

# SAINT LOUIS **BALLET**

## GRATITUDE REPORT 2023-2024







Cover photos (L-R) SLB's Lori Wilson in "Giselle" by Gen Horiuchi Oct. 2023, Zoe Middleton in "St. Louis Blues" by Gen Horiuchi Feb. 2024, Michael Burke in "In Reel Time" by Brian Enos Feb. 2025 and Rebecca Cornett in "The Sleeping Beauty" by Gen Horiuchi May 2024

Above: Olivia Cornelius as "Giselle" with Michael Burke, 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,

As we reflect on the 2023-2024 season, I am filled with immense pride and gratitude for what has been a milestone year for Saint Louis Ballet. Since I began directing and managing this company in 2000, I have had the privilege of witnessing its growth and transformation. This past season, we presented two remarkable full-length productions—"Giselle" in October 2023 and "The Sleeping Beauty" in April 2024—both brought to life with the grandeur of a live orchestra. These performances not only showcased the talent and dedication of our

dancers but also reaffirmed our commitment to delivering the highest caliber of ballet to our audiences.

A particular highlight of this season was the premiere of our original production, "St. Louis Blues," a work I had the honor of choreographing, with an original composition by Atsushi "Toya" Tokuya. This production was inspired by the iconic song "St. Louis Blues" by W.C. Handy and stands as a testament to our company's artistic innovation and connection to our city's rich cultural heritage.

Moreover, it was an extraordinary experience to introduce "St. Louis Blues" to a Japanese audience during the summer ballet performance of "Ballet Future." Collaborating with selected members of Saint Louis Ballet and the talented Japanese dancers and production staff was a dream come true. The success of this international exchange was made possible by the unwavering support of both organizations, for which I am deeply grateful.

As we move forward, I look ahead with great anticipation to the continued growth and stability of Saint Louis Ballet. I extend my heartfelt thanks to the board of directors, our dedicated donors, and the patrons whose support allows us to pursue our artistic mission. Your belief in our work inspires us to reach new heights, and I am excited for the journey ahead.

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 thanks Kyle Pickett of Springfield Symphony Orchestra for his partnership at the 2024 Gala.*







# *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.*

**\*Lisa Forsyth**  
*Community Volunteer*

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

**Jennifer A. Davis**  
*Officer, Greensfelder,  
Hemker & Gale*

**Natalie R Haynes**  
*Partner, Ernst & Young LLP*

**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*

**\*Ann VonAllmen**  
*Sustainable Interior Architect*

**Dr. Bernard Feldman**  
*Professor Emeritus, UMSL*

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

**Carol Voss**  
*Community Volunteer*

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

**Thomas B. Weaver**  
*Attorney, Armstrong Teasdale*

*\*Saint Louis Ballet was pleased to welcome these  
new members to the Board of Directors in 2023-2024*



# SAINT LOUIS BALLET COMPANY

## ***Top Row***

Michael Burke | Joined 2016 from Mexico, MO  
Lauren Christensen | Joined 2013 from Kansas City, MO  
Olivia Cornelius | Joined 2020 from Melrose, MA  
Rebecca Cornett | Joined 2014 from Simsbury, CT

## ***Middle Row***

Charles Cronenwett | Joined 2022 from St. Louis, MO  
Colin Ellis | Joined 2017 from McHenry, IL  
Emily Fugett | Joined 2018 from Tinley Park, IL  
Abby Hannuksela | Joined 2022 from Seattle, WA

## ***Bottom Row***

Julia Heiss | Joined 2020 from Dallas, TX  
Amy Herchenroether | Joined 2013 from Pittsburgh, PA  
Lauren Kot | Joined 2019 from Howell, MI





# SAINT LOUIS BALLET COMPANY

## ***Top Row***

Ethan Maszer | Joined 2021 from Andover, MA  
Zoe Middleton | Joined 2021 from Oak Park, IL  
Elaine Rand | Joined 2020 from West Lafayette, IN  
Matthew Rusk | Joined 2016 from Tucson, AR

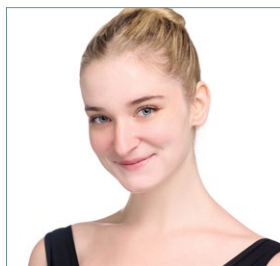
## ***Middle Row***

Sean Sessions | Joined 2018 from Columbia, MD  
Roxy Shackelford | Joined 2019 from Macon, GA  
Gwen Vandenhoeck | Joined 2023 from Brooklyn, NY

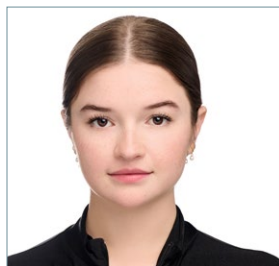
## ***Bottom Row***

Fletcher Weld | Joined 2021 from Seattle, WA  
Lori Wilson | Joined 2008 from Lubbock, TX

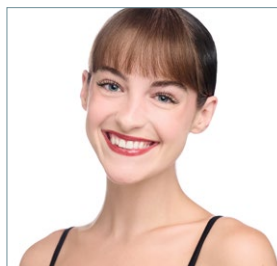
# SLB TRAINEES



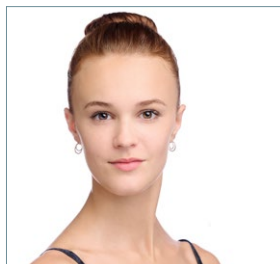
**Caeleigh Brame**  
Orange County, CA



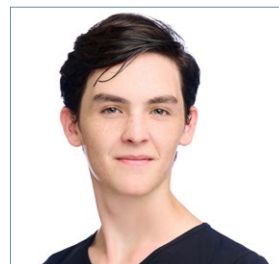
**Annabelle Cook**  
Kansas City, MO



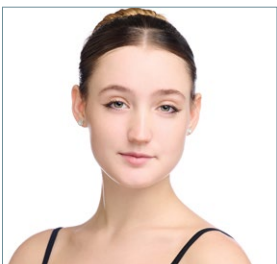
**Hannah Dragan**  
Cincinnati, OH



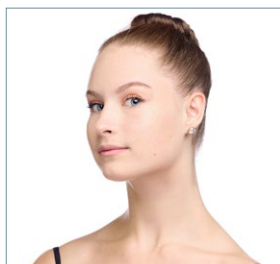
**Eva Gervich**  
St. Louis, MO



**Miguel Guevara**  
Wildwood, MO



**Izzy Jones**  
St. Charles, MO



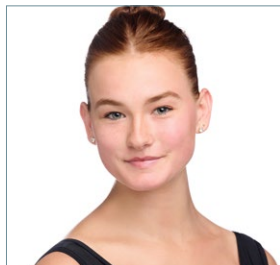
**Ella Martin**  
St. Louis, MO



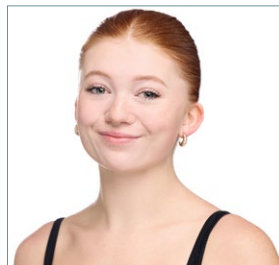
**Alexandra Moran**  
Pittsburgh, PA



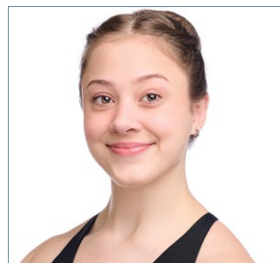
**Avery Murray**  
Lake St. Louis, MO



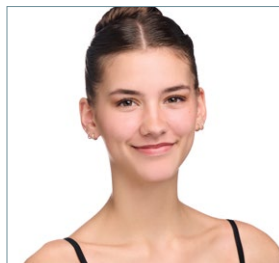
**Ana Schreck**  
Minnetonka, MN



**Grace Thomas**  
Elizabethtown, KY



**Clara Wichmer**  
Wentzville, MO



**Katherine Zender**  
Union, MO

28  
WEEKS  
DANCERS'  
CONTRACT

20  
COMPANY  
DANCERS

13  
TRAINEES

23  
PERFORMANCES

3  
TOUR  
PERFORMANCES

270  
POINTE SHOES

# 2023-2024 SEASON

## *A Celebration of Classics and New Works*

Saint Louis Ballet's 23rd season under the direction of Gen Horiuchi was a triumphant blend of beloved classics and innovative new works. The season opened with the return of "Giselle," a ballet last performed in 2017, now elevated by the live accompaniment of the Chamber Music Society of St. Louis. This performance marked a milestone in SLB's live music initiative, which began two seasons ago and has since expanded to include three performance series featuring live music, enhancing the audience's experience.

The holiday season brought St. Louis' favorite tradition back to life with "The Nutcracker". The production once again broke attendance records and featured an additional performance of the narrated version, specially designed for young children and school field trips. The inclusion of live music enriched this timeless tale, captivating audiences young and old.

Valentine's Day was celebrated with the premiere of Gen Horiuchi's ballet, "St. Louis Blues," at the Kirkwood Performing Arts Center. This performance was a highlight of the season, featuring a collaboration with New York musicians and beloved local artist Denise Thimes. The synergy of dance and live music created an unforgettable evening, earning standing ovations from a delighted audience.

The season concluded with the revival of the classic fairytale Sleeping Beauty, brought back to the stage after a seven-year hiatus. This production was accompanied by the Springfield Symphony Orchestra, marking their second collaboration with SLB following last season's Swan Lake. The final performance of Sleeping Beauty led directly into the Happily Ever After Gala, where guests continued the celebration with the dancers, basking in the magic of the evening.

Under the visionary leadership of Gen Horiuchi, the company not only honored the classics but also embraced new creative directions, enriching the cultural landscape of St. Louis.

### ***"St. Louis Blues"*** ***A PREMIERE CHOREOGRAPHED*** ***BY GEN HORIUCHI***

*"I began contemplating the creation of a ballet based on St. Louis Blues nearly two years ago, when my dearest friend, Mr. Yasushi Abe—Japan's most renowned jazz music critic—suggested the idea. He imparted to me the history of Jazz and Blues in America, as well as their introduction to Japan in the post-World War era. He believed that the ballet "St. Louis Blues" would become a signature work for the Saint Louis Ballet. Following this, I consulted with Toya, who has had an extensive career as a jazz music composer and performer in New York City for over 30 years.*

*Since then, I have made numerous trips to New York to discuss and collaborate on the compositions and the vision for the ballet. I am deeply grateful to Mr. Abe for his creative guidance and to Toya for his exceptional talent as both the composer and the arranger of the music."*

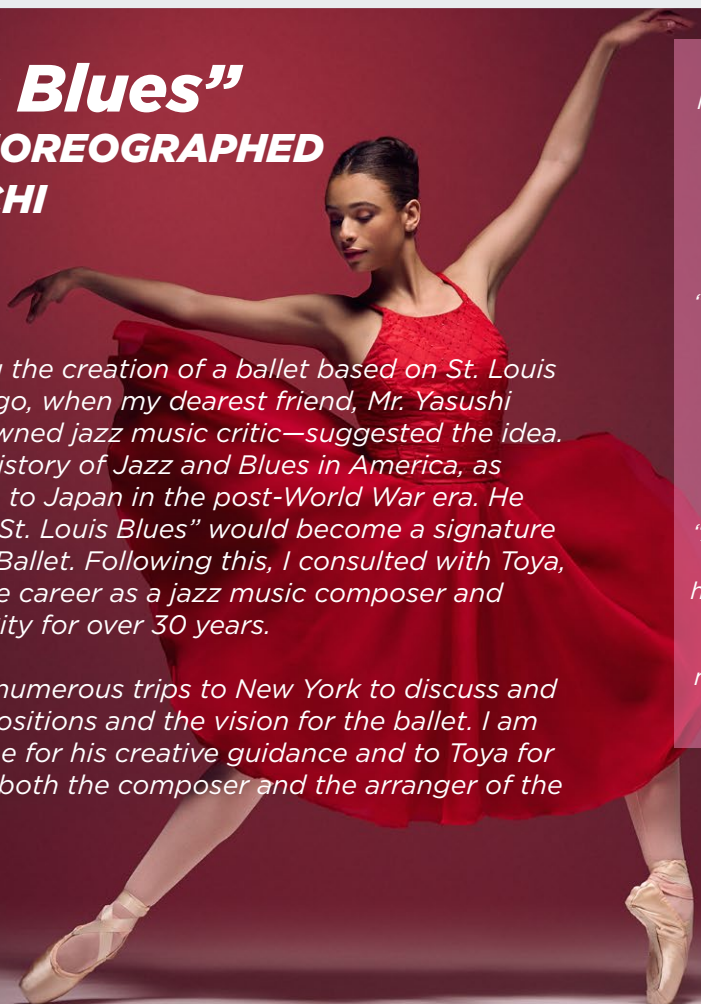
*Gen Horiuchi*  
*Artistic Director*

*"Fantastic show! My wife and I loved the modern vibe of the show. Pairing the ballet with a live Blues band was brilliant. The dancers were all amazing. Thank you for creating an enjoyable experience."*  
*~ Frank F.*

*"Three very different, but outstanding, choreographic styles made for a most enjoyable afternoon. And the live music in the St. Louis Blues piece was electric--a fitting conclusion to the program."*  
*~ Bernard F.*

*"All 4 of us were blown away by the show, especially St Louis BLues. I have only seen your Nutcracker; the discipline and tight ensemble work was impressive...I hope you receive national acclaim for this new work."*  
*~ Helene F.*

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





# GISELLE

Choreography and Production Conceived by Gen Horiuchi  
Original Choreography by Jean Coralli & Jules Perrot

Music by Adolphe Adam  
Music Performed by Chamber Music Society of St. Louis  
Touhill Performing Arts Center | October 6-8 Attendance:  
1,798

Saint Louis Ballet opened the 2023-2024 season with the 19th-century masterwork *Giselle*. Technically demanding and rich in emotion, this magical and ghostly ballet showcased the company's artistic and technical growth in recent years. *Giselle* is performed by all of the world's great ballet companies.

The Chamber Music Society of Saint Louis, performed under the baton of Darwin Aquino, accompanied the dancers with the score composed by Adolphe Adam. The Saint Louis Post-Dispatch described their playing in 2019 as "instrumental brilliance." Many of the musicians are also members of the St. Louis Symphony Orchestra.

*"While I've respected the original choreography, my production also makes the ballet's story easy to understand. I'm confident that our audience will enjoy both the beautiful dance sequences and the dramatic storytelling that are the heart of this classic."*  
- Gen Horiuchi, Artistic Director



SLB dancer Olivia Cornelius as "Giselle"



SLB dancers as Wilis in "Giselle"

# The Nutcracker

Choreography by Gen Horiuchi  
Music by P. Tchaikovsky  
Costumes by Susan Erhart  
Touhill Performing Arts Center | Nov 25-26 & Dec 15-23  
Attendance: 13,878

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 from around the country, ballet students from the 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.



Saint Louis Ballet Company with Saint Louis Ballet School students in "The Nutcracker".



# LOVE X3

Mixed Repertory Bill  
Kirkwood Performing Arts Center | February 16-18  
Attendance: 1,465

## **"St. Louis Blues"**

Music Composition and Arrangement by Atsushi Toya  
"St. Louis Blues" Music by W.C. Handy  
"St. Louis Blues" Song Performed by Denise Thimes  
Choreography by Gen Horiuchi  
Lighting Design by Maureen Berry  
Costumes by Susan Erhart

Gen Horiuchi's St. Louis Blues was a new creation in collaboration with composer and longtime partner Toya, evoking the mood of the blues era. The premiere featured live accompaniment by a New York City-based jazz ensemble and vocals by jazz singer Denise Thimes. The combination of dancing, music, and singing brought audiences to their feet, cheering for this new St. Louis-themed ballet.

## **"Square Dance"**

Music by Antonio Vivaldi and Arcangelo  
Choreography by George Balanchine  
Staged by Victoria Simon  
Lighting Design by Maureen Berry  
Costumes by Susan Erhart

George Balanchine's Square Dance showcased the famed choreographer's affection for all things American. Balanchine took the intricate patterns of a traditional square dance and reimagined them for his ballet, which nods to the shared roots of the two styles. He incorporated elements of classical ballet, 17th-century court dance, and country dancing into a vibrant and cohesive work. Saint Louis Ballet dancers demonstrated their ability to master a technically challenging ballet like this one.

## **"In Reel Time"**

Music by Philip Daniel, Nova, Outland, & Spearfisher  
Choreography by Brian Enos  
Lighting Design by Maureen Berry  
Costumes by Susan Erhart

Brian Enos' In Reel Time showcased his unique style with a rhythmic and strikingly beautiful piece. The dancers demonstrated their versatility by transitioning from a classical and technical ballet like Square Dance to a contemporary work such as In Reel Time. Although this piece had premiered at the Grandel Theater the previous year, it was brought to the larger Kirkwood Performing Arts Center for this series to reach a broader audience.



Above: SLB dancers in "St. Louis Blues", Choreography by Gen Horiuchi  
Below: SLB dancers in "Square Dance", Choreography by George Balanchine



Below: SLB dancers in "In Reel Time", Choreography by Brian Enos





# The SLEEPING BEAUTY



Choreography by Gen Horiuchi  
Music by Tchaikovsky  
Touhill Performing Arts Center | April 26-28  
Attendance: 3,471

Saint Louis Ballet became known for its grand productions and presented this performance with the same level of excellence, enhanced by live music from the Springfield Symphony Orchestra. With its technically challenging choreography, lush score, and spectacular scenery, *The Sleeping Beauty* has become a St. Louis favorite among storybook ballets. Although it is one of the longest ballets in the classical repertoire, the choreography in Horiuchi's version was streamlined to make it more family-friendly.

Following the final performance, guests attending the Gala continued the theme of "Happily Ever After" by moving to Touhill's Lee Theater for the Annual Gala Fundraiser.

## New & NEXT

The Grandel Theater | May 18  
Attendance: 178

Saint Louis Ballet showcased what was "new" and "next" in ballet with works by Christine Settembrino, CiCi Houston Sudholt, Sean Sessions, and a special presentation of *Valse Fantaisie* by George Balanchine.

CiCi Houston Sudholt, Saint Louis Ballet's Rehearsal Director, presented *As We Unfurl*, a piece that utilized French cinematic jazz to evoke a cool, dramatic atmosphere. Inspired by the company's Professional Training Program dancers, this work explored the cusp of adulthood: branching out, choosing peers, adopting and discarding trends, and navigating the path toward self-possession.

Christine Settembrino, Assistant Rehearsal Director, presented *Aquatic Reverberations*, a ballet inspired by an exhibit at Chicago's Shedd Aquarium. Saint Louis Ballet dancers drew inspiration from the unique movements of various sea creatures, as well as the symbiotic and parasitic relationships found in the ocean.

Company dancer Sean Sessions contributed *Strange Creatures*, a work that blended traditional ballet vocabulary with a variety of other dance styles, set on 11 of his peers.

The program concluded with George Balanchine's *Valse Fantaisie*, a short yet highly engaging ballet performed by a principal couple and four female dancers. Originally debuting with the New York City Ballet in 1967, this piece added a touch of classical elegance to the evening.



Above: SLB Dancer Rebecca Cornett with Michael Burke in "The Sleeping Beauty"  
Below: SLB Dancers Lauren Kot and Ethan Maszer in "The Sleeping Beauty"



Above: SLB Dancers Julia Heiss and Colin Ellis in Sessions' "Strange Creatures"  
Below: SLB Dancers Ethan Maszer and Charles Cronenwett in Settembrino's "Aquatic Reverberations!"





# 2024 GALA KICKOFF

February 12 | Kirkwood Performing Arts Center

On the opening night of LOVEx3, featuring the highly anticipated premiere of *St. Louis Blues*, Saint Louis Ballet hosted their Gala Kickoff at the Kirkwood Performing Arts Center. The event took place just before the performance, creating an atmosphere of excitement and anticipation.

Guests had the unique opportunity to mingle with board members, as well as the distinguished composer of *St. Louis Blues*, Atsushi Toya; the ballet's director and choreographer, Gen Horiuchi; and acclaimed guest singer, Denise Thimes.

In appreciation of their support, Gala tickets were offered at a special discount to those attending the kickoff. The evening was further enhanced with delightful refreshments as guests engaged in conversation.

During the event, Gen Horiuchi shared insights about his new ballet and introduced Denise Thimes, along with guests from Japan who were studying the ballet ahead of its premiere in Tokyo to take place in May.



Guest Singer ("St. Louis Blues"), Denise Thimes attends the pre-performance Gala Kickoff



Board Member and Gala Vice Chair Karen Spector with Composer Atsushi Toya



Company Manager Liz Lloyd with guests Lori and Ken Cornett



L-R: Leigh Ellen Griffiths, Board Member Pat Whiteside, Dr. Leo Whiteside and Lori Shambro



Guest Choreographer ("In Reel Time"), Brian Enos

# LUXURY RESALE FOR A CAUSE

February 7 | THE VAULT

An esteemed gathering took place at The Vault Luxury Resale Store, where guests came together to shop and raise funds in support of Saint Louis Ballet. In attendance were SLB dancers, board members, and other esteemed guests, all contributing to the cause.

The event, led by board member Ann VonAllmen, featured delightful refreshments and beverages. The evening was also an opportunity to highlight promotions for the upcoming Gala and performances of *The Sleeping Beauty*, creating a memorable experience for all involved.



Board Members Ann VonAllmen and Karen Spector

Leigh Ellen Griffiths, Ann VonAllmen, Olivia Cornelius, Amy Herchenroether, Tanya Strautmann

SLB Dancers Amy Herchenroether, Ethan Maszer, and Lauren Kot



# 2024 SPRING GALA

April 28 | Touhill Performing Arts Center

**T**he Saint Louis Ballet brought the time honored tradition of performance galas back to the home of the ballet, the Blanche M. Touhill Performing Arts Center on Sunday, April 28, 2024, after a moving performance of *The Sleeping Beauty*.

This fabulous evening featured a live and silent auction, meaningful giving opportunities, an intimate dinner in the Lee Theatre and so much more. A highlight of this year's event was the presentation of the 2024 Reverence Award. This year's recipients were Patricia and Dr. Leo Whiteside. We were privileged to recognize these two patrons of the arts for their commitment to the advancement of the Saint Louis Ballet over the years and their passion for community betterment.



Honorees Dr. Leo and Pat Whiteside



Miran Halen, Michelle Medina, Sonia Stege



Greg and Jennifer Martin with Jenny and Chris Bartlow



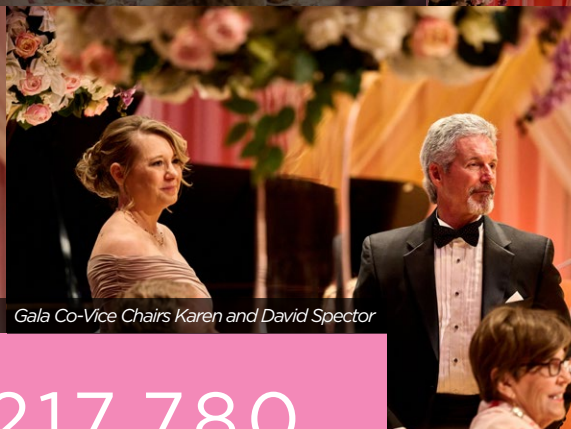
Board Member Laurie Lock



Emcee, Margie Ellisor of Fox 2



SLB Director Gen Horiuchi



Gala Co-Vice Chairs Karen and David Spector



Board Member Ann VonAllmen

159  
GALA ATTENDEES

\$217,780  
RAISED

2023-2024 GRATITUDE REPORT



# For THE COMMUNITY

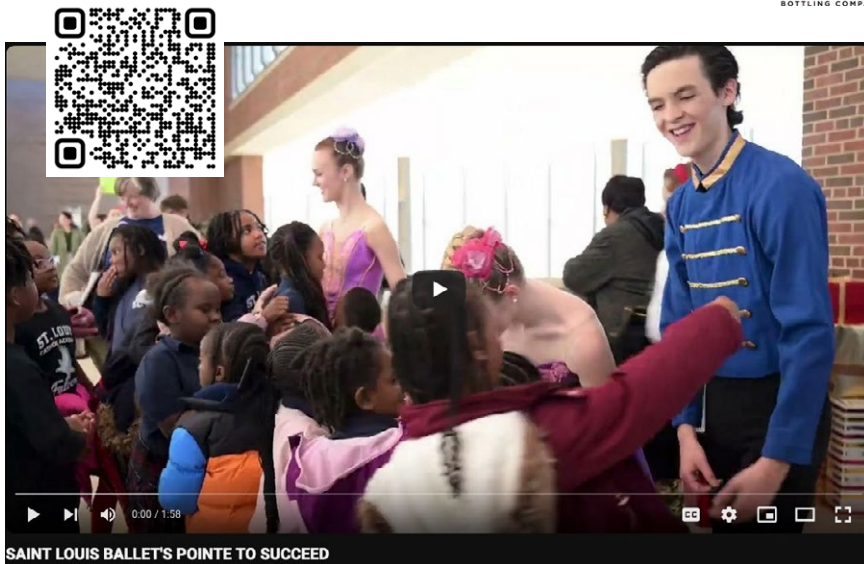
Ballet is for everyone, and Saint Louis Ballet is constantly finding new ways to welcome a broader audience throughout the St. Louis region and beyond.

## 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.

### IN THE THEATER

*The Nutcracker: A Shorter Tale* has been a huge success. This narrated and abbreviated version of our beloved Nutcracker production is the perfect introduction to ballet for thousands of young people. Furthermore, hundreds of Title 1 students are given this experience for free, with buses and tickets provided by the ballet. The students get to meet dancers from the ballet before the performance, and start their holiday season with a magical and memorable day.



### 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.



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



Students from a local Title 1 School are seated in the audience, excited for the performance to begin.



1058  
STUDENTS ATTENDED  
(469 TITLE 1 STUDENTS)

30  
SCHOOLS SERVED  
(7 TITLE 1 SCHOOLS)

**CLICK THE VIDEO TO THE LEFT  
TO SEE THE POINTE TO SUCCEED  
PROGRAM IN ACTION**

2216  
STUDENTS SERVED  
VIRTUALLY



# for THE COMMUNITY



## PRE SHOW TALKS



*"Our ongoing pre-show talks have been providing insight to graduate students from Washington University. Though the group is highly educated and interested in the arts, for many of them this is their first time at the ballet. The talks help them understand both the content and the context of the performance they are seeing."*  
~ CiCi Houston Sudholt

Saint Louis Ballet was pleased to announce that it had partnered with the Washington University Graduate Professional Council for the second year in a row in order to assist in increasing both awareness of ballet and access to it.

A year ago, barreSLB, which is comprised of a diverse group of young professionals who are dedicated to supporting Saint Louis Ballet, was thrilled to announce the addition of a graduate student division to our organization for young professionals. It was during the previous season that the University Graduate Program collaborated with Saint Louis Ballet to offer discounted tickets and pre-performance receptions. During these events, CiCi Houston, the Director of Saint Louis Ballet Rehearsal, conducted on-site question and answer sessions, as well as introduced students to Saint Louis Ballet Professional Dancers and students in the Professional Training Program.

Through the program, graduate students will be educated in the art of ballet, a preperformance synopsis will be provided, and students will be invited to take an active role in supporting Saint Louis Ballet through opportunities for volunteering such as the Gala.

Taylor Nie, the Vice President of Social Programming, was able to promote upcoming performances and ticket opportunities to students through the Social Programming Newsletter as well as through rush rate tickets. This was in addition to the partnership that she had with Saint Louis Ballet.



## BALLET EDUCATIONAL LECTURES



In January of 2024, SLB provided a two hour lecture at the Osher Lifelong Learning Institute, accompanied by discounted tickets to our February performance. This group is comprised primarily of retired people wishing to expand their knowledge. They learned about American ballet, its roots, and how to appreciate this distinct form of dance.

# DONOR SPOTLIGHT:

## *Dr. Michael and Michelle Curtis*

**W**e discovered Saint Louis Ballet School back in 2012, shortly after relocating to St. Louis from New York. We were walking by the studio and our daughter, Petra, age two at the time, was mesmerized by the dancers in the front window. We inquired inside and signed her up for the “Mommy and Me” class where she started learning ballet and tap.

We quickly took note of the energy, passion, and discipline at Saint Louis Ballet School. We learned of Gen Horiuchi’s background, expertise, and training. We were impressed by the dance education program and the guidance and generosity of Tanya Strautmann. We have seen many talented dancers and met marvelous teachers over the years.

We attended our first Saint Louis Ballet Company performance in 2013. These performances have brought our family together to enjoy this elegant art form as dreams and hard work come to life. Our daughter has had memorable experiences being cast in Student Roles in “The Nutcracker.” Saint Louis Ballet has grown our understanding of the emotion and human connection of dance, particularly Balanchine Style Ballet. We never tire of watching Saint Louis Ballet and can’t wait for the 2024-2025 season to start.

We support Saint Louis Ballet as a tribute to the creative ways the directors, choreographers, and dancers have inspired joy in our lives. In a world of busy schedules and work commitments, the ballet allows us to watch a story unfold, beautifully told through music and movement. Saint Louis Ballet is grateful for every single donor who puts effort into supporting the ballet. There are a range of opportunities from the Pointe Shoe Fund and the Gala and make a lasting gift to the ballet this year.

~ Michael and Michelle Curtis



*Dr. Michael and Michelle Curtis*



*Daughter Petra Curtis as a Mouse in SLB's The Nutcracker*



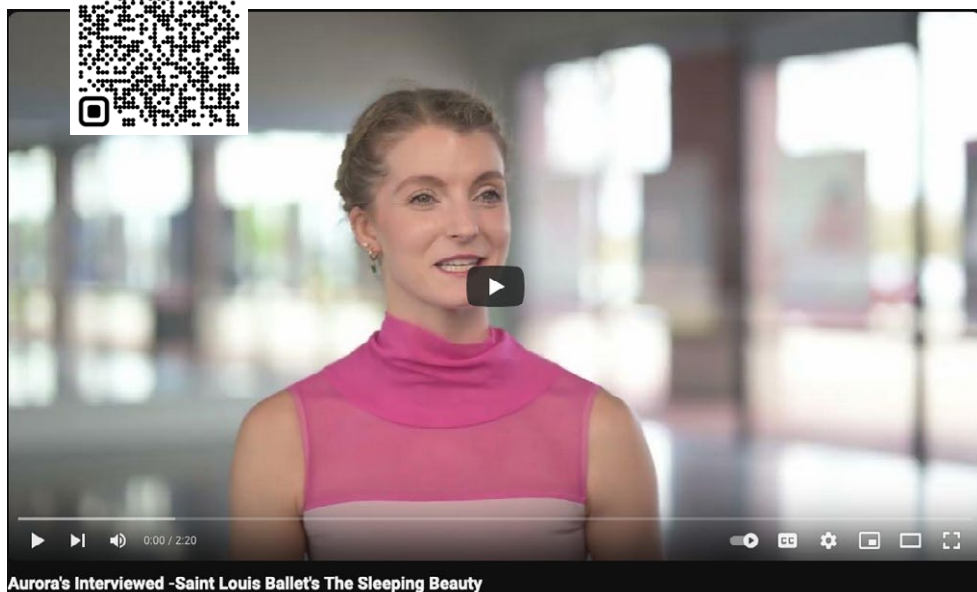
*Daughter Petra Curtis as Clara in SLB's The Nutcracker and son AJ*



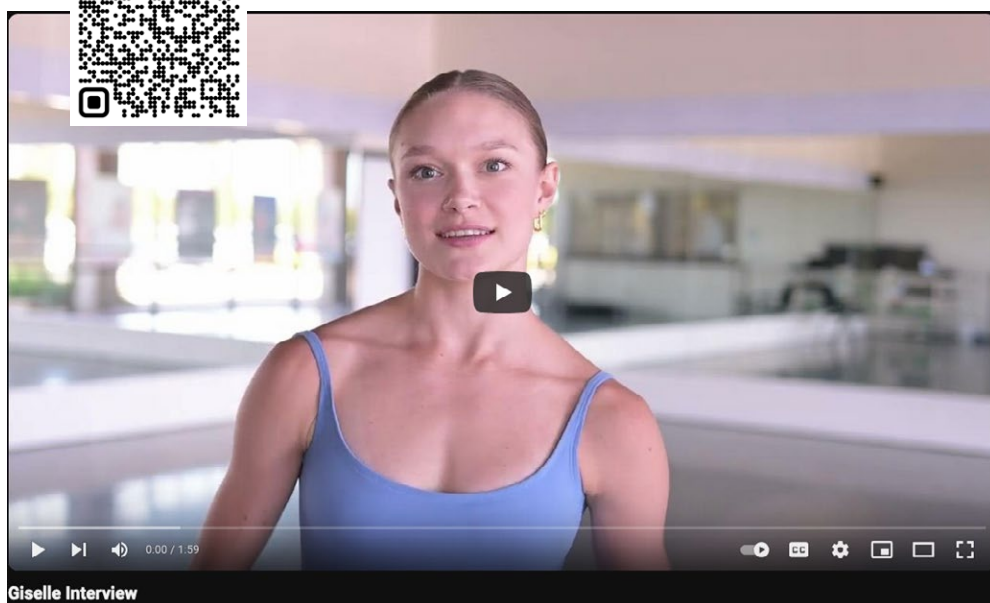
*Daughter Petra Curtis*



# *the ballets* BEHIND THE SCENES



**BEING AURORA**  
Featuring SLB Dancers  
Lori Wilson and  
Rebecca Cornett



**BEING GISELLE**  
Featuring SLB Dancers  
Julia Heiss and  
Olivia Cornelius

# *donations also help* CREATE JOBS, COSTUMES, & SHOES



**LIZ LLOYD**  
*Saint Louis Ballet  
Company Manager*

**Liz Lloyd** danced with Saint Louis Ballet for eight seasons, from 2014-2022. In the spring of 2023 when Liz told her former director, Gen Horiuchi, that she was thinking of moving back to Saint Louis after spending a year in New York City, Gen asked her if she would be interested in rejoining the company, this time in a new role as Company Manager.

The role had not existed within the organization in years prior, but with the growth the company had experienced in

the past few seasons, it was a much needed addition.

As Company Manager, Liz's role is to oversee and implement all administrative duties pertaining to the dancers and visiting artists.

As a past dancer, Liz is uniquely suited for this role and uses her experience as a dancer and deep institutional knowledge of the company to ensure the organization's success. Her role acting as a liaison between the company dancers and Artistic and Executive Director Gen Horiuchi allows for smoother and more efficient communication.

## THE POINTE SHOE FUND

SLB dancer Rebecca Cornett shows the result of her hard work this season...28 pairs of dead shoes!

Donations to Saint Louis Ballet's Pointe Shoe Fund helps supplement the large cost the company has to keep their ballerians "en pointe." This season 13 dancers in the company were provided 20 pairs each. At \$100 each, it is a significant and crucial area of the company's budget.



## BEAUTIFUL COSTUMES...

Costumes play an essential role in a ballet's production on stage and we were very excited to unveil new Snow Corps de Ballet costumes in this past year's production of "The Nutcracker."

Saint Louis Ballet's old snow corps de ballet tutus had been used for over 20 years in the company's Nutcracker productions. These tutus were originally purchased secondhand from another ballet company, making them over 30 years old. Through a special campaign that invited donors to 'sponsor' a new tutu, contributors were given the opportunity to have their names stitched into the fabric of a tutu.

### FUN FACTS ABOUT THE NEW SNOW TUTUS:

- Cost of Material \$2000
- Creation time of 300 hours (15 hours per costume)
- 144 (a great gross) rhinestones on each bodice



*Designed by Susan Erhart*



*Thank you to our leading donors, Dr. Anthony and Mrs. Madalyn Baumstark, who matched every gift up to \$10k*

- 52 Gifts
- 49 donors
- 1 lead matching gift of 10K
- total gifts of \$19,929



# international tour TOKYO, JAPAN

May 31, 2024



Director Gen Horiuchi travels to Japan annually to perform in and present “Ballet Future,” featuring his ballets along with other works from Saint Louis Ballet’s repertoire. This year, however, he brought nine dancers from Saint Louis Ballet to perform in Japan.

The dancers arrived in Tokyo on May 24 and rehearsed three different ballets alongside local Japanese dancers. The performance opened with “Valse Fantaisie” by George Balanchine, followed by Brian Enos’ “In Reel Time”, and concluded with Horiuchi’s new ballet, “St. Louis Blues.”

An audience of 500 attended the performance on May 31, where they raved about St. Louis Blues and the collaboration between American and Japanese dancers, accompanied by a live jazz band led by Japanese composer and pianist Atsushi Toya.



The Saint Louis Ballet Japan Tour included the following SLB Dancers:  
Michael Burke, Olivia Cornelius, Charles Cronenwett,  
Abby Hannuksela, Lauren Kot, Ethan Maszer,  
Zoe Middleton, Gwen Vandenhoeck, and Lori Wilson





# *the ballet* BY THE NUMBERS

28 + 3 Tour  
PERFORMANCES

20,790  
TICKETS SOLD  
(840 SUBSCRIPTIONS)

5  
ST. LOUIS  
PREMIERES

633  
GENEROUS  
DONORS

20  
DANCERS  
EMPLOYED

4  
WORLD  
PREMIERES

19,627  
EBLAST  
SUBSCRIBERS

\$1,024,300  
TICKET  
REVENUE

\$103,033  
BOUTIQUE  
SALES

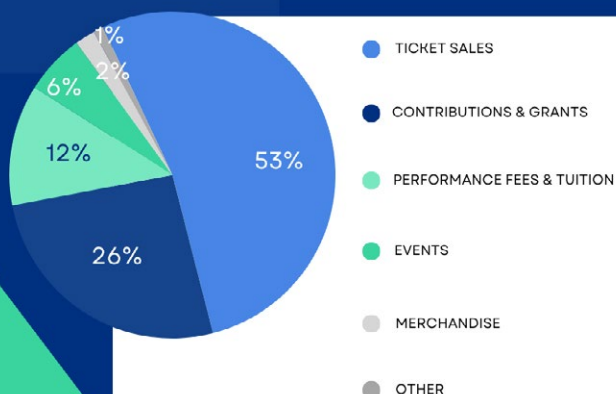




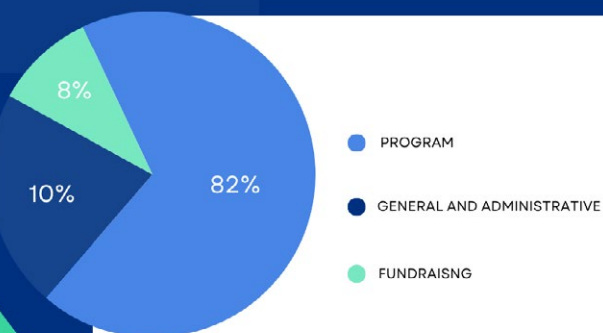
# SAINT LOUIS **BALLET**

## FINANCIAL REPORT

### REVENUES AND SUPPORT



### EXPENSES



### STATEMENT OF ACTIVITIES

#### REVENUES AND SUPPORT

Ticket Sales	\$1,024,300
Contributions and Grants	\$572,359
Performance Fees and Tuition	\$216,794
Events	\$132,526
Merchandise	\$50,620
Other	\$13,294

Total Revenues and Support:  
\$2,009,892

#### EXPENSES

Program	\$1,526,789
General and Administrative	\$428,581
Fundraising	\$180,174
<u>Total Expenses</u>	\$2,135,544

#### Net Assets, Beginning of Year

\$677,518

#### Change in Net Assets

(\$125,652)

#### Net Assets, End of Year

\$551,866

### STATEMENT OF FINANCIAL POSITION

#### ASSETS

Cash and Investments	\$477,446
Accounts Receivable	\$19,881
Prepaid Expenses	\$45,607
Property & Equipment	\$73,579

Total Assets: \$616,512

#### LIABILITIES

Accounts Payable and	
Accrued Expenses	\$18,716
Deferred Revenue	\$45,930

Total Liabilities: \$64,646

#### NET ASSETS

Without donor restrictions	\$515,957
With donor restrictions	\$35,909
<b>Total Net Assets</b>	<b>\$551,866</b>

#### TOTAL LIABILITIES & NET ASSETS

\$616,512



## **ANNUAL FUND**

July 1, 2023-June 30, 2024

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

### **PREMIÈRE**

**\$50,000 - \$100,000**

Armstrong Teasdale LLP\*  
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*Continued*



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