

ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

Moulin Rouge

THE BALLET



IN THE SPIRIT OF
THE MOULIN ROUGE
OF PARIS



MOULIN ROUGE

LIVE MUSIC PERFORMED BY



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**Laurence & Susan
Costin**

GENEROUSLY SPONSORED BY

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FEBRUARY 9-12, 2023 | OrlandoBallet.org



ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

FOREVER IN OUR HEARTS
THE ANGEL OF THE BALLET

Harriett Lake



ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

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JORDEN MORRIS | ARTISTIC DIRECTOR

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ORLANDO BALLET

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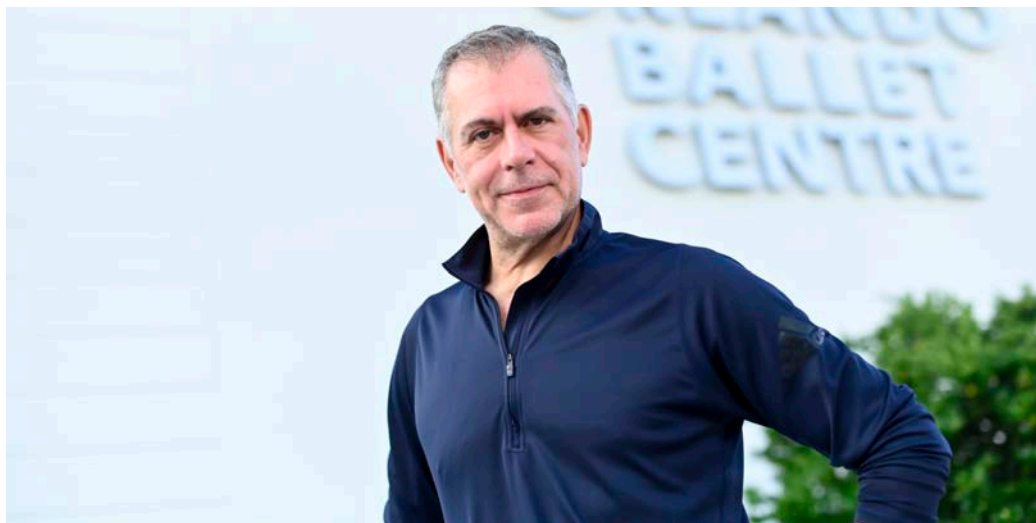
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Please contact Ashley Samuels for more information
about sponsorship opportunities at Orlando Ballet
407.418.9812 | asamuels@orlandoballet.org

A LETTER FROM THE ARTISTIC DIRECTOR



Bienvenue à Paris and *Moulin Rouge®*, the Ballet!

While I have wonderful memories of all my ballets, this production holds a special place in my heart, which is why I am thrilled that you have come to see the full ballet as it was created in 2009. This ballet has been performed and toured across North America, Europe and Asia. It also was recorded as a feature film in 2015 and released worldwide. Clearly, there is global affection for the Moulin Rouge and its remarkable legacy.

Creating any new full length ballet is a commitment. Over two years in the making, this project led along on unique journeys to Paris and Buenos Aires --Paris to study and observe the actual Moulin Rouge Cabaret (originally called Le Jardin de Paris) and its artists, and to Buenos Aires to study the music of Astor Piazzolla and the origins of the Tango. I worked very closely with the team at Moulin Rouge, and I am honored to be the only ballet choreographer approved by the iconic organization.

Moulin Rouge's history began in 1889 when it opened in Paris, the same year the famed

Eiffel Tower was completed. At that period in time, the Bohemian underworld permeated the district of Pigalle, where many nationalities of workers, artists, and tradespeople lived. This incredible canvas of diversity was ideal for the story of love and jealousy I had in mind.

Adding to the delight of this production, I am pleased that Orlando Philharmonic Orchestra will perform live in the pit for this show, under the baton of Maestro Julian Pellicano. Another veteran of this production, dancer Christian Clark is joining us onstage to reprise his signature role of "Matthew."

And once again, the amazing artists of Orlando Ballet have been fearlessly committed to bringing this special story to life. They are a joy to work with every day, and they bring that joy to the stage for you!

I hope you enjoy this evening in Paris – À BIENTÔT!

A handwritten signature in black ink that reads "Jorden Morris". The signature is written in a cursive, flowing style.

Jorden Morris
Artistic Director, Orlando Ballet

A LETTER FROM THE EXECUTIVE DIRECTOR



The dreams of a laundress who wishes to become a professional dancer and those of an aspiring painter converge as the two fall hopelessly in love while navigating the less savory motives of those driving the infamous *Moulin Rouge* – the centerpiece of the story. Innocence is soon traded for tragedy and ends in heartbreak.

A storyline that plays out in many ballets, made lush through the spectacular score of French song titles of the day, even more beautiful when played live as will be the case in this presentation of Jorden Morris's signature piece – *Moulin Rouge® The Ballet*. With fierce attention to detail and historical accuracy, Morris has once again created a glorious foundation for the choreography he uses to convey the full gamut of emotion.

Orlando Ballet has grown a great deal in the past few seasons and this second presentation of *Moulin Rouge* will provide an excellent vehicle through which to showcase the continued journey of the company toward artistic excellence – doing the cancan in pointe shoes is very challenging, as is the infusion of the Tango

into a classically developed ballet. Our ability to deliver such aspirational productions is significantly enhanced through philanthropic vision. We are truly grateful to Larry & Sue Costin for underwriting the production and part of the cost of live music and the Elizabeth Morse Genius Foundation for their additional support making the addition of an orchestra possible. Our donors continue to support our ability in bring you top tier entertainment, education, and community enrichment initiatives.

We have heard you and understand that now is the time to show the world that our City's Ballet has arrived. Scheduling this show at Valentine's Day is also deliberate – a great love story shared during the season of love is our Valentine to Orlando and each of you.

With gratitude and love,

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

ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

DIRECTOR'S CHOICE

MARCH 23-26

PAQUITA

RESTAGED BY PHILLIP BROOMHEAD AND YAN CHEN
ORIGINAL CHOREOGRAPHY BY JOSEPH MAZILIER

BREAKTHROUGH

BY NATREA BLAKE

THE NEXT BIG THING

BY HEATH GILL



ORLANDOBALLET.ORG

The presentation of new work by Natreia Blake in Orlando Ballet's 2022-2023 season is made possible, in part, with support from Dance/USA in partnership with Virginia B. Toulmin Foundation.

JULIAN PELLICANO



A conductor with expansive musical interests, Julian Pellicano is a formidable interpreter of the symphonic repertoire as well as a versatile conductor in a diverse blend of genres. The Winnipeg Free Press says of Pellicano, “His versatility is truly astonishing...” Julian Pellicano is currently the Resident Conductor of the Winnipeg Symphony Orchestra where he conducts on all of the orchestra’s various concert series. In addition to his position with the Winnipeg Symphony Orchestra, Julian keeps a busy schedule of

international concerts and projects. He has recently led concerts with the Orquestra de Valencia (Spain), the Louisiana Philharmonic, Hartford Symphony Orchestra, New Britain Symphony, Orquestra Sinfonica de Porto Alegre (Brazil), the Eastern Connecticut Symphony, Tuscaloosa Symphony, Milwaukee’s Present Music, The Dinosaur Annex Ensemble, Groundswell Contemporary Music, The Brandon Chamber Players, and appeared at the first edition of the Ciclo de Música Contemporánea de Oviedo (Spain).

Equally at home in ballet, opera and theater, Pellicano recently made his debut with the Royal Winnipeg Ballet in two productions and has also led performances with the Huntsville Ballet and Eastern Connecticut Ballet. Fully staged opera productions include *The Marriage of Figaro*, *Rinaldo*, *The Medium*, *La Cenerentola*, *The Pirates of Penzance*, a staged version of Kurt Weill’s *Mahagonny Songspiel*, Nancy Van de Vate’s *Where the Cross is Made* and *In the Shadow of the Glen*, as well as collaborations in musical theater productions of *South Pacific* and *A Chorus Line* with Winnipeg’s *Rainbow Stage*.

Pellicano has built his career by following an unconventional path. The creation, with Dr. Paul Lehrman, of a new performance edition of George Antheil's *Ballet Mecanique* first brought Pellicano to the public’s attention. He studied conducting as a fellow at the Yale School of Music and he has conducted in masterclasses with Kurt Masur, Peter Eötvös, Zsolt Nagy, Martyn Brabbins, Carl St. Clair, L’Orchestre Philharmonique du Luxembourg and the Royal Scottish National Orchestr. An autodidact, he was accepted to the Peabody Conservatory as a percussionist without typical classical training, and continued his percussion studies at the Royal College of Music in Stockholm, Sweden and at the Yale School of Music where he was a member of the critically acclaimed Yale Percussion Group. Pellicano also holds a degree in philosophy from The Johns Hopkins University.

SYNOPSIS

Act I

As Paris awakens for another day, Matthew enters and is immediately robbed of his belongings. Nathalie is waiting for the other laundrettes to arrive when she sees Matthew for the first time. As the couple dances together, the spark of love ignites. Zidler, the owner of the Moulin Rouge, enters and everyone knows that he is the man who can take you from the streets to the spotlight, so the women dance for him, hoping to attract his attention. Nathalie outshines all the other girls so Zidler offers her a position at the Moulin Rouge! Nathalie says goodbye to her friends and Matthew, then leaves with Zidler. Toulouse-Lautrec arrives and meets Matthew. Not knowing who Toulouse is, Matthew gets quite upset with the master's critique. Toulouse offers a paintbrush to Matthew and the dueling paint off scene begins with Toulouse's favorite muse as the subject.

Zidler brings Nathalie into the cold, dark and somewhat frightening Moulin Rouge, where she is told to wait before rehearsal begins. The other dancers are not impressed that Nathalie is there and try to intimidate her. La Goulue challenges Nathalie to a Can-Can competition and at the end Nathalie is victorious. She wins Zidler's approval and the tower dressing room.

Toulouse and Matthew are in front of the Moulin Rouge cabaret with their paintings. Toulouse invites Matthew to the cabaret for the evening, but Matthew is broke and underdressed. Toulouse brings in tailors who transform Matthew into a gentleman in a tuxedo. After the first Moulin Rouge show, Nathalie sees Matthew and the two of them rekindle the spark from their first meeting. Nathalie takes Matthew away from the

Moulin Rouge so they can be alone. Zidler notices that Nathalie is gone and becomes suspicious; after searching the Moulin Rouge he closes it down and leaves to find her.

As people are leaving the cabaret, Nathalie and Matthew are on their way to a bridge by the Eiffel Tower. Zidler comes searching for her, but Toulouse distracts him to help the couple escape to the bridge where they dance a romantic pas de deux.

Act II

Toulouse dances with his favorite green fairy after consuming absinthe.

Meanwhile, Nathalie is getting ready to meet Matthew at the Tango Café. She is happy and in love. Zidler has now become obsessed with Nathalie and does not want her to go out. He tries to seduce Nathalie and only Toulouse entering saves her. Zidler has no idea she is meeting Matthew at the Tango Café but follows and finds the couple together. Zidler threatens to kill Matthew so Nathalie leaves with him in an attempt to appease the tyrant and save Matthew from harm. But Matthew is left brokenhearted and confused. He drinks absinthe with Toulouse and encounters the green fairies. After he wakes up, Toulouse creates a plan for Matthew to disguise himself as a waiter and get back into the cabaret.

At the show that evening, Matthew finds Nathalie and they try to escape through the mayhem of the Can-Can. Zidler discovers them together and becomes enraged, stopping the show. He intends to kill Matthew, but Nathalie is mortally wounded instead. Matthew holds Nathalie as she takes her last breath.

MOULIN ROUGE®

PRODUCTION

CHOREOGRAPHY, CONCEPT & DIRECTION

Jorden Morris

MUSIC

Various Composers

STAGING

Jorden Morris, Lisa Thorn Vinzant, Heath Gill

REHEARSAL DIRECTORS

Heath Gill & Lisa Thorn Vinzant

COSTUME DESIGN

Anne Armit & Shannon Lovelace

LIGHTING DESIGN

Joseph R. Walls

SCENIC & PROPS DESIGN

Andrew Beck

ORLANDO BALLET PRODUCTION STAFF

DIRECTOR OF PRODUCTION

John Beaulieu

STAGE MANAGER

Helen Moreau

ASSISTANT STAGE MANAGER

Kevin "KP" Paulsen

COSTUME DIRECTOR

Eddy Frank Fernandez

WARDROBE SUPERVISOR

Norelis Dean

WIG & MAKEUP ARTIST

Gina Makarova

STAGE CREW ARE MEMBERS OF



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HEAD CARPENTER

Lonnie Moench

HEAD LX

Lizz Pittsley

HEAD AUDIO

Randy Pivaler

HEAD PROPS

Miguel DeJesus

Sets and Costumes courtesy of
Canada's Royal Winnipeg Ballet

CASTING

FEBRUARY 9-12, 2023

(*) A: 2.9, 2.10, 2.11, (**) B: 2.11M, 2.12M

Casting is subject to change

NATHALIE

* Hitomi Nakamura

** Kenna Gold

MATTHEW

* Christian Clark

** John Abenanty

TOULOUSE

* Israel Zavaleta Escobedo

** Nathan Rowell

ZIDLER

* Francis Mihm

** Trevor Stalcup

LA GOULUE

* Erin Atkinson, Kellie Fulton (2.9)

** Jillian Price

MOME FROMAGE

* Kate Gardinier

** Ellie Iannotti

LAUNDERETTES

* Dahlia Denicore, Kellie Fulton, Ellie Iannotti, Hazuki Kishida,
Anamarie McGinn, Lillian Munson (2.9), Jillian Price, Aria Smith (2.9)

** Erin Atkinson, Rachele Eusebione, Kate Gardinier,
Maria Cielo Ibarrolo Leon, Olivia McAlphine, McKenzie Thomas

TRAVELERS LADIES

* Mariana Ballesteros (2.9),
Rachele Eusebione, Saki Ogawa,
McKenzie Thomas

** Mariana Ballesteros,
Anamarie McGinn,
Kate-Lynn Robichaux

TRAVELERS MAN

* Cameron Bailey

** David West

WINDOW WASHER

* Thomas Gerhardt

** Darien Santos

STREET SWEEPER

* Charlie Mellor

** Roberto Tarantino

FLOWER SELLER

* Isabel Falcus (2.9),

Lillian Munson

** Isabel Falcus

BAKER

* Trevor Stalcup

** Francis Mihm

CASTING

FEBRUARY 9-12, 2023

(*) A: 2.9, 2.10, 2.11, (**) B: 2.11M, 2.12M

Casting is subject to change

CAN-CAN LADIES

- * Dahlia Denicore, Kellie Fulton, Ellie Iannotti, Hazuki Kishida, Hayley Miller (2.9),
Lillian Munson (2.9), Anamarie McGinn, Jillian Price
- ** Erin Atkinson, Rachele Eusebione, Kate Gardinier, Hazuki Kishida,
Maria Cielo Ibarrola Leon, Olivia McAlpine, McKenzie Thomas

CAN-CAN MEN

- * Amir Dodarkhojajev, Thomas Gerhardt, Trevor Stalcup,
Jayson Stinnett
- ** Amir Dodarkhojajev, Thomas Gerhardt, Francis Mihm,
David West

WAITORS / TAILORS

- * Matthew Cunningham, Sebastian Marriott-Smith, Charlie Mellor,
Nathan Rowell
- ** Matthew Cunningham, Israel Zavaleta Escobedo, Sebastian Marriott-Smith,
Roberto Tarantino

PARIS COUPLES

- * Pieter Gunning, Hayley Miller, Darien Santos, Sofia Volkov
- ** Pieter Gunning, Rafe King, Hayley Miller, Elena Victoria

INVESTOR

Pieter Gunning

PORTRAIT MODEL

- * Rachele Eusebione
- ** McKenzie Thomas

CASTING

FEBRUARY 9-12, 2023

(*) A: 2.9, 2.10, 2.11, (**) B: 2.11M, 2.12M

Casting is subject to change

TANGO LEAD COUPLE

* John Abenanty, Kenna Gold

** Christian Clark, Hitomi Nakamura

TANGO TRIO

* Amir Dodarkhojaye, Nathan Rowell, Jaysan Stinnett

** Amir Dodarkhojaye, Israel Zavaleta Escobedo, Thomas Gerhardt

TANGO COUPLES

* Mariana Ballesteros (2.9), Matthew Cunningham, Amir Dodarkhojaye, Rachele Eusebione, Kellie Fulton, Olivia McAlpine, Anamarie McGinn, Charlie Mellor, Hayley Miller (2.9), Saki Ogawa, Nathan Rowell, Trevor Scalcup, Jaysan Stinnett, McKenzie Thomas,

** Erin Atkinson, Cameron Bailey, Mariana Ballesteros, Ashley Baszto, Israel Zavaleta Escobedo, Thomas Gerhardt, Hazuki Kishida, Maria Cielo Ibarrola Leon, Sebastian Marriott-Smith, Francis Mihm, Aria Smith, David West

TANGO FAIRY

* Kate-Lynn Robichaux

** Kate Gardinier

GREEN FAIRIES

* Ashley Baszto, Ellie Iannotti, Kate-Lynn Robichaux

** Dahlia Denicore, Kate Gardinier, Anamarie McGinn

MUSIC

AS OF 1.3.23 UPDATED

**All subject to change

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GALOP

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16. CAN-CAN
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THUNDER AND LIGHTNING POLKA (Johann Strauss II)

LEICHTES BLUT (Johann Strauss II)

ORPHEUS IN THE UNDERWORLD
(Offenbach – ed. McAlister)
CAN-CAN

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I. DOCTOR GRADUS AD PARNASSUM

SUITE BERGAMASQUE (Debussy – arr. Mouton)
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ADIOS NONINO (Piazzolla)
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PIANO CONCERTO IN G (Ravel)
II. Adagio Assai

PETER UND PAUL IM SCLARAFFENLAND (Lehar)
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SCÈNES NAPOLITAINES (Massenet)
I. LA DANSE

OHNE SORGEN (Josef Strauss)

LA GAÎTÉ PARISIENNE (Offenbach – arr. Rosenthal)
20. INTRODUCTION
21. CAN-CAN
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HERIODADE (Massenet)
FINALE

MA MÈRE L'OYE (Ravel)
VII. THE FAIRY GARDEN

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Rimma Bergeron-Langlois,
Concertmaster
Annabelle Gardiner,
Associate Concertmaster
Julia Gessinger,
Assistant Concertmaster

Joni Hanze
Rebecca Edge
Dana Tolan
Oksana Gorokhovskiy

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Alexander Stevens, *Principal*
Victor Ferroni, *Assistant Principal*
Jennie Rudberg
Linda Van Buren
Mariana Aguilera
Tania Moldovan

VIOLAS

Mauricio Céspedes-Rivero,
Principal
Douglas Pritchard,
Assistant Principal
Melissa Swedberg
Anna Ivanova
Tyler Pacheco

CELLOS

Ronald Gardiner, *Principal*
Jonathan Stilwell,
Assistant Principal
Maureen May
Christopher Pegis
Megan Savage

BASSES

Don-Michael Hill, *Principal*
Justin Cheesman,
Assistant Principal
Robert Kennon

FLUTES

Claudia White, *Principal*
Carrie Wiesinger

OBOES

Jamie Strefeler, *Principal*
Christina Gavin

CLARINETS

Seok Hee Jang, *Principal*
Natalie Grata

BASSOONS

Diane Bishop, *Principal*
Gabriel Bergeron-Langlois

HORNS

Vincent Kiray, *Principal*
Mark Fischer
Nick Burner
Kevin Brooks

TRUMPETS

Thomas Macklin, *Principal*
Kenneth Boyd
Lyman Brodie

TROMBONES

Alexis Regazzi, *Principal*
Joseph Vascik

BASS TROMBONE

Brian Brink

TUBA

Robert Carpenter, *Principal*

TIMPANI

Carl Rendek, *Principal*

PERCUSSION

John Patton, *Principal*
Mark Goldberg
Christopher Nolin

HARP

Susan Knapp-Thomas, *Principal*

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Raphaella Medina, courtesy of Opera Orlando, will be singing
"La Vie en Rose" accompanied by the accordion.

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

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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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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 cum 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. 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.

HEATH GILL | Rehearsal Director



Heath began training and performing at the young age of three. While his primary focus through most of his artistic career has been in many styles of dance, his performance experience also includes trumpet, piano, musical theater, and film. Straight out of high school, Heath began a distinguished career with Atlanta Ballet performing their varied classical ballet and contemporary repertoire. Over his 10 years there, he performed in works by renowned choreographers such as John McFall, Christopher Wheeldon, James Kudelka, Twyla Tharp, David

Bintley, Jean-Christophe Maillot, Jorma Elo, Val Caniparoli, Helen Pickett, Liam Scarlett, Jiri Kylian, Alexander Ekman, Annabelle Lopez Ochoa, Michael Pink, and Ohad Naharin. A few of his critically acclaimed roles include; Mercutio in Jean-Christophe Maillot's *Roméo et Juliette*, 1st Seminarian in David Bintley's *Carmina Burana*, Kilroy in Helen Pickett's *Camino Real*, and the Improv Soloist in Ohad Naharin's *Minus 16*. Heath has been recognized for his dancing as one of ArtsATL's "30 under 30" and Dance Magazine's "25 to Watch". Through his many created works for Atlanta Ballet's Wabi Sabi and as Resident Choreographer for Terminus Modern Ballet Theatre, he has also become a prominent choreographer in Atlanta. Notable works for TMBT include; *LORE*, *Horizons*, *In the Fallout*, and *Marley Was Dead, To Begin With*. Behind the scenes, he also serves as TMBT's Production Director helping facilitate the bringing to life of each new Terminus performance or idea. Daily, Heath continues cultivating his athleticism, artistry, curiosity, and choreographic voice.

ARTISTIC STAFF

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. 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 Mr. Broomhead 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.

FACILITY RENTALS

Harriett's Orlando Ballet Centre is an asset not only for Orlando Ballet, but the community at large — a place to gather and share in the magic inherent to the City Beautiful, all while overlooking idyllic Lake Formosa.

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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.”

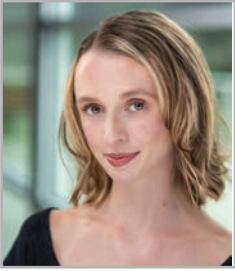
Erin, who is from Amherst, Nova Scotia, graduated in 2016 from the Professional Division Program at the Royal Winnipeg Ballet School (RWP), where she began her training in 2011. In her three years with RWP, she toured nationally and internationally working with choreographers such as Jera Wolfe, Mark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

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



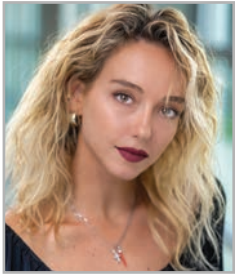
When the family business is dance, you're probably going to become a dancer. Just ask Israel Zavaleta Escobedo, who trained at his father's Ballet Folklórico Texcoco de Noe for Mexican Folklore dancing. At age 10, he asked his family if he could take a ballet class, and the answer was yes. "That's when 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 Jorden 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, Mississippi, and International Ballet and Choreography in 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, Sergei Vikharev, Vladimir Derevianko, Piotr Nardelly and Monique Lourdieres. Rachele went on to join the La Scala Ballet Company where she performed in the Ratmanky's production of *Swan Lake*.

Rachele says her opportunities at Orlando Ballet have been vast and remarkable, including performing the role in *Paquita* in OB's summer intensive program. But one of her most "unforgettable" experiences was performing the role of Wendy in Artistic

Director Jorden 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 third 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 favorite 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



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 in 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 performing in the role of Myrtha in *Giselle* and playing Daisy in Jorden 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, Canada



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 her 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.

DANCERS

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.

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 ninth season with Orlando Ballet.

DANCERS

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 to 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 second season with Orlando Ballet.

ALBERTO PEÑALVER | Murica, 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 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 the 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 Andersen*, *Edwaard Liang* and *Peter Boal* to name a few. Alberto enjoys other artistic interests including painting and photography. Ballet, and dance in general, remains 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.

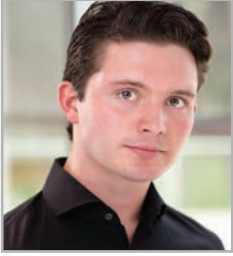
In addition to dancing in Orlando Ballet's regular seasons, Kate-Lynn has danced with Cirque de Soleil and performed the iconic *Dying Swan* in Beautiful Together, a community tribute to the victims of the Pulse Nightclub tragedy. Two of her favorite roles include Juliet in Robert Hill's *Romeo & Juliet* 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 Muñoz 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 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 encouraged 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.

APPRENTICES

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.

APPRENTICES

ELLIE IANNOTTI | Deptford, New Jersey



Ellie began her formal ballet training at The Rock School for Dance Education where she studied on scholarship for 13 years under the direction of Bo and Stephanie Spasoff until she graduated in 2021. While there, Ellie competed in YAGP where she was a Hope Award winner and two-time Youth Grand Prix winner at Philadelphia semifinals. She advanced to finals in NYC five times, where she placed top 12 as a soloist in 2019, and top 12 in the pas de deux category in 2020. Ellie was also part of the ensemble that was awarded 1st place at YAGP finals in 2018.

She has danced leading roles in *The Nutcracker* with The Rock School and has also performed in *The Nutcracker* and *A Midsummer Night's Dream* with Philadelphia Ballet.

She attended summer programs at ABT, The Rock School, Ellison Ballet and Chautauqua. Ellie was named an ABT National Training Scholar in 2019, and attended ABT JKO for the 2021-2022 school year on scholarship.

This is Ellie's first season with Orlando Ballet.

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 Gardée* 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

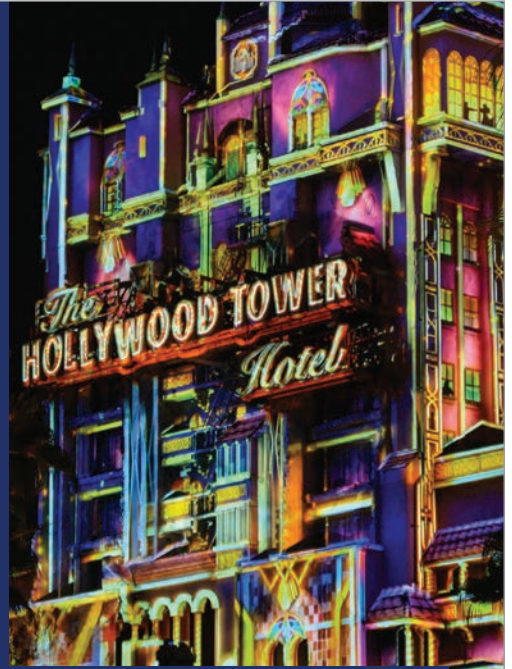


Sports and ballet have much in common, including discipline and athleticism – two elements that lured David West from sports to ballet. At age 10, David began classical ballet training at the Petrov Valley School in New Jersey under the direction of Eugene Petrov. "He took me under his wing and always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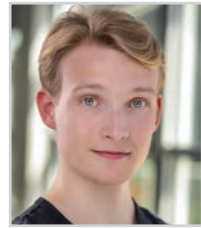
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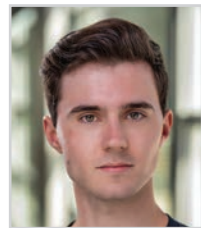
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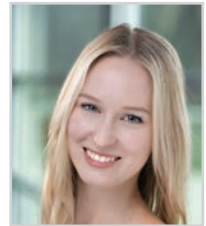
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TAKEDA**



**ROBERTO
TARANTINO**



**ELENA
VICTORIA**

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 José 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



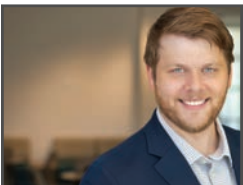
Norelis Arroyo Dean was born and raised in Puerto Rico. In 2009, she moved to Orlando to pursue a BFA in Fashion Design and Merchandising at the International Academy of Design & Technology. Norelis was featured in the Photoshop World Expo, where she showcased a Photoshop-inspired design made with unconventional materials. She's a winner of the Design Challenge for IMAGINE Fashion Show 2011 and was 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.

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 the 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. A 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

Heath Gill

Rehearsal Director

Yan Chen

Principal Company & Academy Teacher

Angelyn Traylor

Company Pianist

Antonia Spagnola

Company Pianist

ADMINISTRATIVE

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Katherine Fabian

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Maggie Haas

Executive Assistant

PRODUCTION

John Beaulieu

Director of Production

Helen Moreau

Stage Manager

Kevin "KP" Paulsen

Assistant Stage Manager

Eddy Frank Fernandez

Costume Director

Norelis Dean

Wardrobe Supervisor

ORLANDO BALLET SCHOOL

Phillip Broomhead

School Director

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 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

Fitness Thru Dance Program &
Rental Coordinator

Ashley Harris

Front Desk Assistant

FACULTY MEMBERS

Marlena Abaza, Allison Baber,
Ashley Baszto, Shane Bland,
Lisa Buono, Yan Chen,
Matthew Cunningham,
Andrea de Faria, Olivia Demarco,
Jenny Dzurainin, 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

COMMUNITY ENRICHMENT

Charmaine Hunter

Director of Community
Enrichment & Faculty Member

Shane Bland

Community Enrichment Field
Coordinator & Faculty Member

Joni Newman

Community Enrichment
Administrative Coordinator

TEACHING ARTISTS

Marlena Abaza, Laurel Allen,
Anneke Belman, Shatonya Bryant,
Camen Cudjoe, Emily Davies,
Anna Diaz, Andrew Dorsey,
Marena Dreiling, Emily Drilling,
Heather Fryxell, Bonnie Gombos,
Gina Hatch, Kirmari Kasambayi,
Jordan Kelly, Grace Kennard,
Christy Kowal, Casey Laughman,
Cyndi Litz, Mila Makaroff,
Tammy Millar, Chynna Mills,
Patricia Marijanich, Brittany
Ortner, Glynn Owens,
Abigail Santiago, Kamini Singh,
Jessica Taitz, Heidi Yancey

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Photo Courtesy of Lizette Valarino

Amigos del ORLANDO BALLET

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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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Vanessa Cole
Norelis Dean
Deisamar De Soto
Matty Frias
Dr. Francelis Gonzalez
Daly Hernandez

Zoraida Hernandez
Delly Martell
Luis Martinez
Mercedes McCall
Carlota Mendora-Iglesias
Eva Pagan-Hill
Lisbeth Palacios

Christina Pinto
Ana C. Rivera
Julio Rocha
Ana Carolina Salazar
Yadhira Sollberger
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



Photo: Orlando Ballet Ambassadors BeMoved® Class.
Photography by Izzy McKnight

CALLING YOUNG PROFESSIONALS!

Aimed at young professionals between the ages of 25-40, the Orlando Ballet Ambassadors are a vibrant and engaged group of active members of the community with a passion for the arts, who enjoy social and business networking opportunities. Help us establish the foundation that supports the future of Orlando Ballet and have fun doing it!

SPECIAL BENEFITS for the 2022/23 SEASON:

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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

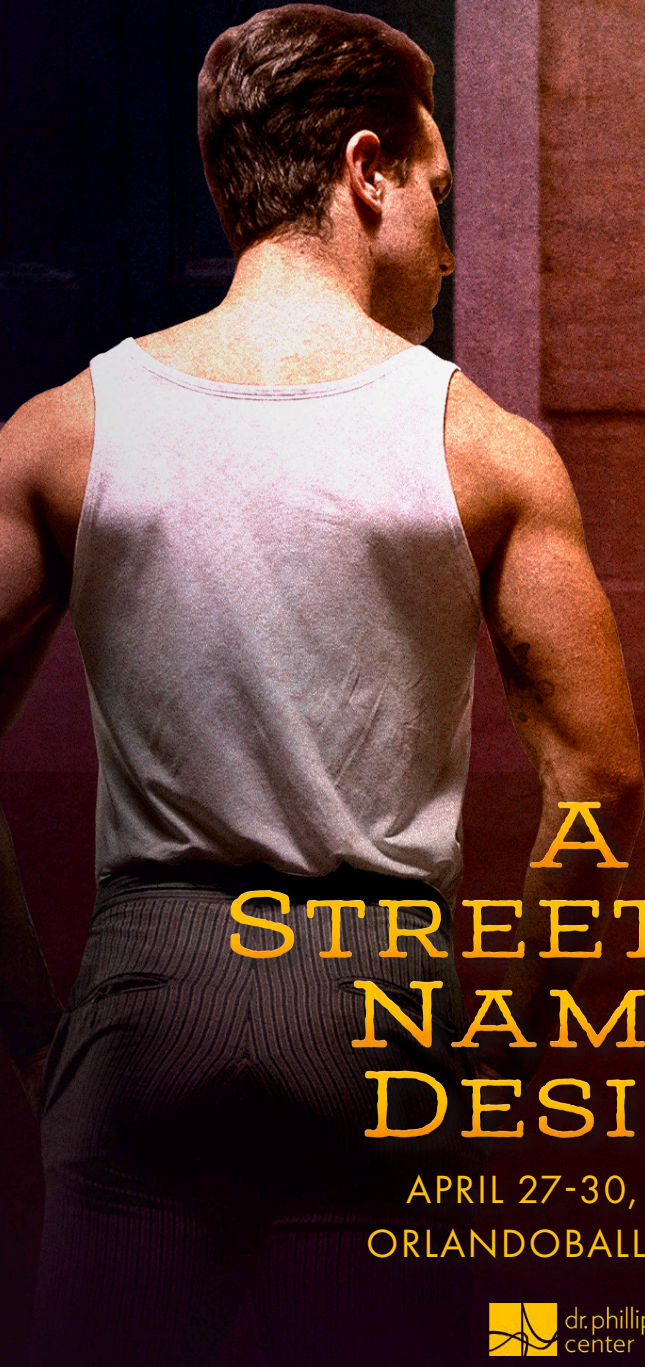
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ORLANDO BALLET IN THE COMMUNITY



Photo: Charmaine Hunter

COMMUNITY ENRICHMENT RELEVÉ IN SEARCH OF EXCELLENCE RISING TO SERVE THE NEEDS OF OUR COMMUNITY

As Central Florida's reputation as a dynamic hub for entertainment talent continues to grow, so too does the disparity continue to increase between those who can take advantage of these performing arts opportunities and many of our region's residents who are excluded from the artistic wealth of our community due to financial and transportation barriers. With 35% of Orange County Public School students considered "economically disadvantaged," programs to address access to professional development in the performing arts for local students are more important than ever.

Orlando Ballet's *Relevé in Search of Excellence* (RISE) addresses the needs of local performing arts students through invaluable educational and professional instruction by OB's world-renowned faculty through semester-long onsite residencies, free of charge. Created

in fall 2021 to foster increased partnership with Orange County public high schools and middle schools with existing performing arts and dance programs, RISE nurtures not only the development of artistry expression, technique, and creativity, but also provides practical insight into the business side of dance. Students learn and refine classical ballet technique, hone their stage craft, and learn the fundamentals of career development such as audition and call-back etiquette, follow up, and self-promotion. These offerings not only improve upon core technique and industry knowledge but address the social and emotional needs of students as they explore the possibility of a career in dance and the performing arts.

ORLANDO BALLET IN THE COMMUNITY



Photo: Charmaine Hunter

In addition to the residencies, Orlando Ballet grants participating RISE students with behind-the-scenes access to the professional Company's rehearsals, master classes, and workshops by OB Teaching Artists and Guest Artists, as well as the opportunity to present the outcome of their hard work in a Showcase Performance at Harriett's Orlando Ballet Centre.

Serving 192 students from 8 schools in 2022-23, RISE is more crucial than ever by helping to ease costs associated with professional development in the arts as well as providing top-tier instruction where students live and learn.

"Orlando Ballet's RISE program is yet another example of OB's continued dedication to providing much-needed resources for the artistic and professional growth of Orange County youth. The RISE residencies provide world-class instruction, training, and confidence needed to encourage many of our students to begin thinking that a career in the performing arts is indeed possible, and I cannot stress enough how much Orlando Ballet has changed the lives of many Central Florida students for the better. I can't wait to see the inevitable impact these programs have on our students and their families!"

-Scott Evans
Senior Director of Visual and Performing Arts
Orange County Public Schools

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



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Oldest Participant
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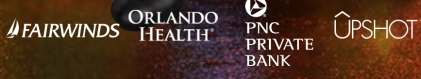
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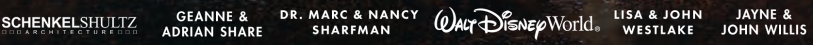
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Dancer: John Abenaty | Photography: Zavesco Photography

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ORLANDO BALLET

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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, 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 December 1, 2021, through November 30, 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 December 1, 2021, through November 30, 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

Orlando Ballet, Inc. is a 501 (c)(3) nonprofit organization regulated by the Florida Department of Agriculture & Consumer Services pursuant to the Florida Solicitation of Charitable Contributions Act. Our Florida Department of Agriculture & Consumer Services Registration Number is CHI 1282. A copy of our official registration and financial information may be obtained from the Division of Consumer Services at (800) 435-7352 or visiting their website (www.freshfromflorida.com). Registration does not imply endorsement, approval or recommendation by the state.

TRIBUTE GIFTS

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 December 1, 2021, through November 30, 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 Rispa Church & Dorothy Martin

Bonnie & Van Church

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In Memory of Leon Smith

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The Orlando Ballet Volunteer Medical Team includes more than 20 physicians, dentists and therapists, and has provided more than \$100,000 in medical care annually, since its inception in 1980.

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Updated for 2022-23.

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CULTURE BUILDS COMMUNITY.

Universal Orlando Foundation is proud to be a partner in the arts with Orlando Ballet.



John & Lisa Westlake
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Keri Holliday
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The following contributions were made to United Arts or the 2022 Collaborative Campaign for the Arts between July 1, 2021 – June 30, 2022.
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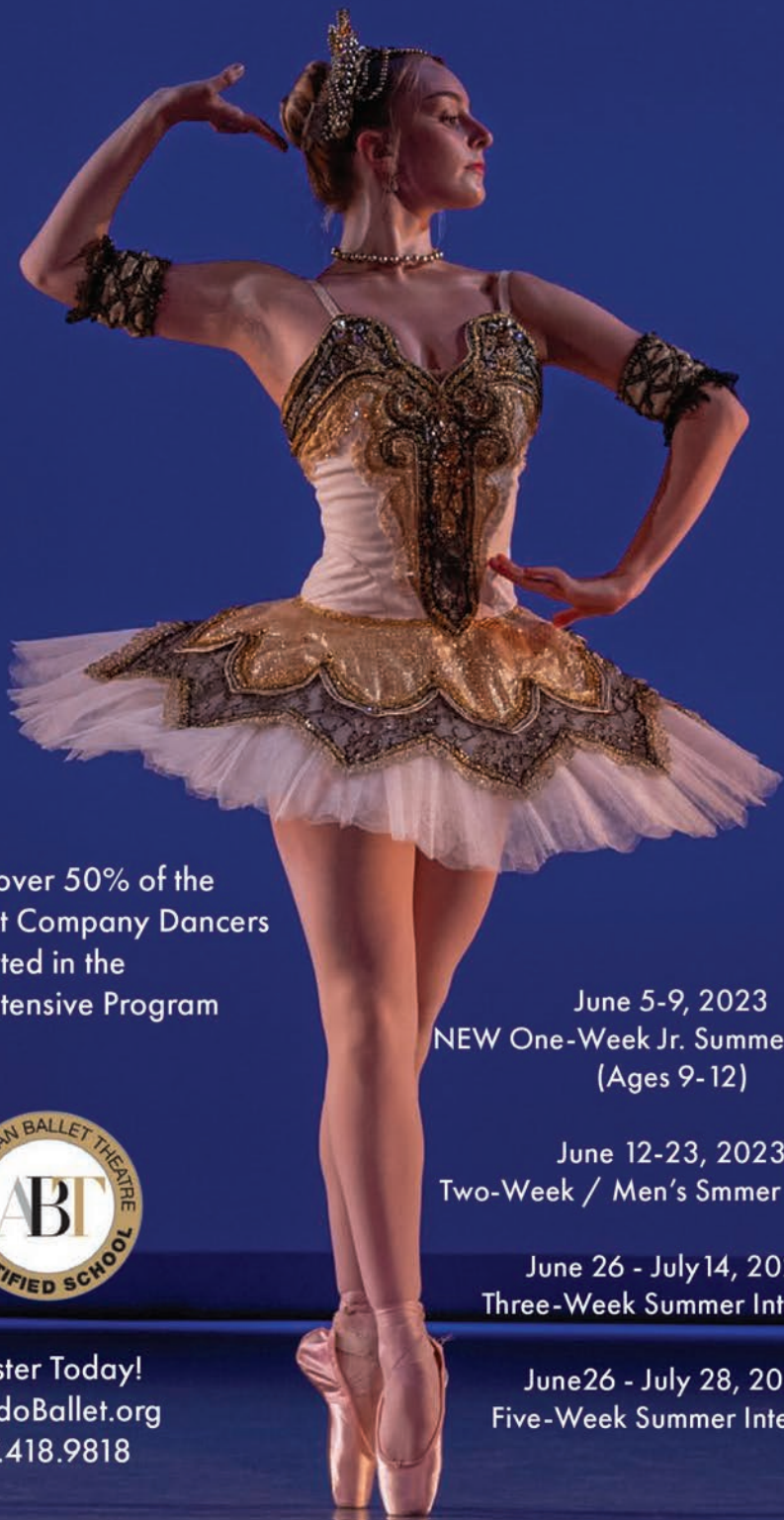
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