SAINT LOUIS BALLET presents

The Nutcracker

Touhill Performing Arts Center
November 26-27 and December 16-23, 2022
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Gen Horiuchi

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SLB Dancers Lori Wilson and Mark David Bloodgood in Martins’ “Hallelujah Junction”
Photo by Kelly Pratt
Gen Horiuchi, originally from Tokyo, Japan, moved to the United States after winning the Prix de Lausanne, the international ballet competition in Switzerland in 1980, and receiving a scholarship to study at the School of American Ballet. In 1982, the great George Balanchine invited him to join the New York City Ballet, where he became a principal dancer in 1989. He performed many ballets with the renowned company; Balanchine created the role of Mercury in the ballet *Perséphone* especially for him. Peter Martins, ballet master-in-chief, created ballets *Eight More* and *Les Gentilhommes* for Horiuchi as well.

Gen Horiuchi’s Broadway musical credits include Andrew Lloyd Webber’s *Song and Dance* and the role of Mr. Mistoffelees in *Cats*. He went on to perform that role in London’s production of *Cats* and became the first performer to play the lead on both Broadway and in the West End in 1998. That same year, he choreographed the magnificent Opening Ceremony of the Winter Olympics in Nagano, Japan.

Horiuchi became Executive and Artistic Director of Saint Louis Ballet in 2000 and created more than 20 original works including seven full-length ballets for the company.

In 2010, he founded “Ballet for the Future” which tours Japan’s major cities each summer with a company of professional ballet dancers. In 2016, the Japanese Ministry of Education, Culture, Sports, Science and Technology awarded Horiuchi the prestigious Art Encouragement Prize in recognition of his work with “Ballet for the Future.”
Act I, Scene I: “The Party”
It is Christmas Eve in the town of Nuremburg, Germany. Festivities begin as Doctor and Mrs. Stahlbaum put the finishing touches on the Christmas tree and prepare to welcome their guests. Their children, Clara and Fritz, burst gleefully into the room and the party begins. Refreshments are served, gifts are exchanged, and the spirited fun continues until the arrival of the mysterious Herr Drosselmeyer. His gifts for the children quickly allay their initial fear of him. To everyone’s delight, life-size, mechanical dolls perform lively dances. The children are disappointed as the dolls are carried off, but Herr Drosselmeyer has another surprise; he produces a colorful Nutcracker for Clara. Fritz, in a fit of jealousy, grabs the Nutcracker and breaks it. Herr Drosselmeyer tenderly repairs it and Clara rocks the wounded Nutcracker in her arms. Fritz and his friends make mayhem at the party by blowing their horns and banging their drums. As the evening ends, the older guests join the parents in a traditional folk dance before everyone departs for home.

Act I, Scene II: “The Battle”
Later that night, while everyone is asleep, Clara feels drawn to making sure her Nutcracker is safe and so she goes back to the living room to look for him. After finding her Nutcracker, she becomes tired and falls asleep. A magical spell begins, giant mice appear, the Christmas tree seems to grow…and the toys even come to life! Clara’s Nutcracker becomes real and leads the toy soldiers and bunnies in battle against the mice. When Clara sees that the mice are winning, she joins the fight. Courageously, she jumps on the Mouse King's back, startling him, and the Nutcracker is quickly able to slay him. Suddenly, the Nutcracker changes into a prince and he and Clara journey to his kingdom. Snow begins to fall and the Snow King and Snow Queen and their swirling snowflakes escort Clara and the Prince on their journey through the Palace of Snow.

Act II: “The Palace of Sweets”
As Clara and the Nutcracker Prince approach the Palace of Sweets, they are met by charming Christmas angels and the beautiful Sugar Plum Fairy. Clara and the Prince are led to a place of honor where they are entertained by the sweets, spices, and flowers of the court. The act concludes with the romantic pas de deux of the Sugar Plum Fairy and her Cavalier. The entire court joins in the final tribute to Clara. Clara awakens...was it a dream?... or did it all really happen on that magical Christmas Eve?

The performance on December 16 at 11am, The Nutcracker: A Shorter Tale is narrated by Tom Sudholt, Program Director for Classic 107.3
**Act I, Scene I: “The Party”**

Clara*       Brynn CarneyB, Lauren TemmeA
Herr Drosselmeyer        Mark David BloodgoodA2, B2, Michael BurkeB1, Matthew RuskA1
Mrs. Stahlbaum        Amy HerchenroetherA1, A2, Lori WilsonB1, B2
Dr. Stahlbaum        Octavio Nieto
Fritz*    Victoria Anderson*, Maggie KieferB
The Maid*    Alexis MonseyA, Ellie TiltonB
Guests (Ladies)        Lauren ChristensenB1, B2, Michelle Devillar, Abby HannukselaA1, A2, Kendall Heuman, Rachel Horiuchi, Srijana Shreshtha
Guests (Gentlemen)     Mark David BloodgoodB1, Charles CronenwettA2, A1, Colin EllisB1, B2, Ethan MaszerA1, A2, Sigmund Mulnik, Matthew RuskB2, Sean SessionsB1, A2, Fletcher WeldA1, B2
Party Girls*    Kiley Boyle, Colette Croissier, Giselle Lund, Peyton Simmons, Kirsten Ward, Isabel Wichmer
Columbine Doll        Olivia CorneliusA1, A2, Julia HeissB1, B2
Harlequin Doll        Ethan MaszerA1, A2, Fletcher WeldB1, B2
Toy Soldier Dolls    Emily FugettB1, B2, and Colin EllisA1, A2 or Lauren KotB1, B2 and Charles CronenwettB1, B2

**Act I, Scene II: “The Battle”**

Nutcracker Battle Prince    Ethan MaszerB1, B2, Fletcher WeldA1, A2
Nutcracker Prince        Miguel Guevara
Mouse King             Michael BurkeA1, A2, Sean SessionsA1, B2
Clock Mice*            Cast A: Scarlett Horiuichi, Srijana Shreshtha
                       Cast B: Katarina Oelschlaeger, Ella van Bergen

Mice*    Cast A: Claire Branson, Esther Chen, Aurora Creses, Kaitlyn Delaney, Lucy Erbe, Brody Frank, Mina Hot, Cora Lewis, Naomi Liang, Margaret Rector, Athena Sit, Isabella Stevens, Ellie Suk, Evelyn Warner
         Cast B: Madison Billings, Eden Conway, Maya Greninger, Emillia Masterson, Eloise Morris, Kate Otis, Millie Pellegrin, Hadley Pellegrin, Miriam Peregrin, Anna Riley, Victoria Schoen, Julianna Simon, Colette Theiss, Brooklyn Wall

Bunnies*     Cast A: Lauryn Crenshaw, Willie Hartman
         Cast B: Imogen Rye, Kylee Wunderlich
Red Soldiers*      Natalie Chandler, Gwendolyn Evans, Evelyn Fitzpatrick, Simone Glasser, Shauni Kruger, Lila Oulamine, Tatiana Petroni, Leah Weisenberg
Blue Soldiers*     Lucy Branscum, Isabel CepedaA, Caroline Gibbs, Carissa Mitchell, Kendall Mosley, Chloe SehyA, Zoe Skidis, Elizabeth Workman, Katherine Zender

**Act I, Scene III: “The Palace of Snow”**

Snow Queen        Lauren ChristensenA1, Rebecca CornettB1, Emily FugettB2, Roxy ShackelfordA2
Snow King          Mark David BloodgoodB1, Colin EllisB2, Matthew RuskA2, Sean SessionsA1
Act II: “The Palace of Sweets”

The Sugar Plum Fairy  
Rebecca Cornett$^{A2, B2}$, Amy Herchenroether$^{B1}$, Lori Wilson$^{A1}$

Cavalier  
Mark David Bloodgood$^{A1}$, Michael Burke$^{A2, B2}$, Matthew Rusk$^{B1}$

Angels*  
Anastasia Alve, Grace Boyle, Madeline Burnette, Finley Edwards, Andrea Go, Lauren Grube, Claire Masterson, Jane Marie Mathis

Chocolate (Spanish)  
Zoe Middleton$^{A1, A2}$ and Fletcher Weld$^{A1, A2}$ or Roxy Shackelford$^{B1, B2}$ and Charles Cronenwett$^{B1, B2}$

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Rachel Harrison$^{A1, A2}$ and Michael Burke$^{A1}$ or Charles Cronenwett$^{A1, A2}$ or Lauren Christensen$^{B1, B2}$ and Sean Sessions$^{B1, B2}$

Tea (Chinese)  
Lauren Kot$^{A1, A2}$ and Ethan Maszer$^{A1, A2}$ or Olivia Cornelius$^{B1, B2}$ and Colin Ellis$^{B1, B2}$

Candy Cane (Russian)  
Colin Ellis$^{A1, A2}$ or Fletcher Weld$^{B1, B2}$

Polichinelles (French)*  
Isabel Cepeda, Kendall Mosley$^{B}$, Chloe Sehy, Elizabeth Workman$^{A}$

Small Polichinelles*  
Sheena Chen, Ruby Morris, Caroline Oelschlaeger, Ava Phillips, Catherine Rachmien, Samantha Stortzum

The Clowns  
Charles Cronenwett, Miguel Guevara$^{*}$, Sean Sessions$^{A1, A2}$, Ethan Maszer$^{B1, B2}$

Marzipan (German)  
Amy Herchenroether$^{A1, A2}$, Elaine Rand$^{B1, B2}$

Waltz of the Flowers  
Julia Heiss$^{A1, A2}$, Emily Fugett$^{B1}$, Lori Wilson$^{B2}$

Flower Soloists  
Abigail Hannuksela$^{B1, B2}$, Ella Martin, Sydney Maddox$^{B1, B2}$, Sydney Marsh, Elaine Rand$^{A1, A2}$, Clara Wichmer$^{A1, A2}$

Flowers Ensemble*  
Cast $A1, A2$: Greer Den Houter, Cecilia Draper, Eva Gervich, Izzy Jones, Liliana Lorenz, Kailey Luebrecht

Finale  
Entire Cast

* = Saint Louis Ballet School Student  
^ = Professional Training Program Student

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Brynn Carney, Lauren Temme

Top Row: Party Girls
Bottom Row: Party Boys and Fritz

Cast A Mice

Cast B Mice

Red Soldiers
Bunnies

Blue Soldiers
Bunnies

Angels
Dragon Dancers

Polichinelles
Small Polichinelles
Dragon Dancers

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Breaking Down
Double Saut de Basque
With Gen Horiuchi

Katie Slattery of POINTE MAGAZINE

Published on September 27, 2022
pointemagazine.com/double-saut-de-basque-tips

Gen Horiuchi, Saint Louis Ballet’s executive and artistic director, achieved the type of storied career many dancers dream of: After growing up in a ballet family in Japan (both of his parents were professional dancers), he won the Prix de Lausanne and was offered a scholarship to train at the School of American Ballet. He soon joined New York City Ballet, where he became a principal dancer known for his explosive jumps.

Here, Horiuchi offers his expert advice for mastering a clean, dynamic double saut de basque—his favorite step!

**YOUR PREPARATION COUNTS**

“When you execute jumps, the most important thing is the step before the actual step,” Horiuchi says. “For double saut de basque, everyone thinks about the jump and turn, but what’s most crucial is how you get there.” Try not to tombé underneath yourself in the preparation. “Otherwise you will have trouble,” says Horiuchi. Instead, prepare confidently by taking a big step out. “That sets up your placement so you can get into a strong position with your body,” he says, adding that it also allows you to get more height in your saut de basque.

**1.5 ROTATIONS VERSUS 2**

“A lot of people think double saut de basque takes off facing the front of the room, but it is actually easier if you step to the side, brush and then jump,” says Horiuchi. This way, you’re already halfway around when you take off. “Saut de basque is more about height than the spinning motion itself—if you get into the air, the turn will happen naturally,” Horiuchi says. “If you take off to the side, it’s not really even a double—it’s one and a half rotations. That takes the pressure off!”

**BE QUICK WITH YOUR PORT DE BRAS**

Using your head and arms correctly will create a dynamic and controlled saut de basque movement. Horiuchi says it’s important to take the arms into position with speed and precision.

“There is a tendency when you jump to hike the arms up, then they move with the turn,” he says. Rather than letting your arms swing with the turning motion, get them quickly into position. “Let the waist, lower back and shoulder take you around.” Anticipate your spot, as well: “You should look where you aim.”

**NOT JUST FOR MEN**

Double saut de basque is traditionally practiced as a men’s step and is used in many male variations. But Horiuchi believes it is a good exercise for everyone to try. “In company class, whenever I give men double saut de basque, there are female dancers who are so willing to jump too, and I give them tips.” He notes that women can apply the basics of saut de basque to other movements, like double step-overs (en dehors piqué turns).

**HORIUCHI’S ADDITIONAL TIPS FOR SUCCESS**

- Always master saut de basque with a single turn before attempting a second rotation.
- Aim for height in your jump; don’t obsess over the turn.
- The preparation can be a tombé, a chassé or a “step-step” motion. A confident preparation makes a big difference!
- In your lower body, feel strength in your extended leg and a stretched foot. Make a high retiré position with the working leg.
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