

HoustonBallet

Margaret Alkek Williams Jubilee of Dance | December 6, 2019





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MARGARET ALKEK WILLIAMS
JUBILEE OF DANCE

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The repertoire and artists behind the outstanding one-night-only showcase

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Janie Parker and William Pizarro in Ben Stevenson's *Emeralds Pas de Deux*. Photo by B. Cornell



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50TH ANNIVERSARY SEASON

the Sleeping Beauty

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FIRST POSITION

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And Many More...

The history behind Houston Ballet's
50th birthday

AMBITION, CREATIVE SPIRIT, AND INNOVATION can each be used to describe Houston. Quite literally, it's a "shoot for the moon" kind of city, so it's no wonder its ballet company has followed suit. From simple beginnings to world stages, Houston Ballet forged its path with grace, style, and sheer determination.

1966-1969

In 1966, Houston Ballet, under the direction of Russian ballerina Nina Popova, planned a limited run performance. Students were trained to perform *Giselle* alongside ballet superstars Carla Fracci and Erik Bruhn. The performance was a hit and revealed a thirst for ballet in Houston. The organization held auditions around the nation, contracting 16 dancers. In 1969, Houston Ballet's first professional company was born.



Pas de Dix, Choreography by George Balanchine © The George Balanchine Trust
Judith Aalen and Anthony Sellers in Houston Ballet's first Jokes Fall performance

1976-1987

In 1976, Ben Stevenson OBE became Artistic Director. Over the next 11 years, the company expanded from 28 to 43 dancers, increased the budget from \$1 million to \$5.5 million, and bolstered the Academy from 300 to 650 students. Houston Ballet acquired and commissioned works from choreographers including Ronald Hynd, John Cranko, and Sir Frederick Ashton. Stevenson also built legendary works on the company including *Cinderella* (1976), *The Sleeping Beauty* (1978), and *Peer Gynt* (1981).

In 1987, the company stepped onto the new Wortham Theater Center's Brown Theater stage. Built specifically with the needs of the ballet in mind, it allowed the company to produce grander productions and bigger seasons.

1987-2003

By the time the Wortham Theater Center opened, Houston Ballet had already performed two versions of *The Nutcracker*. Now that the company had a world class performance space, Stevenson revamped his version of the holiday classic and legendary designer Desmond Heely was hired to create

sets and costumes. Houston Ballet became a hub for premieres including Christopher Bruce's *Ghost Dances* (1988), Trey McIntyre's *Skeleton Clock* (1990), and Ronald Hynd's *The Merry Widow* (1995).

The organization attracted top talent including Cuban dancer Carlos Acosta, Principal Dancer Lauren Anderson, and Music Director Ermanno Florio, who joined in 1992 to propel the already stellar Houston Ballet orchestra to a world class level. In 2013, Stevenson stepped down as director, and Houston Ballet's Board turned to a gifted Australian choreographer, Stanton Welch.

2003 - PRESENT

In 2003, Welch became Artistic Director. At the time, Houston Ballet was also led by Managing Director Cecil C. Conner who joined the organization in 1995. In 2011, the Houston Ballet Center for Dance was complete. As the largest facility completely devoted to a professional dance company in the nation, it gave room to grow with nine studios and a transformational black box, The Margaret Alkek Williams Dance Lab.

In 2012, Jim Nelson became

Executive Director. Touring turned into a major priority and gave the company worldwide recognition while attracting top talent. In 2016, the company took its largest tour to date, staging 12 performances of Welch's *Romeo and Juliet* in Melbourne, Australia.

2016 also saw the completion of Houston Ballet's largest production to date, Stanton Welch's *The Nutcracker*. Complete with sets and costumes from designer Tim Goodchild, *The Nutcracker* boasts roles for more than 200 Academy students. The Houston Ballet Academy has become one of the best ballet schools on the planet, teaching more than 1,000 students annually. Currently, 60% of the company has received training through the Academy.

In 2017, Hurricane Harvey forced the Ballet to evacuate its performance space in the Wortham Theater Center for an entire year. However, through the dedication and support of its board, donors, staff, and friends around the world, Houston Ballet is rocketing into the future. The company continues to prioritize building its repertoire of work and has become an Eden for ballet's top creative minds to gather.

– Alexandra Di Nunzio



UPLIFT

SPOTLIGHT: ANNE AND DON GRAUBART

Dedicated for decades, Anne and Don Graubart vow to safeguard Houston Ballet for generations to come.

On playing their role: “We’ve been involved for nearly 40 years, at times intimately involved!” She, a Guild member, Trustee, Executive Committee member, serving on the search committee that hired Stanton Welch; and he, serving as financial advisor to the endowment for 25+ years. “Houston Ballet is a treat for the eyes, ears, and soul – including the company in our estate plans was a natural next step as we’ve felt like part of the family.”

On making a planned gift: Wowed by the opening of the state-of-the-art Center for Dance in 2011 and with firsthand knowledge of the Ballet’s finances, “We know Houston Ballet is committed to good stewardship and

actively building and preserving the financial resources necessary to support its mission, both now and in the future. What better investment can we make than in the company we believe in?”

On leaving a legacy: “Philanthropy has been important in our lifetime and we believe that our success should fund what we care about. We can’t imagine a better footprint to leave in our Houston community than one of support for our Ballet, ensuring that it continues in excellence for our grandchildren and yours.”

For more information on leaving a legacy gift, please contact Megan Raines at mraines@houstonballet.org or 713.535.3241.



Photo courtesy of The Graubarts

ANATOMY OF A SCENE

A Trip to the Big Easy

Houston Ballet heads to New Orleans on March 28, 2020

LOUISIANANS AND HOUSTONIANS have a lot in common: good food, high humidity, Southern hospitality, and soon Houston Ballet. This March, the Company tips its hat to its touring roots for the second time during its golden anniversary season as it moseys across the bayou to New Orleans.

Houston Ballet Soloist Bridget Kuhns is no stranger to touring. She’s danced on a dozen tours in less than a decade, between Houston Ballet II and the professional company.

“When you tour, it is a really nice way for you to get to know what that city is used to,” says Kuhns. “It’s really nice to be able to share your craft and bring something that audience might

not have ever seen.”

While the lineup is tentative (With 50 years of repertoire, you’d have a hard time choosing too!), NOLA stands to see pieces by the country’s leading choreographers. Regardless of the combination of works that make it into the final program, Louisianans can look forward to a performance unlike that of any other ballet company.

“I think without fail, Houston Ballet always shows any city we go to that our dancers can do just about anything,” says Kuhns. “I always hear it anytime we go somewhere. They are wowed that everything is so different and that our dancers just put on a different hat and switch it to a

new character with a different style. Not everywhere is like that. That’s very specific to Houston Ballet, and choreographers say it when they come in and work with us.”

With less than 400 miles separating the cities, Houstonians have even more reason to follow their namesake ballet company to the Big Easy.

“New Orleans is fun,” says Kuhns. “You can come see some ballet. You can go have some beignets. There’s so much art going on in that city. It will be nice to see such a diverse rep there. We always like having our locals on tour. I think it’s great when we see their photos and that they’re there having fun with us.” – Jacalyn Lawton

Artists of Houston Ballet in Christopher Bruce’s *Hush*. Photo by Amitava Sarkar



EN POINTE

Dear Margaret

Thank you from Executive Director Jim Nelson

MARGARET ALKEK WILLIAMS is one of the shining jewels in Houston's cultural firmament. Her impact on arts in the city has been as widespread as it has been transformative. Houston Ballet has been honored and graced by her friendship and leadership for many years. Without a doubt, Margaret has changed the course and trajectory of this organization.

Some highlights of her remarkable generosity to the company: Her landmark support of our 'Dance with Us Campaign' ensured that Houston boasts the largest facility dedicated to dance in the country. We're grateful that the Margaret Alkek Williams Dance Lab in our Center for Dance provides such versatile space for rehearsals, public programs such as Dance Talks, and community performances. Through this theater space, thousands of children and adults are engaged with dance each year, some for the very first time.

In 2006, Margaret welcomed Stanton Welch as Houston Ballet's new Artistic Director in the most magnificent manner by underwriting a glittering new production of *Swan Lake*, Stanton's first full length production for the company. This blockbuster production continues to bring in new audiences and has toured the world with us, ensuring Houston Ballet's international reputation.

Speaking of performances, you should also know that Margaret has endowed our annual gala this evening and in perpetuity. The Margaret Alkek Williams Jubilee of Dance showcases the diversity, artistic depth and technical range of Houston Ballet, highlighting the best and brightest of our company.

Margaret - Your enlightened leadership and astonishing generosity have been instrumental to the Ballet's success for so many years and provides foundational support for the company's very bright future. Stanton and I want to express our profound thanks to you for your devotion and commitment. We could not be more thrilled to celebrate you this evening. - *Jim Nelson*

Margaret Alkek Williams and Jim Nelson. Photo by Wilson Parish

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MARGARET ALKEK WILLIAMS JUBILEE OF DANCE



Principal Karina González. Photo by Claire McAdams

Overture

A note from the Artistic Director



**Stanton Welch AM,
ARTISTIC DIRECTOR**

WHEN I LOOK AT HOW far Houston Ballet has come as an organization, I'm humbled by my place in its story. For 50 years, this company has been pushing boundaries and reaching for the stars, helmed by some of the greatest names within the ballet world. This year, the Margaret Alkek Williams Jubilee of Dance is curated to celebrate Houston Ballet's rich history and honor our tremendous growth. This fledgling company has blossomed into the fifth largest ballet company in the nation, with a quality and artistic scope that's second to none. So many creative minds, incredible supporters, enthusiastic patrons, and world-renowned artists have shaped Houston Ballet; I would be remiss if I did not extend my deepest gratitude for their outstanding generosity. We are honored to have so many members of our Houston Ballet family in the audience this evening as we look back on our history and look forward into our next great 50 seasons. Thank you all and enjoy the show.



**WORTHAM THEATER CENTER
Houston, Texas
December 6, 2019**

This performance lasts approximately three hours. There will be two intermissions, the first lasting twenty minutes and the second fifteen minutes.

See insert for casting.

Houston Ballet Orchestra conducted by Ermanno Florio and Craig Kier

Lighting Design/Recreation by Lisa J. Pinkham

Projection Design by Wendall K. Harrington

Stanton Welch AM ballets in memory of Mark Scioneaux.

ACT I

OVERTURE

Music by Igor Stravinsky (1882-1971),
Apollon musagète

WORLD PREMIERE

BARRE

Formation of school...

Choreography by Claudio Muñoz
Music by Giuseppe Verdi (1813-1901),
The Four Seasons – Winter; Summer (excerpts)
Emily Barrett, Pianist

CLASS

Training for the stage

Choreography by Stanton Welch AM
Music by Johann Sebastian Bach (1685-1750),
Selection from *The Goldberg Variations*
Yi-Chiu Rachel Chao, Pianist

GISELLE

The catalyst for creating the professional company

Choreography by Stanton Welch AM after Jean Coralli (1779-1854) and Jules Perrot (1810-1892)
Music by Adolphe Adam (1803-1856)
Costume Design by Roberta Guidi di Bagno

FLOWER FESTIVAL AT GENZANO

Inaugural performance at Jones Hall
Choreography by August Bournonville (1805-1879)
Music by Edvard Helsted (1816-1900) and Holger Simon Paulli (1810-1891)

PAQUITA

The company's first season at Miller Outdoor Theatre
Choreography by Stanton Welch AM, after Marius Petipa
Music by Leon Minkus (1826-1917)

THREE PRELUDES

Houston Ballet's first Ben Stevenson ballet
Choreography by Ben Stevenson OBE
Music by Sergei Rachmaninoff (1873-1943), *Opus 32, No. 10 in B Minor*
Katherine Burkwall-Ciscon, Pianist

ESMERALDA

The quest for the gold at the International Ballet Competition
Choreography by Ben Stevenson OBE
Music by Cesare Pugni (1805-1870)
Arranged by Riccardo Drigo (1846-1930)
Costume Design by Ray Delle Robbins

PEER GYNT

First original Ben Stevenson conception & choreography
Choreography by Ben Stevenson OBE
Music by Edvard Grieg (1843-1907)
Arranged by John Lanchbery
Costume Design by Peter Farmer (1936-2017)
Arranged from the play by Henrik Ibsen (1828-1906)

INDIGO

Houston Ballet's first Stanton Welch original
Choreography by Stanton Welch AM
Music by Antonio Vivaldi (1678-1741), *Cello Concerto in B minor, AV424*
Costume Design by Stanton Welch AM
Erika Johnson, Cellist



Principal Charles-Louis Yoshiyama in Stanton Welch's *Sons de L'Âme*. Photo by Sébastien Maréchal

Mirella Hassenboehler in Stanton Welch's *Nosotros*. Photo by Amitava Sarkar

SONS DE L'ÂME

A collaboration amongst the world's finest
Choreography by Stanton Welch AM
Music by Frédéric Chopin (1810-1849), *Andante Spianato Op. 22*
Yi-Chiu Rachel Chao, Pianist

SYLVIA

Houston Ballet today
Choreography by Stanton Welch AM
Music by Léo Delibes (1815-1910)
Costume Design by Jérôme Kaplan

WORLD PREMIERE

TARANTELLA

The future of Houston Ballet
Choreography by Stanton Welch AM
Music by Louis Moreau Gottschalk (1829-1869), *Grande Tarantelle*
Reconstructed and Orchestrated by Hershy Kay (1919-1981)
Katherine Burkwall-Ciscon, Pianist
Jennifer Edmondson, Pianist

ACT II

REFLECTIONS

Choreography by Justin Peck
Music by Sufjan Stevens
Costume Design by Ellen Warren
Lighting Design by Brandon Stirling Baker
Katherine Burkwall-Ciscon, Pianist
Yi-Chiu Rachel Chao, Pianist

ACT III

NOSOTROS

Choreography by Stanton Welch AM
Music by Sergei Rachmaninoff (1873-1943), *Rhapsody on a Theme by Paganini, Op. 43*
Costume Design by Stanton Welch, realized by Pat Padilla and Thomas Boyd
Lighting Design by Christina R. Giannelli
Katherine Burkwall-Ciscon, Pianist

MARGARET ALKEK WILLIAMS

JUBILEE OF DANCE

ARTISTIC PROFILES

STANTON WELCH AM Artistic Director, 2003- Choreographer

In July 2003, Australian Stanton Welch AM assumed leadership of Houston Ballet, America's fifth-largest classical ballet company. Since he took the helm of the company, Mr. Welch has revitalized Houston Ballet, bringing in new dancers, commissioning new works, and attracting a top-flight artistic staff. Mr. Welch has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, America Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and the Royal Danish Ballet. Mr. Welch was born in Melbourne to Marilyn Jones OBE and Garth Welch AM, two of Australia's most gifted dancers of the 1960s and 1970s. In 1989, he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing various principal roles. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Bejart. In 1995, Mr. Welch was named resident choreographer of The Australian Ballet. For his contributions to the world of dance, he was awarded the Order of Australia (AM) in June 2015. For Houston Ballet, he has choreographed more than 20 works, including a full-length narrative ballet *Marie* (2009), inspired by the life of the legendary Marie Antoinette, and spectacular stagings of *Swan Lake* (2006), *La Bayadère* (2010), *Romeo and Juliet* (2015), *Giselle* (2016), *The Nutcracker* (2016), and *Sylvia* (February 2019).

BEN STEVENSON OBE Artistic Director Emeritus, 1976-2003 Choreographer

Ben Stevenson served as Artistic Director of Houston Ballet from 1976 to 2003, raising the company from a regional troupe of 28 dancers to an internationally acclaimed ensemble of over 50 artists. During his tenure, he developed Houston Ballet's repertory by acquiring the works of the world's most respected choreographers, commissioning new works, staging the classics, and choreographing original works. For his contributions to international dance, Mr. Stevenson was named an Officer of the Order of the British Empire (OBE) by Queen

Elizabeth II in the New Year's Honors List in December 1999. In April 2000, he was presented with the Dance Magazine Award. In July 2003, he was appointed Artistic Director Emeritus of Houston Ballet, and the company's affiliated school was renamed Houston Ballet's Ben Stevenson Academy in recognition of his enormous contribution to both Houston Ballet's professional company and its school. In his position as Artistic Director Emeritus, he continues to stage his works for Houston Ballet and for other companies nationally and internationally. Mr. Stevenson, a native of Portsmouth, England, received his dance training at the Arts Educational School in London. Upon his graduation, he was awarded the prestigious Adeline Genée Gold Medal, the highest award given to a dancer by the Royal Academy of Dancing. He performed with the Sadler's Wells Royal Ballet and English National Ballet where, as a principal dancer, he performed leading roles in all the classics. In 1968, Rebekah Harkness invited him to New York to direct the newly formed Harkness Youth Dancers. After choreographing *Cinderella* in 1970 for the National Ballet in Washington, D.C., he joined the company in 1971 as co-director with Frederic Franklin. In 1976, Mr. Stevenson was appointed Artistic Director of Houston Ballet. Over the next 27 years, he choreographed for Houston Ballet distinguished versions of the full-length works *Swan Lake*, *Romeo and Juliet*, *Cinderella*, *The Nutcracker*, *The Sleeping Beauty*, *Coppélia*, *Don Quixote*, and original productions of *Peer Gynt*, *Dracula*, *The Snow Maiden*, and *Cleopatra*. In July 2003, Mr. Stevenson assumed the artistic directorship of Texas Ballet Theater in Fort Worth, Texas.

JAMES CLOUSER

Interim Artistic Director, 1975-76

James Clouser, former principal dancer and ballet master with the Royal Winnipeg Ballet first came to Houston Ballet in 1969 to stage the *Flower Festival at Genzano Pas de Deux*. In 1972, he joined the company as ballet master before being promoted to resident choreographer in 1974. Clouser served as acting artistic director of Houston Ballet from February 1975 until May 1976. Notable among his contributions to Houston were the classical *Con Spirito*, *Napoli Act*

III, *Carmina Burana*, and *Caliban*, the first full-length rock ballet staged in the US. After leaving Houston Ballet, he founded Space/Dance/Theater. He served as Director of the Dayton Ballet in the early 1990s and has been on the faculties of the Juilliard School, Loretto Heights College, Texas Christian University and University of North Texas. After his retirement in 2000, he turned an interim position at the School of Dance at the University of Arizona into a second career. He helped establish the school's outstanding men's program in conjunction with Director Jory Hancock (a Houston Ballet alumnus and the star of the original *Caliban*). Among Mr. Clouser's many awards were the first Award for Artistic Merit granted by the Texas Commission on the Arts, a Canada Council Grant for study at the Bolshoi and Kirov in Russia and a lifetime achievement award from CORPS de Ballet International.

CLAUDIO MUÑOZ

Ballet Master, Houston Ballet II Choreographer

Claudio Muñoz joined Houston Ballet's Academy in 1999. Mr. Muñoz worked with many choreographers, including John Cranko, George Balanchine, Ben Stevenson, Ronald Hynd, and Vicente Nebrada. During his career as a dancer, he filled principal roles in Peru, Uruguay, Argentina, and New York. In 1989 he founded the Chamber Ballet of Santiago. Mr. Muñoz has taught in Paraguay, Bolivia, Peru, and the United States. He has taught in Latin America, Asia and Australia. He also worked as an instructor for the Ballet Nacional de Chile, Ballet de Santiago, and Ballet Nacional de Peru. Mr. Muñoz has won several medals in international competitions and first place at the Prix de Lausanne (2010). In 1996, Mr. Muñoz was awarded "Best Teacher" at the Interdance Competition. Mr. Muñoz has staged a ballet for Ben Stevenson at Florida Ballet, and Stanton Welch's work at Cincinnati Ballet and Tulsa Ballet. Mr. Muñoz also coaches Houston Ballet II students for the Prix de Lausanne and Beijing International Ballet Competition. In 2007 and 2011, he served as judge for the Youth America Grand Prix around the world. In 2016 he received the Dance Teacher Award by Dance Teacher Magazine. Mr. Muñoz feels honored to work at Houston Ballet for 20 years.

JUSTIN PECK

Choreographer, *Reflections*

In 2009, Peck began choreographing at the New York Choreographic Institute. In 2014, after the creation of his acclaimed ballet *Everywhere We Go*, he was appointed Resident Choreographer of New York City Ballet. Peck has created over 30 works, performed by New York City Ballet, Paris Opera Ballet, San Francisco Ballet, Pacific Northwest Ballet, Dutch National Ballet, Joffrey Ballet, Houston Ballet, Pennsylvania Ballet and more. His collaborators include composers Sufjan Stevens, Bryce Dessner, Dan Deacon, Caroline Shaw, M83; visual artists Shepard Fairey, Marcel Dzama, John Baldessari, Jules de Balincourt; fashion designers Mary Katrantzou, Humberto Leon, Tumori Chisato, Dries Van Noten. In 2015, his ballet *Rodeo: Four Dance Episodes* won the Bessie Award for Outstanding Production. Peck choreographed the 2018 Broadway revival of *Carousel*, directed by Jack O'Brien and starring Jesse Mueller, Joshua Henry, and Renée Fleming, winning him the Tony Award for best choreography, the Drama Desk Award for Outstanding Choreography, and the Outer Critics Circle Award for Outstanding Choreography. Peck has also choreographed and consulted for feature films, including *Red Sparrow*, starring Jennifer Lawrence and Joel Edgerton, directed by Francis Lawrence and most recently *West Side Story*, directed by Steven Spielberg, hitting theaters in December 2020.

LISA J. PINKHAM

Lighting Designer

Lisa J. Pinkham has designed lighting for over 200 ballets, operas, and plays. Her lighting can be seen in the repertoires of many national companies. She enjoys a successful relationship with Stanton Welch AM, and has designed the lighting for many of his ballets, including *Maninyas*, *Taiko*, *Tu Tu*, and *Falling* for San Francisco Ballet; *Madame Butterfly* for Boston Ballet and Houston Ballet; *Clear* for American Ballet Theatre; and *Swan Lake*, *Play*, *Cinderella*, *Tapestry*, *Marie*, *The Rite of Spring*, *Sons de L'âme*, *Paquita*, *The Young Person's Guide to the Orchestra*, *Romeo and Juliet*, *Zodiac*, *Giselle*, *The Nutcracker*, and *Sylvia*.

WENDALL K. HARRINGTON

Projection Designer

Wendall Harrington designed the projections for Stanton Welch's *Sylvia* (2019). She received the Drama Desk, Outer Critics Circle, and American Theatre Wing awards for *The Who's Tommy*. Her Broadway credits include: *All The Way*, *Grey Gardens*, *Putting It Together*, *The Capeman*, *Ragtime*, *Company*, *Driving Miss Daisy*, *The*

Demi Soloist Mackenzie Richter and Corps de Ballet dancer Andrew Veeseri in Stanton Welch's class. Photo by Anniava Salkar



MARGARET ALKEK WILLIAMS
JUBILEE OF DANCE

Will Rogers Follies, The Heidi Chronicles, My One and Only, and They're Playing Our Song. Opera credits include: *Werther, The Grapes of Wrath, Nixon In China, A View from the Bridge, Rusalka, The Photographer, and The Magic Flute.* Ballet credits include: *Firebird, Anna Karenina, Seranata Ratmansky, The Fairy's Kiss, with Alexei Ratmansky; Othello, (Lubovitch) Don Quixote* with Joffrey Ballet, *Ballet Mecanique* (Varone), and *A Midsummer Night's Dream* (Balanchine). She is the head of the projection design concentration at the Yale.

EMILY BARRETT

Pianist, Barre
 Emily comes to Houston from Chicago, by way of the United Kingdom where she recently completed her Masters of Music in Piano for Dance from the Royal Conservatoire of Scotland. As part of her degree, Emily served as a full-time music staff member of Scottish Ballet and was principal pianist on the world premiere of Sophie Laplane's *Dextera*. Prior to pursuing a career as a rehearsal pianist, Emily was a staff accompanist at the Joffrey Academy of Dance, A&A Ballet, and Visceral Dance Chicago/Center in addition to accompanying elsewhere throughout the city of Chicago. She has previously played for American Ballet Theatre, Alvin Ailey American Dance Theatre, San Francisco Ballet School, Atlanta Ballet, Mark Morris Dance Group, Northern Ballet, and the Youth America Grand Prix.

KATHERINE BURKWALL-CISCON

Pianist, Three Preludes, Tarantella, Reflections and Nosotros
 Chicago native Katherine Ciscon received her bachelor's degree in piano from Rice University's Shepherd School of Music, and a double master's degree in piano performance and collaborative arts from the University of Houston Moores School of Music. She was named Principal Pianist of Houston Ballet in 1995 and has also been a vocal coach and visiting artist professor of music at the Moores School of Music. While at Houston Ballet, Ms. Ciscon has performed as soloist in the world premieres of Stanton Welch's *Nosotros* and *The Core*, Justin Peck's *Reflections*, Garrett Smith's *Reveal*, James Kudelka's *Passion*, Ben Stevenson's *Eclipse*, and Trey McIntyre's *Bound*, among others. She has also been featured as soloist in many works, including Stanton Welch's *Sons de L'âme* and *Tu Tu*, William Forsythe's *Artifact Suite*, Mark Morris's *Drink to Me Only with Thine Eyes*, Jerome Robbins's *The Concert (Or the Perils of Everybody)*, and George Balanchine's *Rubies, Ballet Imperial, and The Four Temperaments*.

YI-CHIU RACHEL CHAO

Pianist, class, Sons de L'âme, and Reflections
 Taiwan native Yi-Chiu Rachel Chao has performed extensively as a solo and collaborative pianist in Taiwan, Canada, and the United States. She has won prizes including

the Taiwan National Piano Competition, MTNA Competition, Phoenix Symphony Guild Young Musicians Competition, Sorel Medallion Piano Collaboration Competition, and Bradshaw & Buono International Piano Competition. She has performed at Carnegie-Weill Recital Hall, the Chicago Cultural Center as part of the Dame Myra Hess Memorial Concert Series, and the Houston Hobby Center. Ms. Chao is currently a staff pianist for the voice program at the Shepherd School of Music at Rice University; she is also on piano faculty at New Heart Music Ministries and maintains a private studio in the area of Richmond, TX. She has collaborated with the Houston Grand Opera, the Mercury: The Orchestra Refined, and frequently collaborates with Houston Ballet, most recently for the New York City tour performing Justin Peck's *Reflections*. Ms. Chao has previously taught at California State University, Bakersfield, served on piano faculty at Camp Encore-Coda in Sweden, Maine, and was the pianist for Houston Masterworks Chorus for six season. Ms. Chao studied with Walter Cosand at Arizona State University for her bachelor's of music, and with Alan Chow at Northwestern University for her master's and a doctorate of music in piano performance.

JENNIFER EDMONDSON

Pianist, Tarantella
 Jennifer Edmondson has been a pianist with Houston Ballet since 2014. During this time, she has assisted with company rehearsals for both full-length ballets and short works, including Justin Peck's *Year of the Rabbit* and Jerome Robbins' *The Cage*. Jennifer was also part of the piano duo performing *Studies* for the Houston Ballet Academy Spring Showcase in 2016. Before coming to Houston, she worked as a freelance pianist in the Kansas City area. Jennifer received her Master of Music in Piano Performance and an M.M. in Music Composition from the University of Missouri-Kansas City Conservatory in 2012.

ERIKA JOHNSON

Cellist, Indigo
 A native Houstonian, Erika Johnson is a graduate of the Moores School of Music at the University of Houston, where she studied with Laszlo Varga. Mrs. Johnson has been a member of the Houston Grand Opera Orchestra since 2001 and currently serves as Assistant Principal Cello of both the Houston Grand Opera and the Houston Ballet. As a soloist and chamber musician, Erika enjoys performing many styles of music, both on stage and in the studio. In the Houston area, she also performs regularly with Mercury, Ars Lyrica, and River Oaks Chamber Orchestra.

ERMANNO FLORIO

Conductor
 Ermanno Florio has impressed both audiences and critics in the major centers of Europe, North America, and Asia. The extremely versatile Mr.

Florio has well distinguished himself in genres of symphonic, operatic, and balletic repertoire. Mr. Florio maintains an active conducting schedule that has included extensive engagements with the world's major ballet companies. In 1985, Mr. Florio was appointed Principal Conductor and Music Administrator of The National Ballet of Canada by Erik Bruhn and since 1992 has held the position of Music Director of Houston Ballet. From 1998 to 2001, Mr. Florio held the position of Music Director of American Ballet Theatre. In March 2004, Mr. Florio was appointed Music Director of Het Nationale Ballet in Amsterdam and currently continues his relationship with the company as Principal Guest Conductor. Mr. Florio's extensive discography includes DVD releases of critically acclaimed performances of *The Sleeping Beauty, La Sylphide, Onegin, Cinderella, The Merry Widow, Alice, The Nutcracker, La Ronde, and Le Corsaire* with ABT, which won an Emmy for Outstanding Classical Program in the Performing Arts. Mr. Florio's DVD recording of *Don Quichotte* with L'Orchestre de L'Opera National de Paris also won the Cannes Classical Music Award for Best DVD in the category of Concert and Ballet Recordings. Mr. Florio's music arrangements include scores for Patrice Bart's *Tchaikovsky, Das Flammende Hertz, and Gustaf III*; Stanton Welch's *Marie* and *La Bayadère*; and Asami Maki's *La Dame aux Camelias*. Mr. Florio's guest engagements this season will include performances with the Vienna State Opera Ballet and the Dutch National Ballet.

CRAIG KIER

Conductor
 In the 2019-2020 season, Craig Kier makes his Annapolis Opera debut, returns to Houston Ballet, the Brevard Opera Center, the National Symphony Orchestra as an assistant to Music Director Gianandrea Noseda, and continues his work as Director of the Maryland Opera Studio, a position he has held since 2014. Last season's engagements included his San Francisco Merola Opera Center debut, Indianapolis Opera debut, a return to Opera Birmingham and Houston Ballet, and leading the year-long Kurt Weill Festival at the University of Maryland as Artistic Director. Recent season highlights include *The Rape of Lucretia* with Wolf Trap Opera, *La cenerentola* with Brevard Opera Center, *Don Pasquale* with Anchorage Opera, *Madama Butterfly* with Arizona Opera, *Falstaff* with Opera Saratoga, *La traviata* with Opera Birmingham, and since 2011, a relationship with Houston Ballet leading their production of *The Nutcracker*. From 2010-2013, Kier was Associate Conductor at Houston Grand Opera. During his time with the company he led performances of *Madama Butterfly, Il barbiere di Siviglia, Die Fledermaus, Trial by Jury* and the world premiere of Huang Ruo's *Bound*. Additional guest conducting for Kier include engagements with Lyric Opera of Kansas City, Atlanta Opera, Glimmerglass Festival, Central City Opera, Opera Santa Barbara, and the Royal Opera House Muscat, Oman.



ACKNOWLEDGEMENTS

This annual performance is generously endowed by
 The Albert and Margaret Alkek Foundation

Projection Programmer is Paul Vershbow

Projection Engineer is Joey Moro

Apollon musagète, Grande Tarantelle, Rhapsody on a Theme by Paganini, Op. 43 by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

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Immigration Attorneys: Foster, LLP

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 Houston Professional Musicians Association, Local 65-699, A.F. of M.

Stage Crew personnel are placed by I.A.T.S.E., Local 51

Wardrobe personnel are placed by I.A.T.S.E., T.W.U. Local 896

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Touring representation: IMG Artists



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 OF HOUSTON BALLET

Artists of Houston Ballet in Stanton Welch's Indigo. Photo by Geoff Wingham

ARTISTIC PROFILES



STANTON WELCH AM
The Harris Masterson III
Artistic Director

In July 2003, Australian Stanton Welch AM assumed leadership of Houston Ballet, America's fifth-largest classical ballet company. Since he took the helm of the company, Mr. Welch has revitalized Houston Ballet, bringing in new dancers, commissioning new works, and attracting a top-flight artistic staff. Mr. Welch has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, America Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and the Royal Danish Ballet. Mr. Welch was born in Melbourne to Marilyn Jones OBE and Garth Welch AM, two of Australia's most gifted dancers of the 1960s and 1970s. In 1989, he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing various principal roles. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Bejart. In 1995, Mr. Welch was named resident choreographer of The Australian Ballet. For his contributions to the world of dance, he was awarded the Order of Australia (AM) in June 2015. For Houston Ballet, he has choreographed more than 20 works, including a new full-length narrative ballet *Marie* (2009), inspired by the life of the legendary Marie Antoinette, and spectacular stagings of *Swan Lake* (2006), *La Bayadère* (2010), *Romeo and Juliet* (2015), *Giselle* (2016), *The Nutcracker* (2016), and *Sylvia* (February 2019).



ERMANNO FLORIO
Music Director

Ermanno Florio has impressed both audiences and critics in the major centers of Europe, North America, and Asia. The extremely versatile Mr. Florio has well distinguished himself in genres of symphonic, operatic, and balletic repertoire. Mr. Florio maintains an active conducting schedule that has included extensive engagements with the world's major ballet companies. In 1985, Mr. Florio was appointed Principal Conductor and Music Administrator of The National Ballet of Canada by Erik Bruhn and since 1992 has held the position of Music Director of Houston Ballet. From 1998 to 2001, Mr. Florio held the position of Music Director of American Ballet Theatre. In March 2004, Mr. Florio was appointed Music Director of Het Nationale Ballet in Amsterdam and currently continues his relationship with the company as Principal Guest Conductor. Mr. Florio's extensive discography includes DVD releases of critically acclaimed performances of *The Sleeping Beauty*, *La Sylphide*, *Onegin*, *Cinderella*, *The Merry Widow*, *Alice*, *The Nutcracker*, *La Ronde*, and *Le Corsaire* with ABT, which won an Emmy for Outstanding Classical Program in the Performing Arts. Mr. Florio's

DVD recording of *Don Quichotte* with L'Orchestre de L'Opera National de Paris also won the Cannes Classical Music Award for Best DVD in the category of Concert and Ballet Recordings. Mr. Florio's music arrangements include scores for Patrice Bart's *Tchaikovsky*, *Das Flammende Hertz*, and *Gustaf III*; Stanton Welch's *Marie* and *La Bayadère*; and Asami Maki's *La Dame aux Camelias*. Mr. Florio's guest engagements this season will include performances with the Vienna State Opera Ballet and the Dutch National Ballet.



LOUISE LESTER
Principal Ballet Master

Born in Yorkshire, England, Louise Lester received her ballet training at The Royal Ballet School. In 1972, she joined Bavarian State Ballet, where she rose to the rank of Principal. After a career as a dancer, she became Ballet Mistress for Bavarian State Ballet, where she remained until 1996. In 1996, she began working as guest teacher and coach with companies such as Teatro alla Scala, The Royal Danish Ballet, Ballet du Rhine, Teatro Colón Buenos Aires, and Teatro Comunale Florence. Ms. Lester has staged ballets for many major companies, including Peter Wright's production of *The Sleeping Beauty*, John Neumeier's production of *The Nutcracker*, Christopher Bruce's *Hush*, George Balanchine's *Serenade*, and Stanton Welch's *La Bayadère* staged for The Australian Ballet and Joffrey Ballet. Ms. Lester joined the artistic staff of Houston Ballet as Ballet Mistress in 2004 and since then has assisted in the creation of many of Stanton Welch's ballets.



BARBARA BEARS
Ballet Master

Barbara Bears, winner of the silver medal at the 1991 International Ballet Competition, was born in Ft. Lauderdale, Florida, and received her early dance training from Victoria Leigh and James Franklin. Ms. Bears joined Houston Ballet as a corps member in 1988 and that same season was selected by Sir Kenneth MacMillan to dance the lead in his ballet *Gloria*. Ms. Bears was promoted to Principal Dancer in 1995 and after 20 years with Houston Ballet retired in 2009. Ms. Bears's repertoire included leading roles in *Swan Lake*, *Giselle*, *The Sleeping Beauty*, *The Nutcracker*, *La Sylphide*, *Romeo and Juliet*, *The Merry Widow*, *Manon*, *Onegin*, and *Madame Butterfly*. Houston Ballet's diverse repertoire has afforded Ms. Bears the opportunity to perform works by Glen Tetley, George Balanchine, Sir Kenneth MacMillan, Christopher Bruce, Jiří Kylián, Anthony Tudor, Nacho Duato, Jerome Robbins, Christopher Wheeldon, William Forsythe, and Mark Morris. Ms. Bears had the honor of dancing under the directorship of both Ben Stevenson OBE and Stanton Welch AM. With choreographers at the helm,

Ms. Bears created roles in over 30 different ballets. In 2001, Ms. Bears was honored to be featured on the cover of both *Dance Magazine* and *Pointe Magazine*. In 2016, Ms. Bears joined the artistic staff of Houston Ballet as ballet master.



AMY FOTE
Ballet Master

Amy Fote began dancing at the age of four in her hometown of Manitowoc, Wisconsin, under the direction of Jean Wolfmeyer. She continued her studies on scholarship at the National Academy of Arts, Interlochen Arts Academy, and at the Harid Conservatory, where she graduated with honors. Ms. Fote then accepted a position with the Milwaukee Ballet and rose through the ranks to become a principal dancer. During her 14 years with the company, she regularly performed at the Chautauqua Institution in New York and was subsequently invited to dance the title role in Stanton Welch's *Madame Butterfly* with the Royal New Zealand Ballet. In 2005, she joined Houston Ballet, where she danced for eight seasons. In 2003, she was featured in a PBS documentary entitled *Dancing Anna Karenina*, focusing on her portrayal of one of the great heroines of Russian literature. She was also featured on PBS, performing Alonzo King's *Map*, in a moving 9/11 performance. Following retirement, Ms. Fote accepted the position of Ballet Master with Ballet San Antonio. Upon returning to Houston, she began teaching for Houston Ballet II and Houston Ballet before joining the artistic staff in 2018.



STEVEN WOODGATE
Ballet Master

Australian Steven Woodgate graduated from The Australian Ballet School in 1985. He performed with The Australian Ballet, progressing through the ranks to senior artist in 1996. In 2000, he was awarded The Churchill Fellowship, which enabled him to observe many ballet masters from around the world and study their various teaching methods. Mr. Woodgate joined the artistic staff of Houston Ballet in January 2004. Mr. Woodgate has taught both student and professional classes around the world. Mr. Woodgate reproduced Stanton Welch's *Madame Butterfly* for the Singapore Dance Theater, The Royal New Zealand Ballet, The National Ballet of Canada, Pittsburgh Ballet Theatre, Atlanta Ballet, Ballet West Utah, and The Australian Ballet. In 2009, Mr. Woodgate staged *Clear* for Angel Corella's company in Spain and in 2011 re-staged Ronald Hynd's *The Merry Widow* for Texas Ballet Theatre, Tulsa Ballet, National Ballet of Canada, Teatro Colon Argentina and Houston Ballet. Woodgate also represented Australia in the Moscow Ballet Competition in 1989. Woodgate danced principal roles in Ashton's *La Fille Mal Gardée*, Van Praagh's *Coppélia*, Bejart's *Le Concours* and *Gaite Parisienne*, works by Tudor and Balanchine, Welch, and many other choreographers.

COMPANY PROFILES

Principals



Ian Casady*
The Anita B. Stude
Principal Dancer

Birthplace
Marin County, California

Dance Training
Dance Theater Seven,
Houston Ballet
Academy

Joined the Company
1998

Promoted to Principal
2007



Chun Wai Chan*
The Albert and Margaret Alkek
Foundation Principal Dancer

Birthplace
Guang Dong, China

Dance Training
Guangzhou Art School,
Houston Ballet
Academy

Joined the Company
2012

Promoted to Principal
2017



Soo Youn Cho

Birthplace
Incheon, South Korea

Dance Training
Sun Hwa Arts School,
Canada National Ballet
School, John Cranko
Schule Ballet School

Joined the Company
2012

Promoted to Principal
2018



Jessica Collado*
The Cullen Trust for the
Performing Arts Principal Dancer

Birthplace
Coral Springs, Florida

Dance Training
Gwinnett Ballet Theatre,
Houston Ballet Academy,
Ballet Nova of South
Florida

Joined the Company
2004

Promoted to Principal
2017



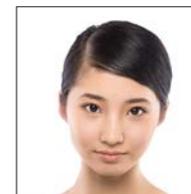
Karina González
The Houston Ballet Guild
Principal Dancer

Birthplace
Caracas, Venezuela

Dance Training
Gustavo Franklin
Ballet School, Caracas,
Venezuela

Joined the Company
2010

Promoted to Principal
2013



Nozomi Iijima*

Birthplace
Osaka, Japan

Dance Training
Soda Ballet School,
Houston Ballet
Academy

Joined the Company
2008

Promoted to Principal
2019



Yuriko Kajiya
The Robert F. Parker
Principal Dancer

Birthplace
Aichi, Japan

Dance Training
Shanghai Dance School,
National Ballet School
of Danada

Joined the Company
2014

Promoted to Principal
2014



Melody Mennite*
The Melza M. Barr
Principal Dancer

Birthplace
Santa Cruz, California

Dance Training
Santa Cruz Ballet
Theatre, Houston
Ballet Academy

Joined the Company
2001

Promoted to Principal
2008



Connor Walsh*
The Fondren Foundation
Principal Dancer

Birthplace
Fairfax, Virginia

Dance Training
Kirov Academy of
Ballet, Houston Ballet
Academy

Joined the Company
2004

Promoted to Principal
2007



Charles-Louis Yoshiyama*

Birthplace
Shizuoka, Japan

Dance Training
Hiraki Ballet School,
English National Ballet
School, Houston Ballet
Academy

Joined the Company
2008

Promoted to Principal
2016

First Soloists



Christopher Coomer*

Birthplace
Birkenhead, England

Dance Training
Houston Ballet Academy, Wallasey School of Ballet

Joined the Company
2004

Promoted to First Soloist
2018



Mónica Gómez

Birthplace
Havana, Cuba

Dance Training
National Ballet School of Cuba

Joined the Company
2015

Promoted to First Soloist
2019



Oliver Halkowich

Birthplace
The Florida Keys, Florida

Dance Training
Miami City Ballet School, San Francisco Ballet School

Joined the Company
2002

Promoted to First Soloist
2018



Allison Miller*
Houston Ballet Guild First Soloist

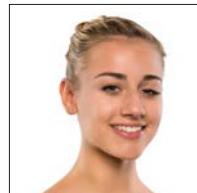
Birthplace
St. Petersburg, Florida

Dance Training
Diane Partington Studio of Classical Ballet, North Carolina School of the Arts

Joined the Company
2006

Promoted to First Soloist
2018

Soloists



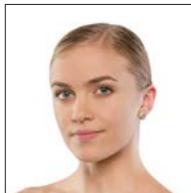
Tyler Donatelli*

Birthplace
Huntington Beach, California



Christopher Gray

Birthplace
Vancouver, BC, Canada



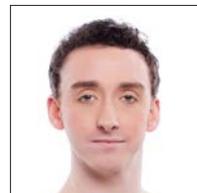
Bridget Kuhns*

Birthplace
Columbus, Ohio



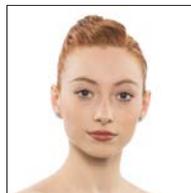
Jacquelyn Long*

Birthplace
Cleveland, Ohio



Aaron Daniel Sharratt*

Birthplace
Tucson, Arizona



Alyssa Springer*

Birthplace
Orange County, California



Hayden Stark*

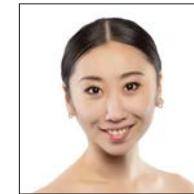
Birthplace
Dallas, Texas



Harper Watters*

Birthplace
Dover, New Hampshire

Demi Soloists



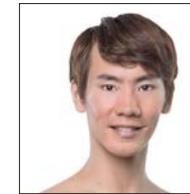
Mayo Arii

Birthplace
Kochi, Japan



Aoi Fujiwara*

Birthplace
Osaka, Japan



Ryo Kato

Birthplace
Saitama, Japan



Estheysis Menendez

Birthplace
Havana, Cuba



Mackenzie Richter*

Birthplace
Warner Robins, Georgia



Luzemberg Santana

Birthplace
João Pessoa, PB, Brazil



Natalie Varnum*

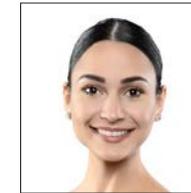
Birthplace
Ashford, Alabama

Corps de Ballet



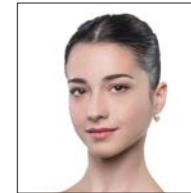
Austen Acevedo

Birthplace
Winter Park, Florida



Gretel Batista

Birthplace
Havana, Cuba



Gloria Benaglia

Birthplace
Genova, Italy



Juntaro Coste

Birthplace
Stuttgart, Germany



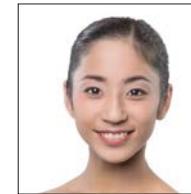
Chandler Dalton*

Birthplace
Richmond, Virginia



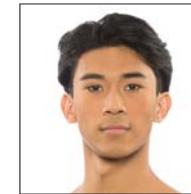
Caleb Durbin*

Birthplace
Newcastle, Australia



Yumiko Fukuda

Birthplace
Saitama, Japan



Syvert Lorenz Garcia*

Birthplace
Oslo, Norway



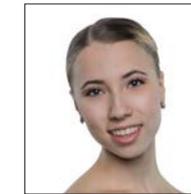
Joshua Guillemot-Rodgers

Birthplace
Christchurch, New Zealand



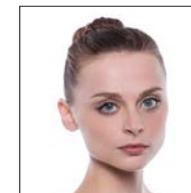
Kellen Hornbuckle*

Birthplace
Ann Arbor, Michigan



Kirsten Hunsberger*

Birthplace
Las Vegas, Nevada



Gabrielle Johnson

Birthplace
Palmer, Alaska



Danbi Kim*

Birthplace
Suwon, Republic of Korea



Fernando Martin-Gullans

Birthplace
Atlanta, Georgia



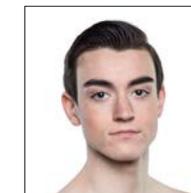
Adrian Masvidal

Birthplace
Havana, Cuba



Kathryn McDonald

Birthplace
Hiroshima, Japan



Riley McMurray*

Birthplace
Chicago, Illinois

COMPANY PROFILES



Naazir Muhammad*

Birthplace
Brooklyn, New York



Saul Newport*

Birthplace
Wellington, New Zealand



Caroline Perry*

Birthplace
Orange County, California



McKhayla Pettingill*

Birthplace
Phoenix, Arizona



Samuel Rodriguez

Birthplace
Atlanta, Georgia



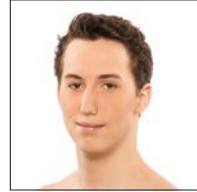
Madison Russo

Birthplace
West Palm Beach, Florida



Eivelton Tomazi

Birthplace
Santa Catarina, Brazil



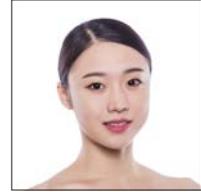
Andrew Vecseri*

Birthplace
Houston, Texas



Jack Wolff*

Birthplace
Pearland, Texas



Chae Eun Yang

Birthplace
Seoul, Republic of Korea

Apprentices



Henrique Barbosa*

Birthplace
Maracanaú, CE, Brazil



Jaci Doty*

Birthplace
Shenandoah, Iowa



Danielle Esposito

Birthplace
San Diego, California



Rafaela Henrique*

Birthplace
Jundiaí, SP, Brazil



Song Teng

Birthplace
Hunan, China



HOUSTON BALLET ORCHESTRA

MARGARET ALKEK WILLIAMS JUBILEE OF DANCE 2019-2020

1ST VIOLIN

Denise Tarrant*,
Concertmaster
Rachel Shepard,
Assistant Concertmaster
Rasa Kalesnykaite*
Sylvia Ver Meulen*
Oleg Sulyga*
Chavdar Parashkevov*
Mae Bariff
Oleg Chelpanov
Eugeniu Cheremoush
Sylvia Ouellette

2ND VIOLIN

Trung Trinh*,
Assistant Principal
Elizabeth Frederick*
Assistant Principal
Karen Hall Wilkson*
Barbara Shreffler*
Miriam Belyatsky Feld*
Erica Robinson*
Fiona Lofthouse
Zubaida Azezi

VIOLA

Dawson White, **Principal**
Elizabeth Charles Golofeev,
Assistant Principal
Mary Fulgham*
Erika Lawson
Yvonne Smith
Sergein Yap

CELLO

Erika Johnson, **Principal**
Wendy Smith-Butler*,
Assistant Principal
Dave Zeger*
Steven Wiggs*
Esra Sturman
Daniel Saenz

BASS
David Connor,
Assistant Principal
Greg Garcia*
Carla Clark*
Dennis Whittaker

FLUTE

Susan Kang, **Principal**
Peggy Russell Roubicek*
Colleen Matheu Johnson*

PICCOLO

Colleen Matheu Johnson*

OBOE

Elizabeth Priestly, **Principal**
Spring Hill*
Mayu Isom

ENGLISH HORN

Spring Hill*

CLARINET

Randall Griffin*, **Principal**
Eric Chi
Amanda Witt

BASS CLARINET

Eric Chi

BASSOON

Michael Frederick*, **Principal**
Amanda Swain

HORN

James Wilson, **Principal**
Kevin McIntyre
Sarah Cranston*
Spencer Park

TRUMPET

Will Strieder*, **Principal**
Theresa Hanebury*
Jason Adams

TROMBONE

Thomas Hulten*, **Principal**
Michael Warny*

BASS TROMBONE

Richard Reeves*

TUBA

Mark Barton*, **Principal**

TIMPANI

Alison Chang, **Principal**

PERCUSSION

Christina Carroll*, **Principal**
Karen Slotter*
Robert McCullagh

HARP

Naomi Hoffmeyer, **Principal**

PIANO/CELESTA

Katherine Burkwall-Ciscon*

**Houston Ballet Orchestra members who have more than 10 years of service*

LEAVE A LASTING LEGACY

If Houston Ballet has played a role in your past, play a role in its future by joining the Arabesque Society and remembering the Company in your estate plan.

For more information, please contact Megan Raines, Assistant Director, Legacy Giving, at mraines@houstonballet.org or 713.535.3241. All inquiries are confidential.

Houston Ballet Orchestra. Photo by Amitava Srivastava 2019

HOUSTON BALLET STAFF

ARTISTIC

Stanton Welch AM
Artistic Director
 Louise Lester*
Principal Ballet Master
 Barbara Bears*
Ballet Master
 Amy Fote
Ballet Master
 Steven Woodgate*
Ballet Master
 Christopher Bruce CBE*
Associate Choreographer
 Bridget Jamison
Artistic Coordinator
 Sarah Miller
Artistic Administrative Associate
 Yannick Boquin, Johnny Eliason
Principal Coaches
 Dawn Scannell*
Coach

ADMINISTRATION

James Nelson
Executive Director
 *Kelli Gilson
General Manager
 Michelle de los Reyes*
Company Manager
 Lucy Graham
Executive Assistant and Board Liaison

FINANCE AND TECHNOLOGY

Cheryl Lynn Zane
Chief Financial Officer
 MJ Bavaret
Director of IT
 *Ty Woodfolk
Director of Human Resources
 Thelma Hearren
Controller
 Denise Guevara
Senior Accountant
 Diamantina Peña*
Accounts Payable Coordinator
 Kenneth Knight II
Payroll Coordinator
 Alice Middents
Senior IT Systems Engineer
 Alejandro Rivas
Network Administrator
 Kelly Holcomb
Desktop Support
 Jasmine Spruill
Human Resources Coordinator
 Garth Luther
Facilities Manager
 Patricia Barnes, Tina Donaldson
Receptionists

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Patsy Chapman
CEO
 Daisy Perez
Associate Director
 Angela Uchytíl
Projects Manager
 Jennifer Greene
Communications Associate
 Shannon Davidson
Processing Associate
 Susan Lehmann
Associate

DEVELOPMENT

*Angie Lane
Chief Development Office
 Devon Antonetti
Assistant Director, Special Events
 Haley Calvert
Development Associate
 Alexandra Di Nunzio
Development Manager
 Sarah-Margaret Doran
Special Events Coordinator
 Stephanie Faulk
Individual Giving Coordinator
 Angela Fulcher
Assistant Director, Tessitura Operations
 Jasmine Fuller
Development Communications Manager
 Joey Gaona
Institutional Giving Manager
 Ana Gonzalez*
Data Processing Manager
 Colleen Hargraves
Development Events Coordinator
 Darry Hearon
Donor Relations Manager
 Lindsey Hurst*
Director of Institutional Giving
 Nancy Little
Assistant Director, Individual Giving
 Megan Raines
Assistant Director, Legacy Giving
 Jennifer Robichaux
Institutional Giving Coordinator
 Alexandra Yates
Senior Director, Individual Giving and Special Events

MARKETING AND PUBLIC RELATIONS

Angela Lee
Director of Marketing and Public Relations
 Lauren Gayden*
Associate Director of Ticketing Services
 Christina Martinez,
 Carlyn Scott*
Box Office Managers
 Brittany Restrepo
Ticketing Services Manager
 Jacalyn Lawton
Public Relations Manager
 Tory Lieberman
Marketing Manager
 Jared Murphy
Web/Digital Media Project Manager
 Lynn Chung*
Marketing Coordinator
 Chenay Newton
Education Marketing and PR Coordinator
 David Rivera
Audio/Visual Content Manager
 Nicole Bacon
Audio Visual Assistant
 Carol Simmons
Merchandise and Display Manager
 Catrinia Troiani-Ruben*
Group Sales Coordinator

Brittney Flowers
Audience Services Coordinator
 Gabrielle Castillo
Box Office Shift Lead
 Manene Bamba, James Banda,
 Austin Bonilla, Karrissa
 Bradford, Austin Cushman,
 Arianna Day, Victoria DeLeon,
 Cynthia Saldaña, Marcela
 Salisbury, Mike Miles,
 Nicholas Ward, Callie Wariner,
 Destiny Vazquez
Wortham Theater Center Box Office Customer Service Representatives

PRODUCTION

*Andrew Nielsen
Director of Production
 Laura Lynch*
Head of Costumes
 Mary Elsey
Production Manager
 Rob Fabrizio
Technical Director
 Lisa J. Pinkham
Resident Lighting Designer
 Vanessa Chumbley
Stage Manager/Assistant Production Manager
 Jonathan Moore
Assistant Stage Manager/Assistant Production Manager
 Grey Starbird
Assistant Technical Director
 Jennifer Estrada
Production Operations Manager
 Lauren Julun
Production Assistant
 Sandra Fox
Costume Shop Manager
 Brandy Karlson
Wardrobe Coordinator
 Alexa Larson
Wardrobe Coordinator II
 Kendall Sarro
Part-time Wardrobe Administrative Coordinator
 Emily Curley
Dance Lab Technician
 Andrew Harper
Sound Consultant
 Amber Avant, Bridget Green,
 Heather Romero
Hair and Makeup Crew
 Drieux Dismukes, Matthew
 Rarey, Freddy Reymundo
Wardrobe Supervisors
 Glinda Anderson, Madelyn
 Archer, Ruth Dentel, Drieux
 Dismukes, Allison Duke, Pat
 Ferrier, Alfredo Gonzalez,
 Monica Guerra, Ashley Jones,
 Freddy Reymundo, Claire
 Robinson, Chandler Summerlin,
 Samantha Wollenburg
Costume Shop
 Sydney Elias
Shoe Room Coordinator
 Edward Witt
Head Carpenter
 Barry Thomas*
Master Electrician
 Dustin Dowell
Property Master
 Cory Grant
Assistant Carpenter

Paul Gibson
Assistant Electrician/Light Board Operator
 Jason Mathis
Assistant Electrician

MUSIC

Ermanno Florio
Music Director
 Richard Reeves*
Orchestra Manager/Music Administrator
 Denise Tarrant*
Concertmaster
 Theresa Hanebury*
Music Librarian/Pianists' Manager
 Katherine Burkwall-Ciscon*
Principal Pianist/Music Coordinator
 William Patterson
Pianist/Pianists' Coordinator
 Emily Barrett, Tyrone Boyle,
 Jennifer Edmondson, Ben
 Kaplan, Grecia Lavanderos*,
 April Zhi Li-Thompson, William
 Marsden*
Full-Time Pianists
 Krume Andreevski, Krystel
 Grauvogl, Tomo Hayashi*, Ning-
 Chih Hsu, Narga Jeffus, Lazaro
 Martinez, Elizabeth Mendez,
 Alex Navarro, Pelayo Parlade,
 Michele Vecseri
Part-Time Pianists
 Ilya Kolosz, David Sharma,
 Kirk Suddreath
Academy Percussionists

ACADEMY

*Melissa Bowman
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