Stéphane Denève, conductor  
Inbal Segev, cello  
Kirven Douthit-Boyd, choreographer  
Geoffrey Alexander, dancer  
Carly Vanderheyden, dancer  
Cici Gregory, dancer  
Gabriella (Gabby) Billy, dancer  
Antonio Douthit-Boyd, dancer

Saturday, September 25, 2021, 8:00pm  
Sunday, September 26, 2021, 3:00pm

John Stafford Smith  
(1750–1836)  
arr. John Philip Sousa  
(1854–1932)  
and Walter Damrosch  
(1862–1950)

Jessie Montgomery  
(b. 1981)

Anna Clyne  
(b. 1980)

The Star-Spangled Banner (1814)

Banner (2014)

DANCE (2019) (first choreographed performance)
when you’re broken open
if you’ve torn the bandage off
in the middle of the fighting
in your blood
when you’re perfectly free

Inbal Segev, cello
Kirven Douthit-Boyd, choreographer
Geoffrey Alexander, dancer
Carly Vanderheyden, dancer
Cici Gregory, dancer
Gabriella (Gabby) Billy, dancer
Antonio Douthit-Boyd, dancer
  *Dancers listed in order of appearance

Intermission

Pyotr Ilyich Tchaikovsky  
(1840–1893)

Symphony No. 4 in F Minor, op. 36 (1877)
Andante sostenuto; Moderator con anima
Andantino in modo di canzona
Scherzo. Pizzicato ostinato: Allegro
Finale: Allegro con fuoco

ACKNOWLEDGMENTS
The concerts of September 25 and 26 are the Loren and Ken Ludmerer Endowed Concerts.  
The concert of Saturday, September 25 is underwritten in part by generous gifts from  
Mr. and Mrs. Barry H. Beracha, Mr. and Mrs. Walter J. Galvin, and Mr. and Mrs. David L. Steward.  
The concert of Sunday, September 26 is underwritten in part by a generous gifts from  
Mr. and Mrs. Jack Bodine and Susan and Stuart Keck.
Stéphane on this Program

This program is about change and resilience. About giving a hope that we will overcome our fate.

Jessie Montgomery’s Banner interrogates the meaning of our national anthem. She intertwines “The Star-Spangled Banner” with many anthems, including the Black national anthem, “Lift Every Voice and Sing.”

Jessie’s music evokes the sound and structure of marching band music. There is a musical interpretation of the Pledge of Allegiance that imitates the sound of a crowd, so the musicians are not perfectly in sync.

Banner is beautifully made, there is a real musical logic. Jessie is a great composer already, and it’s exciting to imagine how she will grow in the future.

Anna Clyne’s DANCE is inspired by a poem by Rumi. The word “dance” is repeated almost as a kind of mantra. Anna responds with music that reaches for the spiritual, it is expressive and accessible.

I want to connect with institutions in the St. Louis community. In DANCE, we collaborate with Kirven and Antonio Douthit-Boyd, Co-Artistic Directors of Dance at the Center of Creative Arts (COCA). Dance and music have the same expression of freedom. We explore the space—make it vibrate with beauty.

I conducted Pyotr Ilyich Tchaikovsky’s Fourth Symphony on my very first visit to St. Louis in 2003. It asks the biggest question: What is a life?

Tchaikovsky’s musical voice goes directly to your heart. It is the incredible power of empathy; you feel as if you’ve lived the emotions he’s expressing. And his music is crafted so perfectly, there’s not a note out of place.

Banner

As a composer, Jessie Montgomery is searching for ways to create dialogue. “I imagine that music is a meeting place,” she has said, “at which all people can converse about their unique differences and common stories.”

Banner was commissioned to mark the 200th anniversary of the “The Star-Spangled Banner.” Montgomery felt conflicted about the commission. “I have a
complicated relationship with the anthem. As an African American person living in the United States, I have never felt that the song applied to me.”

Banner proposes a new anthem, one “that represents where we are now, in this multifaceted, multicultural melting pot.” It weaves together twelve pre-existing melodies: anthems from neighboring countries, work songs, and freedom songs.

At its center is “Lift Every Voice and Sing” by James Weldon Johnson, the Black National Anthem. It is a song with deep roots in the SLSO community: the SLSO’s annual Lift Every Voice concert, performed with the IN UNISON Chorus, is named for James Weldon Johnson’s composition.

“A tribute to the U.S. National Anthem,” writes Montgomery, “means acknowledging the contradictions, leaps and bounds, and milestones that allow us to celebrate and maintain the tradition of our ideals.”

First performance: September 2014, by the Sphinx Virtuosi, in Miami, Florida
First SLSO performance: This weekend’s concerts
Instrumentation: 2 flutes (2nd doubling piccolo), oboe, clarinet, bassoon, horn, trumpet, timpani, percussion (kick drum, snare drum, tom-tom), strings
Approximate duration: 8 minutes

anna clyne

DANCE

We dance in joy, throwing ourselves around a room. We dance in sadness, moving with heavy limbs. We dance in worship, twirling and twirling.

Dance is core to who we are. Early humans likely used movements as a communication or bonding tool. Research suggests that babies are born with the innate ability to dance.

Dance was central to the creative and spiritual process of Jalal ad-Din Muhammad Rumi, the 13th century Sufi mystic. His dances allowed him to enter the ecstatic states that inspired his writing. Later, his teachings gave birth to the dervishes, a Muslim order that use a spinning dance to reach closer to God.

Anna Clyne’s composition studio is dotted with hand-written notes, photographs, art works. For her, inspiration comes from many places. Clyne can often be found dancing late at night, while listening to a draft of a new piece.

The titles of the five sections of Anna Clyne’s DANCE are each take by a line of Rumi’s short poem, “Dance:”
Dance, when you’re broken open.
Dance, if you’ve torn the bandage off.
Dance in the middle of the fighting.
Dance in your blood.
Dance, when you’re perfectly free.

Clyne was drawn to the “evocative language” of Rumi’s poem. In the first movement, “When you’re broken open,” Clyne imagines a shattered object, its fragments illuminated, glowing like embers. The soloist in DANCE plays Clyne’s own instrument, the cello. She exploits the emotional range of the instrument: floating, fighting, wailing, running. In the final movement, “When you’re perfectly free,” the cello sings a melody—ancient, ecstatic—above the orchestra.

First performance: August 3, 2019, by the Cabrillo Festival Orchestra, in Santa Cruz, California, Cristian Măcelaru conducting, with Inbal Segev as soloist
First SLSO performance: This weekend’s concerts, which are also the first choreographed performances of this work
Instrumentation: solo cello, 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (2nd doubling bass clarinet), bassoon, contrabassoon, 2 horns, 2 trumpets, trombone, tuba, timpani, percussion (crotales with bow, marimba, suspended cymbal, tam tam, vibraphone with bow, wind machine), harp, strings
Approximate duration: 25 minutes

Pyotr ilyich tchaikovsky
Born May 7, 1840, Votkinsk, Russia
Died November 6, 1893, Saint Petersburg, Russia

Symphony No. 4 in F Minor, op. 36

At 37, Pyotr Ilyich Tchaikovsky rushed into marriage. At the time, he had achieved some measure of professional success, but rumors spread about his personal life. Marriage seemed to offer him stability, respectability, and freedom from questions about his sexuality.

Tchaikovsky and Antonina Milyukova were a terrible match. She, filled with youthful passion for him. He, haughty, superior, and cold to her. The marriage lasted only a month. Tchaikovsky, who attempted suicide soon after the wedding, fled from Milyukova.

The Fourth Symphony was written during this turbulent period. In a letter to his patron, Nadezhda von Meck, he wrote that the work was “an unburdening of the soul in music.”
In Russia, the symphony as a form was in its infancy. The country was opera-and ballet-mad, in love with page-turning stories and glittering spectacles. Tchaikovsky was part of a new generation filling the hallowed halls of the symphony with dark Russian colors.

After completing the symphony, he wrote to von Meck, laying out the private feelings that roiled beneath the symphony’s surface. Below are extracts from this letter:

I. The seed of the symphony is Fate: a force ensuring that happiness cannot be unclouded. A sweet daydream appears—some blissful, radiant human image. But no! Fate wakes us. Life is an alternation of harsh reality with fleeting visions of happiness. No haven exists.

II. An expression of melancholy, like an evening alone with a book. Memories appear: happy moments when young blood boiled, and life was satisfying. There are also painful memories, irreconcilable losses. It is sad yet sweet to be immersed in the past.

III. Whimsical arabesques, vague images sweep past the imagination. Suddenly, a picture of drunken peasants and a street song. Somewhere in the distance, a military procession. They are images which sweep through the head as one falls asleep: strange, wild, and incoherent.

IV. Go out among the people. See how they enjoy themselves, surrendering to joyful feelings. Fate appears and reminds you of yourself. Others don’t care—they have not noticed that you are sad. Their joy is a simple but powerful force. You must rejoice in the rejoicing of others. To live is still possible.

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First performance: February 22, 1878, by the Russian Musical Society, in Moscow, Nikolai Rubinstein conducting

First SLSO performance: January 23, 1905, Alfred Ernst conducting

Most recent SLSO performance: November 12, 2017, John Storgårds conducting

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), strings

Approximate duration: 44 minutes

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Tim Munro is the SLSO’s Creative Partner. A writer, broadcaster, and Grammy-winning flutist, he lives in Chicago with his wife, son, and badly behaved orange cat.
Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (The Washington Post).

Jessie was born and raised in Manhattan’s Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated to the hotbed of artistic experimentation and community development. Her parents—her father a musician, her mother a theater artist and storyteller—were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life that merges composing, performance, education, and advocacy.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded a generous MPower grant to assist in the development of her debut album, Strum: Music for Strings (Azica Records). She has received additional grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include Five Slave Songs (2018) commissioned for soprano Julia Bullock by the Metropolitan Museum of Art, Records from a Vanishing City (2016) for the Orpheus Chamber Orchestra, Caught by the Wind (2016) for the Albany Symphony and the American Music Festival, and Banner (2014)—written to mark the 200th anniversary of The Star-Spangled Banner—for The Sphinx Organization and the Joyce Foundation.

The New York Philharmonic selected Jessie as one of the featured composers for its Project 19, which marks the centennial of the ratification of the 19th Amendment, granting equal voting rights in the United States to women. Other forthcoming works include a nonet inspired by the Great Migration, told from the perspective of Montgomery’s great-grandfather William McCauley and to be performed by Imani Winds and the Catalyst Quartet; a cello concerto for Thomas Mesa jointly commissioned by Carnegie Hall, New World Symphony, and The Sphinx Organization; and a new orchestral work for the National Symphony.
Jessie began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country. A founding member of PUBLIQuartet and currently a member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi.

Jessie’s teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn, and Laura Kaminsky. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University.

London-born Anna Clyne is a GRAMMY-nominated composer of acoustic and electro-acoustic music. Described as a “composer of uncommon gifts and unusual methods” in a *New York Times* profile and as “fearless” by NPR, Clyne is one of the most acclaimed and in-demand composers of her generation, often embarking on collaborations with innovative choreographers, visual artists, filmmakers, and musicians.

Several upcoming projects explore Clyne’s fascination with visual arts, including *Color Field* for the Baltimore Symphony Orchestra, inspired by the artwork of Mark Rothko, and *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera. Her elegy *Within Her Arms* opens the New York Philharmonic’s 2021/2022 season. Other recent and upcoming premieres *PIVOT*, which opened the 2021 Edinburgh International Festival; *A Thousand Mornings* for the Fidelio Trio; *Strange Loops* for the Orchestra of St. Luke’s; *Fractured Time* for the Kaleidoscope Ensemble; *Overflow* for wind ensemble for the Scottish Chamber Orchestra; *Woman Holding a Balance*, a film collaboration with Orchestra of St. Luke’s and artist Jyll Bradley; and *In the Gale* for cello and bird song, performed by Yo-Yo Ma.

Clyne composed a trilogy of Beethoven-inspired works that premiered in 2020 for Beethoven’s 250th anniversary: *Stride* for string orchestra, inspired by Beethoven’s *Sonata Pathétique*, premiered by the Australian Composers Orchestra; *Breathing Statues*, premiered by the Calidore String Quartet; and *Shorthand* for solo cello and string quintet premiered by The Knights at Caramoor.

Other recent premieres include *Sound and Fury*, first performed by the Scottish Chamber Orchestra and Pekka Kuusisto in Edinburgh; and her Rumi-inspired cello concerto, *DANCE*, premiered with Inbal Segev at the Cabrillo Festival of Contemporary Music, led by Cristian Măcelaru. *DANCE* was also recently recorded for AVIE Records by Segev and the London Philharmonic Orchestra, led by Marin Alsop, and has garnered more than five million plays on Spotify.

Clyne served as Composer-in-Residence for the Chicago Symphony Orchestra, Baltimore Symphony Orchestra, L’Orchestre national d’Île-de-France, and Berkeley Symphony. She is currently the Scottish Chamber Orchestra’s...
Associate Composer through the 2021/2022 season and a mentor composer for Orchestra of St Luke’s DeGaetano Composer Institute. Clyne’s music is represented on the AVIE Records, Cantaloupe Music, Cedille, MajorWho Media, New Amsterdam, Resound, Tzadik, and VIA labels. In October 2020, AVIE Records released Mythologies, a portrait album featuring Clyne’s works recorded live by the BBC Symphony Orchestra. Both Prince of Clouds and Night Ferry were nominated for 2015 GRAMMY Awards.

Her music is published exclusively by Boosey & Hawkes. www.boosey.com/clyne

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Inbal Segev is “a cellist with something to say” (Gramophone). Combining rich tone and technical mastery with rare dedication and intelligence, she has appeared with orchestras including the Berlin Philharmonic, Israel Philharmonic and Pittsburgh Symphony, collaborating with such prominent conductors as Marin Alsop, Lorin Maazel, and Zubin Mehta. A co-curator of chamber music at the Baltimore Symphony’s New Music Festival, she co-founded the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Committed to reinvigorating the cello repertoire, she has commissioned new works from Timo Andres, Avner Dorman, Gity Razaz, Dan Visconti and Anna Clyne. Recorded with Alsop and the London Philharmonic Orchestra for Avie Records, Segev’s 2020 premiere recording of Clyne’s new cello concerto, DANCE, was an instant success, topping the Amazon Classical Concertos chart and being chosen as one of NPR Music’s “Favorite Songs of 2020.” The cellist’s discography also includes acclaimed albums of Bach’s Cello Suites (Vox) and Romantic cello works (Avie), while her popular YouTube master-class series, Musings with Inbal Segev, has thousands of subscribers around the world and more than a million views to date. Segev’s many honors include prizes at the Pablo Casals, Paulo, and Washington International Competitions. A native of Israel, at 16 she was invited by Isaac Stern to continue her cello studies in the U.S., where she earned degrees from Yale University and the Juilliard School. Her cello was made by Francesco Ruggieri in 1673.

These concerts are Inbal Segev’s first with the SLSO.
Kirven Douthit-Boyd (Boston, MA) began his formal dance training at the Boston Arts Academy in 1999 and as a member of Boston Youth Moves under the artistic direction of Jeannette Neil and Jim Viera. Mr. Douthit-Boyd studied as a fellowship student at The Ailey School and on scholarship at the Boston Conservatory. He is a graduate of Hollins University where he earned an MFA in dance.

He began his professional career as a member of Ailey II from 2002–2004 and also performed at Jacob’s Pillow Dance Festival as a member of Battleworks Dance Company in 2003. In June 2004, Mr. Douthit-Boyd joined the Alvin Ailey American Dance Theater performing both nationally and internationally for 11 years. During his tenure with the company, he performed leading roles in works choreographed by Alvin Ailey, Judith Jamison, Robert Battle, Ron K. Brown, Geoffrey Holder, Jiri Kylian, David Parsons, Camille A. Brown, Ulysses Dove, Christopher Wheeldon, Hofesh Shechter, Twyla Tharp, Wayne McGregor, and Ohad Naharin. He joined COCA, Center of Creative Arts, in 2015 as Co-Artistic Director of Dance with his husband Antonio Douthit-Boyd. In 2016, Mr. Douthit-Boyd joined Ron K. Brown/Evidence, A Dance Company as a guest artist.

In 2010, Douthit-Boyd performed at the White House tribute to Judith Jamison hosted by then-first lady Michelle Obama. He has also appeared as a guest artist in ballet and contemporary dance galas in Argentina, Mexico and Canada. He is the 2014 recipient of the “Black Theater Alliance Award” for his performance in Wayne McGregor’s “Chroma,” the 2015 recipient of the “Next Generation in Leadership Award” from the Freedom House in Boston, and the 2016 recipient of the Boston Arts Academy’s “Apollo Award.”

Douthit-Boyd has choreographed workshops for The Ailey School, The Juilliard School, Webster University, Boston Arts Academy, Boston Youth Moves and COCA. He has also choreographed works for Dallas Black Dance Theater and Ailey II. He is an ABT® Certified Teacher, who has successfully completed the ABT® Teacher Training Intensive in Pre-Primary through Level 5 of the ABT® National Training Curriculum and has completed Lester Horton Pedagogy studies under Ana Marie Forsythe in New York and St. Louis. He is a Distinguished Performing Artist at Washington University in St. Louis, teaching modern dance in the collaborative MFA program between the University and COCA.
Geoffrey Alexander was born in St. Louis. He spent the majority of his childhood singing, acting, and studying gymnastics, but it wasn’t until college that he found his passion for dance. He earned his BA in Theatre and Dance from Southern Illinois University Edwardsville where he began his formal training in modern and ballet. His professional career began with the aTrek Dance Collective working with internationally renowned artist such as Germaul Barnes, Jon Lehrer, Mathew Janczewski, and Alicia Graf. His desire to further his development led him to teaching aTrek contemporary classes and intensives. In 2011 he auditioned for, and became a founding member of, what became The Big Muddy Dance Company, directed by former Hubbard Street dancer Brian Enos. Throughout his career with the company he has studied from and performed works by notable choreographers such as Lou Conte, Harrison McEldowney, Lauri Stallings, Kirven Douthit-Boyd, Kate Skarpetowska, Robert Moses, Robyn Mineko Williams, Daniel Marshalsay, Gabrielle Lamb, Shannon Alvis, and Brian Enos. In recent years he was able to revisit his love of musical theatre through various Variety Children’s Theatre productions including: Peter Pan, Disney’s The Little Mermaid, Disney’s Mary Poppins, Disney’s Beauty and the Beast, and the Wizard of OZ. When he’s not dancing, Geoffrey regularly teaches contemporary and jazz workshops and choreographs at various studios, universities, and companies throughout the St. Louis area.

Originally from Green Bay, Wisconsin, Carly graduated from the University of Iowa with honors, earning a BFA in Dance, BA in Health and Human Physiology, with a Certificate in Arts Entrepreneurship. While pursuing her BFA, Carly performed works by Autumn Eckman, Marc Macaranas, Armando Duarte, Eloy
Barrağan, Jesse Factor, and Martha Graham. Carly has trained at intensive programs including Hubbard Street Dance Chicago, DanceWorks Chicago, the Martha Graham School, American Dance Festival, and the Kirov Academy of Ballet. Carly holds certifications from the American Ballet Theatre National Training Curriculum as a ballet teacher, the Yoga Alliance as a 200-hour Registered Yoga Teacher, and the National Commission for Health Education Credentialing as a Certified Health Education Specialist. Carly joined The Big Muddy Dance Company’s Convergence Trainee Program in 2017 before becoming an apprentice in 2018. Since, she has been working as a company dancer and communications coordinator for The Big Muddy. Beyond her dancing, Carly also works as a freelance photographer and teaches at Center for Creative Arts and St. Louis Academy of Dance.

CiCi Gregory

CiCi Gregory is a COCA alum and is currently entering her sophomore year at The Boston Conservatory at Berklee pursuing a BFA in dance and minoring in Psychology. She has attended prestigious summer dance intensives at Dance Theatre Harlem, Alonzo King LINES, The Boston Conservatory at Berklee and American Ballet Theatre. She has worked with professional artists such as Norbert De La Cruz III, Mathew Rushing, Claudia Schreier, Madison Hicks, and Ronald K. Brown.

Gabriella Billy

Gabriella Billy, born and raised in St. Louis, started her dance training early on, under the instruction of Christine Kardell. During high school, Gabriella became a student at COCA (Center of Creative Arts) where she joined pre-professional...
companies Ballet Eclectica and COCA Dance. She has had the opportunity to work with choreographers such as Darrell Grande Moultrie, Camille A. Brown, Kirven and Antonio Douthit-Boyd, and Alicia Graf Mack. She has also had the pleasure of learning repertoire from companies like Pilobolus and Leher Dance. Gabriella is an ABT® Certified Teacher, who has successfully completed the ABT® Teacher Training Intensive in Pre-Primary through Level 3 of the ABT® National Training Curriculum. She has a love for teaching young aspiring dancers and is a faculty member at COCA. Gabriella is currently an apprentice Gyrotonic instructor and is working on her Level 1 certification as another way to share movement with others. Gabriella has had the pleasure of dancing with Modern American Dance Company’s MADCO 2 for two seasons and is excited to be a member of the main company for its 44th season.

In 2015, Antonio Douthit-Boyd was named Co-Artistic Director of Dance at the Center of Creative Arts (COCA), where he began his dance training at the age of sixteen under Lee Nolting’s dance direction. Douthit-Boyd returned to COCA after a fulfilling dance career in New York City.

He has trained at the Alexandra School of Ballet, North Carolina School of the Arts, Joffrey Ballet School, San Francisco Ballet School, and Arthur Mitchell’s Dance Theatre of Harlem School. Douthit-Boyd joined the Dance Theatre of Harlem Company in 2000 under the direction of Arthur Mitchell and quickly appeared in featured roles choreographed by George Balanchine; “The Four Temperaments,” “Agon,” and “Serenade.” He’s also appeared in the ballets “Fancy Free,” “South African Suite,” “Dougla,” “Concerto in F,” “Return,” and “Twist.” After three years with the company, he rose to the rank of Soloist in 2003. Douthit-Boyd went on to join the Alvin Ailey American Dance Theater in 2004, where he danced as a principal artist with the company for twelve years. He has had the pleasure of working with world-renowned choreographers such as Alvin Ailey, Judith Jamison, Robert Battle, Wayne MacGregor, Jiri Kylian, and Paul Taylor.

Some of his revered featured roles with the company include: Alvin Ailey’s “I Wanna Be Ready” (a solo from Revelation); “Polish Pieces” by Hans van Manen; “Firebird” by Maurice Bejart; and “Episodes,” “Bad Blood,” and “Urban Folk Dance” by Ulysses Dove. During his performance career, he has performed for President and First Lady Barack and Michelle Obama, Queen Elizabeth II, Michael Jackson, and a list of high-profile patrons of the arts. In his tenure with the company, he has garnered critical acclaim from news outlets such as The Sun, Dance Magazine, The Wall Street Journal, and The New York Times whose Chief of Dance Critic Alastair Macaulay wrote, “Among the many superb dancers of the Alvin Ailey American Dance Theater, Antonio Douthit-Boyd has recently risen to a special magnificence.”
Douthit-Boyd is an ABT® Certified Teacher who has completed the ABT® Teacher Training Program for Pre-Primary–6/7 and Partnering through the ABT® National Training Curriculum. He is also on faculty at Washington University in St. Louis, teaching ballet as a Distinguished Performing Artist in the collaborative MFA program between the University and COCA. In 2021, Douthit-Boyd and his husband Kirven Douthit-Boyd received the Excellence in the Arts Award from the Arts and Education Council in St. Louis. The Douthit-Boyds are committed to high-quality arts for everyone and the intentional task to diversify the arts to reflect the world’s many colors. Douthit-Boyd is currently a practicing candidate for his Master of Fine Arts degree from Hollins University.
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