On the cover:
Lauren Strongin and Connor Walsh

SONS DE L’ÂME
Music by Frédéric Chopin (1810-1849)
Choreography by Stanton Welch
Lighting Design by Lisa J. Pinkham

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

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MISSION STATEMENT

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

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

- A classically trained company with a diverse repertory whose range includes the classics as well as contemporary works.

- A company that attracts the world’s best dancers and choreographers and provides them with an environment where they can thrive and further develop the art form.

- An international company that is accessible to broad and growing local, national, and international audiences.

- A company with a world-class Academy that provides first rate instruction for professional dancers and meaningful programs for non-professional dancers.

- A company with state-of-the-art facilities for performances, rehearsals and ongoing operations.
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Music by Peter Ilyich Tchaikovsky
Choreography by Stanton Welch, after Marius Petipa and Lev Ivanov
Photography by Amitava Sarkar
SWAN LAKE
Dancer: Sara Webb
Music by Peter Ilyich Tchaikovsky
Choreography by Stanton Welch, after Marius Petipa and Lev Ivanov
Photography by Amitava Sarkar
Dear Houston Ballet Friends and Family,

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

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

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

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

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

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

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

James M. Jordan
Board President
IN THE MIDDLE, SOMewhat Elevated
Dancers: Nozomi Iijima and Connor Walsh
Choreography by William Forsythe
Photography by Amitava Sarkar
Dear Friends of Houston Ballet,

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

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

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

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

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

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

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

James Nelson
Executive Director
THE COMPANY

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

FIRST SOLOISTS
Jessica Collado
Linnar Looris
Kelly Myernick
Katharine Precourt

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

DEMI SOLOISTS
Christopher Gray
Jim Nowakowski
Nozomi Iijima
Soo Youn Cho

CORPS DE BALLET
Aria Alekzander
Emily Bowen
Ana Calderon
Chun Wai Chan
Shahar Dori
Derek Dunn
Rupert Edwards
Rhodes Elliott
Elise Judson
Dylan Lackey
Zecheng Liang
Xiang, Liao
Jacquelyn Long
Katelyn May
William Newton

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

Aaron Sharratt
Madeline Skelly
Alyssa Springer
Megumi Takeda
Natalie Varnum
Brian Waldrep
Harper Watters
Chae Eun Yang
# 2014-2015 Season Orchestra

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

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

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

### Violin
- Rene Salazar, *Principal*  
- Lorenzo Golofeev  
- Marcia Ryan  
- Mary Fulgham  
- Dawson White  
- Elizabeth Charles

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

### Bass
- Carla Clark, *Principal*  
- Curry Duffey  
- Greg Garcia

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

### Piccolo
- Colleen Matheu Johnson

### Oboe
- Elizabeth Priestly, *Principal*  
- Robin Hough, *Principal Emeritus*  
- Spring Hill

### English Horn
- Spring Hill

### Clarinet
- Randall Griffin, *Principal*  
- Chester Rowell  
- Stephanie Key

### Bass Clarinet
- Chester Rowell

### Bassoon
- Michael Frederick, *Principal*  
- Amanda Swain

### Horn
- James Wilson, *Principal*  
- Steven Newbold  
- Sarah Cranston  
- Scott Strong

### Trumpet
- Jim Vassallo, *Principal*  
- Will Strieder  
- Theresa Hanebury

### Tuba
- Mark Barton, *Principal*

### Percussion
- Nancy Nelson, *Principal*

### Harp
- Joan Eidman, *Principal*

### Piano/Celeste
- Katherine Burkwall-Ciscon

---

**Maniyas**  
Dancers: Melody Mennite and Connor Walsh  
Choreography by Stanton Welch  
Photography by Amitava Sarkar
Main Stage

REP 1 | FOUR PREMIERES
September 5 - 15, 2013

PASSION
World Premiere
Choreography by James Kudelka
Music by Ludwig van Beethoven

RETURN
World Premiere
Choreography by Garrett Smith
Music by John Adams

...the third kind [is] useless.
World Premiere
Choreography by Melissa Hough
Music by Gabriel Prokofiev

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

REP 2 | THE MERRY WIDOW
September 19 - 29, 2013
Choreography by Ronald Hynd
Music by Franz Lehár
Musical adaptation by John Lanchbery and Alan Abbott

REP 3 | ALADDIN
February 20 - March 2, 2014
American Premiere
Choreography by David Bintley
Music by Carl Davis

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

THE YOUNG PERSON’S GUIDE TO THE ORCHESTRA
World Premiere
Choreography by Stanton Welch
Music by Benjamin Britten

OF BLESSED MEMORY
Houston Ballet Premiere
Choreography by Stanton Welch
Music by Joseph Canteloube

MANINYAS
Choreography by Stanton Welch
Music by Ross Edwards

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

THE FOUR TEMPERAMENTS
Choreography by George Balanchine
Music by Paul Hindemith

IN THE MIDDLE, SOMEWHAT ELEVATED
Choreography by William Forsythe
Music by Thom Willems

PETITE MORT
Choreography by Jiří Kylián
Music by W.A. Mozart

SECHS TANZE (SIX DANCES)
Houston Ballet Premiere
Choreography by Jiří Kylián
Music by Wolfgang Amadeus Mozart

REP 6 | SWAN LAKE
June 5 - 15, 2014
Choreography by Stanton Welch, after Marius Petipa and Lev Ivanov
Music by Peter Ilyich Tchaikovsky

Other Stages

THE NUTCRACKER
November 29 - December 29, 2013
Original choreography by Marius Petipa (1892)
Choreography by Ben Stevenson (1987)
Music by Peter I. Tchaikovsky (1840-1893)

JUBILEE OF DANCE
December 6, 2013

ACADEMY SPRING SHOWCASE
April 25 - 26, 2014
Houston Ballet Academy artists cap their studies with two performances of a program featuring tailor-made works.
SONS DE L’ÂME
Dancers: Jessica Collado and Connor Walsh
Choreography by Stanton Welch
Photography by Amitava Sarkar
PERFORMANCES

75
Performances at Wortham Theater Center

21
Performances on other stages

182,963
Total audience in Houston

22,947
Total Audience on tour

GLOBAL REACH

Chicago, New York City, Montreal, Paris

4
World Premieres

2
American Premieres

3
Houston Premieres

191,676
Total number of people who saw Houston Ballet perform in 96 performances in the 2013-2014 season
...the third kind (is) useless
Dancers: Kelly Myernick and Connor Walsh
Choreography by Melissa Hough
Photography by Amitava Sarkar
Connor Walsh and Katharine Precourt evinced a gentle symmetry in their duet, while Joseph Walsh (no relation) had a burning intensity. “Pacific” is lilting in its sweep and flow, but it’s not docile.

— New York Times
PARIS
THÉÂTRE DES CHAMPS-ÉLYSÉES
October 31- November 1, 2013

SONS DE L’ÂME - SOUNDS OF THE SOUL
Music by Frederic Chopin (1810-1949)
Musical Performance by Lang Lang
Choreography by Stanton Welch

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

– Houston Press

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

– Financial Times
2013-2014 Season
On Tour

ALADDIN

Music by Carl Davis
Choreography by David Bintley

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

– ChicagoNow
MONTREAL
SALLE WILFRID-PELLETIER
April 9-12, 2014

MARIE
Music by Dmitri Shostakovich
Choreography by Stanton Welch

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

– The Ottawa Dance Blog

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

– Dance International
In 2013, Houston Ballet was honored to perform at The Joyce Theatre in New York City as well as the Théâtre des Champs-Élysées in Paris, France. While in both locations, the artists of Houston Ballet had the privilege to work with acclaimed guerilla dance photographer Jordan Matter. Matter photographs dancers in urban and rural settings, embedded in the very fabric of daily life. What’s extraordinary is that the dancers are doing extraordinary things while among us.
“Recognize moments large and small, recognize the beauty around you and be alive!”
- Jordan Matter

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

“I was brought to Paris by Houston Ballet to shoot Dancers Among Us, and this image of James Reed [Gotesky] was my first effort. We were off to an auspicious start.”
- Jordan Matter
Dancer: Charles-Louis Yoshiyama
Photography by Jordan Matter
“In his shots of dancers in flight on sidewalks and city streets — excitable superheroes among us — Matter has produced a series of mini-musicals, frozen in time but full of energy.”

- The Washington Post
THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA
Dancer: Artists of Houston Ballet, Choreography: Stanton Welch, Photography by Amitava Sarkar
...the third kind [is] useless.

– Houston Press
Passion

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

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

James Kudelka, hailed by the New York Times as “the most imaginative voice to come out of ballet in the last decade,” staged Passion, his second commissioned work for the company.
World Premiere
Season 2013-2014 Performance Highlights

Return

Rep I | September 5, 2013

Choreography by Garrett Smith
Music by John Adams
Short Ride In A Fast Machine, by arrangement with Hendon Music, Inc.
Harmonielehre, Part III, by arrangement with G. Schirmer Inc.
Costume Design by Travis Halsey
Lighting Design by Lisa J. Pinkham
Ballet Master: Sean Kelly

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

– Houston Chronicle
Season 2013-2014 Performance Highlights
American Premiere

Intimate Pages

Choreography by Christopher Bruce
Music by Leos Janácek (1854-1928)

String Quartet No. 2

Scenic and Costume Design by Walter Nobbe (1941-2005)
Lighting Design by Sid Ellen

Ballet Master: Louise Lester

Violins, Denise Tarrant and Erica Robinson
Viola, Rene Salazar
Cello, Barrett Sills

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

~ CultureMap
Season 2013-2014 Performance Highlights
American Premiere

Aladdin

Rep III | February 20, 2014

Dancer: Artists of Houston Ballet
Photography by Amitava Sarkar

Choreography by David Bintley
Music by Carl Davis

Scenic Design by Dick Bird
Costume Design by Sue Blane
Lighting Design by Mark Jonathan
Staged by Denis Bonner

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

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

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

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

– Houston Press
The Young Person’s Guide to the Orchestra

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

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

Holly Hynes’ costume design put the dancers in tuxedos, causing them to look like the musicians in an orchestra. Additionally, her use of gloves for the final segment of the performance was an inspired touch and brought more attention to Stanton Welch’s full body choreography by highlighting how he attends to every detail, including the position of the dancers’ fingers. Narrated by the incomparable beloved Texas actor, Jaston Williams, of Greater Tuna fame, this grand piece took audiences through the various instruments in the orchestra pit in a delightfully entertaining way.
“[Welch] eschews easy options, creating fierce combinations of speedy batterie or intricate pas de deux according to the nature of each instrument.”

– Dance Europe
SONS DE L’ÂME
Dancers: Artists of Houston Ballet
Pianist: Lang Lang
Choreography by Stanton Welch
Photography by Sebastien Mathe
CARMINA BURANA (1974)
Dancers: Adrian Tames and Melissa Lowe
Houston Ballet: Breaking Boundaries chronicles the history of the internationally acclaimed Houston Ballet, from the early impact of the Ballet Russe de Monte Carlo in the 1930s and 40s in inculcating a love of dance among Houstonians, to the determination and perseverance of a handful of Houston's founding families, to Houston Ballet's place today as the fifth largest ballet company in America with a facility unmatched in the United States.

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

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

1976 production of Swan Lake with Andrea Vodehnal and Whit Haworth

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

Recognition
Dancer: Artists of Houston Ballet
Choreography by Stanton Welch
Photography by Amitava Sarkar
Stanton Welch
10th Anniversary

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

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

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

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

Companies across the globe performed works by Welch, including:

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

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

Works created by Stanton Welch for Houston Ballet

<table>
<thead>
<tr>
<th>Season</th>
<th>Work(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003-2004</td>
<td>Tales of Texas</td>
</tr>
<tr>
<td>2004-2005</td>
<td>Blindness, Bolero, Nosotros</td>
</tr>
<tr>
<td>2005-2006</td>
<td>Swan Lake</td>
</tr>
<tr>
<td>2006-2007</td>
<td>Brigade</td>
</tr>
<tr>
<td>2007-2008</td>
<td>The Four Seasons, Punctilious, The Core, A Doll’s House</td>
</tr>
<tr>
<td>2008-2009</td>
<td>Mediaeval Bæbes, Marie</td>
</tr>
<tr>
<td>2009-2010</td>
<td>Elements, 40</td>
</tr>
<tr>
<td>2010-2011</td>
<td>La Bayadère</td>
</tr>
<tr>
<td>2011-2012</td>
<td>The Ladies</td>
</tr>
<tr>
<td>2012-2013</td>
<td>The Rite of Spring, Tapestry</td>
</tr>
<tr>
<td>2013-2014</td>
<td>Sons de L’âme, Paquita, The Young Person’s Guide to the Orchestra</td>
</tr>
</tbody>
</table>
Houston Ballet Academy

Highlights

Prix de Lausanne International Ballet Competition

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

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

Fostering Innovative Choreography

In an effort to create and foster innovative choreography, our 17 year collaboration with American Festival for the Arts has produced over 80 premier ballets. Student composers and choreographers create new music and dance that is performed throughout the year. Often pieces such as this are presented regionally, nationally, and internationally. This past year, James Potter, level 8 student, was invited to present his piece, “Discovery and the Like” in Dresden, Germany at The Semperoper Palace.
In an effort to provide performance opportunities for our upper level students, Levels 7, 8 and Houston Ballet II had the privilege of learning and performing George Balanchine’s classical masterpiece Serenade set to the tuneful Peter Illyich Tchaikovsky’s Serenade for Strings in C, Op. 48 created to give dancers an idea of how dancing on stage differs from class work and rehearsal. Houston Ballet’s students performed to live orchestra (to a sold out house) through a partnership with University of Houston’s Moores School of Music.

Academy Performances

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

On Tour

HOUSTON BALLET II CITY TOURS
Selling Grove, Pennsylvania
Conway, Arkansas
Syracuse, New York
Carrollton, Georgia
Stuttgart, Arkansas

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

Live Stream: Reaching out to parents and families abroad.

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

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

Photo: Natalie Payne, Level 8 Student
Summer Intensive Program

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

1,600 Number of students who auditioned to be a part of the program

642 Number of students who attended the summer intensive program

56% Increase in enrollment from previous year

45 Number of states represented by the student body

13 Countries represented by the student body

6 Number of performances given by the summer program students

1,000 Number of balletomanes, friends & family who got to see the students perform live in the Margaret Alkek Williams Dance Lab

400 Friends & family from around the globe who, due to our partnership with Desire2Learn and National Ballet School of Canada, were able to be a part of the audience through live streaming
For more than 50 years, Houston Ballet’s Education Outreach programs have introduced area children to the beauty and grace of life through dance. Our programs and performances extend to students of all ages and socioeconomic backgrounds. We are committed to introducing those in under-served and at-risk populations to dance education and appreciation. Our programming aims to instill in students a sense of independence and confidence, while also emphasizing the importance of teamwork.

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

Dance Talks

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

Ambassador Party Hosts
Melissa and Michael Mithoff
Leigh and Reggie Smith

President’s Circle Dinner
Steve Summers and Glen Gonzalez

Green Room Hosts
Marian and Gary Beauchamp
Jane DiPaolo and Jim Teague
Scott Ensell
Jo and Jim Furr
Polly and Jerry Gauthier
Gary Hollingsworth and Ken Hyde
Ginni and Richard Mithoff
Judy and Jim Nicklos
Leigh and Reggie Smith
Jeanie Kilroy Wilson
and Wallace Wilson
The 2014 Houston Ballet Ball, held on February 15, was chaired by longtime board member S. Shawn Stephens. La Mille et Deuxième Nuit, or “The Thousand and Second Night Ball,” evoked the splendor and exoticism of the Middle East and the Far East. Honoree Artistic Director Stanton Welch was lauded for his first 10 years with Houston Ballet, as all of the company dancers gave Welch a surprise performance to “One” from A Chorus Line, his favorite musical. Also honored was Houston Methodist for its dedication of countless hours to the care of our dancers. The 475 guests enjoyed a fabulous dinner, enticing silent auction, and dancing until after midnight. The net proceeds from the Ball exceeded $694,000.
The 2013 Houston Ballet Nutcracker Market, held on November 6-10 at Reliant Center (now NRG Center), was chaired by long-time Guild member, Cynthia Brown. Over 112,000 shoppers strolled down “Candy Cane Lane” and spent just over $19.2 million in four days, helping to net just over $4.2 million for Houston Ballet. Sweet! The Market was proud to honor Randalls, a long-time sponsor who sold thousands of tickets at 30 of their local grocery stores. The Nutcracker Market has a rich history of commitment and successes since its founding in 1981 and has contributed over $42 million to Houston Ballet ... all made possible by the dedicated army of volunteers, committee members, underwriters, sponsors, and donors.
This year marked the fourth annual “Raising the Barre: A Dinner in Five Acts,” which continues to grow in popularity. On March 30, chairmen Derith and Darrell Cass welcomed 170 guests to Brennan’s of Houston, the host restaurant. Four other renowned Houston chefs, Randy Evans, Monica Pope, Chris Shepherd, Rebecca Masson, paired with company dancers serving as sous chefs, created a fantastic and memorable dinner for the guests. Through table and ticket sales, the silent auction, and a surprise live auction item, this event netted more than $57,000.
THE MERRY WIDOW
Dancer: Mireille Hassenboehler and Linnar Leers
Choreography by Ronald Hynd
Photography by Amitava Sarkar
## Houston Ballet Foundation and Affiliate
### Combined Statement of Financial Position
#### June 30, 2014

<table>
<thead>
<tr>
<th></th>
<th>General Fund</th>
<th>Endowment Fund</th>
<th>Plant Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$4,615,255</td>
<td>$223,571</td>
<td>$1,373,517</td>
<td>$6,212,343</td>
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<tr>
<td>Pledges receivable</td>
<td>622,373</td>
<td>35,000</td>
<td>-</td>
<td>657,373</td>
</tr>
<tr>
<td>Other receivables</td>
<td>64,241</td>
<td>3</td>
<td>-</td>
<td>64,244</td>
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<tr>
<td>Prepaid and deferred production expenses</td>
<td>480,517</td>
<td>-</td>
<td>-</td>
<td>480,517</td>
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<tr>
<td>Investments, at fair value</td>
<td>587,562</td>
<td>69,166,949</td>
<td>-</td>
<td>69,754,511</td>
</tr>
<tr>
<td>Land, building, equipment and costumes and sets, net</td>
<td>936,940</td>
<td>-</td>
<td>46,481,168</td>
<td>47,418,108</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>$7,306,888</td>
<td>$69,425,523</td>
<td>$47,854,685</td>
<td>$124,587,096</td>
</tr>
</tbody>
</table>

|                |              |                |            |             |
| **LIABILITIES AND NET ASSETS** |        |                |            |             |
| **LIABILITIES** |              |                |            |             |
| Accounts payable and accrued liabilities | $1,091,379   | -              | -          | $1,091,379  |
| Deferred revenue          | 4,704,561    | -              | -          | 4,704,561   |
| Due to (from) other funds | (3,293,612)  | 32,357         | 3,261,255  | -           |
| **TOTAL LIABILITIES**    | 2,502,328    | 32,357         | 3,261,255  | 5,795,940   |

|                |              |                |            |             |
| **NET ASSETS**  |              |                |            |             |
| Unrestricted    | 938,005      | 37,418,171     | 44,593,430 | 82,949,606  |
| Temporarily restricted | 3,866,555 | - | - | 3,866,555 |
| Permanently restricted | - | 31,974,995 | - | 31,974,995 |
| **TOTAL NET ASSETS** | 4,804,560 | 69,393,166 | 44,593,430 | 118,791,156 |

### TOTAL LIABILITIES AND NET ASSETS

|                |              |                |            |             |
| **TOTAL LIABILITIES AND NET ASSETS** |        |                |            |             |
THE NUTCRACKER
Dancer: Allison Miller and Joseph Walsh
Choreography by Ben Stevenson
Photography by Armita Savkar
Houston Ballet Foundation and Affiliate
Combined Statement of Activities
June 30, 2014

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OPERATING INCOME</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>$10,458,178</td>
<td>$ -</td>
<td>$ -</td>
<td>$10,458,178</td>
</tr>
<tr>
<td>Tuition</td>
<td>2,704,652</td>
<td>-</td>
<td>-</td>
<td>2,704,652</td>
</tr>
<tr>
<td>Special events</td>
<td>7,279,169</td>
<td>-</td>
<td>-</td>
<td>7,279,169</td>
</tr>
<tr>
<td>Investment</td>
<td>1,166,416</td>
<td>-</td>
<td>-</td>
<td>1,166,416</td>
</tr>
<tr>
<td>Other</td>
<td>1,381,068</td>
<td>-</td>
<td>-</td>
<td>1,381,068</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING INCOME</strong></td>
<td><strong>22,989,483</strong></td>
<td>-</td>
<td>-</td>
<td><strong>22,989,483</strong></td>
</tr>
</tbody>
</table>

| **OPERATING EXPENSES** | | | |
| Production and company | 17,661,661 | - | - | 17,661,661 |
| Ballet academy         | 3,269,822  | - | - | 3,269,822  |
| Fund-raising           | 1,045,182  | - | - | 1,045,182  |
| General and administrative | 1,910,594 | - | - | 1,910,594  |
| Special events         | 3,156,077  | - | - | 3,156,077  |
| **TOTAL OPERATING EXPENSES** | **27,043,336** | - | - | **27,043,336** |

| **DECREASE IN NET ASSETS FROM OPERATING ACTIVITIES BEFORE PUBLIC AND PRIVATE SUPPORT, RELEASES FROM RESTRICTIONS AND TRANSFERS** | | | |
| (4,053,853) | - | - | (4,053,853) |

| **PUBLIC AND PRIVATE SUPPORT CONTRIBUTIONS** | | | |
| 2,837,644 | 3,866,555 | - | 6,704,199 |

| **INCREASE (DECREASE) IN NET ASSETS FROM OPERATING ACTIVITIES BEFORE RELEASES FROM RESTRICTIONS AND TRANSFERS** | | | |
| (1,216,209) | 3,866,555 | - | 2,650,346 |

| **NET ASSETS RELEASED FROM RESTRICTIONS** | | | |
| 1,169,354 | (1,169,354) | - | - |

| **INCREASE (DECREASE) IN NET ASSETS FROM OPERATING ACTIVITIES BEFORE INTERFUND TRANSFERS** | | | |
| (46,855) | 2,697,201 | - | 2,650,346 |

| **INTERFUND RECLASSIFICATION** | | | |
| 50,000 | - | - | 50,000 |

| **INCREASE IN NET ASSETS FROM OPERATING ACTIVITIES** | | | |
| 3,145 | 2,697,201 | - | 2,700,346 |
### Houston Ballet Foundation and Affiliate
### Combined Statement of Activities, cont’d
### June 30, 2014

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ENDOWMENT ACTIVITIES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net appreciation on investments</td>
<td>10,445,137</td>
<td>-</td>
<td>200</td>
<td>10,445,337</td>
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<tr>
<td>Investment expenses, net</td>
<td>(141,909)</td>
<td>-</td>
<td>(450)</td>
<td>(142,359)</td>
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<tr>
<td>Interfund reclassification</td>
<td>(1,000,000)</td>
<td>-</td>
<td></td>
<td>(1,000,000)</td>
</tr>
<tr>
<td><strong>INCREASE IN NET ASSETS FROM ENDOWMENT ACTIVITIES</strong></td>
<td><strong>9,303,228</strong></td>
<td>-</td>
<td><strong>65,507</strong></td>
<td><strong>9,368,735</strong></td>
</tr>
<tr>
<td><strong>PLANT ACTIVITIES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>2,671,479</td>
<td>-</td>
<td>-</td>
<td>2,671,479</td>
</tr>
<tr>
<td>Interest and other expense, net</td>
<td>(38,548)</td>
<td>-</td>
<td>-</td>
<td>(38,548)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>(1,368,931)</td>
<td>-</td>
<td>-</td>
<td>(1,368,931)</td>
</tr>
<tr>
<td>Interfund reclassification</td>
<td>950,000</td>
<td>-</td>
<td>-</td>
<td>950,000</td>
</tr>
<tr>
<td><strong>INCREASE IN NET ASSETS FROM PLANT ACTIVITIES</strong></td>
<td><strong>2,214,000</strong></td>
<td>-</td>
<td>-</td>
<td><strong>2,214,000</strong></td>
</tr>
<tr>
<td><strong>TOTAL INCREASE IN NET ASSETS</strong></td>
<td><strong>11,520,373</strong></td>
<td><strong>2,697,201</strong></td>
<td><strong>65,507</strong></td>
<td><strong>14,283,081</strong></td>
</tr>
<tr>
<td><strong>NET ASSETS, beginning of year</strong></td>
<td>71,429,233</td>
<td>1,169,354</td>
<td>31,909,488</td>
<td>104,508,075</td>
</tr>
<tr>
<td><strong>NET ASSETS, end of year</strong></td>
<td>$82,949,606</td>
<td>$3,866,555</td>
<td>$31,974,995</td>
<td>$118,791,156</td>
</tr>
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Our full audit is available for viewing on our website: www.houstonballet.org
Houston Ballet Foundation and Affiliate
Combined Statement of Cash Flows
June 30, 2014

<table>
<thead>
<tr>
<th>CASH FLOWS FROM OPERATING ACTIVITIES</th>
<th>General Fund</th>
<th>Endowment Fund</th>
<th>Plant Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total increase (decrease) in net assets</td>
<td>$2,700,346</td>
<td>$9,368,735</td>
<td>$2,214,000</td>
<td>$14,283,081</td>
</tr>
</tbody>
</table>

Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:

- Net realized and unrealized gains on investments: (86,454) (10,445,138) - (10,531,592)
- Depreciation: 229,776 - 1,368,931 1,598,707
- Gain on disposal of land, building, equipment and costumes and sets: - - - -

Changes in:
- Pledges receivable: (206,691) - - (206,691)
- Other receivables: (11,699) - - (11,699)
- Prepaid and deferred production expenses: 150,688 - - 150,688
- Accounts payable and accrued liabilities: (2,168,936) (25,964) 2,250,435 55,535
- Deferred revenue: 404,649 - - 404,649

NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES: 1,011,679 (1,102,367) 5,833,366 5,742,678

CASH FLOWS FROM INVESTING ACTIVITIES:
- Capital expenditures: (571,162) - - (571,162)
- Decrease in restricted cash: 6,000,000 - - 6,000,000
- Purchase of investments: (163,107) (7,041,411) - (7,204,518)
- Proceeds from sales and maturities of investments: 118,275 2,208,422 - - 2,326,697

NET CASH (USED IN) PROVIDED BY INVESTING ACTIVITIES: (615,994) 1,167,011 (256,458) 294,559
<table>
<thead>
<tr>
<th>Fund Type</th>
<th>General Fund</th>
<th>Endowment Fund</th>
<th>Plant Fund</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td><strong>CASH FLOWS FROM FINANCING ACTIVITIES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note payments</td>
<td>-</td>
<td>5,500,000</td>
<td>5,500,000</td>
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<tr>
<td><strong>NET CASH USED IN FINANCING ACTIVITIES</strong></td>
<td>-</td>
<td>-</td>
<td>(5,500,000)</td>
<td>(5,500,000)</td>
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<tr>
<td><strong>NET INCREASE IN CASH AND CASH EQUIVALENTS</strong></td>
<td>395,685</td>
<td>64,644</td>
<td>76,908</td>
<td>537,237</td>
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<tr>
<td><strong>CASH AND CASH EQUIVALENTS, beginning of year</strong></td>
<td>4,219,570</td>
<td>158,927</td>
<td>1,296,609</td>
<td>5,675,106</td>
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<tr>
<td><strong>CASH AND CASH EQUIVALENTS, end of year</strong></td>
<td>$4,615,255</td>
<td>$223,571</td>
<td>$1,373,517</td>
<td>$6,212,343</td>
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<tr>
<td><strong>SUPPLEMENTAL DISCLOSURE</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Interest paid</td>
<td>$ -</td>
<td>$ -</td>
<td>38,893</td>
<td>38,893</td>
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Our full audit is available for viewing on our website: www.houstonballet.org
<table>
<thead>
<tr>
<th>Department</th>
<th>Advertising</th>
<th>Computer maintenance, software</th>
<th>Costumes, scenery and designers</th>
<th>Depreciation</th>
<th>Donor benefit expenses</th>
<th>General and Administrative Fund-raising and Special Events</th>
<th>Government Academy Academy</th>
<th>Houston Ballet Foundation and Affiliate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>$18,003,394</td>
<td>$2,458,778</td>
<td>$78,000</td>
<td>$2,996,127</td>
<td>$18,554,299</td>
<td>$18,003,394</td>
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<tr>
<td>Program Services</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Our full audit is available for viewing on our website: [www.houstonballet.org](http://www.houstonballet.org)*
IN THE MIDDLE, SOMEWHAT ELEVATED Dancers: Allison Miller and Chun Wai Chan
Choreography by William Forsythe
Photography by Amitava Sarkar
Staff

ADMINISTRATION
Executive Director, James Nelson*
General Manager, Jennifer Steiner
Company Manager, Angela Uchytil
Executive Assistant & Board Liaison, Daisy Perez

Wortham Theater Center Box Office
Customer Service Representatives: Lynn Chung, Sonya Compton,
Shannon Davidson, Arianna Day, Robert Delatte,
Katelyn Elder, Diana Ferreira, Ashlyn Landry, Cristina Muniz,
Claudia Pava, Berangeré Ross, Marcela Salisbury

FINANCE AND TECHNOLOGY
Director of Finance, Cheryl Lynn Zane*
Assistant Controller, Margot L. Curry
Director of Information Technology, MJ Bavaret
Human Resources Manager, Lacey DeLaine Chance
Payroll Manager, Carla Cortez
Computer Services Manager, Bobby Moseley*
Accounts Payable Manager, Diamantina Peña
Facilities Manager, Garth Luther
Network and Computer Associate, Alpha Parker
Receptionists, Janet Iden*, Monica Trevino

DEVELOPMENT
Director of Special Events, Patsy Chapman*
Director of Institutional Giving, Judy V. Waters*
Annual Fund Manager, Angela Ballantyne
Special Events Manager, Suzie Cadey
Institutional Giving Manager, Lindsey Hurst
Systems and Research Coordinator, Patrice McCracken
Development Processing Associate, Ana Gonzalez
Institutional Giving Associate, Allyson Krebeck
Special Events Associate, Sharon Powers
Assistant to the Director of Special Events, Javannie Owen

MARKETING AND PUBLIC RELATIONS
Director of Marketing & PR, Andrew Edmonson*
Marketing Manager, Elizabeth Cleveland
Box Office Manager, Lauren Gayden
Box Office Manager, Carlyn Scott
Public Relations Manager, Sarah Lam
Subscriptions Manager, Jessica Landry
Ticket Services Manager, Angela Lee*
Web/Digital Media Project Manager, Christine Price
Public Relations Associate, Kimberly Cedeño
Group Sales Associate (Corporations), Pamela Perry
Group Sales Associate, Catrinia Ruben
Marketing/PR Consultant, Connie McMillian Turner

MUSIC
Music Director, Ermanno Florio*
Orchestra Manager/Music Administrator, Richard Reeves*
Concertmaster, Denise Tarrant*
Music Librarian/Pianists’ Manager, Theresa Hanebury*
Principal Pianist/Music Coordinator, Katherine Burkwall-Ciscon*
Company Pianist, William Marsden
Academy Pianists’ Coordinator, James Sudbury
Academy Pianists, Grecia Lavanderos*, Jaime Malagon,
James Sudbury, Tarana Taylor, Jennifer Edmondson
Academy Part-Time Pianists, Donna Cameron, Tomoe Hayashi,
Ning-Chih Hsu, Pelayo Parlade, Krystel Grauvogel
Academy Percussionists, Aaron Hermes, Ilya Kolosz, Robert Smalls
ARTISTIC
Artistic Coordinator, Yahudi Castañeda
Student Service Coordinator, Molly LeBeau
Administrative Associate, Margrett Weingarten
Education and Outreach Manager, Chase Cobb
Outreach Coordinator and Curriculum Specialist, Jennifer Sommers
Outreach Associate, Lauren Anderson*
Academy Instructors and Teaching Artists, Paul Appleman,
Alex Arizpe, Susan Bryant*, Amy Cain, Jeanne Doornbos*,
Michele Kitchen, Andrew Murphy, Sarah Oakley, Sandra Organ*,
Frances Perez-Ball, Sally Rojas*, Michael Remson,
Krissy Richmond*, Sarah Yarbrough
Pilates Team, Jo Yost Ulrich*, James Harren*
Sarah Mifsud, Carrie Nichols
School Psychologist, Dr. Brian Goonan
Administrative Assistant, Sydnee Houlette
Summer Dorm Chaperone, Kathy Hatch
Resident Dorm Manager, Hannah Andis
Academic Advisor, Nathaniel Nakadate, Lillian Schafer

* denotes 10 or more years with Houston Ballet

ACADEMY
Director of Academy, Shelly Power*
Ballet Master HBII, Claudio Munoz*
Upper School Principal, Sabrina Lenzi
Middle School Principal, Cheryne Busch
Lower School Principal, Priscilla Nathan Murphy*
Lower School Instructor, Elizabeth Everitt
Administrator, Ashby Baldock
Registrar, Andrea Duarte

Image courtesy of Gensler. Photography by Nic Lehoux
Donors

DANCE WITH US CAMPAIGN
Houston Ballet thanks the following leadership donors for their generous support of the Dance With Us! Campaign to build our new Center for Dance and to strengthen Houston Ballet’s Endowment.

$5,000,000 +
Albert & Margaret Alkek Foundation
The Brown Foundation, Inc.
Houston Endowment Inc.
Bob and Cindi Blakely
Greggory and Patrick Burk/JD Fields & Company, Inc.
Estate of Lawrence E. Carlton
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Sharon and Donald Erskine

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Houston Ballet Barre
Houston Ballet Guild
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Anita B. Stude Memorial Fund

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Melza M. and Frank Theodore Barr Foundation, Inc.
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H-E-B
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Hon. Robert Mosbacher, Sr./Hon. Mica Mosbacher
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Carol E. Tag
Lynn Wyatt

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Myra and Ira B. Brown
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Sterling-Turner Foundation
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Michelle and Lorne Bain
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Enbridge Energy Partners LP
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$25,000 - $49,999

$10,000 to $24,999

$5,000 to $9,999

$2,500 to $4,999

$1,000 to $2,499

$500 to $999

$250 to $499

$100 to $249

$50 to $99

$25 to $49

$10 to $24

$5 to $9

$2 to $4

$1 to $3

$0.50 to $1

$0.25 to $0.50

$0.10 to $0.25
ENDOWMENT FUND

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

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

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

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

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

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

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

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

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

$5,000,000+
The Brown Foundation, Inc.
Estate of Frederick Adrian Lee

$3,000,000 - $4,999,999
Estate of Mr. George W. Ernst Jr.
The Wortham Foundation, Inc.

$1,000,000 - $2,999,999
The Cullen Foundation
The Cullen Trust for the Performing Arts
Houston Endowment Inc.
Estate of Harry Masterson

$500,000 - $999,999
National Endowment for the Arts
Mr. Fayez Sarofim

$100,000 - $499,999
AIG American General/AIG VALIC
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Anonymous
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Westlake Group
Mr. and Mrs. Wayne G. Wickman
ANNUAL FUND
Corporations, Foundations, and Public Agencies
Houston Ballet gratefully acknowledges the support of the following corporations, foundations, and public agencies to the Annual Fund.

$500,000+
The Brown Foundation, Inc.

$250,000-$499,999
City of Houston and the
Theater District Improvement, Inc.
The Wortham Foundation, Inc.

$100,000-$249,999
City of Houston through the
Miller Theatre Advisory Board, Inc.
The Cullen Foundation
The Cullen Trust for the Performing Arts
Houston Ballet Guild
Houston Endowment Inc.
Houston Methodist
The Shubert Foundation, Inc.
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Beauchamp Foundation
Chevron
National Endowment for the Arts

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Wonderful Windows and Siding
ANNUAL FUND
Matching Gift Organizations
Through their Matching Gift Programs, the following organizations have generously contributed to the Houston Ballet Foundation during the season.

<table>
<thead>
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<th>Amount</th>
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ANNUAL FUND
Individual Donors
Houston Ballet gratefully acknowledges the support of the following individuals to the 2014 Annual Operating Fund.

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<th>Amount</th>
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<td>$25,000+</td>
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