

ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

DIRECTOR'S CHOICE

MARCH 23-26, 2023

PAQUITA

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

BREAKTHROUGH

BY NATREA BLAKE

THE NEXT BIG THING

BY HEATH GILL



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.

ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

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THE ANGEL OF THE BALLET

Harriett Lake



ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

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ORLANDOBALLET
JORDEN MORRIS | ARTISTIC DIRECTOR

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ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

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DIRECTOR'S CHOICE



"Breakthrough" by Natrea Blake Sponsored By



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A LETTER FROM THE ARTISTIC DIRECTOR



Welcome to Director's Choice!

You are in for an incredible evening of dance performed by the talented artists of Orlando Ballet II, our second company.

My intention is to spotlight the wonderful talent we have moving up to become professional dancers, and also showcase the choreographic minds that are shaping the future of dance.

The ballet *Paquita* as you will see it tonight, is just a small part of a much larger work that premiered April 1, 1846 at Salle Le Peletier in Paris. French ballet master and choreographer, Joseph Mazilier, created this iconic production which is still performed by many ballet companies today.

The second piece on the program titled "Breakthrough," is by the award-winning choreographer Natreia Blake. This original work for us at Orlando Ballet is thoughtful and thrilling – a wonderful challenge for the dancers. The opportunity to work and

learn from Natreia is an experience the artists will always remember. I see a very bright future ahead for Natreia and her many talents.

The evening will conclude with "The Next Big Thing" by choreographer Heath Gill. Some of you may remember his complex and witty ballet from last season, "Confronting Genius." After seeing that sophisticated and brilliant work, I knew immediately that I wanted more of his work in our repertoire.

I truly hope you enjoy the classical *Paquita*, the contemporary "Breakthrough," and the theatrical "The Next Big Thing." Showcasing the versatility of our artists and bringing our audience the freshest voices in dance is something I am passionately committed to.

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



Watching the future come into focus – very up close and personal.

This is *Director's Choice*. We are thrilled to be hosting this mixed repertoire performance in our home here at Harriett's Orlando Ballet Centre. As the artists highlighted are those trained here, we are most proud to show what each of them has accomplished to date and what they have in store for the future.

The show is also a place to discover new or different styles of choreography – from the innovative to the classic – audiences can experience a journey similar to what our artists do. Ability to communicate through dance in ways unique but complimentary is also demonstrated through this format.

Jorden's choices for this performance are specific. The classical "Paquita" section is a quintessential rite of passage for artists as they approach the transition to professional company placement. Having this piece restaged by former professionals known for their classical excellence elevates the dance even further.

Featuring rising choreographers with leanings toward the theatrical and the contemporary provides a wider dance vocabulary for the artists to display and our audiences to consider...truly something for everyone.

This kind of show is critical for both artistic development and audience expansion and education. We applaud your willingness to join us for what may be unfamiliar, which supports the ability of the organization to reach for ever higher artistic excellence.

With deepest gratitude,

Cheryl Collins
Executive Director, Orlando Ballet



ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

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HEATH GILL

Rehearsal Director & Choreographer - "The Next Big Thing"



Heath has been bringing his abundant energy to the arts since the age of three. Fascinated by learning new skills, even from a young age, he spent much of his childhood diving head-first into anything he could get his hands on starting with gymnastics, tap, jazz, ballet, piano, trumpet, and musical theater. His curiosity and love of performance quickly revealed to him that these passions would become a lifelong pursuit.

Chasing after that love, Gill started to bring more of his focus to ballet. By age 11 he joined the Children's Center for Dance Education, a children's touring ballet company that performed all the classics. Carrying full-length productions and a tremendous amount of performance opportunities helped him hone his craft and work toward his professional aspirations.

His hard work paid off. Straight out of high school, Heath was overjoyed to join the ranks of Atlanta Ballet. In his tenure with the organization, he quickly rose to performing featured and principal roles. His curious nature served him well in Atlanta Ballet's widely varied repertoire, including renowned creators such as; John McFall, Jordan Morris, Christopher Wheeldon, James Kudelka, Twyla Tharp, David Bintley, Jean-Christophe Maillot, Jorma Elo, Val Caniparoli, Helen Pickett, Liam Scarlett, Jiri Kylian, Alex Eckman, Annabelle Lopez Ochoa, Michael Pink, and Ohad Naharin. Heath received critical acclaim for his performances and was recognized as one of ArtsATL's "30 under 30" and Dance Magazine's "25 to Watch."

During his career, Heath began to try his hand at choreography. Starting with a few works for Atlanta Ballet's school, he quickly began to branch out. His adventurous spirit led him to create many works for Wabi Sabi, a dancer led contemporary dance project, founded by John Welker, that predominantly performed outdoors. Heath's time with Wabi Sabi was formative for the development of his choreographic voice. He also began to stretch his knowledge of the artform by helping to produce the performances in a production manager role.

In 2017, these new found sparks of interest came to the forefront as Heath, along with four other principal artists, co-founded Terminus Modern Ballet Theatre in Atlanta, Georgia. The new contemporary ballet company quickly boomed into a year-round company with a strong school. Beyond bringing his skills to the stage, Gill served as the company's Production Director and Resident Choreographer. In his time at Terminus he created many full evening productions, further honing his craft in long form with an emphasis on his passion for storytelling. His full evening production, *Marley Was Dead, To Begin With* was named "Best Dance Production of 2020" by ArtsATL.

Gill received acclaim in Orlando in 2022 when his production "Confronting Genius" was performed by Orlando Ballet as part of *The Premiere Collection*. Following the success of his previous visit, in 2023 he was thrilled to join the artistic team at Orlando Ballet as the Rehearsal Director, where he coaches and prepares the dancers for each new show and continues to choreograph. Heath now is overjoyed to be passing his skill and love of the artform on to the next generation.

NATREA BLAKE

Choreographer & Winner of Orlando Ballet's Dance Accelerator 2 - "Breakthrough"



Natreia Blake was born and raised in New York City. She received her B.F.A in dance from The Juilliard School and graduated from the world famous High School for the Performing Arts. She also trained at Bernice Johnson, The Ailey School, Ballet Hispanico, and Peridance. Natreia's diverse background has given her the opportunity to work with many different choreographers such as Paul Taylor, Lar Lubovitch, Darrell Grand Moultrie, Hans Van Manen, David Parsons, Savion Glover, and Marguerite Derricks. Blake is currently an adjunct professor at NYU and has also taught Contemporary, Modern, and Jazz at many artistic institutions such as Touro College, Rutgers University, Broadway Dance Center (NYC), The Ailey School, Earl Mosley Institute for the Arts, Harbor Conservatory for

the Performing Arts, Dance Cavise, Tulsa Ballet, and The Broadway Experience (NYC). Natreia was also commissioned to choreograph a new work for Tulsa Ballet's second company in summer of 2013.

Natreia is also an accomplished commercial and Hip Hop dancer who assisted Darrell Grand Moultrie on Beyonce's Mrs. Carter Tour (2013). Other credits include: Broadway's Shuffle Along (LAB), Fashion Rocks Live! at Radio City Music Hall (CBS), Law & Order (Trial by Jury), Don't Bother Me I Can't Cope (LAB), Beyonce (Staples Center), Stars of Ballet and Broadway (Detroit Music Hall), The Elan Awards (NYC), and Milwaukee Repertory Theater "The Color Purple" (Assistant Choreographer). Natreia has had the pleasure of assisting and resetting the work of choreographer Darrell Grand Moultrie for over 20 years at major institutions including: Atlanta Ballet, The Juilliard School, The COCA School (St. Louis), The Ailey School, Perry Mansfield, Milwaukee Ballet, and also traveled to South Africa to teach and to choreograph dance.

DIRECTOR'S CHOICE

PRODUCTION

PAQUITA

CHOREOGRAPHY

Joseph Mazillier

RE-STAGED BY

Phillip Broomhead & Yan Chen

REHEARSAL DIRECTORS

Phillip Broomhead & Yan Chen

COSTUME DESIGN

David Heuvel

LIGHTING DESIGN

Joseph R. Walls

MUSIC

Édouard Deldevez and Ludwig Minkus

BREAKTHROUGH

CHOREOGRAPHY

Natrea Blake

REHEARSAL DIRECTOR

Gonzalo Espinoza

COSTUME DESIGN

Orlando Ballet Wardrobe Department

LIGHTING DESIGN

Joseph R. Walls

VIDEO CONTENT

Torres Brothers

MUSIC

Diablo Rojo- Rodrigo y Gabriela
Written by - Rodrigo Sánchez & Gabriela Quintero

Was it This Lifetime- Will Ackerman
Written by - William Ackerman

Quimbara- Celia Cruz
Written by - Junior Cepeda

THE NEXT BIG THING

CHOREOGRAPHY

Heath Gill

COSTUME DESIGN

Orlando Ballet Wardrobe Department

LIGHTING DESIGN

Joseph R. Walls

SCENIC DESIGN

Heath Gill

MUSIC

Typewriter Drums - Bear McReary
Written by - Bear McReary

Dam in China - Armand Amar
Written by - Armand Amar

Boulevard of Broken Dreams - Esquivel and His Orchestra
Lyrics - Al Dubin, Music - Harry Warren

Concerto in D Minor (After Alessandro Marcello),
BWV 974: II. Adagio - Alexandra Stréliski
Composer - J.S. Bach

Giving the Time - Bear McReary
Written by - Bear McReary

Sowing Your Wild Oats - Bear McReary
Written by - Bear McReary

Audio Mixing & Additional compositions
by Jacob Ryan Smith

ORLANDO BALLET PRODUCTION STAFF

DIRECTOR OF PRODUCTION
John Beaulieu

TECHNICAL DIRECTOR
David "Ross" Rauschkolb

STAGE MANAGER
Helen Moreau

ASSISTANT STAGE MANAGER
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CASTING

PAQUITA

RESTAGED BY:

PHILLIP BROOMHEAD & YAN CHEN

MARCH 23-26, 2023

A: 3.23, B: 3.24, C: 3.25M, D: 3.25, E: 3.26M

PRINCIPAL FEMALE

Anri Matsuda (A,C), **Hazuki Kishida** (E),
Maria Cielo Ibarrola Leon (B,D)

PRINCIPAL MALE

Cameron Bailey (E),
Sebastian Marriott-Smith (B,D),
Roberto Tarantino (A,C)

WOMEN SOLOISTS

Mariana Ballesteros, Julianna Hanch (B,D,E),
Hazuki Kishida (A,B,C,D),
Maria Cielo Ibarrola Leon (A,C,E),
Anri Matsuda (B,D,E), Aria Smith (A,C)

DEMI SOLOISTS

Isabel Falcus, Hayley Miller, Lillian Munson (A,C),
Aria Smith (B,D,E), Hana Takeda,
Elena Victoria, Sofia Volkov

CORPS WOMEN

Mariana Ballesteros, Liang-Cheng Chiu*,
Julianna Hanch (A,C), Noe Leilani (B,D,E),
Miri Mochizuki* (A,C),
Mackenzie Murphree, Lillian Munson (B,D,E),
Alina Novikova, Chantal Pringle*,
Olivia Sacchetillo*

BREAKTHROUGH BY: NATREA BLAKE

SECTION ONE

Cameron Bailey, Mariana Ballesteros,
Pieter Gunning, Julianna Hanch,
Maria Cielo Ibarrola Leon, Rafe King,
Hazuki Kishida, Anri Matsuda, Hayley Miller,
Mackenzie Murphree, Hana Takeda,
Roberto Tarantino, Aria Smith, Elena Victoria,
Sofia Volkov

SECTION TWO

Mariana Ballesteros, Roberto Tarantino
Cameron Bailey, Elena Victoria
Maria Cielo Ibarrola Leon,
Sebastian Marriott-Smith

SECTION THREE

Cameron Bailey, Mariana Ballesteros,
Pieter Gunning, Julianna Hanch, **Maria Cielo**
Ibarrola Leon, Rafe King, **Hazuki Kishida**,
Sebastian Marriott-Smith, Anri Matsuda,
Hayley Miller, Mackenzie Murphree,
Hana Takeda, Roberto Tarantino, Aria Smith,
Elena Victoria, Sofia Volkov

THE NEXT BIG THING BY: HEATH GILL

MARCH 23-26, 2023

*** 3.23, 3.24, 3.25E**

****3.25M, 3.26M**

* **Cameron Bailey**, Mariana Ballesteros,
Pieter Gunning, Julianna Hanch, **Hazuki Kishida**,
Sebastian Marriott-Smith,
Hayley Miller, Aria Smith, Roberto Tarantino

** **Cameron Bailey**, Isabel Falcus, Pieter Gunning,
Julianna Hanch, **Hazuki Kishida**,
Mackenzie Murphree, Darien Santos,
Aria Smith, Roberto Tarantino

Dancers promoted to Company Apprentice for the 2023-24 season

Cameron Baily, Hazuki Kishida, Maria Cielo Ibarrola Leon, Sebastian Marriott-Smith

*** Indicates A3 Student**

Casting is subject to change

ORLANDO BALLET MISSION STATEMENT

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® the Ballet* 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.

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Wally Harper*

Anna Frances Henriquez*

Krista & Jonathan Ledden

Frank Santos

Keith McIntyre & Richard Skaggs





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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 Mistress, 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 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, Jorden Morris, 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 also became 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 served as TMBT's Production Director helping facilitate the bringing to life of each new Terminus performance or idea. Joining the artistic team at Orlando Ballet in 2023, Heath continues to cultivate 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 1980. 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.

YAN CHEN | Principal Company & Academy Teacher

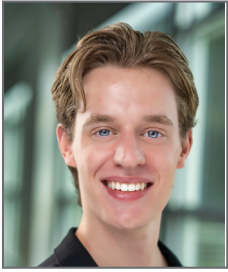


Yan Chen was trained at Shanghai Dance School, China and San Francisco Ballet School. In 1987, she was awarded Paris Foundation of Dance Award at the Prix de Lausanne in Switzerland. She then joined The Washington Ballet under Artistic Director, Mary Day. In the fall of 1993, Ms. Chen joined the American Ballet Theater, and six months later she was promoted to soloist. As one of American Ballet Theater's most lyrical and versatile dancers, she has performed many leading roles including Juliet in *Romeo & Juliet*, title role in *Cinderella*, Princess Aurora in *The Sleeping Beauty*, the Sylphide in *La Sylphide*, Swanilda in *Coppelia*, Gulnar

in *Le Corsaire*, Desdemona in *Othello*, Giselle in *Giselle*, as well as works by Twyla Tharp, Jiri Kylian, Paul Taylor, Lar Lubovitch, George Balanchine, John Cranko, John Neumeier, and James Kudelka. During her performing career, Ms. Chen performed as a guest artist throughout the world. She has been invited to perform at many prestigious dance festivals such as Vail International Dance Festival and Jacob's Pillow Dance Festival. She also appeared in PBS's Great Performance program for Television and Video/DVD: "American Ballet Theater Now." Ms. Chen always had passion for teaching. Since 1994, she has served as guest teacher with the Orlando Ballet School and the Company (then the Southern Ballet Theater). In 2009 she became the Ballet Master with Orlando Ballet. She is currently a faculty member and adjudicator for the American Ballet Theatre's Summer Intensive program and Guest Ballet Master for the American Ballet Theatre studio company.

ORLANDO BALLET II

CAMERON BAILEY | **Morecambe, Lancashire, UK**



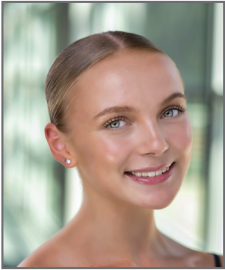
Cameron started ballet at a very young age. After progressing through the Royal Ballet junior associate programme, he joined Elmhurst Ballet School at age 11, training under the artistic direction of Robert Parker. While there, he performed with Birmingham Royal Ballet in *The Nutcracker* and on a national tour in *The Prince of the Pagodas*. He has also performed with Sir Matthew Bourne's New Adventure Company and the English National Ballet School in London, under the artistic direction of Viviana Durante.

Under the tutelage of David Yow, Cameron represented the UK at the Cecchetti International Ballet competition that took place in Florence, Italy, winning a scholarship for training with Oklahoma City Ballet. He recently graduated with a Level 6 Diploma in Professional

Classical Ballet and Dance Performance, including an Honors level in Benesh Movement Notation Score Reading. He was awarded the graduate school prize for his dance film dissertation "Exitium Sui" which he choreographed to his own seven-minute long musical composition.

This is Cameron's second season with OBII.

ISABEL FALCUS | **Shropshire, England**



Isabel began dancing at the age of 7, progressing through associate schemes with Royal Ballet School and British Ballet Organization, additionally receiving coaching with Annette Nicholson. At the age of 14, Isabel was awarded a scholarship to Elmhurst Ballet School, where she trained full time for five years. To complement her training, she attended the Royal Ballet School Summer Intensives from 2017-2021.

During her time at Elmhurst, Isabel was awarded 'Most Versatile'. In 2021, she was selected to dance with Birmingham Royal Ballet in their production of *Cinderella* and later that year toured with them in *Romeo and Juliet*. In 2022 she was given the huge opportunity to dance in the Commonwealth Games Opening Ceremony.

Isabel graduated from Elmhurst in 2022, having received a level 6 national diploma in professional dance.

This is Isabel's first season with OBII.

PIETER GUNNING | **Diepenveen, Netherlands**



Pieter began dancing at age fourteen, attending the Royal Conservatoire in The Hague. The Royal Conservatoire's annual collaboration with the world renowned Nederlands Dans Theater gave Pieter some of his most memorable experiences.

After three years of study in The Netherlands, he continued his dance education in Germany. He was accepted into the upper levels of the School of the Hamburg Ballet under the artistic direction of John Neumeier. He appeared in the Hamburg Ballet's productions of *A Midsummer Night's Dream*, *Shakespeare Sonnets*, *Anna Karenina*, and *On the Town*. While studying in Hamburg, Pieter was given the opportunity to choreograph and present his creations on stage. From that, he was selected to represent the School of the Hamburg

Ballet in the Young Creation Award 2021 at Prix de Lausanne in Switzerland.

This is Pieter's second season with OBII.

ORLANDO BALLET II

MARIA CIELO IBARROLA LEON | Asuncion, Paraguay



Cielo started her ballet training at 7 years old in her home of Asuncion, Paraguay. She eventually continued at the Miami City Ballet School Pre-Professional Program where she graduated in 2022. Her favorite performance experiences include being the principal in the second movement of *Western Symphony*, *Le Corsaire*, *The Nutcracker*, and *Swan Lake*. She has competed in multiple competitions worldwide including YAGP where she won Top 12 in New York and 3rd place in Los Angeles, as well as the silver medal in VKIBC.

This is Cielo's first season with OBII.

HAZUKI KISHIDA | Victoria, B.C., Canada



Hazuki Kishida began her dance training at the age of six at the Victoria Academy of Ballet. After completing school a year early, she joined the Academy's Post-Secondary Bridge Program under the direction of Bleiddyn Bellis and Kerry Lynn Turner, where she graduated in 2022 with a Diploma in Professional Dance. There, she was fortunate to work with many renowned teachers and choreographers, such as John Alleyne (past Artistic Director Ballet BC), Jorden Morris (Artistic Director Orlando Ballet), Simone Orlando (Artistic Director Ballet Kelowna) and Alysa Pires (Alysa Pires Dance Projects).

Hazuki is a 3-time Provincial Arts Council Scholarship recipient and has received numerous awards at festivals and competitions, including representing her city and winning 1st place overall at the B.C. Performing Arts Festival. She has also placed multiple times at YAGP competitions in both classical and contemporary categories where he was awarded a full scholarship in 2019 to attend the Colorado Ballet Academy Summer Intensive under Erica Fischbach.

This is Hazuki's first season with OBII.

SEBASTIAN MARRIOTT-SMITH | Nottingham, England



At age 7, Sebastian became a Royal Ballet School Junior Associate, performing in Sir Peter Wright's *The Nutcracker* with Birmingham Royal Ballet at the O2 Arena, London. At age 10 he was accepted into The Royal Ballet Lower School. Progressing into The Royal Ballet Upper School at 15, he performed in Sir Anthony Dowell's *The Sleeping Beauty* at the Royal Opera House and had the opportunity to attend masterclasses from Royal Ballet principal dancers including Steven McRae, Edward Watson, Alexander Campbell. He also received regular exposure to working with world-renown choreographers including the late Liam Scarlett, Andrew McNicol and Didy Veldman.

Graduating into English National Ballet, he was involved in the creation and performances of Tamara Rojo's World Premiere of *Raymonda* and performed "Waltz of the Flowers" in Wayne Eagling's *The Nutcracker*, both at the London Coliseum. He has worked with the UK's four largest ballet companies and had the pleasure of meeting and working with William Forsythe whilst at ENB, who staged Playlist EP at Sadler's Wells Theatre, London in April 2022.

This is Sebastian's first season with OBII.

ORLANDO BALLET II

ANRI MATSUDA | Fukuoka, Japan



Anri started ballet when she was five. She participated in several competitions and performances for the next thirteen years. In 2018, she was awarded a scholarship for the Summer Dance Program at Boston Ballet School and in February, participated in the Prix de Lausanne, where she was a semi-finalist.

In 2019, she moved to France to continue her training at PNSD Rosella Hightower where she had many opportunities to perform on stage as a member of Cannes Jeune Ballet. She performed the principal role of Etoile in *Paquita* as well as Odette in *Swan Lake* in 2021.

She joined Orlando Ballet School as a Trainee in the fall of 2021 where she had the opportunity to be a part of the company's productions of *The Jungle Book* and *The Nutcracker*. In January 2022, she was promoted to Orlando Ballet's Second Company

where she performed *Giselle* and *The Great Gatsby*.

This is Anri's second season with OBII.

HAYLEY MILLER | Excelsior, Minnesota



Hayley started dancing when she was 3 years old in a small town in Minnesota at a competition studio. She competed around the country in various competitions for contemporary, modern, tap, jazz, and lyrical. When she was 13, Allynne Noelle and Thomas Brown (both principals with the Suzanne Farrell Ballet Company and Miami City Ballet) came to her studio to teach, and that is when she started to take ballet more seriously. She attended Suzanne Farrell's summer intensive in Washington, DC and earned scholarships for various summer intensives such as SAB, Boston Ballet, PNB, Ballet West, and San Francisco Ballet.

She also competed at YAGP from 2018-2021 and won 1st place in both classical and contemporary at several YAGP regionals; being then invited to the finals in 2020 & 2021 where she received several scholarships. At YAGP Tampa Finals 2021, she was excited to be offered a Trainee contract for Orlando Ballet. In the 2021/22 season, she performed in numerous performances including *The Jungle Book*, *The Nutcracker*, and *Giselle*.

This is Hayley's first season with OBII.

DARIEN SANTOS | Falmouth, Massachusetts



Darien grew up on Cape Cod and began his training at the age of 5 at Turning Pointe Dance Studio under the direction of Laura Faria Sciortino. He joined Turning Pointe's Pre-Professional Training Program in 2018. Training in his home town of Falmouth until age 17, Darien then moved to Ohio to join BalletMet Academy's Trainee Program.

He has performed various roles in many ballets including *The Nutcracker*, *Sleeping Beauty*, *Le Corsaire*, *Giselle*, *George Balanchine's Western Symphony*, *La Bayadere*, *Napoli*, *Cinderella*, and *Swan Lake*. In 2019, Darien placed 1st in both classical and contemporary at YAGP. Darien placed 1st place Pas de Deux at YAGP in 2020. In 2021, he placed 2nd at YAGP and Connecticut Classic. Darien has been awarded scholarships to numerous dance programs including the International Ballet Summer Workshop in Tallinn, Estonia.

This is Darien's first season with OBII.

ORLANDO BALLET II

ARIA SMITH | San Clemente, California



Aria Smith was born in Southern California where she began her ballet training with the Maple Conservatory of Dance, under the direction of Charles Maple. At the age of ten, she moved to Utah to train with the Ballet West Academy, later joining their professional training program. There she performed lead roles in Ballet West Academy's *The Nutcracker*, *Swan Lake*, *Coppelia*, *Divertimento No. 15*, *Western Symphony*, *Don Quixote*, *The Sleeping Beauty*, *A Midsummer Night's Dream*, and *Walpurgisnacht* along with roles in Ballet West's *The Nutcracker*, *Swan Lake*, *Cinderella*, *Snow White*, *Beauty and the Beast*, and *The Sleeping Beauty*.

Aria placed top 12 at YAGP regionals and attended YAGP finals multiple times. She has attended summer intensives at San Francisco Ballet, The Washington Ballet, Ballet West, Pacific Northwest Ballet, the School of American Ballet, and Orlando Ballet. When not in the studio Aria enjoys skiing, surfing, and crocheting.

This is Aria's first season with OBII.

HANA TAKEDA | Tokyo, Japan



Hana started ballet at the age of six at a local ballet school in Tokyo, Japan where she then furthered her training at age of ten with KK International Ballet under Kiyoko Kimura. In 2020, she joined Joffrey Academy of Dance in Chicago under Ashley Weather, Karin Ellis Wentz, and Christopher Marney where she performed a variation from *Raymonda* at Chicago Live! She attended a short term intensive at Tanz Academy of Zurich, summer intensives at Pittsburgh Ballet Theatre and Orlando Ballet.

She received 2nd place at the Japan Ballet competition in 2016.

This is Hana's first year in OBII.

ROBERTO TARANTINO | Sicily, Italy



Roberto started ballet when he was 10 years old after years of watching his sister dance. With a lot of work, he graduated from two ballet schools, Palucca School in Dresden, Germany where he learned a lot about neoclassical and contemporary styles and later, Ellison Ballet in New York City where he learned the Russian technique, taught from very educated and passionate teachers.

More recently, he won competitions in Europe and at (YAGP), placing 3rd at the semifinals in Philadelphia and making it to the finals in New York City in 2019.

This is Roberto's first season with OBII.

ORLANDO BALLET COMPANY DANCERS



**JOHN
ABENANTY**



**ERIN
ATKINSON**



**DANIEL
BENAVIDES**



**MATTHEW
CUNNINGHAM**



**AMIR
DODARKHOJAYEV**



**ISRAEL
ZAVALETA ESCOBEDO**



**RACHELE
EUSEBIONE**



**KELLIE
FULTON**



**KATE
GARDINIER**



**THOMAS
GERHARDT**



**KENNA
GOLD**

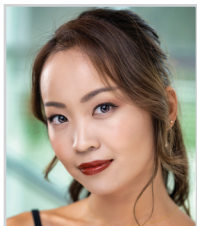


**ANAMARIE
MCGINN**

ORLANDO BALLET COMPANY DANCERS



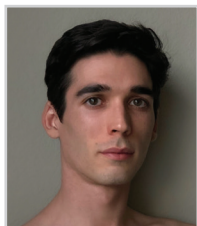
FRANCIS
MIHM



HITOMI
NAKAMURA



SAKI
OGAWA



ALBERTO
PEÑALVER



KATE-LYNN
ROBICHAUX



NATHAN
ROWELL



TREVOR
STALCUP



JAYSAN
STINNETT



MCKENZIE
THOMAS

ORLANDO BALLET APPRENTICES



ELLIE
IANNOTTI



DAHLIA
DENICORE



CHARLIE
MELLOR



DAVID
WEST

PRODUCTION

JOHN BEAULIEU | Director of Production



John Beaulieu has been working in ballet production for 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.

DAVID "ROSS" RAUSCHKOLB | Technical Director



Ross Rauschkolb joins Orlando Ballet with two decades of experience in theatre and dance. A recent transplant to Florida, he has worked across the desert southwest. He has a Masters in Fine Arts in Technical Direction from the University of Arizona and a Bachelor of Fine Arts from East Carolina University.

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.

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 Orlando Ballet.

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's wardrobe 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 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.

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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Maggie Haas

Executive Assistant

Emily Broker

Philanthropy Intern

PRODUCTION

John Beaulieu

Director of Production

David "Ross" Rauschkolb

Technical Director

Helen Moreau

Stage Manager

Kevin "KP" Paulsen

Assistant Stage Manager

Eddy Frank Fernandez

Costume Director

Norelis Dean

Wardrobe Supervisor

ORLANDO

BALLET SCHOOL

Phillip Broomhead

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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 Trainee Program

Amyia 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 Coordinator &
Rental Assistant

Ashley Harris

Front Desk Assistant

FACULTY MEMBERS

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

Kenara Brown

Community Enrichment Intern

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Abigayle Anderson,
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 Marjanich, Brittany Ortner,
Glynn Owens, Abigail Santiago,
Kamini Singh, Jessica Taitz,
Heidi Yancey

ORLANDO BALLET FOUNDERS

Barbara Riggins, Kip Watson,
Patti Watson Walsh

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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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Contact Aless Ramnarine, Rental Coordinator, at aramnarine@orlandoballet.org for more information.

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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!

MEMBERS

Chair | Lizette Valarino

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

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

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

ORLANDO BALLET AMBASSADORS



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:*

- *Invitation to exclusive OBA events, such as Happy Hours, pre & post-performance gatherings, behind-the-scenes rehearsals, dance fitness classes, and more.*
- *10% off performance tickets (excluding Family Show performances and Uncorked events)*
- *Exclusive pin*

MEMBERS

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Simaran Batra
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Andrew Brown
Logan Chaves
Ariana Cooper
Corey Duersch

Rebekah Essick
Matt Fiuza
Sarah Guo
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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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(Ages 9-12)

June 12-23, 2023

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June 26 - July 14, 2023

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June 26 - July 28, 2023

Five-Week Summer Intensive



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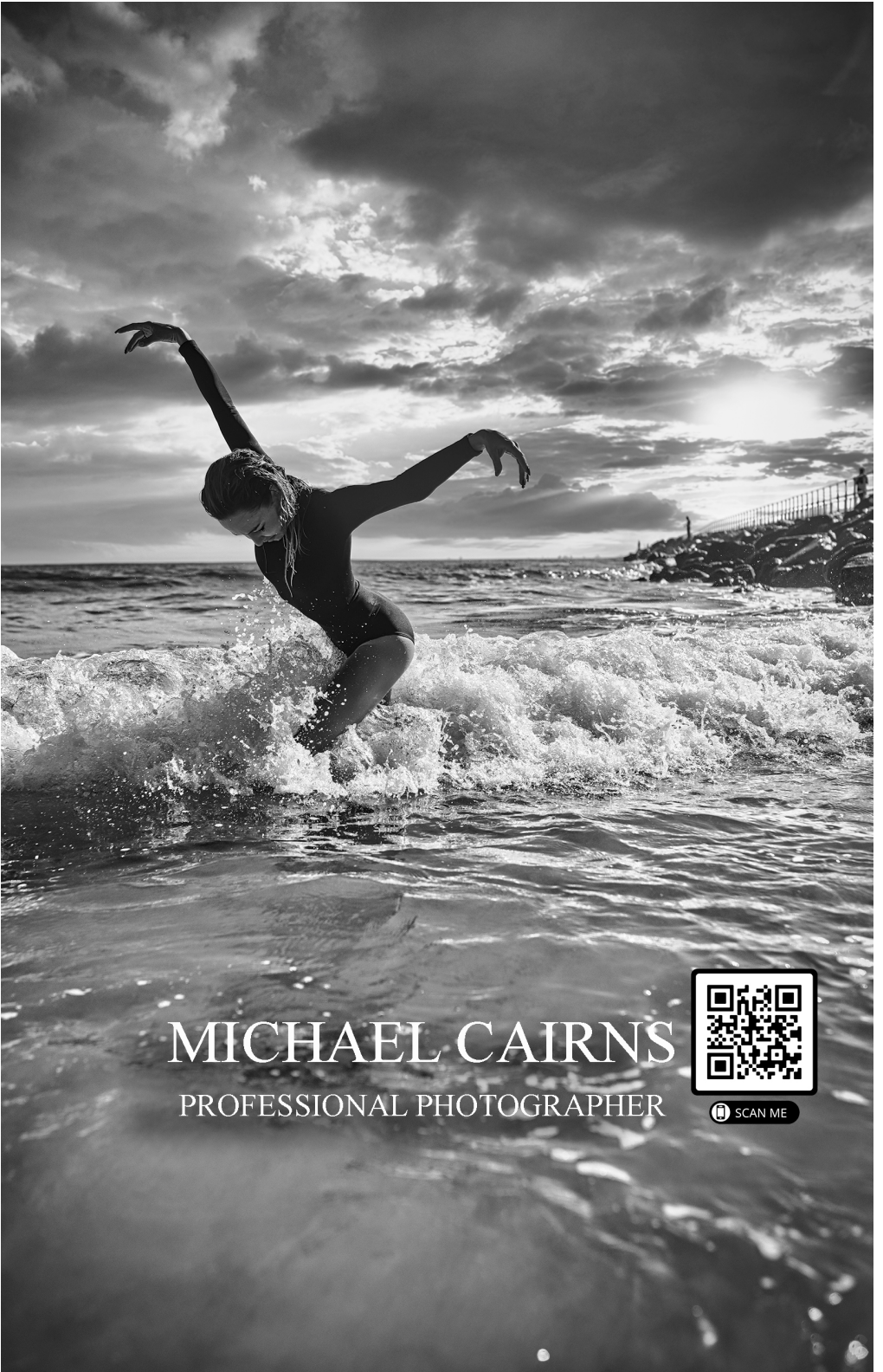
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ORLANDO BALLET IN THE COMMUNITY



Sameenah Allen (foreground) in class at Orlando Ballet School.
Photo courtesy of Charmaine Hunter.

SCHOLARSHIP TRAINING FOR THE ENRICHMENT OF PRIMARY STUDENTS MAKING DREAMS COME TRUE, ONE STEP AT A TIME

Imagine you have the heart of a dancer. You practically learned to walk in your aunt's dance studio, dreaming of the day you yourself would take the stage, longing to share your passion with others. Now imagine those early ambitions dashed by the ramifications of COVID-19, creating newfound financial hardships for you and your family. With your parents laid off and a resulting unstable housing situation, your hope of dancing seems a distant memory.

This lost dream was 10-year-old Sameenah Allen's reality up until last year. That is, until the day she and her sister attended their first Scholarship Training for the Enrichment of Primary Students (STEPS) class at Rosemont Neighborhood Center in Orlando. Now in its 31st year of providing low-income pre-school through 12th grade students with dance training, dance attire, and scholarship opportunities at no cost to participants, STEPS is modeled after an award-winning program developed by New York's Dance Theatre of Harlem.

STEPS provides an entry point to the world of dance for those who may otherwise not have the opportunity to experience a ballet performance or learn classical dance techniques. With limited funding for arts education in public schools and financial barriers to extracurricular activities, there are major obstacles for students in underserved communities to participate in the arts. STEPS offers a fun and meaningful dance education, provided by top-tier Orlando Ballet Teaching Artists, and creates a stepping-stone to discovered and realized potential.

What began as a dream more than 30 years ago to offer youth from under-resourced communities and Title 1 schools the opportunity to explore the world of ballet has since blossomed into one of Central Florida's most successful and impactful community enrichment initiatives. In 1992, Orlando Ballet co-founder, Barbara Riggins, created the Scholarship Training for the Enrichment of Primary Students (STEPS) program to provide free ballet lessons, dance attire, and scholarship opportunities to at-risk elementary school students. Starting with a handful of students from Orange and Seminole Counties 31 years ago, STEPS now serves more than 1,000 students from over 90 schools, Boys & Girls Clubs, and Neighborhood Centers throughout Orange, Lake, Osceola, Seminole, and Volusia Counties.

ORLANDO BALLET IN THE COMMUNITY



Sameenah (2nd row) prepares to take the stage in Orlando Ballet's production of *The Nutcracker*.
Photo courtesy of Charmaine Hunter.

After completing the Rosemont STEPS program, Sameenah was invited to attend Orlando Ballet School's Summer Camp on a full scholarship. In recognition of her talent and dedication to training, Sameenah was then offered a full scholarship to attend Orlando Ballet School as a mainstreamed student for the 2022-23 year. In December 2022, Sameenah earned a spot as an angel in *The Nutcracker*, dancing with Orlando Ballet's professional company at the Dr. Phillips Center for the Performing Arts. A dream come true!

Sameenah looks forward to many more years of training at Orlando Ballet School. "Even when you think you know it all," quips Sameenah, "you still have a lot to learn."

Orlando Ballet's commitment to delivering quality Community Enrichment programming has not wavered. Thanks to our exceptional partners, funders, and teachers for helping to keep our students dancing!

STEPS would not be possible without generous support from:



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

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Oldest Participant

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Number of Plies

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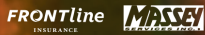
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Congratulations to the students selected as Hagle Scholars for the 2022-2023 school year!

It is because of generous support from the Marc & Sharon Hagle Charitable Operating Foundation Trust that we can continue to provide top-tier dance training to deserving students at Orlando Ballet School.

Thank you, Sharon and Marc, for making these students' dreams come true!

Samarah Allen

Sameenah Allen

Ezekiel Allen

Maleena Anderson

Elena Victoria

Julieta Caraval

Valentina Dimitrijevic

Karma Heisohn

Maria Cielo Ibarrola

Noe Leilani

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Photo: Zavesco Photography

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Dancer: John Abenaty | Photography: Zavesco Photography

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ORLANDO BALLET

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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 multi-year sustained giving campaign.

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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 January 1, 2022, through December 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 January 1, 2022, through December 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 Rispa Church & Dorothy Martin

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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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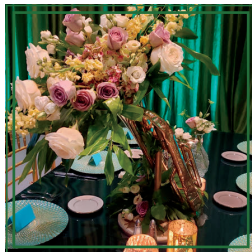
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The following contributions were made to United Arts or the 2022 Collaborative Campaign for the Arts between July 1, 2021 – June 30, 2022.
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