,357	3,261,255	-
<b>TOTAL LIABILITIES</b>	<b>2,502,328</b>	<b>32,357</b>	<b>3,261,255</b>	<b>5,795,940</b>
<b>COMMITMENTS AND CONTINGENCIES</b>				
<b>NET ASSETS</b>				
Unrestricted	938,005	37,418,171	44,593,430	82,949,606
Temporarily restricted	3,866,555	-	-	3,866,555
Permanently restricted	-	31,974,995	-	31,974,995
<b>TOTAL NET ASSETS</b>	<b>4,804,560</b>	<b>69,393,166</b>	<b>44,593,430</b>	<b>118,791,156</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$7,306,888</b>	<b>\$69,425,523</b>	<b>\$47,854,685</b>	<b>\$124,587,096</b>





**THE NUTCRACKER**  
Dancer: Allison Miller and Joseph Walsh  
Choreography by Ben Stevenson  
Photography by Amitava Sarkar

Houston Ballet Foundation and Affiliate  
 Combined Statement of Activities  
 June 30, 2014

	Unrestricted	Temporarily Unrestricted	Permanently Restricted	Total
<b>OPERATING INCOME</b>				
Performance	\$10,458,178	\$ -	\$ -	\$10,458,178
Tuition	2,704,652	-	-	2,704,652
Special events	7,279,169	-	-	7,279,169
Investment	1,166,416	-	-	1,166,416
Other	1,381,068	-	-	1,381,068
<b>TOTAL OPERATING INCOME</b>	<b>22,989,483</b>	-	-	<b>22,989,483</b>
<b>OPERATING EXPENSES</b>				
Production and company	17,661,661	-	-	17,661,661
Ballet academy	3,269,822	-	-	3,269,822
Fund-raising	1,045,182	-	-	1,045,182
General and administrative	1,910,594	-	-	1,910,594
Special events	3,156,077	-	-	3,156,077
<b>TOTAL OPERATING EXPENSES</b>	<b>27,043,336</b>	-	-	<b>27,043,336</b>
<b>DECREASE IN NET ASSETS FROM OPERATING ACTIVITIES BEFORE PUBLIC AND PRIVATE SUPPORT, RELEASES FROM RESTRICTIONS AND TRANSFERS</b>				
	<b>(4,053,853)</b>	-	-	<b>(4,053,853)</b>
<b>PUBLIC AND PRIVATE SUPPORT CONTRIBUTIONS</b>				
	<b>2,837,644</b>	<b>3,866,555</b>	-	<b>6,704,199</b>
INCREASE (DECREASE) IN NET ASSETS FROM OPERATING ACTIVITIES BEFORE RELEASES FROM RESTRICTIONS AND TRANSFERS				
	(1,216,209)	3,866,555	-	2,650,346
NET ASSETS RELEASED FROM RESTRICTIONS				
	1,169,354	(1,169,354)	-	-
INCREASE (DECREASE) IN NET ASSETS FROM OPERATING ACTIVITIES BEFORE INTERFUND TRANSFERS				
	(46,855)	2,697,201	-	2,650,346
INTERFUND RECLASSIFICATION				
	50,000	-	-	50,000
INCREASE IN NET ASSETS FROM OPERATING ACTIVITIES				
	3,145	2,697,201	-	2,700,346

**Houston Ballet Foundation and Affiliate**  
**Combined Statement of Activities, cont'd**  
**June 30, 2014**

	<u>Unrestricted</u>	<u>Temporarily Unrestricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
<b>ENDOWMENT ACTIVITIES</b>				
Contributions	-	-	65,757	65,757
Net appreciation on investments	10,445,137	-	200	10,445,337
Investment expenses, net	(141,909)	-	(450)	(142,359)
Interfund reclassification	(1,000,000)	-	-	(1,000,000)
	<b>9,303,228</b>	<b>-</b>	<b>65,507</b>	<b>9,368,735</b>
<b>INCREASE IN NET ASSETS FROM ENDOWMENT ACTIVITIES</b>				
<b>PLANT ACTIVITIES</b>				
Contributions	2,671,479	-	-	2,671,479
Interest and other expense, net	(38,548)	-	-	(38,548)
Depreciation	(1,368,931)	-	-	(1,368,931)
Interfund reclassification	950,000	-	-	950,000
	<b>2,214,000</b>	<b>-</b>	<b>-</b>	<b>2,214,000</b>
<b>INCREASE IN NET ASSETS FROM PLANT ACTIVITIES</b>				
<b>TOTAL INCREASE IN NET ASSETS</b>				
	<b>11,520,373</b>	<b>2,697,201</b>	<b>65,507</b>	<b>14,283,081</b>
NET ASSETS, beginning of year	71,429,233	1,169,354	31,909,488	104,508,075
NET ASSETS, end of year	\$82,949,606	\$3,866,555	\$31,974,995	\$118,791,156



**Houston Ballet Foundation and Affiliate**  
**Combined Statement of Cash Flows**  
**June 30, 2014**

	<u>General Fund</u>	<u>Endowment Fund</u>	<u>Plant Fund</u>	<u>Total</u>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>				
Total increase (decrease) in net assets	\$2,700,346	\$9,368,735	\$2,214,000	\$14,283,081
Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:				
Net realized and unrealized gains on investments	(86,454)	(10,445,138)	-	(10,531,592)
Depreciation	229,776	-	1,368,931	1,598,707
Gain on disposal of land, building, equipment and costumes and sets	-	-	-	-
Changes in:				
Pledges receivable	(206,691)	-	-	(2,06,691)
Other receivables	(11,699)	-	-	(11,699)
Prepaid and deferred production expenses	150,688	-	-	150,688
Accounts payable and accrued liabilities	(2,168,936)	(25,964)	2,250,435	55,535
Deferred revenue	404,649	-	-	404,649
<b>NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES</b>	<b>1,011,679</b>	<b>(1,102,367)</b>	<b>5,833,366</b>	<b>5,742,678</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>				
Capital expenditures	(571,162)	-	(256,458)	(827,620)
Decrease in restricted cash	6,000,000	-	-	6,000,000
Purchase of investments	(163,107)	(7,041,411)	-	(7,204,518)
Proceeds from sales and maturities of investments	118,275	2,208,422	-	2,326,697
<b>NET CASH (USED IN) PROVIDED BY INVESTING ACTIVITIES</b>	<b>(615,994)</b>	<b>1,167,011</b>	<b>(256,458)</b>	<b>294,559</b>

Houston Ballet Foundation and Affiliate  
 Combined Statement of Cash Flows  
 June 30, 2014

	<u>General Fund</u>	<u>Endowment Fund</u>	<u>Plant Fund</u>	<u>Total</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>				
Note payments	-	-	(5,500,000)	(5,500,000)
<b>NET CASH USED IN FINANCING ACTIVITIES</b>	-	-	<b>(5,500,000)</b>	<b>(5,500,000)</b>
NET INCREASE IN CASH AND CASH EQUIVALENTS	395,685	64,644	76,908	537,237
CASH AND CASH EQUIVALENTS, beginning of year	4,219,570	158,927	1,296,609	5,675,106
<b>CASH AND CASH EQUIVALENTS, end of year</b>	<b>\$4,615,255</b>	<b>\$223,571</b>	<b>\$1,373,517</b>	<b>\$6,212,343</b>
SUPPLEMENTAL DISCLOSURE				
Interest paid	\$ -	\$ -	\$38,893	\$38,893

Houston Ballet Foundation and Affiliate  
 Combined Statement of Financial Statements  
 June 30, 2014

	Program Services		Support Services			Total
	Production and Company	Ballet Academy	General and Administrative	Fund-raising	Special Events	
Advertising	\$2,638,897	\$151,222	\$ -	\$115,581	\$ -	\$2,905,700
Computer maintenance, software	19,228	38,457	19,228	-	-	76,913
Costumes, scenery and designers	798,793	-	-	-	-	798,793
Depreciation	572,009	684,466	342,232	-	-	1,598,707
Donor benefit expenses	-	-	-	-	3,156,077	3,156,077
Equipment rentals	758	1,518	758	-	-	3,034
Insurance	39,034	78,068	39,033	-	-	156,135
Interest expense	-	-	38,893	-	-	38,893
Investment expense	-	-	142,359	-	-	142,359
Music and royalties	234,219	-	-	-	-	234,219
Office supplies	14,762	4,375	50,670	3,442	-	73,249
Postage and handling	22,501	3,598	5,512	4,269	-	35,880
Printing	676,704	-	-	-	-	676,704
Professional fees	-	-	172,492	-	-	172,492
Repairs and maintenance	520,555	146,121	73,059	-	-	739,735
Salaries, payroll taxes and employee benefits	10,456,747	1,193,223	1,297,906	787,797	-	13,735,673
Scholarships	-	566,200	-	-	-	566,200
Shipping and freight	169,683	-	-	-	-	169,683
Shoes and tights	117,389	-	-	-	-	117,389
Stage equipment and supplies	160,360	-	-	-	-	160,360
Stipends	-	152,604	-	-	-	152,604
Summer housing	-	475,578	-	-	-	475,578
Telephone and utilities	123,896	247,370	123,683	-	-	494,949
Theater costs	600,078	-	-	-	-	600,078
Ticket service, booking fees	326,335	-	-	-	-	326,335
Travel and entertainment	442,330	113,646	43,009	-	-	598,985
Miscellaneous	69,616	97,842	85,244	134,093	-	386,795
	<b>\$18,003,894</b>	<b>\$3,954,288</b>	<b>\$2,434,078</b>	<b>\$1,045,182</b>	<b>\$3,156,077</b>	<b>\$28,593,519</b>

Our full audit is available for viewing on our website :  
[www.houstonballet.org](http://www.houstonballet.org)





**IN THE MIDDLE, SOMEWHAT ELEVATED**  
Dancers: Allison Miller and Chun Wai Chan  
Choreography by William Forsythe  
Photography by Amitava Sarkar

# Staff

## ADMINISTRATION

### **Executive Director, James Nelson\***

General Manager, Jennifer Steiner

Company Manager, Angela Uchtyl

Executive Assistant & Board Liaison, Daisy Perez

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Director of Information Technology, MJ Bavaret

Human Resources Manager, Lacey DeLaine Chance

Payroll Manager, Carla Cortez

Computer Services Manager, Bobby Moseley\*

Accounts Payable Manager, Diamantina Peña

Facilities Manager, Garth Luther

Network and Computer Associate, Alpha Parker

Receptionists, Janet Iden\*, Monica Trevino

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Director of Special Events, Patsy Chapman\*

Director of Institutional Giving, Judy V. Waters\*

Annual Fund Manager, Angela Ballantyne

Special Events Manager, Suzie Cadey

Institutional Giving Manager, Lindsey Hurst

Systems and Research Coordinator, Patrice McCracken

Development Processing Associate, Ana Gonzalez

Institutional Giving Associate, Allyson Krebeck

Special Events Associate, Sharon Powers

Assistant to the Director of Special Events, Javannie Owen

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Box Office Manager, Lauren Gayden

Box Office Manager, Carlyn Scott

Public Relations Manager, Sarah Lam

Subscriptions Manager, Jessica Landry

Ticket Services Manager, Angela Lee\*

Web/Digital Media Project Manager, Christine Price

Public Relations Associate, Kimberly Cedeño

Group Sales Associate (Corporations), Pamela Perry

Group Sales Associate, Catrinia Ruben

Marketing/PR Consultant, Connie McMillian Turner

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Customer Service Representatives: Lynn Chung, Sonya Compton,

Shannon Davidson, Arianna Day, Robert Delatte,

Katelyn Elder, Diana Ferreira, Ashlyn Landry, Cristina Muniz,

Claudia Pava, Berangeré Ross, Marcela Salisbury

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Shoe Coordinator, Molly Searcy

Wardrobe Assistants, Ruth Dentel, Veronica Stark

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Assistant Carpenter, Larry Lewis

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Concertmaster, Denise Tarrant\*

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Academy Pianists' Coordinator, James Sudbury

Academy Pianists, Grecia Lavanderos\*, Jaime Malagon,

James Sudbury, Tarana Taylor, Jennifer Edmondson

Academy Part-Time Pianists, Donna Cameron, Tomoe Hayashi,

Ning-Chih Hsu, Pelayo Parlade, Krystel Grauvogl

Academy Percussionists, Aaron Hermes, Ilya Kolosz, Robert Smalls

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### Artistic Director, Stanton Welch\*

Principal Ballet Master, Louise Lester\*

Ballet Masters, Steven Woodgate\*, Meelis Pakri

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Artistic Administrator, Kelli Gilson

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Lower School Instructor, Elizabeth Everitt

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*\* denotes 10 or more years with Houston Ballet*



Image courtesy of Gensler. Photography by Nic Lehoux



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Houston Ballet thanks the following leadership donors for their generous support of the *Dance With Us! Campaign* to build our new Center for Dance and to strengthen Houston Ballet's Endowment.

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The Endowed Artistic Positions Fund assists Houston Ballet in attracting talented artists.

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***The Fondren Foundation Principal Dancer*** - Connor Walsh  
***The Albert and Margaret Alkek Foundation Principal Dancer*** - Simon Ball  
***The Cullen Trust for the Performing Arts Principal Dancer*** - Sara Webb  
***The Anita B. Stude Principal Dancer*** - Ian Casady  
***The Robert F. Parker Principal Dancer*** - Joseph Walsh  
***The Melza M. Barr Principal Dancer*** - Melody Mennite  
***The Houston Ballet Guild Principal Dancer*** - Karina Gonzalez  
***The Houston Ballet Guild First Soloist Dancer*** - Kelly Myernick

***The Fayez Sarofim & Co. Touring Fund***  
sponsors Houston Ballet's domestic and international tours.

***The Carolyn Lee and Frederick Adrian Lee Production Fund***  
supports the creation of new productions and the restoration of existing works.

***The Margaret Wiess Elkins Young Artist Fund***  
trains talented, young people for careers in dance.

***The AIG American General/AIG VALIC Education and Community Outreach Programs Fund***  
helps Houston Ballet reach a broad population of all ages and economic levels.

***The Billie Bath Perlman Scholarship Fund • The Roy M. Huffington Scholarship Fund***  
***The Winifred Wallace Scholarship Fund***  
each provides the full cost for training one HBII dancer each year.

***The C. C. Conner Scholarship Fund***  
***The Ben Stevenson Scholarship Fund***  
***The Anita Borges Stude Scholarship Fund***  
each provides the full cost for training one Academy student each year.

*With deep gratitude we salute the following donors for their contributions to the Endowment Fund.*

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Estate of Harry Masterson

## **\$500,000 - \$999,999**

National Endowment for the Arts  
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# ANNUAL FUND

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Houston Ballet gratefully acknowledges the support of the following corporations, foundations, and public agencies to the Annual Fund.

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On the back cover:

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Dancers: Ian Casady and William Newton

Choreography by Jiří Kylián

Photography by Amitava Sarkar

