



SAINT LOUIS **BALLET**
ANNUAL REPORT 2024-2025



Cover photo: Lauren Kot and Ethan Maszer
in George Balanchine's "Western Symphony"
Oct 2024, Touhill PAC

Above: SLB Dancers featured in George Balanchine's "Serenade"
October 2024, Touhill PAC, All Photos by Kelly Pratt

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Saint Louis Ballet is indebted to the following major season sponsors:



from THE DIRECTOR



Dear Friends,

"We cannot stand where we are today without your support."

The 2024-2025 season was both a celebration of Saint Louis Ballet's growth and a personal journey down memory lane. During my years with New York City Ballet, I was also fortunate to perform on Broadway in Andrew Lloyd Webber's *Song and Dance* and *Cats*. That experience inspired my lifelong fascination with the crossover between musicals and ballet, which became the guiding theme of this season.

We were privileged to feature works by Jerome Robbins, Gerge Balanchine, Christopher Wheeldon, and Justin Peck, each honored with the Tony Award for Best Choreography. These performances connected our audiences to the artistry that bridges two great traditions of American stagecraft.

Such achievements were only possible through the generosity of our supporters. I am deeply grateful to Mary Strauss, the Community Fund of Employees of Boeing, and the Shubert Foundation for underwriting "It Feels Like Broadway", as well as to Thomas and Carol Voss, Leo and Pat Whiteside, Brandon and Lisa Mann, the Regional Arts Commission, Missouri Arts Council and David and Thelma Steward for their continued commitment to our productions.

Most importantly, I extend heartfelt thanks to all of our donors and patrons. Ticket sales cover less than half of our expenses, and it is your generosity that sustains our artistry and strengthens the financial foundation of Saint Louis Ballet. We stand where we are today because of your belief in the power of dance.

With sincere appreciation,

Gen

Warm regards,

A handwritten signature in blue ink, reading "Gen Horiuchi".

Gen Horiuchi
Executive and Artistic Director, Saint Louis Ballet

MISSION

The mission of Saint Louis Ballet Company is to provide metropolitan St. Louis with a permanent, professional, resident ballet company capable of performing classical and contemporary works of the highest quality for the cultural enrichment and enjoyment of the entire community.

VISION

With the vision of supporting artists and dancers, celebrating expression and engaging the community, Saint Louis Ballet will be the preeminent institution in the region for creating, performing, and teaching ballet.

Gen Horiuchi presents Jeff Antrainer, CFO of Fox Associates the Reverence Award at the Spring Gala, May 10, 2025.





the BOARD OF DIRECTORS

*Pictured above
Board Member Carol Voss
and Board President Tom Voss*

OFFICERS

Thomas R. Voss, President
*Executive Chairman, Smart Wires
President and CEO, Ameren (Retired)*

Christina Altholz, Treasurer
CFO, Variety St. Louis

Patricia Whiteside, Vice President
Community Volunteer

Gen Horiuchi
Saint Louis Ballet Executive & Artistic Director

DIRECTORS

Allison Benney
*Area Vice President
Gallagher & Co.*

Natalie R Haynes
Partner, Ernst & Young LLP

Amy Schwetz
*Senior Vice President/
Chief Financial Officer Flowserve*

Jennifer A. Davis
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Laura E. Krebs Al-Shathir
Capes Sokol - Shareholder

Karen Spector
*Executive Assistant/
Board Coordinator
Ranken Jordan Pediatric
Bridge Hospital*

Natalie Dixon
*Engineering Manager
Boeing*

Laurie Lock
*Philanthropic Strategy and
Management Advisor; Educator*

Dr. Bernard Feldman
Professor Emeritus, UMSL

Lawrence Miller, Ph.D.
*Software Engineer III
Tapestry Solutions, a Boeing
Subsidiary*

***Erin VanTrease**
VP, Product, Tacony Corporation

Sophia Ford-Glanton MD
*Associate Medical Director,
Evicore*

***Gregory Phillips**
*Assistant Vice President,
Corporate Communications
Enterprise Mobility*

Ann VonAllmen
Sustainable Interior Architect

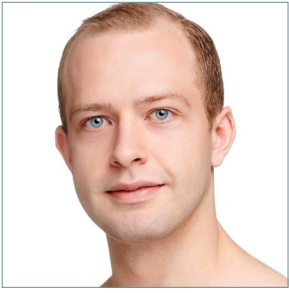
Lisa Forsyth
Community Volunteer

Carol Voss
Community Volunteer

Thomas B. Weaver
Attorney, Armstrong Teasdale

**Saint Louis Ballet was pleased to welcome these
new members to the Board of Directors in 2024-2025*

SAINT LOUIS BALLET COMPANY



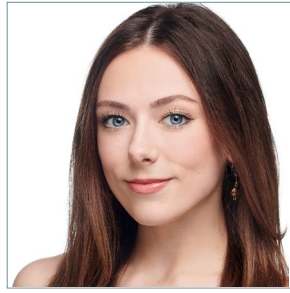
Michael Burke
Mexico, MO
Joined 2016



Lauren Christensen
Kansas City, MO
Joined 2013



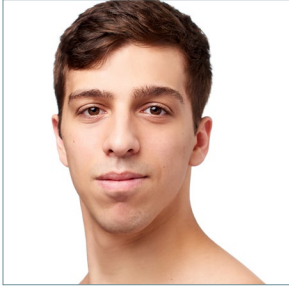
Jared Cordova
Houston, TX
Joined 2024



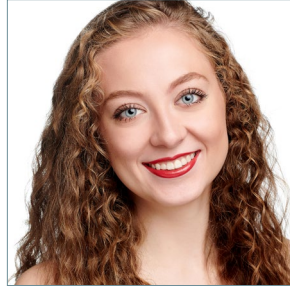
Olivia Cornelius
Melrose, MA
Joined 2020



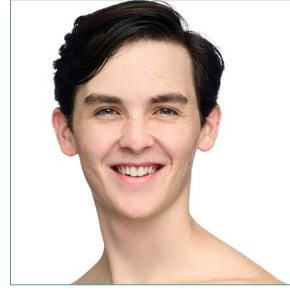
Rebecca Cornett
Simsbury, CT
Joined 2014



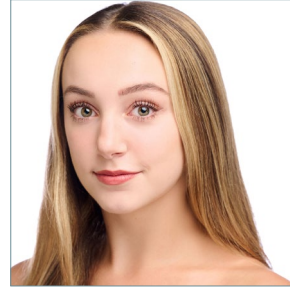
Colin Ellis
McHenry, IL
Joined 2017



Emily Fugett
Chicago, IL
Joined 2018



Miguel Guevara
St. Louis, MO
Joined 2024



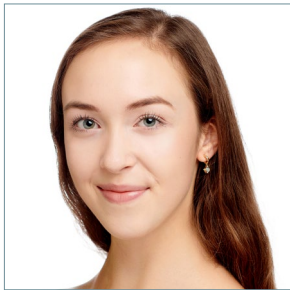
Abby Hannuksela
Seattle, WA
Joined 2022



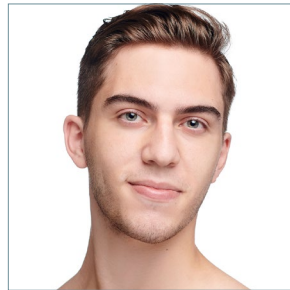
Julia Heiss
Dallas, TX
Joined 2020



Amy Herchenroether
Pittsburgh, PA
Joined 2013



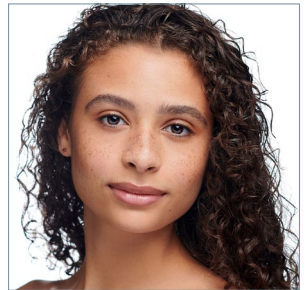
Lauren Kot
Howell, MI
Joined 2019



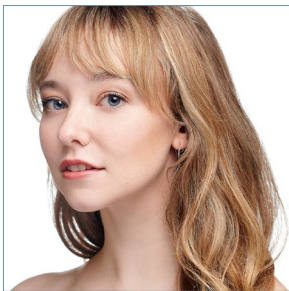
Ethan Maszer
Andover, MA
Joined 2021



Logan McIntosh
Akron, OH
Joined 2024



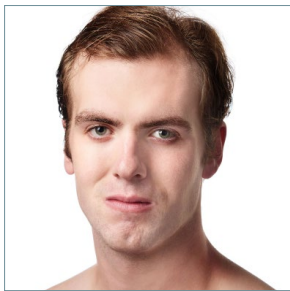
Zoe Middleton
Oak Park, IL
Joined 2021



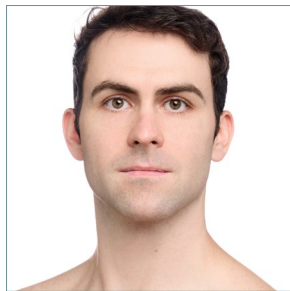
Elaine Rand
West Lafayette, IN
Joined 2020



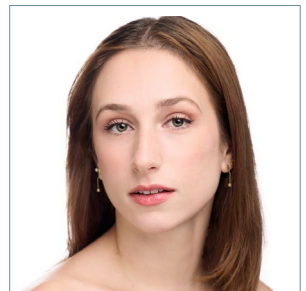
Roxy Shackelford
Macon, GA
Joined 2019



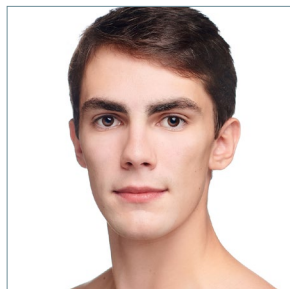
Matthew Rusk
Tuscon, AZ
Joined 2016



Sean Sessions
Baltimore, MD
Joined 2018



Gwen Vandenhoeck
Brooklyn NY
Joined 2023



Fletcher Weld
Seattle, WA
Joined 2021



Lori Wilson
Lubbock, TX
Joined 2008

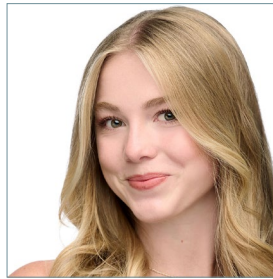
SLB SECOND COMPANY



Magnolia Chesney
Oak Park, IL
Joined 2024



Annabelle Cook
Kansas City, MO
Joined 2024



Amelia Erich
Manhattan Beach, CA
Joined 2024



Ava Schandlbauer
Washington D.C.
Joined 2024

28
WEEKS
DANCERS'
CONTRACT

26
COMPANY
DANCERS

21
TRAINEES

23
PERFORMANCES

476
POINTE
SHOES

SLB TRAINEES



Caeleigh Brame



Grace Brown



Valentina Carlini



Hannah Dragan



Shyanne Durrenberger



Eleanor Faul



Eva Gervich



Ada Gouse



Alexandra Grace



Isabel Koontz



Reese Longhini



Ella Martin



Alexandra Moran



Aspen Rose



Ana Schreck



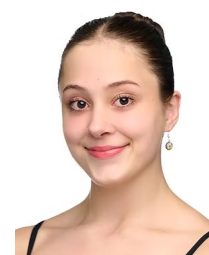
Savannah Seale



Grace Thomas



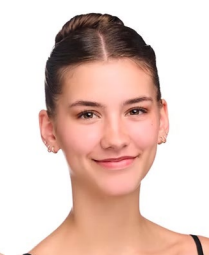
Ryann Tucker



Clara Wichmer



Juliana Witiuk



Katherine Zender

2024-2025 SEASON

A Celebration of Broadway and Ballet

Under the vision and leadership of Artistic Director Gen Horiuchi, Saint Louis Ballet's 2024-2025 season brought together a rich blend of classical tradition, bold contemporary work, and Broadway-inspired flair. Now in his 24th season with the company, Horiuchi continues to shape a dynamic and growing presence for ballet in St. Louis.

The season opened with a powerful mixed repertory featuring George Balanchine's ***Serenade*** and ***Western Symphony***—two distinctly different works that captured the emotional and stylistic range of Balanchine's genius. Christopher Wheeldon's haunting ***After the Rain*** Pas de Deux added a moving, modern complement to the program.

The beloved holiday tradition of Horiuchi's ***The Nutcracker*** returned in December, enchanting audiences of all ages with magical sets, special effects, and exceptional dancing across both matinee and evening performances.

The winter program, ***To Love!***, featured Justin Peck's ***In Creases***, a premiere by Christopher D'Amboise set to classic Cole Porter and Irving Berlin melodies Puttin' ***On The Ritz***, and a revival refreshed by Horiuchi and long-time collaborator TOYA—highlighting the company's commitment to innovative collaboration.

In spring, ***Feels Like Broadway*** brought the energy of American musical theatre to the stage with Wheeldon's ***Carousel (A Dance)***, Robbins' ***Interplay***, and Balanchine's ***Who Cares?***, all accompanied live by the Springfield Symphony Orchestra for the third consecutive year.

This exciting season was celebrated offstage as well during ***A Night on Broadway Gala***, where supporters gathered to honor Saint Louis Ballet's mission and rally support for its continued growth and artistic excellence.

As the company reflects on another remarkable season, we recognize the unwavering leadership and dedication of Gen Horiuchi, whose vision continues to elevate ballet in St. Louis and inspire dancers and audiences alike.

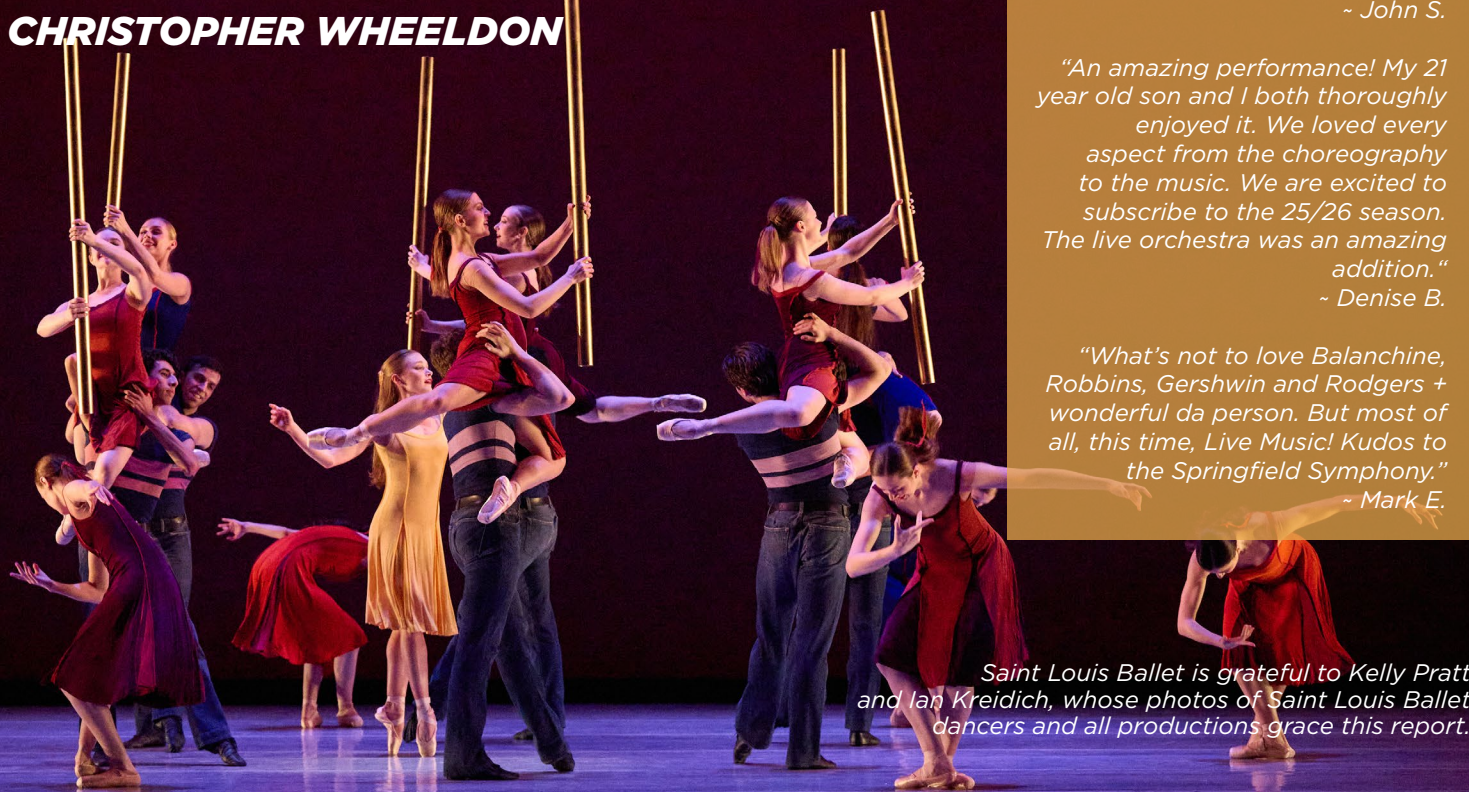
"Carousel {A Dance}" **A ST. LOUIS PREMIERE** **CHOREOGRAPHY BY TONY AWARD WINNER** **CHRISTOPHER WHEELDON**

"St Louis Ballet is not just local. They are world class. Choreography and direction are superb and the artists are exquisite. Broadway was both fun and very enjoyable."
~ John S.

"An amazing performance! My 21 year old son and I both thoroughly enjoyed it. We loved every aspect from the choreography to the music. We are excited to subscribe to the 25/26 season. The live orchestra was an amazing addition."
~ Denise B.

"What's not to love Balanchine, Robbins, Gershwin and Rodgers + wonderful da person. But most of all, this time, Live Music! Kudos to the Springfield Symphony."
~ Mark E.

Saint Louis Ballet is grateful to Kelly Pratt and Ian Kreidich, whose photos of Saint Louis Ballet dancers and all productions grace this report.



GEORGE BALANCHINE'S
**WESTERN
SYMPHONY**
& SERENADE
WITH CHRISTOPHER
WHEELDON'S *After the Rain*

Mixed Bill
Touhill Performing Arts Center | October 12-13
Attendance: 1,244

Saint Louis Ballet launched its 2024–2025 season with a stunning fall performance series featuring works by George Balanchine and Christopher Wheeldon.

The program opened with Balanchine's iconic ***Serenade*** with music by Tchaikovsky, a romantic, sweeping ballet set to Tchaikovsky, known for its blue tutus and timeless beauty. Originally created in 1934, it remains one of Balanchine's most enduring works.

Next on the bill was Wheeldon's hauntingly beautiful ***After the Rain Pas de Deux***, set to Arvo Pärt's ***Spiegel im Spiegel***. This contemporary work showcased the emotional depth and artistry of Saint Louis Ballet's dancers.

The evening concluded with Balanchine's ***Western Symphony*** brought bold energy and American flair to the stage. Set in the Old West with cowboy hats and dance hall costumes, this vibrant ballet fused classical technique with folk-inspired movement, all set to lively American tunes arranged by Hershy Kay.

Together, these three works highlighted the range, athleticism, and artistry of the company—affirming its place as the region's premier professional ballet.



SLB dancers in "Serenade"



SLB Dancers Julia Heiss and Michael Burke in "After the Rain"



SLB dancers featuring Zoe Middleton in "Western Symphony"

St. Louis' *The Nutcracker* Gen Horiuchi's At the Touhill

Choreography by Gen Horiuchi | Music by P. Tchaikovsky
Touhill Performing Arts Center | Nov 30-Dec 1 & Dec 19-23 | Attendance: 12,928



Saint Louis Ballet presented its grandest program of the year, beginning on Thanksgiving weekend. Gen Horiuchi's ***The Nutcracker*** featured the talents of the professional company, new pre-professional dancers in the Trainee Program from around the country, ballet students from Saint Louis Ballet School, and professional character actor-dancers who have participated in the production for decades. The performance showcased spectacular sets, hundreds of colorful costumes, special effects, and beautiful dancing, all set to *Tchaikovsky's* classic score.

To Love!

Mixed Bill

Kirkwood Performing Arts Center | February 16-18
Attendance: 1,308

In February, Saint Louis Ballet presented **To Love!**—a captivating performance series at the Kirkwood Performing Arts Center that brought together bold choreography, dynamic musicality, and the spirit of creative collaboration. The evening also served as a festive kickoff to the upcoming *A Night on Broadway Gala*, with special guests attending a pre-show gathering in celebration of the season.

The evening opened with the return of **Balanchivadze**, a richly expressive work by Artistic Director **Gen Horiuchi**, originally premiered in 2020. Set to the music of **J.S. Bach**, the ballet combined classical elegance with inventive choreography, setting a powerful and sophisticated tone for the evening.

The program then showcased the strength and versatility of the talented SLB dancers with **Justin Peck's In Creases**, a striking, contemporary work marked by shifting patterns and sculptural movement. Set to the meditative music of **Philip Glass**, this piece offered a mesmerizing display of form and structure. Peck, a Tony Award-winning choreographer (*Carousel*, *Illinoise*) and resident choreographer at New York City Ballet, continues to push the boundaries of modern ballet—and *In Creases* was no exception.

The evening concluded with the premiere of **Christopher D'Amboise's Puttin' on the Ritz**, a jazzy, high-energy ballet featuring timeless tunes by **Cole Porter** and **Irving Berlin**. With numbers like *Anything Goes* and *Let's Misbehave*, the piece was a crowd-pleaser—full of charm, rhythm, and theatrical flair.

To Love! was a shining example of Saint Louis Ballet's commitment to presenting fresh, thought-provoking work and bringing world-class ballet to local audiences.



SLB dancers in Gen Horiuchi's "Balanchivadze"



SLB dancers in Justin Peck's "In Creases"



Above: Christopher D'Amboise's "Puttin' on the Ritz" | Below: Rehearsals "In Creases"





This series was made possible thanks to the generosity of Mary Strauss

feels like **BROADWAY**

MARY STRAUSS
PRESENTS



Mixed Bill
Touhill Performing Arts Center | April 25-27
Attendance: 1,430

Saint Louis Ballet closed its 2024-2025 season with *Feels Like Broadway*—a high-energy program that celebrated the powerful connection between ballet and musical theatre. Performed to live accompaniment by the Springfield Symphony Orchestra, this audience favorite brought together the rhythm, storytelling, and vibrancy of Broadway with the precision and artistry of classical ballet.

Curated by Artistic and Executive Director Gen Horiuchi, who himself performed on Broadway, in London's West End, and with New York City Ballet, the program showcased the seamless interplay between these two great American art forms.

As Horiuchi noted, "*Bringing 'Feels Like Broadway' to life is truly special... this program celebrates the energy, storytelling, and brilliance of both ballet and Broadway, creating an unforgettable experience for our audiences.*"

The program featured:

Interplay, choreographed by **Jerome Robbins** with music by **Morton Gould**, brought a jazzy, distinctly American flair to the stage—echoing the style he would later perfect in *West Side Story*.

Carousel {A Dance} by Tony Award-winning choreographer **Christopher Wheeldon**, set to **Richard Rodgers'** beloved score, offering sweeping movement and emotional resonance.

Who Cares? by **George Balanchine**, set to some of **George Gershwin's** most hummable tunes, dazzled audiences with its lively choreography and showstopping musicality—what many have described as "Broadway on pointe."

Feels Like Broadway offered a joyful, dance-filled finale to a remarkable season—fusing elegance and entertainment in a way that only Saint Louis Ballet can.



SLB Dancers in Jerome Robbins' "*Interplay*"



SLB Dancers Julia Heiss and Michael Burke in Christopher Wheeldon's "*Carousel {A Dance}*"



Above: George Balanchine's "*Who Cares?*" | Below: In Rehearsals for "*After the Rain*"



Bridging Legacies: Gen Horiuchi's Robbins Lineage Brings Robert LaFosse to St. Louis

It was truly special to welcome Robert LaFosse to St. Louis to stage a work by Jerome Robbins—marking the first time Robbins' choreography has ever been set here. This milestone is possible thanks to LaFosse's long-standing professional connection with Gen Horiuchi, whose distinguished career with the New York City Ballet places him within the same artistic lineage.

Robert LaFosse brings an extraordinary depth of experience to this moment. A former principal dancer with American Ballet Theatre, he later joined New York City Ballet at the invitation of Jerome Robbins himself. During his tenure at NYCB, LaFosse originated roles in several Robbins ballets, giving him rare firsthand insight into the choreographer's style, musicality, and artistic intent.

Beyond his classical career, LaFosse has also made his mark on Broadway, appearing in multiple productions and earning a Tony Award nomination for his performance in Jerome Robbins' Broadway. His crossover success highlights his versatility and deep understanding of Robbins' work across genres.



"Bringing Feels Like Broadway to life with the Springfield Symphony Orchestra is truly special. Having performed on Broadway and in the ballet world—and having worked with Jerome Robbins and George Balanchine—I'm thrilled to unite these two incredible art forms. This program celebrates the energy, storytelling, and brilliance of both ballet and Broadway, creating an unforgettable experience for our audiences."

— Gen Horiuchi



Lauren Kot and Jared Cordova in Jerome Robbins' "Interplay"; photo by Kelly Pratt



Featured Guest Choreographer Danielle Diniz

Saint Louis Ballet welcomed Ms. Diniz to St. Louis to choreograph for the first time a piece for Saint Louis Ballet dancers. Premiered in May 2025, "Las Flores" brought a style and flare to the stage the SLB dancers were eager to perform.

Danielle recently completed her Artist-in-Residence season at Tribeca BMCC through the CUNY Dance Initiative, where she choreographed and directed her own evening of repertory. Recent work includes "My Way" at Theatre by the Sea and new choreography for the Ailey BFA program, New York Dance Project, St. Paul's ballet program, and Ballet Hartford.

She has created works for Jacob's Pillow, Performance Santa Fe, Avant Chamber Ballet, Columbia Ballet Collaborative, Stars of American Ballet, Women in Motion, Ballet Excel Ohio, Central Utah Ballet, and Earl Mosley's Diversity of Dance. She was a featured DanceBreak choreographer, made her Off-Broadway debut with "An Unbalanced Mind," and received a NYFA/City Artist Corps grant.

A winner of the New York Dance Project Choreography Competition, she teaches at Kanyok Arts Initiative, Manhattan Youth Ballet, Steps, Mark Morris, and Peridance.



The Grandel Theater |
May 18
Attendance: 184

Each season, Saint Louis Ballet presents an evening of new and original works in the intimate setting of The Grandel Theatre—a performance series that offers audiences an up-close look at emerging choreographic voices and creative risk-taking. This program also features in a larger capacity the dancers or the SLB Professional Trainee Program.

Las Flores
Choreography by Danielle Diniz
Music by Arturo Márquez

Guest choreographer Danielle Diniz debuted *Las Flores*, a vibrant work inspired by her Latin heritage and the intricate beauty of orchids native to Mexico. Set to the rich rhythms of Arturo Márquez's *Fandango III* and *Danzón No. 2*, the ballet fused classical ballet technique with traditional cultural elements—each dancer embodying a unique bloom in a colorful, ever-evolving garden of movement.

Le Réve
Choreography by Gen Horiuchi
Music by Joseph Morra

The Nest
Choreography by CiCi Houston
Music by Sergei Rachmaninoff

**A Night to Remember:
Prom 1962**
Choreography by
Christine Settembrino
Music inspired by
Booker T. & the M.G.'s

This Grandel Series once again served as a creative platform for both seasoned and emerging choreographers, offering fresh perspectives and heartfelt storytelling in an intimate setting—one of the season's most artistically adventurous programs.



SLB Dancers in Diniz' premiere of "Las Flores"



SLB Trainee Dancers in the premiere of CiCi Houston's "The Nest"



SLB Trainee Dancers in Christine Settembrino's "A Night to Remember: Prom 1962"

2025 GALA COMMITTEE LUNCHEON

November 14, 2024 | Saint Louis Club - Cascades Room



This year's Gala Committee Luncheon led by our Gala Co-Chairs Karen Spector and Ann VonAllmen, was held at the elegant Saint Louis Club in the Cascade Room, bringing together 25 dedicated committee members for a beautiful afternoon of planning and inspiration. The luncheon was generously sponsored by Pat Whiteside and

Pat Whitaker, whose support helped set the tone for a successful and engaging meeting.

The group gathered to discuss ideas for Saint Louis Ballet's upcoming Annual Gala, which will embrace a Broadway theme in celebration of the season's performance lineup. Attendees viewed an inspirational video featuring highlights from past Saint Louis Ballet performances, a powerful reminder of the artistry and athleticism that fuels our mission.

Lively conversations followed as committees were formed, creative ideas were shared, and actionable next steps were established. Members left energized and ready to begin the search for exceptional auction items and to build out subcommittees to bring this year's Gala vision to life.

We are deeply grateful to all who attended for their enthusiasm, commitment, and support.

Top Right Photo: Gala Chairs Karen Spector and Ann VonAllmen



COMMUNITY CONNECTIONS

December 9, 2024 | Cardinal Glennon Children's Hospital



On December 9, 2024, several Saint Louis Ballet Trainees had the opportunity to spread some holiday cheer at Cardinal Glennon Children's Hospital. Dressed as characters such as the Sugarplum Fairy, Clara, Snowflakes and Flowers, the dancers twirled from room to room handing out stuffed animals and demonstrating some of their graceful dance moves. This was our first visit of this sort since the Covid-19 pandemic and dancers and SLB staff were grateful for the opportunity to bring a smile to the young patients' faces and look forward to returning again!

Photography was not allowed of the children in the hospital

2024-2025 GRATITUDE REPORT

2025 SPRING GALA

May 10 | Chase Park Plaza

Taylor Louderman, Guest Broadway Performer and Emcee

A NIGHT ON BROADWAY

On May 10, Saint Louis Ballet's Annual Spring Gala lit up the Chase Park Plaza with Broadway flair and heartfelt celebration. Honoring Fox Associates for their steadfast support of the arts, the evening featured Broadway star Taylor Louderman, who wowed guests with a classic performance from Carousel.

Gala Co-Chairs Karen Spector and Ann VonAllmen welcomed guests to an elegant night of entertainment and giving. Executive and Artistic Director Gen Horiuchi presented Jeff Antrainer of Fox Associates with the prestigious Révérence Award in recognition of their extraordinary impact.

The night included live and silent auctions, a paddle raise for "Fund the Need," and an energetic After Party with Vote for Pedro. Proceeds support dancer salaries, pointe shoes, outreach, costumes, and live music—furthering the ballet's mission of excellence and accessibility.

More than a fundraiser, the gala was a moving tribute to community, generosity, and the transformative power of dance.



Gen Horiuchi presents Révérence Award to Fox Associate's Jeff Antrainer



Matthew Strauss, Mary Strauss and Christina Strauss



Leslie Slade, Olivia Plummer, Natalie Dixon, Anna Saindon, Kathryn Sebek, Elizabeth Dixon



SLB Dancers applaud supporters



Emcee, Margie Ellisor of Fox 2



Dancing at the After Party



Sculptor Abraham Mohler stands with Ted Parrot, auction winner of the ballerina sculpture

193
GALA ATTENDEES

\$237,548
RAISED

for THE COMMUNITY



POINTE TO SUCCEED

The Pointe to Succeed program gives underserved students in the St. Louis area the opportunity to experience the joy, wonder, and discipline of ballet.



SAINT LOUIS BALLET'S Pointe to Succeed Nutcracker 2024

IN THE THEATER

The Nutcracker: A Shorter Tale continues to be a beloved tradition and an ideal introduction to ballet for thousands of young people. In 2024, one special performance of this narrated and abbreviated version was offered, bringing the magic of *The Nutcracker* to life in a way that's engaging and accessible. Each year, hundreds of Title 1 students are invited to attend this performance at no cost, with tickets generously provided by Saint Louis Ballet. Students have the opportunity to meet Saint Louis Ballet cast members before the curtain rises, creating a memorable and joyful start to their holiday season.

767

STUDENTS ATTENDED
(469 TITLE 1 STUDENTS)

16

SCHOOLS SERVED
(4 TITLE 1 SCHOOLS)

592

STUDENTS SERVED
VIRTUALLY



Students from local area schools are greeted by dancers of the Saint Louis Ballet and are led through some fun interactive movements before the ballet begins.

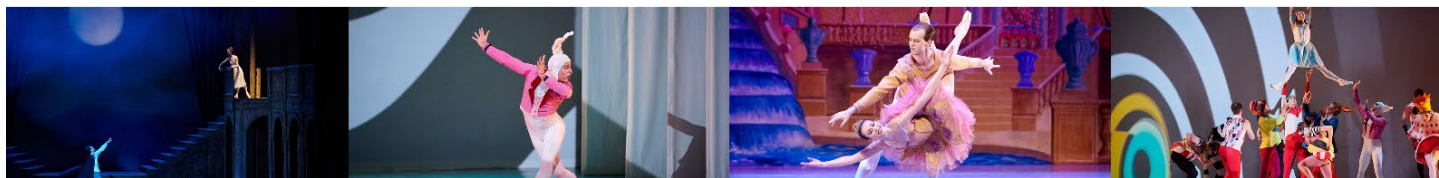
for THE COMMUNITY



GROUP SENIOR DISCOUNTS

Saint Louis Ballet was proud to offer senior group discounts to make the magic of ballet more accessible to older adults in our community. This past season, residents from a local retirement home enjoyed a special outing to see *The Nutcracker: A Shorter Tale*, a condensed matinee performance perfect for all ages. Prior to the show, Saint Louis Ballet's trainee dancers visited the group at their residence, sharing a behind-the-scenes glimpse into the production and creating a meaningful connection between performers and audience. It was a heartwarming example of how the arts can bring joy, inspiration, and community to every generation.

For group sales and discounts email tickets@stlouisballet.org



VIRTUALLY IN THE CLASSROOMS

Students learn about the world of ballet through this virtual program of Pointe to Succeed.

Schools are invited to stream ballets in their classrooms. Ballets offered this past season included *Alice in Wonderland*, *Romeo and Juliet*, and *The Nutcracker*. Additional study guides are available including Ballet 101 to accompany the accessible virtual ballets. These resources introduce the world of ballet and educate our young audiences on this art form and allow Saint Louis Ballet to bring the beauty and wonder of ballet to students when coming to the theater is not an option.



[stlouisballet.org/
classroomstreaming](https://stlouisballet.org/classroomstreaming)

for THE COMMUNITY

PRE SHOW TALK



Gen Horiuchi leads a question and answer session with Ballet Repetiteurs (L-R) Nilas Martins, Michele Gifford, and Victoria Simon

Saint Louis Ballet opened the 2024–2025 season with three celebrated works by George Balanchine and Christopher Wheeldon. This powerful start was made even more meaningful by the presence of special guests who hold deep connections to these masterworks. Artistic Director Gen Horiuchi, who previously danced with **Michele Gifford** and **Nilas Martins** at New York City Ballet, welcomed both artists as guest repetiteurs for the season's opening performances.

In addition, **Victoria Simon**—a former dancer and stager who worked directly with George Balanchine—joined as a special guest, having set Balanchine's first and most revered ballet, *Serenade*, for the company.

To mark the occasion, donors were invited to an elegant reception on the terrace of the Touhill Performing Arts Center, featuring cocktails, hors d'oeuvres, and live string music. Guests were treated to an engaging conversation as Gen Horiuchi interviewed each repetiteur about the evening's program. Victoria Simon spoke about *Serenade*; Nilas Martins shared insights into Balanchine's spirited *Western Symphony*; and Michele Gifford reflected on Christopher Wheeldon's transcendent pas de deux, *After the Rain*.



donor spotlight:

Ted Parrot



Ted Parrot with Sculptor Abraham Moehler

Ted Parrot first became a donor to Saint Louis Ballet during our Giving Tuesday campaign in late 2024. When we met him in person at the 2025 Spring Gala, his presence—and purpose—left a lasting impression. During the evening’s auction, Ted raised his paddle for a beautiful ballerina sculpture and held it high with unwavering conviction. As the bidding continued, it was clear his support came from a deeply personal place. Ted shared with us that his beloved wife, who had recently passed, was a devoted lover of the arts and ballet. That evening, he bid not only in support of Saint Louis Ballet, but in tribute to her memory. His heartfelt gesture reminded us of the powerful ways ballet can connect us to those we love, and we are honored to recognize Ted as a cherished member of our donor family.

“Our family has long been admirers of the performing arts, with music and dance holding a particularly special place in our hearts. My daughters both danced as young women, enjoying ballet instruction through childhood, university, and beyond. In each community we have called home, we have sought out local performances and have supported arts access through ongoing charitable contributions. In Connecticut, I was president of the Ridgefield Symphony Orchestra. In New York and Salt Lake City, we found the ballet particularly enchanting. My wife, Pam, was a docent at art museums in nearly every city in which we lived, so we loved and supported visual arts programs as well.

In St. Louis, a dear friend – Karen Spector – is on the board of the St. Louis Ballet and introduced us to this impressive company. As my wife’s hearing worsened, we found ourselves drawn more often to the ballet as she could enjoy the athleticism and movement even when the music grew fainter to her ear. As her health started to decline, she was unable to attend performances in person. Pam would have loved the last few shows of this past season and I was determined to have her attend the gala. While that was not to be, our family attended in her honor and in her memory. The ballerina sculpture offered at the gala auction was the perfect tribute to Pam. It represents the connection our family has to the arts and to dance. It represents the beautiful youthful energy Pam held inside her, no matter her age or infirmity.

We look forward to many more performances together as a slightly smaller family. St. Louis is rich in its cultural assets, and we are lucky as a family to be able to enjoy them—and particularly the St. Louis Ballet—together.” ~ Ted Parrot

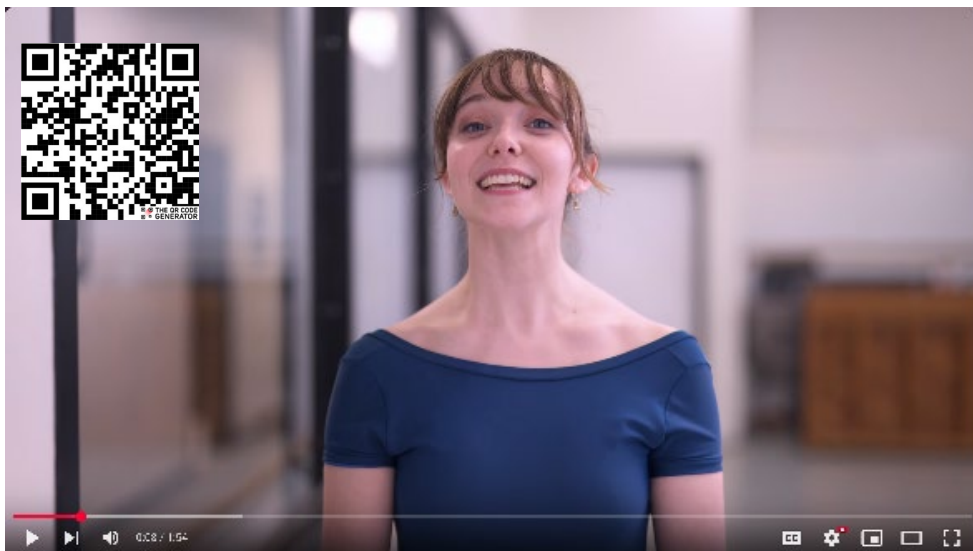


Ted with his wife Pam Parrot



Ryan and Erika Beeler, Kama Giedra, and Ted Parrot at the Saint Louis Ballet Spring Gala

inside the ballet FEATURED VIDEOS



LIFE AT SAINT LOUIS BALLET

A special feature about the life and needs of professional dancers and what your support helps.



BALLET AND BROADWAY

Featuring Michele Gifford, repetiteur for Christopher Wheeldon's *CAROUSEL {A DANCE}*



BALLET AND BROADWAY

In rehearsals with ballet and Broadway legend Robert LaFosse rehearsing Jerome Robbins' *INTERPLAY*, a St. Louis premiere.

joining the team

WARDROBE MANAGERS



This season, Saint Louis Ballet was thrilled to welcome **Lauren Cram (Above Left)** and **Barbara Daniszewski (Above Right)** to our team as Wardrobe Managers. Together, they brought a dynamic blend of creativity, experience, and passion to the costume department—designing new pieces, managing our existing wardrobe, and ensuring each production looked as stunning as it did stage-ready.

A St. Louis native, **Lauren Cram** blends her background in competitive dance, fashion design, and costume creation with a flair for vintage style and sparkle. From costuming *Mean Girls* at COCA to teaching youth design classes and running her own fabric business, Lauren brings artistic vision and versatility to the role—plus a deep love for design, dance, and sequins.

Barbara Daniszewski brings over 25 years of ballet costuming experience and a unique perspective as a former ballet dancer and teacher. Her professional costuming background and understanding of how costumes support movement and storytelling on stage have made her an invaluable addition to our production team.

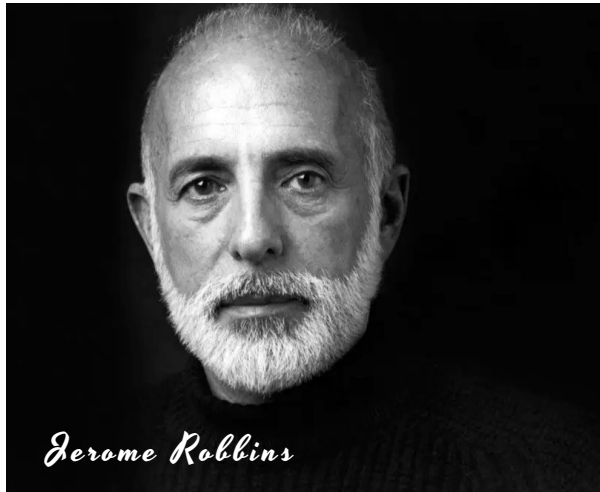
As we've wrapped up the 2024-2025 season, we celebrate Lauren and Barbara's incredible work behind the scenes. Their dedication and artistry have elevated our productions, and we're so grateful to have them as part of the Saint Louis Ballet family.



world renowned choreographers MASTER WORKS FOR ST. LOUIS

Thanks to the extraordinary leadership and connections of Artistic Director Gen Horiuchi, Saint Louis Ballet continues to benefit from unparalleled access to world-renowned choreographers and repetiteurs.

This past season alone, we welcomed staggers for **Jerome Robbins' *Interplay***, **Justin Peck's *In Creases***, and **Christopher Wheeldon's *After the Rain***—all St. Louis premieres—along with **Wheeldon's *Carousel (A Dance)*** and **Balanchine masterworks *Serenade* and *Western Symphony***. In addition a world premiere by Christopher d'Amboise was met with equal adoration during the February Winter Series. These opportunities elevate our company, enrich our dancers, and bring the very best of the ballet world to St. Louis audiences.





saint louis ballet BY THE NUMBERS

23 Performances

19,294 Audience Attendance

714 Subscriptions **105** Subscribers

719 Generous Donors

4 World Premieres

8 St. Louis Premieres

26 Dancers Employed

20,210 Eblast Subscribers

\$912,907 Ticket Revenues

\$128,846 Boutique Sales

SAINT LOUIS **BALLET**

FINANCIAL REPORT

STATEMENT OF ACTIVITIES

REVENUES AND SUPPORT

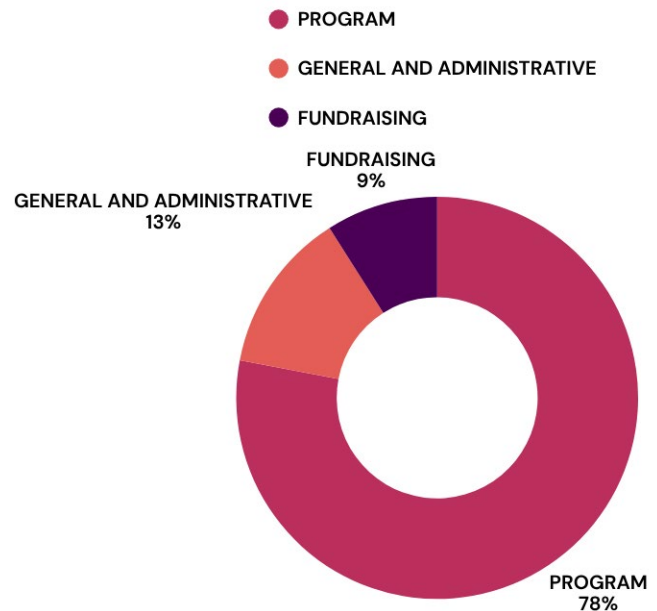
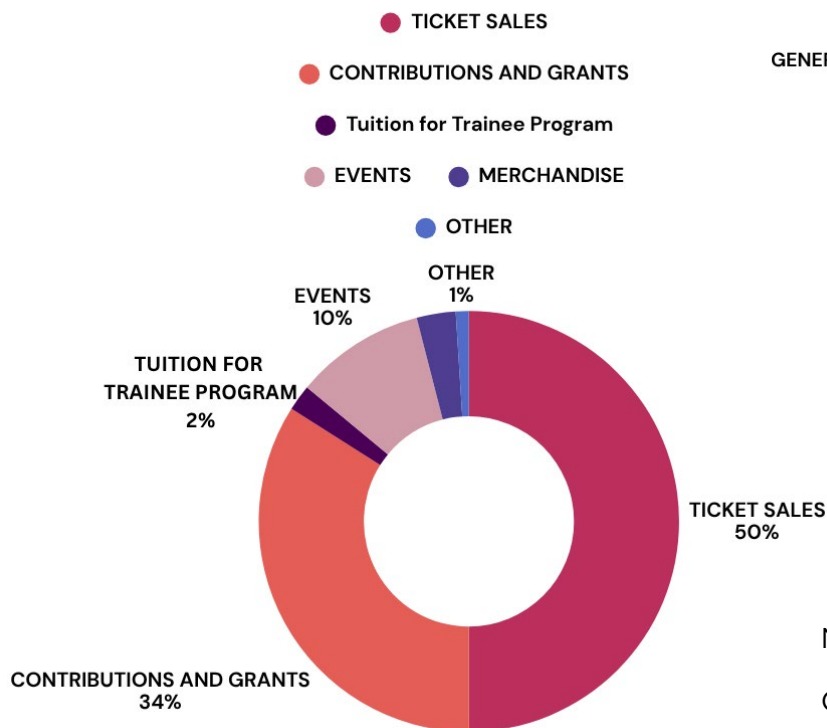
Ticket Sales	\$972,218
Contributions and Grants	\$681,337
Tuition for Trainee Program	\$46,645
Events	\$200,262
Merchandise	\$52,834
Other	\$8,560

Total Revenues and Support:
\$1,961,856

EXPENSES

Program	\$1,784,038
General and Administrative	\$292,127
Fundraising	\$225,318

Total Expenses
\$2,301,483



Net Assets, Beginning of Year	\$551,868
Change in Net Assets	(\$339,627)
<u>Net Assets, End of Year</u>	\$212,241

STATEMENT OF FINANCIAL POSITION

ASSETS

Cash and Investments	\$163,682
Accounts Receivable	\$-
Prepaid Expenses	\$29,107
Property & Equipment	\$81,642

Total Assets: \$274,431

LIABILITIES

Accounts Payable and	
Accrued Expenses	\$11,787
Deferred Revenue	\$50,403

Total Liabilities: \$62,190

NET ASSETS

Without donor restrictions	\$134,234
With donor restrictions	\$78,007
Total Net Assets	\$212,241

TOTAL LIABILITIES & NET ASSETS
\$274,431



ANNUAL FUND

July 1, 2024-June 30, 2025

Saint Louis Ballet is indebted to the individuals, foundations and corporations that support annual operations.

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\$50,000 - \$100,000

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Zoe Middleton in Justin Peck's "In Creases"

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