

HOUSTON BALLET news

STANTON WELCH, ARTISTIC DIRECTOR

VOL. 27, NO. 2

SPRING 2011

***Marie* by Stanton Welch**

February 24 – March 6

***The Sleeping Beauty* by Ben Stevenson, O.B.E., after Marius Petipa**

March 10-20

***Raising the Barre* featuring:**

World Premiere by Jorma Elo,

American Premiere of Christopher Bruce's *Grinning in Your Face*,

and Houston Ballet Premiere of Christopher Wheeldon's *Rush*

May 26 – June 5

Houston Ballet Premiere of

***The Taming of the Shrew* by John Cranko**

June 9-19



Houston Ballet's New Center for Dance will be the largest professional dance company facility in the United States.

A Towering Achievement

Houston Ballet's Center for Dance



COURTESY OF GENSLER

Houston Ballet's Center for Dance will be a permanent home to dance in Houston at the heart of the Theater District.

By Marene Gustin

Houston Ballet staff members, dancers and orchestra - plastic wine glasses in hand - crowded into the lobby of the new Houston Ballet's Center for Dance after a Sunday matinee last September.

Tables laden with nibbles stood where the reception desk would soon be. The Dance Laboratory, a performing space with the same dimensions as the company's home stage the Brown Theater at Wortham Theater Center, pretty much still resembled an empty box. Yet even with the unfinished walls, yellow construction tape and a few hard hats floating amidst the partygoers, the excitement was obvious.

Sandra Organ, a former Houston Ballet dancer and artistic director of Sandra Organ Dance Company, eyed the space longingly.

"It's going to be a great space for the community," she said. "A place for smaller companies to perform."

And while finishing and renting the laboratory is still a ways out, the original budget \$53-million, state-of-the-art Center for Dance is about to open its doors to dancers, staffers and students. The Center for Dance will open its doors ahead of schedule and \$5 million under budget. It will be the largest facility of its kind built in the U.S., larger even than the Manhattan Joan Weill Center for Dance, the 80,000-square-foot home to Alvin Ailey American Dance Theater.

Which proves that everything in Texas really is bigger and better, but the Center for Dance is about more than just bragging rights.

It's a towering testament to the city's commitment to art.

"We have so much pride in our board and in the city as a whole to support this," says artistic director Stanton Welch. "We've got the dream building here. It's amazing."

It's been a long time coming, but the company and the city will be dancing with joy this spring as the center opens its doors.

It was back on July 15, 2009 when the company broke ground on the project on a small plot of land at 601 Preston Street directly behind Wortham Theater Center, and now connected to it via a shimmering sky bridge on the second floor. The new facility has more than double the space of Houston Ballet's current home, the former clothing factory at 1916 West Gray Street.

"We've outgrown the space here," Shelly Power, associate director of Houston Ballet's Academy says. "We've made closets into offices." Power, like the rest of the staff, can hardly wait to move into the new facility, which will double the company's available space from 50,000 square feet at its current West Gray location to 115,000 square feet at the new Center for Dance. "The size of the studios, the windows, the light, it's so conducive to creativity," she says.

"Unless the company was in Studio A, the dancers couldn't even dance the solos full out," Welch adds. "From an artistic standpoint, to be able to choreograph and rehearse in the Dance Laboratory will be a tremendous advantage. Plus we can hold lectures,

Center for Dance continued on page 5



The 170 foot stainless steel Sky Bridge, which connects the Center for Dance to Wortham Theater Center, is etched with leaping dancers.



In November and December 2010 the sprung dance floors were installed.

JEAN MAY

JEAN MAY

Dance With Us! Campaign

\$5,000,000 - \$9,999,999

Albert & Margaret Alkek Foundation
The Brown Foundation, Inc.
Houston Endowment Inc.

\$1,000,000 - \$4,999,999

Melza M. and Frank Theodore Barr Foundation, Inc.
The Cullen Foundation
The Cullen Trust for the Performing Arts
The Elkins Foundation
David Haber and Dr. Didier Piot
Downtown Redevelopment Authority
Anita and Mike Stude
The Wortham Foundation, Inc.

\$500,000 - \$999,999

Mr. and Mrs. Albert Chao
The Fondren Foundation
Anne and Donald Graubart
Jesse H. Jones II
Ann Gordon Trammell
Phoebe and Bobby Tudor

\$250,000 - \$499,999

Mr. and Mrs. Ira B. Brown
Ting Tsung and Wei Fong Chao Foundation

ConocoPhillips
George and Mary Josephine Hamman Foundation
Leticia Loya
Sterling-Turner Foundation
Vinson & Elkins LLP

\$100,000 - \$249,999

Mr. and Mrs. Isaac Arnold, Jr.
Michelle and Lorne Bain
Carol C. Ballard
The Estate of Harriet Bath
Beauchamp Foundation
Bob and Cindi Blakely
Greggory and Patrick Burk and JD Fields & Company, Inc.
Estate of Lawrence E. Carlton
C. C. Conner and David Groover
Mr. and Mrs. James W. Crownover
Fulbright & Jaworski L.L.P.
H-E-B
Merrill and Joe Hafner
Karen J. Hartnett
JPMorgan Chase Foundation
Neil and Carol Kelley Family Foundation
Kinder Foundation
Kris and Richard McGee and Family

The Mithoff Family Foundation
Nancy Powell Moore
Hon. Robert A. Mosbacher, Sr. / Hon. Mica Mosbacher
Dee and Pat Osborne
Mr. and Mrs. T. R. Reckling III
S. Shawn Stephens and James M. Jordan
Nicholas L. and Shannon Swyka
Carol E. Tag
Lynn Wyatt

\$50,000 - \$99,999

Mr. and Mrs. Philip A. Bahr
Bank of America
Ellen and John Bass and Family
Estate of Mary Frances Newton Bowers
Rosanette and Harry Cullen
Sasha Davis
Enbridge Energy Partners LP
EOG Resources, Inc.
Sharon and Donald Erskine
Jo and Jim Furr
Drs. Jerry and Polly Gauthier
Gensler
Sandy and Lee Godfrey
Marilyn Jones and Stanton Welch

Mr. and Mrs. Russell C. Joseph
William S. and Lora Jean Kilroy Foundation
Mach Family Fund
Carolyn and Mike Mann
Mr. and Mrs. Henry S. May, Jr.
Dan and Judy McClure
Ralph H. and Ruth J. McCullough Foundation
Beth and Bryan Muecke
Karen and Mel Payne
Shelly and Marty Power
Estate of David Glenn Puckett
Mr. and Mrs. Harry M. Reasoner
Martha E. Rocks and Marvin H. McMurrey, Jr.
Scurlock Foundation
Mr. and Mrs. Kirby Shanks
The William A. and Madeline Smith Foundation
Karl and Ann Stern
Anita B. Stude Memorial Fund
The Trammell Foundation
Lynda Lighthouse Transier

*As of 1/5/2011



JIM CALDWELL

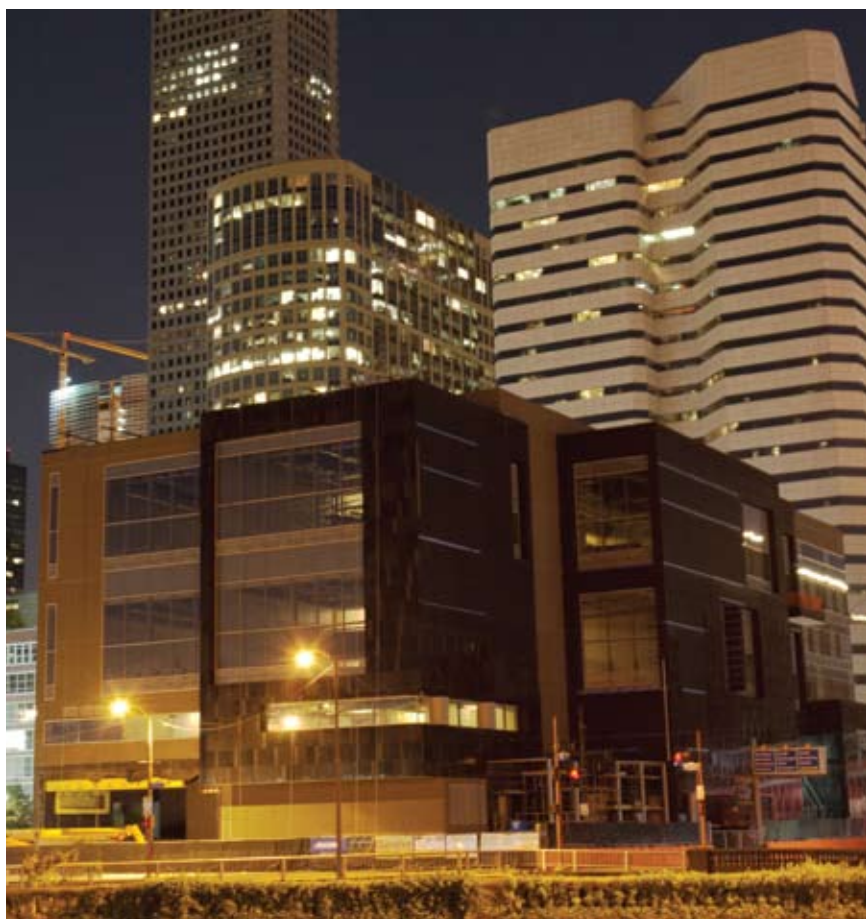
Houston Ballet capital campaign co-chairs John C. Bass and Jesse H. Jones II.



Anita B. Stude

A Standing Ovation

Houston Ballet would like to honor co-chairs of the ongoing capital campaign John C. Bass, Jesse H. Jones II and Anita B. Stude (Mrs. Stude served as co-chairman of the campaign from 2006 until her death in July 2009.) for their many hours of work on the capital campaign and making Houston Ballet's Center for Dance a reality.



ZUZANA LECKOVA / ART INSTITUTE OF HOUSTON NORTH

The Center for Dance is the new northwest gateway into downtown Houston.



MELZA BARR

Melza and Ted Barr with Stanton Welch.

Melza and Ted Barr: Generous Donors to the Center for Dance

When Melza and Ted Barr heard about plans for the Center for Dance, there was never any question that they would make a sizeable donation. The Barr's have been active in non-profit organizations like the Glaucoma Foundation in San Francisco, where Ted served on the Board, The Cocker Art Museum in Sacramento, and hospitals and education programs in West Africa. Longtime supporters of the arts, the Barr's felt that Houston Ballet had "all the ingredients, except the space to go on to the next level." They were quick to point out that Houston Ballet has "an outstanding artistic director, ballet mistresses, ballet masters, a visionary board, and a wonderful orchestra." The only people they left out of that list were dedicated and generous patrons like themselves.

Ted Barr works in the oil business, so travel has always been a huge part of their lives. They have lived in North Africa, Southeast Asia, and the United Kingdom to name a few places before settling in Houston in the 1970's. Their history of involvement in non-profit organizations is matched only by the couple's obvious passion for dance. Wherever they lived, they always found dance, "whether indigenous, typical of the area, ballet, or modern, was of great interest." During her college years, Melza Barr volunteered as an usher at the San Francisco Opera House in exchange for tickets to opera and ballet performances. Now season ticket holders, Ted and Melza Barr plan their travels around Houston Ballet's schedule because they don't want to miss a performance. They are both clearly proud of the progress Houston Ballet has made in the last 40 years. Whenever they take trips, the couple always arranges to attend a ballet. In recent years, they have noticed that "Houston Ballet gives a comparable if not superior performance to many world-renowned companies." They know that in donating to the Center for Dance, providing more space and an increased ability to nurture creativity and talent, Houston Ballet will continue to provide an "interesting mix of classical, traditional, story ballet, and mixed reps" for the enjoyment of the entire city.

—Lori Lang

Center for Dance continued from page 2

demonstrations, choreographic workshops and it will be a world-class facility where local companies can perform.”

Besides giving the company a visible downtown presence, having the school, studios and administrative offices across the street from the theater will make life a lot more convenient for all. “Traveling back and forth now is like going on tour,” laughs Welch.

The modernly elegant glass, black granite, and stucco building boasts nine dance studios, the Dance Laboratory that seats 200 for presentations as well as rehearsals, a music library, wardrobe center, physical therapy room, dormitory and artistic and administrative offices for Houston Ballet and its academy. It all adds up to 115,000 square feet committed to dance. Globally renowned architectural firm Gensler built up from the 31,000 square feet of land, six stories up in fact, like a dancer leaping towards the heavens.

“I think it’s an extraordinary achievement for Houston Ballet to realize its vision, especially in these extremely challenging economic times,” Andrea Snyder, outgoing director of the national dance service organization Dance USA says. “The commitment on the part of Houston Ballet’s board, staff and community proves that dance has the power to unite and excite people.”

Moving the company downtown has been talked about since Wortham Theater Center was built in the 80’s. Over the years ideas came and went but it wasn’t until Welch arrived in 2003 and the company’s board of directors asked him to dream big, did the idea really take flight. Talking about expansion and outreach, the idea for the downtown Center for Dance began to take shape. By 2006, a strategic plan was in place and in 2007 the organization bought the land behind Wortham Theater Center and began the capitol campaign to raise \$95 million dollars for the building and expanded programs. Longtime Houston Ballet trustees Jesse H. Jones II, John C. Bass and the late Anita B. Stude stepped forward to serve as co-chairs of the capital campaign of the new building. Shortly thereafter, the economy took a nosedive.

“It’s really been pluses and minuses,” says company managing director Cecil C. Conner, Jr. “It made fundraising tight, but the recession also dropped the price of steel and concrete, so that was good.” Conner also notes that as other construction slowed, the ballet was able to have ready access to crews and materials, and the project wound up helping the local economy, providing over 350,000 hours of work.

“Of course the subject came up of whether we should stop or delay the project,” Conner says. “But we were lucky that we had our leadership gifts in place before the worst hit. It just made sense to keep moving forward.”

The new center makes sense in other ways as well. It will be more economical than the old facility as much of the construction was built to Leadership in Energy & Environmental Design (LEED) sustainability standards.

“We have daylight harvesting,” explains Conner. “The lighting automatically adjusts to the amount of natural light and there are shades that lower to deflect the afternoon sun, saving on electricity.” The white ceramic inlaid on the windows are designed to reduce energy consumption, while allowing natural light to filter in.

Other energy saving features include water efficient plumbing and even low water landscaping on the grounds. And, from both a community and environmental standpoint, the Center for Dance is accessible via public transport, both bus and rail, and even offers bicycle storage. Buffalo Bayou Partnership plans to link the Center for Dance to a future hike and bike trail along the bayou’s bank.

The world renowned architectural firm, Gensler, took into account Houston Ballet’s needs. “The interior design puts great emphasis on fostering collaboration and



JEAN MAY

Each dance studio entrance brings warmth to the Center for Dance and adds to the linear design elements echoed throughout with reclaimed walnut.

socialization among the dancers and students. Shared spaces create opportunities for informal learning, so we created lots of different kinds of spaces for dancers to meet, talk, and socialize, beyond the formal studios. It’s all part of creating a stronger dance company,” comments Gensler Interior Designer Michelle Hatton-Rodriguez.

“We took a minimalist approach to design in order to convey drama and elegance, while allowing the dancers to be center stage. The money spent was more in satisfying the company’s functional needs. Every design move complements and fosters the activities that happen inside, and celebrates the art of dance,” explains Gensler Regional Managing Principal Jim Furr.

While the Center for Dance will up Houston Ballet’s international reputation and be an inspiring environment for dancers and choreographers, it will also be a major influence on the students.

Currently the education outreach department reaches 15,000 students, but the Center for Dance will allow for a much larger student body, due to the increased studio space and the accessible location, Power expects to reach 30,000 students in the next five years.

“It will allow us to offer more classes during peak hours,” says Power. And more diverse classes such as jazz, tap, hip hop and flamenco. For little dancers a drop off area allows parents easy access without worrying about children mixing with downtown traffic.

For the year-round academy students who come from all over the world, the sixth floor will be their new home. Dorm rooms for 16 students and a chaperone offer downtown views, washers and dryers, a full kitchen and TV room. “It’s more convenient and safer for them,” Power says. “I think their parents will be more at ease sending them here to study.”

While the Center for Dance will be a towering achievement to both the ballet and the city, it may well be the students who are influenced the most. Whether they become dancers or doctors, experiencing first-hand a world-class dance facility like none other will leave its mark. “When the kids walk out that door,” Power says, “I want them to think ‘wow, I just had the greatest experience of my life!’”

Marie

Houston Ballet *Marie*

Brown Theater
Wortham Theater Center
February 24 – March 6

Marie (2009)

Inspired by the life
of Marie Antoinette

Music

Dmitri Shostakovich

(1906-1975),
arranged by **Ermanno Florio**

Choreography

Stanton Welch

Scenic and Costume Designs

Kandis Cook

Lighting Design

Lisa J. Pinkham

Houston Ballet Orchestra
Guest Conductor

Charles Barker

Performances

7:30 p.m. on February 24, 26,
and March 4, 5

2:00 p.m. on February 27
and March 6

From February 24 – March 6, Houston Ballet presents Stanton Welch's **Marie**, a three-act narrative ballet inspired by the life of the legendary French queen, Marie Antoinette. Marie was born an Austrian arch duchess in 1755, married the future French King Louis XVI at the age of 15, and was executed by guillotine at the height of the French Revolution in 1793. Canadian designer Kandis Cook's scenery and costumes for the production create an eighteenth century essence, with an abstract and minimalist feel. Houston Ballet Music Director Ermanno Florio arranged the music of Russian composer Dmitri Shostakovich to create the dark and brooding score for the work.

"A story ballet is like a fine wine: it gets better with age. It is exciting to return to **Marie**. The ballet will have a new sense of self, with each role maturing as dancers return to the roles I choreographed on them," comments Welch. "The more a story ballet is performed, the stronger it gets. The characters come full circle as the dancers understand the roles better."

Famously known as the eighteenth century French queen whose excesses have become legend, Marie Antoinette was blamed for instigating the French Revolution. Thomas Jefferson wrote in his autobiography on Marie Antoinette, "I have ever believed that had there been no queen there would have been no revolution."

"I was intrigued to learn that Marie Antoinette wasn't as superficial as she is often portrayed and found a true character arc in her transition from young princess to spoiled queen to mother to Revolutionary victim," says Welch. "All the intense gossip and scrutiny of the queen's life mirrors our society: how we become fixated on some pretty girl and how through gossip and tabloids, we create a distorted image of someone."

As a 15-year-old girl, Marie Antoinette was sent from Vienna to

marry the future King Louis XVI. The youngest daughter of Austrian empress Maria Teresa and Francis I, she was sent on a journey by her mother from Vienna to Versailles with the expectation that she would further Austrian interests. Sacrificed to eighteenth century power politics, she arrived in France, a foreigner hardly prepared for the court at Versailles and far from interested in state affairs. Marie threw her energies into extravagant parties and patronizing the arts. The French accused her of political interference and wrote scandalous tracts against her, mocking her lack of sophistication. Longing for a family and a birth of an heir to secure the French-Austrian alliance, Marie's marriage remained unconsummated for seven years, and she had to endure more than eight years of public humiliation for her barren marriage before the delivery of her first of four children.

The revolutionaries who stormed the Bastille found the queen a ready target for all that was wrong with France. Torn from her 100-room palace when a mob of some 7,000 women marched on Versailles and thrust her into jail, she was plunged into despair, only to be transformed by her suffering. She defied her enemies at her trial with intelligence, arousing the admiration of even the most hostile revolutionaries. With new awareness and regal dignity, she mounted the steps of the scaffold to the guillotine, conscious of her failures, doomed by her own tragic flaws, a young woman trapped in a tumultuous moment of history.

Scenic and costume designer Kandis Cook began her research for **Marie** by visiting Versailles and studying portraits from the time period. "It was important to research eighteenth century Austria, eventually exploring the features of the Hofburg Imperial Palace where Marie and her family frequently lived, but one of many palaces in the city. Its Baroque weight contrasted that of the Rococo lavishness of Versailles, and very quickly clarified the



Ian Casady and Melody Herrera in Stanton Welch's *Marie*.

AMITAVA SARHKAR

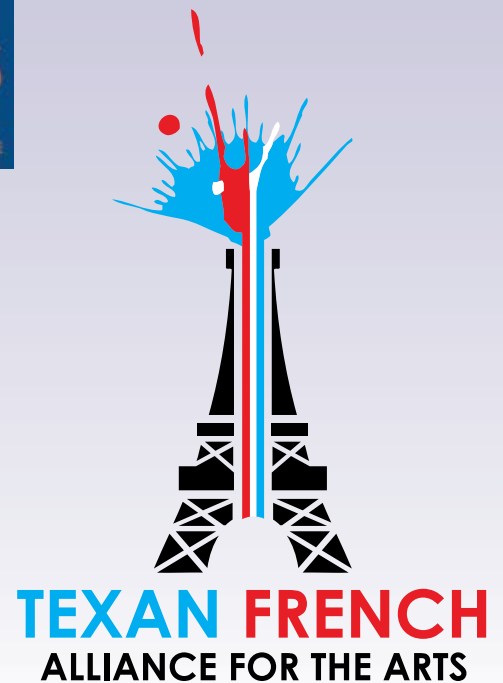
difference in temperament between the two people. Marie was raised in a relaxed and loving family environment and found the court life of France strict in comparison,” states Cook. She created 150 costumes for the ballet based on the style and designs from 1770-1795 Austria and France with powdered wigs and *perukes*, corsets, panniers, silks, lace, jewels, braided waistcoats and jackets, *jabeuxs* (the strict formal dress of the ancient regime of France), and the rags of the public.

Cook has designed narrative ballets for London’s Royal Ballet, Les Grands Ballets Canadiens de Montreal, Royal Danish Ballet and San Francisco Ballet. She has created the costumes for six of Welch’s works: **The Four Seasons** (2007) and **Marie** (2009) for Houston Ballet; **Velocity** (2003) for The Australian Ballet, **Taiko** (1999) for San Francisco Ballet, **Powder** (1998) for Birmingham Royal Ballet, and **Fingerprints** (2000) for Cincinnati Ballet. She has also designed scenery and costumes for prestigious theaters, including the Royal Shakespeare Company, The Abbey Theatre in Dublin, The Royal Court, and The Donmar Warehouse.

The score for **Marie** features Dmitri Shostakovich’s solo piano and chamber music, and excerpts from such compositions as *Symphony No. 10*, *Piano Concerto No. 2*, *Ballet Suite No. 2* and *Jazz Suite No. 2*. “We felt Shostakovich would be a wonderful composer for **Marie**. He was one of the greatest composers of the twentieth century for both the stage and concert hall,” comments Florio. “Stanton made the selection of the music and explained the synopsis of the ballet. I felt the music he had chosen worked extremely well in telling the dramatic and tragic story he has in mind.” Houston Ballet presented the world premiere of **Marie** on February 26, 2009 at Wortham Theater Center and toured the work to New Orleans March 28-29, 2009.



Texas, Oklahoma and Arkansas will celebrate the French Cultures Festival/ Mois de la Francophonie, all throughout the month of March. Events include lectures, films, theatrical performances, concerts, meetings with artists, receptions, parties, and more. With the collaboration of the Texan-French Alliance for the Arts, Houston Ballet’s **Marie** will be a part of the festival this year. For more information, visit francophonie-texas.org.



Houston Ballet’s performances of **Marie** are generously underwritten by:

JPMorgan Chase

Chevron

The Wortham Foundation

The Sleeping Beauty



Mireille Hassenboehler and Simon Ball in Ben Stevenson's fairy tale classic *The Sleeping Beauty*.

JIM CALDWELL

Houston Ballet
The Sleeping Beauty
Brown Theater
Wortham Theater Center
March 10-20

The Sleeping Beauty
(1990)

Music

Peter I. Tchaikovsky
(1840-1893)

Choreography

Ben Stevenson, O.B.E.,
after **Marius Petipa**

Scenic and Costume Designs
Desmond Heeley

Lighting

Duane Schuler

Houston Ballet Orchestra

Guest Conductor

Charles Barker

Houston Ballet's performances of **The Sleeping Beauty** are generously underwritten by:
ConocoPhillips
Fulbright & Jaworski L.L.P.
The Wortham Foundation

From March 10–20, Houston Ballet will revive Ben Stevenson's staging of **The Sleeping Beauty**, a flagship work for the company and a piece that is recognized as one of the supreme achievements of classical ballet. The ballet is based on the classic French fairytale by Charles Perrault: a beautiful princess is cursed by an evil fairy and doomed to sleep for 100 years – only to be awakened by the kiss of the handsome prince who loves her. Desmond Heeley's spectacular designs beautifully evoke the magic, drama and whimsy of this great work.

Welch describes performing **The Sleeping Beauty** as “the pinnacle of a dancer's career and a monumental performance to undertake. There are so many great roles and we have scores of talented dancers. The piece has always been an audience favorite, but it is also a technically challenging work for the dancers.”

Houston Chronicle arts critic Molly Glentzer noted “**The Sleeping Beauty** isn't just the Godiva of eye candy. It's technically demanding, combining precise, pricking footwork with difficult balances, speedy turns and those testy little leaps known as *cabrioles*, in which the dancer's feet beat in the air at an angle.” (September 20, 2003)

The ballet version of **The Sleeping Beauty**, like the fairytale, tells the story of the beautiful Princess Aurora. During the prologue, the court of King Florestan is celebrating the christening of Princess Aurora. Six fairies dance and bring gifts to the infant princess. The wicked fairy Carabosse interrupts the ceremony. She is angry because she has not been invited and delivers a curse upon the tiny princess: she will grow up to be beautiful, but will one day prick her finger and die. The Lilac Fairy changes the curse so that the Princess will not die, but sleep until she is awakened by the kiss of a prince.

Act I contains the famous *Rose Adagio*, one of the greatest challenges of nineteenth century choreography because of its demands of stamina, technical skill, and mastery of classical style. In this sequence, during the celebration of her sixteenth birthday, Princess Aurora dances with four visiting princes, each of whom, desiring to be her husband, offers her a rose and declares his love. As the celebration continues, the disguised Carabosse hands Aurora a bouquet in which a spindle is concealed. Aurora pricks her finger, and as she falls asleep, the Lilac Fairy appears and casts her spell, putting the entire court to sleep.

In Act II, a century has passed, and the handsome Prince Florimund is revealed with his hunting party at a lake. The Lilac Fairy leads him to the castle where Aurora has been asleep for 100 years. Act II climaxes in a moment of unforgettable grandeur and romantic spectacle as the prince gently kisses Aurora, awakening her from her slumber.

Act III is devoted to the celebration of the nuptials of Princess Aurora and Prince Florimund. Characters from other fairytales – Puss n' Boots, the Bluebird and the White Cat – dance divertissements for the pleasure of the assembled courtiers. Aurora and Florimund perform the stunning grand pas de deux and the celebration closes with the entire court joining in the finale.

Performances

7:30 p.m. on March 10, 12, 18, 19

2:00 p.m. on March 13, 20

1:30 p.m. on March 12

The Sleeping Beauty Fun Facts

- 1890 **The Sleeping Beauty** premiered at the Mariinsky Theatre in St. Petersburg, Russia.
- 216 costumes appear onstage in each performance.
- 60 musicians play in Houston Ballet's Orchestra for each performance.
- 53 Classical tutus are used in the production.
- 44 people work backstage to coordinate the scenery, lighting, and costumes during each performance.
- 12 layers of tulle make-up a Classical tutu from **The Sleeping Beauty**.
- 6 Fairy Pages are played by Houston Ballet Academy children in **The Sleeping Beauty**.
- 4 layers of tulle, including a decorative layer as the top, make-up a Romantic tutu in **The Sleeping Beauty**.
- The score for **The Sleeping Beauty** features a number of soloists, including principal flute, principal oboe, English horn, principal clarinet, principal cello and most importantly the concertmaster who will play the big violin solos.

-Lorena Capellan



Mireille Hassenboehler as Aurora with Artists of Houston Ballet.

Houston Ballet
Raising the Barre

featuring:

World Premiere by
Jorma Elo,
Christopher Bruce's
Grinning in Your Face,
and Christopher Wheeldon's
Rush

Brown Theater
Wortham Theater Center
May 26 – June 5

World Premiere by
Jorma Elo

Costume Designs

Holly Hynes

Music

Wolfgang Amadeus Mozart

Violin Concerto No. 4

Denise Tarrant, Violin

First and Second movement
cadenzas courtesy of

Julia Fischer

Grinning in Your Face
(2001)

AMERICAN PREMIERE

Music

Martin Simpson

Choreography

Christopher Bruce

Costume Designs

Marian Bruce

Lighting

John B. Read,

recreated by

Christina R. Giannelli

Rush (2003)

HOUSTON BALLET PREMIERE

Music

Bohuslav Martinu

(1890-1959),

Sinfonietta La Jolla for

chamber orchestra and piano

Choreography

Christopher Wheeldon

Costume Designs

Jon Morrell

Houston Ballet Orchestra

Music Director

Ermanno Florio

Raising the Barre:

An Evening of Premieres

From May 26 – June 5, Houston Ballet presents a powerhouse of twenty-first century ballet in its spring mixed repertory program entitled **Raising the Barre**. The program features a world premiere by the celebrated Finnish choreographer Jorma Elo, an American premiere by Christopher Bruce and a company premiere by Christopher Wheeldon.

"**Raising the Barre** is a fresh look at contemporary ballet over the past decade in America. The pieces are a reflection of America with Bruce's **Grinning in Your Face**, which is a portrait of American life in the 1930s, Elo's new work being choreographed in America and Wheeldon's **Rush** also choreographed in America," states Welch.

"I am excited for Houston Ballet to have a new work by Jorma. Houston audiences have loved the Kylián ballets and Jorma is a product of Kylián's company. His choreographic style is unique, mixing Kylián's influence into classical ballet," notes Welch. "I first saw Jorma choreographing at San Francisco Ballet and I instantly loved his style. The way he worked in the studio with the dancers, demonstrating his choreography, made me think Houston Ballet needs him in our studios."

Elo, who has created pieces for American Ballet Theatre, Boston Ballet, and New York City Ballet, among others, is currently the resident choreographer at Boston Ballet. He trained at the Finnish National Ballet School and The Kirov Ballet School. From 1978-1984 he danced with Finnish National Ballet, with Cullberg Ballet from 1984-1990, and in 1990 he joined Netherlands Dance Theatre. Elo worked with renowned choreographers such as Hans van Manen, Mats Ek, Ohad Naharin, Jiří Kylián and William Forsythe. In 2005 he was awarded the choreographic prize at the Helsinki International Ballet Competition.

Hailed by *The New York Times* as "one of the most vividly satisfying constructions by him or any other ballet choreographer in this decade," Christopher Wheeldon's **Rush** is anchored around a dazzling pas de deux and features two principals, four soloists, and a corps de ballet of 10 dancers. The work is set to Bohuslav Martinu's *Sinfonietta La Jolla* for chamber orchestra and piano. Writing in *Dance View Times*, critic Rita Felciano described **Rush**'s choreography:

"The choreography plays with off-kilter balances and segments the upper body and the arms. There is a robust quality to the dancers, in part emphasized by the strong colors in both costumes (Jon Morrell) and lighting design (Mark Stanley). The choreography has a windswept, pushing ahead quality to it." (March 1, 2004)

Born in Somerset, England, Wheeldon began his ballet training when he was eight years old, and later trained at The Royal Ballet School. In 1991 he joined The Royal Ballet and also won the gold

medal at the Prix de Lausanne competition. In 1993, Wheeldon was invited to become a member of New York City Ballet, where he rose to the rank of soloist in 1998. He began choreographing for New York City Ballet with **Slavonic Dances** for the 1997 Diamond Project. After creating **Mercurial Manoeuvres** (2000), he retired from dancing to concentrate on his choreographic work. During New York City Ballet's 2000-2001 season, Wheeldon served as the company's first-ever artist in residence, creating two ballets: **Polyphonia** and **Variations Sérieuses**.

In July 2001 he was named New York City Ballet's first resident choreographer. Since that time, Wheeldon has choreographed several ballets for the company, including **Morphoses** (2002), **Liturg** (2003) and **After the Rain** (2005). He has also created ballets for such companies as The Royal Ballet, San Francisco Ballet, Pennsylvania Ballet and Boston Ballet. In November 2006, Wheeldon announced the formation of his own dance company, Morphoses. In its first season, the company performed in Vail, London and New York.

Houston Ballet has two works by Wheeldon in its repertory, **Carnival of the Animals**, which entered the repertory in 2007, and **Carousel (A Dance)**, which entered the repertory in 2009.

Set to music of the same name by the blues guitarist Martin Simpson, Bruce's **Grinning in Your Face** evokes a Midwest American community in the 1930s and features many of the hallmarks of Bruce's work: conflict, love and rejection, and folksy humor. The work was originally created for Rambert Dance Company in 2001.

"**Grinning in Your Face** is a ballet about America. Christopher choreographed the piece on Rambert, but requested it be brought to Houston in order for Americans to dance a work that is deeply rooted here," remarks Welch.

Hailed by London's *The Daily Telegraph* as "the Nureyev of contemporary ballet," Bruce was appointed Houston Ballet associate choreographer in 1989 and has staged nine acclaimed works for the company including **Ghost Dances** (1981), **Land** (1985) and **Swansong** (1987). He has created four works especially for Houston Ballet: **Gautama Buddha** (1989), **Journey** (1990), **Nature Dances** (1992) and **Hush** (2006). Over the last 18 years, Houston Ballet has emerged as Bruce's artistic home in America.

Houston Ballet's performances of

Raising the Barre are generously underwritten by:
Baker Botts L.L.P.



Dancers: Michael McGonegal, Michelle Carpenter, Peter Franc, and Lauren Majewski.

PAM FRANCIS

Performances

7:30 p.m. on May 26, 28, and
June 3, 4

2:00 p.m. on May 29 and June 5

THE TAMING OF



Connor Walsh and Melody Herrera in John Cranko's Shakespearian classic *The Taming of the Shrew*.

THE SHREW

From June 9-19, Houston Ballet will present John Cranko's staging of **The Taming of the Shrew**. A masterful choreographic depiction of Shakespeare's perpetually battling lovers, Petruchio and Katherina, and of Petruchio's determination to bend the feisty, independent-spirited and tempestuous Katherina to his will. Incorporating a stunning array of dramatic moods, virtuoso dancing and vivid characterization, **The Taming of the Shrew** conveys like no other ballet Shakespeare's wit, brilliant comic invention and sharp understanding of human character. Originally created for Stuttgart Ballet in 1969, the two-act work has become a staple of the international repertoire, danced by companies across the globe, including American Ballet Theatre, The Royal Ballet, The National Ballet of Canada, The Australian Ballet and The Joffrey Ballet.

Welch says, "**The Taming of the Shrew** helped me fall in love with dance at 16. I was an audience member and thought the piece was hilarious. I was cast in Cranko's **The Taming of the Shrew**, and I learned a lot from the experience. The characters are well defined and require intelligent acting. I am glad we can bring the ballet to Houston." Welch fell in love with what many critics have praised: Cranko's ability to create a full-length ballet full of emotion and comedy, while making the story accessible to today's audiences.

In the opening scene, three suitors, Hortensio, Lucentio and Gremio, arrive at Baptista's house to serenade Baptista's younger daughter Bianca. Her older sister Katherina interrupts the scene. Baptista declares that Bianca shall not marry until Katherina is wed. The rumpus awakens a crowd of neighbors, whom Katherina sends packing. In the tavern, Petruchio arrives tipsy and is robbed of his last penny by two ladies of the street. Hortensio, Lucentio, and Gremio offer to introduce him to an heiress. To their delight, he accepts. Back at Baptista's house, Petruchio arrives and asks for Katherina's hand. After a stormy courtship, she agrees. Meanwhile Bianca's suitors, in disguise, press their claims under the pretense of giving singing, dancing and music lessons. Bianca favors Lucentio. The first act culminates at Katherina and Petruchio's wedding, where Petruchio arrives late and behaves outrageously. He carries off the bride without waiting for the wedding festivities to begin.

Act II begins at Petruchio's home, where Petruchio does not allow Katherina to eat, protesting that the food is not good enough. She then refuses to consummate the marriage and spends the night on the kitchen floor. The next scene takes place at a carnival where Lucentio, bribing two ladies of the street to wear cloaks and masks like Bianca, tricks Hortensio and Gremio into marrying them. Back at Petruchio's home, Petruchio's mocking and trickery provoke Katherina. Eventually she surrenders, and they admit they love each other. On the way to Bianca's wedding, Petruchio indulges in some whims, but Katherina has learned to humor him. At the wedding, Bianca treats her husband scornfully, but Katherina shows her how a wife is expected to behave. Left alone, she and Petruchio revel in their new-found love.

Born in South Africa in 1927, Cranko was one of the most successful choreographers of full-length story ballets in the twentieth century. He studied dance mainly at the University of Cape Town and at the Sadler's Wells School in London. He joined Sadler's Wells Ballet (later The Royal Ballet) in 1946 and in a few years began his choreographic career. In 1957, he created his first full-length ballet, **The Prince of the Pagodas**, for The Royal Ballet. He was appointed director of Stuttgart Ballet in 1961, and in 1962, he premiered his breakthrough staging of **Romeo and Juliet** to great critical acclaim. His productions of **Olegin** (1965), **The Taming of the Shrew** (1969) and **Carmen** (1971) are now part of the international repertoire. Some other works he created in Stuttgart include **Swan Lake** (1963), **Opus I** (1965) and **Initials R.B.M.E.** (1972). In addition, he encouraged young dancers in his company, including Jiří Kylián and John Neumeier, to try their hand at choreography. The untimely death of Cranko in 1973, at the age of 45, deprived the ballet world of one of its most talented choreographers of story ballets.

Houston Ballet has two other works by Cranko in its repertoire: **Olegin**, which the company first performed in 2005; and **The Lady and the Fool** (1954), which the company first performed in 1978.

Houston Ballet *The Taming of the Shrew*

Brown Theater
Wortham Theater Center
June 9-19

The Taming of the Shrew (1969)

Music

Kurt-Heinz Stolze
(1926-1970),
after **Domenico Scarlatti**
(1685-1757)

Choreography

John Cranko

Scenic and Costume Designs

Susan Benson

Lighting

Steen Bjarke

Houston Ballet Orchestra

Music Director

Ermanno Florio

Houston Ballet's performances of **The Taming of the Shrew** are generously underwritten by:

Sysco Corporation

The Wortham Foundation

Performances

7:30 p.m. on June 9, 11, 17, 18

2:00 p.m. on June 12, 18, 19

2011-2012 Performances

September 8-18, 2011

Return of the Masters featuring:

Les Patineurs

Choreography by Sir Frederick Ashton

The Song of the Earth

Choreography by Sir Kenneth MacMillan

In the Night

Choreography by Jerome Robbins

September 22 – October 2, 2011

Giselle, Houston Ballet Premiere

Choreography by Marius Petipa,
after Jean Coralli and Jules Perrot

Produced and Staged by Ai-Gul Gaisina

Indigo

Choreography by Stanton Welch

November 25 – December 27, 2011

***The Nutcracker**

Choreography by Ben Stevenson, O.B.E.

Friday, December 2, 2011

***Jubilee of Dance**

February 23 – March 4, 2012

Cinderella

Choreography by Stanton Welch

March 8-18, 2012

Rock, Roll & Tutus featuring:

World Premiere by Stanton Welch

Rooster

Choreography by Christopher Bruce

Divergence

Choreography by Stanton Welch

May 24 – June 3, 2012

Made in America featuring:

World Premiere by Nicolo Fonte

Drink to Me Only with Thine Eyes, Houston Ballet Premiere

Choreography by Mark Morris

Theme and Variations

Choreography by George Balanchine

June 7-17, 2012

Romeo and Juliet

Choreography by Ben Stevenson, O.B.E.



Houston Ballet Soloist Nao Kusuzaki.

AMITAVA BARKAR

The 2011-2012 Season

By Nancy Wozny

Planning a season is a year-round thought process for Stanton Welch, Houston Ballet's Artistic Director. As the first season since the company will have moved into its new home, Center for Dance, the line-up features a historical edge, along with some terrific forward looking choices.

There's sound logic behind this season's smart choices in story ballets. With **Giselle**, **Romeo and Juliet** and **Cinderella** cover a long span of dance history, from 19th century to contemporary story ballets. Ai-Gul Gaisina will be staging **Giselle**, which will be a new staging for the company. The Russian ballerina is considered a treasure of The Australian Ballet and even danced with Welch's mother Marilyn Jones. "We have done **Giselle** from the English tradition but never a Russian one," says Welch. "Ai has guest taught with the company and the academy, so there's this wonderful connection."

Welch remembers first seeing **Romeo and Juliet**, which closes the season, before he ever stepped foot in Houston. "Ben is a good story teller. The pas de deux were so strong, particularly the balcony pas," recalls Welch. "And the Prokofiev score is one of the best ballet scores. The story is timeless; you can't beat it."

Welch's blockbuster ballet, **Cinderella** (1997), returns in February 2012. The choreographer studied numerous Cinderella stories to arrive at his more updated version of this favorite fairy tale. With a Prokofiev score, the ballet contains an exuberant heroine, yet gathers its strength from a dark and turbulent undercurrent. Welch focused on character development, making Cinderella a strong female role model, the prince a spoiled brat, and plenty of surprises in between. "Cinderella is not a victim just waiting for some random prince to save her. She must save herself," says Welch. "It's an empowering message." With lavish sets and costumes by the late Kristian Fredrikson, **Cinderella** has a slightly Tim Burtonesque look, whimsical, yet slightly sinister.

Reaching deep into the treasure chest of Houston Ballet's extraordinary repertory formed the thinking behind the trio of works that includes Sir Frederick Ashton's **Les Patineurs** (1937), last performed in 2000, Sir Kenneth MacMillan's masterpiece **The Song of the Earth** (1965) and Jerome Robbins' **In the Night** (1970), which the company first performed in 1987. There's a whole generation of audiences who have not seen these works and another generation of dancers who have not danced them. "Robbins' **In the Night** leads beautifully into the MacMillan. It's going to be great to have Ashton and MacMillan on the same evening," says Welch. "**Les Patineurs** is light, fluffy and charged with childhood memories, while the **The Song of the Earth** is quite minimalist." Welch has patiently waited for the right time to bring back **The Song of the Earth**, which has only been performed by the company once in 1988. It's like a full on play, almost like a ballet version of Wagner," says Welch. "We wanted to build up to it, and we are more than ready. The leads are coveted roles to dance and the Mahler is sensational music."

In May, Houston audiences get their first glimpse of a ballet by Nicola Fonte, a rising force in contemporary dance. "I've been watching his work for a while now. He comes from a European aesthetic of Kylián and Forsythe, yet he creates work on pointe. He's also using a commissioned score, which is so rare," says Welch. "I knew he would love our dancers, it's a good combination."

The New Season continued on page 17



PAUL FRANCIS

dancer spotlight on **Emily Bowen**



Emily Bowen in William Forsythe's *The Vertiginous Thrill of Exactitude*.

Emily Bowen is a very special artist – a delicate wisp with a compelling stage presence. She sparkles in the abstract neoclassicism of Balanchine's **Rubies** and breaks your heart as the doomed sister of Louis in Stanton Welch's dramatic tour-de-force **Marie**. "She has a beautiful body, a beautiful aesthetic, a warm, open face," observed Welch. "People notice her." Ballet mistress Louise Lester concurred: "Emily has a perfect little body. Her proportions are exquisite. She has gorgeous feet; very trim, delicate. She's precise in her work, and this is what people see: clarity in her movement. She has these enormous eyes with gorgeous eyelashes and jet, dark hair, so there's a striking quality to her. Your eyes go to her."

Bowen came to the Summer Intensive from Pennsylvania when she was 14. Her parents thought her too young to stay, so she reluctantly waited a year, returning to the academy for two years before joining Houston Ballet II. In 2006, Welch invited her into the company. "The fact that she came through the school is very important to us," he said. "She has always had a very strong technique and a strong presence in the company, but the last two years or so she's really blossomed into her own repertoire. Last season she got to do Lise in **La Fille mal gardée**, one of the greatest *soubrette* ballerina roles. She made Louis' sister in **Marie** a very strong character. In my **Four Seasons**, her little sister in the beginning was charming, really capturing your attention. She's often used in both contemporary and classical works. It's her time – or the beginning of her time."

"Emily has absolutely blossomed," agrees Lester. "She has started to move in a much larger space, gaining confidence and developing her own style, trusting herself to go out there and do above and beyond. Sometimes when you're small, you tend to dance small. But Emily is learning how to command the stage. She has very secure technique. She is finding different dimensions, colors, lights and shades in her work. She's very strong in her contemporary work, stunning in **The Vertiginous Thrill of Exactitude**: the beautiful line, the clarity – the risk with the Billy Forsythe style." Bowen danced in Christopher Bruce's **Hush** on the St. Louis tour. "It takes a lot of time to break into Chris's work," said Welch. "She had learned it before. She's good in it." When Bruce set **Grinning in Your Face** last fall, Bowen was chosen for one of three casts. She is "in the room now," said Lester, as ballets are created, rehearsed, cast. In studio, said Welch, "She's fast to learn, articulate, receptive. She has good eye contact. She makes people in the room feel respected and involved, so she gets noticed."

"Stanton challenges us," said Bowen. "He knows a lot about his dancers. He knows how I like to work, my work ethic and how I like to push myself. I think he gives me the means to do that." Creating the sister in **Marie** "was emotionally difficult getting to the places he asked me to get to. I found so many things about myself, how to tap into different emotions onstage. It's easy to be sweet and happy and giggly. It's hard to find a vulnerable place and tap into that. There's sadness in that ballet, and performing it is amazing." Welch agreed: "That final act in the prison is a tough thirty minutes of thinking about your death and the death of people you love, and what that would have felt like. When you're really acting and involve yourself in something like that, it feels real."

Bowen is joyful when describing her work. "With **Jewels**, we got to go out and dance and show how much we loved it. Even though Balanchine's choreography is very difficult, it was so much fun! In **Symphony in C**, doing the third movement principal – my first big role – was really exciting." She danced beautifully in Jiří Kylián's **Forgotten Land** and **Falling Angels**. She loves Welch's **Tu Tu, Red Earth, Velocity** and **Indigo**.

Audiences may get to see Bowen in **Marie** and **The Sleeping Beauty**. "I would like to think that she would do Bluebird, a huge ballerina role," Welch mused. "That's a good meaty thing for her to work for. Bluebird would be a big highlight."

AMITAWA SARKAR

–Jean May



Outreach associate Lauren Anderson (center) presents donated dance wear to two teachers from Houston area schools as part of the Graceful Givings event in September.

Houston Ballet II Touring Wrap Up

General manager James Nelson, production manager Brian Walker, and ballet master Claudio Muñoz traveled with 12 Houston Ballet II students through mid-America this past October. Aligning with Houston Ballet's mission to provide exhilarating performances and superb educational programming, Houston Ballet II's experienced the true sense of touring. Houston Ballet II's were exposed to small town performing juxtaposing mid-city performances as they toured Kansas City, MO, Emporia, KS, Grand Rapids, MN, Winona, MN, and Springfield, MO.

Houston Ballet brought professional performances to areas that have limited access and increased performance opportunities for students who also participated in student matinees and received rave reviews. Kansas City Independent arts critic Paul Horsley praised, "The self-assurance of these dancers, who range in age roughly from 15 to 21, was astonishing: At times you had to keep reminding yourself this was an apprentice company. These dancers will go far."

Houston Ballet II's performed Stanton Welch's **Blue, Long and Winding Road** and Muñoz's staging of **Raymonda**. Also on the program was **Calling** choreographed by Ma Cong giving audiences a well balanced program.

For an added bonus, Houston Ballet II's danced with principal dancers Mireille Hassenboehler and Jun Shuang Huang in Kansas City. They performed the pas de deux from **The Sleeping Beauty** and joined Houston Ballet II's for Act 3 of the classic **Raymonda**.

Success of these experiences depends on organizational support as much time goes into preparations and implementation of touring. Performing Welch's ballets is a gift for the students as well as the audiences. In January Houston Ballet II toured to Clemson, SC and Boynton Beach and Sanibel, FL.

—Shelly Power

Graceful Givings Costume Workshop for Dance and Theater Departments

In August 2010, Houston Ballet launched a new education and outreach program titled Graceful Givings Costume Workshop led by Laura Lynch, wardrobe supervisor. Building up a wardrobe on a limited budget has always been a struggle for schools especially when they need to meet the level of decorum and standards for the district. This is why Houston Ballet decided to use its resources and help teachers from the Houston and Pasadena Independent School Districts (HISD and PISD) build up their costume stock.

"It doesn't always have to be so literal," said Lynch when discussing how to create a costume. "You have to think outside the box and use your resources."

"Using what you have" became the common theme during the workshop. Lynch emphasized that adjusting already owned items is a way to create a new wardrobe piece. Giving the illusion is another helpful tip. Such as turning the bill of a hat into a bird's beak by just adding construction paper and tape. Sifting through thrift stores and using household items were other ways discussed on how to build a wardrobe.

When giving ideas on how to create the illusion of a dress, Lynch said, "You just have to pick the right leotard with a skirt and then you have created your dress with the things you had in your closet."

However, in order to ensure the success of building a wardrobe on little or no budget is dependent on donation of time. Students, teachers and parents who are willing to donate their time to help create new costumes can turn a wardrobe of five pieces into one that has twenty.

"It is not just labor, but rather a labor of love," said Lynch.

Prioritizing how to utilize funding was also another topic of importance. Even

though there are previous costumes that can be turned new with a little elbow grease, some costumes may not be created so easily. Lynch suggested finding out what costumes can be rented rather than bought in order to balance the department's budget.

Houston Ballet's new program helped HISD and PISD whose success greatly impacts the Houston and Pasadena communities. – Lorena Capellan

Houston Ballet's Graceful Givings Program Event

In September 2010, Houston Ballet offered the second Graceful Givings event which was a program created to donate items and costumes to school dance departments across Houston. Houston Ballet teamed up with several dance and costume stores to provide these dance departments with a variety of dance items. The event occurred a few weeks after the costume workshop led by Laura Lynch, wardrobe supervisor, and was the perfect way for teachers to use tips learned and keep an eye out for those versatile items.

"Thanks to this program my girls will be looking fabulous," said Sandra Reyna, Jefferson Davis High School Dance and Drill Team Director.

The 2010 Graceful Givings event differed from last years with a new pre-order system that made sure each school that attended received a few necessary items including leotards and tights. Once everyone has received their pre-ordered items, there was a lottery system used where teachers picked a number to decide the order of the first round. In the first round, teachers were allowed to fill up two bags of items donated by Georgie Girl Costumes, Leapin' Leotards and Dance Galaxy.

"At Leapin' Leotards, we accumulate large quantities of samples over the years. Most of these samples are costumes that we design and have manufacturers produce. We were thrilled to have a venue in which to donate these garments and know that they will be put to great use," said Lise Price, owner of Leapin' Leotards.

With the help from these generous donors, the second round gave teachers the opportunity to shop until they drop. No one went home empty handed, but rather with bags full of essential dance wear needs.

"My team and I greatly appreciate the items, time, and effort that Houston Ballet put together for us. They took the time to find items that would be appropriate for our groups and even helped load the items into our vehicles," stated Reyna.

The 2010 Graceful Givings event was a successful event. Houston Ballet and the donating stores helped contribute to more than 20 dance department closets across Houston adding to their performance and competition closets.

– Lorena Capellan

The New Season continued from p14


On the same bill, the company adds another Mark Morris ballet with **Drink to Me Only with Thine Eyes**, a work Morris first set on American Ballet Theatre in 1988. Since Morris returned to teach and polish **Sandpaper Ballet**, the company has matured in their approach to the iconic choreographer's idiosyncratic style. "It's more classically based than **Sandpaper Ballet**, Mark is a contemporary choreographer who clearly loves and knows classical ballet. Since his company has visited, Houston has really grown in its enthusiasm and appreciation of his work," says Welch.

On the same program the company gets to exercise its Balanchine muscle again with **Theme and Variations**. "We haven't preformed this since 2003. We are so much stronger now," says Welch. "There are fantastic challenges for the principals."

Finally there's a good dose of Welch on the bill as one might expect. **Giselle** will be paired with his signature ballet, **Indigo**, which is part of Welch's series of ballets inspired by the colors of the chakra. As the very first ballet Welch ever set on the company in 1999, **Indigo** possesses special meaning. "Mireille Hassenboehler and Nicholas Leschke were in the original casts," says the choreographer. "It's great to see the two of them taking a mentorship role in passing the roles down to the next generation of dancers. There's such a sense of family here. It's part of what makes us unique"

Welch's popular ballet **Divergence**, famous for its whip-fast footwork, daredevil partnering and Goth leather costumes, finally returns. "Although we have done snippets of **Divergence** at galas, it's been a while since we have the entire piece," says Welch.

The artistic director is ready to return to the studio to come up with another brand new ballet next spring. It's too soon for details, yet the choreographer knows for certain it will provide a perfect bookend for Christopher Bruce's perennial favorite **Rooster**, set to Rolling Stones tunes and the high-octane **Divergence**. Welch aims at finding that perfect program balance in the new ballet. "**Rooster** and **Divergence** are like an atomic bomb, I could just about do anything. It's very freeing. I am toying with another one-act story ballet," says Welch. "I know that it will set off the other two ballets and show just how far this company has come."



Did you know?

In ballet, there are five primary positions of the feet...

FIRST
heels together
One I know

SECOND
heels apart
Two I show

THIRD
heel to 5th toe
Three in the middle

FOURTH
right over left
Four out so

FIFTH
always together
Five heel toe

JOKES

- What ballet do squirrels like?
The Nutcracker
- What's a pig's favorite ballet?
Swine Lake
- What did the ballerina do when she hurt her foot?
She called the TOE truck
- Why don't dog's make good ballet dancers?
Because they have two left feet!

*Up we go,
Curtsey to the right,
Curtsey to the left,
And pose just so!*

www.houstonballet.org

the guild



PHIL STUDIO

Former First Lady Barbara Bush opened the Nutcracker Market on November 11 at a ribbon-cutting ceremony.

In the past three decades, Houston Ballet Guild's Nutcracker Market has become its most ambitious project and the largest source of contributed income for Houston Ballet Foundation. Since its inception in 1981, said this year's chair S. Shawn Stephens, the Market has raised more than \$30 million for Houston Ballet and its academy.

The 30th annual Market, "Holiday under the Big Top," enlisted more than 100 Guild members among its volunteers for the four-day shopping extravaganza at Reliant Center, November 11-14. Many were seasoned veterans, with years or even decades of Market experience. Their efforts paid off, as the 2010 Market broke all previous records.

To celebrate this historic 30th anniversary, former First Lady Barbara Bush opened the Market on November 11 at a ribbon-cutting ceremony. She had also cut the ribbon for the first Market in 1981, a modest affair in retrospect, but a brilliant concept by longtime ballet supporter Preston Frazier, which has blossomed through the decades. By the Market's conclusion on November 14, more than 95,000 shoppers from near and far (an increase of 11.8 percent over 2009) had spent more than \$15,392,000 (an increase of 12.3 percent over 2009) at 323 merchants – making for a record-breaking four days of shopping! Two special events – the Saks Fifth Avenue Style Show Luncheon and the Macy's Style Show and Brunch – were sellouts, and more than 4,300 people paid a premium to shop early while celebrating at the Preview Party (a 40 percent increase over 2009).

In another historic event for the Guild, the first-ever Nutcracker Market Volunteer Awards Luncheon took place on November 29, chaired by Vanessa Sendukas. Shawn Stephens presented the first annual Carol Tag Nutcracker Market Volunteer Award to Myrna Fisch – who best exemplified Carol's spirit of fun, friendship and dedication to this year's Market.

Looking ahead, the 2011 Nutcracker Market chair Sharon Erskine, a longtime Guild member and Houston Ballet supporter, has already begun organizing her committee and planning the Market and its special events. She is eagerly recruiting volunteers for the four-day event, set for November 10-13, 2011.

Houston Ballet's volunteers are active throughout the year, reports Guild president Evelyn Leightman. "We are pleased to welcome 88 new members. Our 379 members have been very involved this season, not only contributing thousands of hours to the Nutcracker Market, but also volunteering in countless other areas.

Houston Ballet Guild's activities included a holiday celebration on December 2 at Hotel ZaZa. Looking ahead the annual Spring Coffee is the morning of April 13, when new and renewing members will elect a slate of officers for the coming season and learn who will receive the Joanne Isaacman Award. Since 1982, this honor has gone to the Guild member whose qualities of commitment, dedication, generosity of spirit and sensitivity to co-workers reflect those of Isaacman in her years of volunteer service to the Guild. The annual Guild trip to Washington, D.C. is booked for April 2011. Thanks to the monthly online *TuTu Times*, edited by Susan Leach, Guild members can keep abreast of these and other events. For information about the Guild, please visit houstonballet.org or call 713-535-3230.

—Jean May

Resource Room Replaces Dance Talks

To help reach a wider audience via the World Wide Web, Houston Ballet has converted its Dance Talks into an online Resource Room to allow patrons to educate themselves in advance of attending performances. Visit the Resource Room on Houston Ballet's web site to watch performance videos, interviews, and read the synopsis of full-length narrative ballets. To access the Resource Room, log on to houstonballet.org, click on the "Education & Outreach" tab, and select Resource Room.

the patrons



The 2011 Houston Ballet Ball
Honoring ROSE and HARRY CULLEN

DESIGNED TO DANCE

Join us on February 19, as we honor Rose and Harry Cullen at the 40th annual Ballet Ball, Designed to Dance. Chairmen Jo and Jim Furr celebrate the plans of artistic vision, the building of a professional dancer, and the construction of Houston Ballet Center for Dance; it is all Designed to Dance! Dinner and dancing with Jackson & Company and Doc Scantlin and his Imperial Palms Orchestra guarantee an evening you won't want to miss. For tickets contact Jill Scott at 713-535-3230 or jscott@houstonballet.org.



Rose Cullen with Ballet Ball Chairman Jo Furr at the kickoff event.



Kickoff Chairman Beth Muecke with Host Debbie Festari.



Ginni, Richard, Melissa and Michael Mithoff at the Ballet Ball Kickoff.

Dancing with the Houston Stars Winners



Winners Phoebe Tudor and ballet master Phillip Broomhead dazzled the 172 attendees with the Mambo.

The hit television show *Dancing with the Stars* may last all season, but Houston Ballet's latest fundraiser "Dancing with the Houston Stars," featuring local celebs partnered with veteran dancers of Houston Ballet, was a one-night-only, very exclusive engagement. Much like the TV show, there were contestants in sequined costumes performing complicated dance routines before a panel of judges. The similarities ended there.

In September 2010, more than 170 guests gathered around the indoor pool at the home of John and Becca Cason Thrash to enjoy top-notch

dancing by some of Houston's most notable names. Showcasing their dancing skills were Monsour Taghdisi, partnered with Dawn Scannell in a tango; Phoebe Tudor and Phillip Broomhead in a mambo; Diane Lokey Farb and Damian Schwiethale in a disco; Lynn Wyatt and Oliver Halkowich in a cha cha; and Pat Burk and Kristine Richmond in a meringue.

In the end, attendees cast their votes, naming Phoebe Tudor and Phillip Broomhead the winners. The sensational event raised \$230,000 for Houston Ballet.

– Lori Lang

Spotlight on Houston Philanthropist Jesse H. Jones II

Jesse H. Jones II joined Houston Ballet as an Ambassador in 1982. Since then, he has been active both in leadership capacities and special projects. His most notable positions include Trustee, member of the Executive Committee, Chairman of the Board (2006-2008) and President of the Board (2004-2006). As one of Houston Ballet's most dedicated leaders, Jones has been involved in crucial fundraising initiatives and instrumental in exposing new audiences to the arts. In 2002, Jones led the search committee that brought Stanton Welch to Houston Ballet as artistic director, a decision that will affect the direction of Houston Ballet for years to come.

Most recently, from 2006 onwards, he served as co-chair of the Capital Campaign that raised money for Houston Ballet's new home, the Center for Dance, as well as the general Endowment Fund. Jones believes that the Center for Dance will "raise Houston Ballet to a new level of artistic prominence." He thinks not only in terms of raising money, but also enhancing the profile and reputation of Houston Ballet, calling the Center for Dance "a great leap forward for the company, allowing us to significantly expand our education and dance training programs."



Jesse H. Jones II

The grand nephew of Houston philanthropists Jesse H. and Mary Gibbs Jones, Jay is continuing his family legacy of support for the arts. He comments, "One of the biggest challenges with any performing arts organization is gaining new partners and audiences and exposing them to the arts. The ballet repertory performances of classic ballets like **The Nutcracker** and contemporary dance works provide points of entry to Houston Ballet for all of the Houston community and their families." Whether Jones is raising money or support, his dedication and vision will continue to be an integral part of what makes Houston Ballet so successful.

– Lori Lang

Corporate Spotlight

Houston Ballet is proud of our long standing relationship with JPMorgan Chase, who has generously supported us for many years. Chase is a major sponsor of Houston Ballet's Education and



Outreach programs and has also made a significant commitment to the new Center for Dance.

Relationships with corporations such as JPMorgan Chase enable us to maintain artistic excellence as well as enrich the lives of Houston-area students and families through our Education and Outreach initiatives. JPMorgan Chase is committed to building long-term partnerships with community groups like Houston Ballet, which make our city a great place to live and are vital to the enrichment of our city's cultural mosaic. Longtime Houston Ballet board member John Bass, a Vice President with Chase, currently serves as a co-chair of the Center for Dance Capital Campaign and chair of the Institutional Giving committee.

Gina Luna is the Chief Executive Officer of Middle Market Banking for JPMorgan Chase in Houston and serves as chairman of the bank's local executive leadership team. She has been with JPMorgan Chase her entire career and has held a variety of positions in private and commercial banking.



Gina Luna

We thank the JPMorgan Chase team for their continuous endorsement of Houston Ballet's missions and goals, and their generosity through both leadership and financial support.

Join Demi Patrons Today!

Houston Ballet is proud to introduce Demi Patrons, a new and exciting membership opportunity for the 2010-2011 season! Demi Patrons receive great benefits with the flexibility of a lighter financial and time commitment. An annual contribution of \$1,500 affords one individual or sponsor couple Demi Patron membership with perks including complimentary valet parking and beverage vouchers to three performances of their choice, as well as access to Green Room receptions on opening night. Demi Patrons also enjoy invitations to all of Houston Ballet's special events including the Nutcracker Market, Ballet Ball, and Spring Ambassador Party. Reserved for Houston Ballet's most dedicated patrons, the Spring Ambassador Party is a private reception hosted in the home of various Bayou City philanthropists. To join, please contact Colleen Wade at 713-535-3276 or cwade@houstonballet.org.

– Lori Lang

Ballet Barre 2nd Annual Ballet & Bubbles

Houston Ballet's Young Professionals group, Ballet Barre, enjoyed the 2nd Annual Ballet & Bubbles event at Houston Ballet's studios in October 2010. Nearly 100 members and their guests gathered to watch a rehearsal of Stanton Welch's **Velocity**, led by Welch himself. Following the rehearsal, attendees took part in a Q&A with Welch, ballet master Steven Woodgate, and dancers. Guests sipped sparkling wine donated from Roederer Estate while savoring light bites donated by Catalan. For more information on Ballet Barre visit houstonballet.org/balletbarre.

ZUZANA LECKOWART INSTITUTE OF HOUSTON NORTH



Junior Patrons Is Calling All Kids

Now is the time to join Junior Patrons! Don't miss this chance to introduce a child to the wonder and excitement of ballet through these special events this spring: **The Sleeping Beauty** on March 12 at 1:30 p.m. and **The Taming of the Shrew** on June 18 at 2 p.m. A one-time fee of \$50 affords one membership (ages 3-13) and two adult chaperones. Contact Colleen Wade at 713-535-3276 or cwade@houstonballet.org. Visit us online at houstonballet.org/juniorpatrons.

Dancer Michelle Carpenter with a Junior Patron.

Thank you to Houston Ballet's 2010-2011 Patrons for all your time and commitment.

President's Circle

Mr. and Mrs. Isaac Arnold, Jr., Mr. and Mrs. Philip A. Bahr, Mr. and Mrs. Lorne Bain, Mr. and Mrs. A. L. Ballard, Mr. and Mrs. F.T. Barr, Mr. and Mrs. Gary V. Beauchamp, Mr. John A. Blaisdell, Mr. and Mrs. Ira B. Brown, Mr. and Mrs. J. Patrick Burk, Mr. and Mrs. Albert Y. Chao, Mr. and Mrs. Gerald A. Cooney, Mr. and Mrs. Harry H. Cullen, Mr. and Mrs. Bastiaan de Zeeuw, Mr. and Mrs. Samuel R. Dodson III, Mr. and Mrs. Bruce Earthman, Mr. and Mrs. Donald L. Erskine, Mr. and Mrs. James E. Furr, Mrs. Barry J. Galt, Drs. Jerry and Polly Gauthier, Mr. Mitchell B. George, Mr. and Mrs. H. Lee Godfrey, Mr. and Mrs. Joseph A. Hafner, Jr., Dr. and Mrs. Theodore Haywood, Mr. and Mrs. Matthew L. Johnson, Mr. Jesse H. Jones II, Mr. and Mrs. Russell C. Joseph, In Memory of Carol E. Tag, Mrs. William S. Kilroy, Mr. and Mrs. E. Daniel Leightman, Ms. Leticia Loya, Mr. and Mrs. Henry S. May, Jr., Mr. and Mrs. Richard K. McGee, Mr. and Mrs. Richard Mithoff, Ms. Marsha L. Montemayor, Mr. and Mrs. Dee S. Osborne, Ms. Marilyn Oshman, Dr. Didier F. Piot, Mr. and Mrs. Frederick J. Plaeger II, Mr. and Mrs. Jeffrey Plourde, Mr. and Mrs. Cris H. Pye, Mr. and Mrs. Harry M. Reasoner, Ms. S. Shawn Stephens and Mr. James M. Jordan, Mr. and Mrs. Karl S. Stern, Mr. and Mrs. Nicholas L. Swyka, Ms. Ann G. Trammell, Mr. and Mrs. Robert B. Tudor III, Mrs. Margaret A. Williams

Ambassadors

Mr. and Mrs. W. Kendall Adam, Mr. and Mrs. Stanford Alexander, Mrs. James Anderson, Jr., Mr. and Mrs. William A. Anderson, Paul and Maïda Asofsky, Mr. Richard C. Bailey, Mr. and Mrs. Fred Barrera, Mr. and Mrs. John C. Bass, Mr. and Mrs. Phil Bazelides, Mr. and Mrs. Martin D. Beirne, Mrs. Thomas W. Blake, Mr. and Mrs. Robert T. Blakely III, Mr. and Mrs. Preston M. Bolton, Mr. and Mrs. Douglas J. Bourne, Mr. and Mrs. John P. Bowman, Mr. and Mrs. Daniel A. Breen, Mrs. Ruth W. Brodsky, Mr. and Mrs. William G. Brunger, Mr. and Mrs. J. Cade Burks, Mr. Charles Burnett III, Ms. Nada Chandler, Ms. Carin Knickel, Sylvie and Gary Crum, Ms. Sasha Davis and Mr. Joseph Matulevich,

Mrs. Diane L. Farb, Mrs. Anne F. Farish, Mr. and Mrs. Don Faust, Dr. Kelli Cohen Fein and Mr. Martin Fein, Marla and Stewart Feldman, Mr. and Mrs. Jerry E. Finger, Linda K. Finger, Mr. and Mrs. Michael E. Frazier, Dr. and Mrs. Gary Globber, Mr. Samuel F. Gorman, Mr. and Mrs. Anthony Gracely, Mr. and Mrs. Donald M. Graubart, Mr. Jas A. Gundry, Mr. and Mrs. Kirk Hachigian, Mr. and Mrs. Jim Hackett, Mr. James R. Hackney, Ms. Zahava Haenosh, Mr. and Mrs. Henry R. Hamman, Ms. Karen J. Hartnett and Mr. George S. Gayle, Ms. Barbara T. Henkel, Dr. and Mrs. C. Stratton Hill, Jr., Mr. Gary L. Hollingsworth, Mr. and Mrs. Brian B. Hughes, Mr. and Mrs. Richard S. Jackson, Mr. and Mrs. Neil E. Kelley, Mr. and Mrs. Leon Kinloch, Mr. and Mrs. James P. Landers, Ms. Melanie Lawson and Mr. John F. Guess, Jr., Mr. and Mrs. Richard Loewenstern, Mr. and Mrs. Eugene F. Loveland, Mr. and Mrs. Mark Loveland, Ms. Joan H. Lyons, Mr. and Mrs. Harry E. Mach, Dr. and Mrs. Michael Mann, Mr. and Mrs. Larry Margolis, Mr. and Mrs. Daniel M. McClure, Mr. and Mrs. Christopher B. Miller, Mr. and Mrs. Michael Mithoff, Reverend Leonora Montgomery, Mr. and Mrs. Donald W. Murphy, Mrs. Joseph R. Neuhaus, Ms. Tassie Nicandros, Ms. Judy Nichols, Mr. and Mrs. James M. Nicklos, Mr. and Mrs. Charles G. Nickson, Mrs. Dana Ondrias, O.D., Mr. and Mrs. Gene J. Oshman, Mr. and Mrs. Steven A. Owsley, Mr. and Mrs. Michael S. Parmet, Mrs. Carolyn W. Payne, Mr. and Mrs. W. Bernard Pieper, Ms. Lori F. Priess, Mrs. Gerald Rauch, Mrs. Carroll R. Ray, Mr. and Mrs. T. R. Reckling III, Ms. Marcela Riaz, Ms. Martha E. Rocks and Mr. Marvin H. McMurrey, Ms. Louisa S. Sarofim, Mr. and Mrs. Shannon Sasser, Mr. and Mrs. John D. Schiller, Jr., Mr. and Mrs. Calvin Schlenker, Mr. and Mrs. Thomas H. Scott, Dr. and Mrs. Edward J. Septimus, Mr. and Mrs. George Stark, Mr. Quentin Vassel, Mrs. Sara E. White, Mr. and Mrs. Andrew Wilkomirski, Mr. and Mrs. Charles A. Williams, Mr. and Mrs. Gene M. Woodfin, Mr. and Mrs. Oscar S. Wyatt, Jr.

Demi Patrons

Ms. Kristy L. Junco, Dr. and Mrs. LeRoy B. Shaw, Ms. Cynthia Christ and Mr. Stephen Strum

the company



New first soloist Danielle Rowe.

Houston Ballet's New First Soloist Danielle Rowe

Born in Shepparton, Australia, Danielle Rowe joined Houston Ballet as a first soloist in January. She trained across different studios in Southern Australia and moved to Melbourne to join The Australian Ballet Academy in order to begin her career as a ballerina. In 2001, Rowe joined The Australian Ballet where she has been a soloist, senior artist and principal dancer. "I am extremely delighted to be part of a company that is regarded world wide as fresh and inspired. The diverse repertoire, talented dancers and support surrounding Houston Ballet are reasons enough for any dancer to be excited!" says Rowe.

Rowe has performed several ballets including Stanton Welch's **The Sleeping Beauty** and **Giselle**. She is excited to be coming into a new environment with new experiences. "The thought of working with new dancers and choreographers leaves me with a feeling of anticipated excitement," states Rowe. "Houston Ballet performs such a wonderfully varied repertoire and is renowned for being an extremely hard working company." Rowe joined Houston Ballet as a first soloist in January.

— Lorena Capellan

Company Notes

S Stanton Welch heads to Jacob's Pillow Dance Festival in June as an invited choreographer.

Katharine Precourt has been promoted to soloist and Lauren Ciobanu has been promoted to demi soloist.

Congratulations to Sara Webb on the birth of her daughter Lillian Grace Bardo in October 2010.

From August-February, dancers have had the opportunity to be guest performers across the nation. **The Nutcracker** guestings abounded with Simon Ball and Amy Fote performed at Midland Festival Ballet in Midland, TX and Jean Wolfmeyer School of Dance in Manitowoc, WI; Ian Casady at Charleston Ballet in Charleston, WV; Karina Gonzalez and Connor Walsh performed with Houston Repertoire Ballet; Melody Herrera at Santa Cruz Ballet Theater in Santa Cruz, CA; Herrera also partnered by Connor Walsh for a performance at Friends University in Wichita, KS; Ilya Kozadayev at Woodlands Festival Ballet; Nao Kusuzaki and Casady partnered at Victoria Ballet Theater in Victoria, TX. Other guestings included: Lauren Ciobanu at National Ballet of Denver in Colorado Springs, CO; Oliver Halkowich in Hopestone's Lemonade Stand; Melody Herrera at Whym Whym in Seattle, WA; Connor Walsh at Ballet Philippines; Joseph Walsh partnered with Ciobanu at Carreno Dance Festival in Sarasota, FL and Flower Festival in Columbia, SC; Sara Webb at Ballet Mesa in Salt Lake City, UT; and Liao Xiang with Australian Conservatory Ballet in Melbourne.

—Lorena Capellan

Staff Notes

Houston Ballet Director of Production Thomas Boyd designed a new production of **The Nutcracker** for Estonian National Ballet, under the direction of Thomas Edur and Agnes Oakes. The new production opened in December 2010.

Houston Ballet welcomes these new staff members: academy administrator Rebecca Kier, facilities coordinator Garth Luther and production coordinator Charlotte Parker. Thank you to the Fall 2010 public relations/marketing interns Lorena Capellan and Lori Lang.



Former Houston Ballet Principal Dancer Kristine Richmond leads a Dance for Parkinson's class.

AMITAVA SARKAR



Soloist Katharine Precourt.



Demi soloist Lauren Ciobanu.

AARON FELDMAN

AMITAVA SARKAR

Dance for Parkinson's Expands to The Woodlands

Houston Ballet began partnering with Houston Area Parkinson's Society (HAPS) to create the Dance for Parkinson's program in 2009. In its second year, Dance for Parkinson's began to offer classes in the Woodlands. The goal of Dance for Parkinson's is to override the muscle freezing that occurs with Parkinson's by developing muscle memory, allowing participants to regain some control over their muscles. Dance for Parkinson's use various styles of dance and live music to imitate the feel of an actual dance class. Classes will be held at the Woodlands United Methodist Church on the second Friday of every month from 12-2 p.m. Individuals interested in participating in the HAPS dance program, or any of the HAPS programs, may visit hapsonline.org.

—Lori Lang

Music Director Ermanno Florio Conducts Abroad

Ermanno Florio conducted his arrangement of **The Lady of the Camellias**, utilizing the music of Hector Berlioz, at the New National Theater in Tokyo with National Theater Ballet in June and July 2010. In October 2010 Florio conducted **Onegin** at La Scala in Milan with Italian superstar Roberto Bolle dancing. In early 2011 he conducted Nureyev's **Don Quixote** at the Vienna State Opera; at the invitation of that company's director Manuel Legris.

Postmaster:
Please deliver by February 15, 2011

HOUSTON BALLET CALENDAR

UNLESS NOTED, ALL PERFORMANCES ARE IN WORTHAM CENTER

For more information on Houston Ballet and Houston Ballet II visit houstonballet.org.

Feb. 12: Houston Ballet II performs at Jewish Community Center's Dance Month in the Kaplan Theatre at 8 p.m. For more information visit jcchouston.org.

Feb. 19: Ballet Ball, Designed to Dance, 7 p.m.-Midnight, in the Grand Foyer of Wortham Theater Center.

Feb. 24-March 6: Performances of **Marie**; 7:30 p.m. on Feb. 24, 26, & March 4, 5; 2 p.m. on Feb. 27 & March 6; Ambassadors' opening night Green Room reception during intermissions hosted by Mrs. Linda K. Finger.

March 10-20: Performances of **The Sleeping Beauty**; 7:30 p.m. on March 10, 12, 18, 19; 2 p.m. on March 13, 20; 1:30 p.m. on March 12; Ambassadors' opening night Green Room reception during intermissions hosted by Mr. and Mrs. Martin D. Beirne; 1:30 p.m. on March 12: Junior Patron's matinee performance.

April 6-9: Grand opening celebrations for the new Center for Dance; April 6-8 by invitation only.

April 29-30: Academy Spring Showcase performances in the Cullen Theater; 7 p.m. on April 29; 1:30 p.m. on April 30. Apr. 29 is Dance Day, organized by the International Council of Dance, cid-unesco.org.

May 6-8: Performances at Miller Outdoor Theatre. For more information visit milleroutdoortheatre.org.

May 26-June 5: Performances of **Raising the Barre**; 7:30 p.m. on May 26, 28, & June 3, 4; 2 p.m. on May 29 & June 5; Ambassadors' opening night Green Room reception during intermissions hosted by Mr. and Mrs. Mark Loveland.

June 9-19: Performances of **The Taming of the Shrew**; 7:30 p.m. on June 9, 11, 17, 18; 2 p.m. on June 12, 18, 19; Ambassadors' opening night Green Room reception during intermissions hosted by Mrs. Margaret A. Williams; 2 p.m. on June 18: Junior Patron's matinee performance.



From May 6-8, Houston Ballet gives three free performances at Miller Outdoor Theatre.

IN THIS ISSUE

| | |
|--------------------------------------|-----------|
| New Center for Dance | 2 |
| Marie | 6 |
| The Sleeping Beauty | 8 |
| Raising the Barre | 10 |
| The Taming of the Shrew | 12 |
| 2011-2012 Season | 14 |
| Dancer Spotlight | 15 |
| The Academy | 16 |
| The Guild | 18 |
| The Patrons | 19 |
| The Company | 22 |

Houston Ballet News is produced twice a year
for Houston Ballet Guild members, Houston Ballet subscribers
and donors of \$40 or more. ©2011

Information and address changes:

Houston Ballet, P.O. Box 130487, Houston, TX 77219-0487
Phone: 713-535-3271

Editor: Shauna Tysor

Associate Editor: Christine Price

Designer: Peter Layne

Contributing Writers:

Lorena Capellan, Marene Gustin, Lori Lang,

Jean May, Shelly Power, Nancy Wozny

Printer: Chas P. Young

Houston Ballet!

Information: 713-523-6300

Subscriptions: 713-5-BALLET

Group Sales:

713-535-3245

Single Tickets:

713-227-ARTS or 800-828-ARTS

or at the Houston Ballet Box Office

The Wortham Ticket Center

550 Prairie at Smith Street

Online Tickets: houstonballet.org