Saint Louis Ballet is thrilled to launch our 2019-2020 season on October 4 with the sultry and romantic ballet, *Nine Sinatra Songs* by the legendary Twyla Tharp. Also on the October program is *Concerto Barocco*, and a revival by Gen Horiuchi. *Concerto Barocco*, one of George Balanchine’s seminal works, explores the symbiotic relationship of music and ballet through personification, syncopation and rhythmic quality. Performed to the lovely and familiar Bach Double Violin Concerto in D Minor, *Barocco* exemplifies the idea of “music made visible.” Saint Louis Ballet is proud to present this Balanchine classic.

Originally premiered in 1982, *Nine Sinatra Songs* marks the beginning of Tharp’s long and fruitful affinity with Sinatra’s music, which culminated in the 2010 Broadway hit *Come Fly Away*. *Nine Sinatra Songs* traces the “arc of romantic relationships” using traditional ballroom dances augmented and filtered through a lens of Tharp’s extraordinary movement vocabulary. The work is set to songs with arrangements from the 1950’s and 60’s, a time when (as Tharp relates) “my parents were still together, when all parents were still together... (it was) the last time we assumed as a culture that of course men and women lived together and loved for a lifetime.” We hope you will join us for this Saint Louis Ballet premiere.

And speaking of love lasting a lifetime, please enjoy the following portrait of two of Saint Louis Ballet’s most ardent supporters.

**SPOTLIGHT:** Patricia and Dr. Leo Whiteside
Investing in Arts and the Environment

Spend an afternoon with Patricia and Leo Whiteside and you cannot help but feel their passion – for each other, for their family and for the ideals they hold dear. Professionally and personally, Pat and Leo are healers, nurturers and stewards. Married 53 years, they raised a family of four accomplished children - and they are now passing on their core values of philanthropy and stewardship to their 12 beautiful grandchildren. St. Louis – and the world – are better because of the good works of Pat and Leo Whiteside.

Pat, a serious student and performer of ballet through college and beyond, was introduced to Gen Horiuchi, Saint Louis Ballet’s Executive and Artistic Director in 2013. She knew instantly that she wanted to be involved with the effort to nurture and sustain this growing organization. “I was so impressed by Gen’s history – 18 years as a performer with New York City Ballet. I felt that he was building something truly remarkable here in St. Louis. One of the first ballets I attended was Gen’s production of *Romeo and Juliet* and it was impressive! I was amazed at the quality and artistry of the dancers.”

"A professional ballet company in St. Louis had long been a hope of mine so when I was asked to join the Board of Directors, I jumped at the chance.”
Since joining the Board, Pat has served as a chair and advisor to the Spring Gala, shepherding the growth of the fundraiser, which is vital to SLB’s financial stability. Now in her sixth year of service, Pat shows no signs of slowing down – just last month she was elected to serve a two-year term as Vice-President of the Board!

The ballet is not only Pat’s passion. Leo has also been deeply invested in building Saint Louis Ballet. An orthopedic surgeon committed to research, development and patient care, Leo founded the Missouri Bone and Joint Center in 1980 and its research arm in 1982. His work has revolutionized knee replacement surgery and orthopedic surgery in general with several groundbreaking innovations. As someone who travels the world training orthopedic residents, Leo has cultivated an understanding of the importance of the arts to vibrant communities and sees Saint Louis Ballet as key to keeping our own city vibrant and healthy. “Saint Louis Ballet produces first-class performances. The organization is run by very dedicated people, people who care about quality and artistry. Gen Horiuchi has a great presence – he makes it happen. We are lucky to have Gen and this organization in St. Louis.”

The Whitesides’ philanthropy is not limited to the art of ballet. In 2005 Leo visited Costa Rica and fell in love with the country and the landscape. Determined to help preserve the delicate ecology that is quickly being eroded in some Central and South American countries, they purchased 100 acres of coastal property and founded a not-for-profit biological research and education center, the Reserva Playa Tortuga. This amazing organization sponsors numerous environmental initiatives including sea turtle rescue and conservation. As the primary funders of the foundation, Pat and Leo have made a true commitment to environmental preservation. Says Leo, “Environmentalism is the highest form of civilization, our highest calling. We are duty bound to care for this earth we have been given.” Volunteers from all over the world visit, work and learn at the center, generating awareness and more importantly, solutions for the serious environmental issues we are currently facing.

Pat and Leo hope that their passion and commitment to the environment and Saint Louis Ballet are contagious. Their fervent wish is that Saint Louis Ballet will continue to grow with increased community support.

“I love serving with others who want the ballet to thrive and who support it as much as I do. My hope is that Saint Louis will come to appreciate the jewel that we have here and help us with its growth.” - Pat Whiteside

Says Leo, “It’s a first quality organization with not nearly enough funding! In addition to the great support that exists for the Symphony, the Zoo and our sports teams, this ballet company also adds hugely to St. Louis’ cultural environment. There is enormous potential for the company to grow and we feel it deserves to be supported at the same level as our other wonderful institutions.”

Saint Louis Ballet is fortunate to have supporters who are making such a tremendous impact here and around the world.

For more information: stlouisballet.org | reservaplayatortuga.org

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WELCOME TO OUR NEWEST COMPANY MEMBERS

Ashley Conroy hails from Holland, Michigan. Before joining Saint Louis Ballet, she danced first as a trainee, and then as a company member of Grand Rapids Ballet Company.

Rachel Harrison is from Arlington, Massachusetts. She studied in Boston Ballet pre-professional program. She then joined Pacific Northwest Ballet’s Professional Division where she performed under the direction of Peter Boal. This past year, she danced with Oregon Ballet Theatre in its second company.

Lauren Kot grew up in Howell, Michigan. A trainee for 3 years at Ballet Met in Columbus, Ohio, Lauren joined Ballet Met 2 to dance with the company for the 2018-19 season.

Roxy Shackelford began her ballet training at Dance Arts Studio in Macon, Georgia her hometown. Subsequently she trained at Atlanta Ballet Centre for Dance Education. She has been an apprentice at Charlotte Ballet since 2017.
What is a “Répétiteur?” This is one of the questions we are asked most frequently. The term Répétiteur - one who repeats, tutors, or teaches - historically referred to those who coach opera singers. More recently, the term has been incorporated into the ballet lexicon and used to define an ever-growing set of artists who are approved by master choreographers (or their trusts) to teach their works to the next generation. In order to present master works like Nine Sinatra Songs and Concerto Barocco, Saint Louis Ballet is retaining the services of three internationally known Répétiteurs during the month of September.

**Shelley Washington** has been associated with Twyla Tharp since the early 1970's, when she studied with, and then joined, Tharp’s company as an original member. Ms. Washington continues to work with Ms. Tharp as a Répétiteur, setting, staging and directing Tharp’s ballets for various companies including American Ballet Theater, Hubbard Street Dance Chicago, The Martha Graham Dance Company, The Australian Ballet, The Royal Ballet, Pacific Northwest Ballet, Alvin Ailey American Dance Theater, Kansas City Ballet, Miami City Ballet and now, Saint Louis Ballet.

**Matthew Dibble** was trained at the Royal Ballet School and performed for five years with the Royal Ballet Company. In 2002, he was invited by Twyla Tharp to join the Tony Award Winning Broadway Musical “Moving Out.” He continued to work with Ms. Tharp extensively and in 2010, he was an original principal in her hit Broadway production of “Come Fly Away.” Mr. Dibble’s extensive dance career has included work with many renowned choreographers, including William Forsythe, Roland Petit, Benjamin Millepied, and Christopher Wheeldon. He continues to perform with Twyla Tharp Dance and stages her works for many companies throughout the world.

*Mr. Dibble will teach a master class at Saint Louis Ballet Studios on September 22. To register for the master class, visit stlouisballet.org/inthecommunity.*

**Nilas Martins,** born in Copenhagen, received his early dance training at the Royal Danish Ballet School. In 1984, he moved to New York and enrolled at the School of American Ballet. In 1986 he became a member of New York City Ballet and in 1993, was promoted to Principal dancer. Mr. Martins danced numerous featured roles and worked closely with choreographers William Forsythe, Peter Martins, Trey McIntyre, Kevin O’Day, Jerome Robbins, Susan Stroman, Richard Tanner among others. Since 1996, Mr. Martins has been a Répétiteur for the George Balanchine Trust and stages ballets for companies domestically and internationally.

*Mr. Martins will give a pre-performance talk on Friday, October 4 at 6:30pm. Open to the public.*

In hosting these internationally known experts, Saint Louis Ballet is not only investing in the preservation of the art form, but is also providing St. Louis audiences with the finest possible representation of choreographic masterworks.
The dancers of Saint Louis Ballet may not be on stage in St. Louis during the summer, but that doesn’t mean they aren’t working! Here are the activities of just a few of our company members:

**Mark David Bloodgood** has had a very busy summer! In June, he was one of four dancers chosen to perform in Bizet’s *Carmen* with the Seattle Opera. Set in 1950’s Havana, *Carmen* is Seattle Opera’s highest attended production to date, drawing 30,000 attendees over two weeks! Mark David also performed with ARC Dance Productions at the annual Seattle International Dance Festival.

**Tiffany Mori** and **Matthew Dibble** were guest instructors at the summer dance intensive at Carmel Center for the Performing Arts in beautiful Carmel, CA. Matthew is a long-time Tharp dancer and répétiteur and will be is setting *Nine Sinatra Songs* on the company. Matthew will also teach a master class on Tharp technique on September 22 at Saint Louis Ballet studios. To register for the master class, visit stlouisballet.org/inthecommunity.

**Michael McGonegal** and **Lauren Lane** are teaching a summer intensive at Portland Ballet School, in their hometown of Portland, Oregon.

And some of our dancers – **Lauren Christensen, Amy Herchenroether, Lauren Lane, Liz Lloyd, Lexi Matthesen and Lori Wilson** shared their talents and knowledge locally. Lucky Saint Louis Ballet students know that it is not necessary to travel to other cities to receive the highest-quality ballet training available - anywhere!