

ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

MICHAEL PINK'S
DRACULA



ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

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Harriett Lake



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JORDEN MORRIS | ARTISTIC DIRECTOR

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2022-2023 SEASON
ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

DR. PHILLIPS CENTER – STEINMETZ HALL

MICHAEL PINK'S DRACULA
10.20-10.23

THE NUTCRACKER
12.2-12.18

MOULIN ROUGE® THE BALLET
2.9-2.12

A STREETCAR NAMED DESIRE
4.27-4.30

HARRIETT'S ORLANDO BALLET CENTRE

DIRECTOR'S CHOICE
3.23-26

UNCORKED
SEPTEMBER & NOVEMBER 2022
JANUARY 2023

Dancers: Hitomi Nakamura (Japan), John Abenanty (USA)

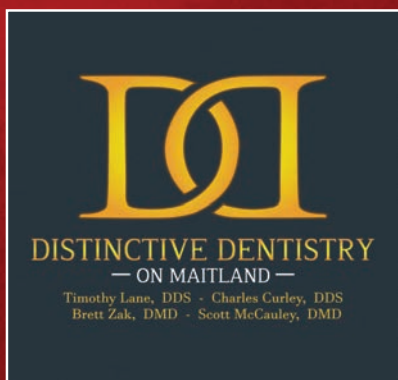
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ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

MICHAEL PINK'S DRACULA

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A LETTER FROM THE ARTISTIC DIRECTOR



Welcome to the 2022-2023 Orlando Ballet Season!

I am so thrilled and grateful that you have joined us for this incredible production of Michael Pink's *Dracula*. Michael is not just a master storyteller, but an inventive choreographer/director as well. I am in complete admiration of his ability to craft choreography and dramatic sequences that capture the imagination.

I have known Michael since working together in Boston more than 20 years ago. I was the chief ballet master for Boston Ballet, and we performed his production of *The Hunchback From Notre Dame*. I knew then that if I were to direct a ballet company, Michael Pink's works would be a welcome addition to the repertoire.

I am especially thankful that Michael was able to be here for a good portion of the staging process. When dancers have the opportunity to work directly with the production's

creator, I find the work speaks in a more honest and genuine tone. I also want to thank Denis Malinkine for his creative and detailed work staging the production. The musical score by Philip Feeney combined with the dramatic lighting by David Grill elevate this production intensely, magnifying our emotions and reactions throughout the story.

I hope you enjoy all the thrills associated with this acclaimed production of *Dracula*, and that you won't be too afraid to join us for the rest of this wonderful season!

Jorden Morris
Artistic Director, Orlando Ballet

A LETTER FROM THE EXECUTIVE DIRECTOR



Welcome to Orlando Ballet's 49th Season!

At its core, ballet is storytelling through dance. Dancers move in ways that appear effortless, almost mystical to the rest of us mere mortals. We are transported by the beauty and mystery we see but cannot fully comprehend. A perfect vehicle through which to explore the haunting and timeless tale of Count Dracula – still as relevant now as when it was written so very long ago.

Themes that have been present throughout all of history and which continue today - forbidden love, compelling desire, and a healthy dose of fear are present throughout as we watch Jonathan, Lucy, and Mina fall to the powers of the Vampire – powers they cannot resist nor understand. We watch danger in all its many forms with horror and fascination – whether on the stage or elsewhere - playing out each October with many Halloween traditions and events.

Dracula will enthrall and entertain each of you and then, just as magically, you will return to our present world, back to the light and safety of your own homes until the next journey taken through dance when we can all meet once again.

Your patronage and that of our donors allows us to present elevated experiences such as what you will witness here with us for Michael Pink's *Dracula*. You have asked for more immersive productions and we are answering the call throughout our 49th season and beyond. Our City's Ballet is poised to excel now and long into the future.

I have been #Bitten by Orlando Ballet and this exquisite performance – on behalf of our entire organization, thank you for the generosity and support that makes this fantasy a reality every day,

A handwritten signature in black ink that reads "Cheryl Collins". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Cheryl Collins
Executive Director, Orlando Ballet

GUEST PRODUCTION STAFF

LEZ BROTHERSTON | Scenic & Costume Designer



Lez is an Associate Artist of Matthew Bourne's company New Adventures. For New Adventures: *The Midnight Bell*, *Romeo and Juliet*, *The Red Shoes*, *Sleeping Beauty*, *Edward Scissorhands*, *Lord of The Flies*, *Swan Lake*, *A Play Without Words*, *Highland Fling*, *Dorian Gray*, *Cinderella* and *The Car Man*. For Scottish Ballet: *Starstruck* (design and additional scenario), *The Secret Theatre* (design and co-creative direction), *The Snow Queen*, *The Nutcracker*. Also: *Hamlet* (Shanghai Ballet), *The Seven Deadly Sins* (Royal Ballet Covent Garden). He also designed, co-wrote & co-directed *Les Liaisons Dangereuses* with Adam Cooper (Japan/Sadler's Wells).

Theatre/Opera: *Malory Towers* (Bristol Old Vic); *Merry Wives of Windsor*, *The Rover*, *The Empress*, *Much Ado About Nothing* (RSC); *Me and My Girl*, *Fiddler on the Roof* (Chichester); *Twelfth Night*, *Romantics Anonymous* (Shakespeare's Globe); *Flowers for Mrs Harris*, *Showboat*, *Pride and Prejudice* (Sheffield Crucible); *946* (Kneehigh/Globe Theatre); *Oh What a Lovely War*, (Stratford East/West End), *Hysteria* (Hampstead Theatre); *Long Day's Journey Into Night*, *Umbrellas of Cherbourg*, *The Rise and Fall of Little Voice*, *Under the Blue Sky* (West End); *Sister Act* (West End/Worldwide); *Women Beware Women*, *Really Old Like 45* (National Theatre); *Bagdad Café*, *Hedda Gabler*, *Design for Living*, *Dancing at Lughnasa* (Old Vic); *Duet for One* (Almeida/West End); *My City*, *Measure for Measure* (Almeida); *L'Elisir d'Amore* (Glyndebourne).

Awards: *Swan Lake* New York 1999, Tony Award; *Cinderella* 1998, Olivier Award, Critics' Circle; Ninette de Valois award for outstanding contribution to dance. He was awarded the OBE in The Queen's New Year Honours 2022 for services to Dance and Theatre.

DAVID GRILL | Lightning Designer



David Grill is a thirteen-time Emmy Award Nominee and five-time Primetime Emmy Award winner. He also won a 2015 and 2016 Telly Award for his Lighting. Dance / Musical credits include Bob Fosse's *Dancin'*, *The American Dance Machine*, works for the Milwaukee Ballet, Atlanta Ballet, Colorado Ballet, Ballet Met, Houston Ballet, Kansas City Ballet, Ballet Austin, Ballet NY, Northern Ballet Theatre, Cincinnati Ballet, Royal Winnipeg Ballet, Dayton Ballet, ABT 2, Dances Patrelle and Numerous Choreographers. Mr. Grill is also responsible for lighting the Drew Barrymore Show, the New York Philharmonic, also provides Lighting Direction for the National Memorial Day and July 4th concerts and for over 17 Super Bowl Halftime Shows. He has been featured in numerous publications and is an Associate Professor and Co-Chair of the Design / Technology Program at Purchase College, State University of New York.

SYNOPSIS

Prologue

Jonathan Harker's mind is flooded with images of his terrifying experiences in Transylvania...in his delirium his nightmares have been dreadful; wolves, poison, blood, ghosts, demons...

Act I

CHARING CROSS STATION, LONDON
Mina and Dr. Van Helsing accompany Harker to the station as he sets off on his journey to see Count Dracula in Transylvania, where he is to conclude the Count's purchase of properties in England. A mental patient, Renfield, causes a disturbing incident while being escorted through the station.

TRANSYLVANIA

Harker arrives in Transylvania where he watches as villagers enact a violent ritual of sacrifice to protect their village from the dangers that threaten on All Souls Night. The ceremony is interrupted by a sinister figure, Count Dracula's coachman. Despite the desperate appeal of a bereaved woman, Harker continues his journey to Dracula's castle.

CASTLE DRACULA

i) Arrival ii) Vampires iii) Dracula & Harker

The Count welcomes Harker into his home and, having made him comfortable,

withdraws. Harker sinks into a reverie and is visited by three women who both fascinate and terrify him. His seduction is interrupted by an enraged Count Dracula who distracts the vampire women with a live blood offering. Dracula now begins his domination of the helpless Harker. As the climax of their union approaches, Harker's scream of terror wakes him from his nightmare and he finds himself in the sanatorium with his fiancée's arms around him.

Act II

WINTER GARDEN AT THE GRAND HOTEL, WHITBY

At a Tea Dance in the Grand Hotel, Mina's friend Lucy dances with her suitors, while unbeknownst to them, a Russian ship approaches with a sinister and dangerous cargo. Only Harker is sensitive to the impending danger. A violent storm interrupts the dance, breaking open the windows, and at the height of its fury, the figure of Dracula appears on the terrace. The hotel guests are unaware of his presence, but Lucy is drawn to him. As the sound of the storm returns, Dracula disappears and Lucy is discovered dazed and almost unconscious.

THE SANATORIUM

Lucy is taken to Dr. Van Helsing's clinic where her anxious fiancé and her friends visit her. As they leave for the night, Van

SYNOPSIS

Helsing, who has noticed the strange puncture marks on Lucy's neck, takes the precaution of surrounding her with wild garlic. This does not prevent a second visit from Count Dracula. Later that night, Lucy's body is discovered on the floor of her bedroom. The heartbroken men grieve the loss of this beautiful young woman. As her fiancé places a crucifix on her lips, Lucy attacks him violently before escaping into the night. She has become Nosferatu, one of the undead.

Act III

MINA'S ROOM

Mina, alone in the sanatorium, thinks of the terrible danger that is hovering over them all. After the departure of the men, she and Van Helsing are startled by the escaped mental patient, Renfield, who attacks Van Helsing and draws blood before being overpowered by the wardens. Concerned for Renfield's suffering, Mina tries in vain to comfort and understand him. As she waits anxiously for the return of the men, she imagines with horror what her friend Lucy has become.

The men fail in their attempt to find Count Dracula, but later that night, as Harker sleeps, the Count enters Mina's room. Van Helsing discovers them as Dracula suckles Mina with his own life blood. Van Helsing has no power to

prevent the Count from escaping and taking an unconscious Mina with him.

Count Dracula has chosen to celebrate his union with Mina in the vault at Carfax Abbey. His heartbeat is the pulse that summons the Nosferatu to the ceremony. Renfield has become the sacrifice, and it is his blood that links the undead as they dance in adoration of their master. As the celebrants prepare for the consummation of the ritual, an explosion blasts through the crypt and daylight floods into the vault.

Dracula can withstand the light, but his power is diminished. His adversaries pursue him and finally drive a stake through his heart. The survivors are left to come to terms with their experiences.

Please note that this performance has two intermissions

MICHAEL PINK

Michael Pink is the longest serving artistic director in Milwaukee Ballet history. Since joining the Company in December of 2002, he has established himself as a prominent member of the Milwaukee arts community, demonstrating his commitment to the future of dance through new work, education and collaboration.

His artistic vision for Milwaukee Ballet continues to be exciting and challenging. His long-awaited production of *Peter Pan* signified a major landmark in the Company's history and was broadcast nationally by PBS in Spring of 2014. His production of *Romeo & Juliet* has also been broadcast by MPBS. In

2008, the Wisconsin Dance Council presented Pink with the Choreography/Performance Award. In 2014, the Milwaukee Press Club honored him with the Headliner Award for service to the arts. He received the Civic Music Association's award for Distinguished Citizen – Professional in the Arts in 2015. He recently accepted the Educational Excellence Award from the Sharon Lynne Wilson Center for the Arts which recognizes organizational achievement of a nonprofit that exemplifies collaboration in the arts.

Pink is an international choreographer whose theatrical productions of *Dracula*, *Esmeralda*, *Swan Lake*, *Giselle*, *The Sleeping Beauty*, *Cinderella*, *Romeo & Juliet*, *La Bohème*, *Don Quixote*, *Mirror Mirror*, *Dorian Gray* and *Beauty and the Beast* have been hailed as 'Classical Ballet for the 21st Century'. His first professional work, 1914, was nominated for a West End Theatre Award, London.

His early choreographic work won him first place in the Frederick Ashton and the Royal Society of Arts Choreographic Competitions. He worked as a répétiteur for Rudolf Nureyev at the Paris Opera and La Scala Milan. He trained as a classical dancer at The Royal Ballet School and danced with English National Ballet 1975 to 1985.

Pink was the founding director of Ballet Central in London; he also served as associate artistic director of Northern Ballet.

He continues to build strong working relationships with other Milwaukee Arts groups, where his credits include *A Christmas Carol*, *Assassins*, *Cabaret* and *Next to Normal* for Milwaukee Repertory Theater, as well as *Chitty Chitty Bang Bang* and *Matilda* for First Stage.



DRACULA

PRODUCTION

DIRECTION & CHOREOGRAPHY
Michael Pink

STAGED BY
Michael Pink, Denis Malinkine

MUSIC
Phillip Feeney

LIGHTING DESIGN
David Grill

SCENIC & COSTUME DESIGN
Lez Brotherston

PRODUCER
The Christopher Gable Estate

DIRECTOR OF PRODUCTION
John Beaulieu

TECHNICAL DIRECTOR
Michael "Mikey" Edmundson

STAGE MANAGER
Helen Moreau

ASSISTANT STAGE MANAGER
Kevin "KP" Paulsen

COSTUME DIRECTOR
Eddy Frank Fernandez

WARDROBE SUPERVISOR
Norelis Dean

WIG & MAKEUP ARTIST
Gina Makarova

PYROTECHNICIAN
Brian Artman



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Virginia McKinney

Scenery and Costumes Courtesy of
Milwaukee Ballet

CASTING

* 10.20E, 10.21E, 10.22E | ** 10.22M, 10.23M

Dracula

* John Abenanty

** Trevor Stalcup

Harker

* Israel Zavaleta Escobedo

** Jaysan Stinnett

Lucy

* Hitomi Nakamura

** Dahlia Denicore

Mina

* Anamarie McGinn

** Kenna Gold

Van Helsing: Francis Mihm

Renfield

* Nathan Rowell

** Matthew Cunningham

Quincy

* Amir Dodarkhojaye

** John Abenanty

Arthur

* Trevor Stalcup

** Thomas Gerhardt

ACT I

Female Vampires: Rachele Eusebione, Kate-Lynn Robichaux, McKenzie Thomas

Wolves: Caleb Cope, Rafe King, Roberto Tarantino

Male Villagers

* Cameron Bailey, Matthew Cunningham, Thomas Gerhardt, Sebastian Marriott-Smith, Charlie Mellor, Darien Santos, David West

** Cameron Bailey, Amir Dodarkhojaye, Israel Zavaleta Escobedo, Sebastian Marriott-Smith, Charlie Mellor, Nathan Rowell, David West

Female Villagers:

Ashley Baszto, Kellie Fulton, Kate Gardinier, Ellie Iannotti, Olivia McAlpine, Saki Ogawa, Jillian Price

Orderlies: Cameron Bailey, Darien Santos

Porters: Pieter Gunning, Giovanni Trabels

CASTING

* 10.20E, 10.21E, 10.22E | ** 10.22M, 10.23M

Newspaper Man: Charlie Mellor

Flower Seller: Elena Victoria

Woman in Station: Hayley Miller

Child

* Hinata Ohno

** Reese Cravens

Distraught Woman: Jillian Price

ACT II

Opera Singer

* Kenna Gold

** Rachele Eusebione

Chaperone: Saki Ogawa

Young Girls

* Dahlia Denicore, Ashley Baszto

** Kellie Fulton, Ashley Baszto

Soldiers: Charlie Mellor, David West

Holiday Couple

* Kate-Lynn Robichaux, Jaysan Stinnett

** Amir Dodarkhojayev, Hitomi Nakamura

Well To-Do Lady

* Jillian Price

** Anamarie McGinn

Suffragette: Kate Gardinier

Waitresses: Anri Matsuda, McKenzie Thomas

Impresario: Cameron Bailey

Vicar: Sebastian Marriott-Smith

Gambler: Roberto Tarantino

CASTING

* 10.20E, 10.21E, 10.22E | ** 10.22M, 10.23M

Hotel Owner

* Thomas Gerhardt

** Nathan Rowell

Bell Boy

* Matthew Cunningham

** Israel Zavaleta Escobedo

Nurse: Hazuki Kishisa

Night Nurse: Olivia McAlpine

ACT III

Female Undead:

Ashley Baszto, Rachele Eusebione, Kellie Fulton, Olivia McAlpine, Saki Ogawa, Jillian Price,
Kate-Lynn Robichaux, McKenzie Thomas

Male Undead

* Cameron Bailey, Matthew Cunningham, Thomas Gerhardt, Sebastian Marriott-Smith,
Charlie Mellor, Jaysan Stinnett, Roberto Tarantino, David West

** Cameron Bailey, Caleb Cope, Sebastian Marriott-Smith, Charlie Mellor, Nathan Rowell,
Darien Santos, Roberto Tarantino, David West,

ORLANDO BALLET MISSION STATEMENT

Orlando Ballet entertains, educates, and enriches through the highest quality of dance.

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Photography by Michael Cairns
Dancer: David West

JORDEN MORRIS

Artistic Director, Orlando Ballet



Jorden Morris was born in Canada and began his dance training at the Banff School of Fine Arts at the age of nine. Jorden went on to continue his training under scholarship with Canada's Royal Winnipeg Ballet School. Jorden joined the company in 1987 and finished his career as Principal Artist, performing lead roles in the major classical and contemporary repertoire.

After his stage career, Jorden began to study teaching and choreography. He attended New York University, studied with Russian masters Tatiana Terekhova and Sergei Berejnoi, and with Paris Opera School Director Claude Bessey, and Serge Golovine.

Jorden worked as artistic staff and teacher for Canada's Royal Winnipeg Ballet before moving to work with Boston Ballet in 1999. Jorden rose to the rank of Chief Ballet Master and interim Director for the 2000-2001 season. Jorden then returned to Canada to take the role of Associate School Director for the Royal Winnipeg Ballet until 2012.

Jorden took the position of Artistic Director at Citie Ballet, in Edmonton Canada from 2015-18. During this time he was also the Senior Creative Director for Shumka Ukrainian Dance Company in Edmonton. At this time, Jorden also became a guest teacher and curriculum advisor for the Victoria Academy of Ballet in Victoria, British Columbia. Jorden left Edmonton to work with Pittsburgh Ballet Theatre on the creation of his latest full length work "The Great Gatsby" in 2018/2019.

Jorden's first work was "The Three Musketeers" for the Royal Winnipeg Ballet School in 1999. In 2006 the Royal Winnipeg Ballet premiered Jorden's classic telling of the J.M. Barrie novel "Peter Pan," followed by his well known and one of a kind production of "Moulin Rouge" in 2009. His popular short works are "The Doorway, Songs of Leonard Cohen," the Celtic themed "Deverell," and the classical "Back to Bach."

Jorden's productions have been performed by several companies in North America, and taken on tour throughout Europe and Asia.

THE SOUTENU SOCIETY

A "Soutenu" is a ballet movement, and a French term that means "supported" or "sustained". With a thoughtful commitment to support Orlando Ballet in your estate plan, you are doing just that – sustaining the future of Orlando Ballet for years to come.

Orlando Ballet is pleased to announce this brand new society to honor individuals who have made a commitment to support Orlando Ballet with a planned gift.

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Anna Frances Henriquez*

Krista & Jonathan Ledden

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ARTISTIC STAFF

LISA THORN VINZANT | Associate Artistic Director



As Associate Artistic Director at Orlando Ballet, Lisa Thorn Vinzant brings extensive professional experience as a former principal dancer, choreographer, and educator, contributing to the success of the professional Company. As the former Ballet Master, a role she held since joining Orlando Ballet in 2015, she is actively involved in the Company's artistic development. Much of her 20-year dance career was as a member of the Kansas City Ballet, where she performed numerous principal roles by some of the world's greatest choreographers including Alvin Ailey, George Balanchine, Todd Bolender, August Bournonville, Merce Cunningham, Agnes DeMille, Nacho Duato, and Twyla Tharp. She also served as Kansas City Ballet's Associate Ballet Mistress and ultimately Ballet Mistress in Residence. Other career highlights include performing professionally with the Pittsburgh Ballet Theater, Albany/Berkshire Ballet, Owen/Cox Dance Group, Lyric Opera of Kansas City, Starlight Theatre of Kansas City, and Wylliams Henry Contemporary Dance. In addition to dancing professionally, Lisa has also choreographed for numerous organizations including the Kansas City Ballet, Lyric Opera of Kansas City, Actors Theatre of Kansas City, and the Kansas City Youth Ballet. Lisa's skill and success in choreography led to her being named 2005's Emerging Choreographer at the Craft of Choreography Conference. Lisa holds the prestigious American Ballet Theater® Certified Teacher credential, has a bachelor's degree in Fine Arts in Dance, and graduated Summa Cu Laude from the University of Missouri where she also served as an Adjunct Professor at the Conservatory of Music and Dance. Lisa also served as guest instructor for the University of North Carolina School of the Arts as well. Lisa is originally from Dryden, New York. She began her training with the Ithaca Ballet in Ithaca, NY and received the majority of her training at the North Carolina School of the Arts. She also trained at the Pittsburgh Ballet School and the School of American Ballet.

PHILLIP BROOMHEAD | School Director



Phillip Broomhead has been the School Director of the Orlando Ballet Since 2018. He was born in London, England and received his ballet training at the Royal Ballet School where he joined the company in 1981. He was promoted to soloist in 1983 and to principal dancer in 1986. While dancing with the Royal Ballet Mr. Broomhead's classical repertoire included several leading roles including Prince Siegfried in *Swan Lake*, the Prince and the Bluebird in *The Sleeping Beauty*, Albrecht in *Giselle*, Solor in Natalia Makarova's production of *La Bayadere*, and Benvolio in Kenneth MacMillan's *Romeo and Juliet*. Mr. Broomhead's contemporary repertoire included principal roles such as the Rubies Pas de Deux in George Balanchine's *Jewels*, Richard P. Arnold in Ashton's *Enigma Variations*, the White Couple in Ashton's *Les Patineurs*, and many more well-known roles. He has performed in Ashton's *A Birthday Offering*, in the presence of Her Majesty the Queen; Sir Frederick Ashton's *Daphnis and Chloe* to celebrate the Queen Mother's 90th Birthday; and many other royal galas.

Phillip joined the Houston Ballet as a principal dancer in January 1991. In 2003 Mr. Broomhead was also appointed to the position of Ballet Master for the Houston Ballet in addition to his performance responsibilities as a principal dancer. In 2004 he retired from the stage and assumed his position of Ballet Master for the Houston Ballet on a full-time basis. In March 1991, while on vacation in Washington D.C., Mr. Broomhead attended a Royal Ballet performance of Anthony Dowell's *Swan Lake*. The Royal Ballet's principal dancer sustained an injury during Act I and he finished the performance partnering Darcey Bussell as his Swan Queen. This performance won him worldwide critical acclaim. Mr. Broomhead has appeared as a guest artist with some of the world's leading companies including the Royal Swedish Ballet, the Scottish Ballet, and the Yugoslav Ballet. He has also appeared as a guest artist with many regional ballet companies in the United States.

DANCERS

JOHN ABENANTY | Brooklyn, New York



If someone had randomly asked John Abenanty as a child where he wanted to go to school, his answer might have come as a surprise. "When I was little, I wanted to study in the Bolshoi Theatre school." Real life lived up to the young dancer's expectations - he has performed several times at the Bolshoi Theatre, something he never thought would actually happen.

John's introduction to ballet came early from the Brooklyn Ballet Company's public school outreach/scholarship program that placed ballet teachers in schools. He was selected for the program. John's career has included performing as a soloist with South Carolina's Columbia Classical Ballet, as well as with the State Ballet of Georgia in Tbilisi, the country's capital city. He has performed Swan Lake's Pas de Trois; Symphony in C 1st and 3rd movements

choreographed by George Balanchine; the iconic Basilio from Don Quixote for the theatre's opening gala event; Sarabande, Leah-3 Elders, choreographed by Alexei Ratmanski; and the Pas de Six from Giselle.

After joining the Sofia National Ballet company in Bulgaria under the direction of Sara-Nora Krysteva, he performed the roles of Conrad in Le Corsaire; Don Quixote's Basilio; Tsuniga in Carmen, and the Peasant Pas De Deux in Giselle.

"Dance is such an important creative outlet. I dance because I love giving the audience an array of emotions in their experience," he shared.

This is John Abenanty's second season with Orlando Ballet.

ERIN ATKINSON | Amherst, Nova Scotia Canada



Striving to be a strong and muscular dancer while presenting delicate and controlled movement is what Erin Atkinson says she will continue to do throughout her career. As she begins her first season with Orlando Ballet, she says her role models -- ABT's Polina Semionova and the Royal Ballet's Marienela Nunez -- inspire her work ethic and discipline. "It's mesmerizing to watch them."

Erin, who is from Amherst, Nova Scotia, graduated in 2016 from the Professional Division Program at the Royal Winnipeg Ballet School (RWP), where she began her training in 2011. In her three years with RWP, she toured nationally and internationally working with choreographers such as Jera Wolf, Mark Godden, Mauricio Wainrot, Peter Quanz and Septime Weber.

In 2019, she moved to Wales and danced with Ballet Cymru. She later returned to her native Canada as a soloist with the Atlantic Ballet of Canada and also performed in London with the English National Ballet.

Her commitment is unwavering. "Whether it's a certain step, an injury, difficult choreography or that voice in your head -- to work on it and not give up and then finally reach your goal is the most rewarding experience. That's important to me in my career."

This is Erin's first season with Orlando Ballet.

DANCERS

ASHLEY BASZTO | Venice, Florida



Orlando Ballet's Ashley Baszto says emotionally impacting an audience through dance – especially when they need it most -- is "priceless."

Ashley started ballet at age three with the Sarasota Ballet Academy, a journey filled with classes, summer intensive programs, and huge support from her family. She also trained at the Rock School for Dance Education and the Miami City Ballet School. In 2010, Ashley was a finalist in Youth American Grand Prix New York and Jackson International Ballet Competition. She later placed second for her Pas de Deux at American Dance Competition and performed at the Jacob's Pillow Dance Festival Ballet Dance competition.

She is American Ballet Theatre® certified to teach ballet to students from age two to adult at Orlando Ballet School. Now in her tenth season with Orlando Ballet, Ashley cherishes the opportunities to perform in a variety of challenging productions and working with the organization's artistic team that includes dancers from around the world.

This is Ashley's tenth season with Orlando Ballet.

MATTHEW CUNNINGHAM | Pleasant View, Utah



As the youngest child in his family, Matthew Cunningham mastered the art of negotiation early on. At age three, he saw *The Nutcracker* for the first time and immediately began campaigning his mother to let him take ballet lessons. He didn't take no for an answer and by age five, he had started lessons in a small studio in Brigham City, Utah. "Ballet is in my soul," he says.

Matthew's training continued at Ballet West Academy and Boston Ballet. He also participated in summer intensive programs at Houston Ballet, American Ballet Theatre®, and the prestigious Jacob's Pillow in Massachusetts. He placed first in the Classical Division at the Youth America Grand Prix (YAGP) and was an Encouragement Prize Winner in the International Ballet Competition in Helsinki, Finland.

He joined Orlando Ballet's Second Company in 2015 and has performed in a variety of challenging roles including an evil stepsister in *Cinderella*; Mathieu in Jordan Morris' *Moulin Rouge®*, *The Ballet* and Peter Pan in Morris' production of *Peter Pan*. Matthew teaches Absolute Beginner Adult Ballet Class at Orlando Ballet School.

This is Matthew's seventh season with Orlando Ballet.

AMIR DODARKHOJAYEV | Almaty, Kazakhstan



Choosing a career path was simple for Amir – he just followed in his mother's footsteps – literally. "I was very little and saw my mother dancing on stage for the first time and said, "This is what I want to do."

Amir began studying ballet in his native country of Kazakhstan at the Seleznev School and spent four years before his advance training in Astana, his country's capital city. He has competed in the Youth American Grand Prix (YAGP) in New York and received a scholarship from the Harid Conservatory where he trained for three years. He was also in the top 15 YAGP New York finals and in 2021 he earned First Place in YAGP in Dallas.

Amir joined the OBII company for its 2020-2021 season and this marks his first season as a company member with Orlando Ballet. Amir, who speaks Russian, Kazakh and English, says he is grateful for his success in working in a professional ballet company. He credits his mother for his career. "She was my first ballet teacher."

Orlando Ballet School Alumni '20. This is Amir's second season with Orlando Ballet.

DANCERS

ISRAEL ZAVALETA ESCOBEDO | Mexico City, Mexico



When the family business is dance, you're probably going to become a dancer. Just ask Israel Zavaleta Escobedo, who trained at his father's Ballet Folklórico Texcoco de Noé, for Mexican Folklore dancing. At age 10, he asked his family if he could take a ballet class and the answer was yes. "That's when everything started."

Israel danced his first principal role last season as Mowgli in Toni Pimble's *Jungle Book* along with the character Nick Carraway in Jordan Morris' *The Great Gatsby*. Israel said seeing his coworkers applauding for him off stage was "a beautiful moment."

In addition to his family's studio, Israel trained at Academy de la Danza Mexicana, participated in summer intensive programs with Joffrey Ballet and Idyllwild Arts Academy. He placed second in International Dance Competition; Second Place at Concurso Nacional de Ballet Infantil y Juvenil de Mexico and first place in Tampa at the Young America Grand Prix. And he has competed at International Ballet Competition in Jackson, in Mississippi and International Ballet and Choreography China. Israel is American Ballet Theatre (ABT) certified and teaches the Men's Ballet Class for OBII, trainees and academy at Orlando Ballet School.

Orlando Ballet School Alumni '18. This is Israel's fifth season with Orlando Ballet.

RACHELE EUSEBIONE | Vercelli, Italy



Ballet was all young Rachele Eusebione could talk about after her grandmother took her to see her first live performance as a child in Vercelli, Italy. At age three she began taking ballet lessons. By age 11 she joined La Scala Ballet School directed by the renowned artist Frederic Olivieri. It's there she worked with Patricia Neary, Sergeij Virkarev, Vladimir Derevianko, Piotr Nardelly and Monique Lourdieres. Rachele went on to join the La Scala Ballet Company where she performed in the Ratmanki's production of *Swan Lake*.

Rachele says her opportunities at Orlando Ballet have been vast and remarkable, including performing the role of *Paquita* in OB's summer intensive program. But one of her most "unforgettable" experiences was performing the role of Wendy in Artistic Director Jordan Morris' production of *Peter Pan*. "Most people believe there's a lot of competition inside each company.

For me, in this company we all care for, cherish and support each other. We are each other's biggest fans."

Orlando Ballet School Alumni '20. This is Rachele's fourth season with Orlando Ballet.

KELLIE FULTON | Ocean City, New Jersey



Sometimes mothers really do know best. Kellie Fulton just wanted to take Hip Hop dance lessons. However, her mother insisted she take ballet to focus on good technique. "I ended up loving that and sticking with it," Kellie says.

The Ocean City, New Jersey native did take jazz and hip hop, but by age twelve she loved ballet and knew it would become her future. She attended the School of Pennsylvania Ballet before joining the second company. She was later accepted into the Butler Fellowship Program at Ballet Austin where she spent a year. Her career path also includes participating in summer programs at Boston Ballet School as well as at San Francisco Ballet School. Some of her favorites experiences include George Balanchine's *Jewels and Western Symphony*; Angel

Corella's *Don Quixote*, *Swan Lake* and *The Sleeping Beauty*. Kellie says she is lucky to be surrounded by a group of hard-working people who support each other. "It is also rewarding to perform something you've put so much time, effort and hard work into. I believe that the arts are such an important and beautiful part of life and I'm so grateful to be able to bring that to our community in Orlando."

This is Kellie's fourth season with Orlando Ballet.

DANCERS

KATE GARDINIER | Pittsburgh, Pennsylvania, USA



Kate Gardinier could have just as easily ended up on a professional soccer field rather than a dance stage as she pursued her interests. As a child, she began ballet because her soccer coach was constantly telling at her to stop tap dancing on the field.

The Pennsylvania native started training as a child with Wexford Dance Academy and participated in summer intensive programs at Boston Ballet, Pacific Northwest Ballet and Canada's National Ballet School. She also trained at the School of American Ballet at Lincoln Center for the Performing Arts.

At age 16, Kate began studying the Professional Training Program at the Washington School of Ballet, where as a trainee under the direction of Julie Kent, she had the opportunity to rehearse and perform in the company's productions. Not only has Kate placed in the Top 12 at Youth America Grand Prix competitions in both Classical and Contemporary categories, she has also earned invitations to the finals. She was also a finalist in the Master Class Series at The Kennedy Center. Like her colleagues, Kate lives a disciplined life and works hard. "I love that dance pushes me outside my comfort zone every day," Gardinier says. "Dance makes me happy."

This is Kate's first season with Orlando Ballet.

THOMAS GERHARDT | Weymouth, Dorset England



As a self-described "reserved" personality, Thomas says ballet offers a positive way to express his thoughts and emotions, which in turn contribute to his feeling physically and mentally positive.

He began dancing at age two, training at a local dance school in his native England before joining the Royal Ballet School's Junior Associate Program. He joined the Royal Ballet School at age 11 and performed in *The Nutcracker* and *The Sleeping Beauty*. He soon graduated into the Royal Ballet Upper School and worked with British choreographer Ashley Page and later with Carlos Acosta and the Birmingham Royal Ballet. Thomas says he is most grateful for his years with the Royal Ballet because of the knowledge and relationships he acquired as he moves forward as a

professional ballet dancer.

Orlando Ballet School Alumni '22. This is Thomas' first season with Orlando Ballet.

KENNA GOLD | Misson Viejo, California



Kenna Gold likes to move – it's why she's a ballet dancer as well as a personal trainer in her spare time. "I love the combination of beauty and athleticism that is required to be a dancer."

At age 15, the California native moved to Philadelphia to train at The Rock School for Dance Education on a full scholarship. She performed lead roles in *The Nutcracker* and contemporary ballets. As a trainee with Orlando Ballet, she danced the role of Swanilda an excerpt from *Coppelia*, and in Robert Hill's *Requiem*. She has competed and placed in Youth America Grand Prix regionals including earning First Place in Ensemble at the New York City finals. She has also participated in summer programs at American Ballet Theatre®, Miami City Ballet, Houston Ballet, Joffrey Chicago and Bolshoi Ballet in Russia.

Kenna says she fell in love with ballet when she began dancing at age three. Since then, she says her career has been rewarding, and includes such as performing in the role of Myrtha in *Giselle* and playing Daisy in Jordan Morris' *The Great Gatsby* both here in Orlando. "I love challenging myself and seeing hard work payoff on stage."

Orlando Ballet School Alumni '20. This is Kenna's second season as a company member with Orlando Ballet.

DANCERS

OLIVIA MCALPINE | Toronto, Ontario



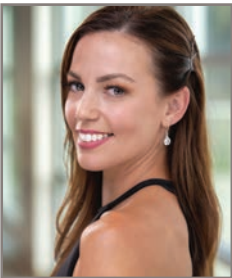
Olivia McAlpine describes dance as an exercise in creative analysis and a rush of adrenaline. "I dance because it requires every part of me, just like everyday life." Born and raised in Toronto, Ontario, Olivia began training professionally at age 11 at Canada's National Ballet School. That's where she "found my home."

After graduating, Olivia joined Sarasota Ballet as a member of the Studio Company and within two years was promoted to Apprentice. There she performed in George Balanchine's *Diamonds, Stars and Stripes, Western Symphony* and *Serenade* as well as Sir Kenneth MacMillan's *Las Hermanas* and *Elite Syncopations*. Additionally, she has danced Sir Peter Wright's *Giselle*, Martha Graham's *Appalachian Spring*, and Mark Morris' *The Letter V*.

Olivia's training also includes participating in summer exchange programs in England as well as American Ballet Theatre's Summer Intensive program. Despite the demands of her dancing career, Olivia is also studying remotely at Ontario College of Art and Design to earn her bachelor of Fine Arts in Creative Writing degree.

This is Olivia's first season with Orlando Ballet.

ANAMARIE MCGINN | Marathon Key, Florida



Love strikes when you least expect it. Fully intending to dance on Broadway, Anamarie McGinn fell in love with ballet at age 17 after taking a class with renowned teacher David Howard. "I was completely hooked."

She quickly began classical ballet training at Ballet Florida in West Palm Beach and later became a trainee at Orlando Ballet School under the direction of Fernando Bujones who promoted her to company member just one year later. She has also participated in summer programs with American Ballet Theatre, Boston Ballet and the Joffrey Ballet School. "I truly just fell in love with the art form and automatically changed my path to strictly ballet."

Anamarie earned a Gold Medal at the American Dance Competition as well as a Silver Medal in contemporary. She also received the Fernando Bujones Excellence Award. In addition to earning her Bachelor of Arts degree in Liberal Arts, she is American Ballet Theatre certified to teach and instructs ballet and jazz at Orlando Ballet School. She also serves as the Company Rehearsal Assistant and Shoe Manager.

This is Anamarie's 18th season with Orlando Ballet.

FRANCIS MIHM | Dubuque, Iowa



For Francis Mihm, ballet is about brotherhood. Growing up in the Iowa heartland, he was introduced to dance after accepting an invitation to try ballet with a friend whose older brothers were already studying dance. He has been dancing ever since. Francis' younger brother followed in his footsteps. Francis says he and his brother continue to support each other and their respective careers.

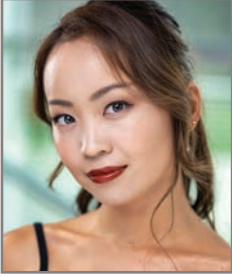
Francis began his training at the Heartland Academy under Marina O'Rourke and Megan MacLeod, and participated in numerous summer intensive programs at American Ballet Theater® and Milwaukee Ballet. He also attended Butler College where he earned his Bachelor of Science degree in Dance Arts Administration. The academic program included performing in

several lead roles including *Swan Lake, Giselle, Sleeping Beauty* along with contemporary works by Paul Taylor and Gerald Arpino. While dancing with OBII, Francis performed in Artistic Director Jorden Morris' wildly popular productions of *Moulin Rouge®, The Ballet* and *Peter Pan*. Francis said dancers' discipline and athleticism are often not recognized when ballet is done well. "Good ballet should look effortless; the ease of movement is what makes it so special."

Orlando Ballet School Alumni '22. This is Francis first season with Orlando Ballet.

DANCERS

HITOMI NAKAMURA | Tokyo, Japan



For some, the thought of performing live is terrifying but for the admittedly shy Hitomi Nakamura dancing on stage is the perfect place for her to express herself. "I have no hesitation dancing in front of an audience. For me, dance is the most comfortable way to speak."

A native of Japan, Hitomi has competed around the world including placing first in the Senior Category at Ballet Competition in Tokyo in 2011. She also earned First Place in the Ensemble Category at Youth America Grand Prix NYC final. Hitomi trained at Kaneta Kouno Ballet Academy in Japan and Houston Ballet's Ben Stevenson Academy. Some of her favorite roles include Cinderella in Victoria Morgan's *Cinderella*, the Russian Girl in George Balanchine's *Serenade* and Giselle in *Giselle*. Last season, she danced the principal role of Daisy Buchanan

in Jorden Morris' *The Great Gatsby*. Hitomi says that at the height of the pandemic, dancing was difficult due to contact challenges, especially when partnering. "It seemed impossible to do the job in that situation at first, but the whole organization worked together to bring the arts back.

Orlando Ballet School Alumni '14. This is Hitomi's eighth season with Orlando Ballet.

SAKI OGAWA | Chiba, Japan



The wonder of dance is how it allows a performer to speak without words, which is one of the reasons Saki Ogawa loves the art. If people watching dance understand the message, it's proof that dance takes them beyond words, she says.

Saki began her training at age three at Kayo Mafune Classic Ballet School in her native Japan. She later came to Orlando Ballet School's Summer Intensive program through a full scholarship and remained to become a trainee at Orlando Ballet Academy. She performed in a variety of productions including Robert Hill's *Vampire's Ball*, *The Nutcracker*, *Cinderella*, and Hill's *Requiem*. She also performed in *The First One* choreographed by Stefano Napp. Two years ago, she was promoted to Orlando Ballet's Second Company and last year marked her

first season as Apprentice with the main company. Saki placed in the top 12 in senior category at Youth America Grand Prix in Tampa and took First Place at Educational Ballet Competition in Japan in 2019. She wants audiences to know that ballet has something for everyone from classical productions the telling of familiar stories such as Jorden Morris' *The Great Gatsby* and *Moulin Rouge®*, *the Ballet*. "I hope more people who haven't ever seen ballet will come to our shows and realize that there is so much more to ballet."

Orlando Ballet School Alumni '22. This is Saki's first season with Orlando Ballet.

ALBERTO PEÑALVER | Spain



Alberto Peñalver began formal ballet training when he was eight years old in Spain, but even before that he had "always been dancing around the house," until his mother asked him if he would be interested in auditioning for dance school. "I said yes, and I went in shorts and sneakers and almost didn't pass."

After studying with the Conservatorio Profesional de Danza of Murcia, he continued his training with John Cranko Schule in Germany. He then attended the School of America Ballet at Lincoln Center. Alberto joined the Pacific Northwest Ballet Professional Division program and later Tulsa Ballet II where he danced with the main company several times. Before joining Orlando Ballet, Alberto was a company member with Ballet Arizona where he performed in several world premieres. Over his career, he has danced ballets choreographed by George Balanchine, August Bournoville, Justin Peck, Frederick Ashton, Ib Anderson, Edward Liand and Peter Boal to name a few. Alberto enjoys other artistic interests including painting and photography. Ballet, and dance in general, remain at the core of his being. "I dance because I love performing and creating art with movement." This is Alberto's first year with Orlando Ballet.

DANCERS

JILLIAN PRICE | Philadelphia, Pennsylvania



Jillian Price loves being in the sun, and she shines in the spotlight when dancing. "I dance because I love to perform. Performing in front of an audience is such a vulnerable yet rewarding feeling." Her rewards are plenty.

Jillian spent eight years with The Rock School for Dance Education in Philadelphia and participated in two intensive programs with Orlando Ballet before joining OBII. It didn't take long for her to be promoted to Apprentice and soon after to full company member in the 2019-2022 season. She has competed and placed several times in Youth American Grand Prix semi-finals and at the New York City finals.

She notes that ballet dancers are mistaken for being thin and fragile; far from it. "Ballet requires so much strength – both physical and mental." She relies on her strength for some of her favorite roles including performing Myrtha in *Giselle*. Describing it as the "hardest, most rewarding role," she's performed so far, she adds, "It's a very physically demanding role, but there was no better feeling than stepping out on stage for Myrtha's first entrance."

Orlando Ballet School Alumni '19. This is Jillian's fifth season with Orlando Ballet.

KATE-LYNN ROBICHAUX | Palm Harbor, Florida



Like many in Orlando, Kate-Lynn Robichaux remembers the Bob Carr Auditorium; it's where she attended Orlando Ballet's 30th Anniversary Gala with her mother. And it's where she "fell in love" with dancing. "I just wanted to be like the ballerina I saw on stage that night." And today she is living her dream.

After taking her first summer training program at age 12 at Orlando Ballet, she decided to pursue ballet as her career. She has trained at Florida Ballet School with Paula Núñez and Osmany Montano; has earned a Gold Medal at the 2010 Youth American Grand Prix Regionals and was Senior Division winner at ADC in 2011.

In addition to dancing in Orlando Ballet's regular seasons, Kate-Lynn has danced with Cirque de Soleil and performed the iconic Dying Swan in *Beautiful Together*, a community tribute to the victims of the Pulse Nightclub tragedy. Two of her favorite roles include Juliet in Robert Hill's *Romeo & Juliet* and Nancy in Val Caniparoli's *A Cinderella Story* performed with a live jazz band. Her most rewarding dance experience, she notes, is being asked to perform Twyla Tharp's *Sinatra Suite* with Marcelo Gomes at the London Colosseum for Ivan Putrov's gala performance.

Kate-Lynn says the person who inspires her most is her mother. "She sacrificed the world for me to dance and believes in me more than anyone. She has the most generous heart and I hope to be half the woman she is one day."

Orlando Ballet School Alumni '12. This is Kate-Lynn's eleventh season with Orlando Ballet.

DANCERS

NATHAN ROWELL | Eugene, Oregon



For Nathan Rowell, ballet is about respect – respect for the art form, the discipline and the people who pioneered it so very long ago. After beginning his training at age seven when he took a free boys’ class in his hometown of Eugene, Oregon he became more intrigued with the artistry of ballet. “I love how dance builds a community wherever it goes and has the potential to touch people deeply.”

Nathan joined the Houston Ballet Academy at age 17 where he worked for two years in the professional division under Claudio Munoz and Melissa Bowman. He later trained with Texas Ballet Theatre’s Studio Training Company before joining Orlando Ballet II last season. And last season proved to be a busy one; Nathan danced the role of George B. Wilson in Jorden Morris’

The Great Gatsby and in “Confronting Genius” created by guest choreographer Heath Gill. Nathan’s artistic interests include playing piano. “I find it helps my musicality in ballet movement while also allowing me to venture outside my comfort zone.”

Orlando Ballet School Alumni '21. This is Nathan’s second season with Orlando Ballet.

TREVOR STALCUP | Culpeper, Virginia



Ballet isn’t a hobby; it’s a profession that motivates dancers to explore their creativity and their physical limits as athletes. That’s how dancer Trevor Stalcup explains what he does for living. Trevor began his ballet training at age 16 after being encouragement by a friend to try a class. Dance stuck with him.

A native of Virginia, he trained with Amber Rose Ballet before joining the Richmond Ballet where, as a trainee, he performed and toured with the company for two years. He went on to join Texas Ballet Theatre’s Corps de Ballet working under Ben Stevenson, Tim O’Keefe and Li Anlin. Last season, at Orlando Ballet, he performed the role of Tom Buchanan in Jorden Morris’ *The Great Gatsby*. He is currently studying for his bachelor’s degree in Business. Trevor appreciates the hard

work associated with dance and says he enjoys all that is required for a successful ballet career, including cross training regularly at the gym.

This is Trevor’s second season with Orlando Ballet.

JAYSAN STINNETT | Miami, Florida



As you watch Jaysan Stinnett on stage, know that as he is performing, he is also falling in love with the art of dance. He says it happens every time he performs. “The exhilaration of performing in front of an audience makes me fall in love with the art form even more, each time.”

This son of retired professional ballet dancers didn’t start training until around age 13 after he asked to take lessons. He began training at the Thomas Armor Youth Ballet in Miami and later became a student at Harid Conservatory, studying there until he joined Orlando Ballet’s company three years ago. Over the course of his training, Jaysan has received several full scholarships to summer programs at American Ballet School, Ellison Ballet, Bolshoi Ballet Academy, Pittsburgh Ballet Theatre, San Francisco Ballet and Houston Ballet.

So far, the high point of his career has been dancing the role of Albrecht in Orlando Ballet’s *Giselle*. “Albrecht is a role that I have dreamt of performing with a professional company ever since I fell in love with ballet,” adding that he feels lucky having the opportunity to dance the role so early in his professional career.

This is Jaysan’s fourth season with Orlando Ballet.

DANCERS

MCKENZIE THOMAS | Monument, Colorado



Not even her beloved early dance training in contemporary, jazz and tap could stop McKenzie Thomas from choosing ballet as a career. After a summer intensive program she took at age 15 McKenzie says, "I knew from that moment that's what I wanted to do."

The Colorado native's ballet training began at Zamuel Ballet School and continued at Master Ballet Academy in Scottsdale, AZ under the direction of Slawomir and Irena Wozniak. She was a company member of Colorado Ballet from 2018-2021 where one of her favorite performances was Balanchine's *Serenade* at Vail Dance Festival.

Her competitive successes include earning a Bronze Medal at 2021 World Ballet Competition, Top 12 finalist at American Dance Competition, International Ballet Competition, First Place Pas de Deux at Youth American Grand Prix (YAGP) in Phoenix, YAGP Denver Top 12 and YAGP NYC finalist.

This is McKenzie's second season with Orlando Ballet.

APPRENTICE

DAHLIA DENICORE | Leesburg, Virginia



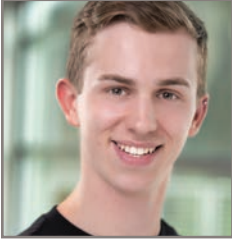
"Driven" describes Dahlia Denicore's focus on living her dream of becoming a ballerina. Despite beginning professional training later than most, Dahlia was intent on developing her artistic and technical skills in order to join a professional dance company.

Dahlia's professional training began just two years ago at the San Francisco Ballet School. Dahlia danced through high school at the Loudoun School of Ballet in her native Virginia and completed a summer intensive with Pittsburgh Ballet Theatre. Dahlia packed in any and all training opportunities, including competitions that supported her goals. Between 2017 and 2020, Dahlia placed first in Junior Classical and third in Junior Contemporary at Youth America Grand Prix regionals; placed second in Senior Contemporary and Top 12 Senior Classical; and, in 2020, placed in Top 12 Senior Classical and Third in Senior Contemporary. Dahlia was also a finalist in the 2020 New York City Dance Alliance National Dance Discovery Showcase and received a Judge's invitation to help with ballet choreography in a Broadway show. Shortly after being accepted in Orlando Ballet's second company, Dahlia was promoted to Apprentice in the main company. "I am living a dream!", says Dahlia, who hopes to inspire others to "never give up on their goals, whatever the odds."

Orlando Ballet School Alumni '22. This is Dahlia's first season with Orlando Ballet.

APPRENTICE

CHARLIE MELLOR | Peterborough, Cambridgeshire England



It's hard to dismiss the influence of television when Charlie Mellor reveals that at age three, he started dancing in front of the TV which led to him begging his parents to take him to dance class. His persistence paid off; he began training at Tring Park School for the Performing Arts in his native England. During his time there, he won First Place in the Cecchitte Children's Award at Sadler Wells and was runner up for the Mabel Ryan Junior Award one year later.

Beyond his schooling Charlie was invited to perform for Dance Power in support of the British Red Cross at Theatre Royal, Drury Lane and later in Mathew Bourne's production of *Romeo and Juliet* at the Marlow Theatre. In 2019, his TV experience came full circle when he performed a pas de deux from *La Fille Mal Gardee* in the BBC Young Dancer of the Year final which was broadcast on BBC4.

Charlie notes that ballet is physically and mentally tough. "We need to remember a lot of choreography and often need to learn multiple spots; it requires a lot of focus and discipline." He adds, "After the show when you feel like you've put on the best performance possible you know that all the rehearsals and hard work has paid off."

Orlando Ballet School Alumni '22. This is Charlie's first season with Orlando Ballet.

DAVID WEST | Waldwick, New Jersey

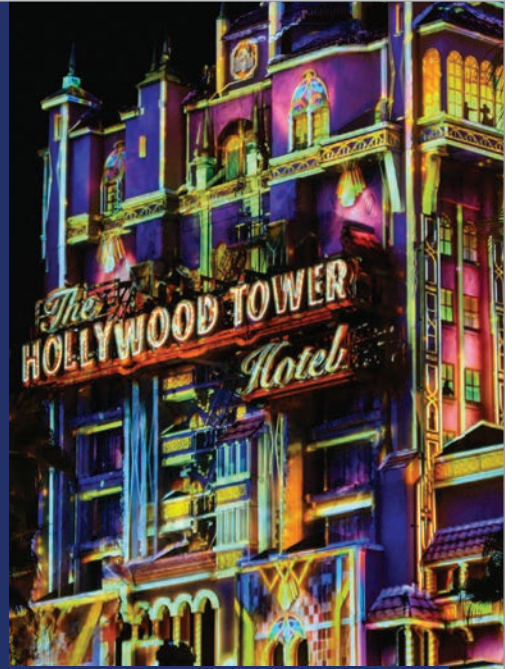


Sports and ballet have much in common, including discipline and athleticism – two elements that lured David West from sports to ballet. At age 10, David began classical ballet training at the Petrov Valley School in New Jersey under the direction of Eugene Petrov. "He took me under his wing and always had my best interests in mind."

David's career took him to competitions at Youth American Grand Prix semi-finals where he placed in the junior and senior categories and ultimately in the finals. In 2019, he was offered a full scholarship to Boston Ballet's training program where he performed with the main company in *Giselle* and *The Nutcracker*. After just one year, he was offered a spot in their new post graduate program. David has also participated in a dance film project entitled *Ballet Unleashed*, a collaboration of eight dancers from schools around the world.

David says that at this point, his most rewarding experience is performing the role of "DJ" in Val Caniparoli's "Lambarena", with Orlando Ballet last season. "This was my first major role in a professional company and being able to perform it for the original choreographer made the whole experience even more magical."

Orlando Ballet School Alumni '22. This is David's first season with Orlando Ballet.



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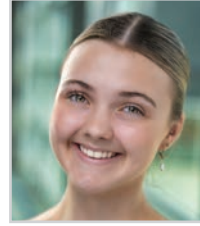
ORLANDO BALLET II



**CAMERON
BAILEY**



**ELENA
VICTORIA**



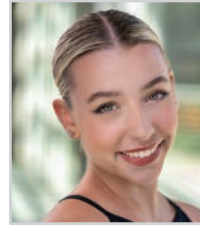
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BROWNING**



**ISABEL
FALCUS**



**PIETER
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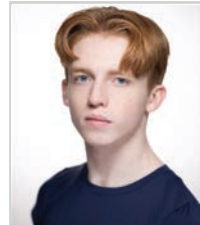
**ELLIE
IANNOTTI**



**CIELO
IBARROLA**



**HAZUKI
KISHIDA**



**AARON
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**ANRI
MATSUDA**



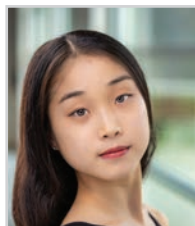
**SEBASTIAN
MARRIOTT-SMITH**



**DARIEN
SANTOS**



**ARIA
SMITH**



**HANA
TAKEDA**



**ROBERTO
TARANTINO**

PRODUCTION

JOHN BEAULIEU | Director of Production



John Beaulieu has been working in ballet production for the better part of the last 25 years, working on Jose Mateo Ballet Theatre's production of *The Nutcracker* as a student at Emerson College in Boston, to a 20-year stay with artistic directors John McFall and Gennadi Nedvigin at Atlanta Ballet. John has worked at every level from Assistant Carpenter up to Production Manager & Technical Director. He is proud to be a part of the team at Orlando Ballet, lending his expertise and talents to an exciting new chapter in the Ballet's future.

EDDY FRANK FERNANDEZ | Costume Director



Eddy Frank Fernandez is a graduate of The University of Arts of Cuba/Instituto Superior de Arte (ISA). He has been in charge of Orlando Ballet wardrobe's department since 2005. He has done costume designs for several of Robert Hill's productions such as *Carmina Burana*, *Battle of the Sexes*, *Firebird*, *Vampire's Ball*, *Swan Lake*, and *Giselle*, which includes set design. His most recent creations include costumes for Arcadian Broad's *Beauty & the Beast* and *Wonderland: Mad Tales of the Hatter*, as well as *Best of Broadway* for choreographers Robert Hill, Arcadian Broad, Chiaki Yasukawa, and Telmo Moreira.

NORELIS DEAN | Wardrobe Supervisor



Norelis Arroyo Dean was born and raised in Puerto Rico. In 2009 she moved to Orlando to pursue a BFA in Fashion Design and Merchandising at the International Academy of Design & Technology. Norelis was featured in the Photoshop World Expo, where she showcased a Photoshop inspired design made with unconventional materials. She's a winner of the Design Challenge for IMAGINE Fashion Show 2011 and selected as a debuting designer for her Spring 2012 collection at the Mall at Millenia Fashion Week 2011. Competition. Norelis works at Orlando Ballet as the Wardrobe Supervisor, helping in costume production, fittings, alterations, and everything in between.

MICHAEL "MIKEY" EDMUNDSON | Technical Director



At the tender age of 10, Mikey was using his Legos to build stages, reenacting a time lapse video of a Queen load-in and concert that he would play on repeat. Little did he know that building a Lego stage and packing it into his toy trucks would be very similar to the career he would fall into. Mikey has toured the world over the last 15 years with Music and Family Entertainment, working as a stagehand up to Production Manager & Technical Director. He is excited to join the team at Orlando Ballet.

HELEN MOREAU | Stage Manager



Helen Moreau is a recent Orlando transplant, originally hailing from Northern Virginia. She holds a Bachelor of Fine Arts in Design and Production with a concentration in Stage Management from the University of North Carolina School of the Arts. While in school she had the wonderful opportunity to work with companies such as American Ballet Theatre®, Helen Simoneau Danse, and the Old Globe (San Diego) as well as numerous UNCSA productions. She is thrilled to be starting her first season with Orlando Ballet.

KEVIN "KP" PAULSEN | Assistant Stage Manager



KP spent the past decade as a Stage Manager and part of numerous install teams with Disney Cruise Line, including opening team of the Disney Fantasy. Prior to his sea trials, he worked on AEA Shows for Penn State Centre Stage, a season in Ogunquit Playhouse, and "Revenge of a King" in South Africa. Proud Penn State Alumni with a BFA in Theatre emphasis in Stage Management, KP is honored to begin his first season with the Orlando Ballet.

COMPANY & SCHOOL STAFF

ARTISTIC

Jorden Morris

Artistic Director

Lisa Thorn Vinzant

Associate Artistic Director

Yan Chen

Principal Company & Academy Teacher

Angelyn Traylor

Company Pianist

Antonia Spagnola

Company Pianist

ADMINISTRATIVE

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PRODUCTION

John Beaulieu

Director of Production

Mikey Edmundson

Technical Director

Helen Moreau

Stage Manager

Kevin Paulsen

Assistant Stage Manager

Eddy Frank Fernandez

Costume Director

Norelis Dean

Wardrobe Supervisor

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Victoria Sarau

School Registrar & Revenue Manager

Jenny Logus

School Administrative Manager

Kim Marsh

Head of Academy Program
Student Services & Certification

Gonzalo Espinoza

Assistant to the School Director
Head of OBII / Trainee Program

Amymia Burrell

Head of Young Dancer Program

Natasha Glos

Head of Pre-Professional Program

Logan Faulkner

School Admin & Summer
Intensive Coordinator

Aless Ramnarine

Front Desk & Rental Assistant

Ashley Harris

Front Desk Assistant

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Ashley Baszto, Shane Bland,
Lisa Buono, Yan Chen,
Matthew Cunningham,
Andrea de Faria, Olivia Demarco,
Jenny Dzurandin, Zoe Filutowski,
Gina Hatch, Henry Hernandez,
Elaine Hoxie, Patrick Ingram,
Kirmari Kasambayi, Krista Ledden,
Mila Makaroff, Breanna Marmolejo,

Anamarie McGinn, Christy Noone,
Ellie Potts-Barrett, Susan Olson,
Glynn Owens, Amy Seawright
Hartman, Jessica Taitz,
Heidi Towle,
Elizabeth Shook-King,
McClaine Timmerman,
Marianna Tzanova

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Director of Community
Enrichment & Faculty Member

Shane Bland

Community Enrichment Field
Coordinator & Faculty Member

Catherine Linder

Community Enrichment
Administrative Coordinator

TEACHING ARTISTS

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Anneke Belman, Shatonya Bryant,
Anna Diaz, Andrew Dorsey,
Marena Dreiling, Emily Davies,
Heather Fryxell, Bonnie Gombos,
Gina Hatch, Jordan Kelly,
Grace Kennard, Christy Kowal,
Casey Laughman, Cyndi Litz,
Mila Makaroff, Chynna Mills,
Patricia Marijanich, Brittany
Ortner, Glynn Owens,
Amy Seawright-Hartman,
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Spooky Sounds of the Season
The Plaza Live
October 22 & 23

Celebrating Puerto Rican Heritage
The Plaza Live
October 24

**Majestic Bruckner /
Dvořák Grandeur**
Steinmetz Hall
November 12 & 13 (evening / matinee)

Home For The Holidays
Steinmetz Hall
November 26 (evening / matinee)

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The Plaza Live
December 5

Holly Jolly Sounds of the Season
The Plaza Live
December 10 & 11

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Photo Courtesy of Lizette Valarino

Amigos del ORLANDO BALLET

The Amigos del Orlando Ballet are an affinity group created with the purpose of promoting awareness and appreciation of Orlando Ballet in Central Florida's Latinx community, contributing to its financial strength, and providing volunteer support.

There are three different ways you can join the Amigos:

1. Become an Orlando Ballet Season Subscriber
2. Purchase a two-ticket voucher for the 2022-23 Season
3. Make a donation of \$250 or more

Join our incredible community at special events throughout the year!

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Matty Frias
Dr. Francelis Gonzalez
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Lisette St. Hillaire
Carmen Velazquez

TO LEARN MORE PLEASE CONTACT:

Tiffany Cratit, Philanthropy Manager | Tcratit@orlandoballet.org or

Patrick Ingram, Patron Services & Group Sales Coordinator | Pingram@orlandoballet.org

ORLANDO BALLET AMBASSADORS



Photo: Orlando Ballet Ambassadors BeMoved® Class.
Photography by Rachel Bogan, 2021

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- *Exclusive pin*

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To learn more, please contact: Abigail Ford, Philanthropy Events Specialist | aford@orlandoballet.org
or Izzy McKnight, Digital Marketing Manager | imcknight@orlandoballet.org

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SCAN ME

ORLANDO BALLET IN THE COMMUNITY



Photo: Charmaine Hunter

GENTLE BEMOVED® ADDRESSES MIND, BODY, & SPIRIT

As founding Chair of the University of Central Florida's School of Visual Arts and Design as well as an internationally lauded painter with solo exhibitions held throughout the US, Europe, and the Caribbean, 85-year old Steve Lotz never imagined that dance would play such an important role in his life.

"It was my wife's idea to try Gentle BeMoved® class here at the Beardall Center and we are so glad we did!" said Lotz. "I suffered severe brain damage from a car accident years ago and my cerebral cortex was ruined. I am not a great dancer, but I find that the dancing helps with my short-term memory issues."

Now in its second year of enriching the quality of life for Central Florida seniors through the transformative power of dance at Orlando area senior centers, and the

Roth and Rosen Family Jewish Community Centers, Gentle BeMoved® is designed for seniors and individuals with limited cognitive and physical mobility. Serving 165 seniors in 2021-22, Gentle BeMoved® is generously funded by the City of Orlando's Community Investment Grant Program and The Pargh Foundation.

The tremendous impact of Orlando Ballet's partnership with the City of Orlando and the Pargh Foundation to bring Gentle BeMoved® to our community's seniors free of charge cannot be overstated. By providing our region's senior citizens with a free, fun, and mentally and physically beneficial fitness program, Gentle BeMoved® has made a positive impact on the physical and mental well-being of its participants.

ORLANDO BALLET IN THE COMMUNITY



Photo: Rachel Bogan

As reported in a groundbreaking study in the New England Journal of Medicine in 2018, not only does stimulating the mind through dance ward off Alzheimer’s Disease and other forms of dementia, it increases cognitive acuity and self-confidence, helps to alleviate anxiety and depression, and reduces social isolation and loneliness. In addition, dancing integrates several brain functions at once – kinesthetic, rational, musical, and emotional – dramatically increasing neural connectivity and pathways.

The impact of Gentle BeMoved® on Orlando seniors has been palpable, with the majority of participants stating that not only do they feel physically better

as a result of class, but also mentally and emotionally lifted as a result of the social aspect of the program.

“I do whatever my wife Gretchen tells me,” laughs Lotz. “We can’t wait to come back to class next week!”

Our funders and partners are crucial in helping us fulfill our mission and vision of making dance accessible to all Central Floridians. Thank you to the City of Orlando and the Pargh Foundation for making a difference in the vitality of our region and lives of our residents!

LEARN MORE ABOUT ORLANDO BALLET’S ENRICHMENT PROGRAMS

ORLANDOBALLET.ORG

Contact Director of Community Enrichment Charmaine Hunter
chunter@orlandoballet.org

For information about how to sponsor or support Orlando Ballet Community Enrichment programs contact Director of Philanthropy Ashley Samuels
asamuels@orlandoballet.org

COMMUNITY ENRICHMENT BY THE NUMBERS: 2021-22 SEASON



Programs
12
Residencies
131



Pairs of Ballet Shoes
Provided
1,099



Miles Traveled
38,781



People Served
17,003



Counties Served
7



Youngest Participant
3
Oldest Participant
89



Number of Plies
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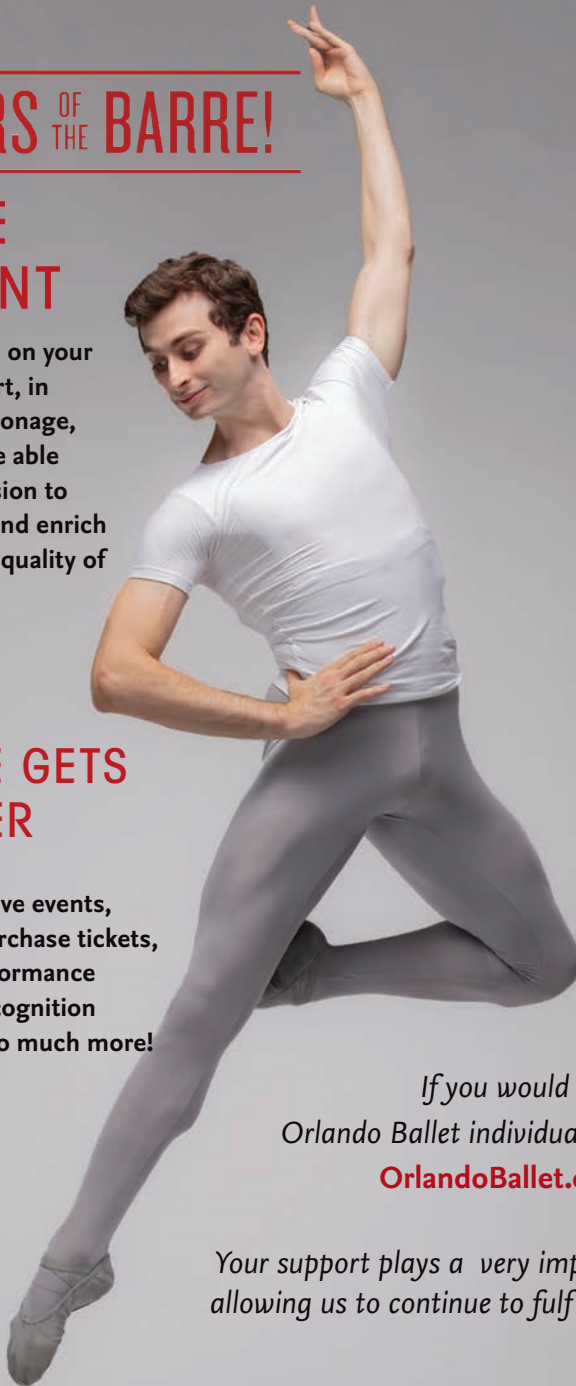
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Your support plays a very important part in allowing us to continue to fulfill our mission.

Thank you!



Dancer: John Abenaty | Photography: Zavesco Photography

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ORLANDO BALLET

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ORLANDO BALLET

Thanks to a momentous \$1 million gift from board members Krista and Jonathan Ledden, bringing their total contributions to \$2 million overall, Orlando Ballet is thrilled to offer this sustained giving campaign.

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Ashley Samuels
Director of Philanthropy
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THANK YOU TO OUR DONORS

The Artists, Board of Directors, students, families, and staff at Orlando Ballet Company and School extend heartfelt thanks to the generous individuals, foundations, corporations, and government agencies whose support continues to allow us to fulfill our mission to entertain, educate, and enrich through the highest quality of dance.

MAJOR GIFTS

This list includes individual, foundation, corporate, and government agencies giving a cumulative total of \$25,000 and above for the period of September 1, 2021, through August 31, 2022 (including Orlando Ballet designated gifts through United Arts of Central Florida and funds from multi-year pledges that are available within the current fiscal year).

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This list includes organizational funding and in-kind support with accumulated totals of \$3,000 and above for the period September 1, 2021, through August 31, 2022 (including Orlando Ballet designated gifts through United Arts of Central Florida and funds from multi-year pledges that are available within the current fiscal year).

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Orlando Ballet relies upon philanthropic gifts to support daring new productions, spectacular stage sets, dazzling costumes, collaboration with world class choreographers, live musical performance, and all the technical preparation that goes into keeping the Company center stage. Contributions also support training opportunities for young artists of Orlando Ballet School, community enrichment programs of the School and Company, and year-round efforts to bring dance to the widest possible audiences.

Donors enjoy a variety of benefits including special events, priority seating, and other special services in recognition of their gifts.

FOR INFORMATION ABOUT SPONSORSHIP OF OUR PERFORMANCES OR PROGRAMS, PLEASE CONTACT:

Ashley Samuels, Director of Philanthropy
asamuels@orlandoballet.org | 407.418.9812

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The Artists, Board of Directors, students, families, and staff at Orlando Ballet Company and School extend heartfelt thanks to the generous individuals and organizations who have made gifts in honor or memory of loved ones. Your support continues to allow us to fulfill our mission to entertain, educate, and enrich through the highest quality of dance.

This list includes tribute gifts received during the period of September 1, 2021, through August 31, 2022 (including Orlando Ballet designated gifts through United Arts of Central Florida and funds from multi-year pledges that are available within the current fiscal year).

In Memory of Alicia Baitinger

Cynthia Nolder

In Memory of Beth

Jeannine B. Walsh

In Memory of Rispa Church &

Dorothy Martin

Bonnie & Van Church

In Memory of Dan Dantin

Frank Santos

In Memory of Jim Deakins

Silva Deakins

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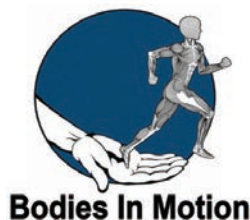
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