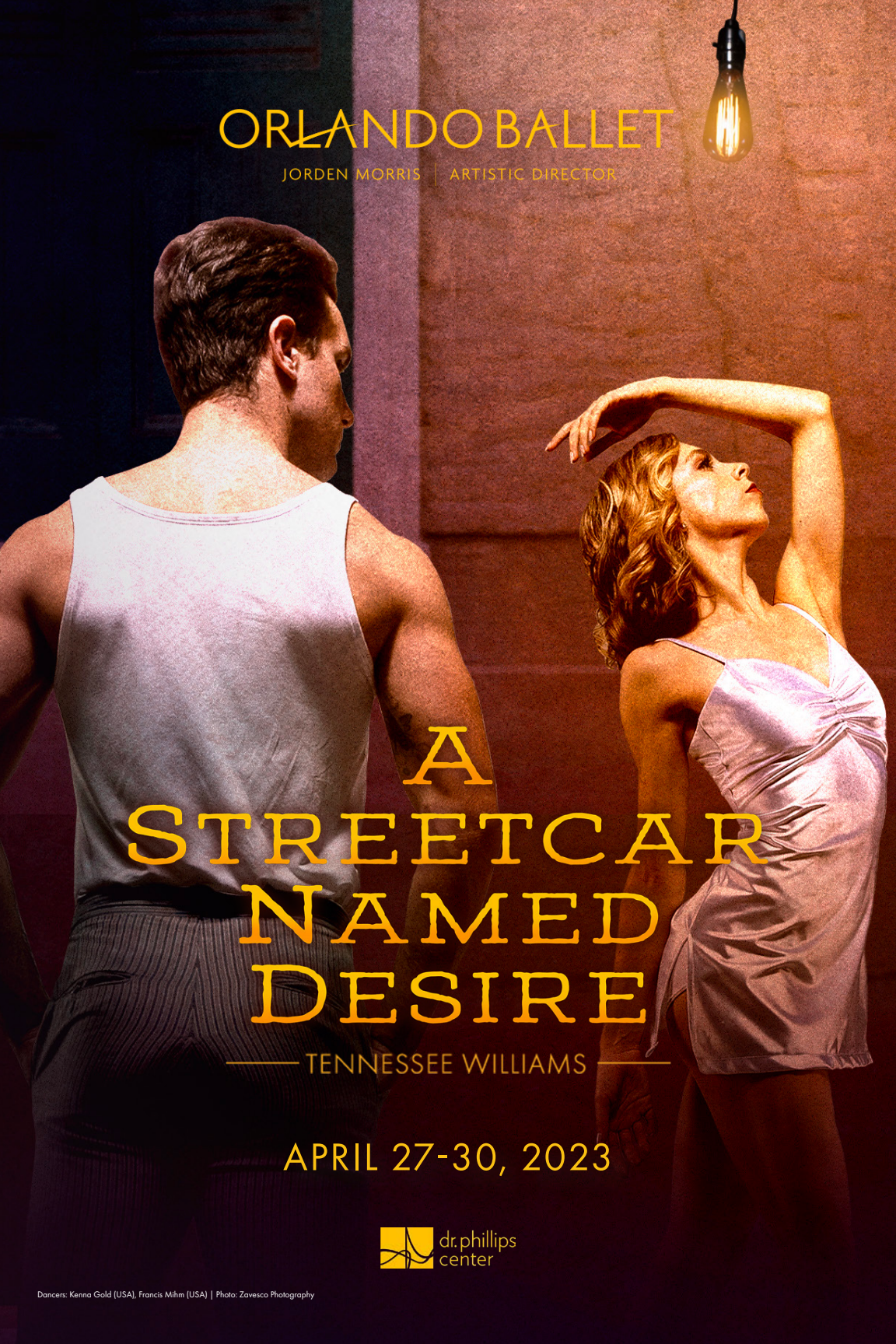


A man and a woman are posed in a dramatic, artistic setting. The man, on the left, is seen from the back, wearing a white tank top and dark, pleated trousers. He is looking towards the woman. The woman, on the right, is wearing a light-colored, sleeveless dress and has her arms raised, looking upwards. A single, glowing light bulb hangs from the ceiling, casting a warm, focused light on the couple. The background is a textured, reddish-brown wall.

ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

A  
STREETCAR  
NAMED  
DESIRE

— TENNESSEE WILLIAMS —

APRIL 27-30, 2023



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FOREVER IN OUR HEARTS  
THE ANGEL OF THE BALLET

# *Harriett Lake*



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# ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

## A STREETCAR NAMED DESIRE

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Orlando Ballet is funded in part by United Arts of Central Florida, home of OrlandoAtPlay.com and UAArtsEd.com. This project is funded in part by Orange County Government through the Arts & Cultural Affairs Program, and the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture (Section 286.25, Florida Statutes). This presentation of new work by Natrea Blake in Orlando Ballet's 2022-23 season is made possible, in part, with support from Dance/USA in partnership with Virginia B. Toulmin Foundation.

**Please contact Ashley Samuels for more information  
about sponsorship opportunities at Orlando Ballet  
407.418.9812 | [asamuels@orlandoballet.org](mailto:asamuels@orlandoballet.org)**

## A LETTER FROM THE ARTISTIC DIRECTOR

---



### Welcome to the final performances of Orlando Ballet's 49<sup>th</sup> season

Thank you for joining us for what has been a bright and brilliant year of dance.

When I was curating this season, my intent was to deliver diverse works for you, our audience. From the intrigue and darkness of *Dracula* to the holiday joy of *The Nutcracker*, along with the romance in Paris from *Moulin Rouge® The Ballet* to two innovative world premieres at *Director's Choice*, this season delivered a profound range of dance. The arc and scope of this season was designed to show the depth of storytelling we can achieve through dance.

We are now at the pinnacle of this season's journey with Tennessee Williams' iconic *A Streetcar Named Desire*, which technique and dramatic artistry that spotlights the dancers' top form as they take on this gritty and challenging work.

The original play premiered in 1947 – its complex characters and human turmoil are just as relevant today. There have been several ballet adaptations. In 1952 Valerie

Bettis choreographed a version at Her Majesty's Theatre in Montreal; John Neumeier's version for Frankfurt Ballet; Ballet BC premiered John Alleyne's telling of the story and the Erkel Theatre in Budapest production with choreography by Marianna Venekei.

Our production was choreographed by Annabelle Lopez Ochoa in 2012 for the Scottish Ballet. It is directed by Nancy Meckler, and both the choreographer and director worked in Orlando directly with the dancers alongside staggers Eve Mutso-Oja and Anastacia Holden.

I am so grateful Annabelle agreed to share her compassionate work with all of us, and I look forward to having her return in the future. Annabelle's voice is a fiercely creative presence in the dance world.

I so hope you have enjoyed this season, and I look forward to bringing our 50th Anniversary season to life soon. We have much to celebrate, and you are a big part of that!

A handwritten signature in black ink that reads 'Jorden Morris'. The signature is fluid and cursive, with the first name 'Jorden' and last name 'Morris' clearly legible.

**Jorden Morris**  
Artistic Director, Orlando Ballet

## A LETTER FROM THE EXECUTIVE DIRECTOR

---



### How many Blanches must there be among us?

Shattered dreams turning once promising futures into journeys of darkness, shame, and isolation. Although society continues to progress, the stigma surrounding themes of mental illness, domestic violence and substance abuse lingers today. We simply don't discuss these issues openly which then perpetuates them.

It is a significant part of the creation of all artforms that in some cases pain and sadness are the drivers of the artist's passion. Such is the case with Tennessee Williams' iconic work, now presented through dance, *A Streetcar Named Desire*.

Though heartbreaking, Blanche's story is told exquisitely through movement – subtle gestures, symbolic elements such as the light bulb and fluttering fingers acting as the wings of a moth drawn to the flame help us to glimpse what she feels. Unable to resist what ultimately destroys her.

The willingness to take artistic risk by bringing such elevated works to our audiences will be the hallmark of Orlando Ballet as we move forward. Status quo simply does not apply. We are honored to have received the encouragement of our patrons to strive to bring more to our artform and we are doing just that.

I, like so many of you, have seen the impact of mental illness within my own family. I am committed to doing what I can to #stopthestigma and invite you to consider the same. Together, we can highlight what is good in our world and provoke thought regarding what should change.

Thank you for  
a wonderful 22-23 Season,

A handwritten signature in black ink, reading "Cheryl Collins".

**Cheryl Collins**  
Executive Director, Orlando Ballet

# SYNOPSIS

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BLANCHE: "I was never hard or self-sufficient enough. When people are soft - soft people have got to court the favor of hard ones, Stella. Have got to be seductive - put on soft colors, the colors of butterfly wings, and glow - make a little temporary magic just in order to pay for - one night's shelter. That's why I've been - not so awf'ly good lately. I've run for protection, Stella... protection."  
—Tennessee Williams, "A Streetcar Named Desire"

## A STREETCAR NAMED DESIRE

When Tennessee Williams began writing his play "A Streetcar Named Desire" he thought of calling it "The Moth". Our first image takes its inspiration from this title when we see a young girl, Blanche, dancing under a bare light bulb. She is a delicate creature fluttering towards the light, a light that attracts but which can also burn: a light that represents desire.

Our storytelling, unlike Williams' play, begins by relating the story of Blanche DuBois while she is growing up in America's Deep South. The year is 1935, and the lifestyle of the landed gentry is in steep decline. Blanche is a beautiful young girl with her life ahead of her.

## ACT I

### BELLE REVE

Blanche meets and falls in love with Alan, a sensitive young man. At their wedding, we meet Stella, Blanche's younger sister. The wedding is elegant and genteel even though the once-wealthy family is soon to lose its home, Belle Reve, due to mounting debt incurred through gambling and profligate spending. At the wedding, Alan briefly meets a Young Man and finds he is attracted to him. Alan is clearly uncertain about his sexuality and soon begins a secret affair. When Blanche unexpectedly comes upon the two men together, she is confused and upset and eventually rejects Alan. In despair, Alan runs off and shoots himself, dying in Blanche's arms. She is distraught and cannot forgive herself for dealing so harshly with him.

### STELLA LEAVES HOME

Stella makes a decision to leave Belle Reve and make her way in the world. Over time, Blanche has to deal with many family deaths and the loss of the beautiful family mansion Belle Reve. She is overwhelmed.

When the scene shifts to the music-filled streets of New Orleans, Stella meets and falls passionately in love with a factory worker, Stanley Kowalski.

As we rejoin Blanche she is now without a home, living in a hotel. Haunted by the guilt of her young husband's death, she seeks comfort in alcohol and in the arms of strangers, including Shep Huntleigh, a wealthy Texan. Eventually, she is discovered seducing a Young Boy and is forced to leave town.

### NEW ORLEANS

Now heavily addicted to alcohol, Blanche travels to her sister Stella in New Orleans, hoping to make a new start. When she enters Stella and Stanley's apartment, she is horrified to see how basic their lives are. They are expecting a baby. Blanche senses that Stanley is fiercely territorial and resents her presence in his home; he feels that Blanche looks down on him and thinks him "common."

### THE POKER GAME

When Stanley's friends arrive at the apartment for their poker night, Stella takes Blanche out to a nightclub for the evening. In the club, Blanche drinks heavily. She feels lightheaded and is suddenly haunted by an image of Alan and the night of his death. Shaken, she leaves the club with Stella, and on the street meets a Mexican flower seller, selling flowers for graves as she chants "Flores para los muertos," flowers for the dead. As Blanche buys a flower, she imagines again that young Alan is haunting her.

Back at the apartment, Stanley's poker game is in full swing. There, Blanche meets his friend Mitch, a shy man unconfident with women and unmarried. In the

# SYNOPSIS

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early fifties, few women could imagine survival or happiness without being married. Sensing that Mitch is her only chance, Blanche tries to convince him that she is still young and innocent. When she invites Mitch to dance, Stanley, becomes enraged at the interruption and throws the radio through the window. Stella is furious and pushes the friends to leave. Stanley enraged and now drunk, attacks his wife. As the two women run out, his friends manage to stop him. Stanley is full of remorse and calls out to Stella. Unable to resist her passion for Stanley and his need for her, Stella returns and takes him into her arms.

## ACT II

### THE NEXT MORNING

The next morning, Stanley discovers that Blanche is trying to turn his wife against him. As Stella sees him in the doorway and leaps into his arms, Blanche imagines she is surrounded by "Desire" in the form of couples locked in passionate embrace. She turns, as always, to drink.

### BLANCHE AND MITCH

Mitch arrives to take Blanche on a date and we glimpse scenes of their courtship over the long, hot summer. Blanche continues to play the innocent and refuses Mitch any intimacy beyond a goodnight kiss.

### THE LETTER

Stella is now heavily pregnant. Stanley arrives with a letter telling of Blanche's promiscuous past. Now Stella is forced to accept the truth of Blanche's past sexual encounters. Blanche discovers the letter. She is terrified and imagines it being seen by everyone in town, including Mitch.

Mitch rejects Blanche, angry that he has been so deceived. Alone, Blanche feels she has lost every chance. In an echo of her youth, she dances her vulnerability as a moth, and the chorus of women join her.

### BLANCHE RETREATS INTO FANTASY

Blanche drinks heavily. Haunted by Alan and other figures from her past, she dresses up in an old evening gown and imagines she is the star attraction in her own life.

When Stanley enters, Blanche is brought harshly back to reality. He is celebrating the birth of his child. She is terrified to be alone with him and defends herself with a bottle. Stanley, provoked, takes her by force.

Some days later we see Blanche, broken, being prepared by Stella for a trip to the mental hospital where Stanley has arranged for her to be committed. When the Doctor arrives, Stella has to choose between protecting Blanche and being loyal to Stanley. As Blanche leaves the apartment with the Doctor she imagines the Doctor is a friend and that she is in a field of flowers, the same flowers for the dead we saw being sold by the Mexican flower seller. "Flores para los muertos."

BLANCHE: "What you are talking about is brutal desire - the name of that rattle-trap streetcar that bangs through the Quarter..."

STELLA: "Haven't you ever ridden on that streetcar?"

BLANCHE: "It brought me here - where I'm not wanted and where I'm ashamed to be..."

—Tennessee Williams, "A Streetcar Named Desire"

# A STREETCAR NAMED DESIRE

## PRODUCTION

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DIRECTION, CONCEPT & SCENARIO  
Nancy Meckler

CHOREOGRAPHY, CONCEPT & SCENARIO  
Anabelle Lopez Ochoa

MUSIC  
Peter Salem

SET & COSTUME DESIGN  
Nicola Turner

ORIGINAL LIGHTING DESIGN  
Tim Mitchell

STAGING  
Anastacia Holden & Eve Mutso

REHEARSAL DIRECTORS  
Heath Gill, Lisa Thorn Vinzant

ADAPTED LIGHTING DESIGN  
Joseph R. Walls

### ORLANDO BALLET PRODUCTION STAFF

DIRECTOR OF PRODUCTION  
John Beaulieu

TECHNICAL DIRECTOR  
David "Ross" Rauschkolb

STAGE MANAGER  
Kevin "KP" Paulsen

ASSISTANT STAGE MANAGER  
Alex German

COSTUME DIRECTOR  
Eddy Frank Fernandez

WARDROBE SUPERVISOR  
Norelis Dean

WIG & MAKEUP ARTIST  
Gina Makarova

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HEAD CARPENTER  
Lonnie Moench

HEAD ELECTRICIAN  
Lizz Pittsley

HEAD AUDIO  
Randy Pivalal

---

Production licensed by Jennie Green for Great Leap Forward

### MUSIC

*It's Only A Paper Moon* - Ella Fitzgerald  
Used as the basis for music in the Extravaganza scene  
Published by: Warner Chappell / Next Decade  
Music- Harold Arlen  
Lyrics- Yip Harburg & Billy Rose

### *No Name Jive*

Gene Krupa (Drum Boogie) The Best of the Big Bands  
Composed by Larry Wagner

---

Scenery, props, and costumes Courtesy of  
Nashville Ballet

# A STREETCAR NAMED DESIRE

## ARTISTIC TEAM

---

### NANCY MECKLER | Director, Concept & Scenario



Based in London, Nancy Meckler is a freelance director of theatre, film and dance. She ran Shared Experience Theatre, a UK touring company, for over 20 years and has directed for the Royal Shakespeare Company and Shakespeare's Globe. She first collaborated with Annabelle Lopez Ochoa in 2012 when they created their award winning ballet of *A Streetcar Named Desire* for Scottish Ballet. Since then they have worked together on *Dona Peron*, *Broken Wings*, *Frida*, *The Little Prince*, and *Coco Chanel*. With choreographer Nicolo Fonte she has recently created *Sidd: A Hero's Journey*. She also directed two

feature films for Channel Four including *Indian Summer*, a film about a dancer, which won the Audience Award at the London Film Festival.

### ANNABELLE LOPEZ OCHOA | Choreography, Concept & Scenario



The Colombian-Belgian Annabelle Lopez Ochoa completed her dance education at the Royal Ballet School of Flanders. After a 12-years long dance career in which she danced in various European companies such as the Scapino Ballet, she decided in 2003 to focus her energies solely on choreography. In that same year she was hailed "rising star of the Dutch dance scene" (NRC newspaper) and only 7 years later the Temecula Performing Arts Examiner wrote; "Ochoa is truly a masterful choreographer with an edge for what dance can and should be in this constantly changing industry."

In her 20-year career as a choreographer Annabelle has carved a position of an award-winning and sought-after choreographer, creating more than a 100 works for 74 dance companies around the world such as the New York City Ballet, Hong Kong ballet, Dutch National Ballet, Ballet Nacional de Cuba, English National Ballet, West Australian Ballet, among others.

She is known to create narrative works, and just finished choreographing her 10th narrative ballet "Coco Chanel, the life of a fashion icon" for the Hong Kong Ballet.

Annabelle is the recipient of the Jacob's Pillow Dance Award of 2019. She is also the program director of the Contemporary Ballet Summer program of the School at Jacob's Pillow.

# A STREETCAR NAMED DESIRE ARTISTIC TEAM

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## PETER SALEM | Music



Peter's work encompasses ballet, theatre, film & television but since writing the score for *A Streetcar Named Desire* — his first full length ballet — he has focussed increasingly on writing music for contemporary narrative ballet, a genre he loves more than any other. *Coco Chanel; the life of a fashion icon* choreographed by Annabelle opened this month in Hong Kong and is his 8th full length narrative ballet score. Others are ENB's *Broken Wings*, *Frida* for Dutch National Ballet, *The Little Prince* for BalletX and *Doña Peron* for Ballet Hispanico (all choreographed by Annabelle Lopez-Ochoa) as well as *Camino Real* for Atlanta Ballet and Scottish Ballet's *The Crucible*

both choreographed by Helen Pickett.

His media work is also internationally renowned, principally his music for *Call the Midwife* (BBC) as well as other high profile productions including dramas such as *Cider With Rosie*, *Five Daughters*, *Great Expectations* (BBC) and documentaries including *Francesco's Venice* and Simon Schama's *The Power of Art* (BBC2). His extensive theatre work includes many scores for productions by the Royal Shakespeare Company, The Royal National Theatre and Shared Experience Theatre.

## NICOLA TURNER | Set & Costume Designer



Nicola Turner is an artist, theatre, ballet and opera designer with over twenty years international experience. She graduated from Central St Martins and in 2007 won the Green Room Award and the Helpmann Award for her design for *Rusalka* at the Sydney Opera House.

Credits Include: *Grete Minde* (Theater Magdeburg); *A Streetcar Named Desire* (Scottish Ballet/Nashville Ballet); *King Lear*, *Troilus and Cressida*, *The Witch of Edmonton*, *Oronoko* (Royal Shakespeare Company); *Faust*, *Madame Butterfly* (Theatre Magdeburg); *The Fall of the House of Usher/ Usher House* (Welsh National Opera & San Francisco Opera),

*The Makropulos Affair*, *Der Rosenkavalier* (Welsh National Opera); *Madame Butterfly* (Ópera de Oviedo); *La Traviata*, *Il trovatore* (Den Jyske Opera); *The Rakes Progress*, *The Magic Flute* (Garsington Opera).

# A STREETCAR NAMED DESIRE

## ARTISTIC TEAM

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### TIM MITCHELL | Lighting Designer



Tim is an Associate Artist for Royal Shakespeare Company and Chichester Festival Theatre and a Fellow of the Royal Welsh College of Music & Drama.

In 2015 he won a Knight of Illumination Award for *Taken at Midnight* (Chichester). He was nominated for an Olivier Award for *Henry IV Part 1 and 2* (RSC), Green Room award for *Singin' in the Rain* (Australia) and Critics Award for Theatre in Scotland for *Alice's Adventures in Wonderland* (Royal Lyceum). In 2018 he was nominated for Best Lighting Design in the 53rd Fleur Du Cap Awards for *King Kong* (Fugard Theatre)

and in 2020 for *Kinky Boots* (Fugard Theatre).

Recent credits: *Sister Act* (UK Tour), *Charlie and the Chocolate Factory* (UK Tour), *Upstart Crow* (Gielgud Theatre), *A Streetcar Named Desire* (Nashville Ballet), *Spitting Image Live*, *The Play What I Wrote*, *The String Quartet's Guide to Sex and Anxiety*, *Nativity* (& Tour), *The Exorcist* (Birmingham Rep); *Me and My Girl* (Chichester), *Kinky Boots*, *West Side Story*, *King Kong* (Fugard Cape Town), *Funny Girl*, *Guys and Dolls* (Théâtre Marigny, Paris), *Curtains* (& West End), *Nativity!* (UK Tours), *Suor Angelica* (Den Norske Opera); *Happy Days* (Riverside Studios); *Singin' In The Rain* (International Tour); *She Loves You* (& Aarhus), *Atlantis* (Tivoli, Denmark).

### ANASTACIA HOLDEN | Staging



Born and raised in Ann Arbor, Michigan, Anastacia Holden joined the Joffrey Ballet in 2003. During her 14-years with the Joffrey, Ms. Holden performed soloist and principal repertoire including notable roles in works choreographed by Frederick Ashton, George Balanchine, Alexander Ekman, William Forsythe, Kurt Jooss, Jiri Kylian, Lar Lubovitch, Wayne McGregor, Justin Peck, Yuri Possokhov, Paul Taylor and Christopher Wheeldon. She originated roles in works by Nicolas Blanc, Val Caniparoli, James Kudelka, Edwaard Liang, Annabelle Lopez Ochoa, Myles Thatcher, and Stanton Welch, among others. In November 2016, Ms. Holden was recognized

by *Pointe Magazine* as one of twelve standout performers worldwide for her role as the Red Woman in Jiri Kylian's *Forgotten Land*.

Since retiring from the Joffrey Ballet, Ms. Holden has staged works with companies around the world including the Badisches Staatstheater Karlsruhe, the Beijing Dance Academy, Cincinnati Ballet, the Finnish National Ballet, the Hamburg Ballet, the Joffrey Ballet, Los Angeles Ballet, Nashville Ballet, Pittsburgh Ballet, and the Royal Ballet of Flanders, for various choreographers including Gerald Arpino, Alexander Ekman, Annabelle Lopez-Ochoa, Cathy Marston, John Neumeier and Christopher Wheeldon. She has also acted as dance captain in New York City Center's gala production of *Brigadoon*, choreographed by Christopher Wheeldon.

# A STREETCAR NAMED DESIRE

## ARTISTIC TEAM

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### EVE MUTSO | **Stager**



Eve Mutso is a freelance dancer & choreographer and former Principal Dancer of Scottish Ballet, Scotland's national dance company.

Her repertory with Scottish Ballet included roles in the works of Ashton, Arias, Balanchine, Brew, Bruce, Caniparoli, Darrell, Elo, de Frutos, Forsythe, Hampson, Loosmore, MacMillan, Van Manen, Page, Pastor, Petronio and Pickett. In 2012 she created the leading role of Blanche in Meckler/Lopez Ochoa's *A Streetcar Named Desire*.

Eve was born in Tallinn, Estonia and graduated from Tallinn Ballet School in 1999, going on to join Estonian National Ballet.

She returned to Tallinn in 2011 as Guest Principal to dance the title role in MacMillan's *Manon*.

In 2015 she was nominated by the Critics Circle for the National Dance Award for Outstanding Female Performance (Classical). She had previously been nominated for Best Female Dancer in 2005 and 2013.

Eve has created choreography, workshops and taught classes for Estonian Academy of Music and Theatre, MUBA (The Tallinn Music and Ballet School), Estonian Dance Academy, LPM Dance Theatre, Artists for Africa, AXIS Dance Company, Edinburgh Dance Academy, Alonzo King LINES Dance Center, Royal Conservatoire of Scotland, Lothian Youth Dance Company, Aerial Edge Circus School, Indepen-dance, Estonian National Ballet and Scottish Ballet, consulted theatre makers for dance compositions and is mentoring independent freelance dance makers worldwide.

Currently a guest lecturer at Estonian Academy of Music and Theatre and Tallinn College of Music and Ballet, Eve is a board member of Indepen-dance, an inclusive dance company for disabled and non-disabled people in Scotland since 2017.

# A STREETCAR NAMED DESIRE

## ARTISTIC TEAM

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### TENNESSEE WILLIAMS | Author



Tennessee Williams was born in 1911 in Columbus, Mississippi, where his grandfather was the Episcopal clergyman. When his father, a travelling salesman, moved with his family to St Louis some years later, both he and his sister found it impossible to settle down to city life. He entered college during the Depression and left after a couple of years to take a clerical job in a shoe company. He stayed there for two years, spending the evenings writing. He entered the University of Iowa in 1938 and completed his course, at the

same time holding a large number of part-time jobs of great diversity. He received a Rockefeller fellowship in 1940 for his play *BATTLE OF ANGELS*, and he won the Pulitzer Prize in 1948 for *A STREETCAR NAMED DESIRE* and in 1955 for *CAT ON A HOT TIN ROOF*. Other plays include *SUMMER AND SMOKE*, *THE ROSE TATTOO*, *CAMINO REAL*, *BABY DOLL*, *THE GLASS MENAGERIE*, *ORPHEUS DESCENDING*, *SUDDENLY LAST SUMMER*, *THE NIGHT OF THE IGUANA*, *SWEET BIRD OF YOUTH*, and *THE TWO-CHARACTER PLAY*. Tennessee Williams died in 1983.

### UNIVERSITY OF THE SOUTH

The University of the South, a national ranked liberal arts college and Episcopal seminary, is the beneficiary of the Tennessee Williams' estate, including the copyrights to all his works. This gift was made as a memorial to Williams' grandfather, the Reverend Walter E. Dakin, who studied at the University's seminary in 1895.

The Walter E. Dakin Memorial Fund is used to support the Sewanee Writers' Conference, the Sewanee Young Writers' Conference, and the School of Letters. The Fund also supports scholarships for students who wish to pursue creative writing and fellowships which are granted annually to budding playwrights or authors. Those fellows include Ann Patchett, Claire Messud, Tony Early, and Mark Richard. The Tennessee Williams Center houses the University's theater department, and a portion of the Fund supports the department and its theatrical productions.

Visit [www.sewanee.edu](http://www.sewanee.edu) for more information.

"A Streetcar Named Desire: Copyright © 1947, 1953 renewed 1975, 1981 The University of the South."

# CASTING

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(\*) 4.27, 4.28, 4.29E

(\*\*) 4.29M, 4.30M

*Casting is subject to change*

## BLANCHE

\*Dahlia Denicore  
\*\* Ellie Iannotti

## STANLEY

\*Francis Mihm  
\*\* Nathan Rowell

## STELLA

\*Anamarie McGinn  
\*\* Hitomi Nakamura

## MITCH, STANLEY'S FRIEND

\*Matthew Cunningham  
\*\* John Abenanty

## ALAN, BLANCHE'S HUSBAND

\* Nathan Rowell  
\*\* Charlie Mellor

## JEFF, ALAN'S LOVER

\* Israel Zavaleta Escobedo  
\*\* Sebastian Marriott-Smith

## ENSEMBLE LADIES

\* Sofia Abenanty, Erin Atkinson,  
Kate Gardinier, Kenna Gold,  
Rachele Eusebione, Kellie Fulton, Ellie Iannotti,  
Hazuki Kishida, Maria Cielo Ibarrola Leon,  
Hitomi Nakamura, Saki Ogawa,  
Kate-Lynn Robichaux

\*\* Sofia Abenanty, Erin Atkinson,  
Dahlia Denicore, Kate Gardinier, Kenna Gold,  
Rachele Eusebione, Kellie Fulton,  
Hazuki Kishida, Maria Cielo Ibarrola Leon,  
Anamarie McGinn, Saki Ogawa,  
Kate-Lynn Robichaux

## ENSEMBLE MEN

\* John Abenanty, Cameron Bailey,  
Israel Zavaleta Escobedo, Thomas Gerhardt,  
Pieter Gunning, Sebastian Marriott-Smith,  
Charlie Mellor, Alberto Peñalver,  
Trevor Stalcup, Jaysan Stinnett,  
Roberto Tarantino, David West

\*\* Cameron Bailey, Matthew Cunningham,  
Thomas Gerhardt, Pieter Gunning,  
Sebastian Marriott-Smith, Charlie Mellor,  
Francis Mihm, Alberto Peñalver,  
Trevor Stalcup, Jaysan Stinnett,  
Roberto Tarantino, David West

# ORLANDO BALLET

JORDEN MORRIS | ARTISTIC DIRECTOR

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Izzy McKnight | Digital Marketing Manager  
imcknight@orlandoballet.org

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lives through dance.



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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® 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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## ARTISTIC STAFF

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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 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

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### 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.

# DANCERS

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## 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. 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

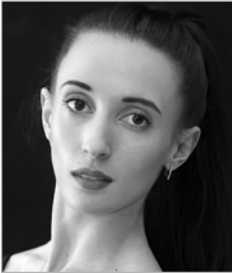
in Tbilisi, the country's capital city. He has performed Swan Lake's Pas de Trois; Symphony in C 1st and 3rd movements choreographed by George Balanchine; the iconic Basilio from *Don Quixote* for the theatre's opening gala event; Sarabande, Leah-3 Elders, choreographed by Alexei Ratmanski; and the Pas 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's second season with Orlando Ballet.

## SOFIA ABENANTY | Sandanski, Bulgaria



Sofia Abenanty was born in Sandanski Bulgaria and began dancing at the age of six. At the age of nine Sofia was admitted to the National School of Dance Arts in Sofia Bulgaria where she would continue her training until she graduated. She continued her education and has a master's degree in ballet pedagogy. During her high school years she participated in the shows of the Sofia National Opera and Ballet and officially became part of the company in her graduating year. Over the eleven years that she danced in Sofia, she performed many notable roles such as Gulnare and Odalisques in *Le Corsaire*, Myrtha in *Giselle*, Nurida in *One Thousand and One Nights*, Fortuna in *Carmina Burana*, Pas de trois and Four Little Swans in *Swan Lake*, Pas de trois

in *Paquita*, Diamond and Generosity fairies in *Sleeping Beauty*, Warrior Woman in *Legend of the Lake*, Trio shades in *La Bayadere*, Bridesmaids in *Don Quixote*, Daria Oblonskaya in *Anna Karenina* and many more. In 2018 Sofia was awarded a Bronze medal in the prestigious Varna International Ballet Competition and was promoted to Soloist in the following season. She has also been fortunate enough to tour to many countries such as Italy, Finland, Spain and Russia. One of her most proud achievements has been to dance Odalisques on the Bolshoi stage in Moscow. Sofia is very excited to join Orlando Ballet and is looking forward to dancing for American audiences.

This is Sofia's first season with Orlando Ballet.

## DANCERS

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### 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."

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.

### 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,<sup>®</sup> 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 Jorden Morris' *Moulin Rouge*<sup>®</sup> *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.

## DANCERS

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### 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 OBI 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.

### 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 colleagues applauding for him off stage was "a beautiful moment."

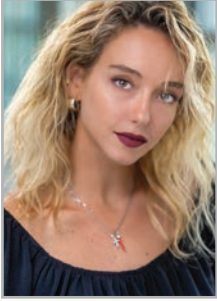
In addition to his family's studio, Israel trained at Academy de la Danza Mexicana and participated in summer intensive programs with Joffrey Ballet and Idyllwild Arts Academy. He placed second in International Dance Competition; Second Place at Concurso Nacional de Ballet Infantil y Juvenil de Mexico and first place in Tampa at the Youth America Grand Prix. And additionally 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 OBI, trainees and academy at Orlando Ballet School.

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

# DANCERS

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## 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

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## KATE GARDINIER | Pittsburgh, Pennsylvania



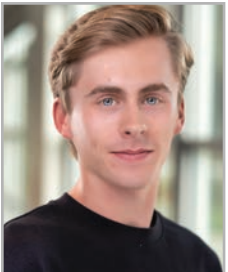
Kate Gardinier could have just as easily ended up on a professional soccer field rather than a dance stage as she pursued her interests. As a child, she began ballet because her soccer coach was constantly telling at her to stop tap dancing on the field.

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."

Orlando Ballet School Alumni '22. 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.

# DANCERS

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## 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 '21. This is Kenna's second season as a company member 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

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### 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 OBIL, 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

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### SAKI OGAWA | Chiba, Japan



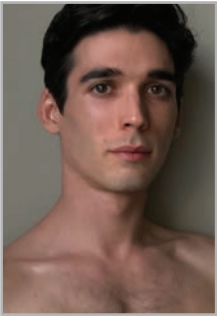
The wonder of dance is how it allows a performer to speak without words, which is one of the reasons Saki Ogawa loves the art. If people watching dance understand the message, it's proof that dance takes them beyond words, she says.

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 '21. 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

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### 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.

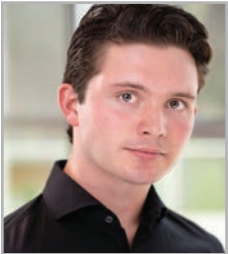
After taking her first summer training program at age 12 at Orlando Ballet, she decided to pursue ballet as her career. She has trained at Florida Ballet School with Paula Núñez and Osmany Montano; has earned a Gold Medal at the 2010 Youth American Grand Prix Regionals; and was Senior Division winner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

### NATHAN ROWELL | Eugene, Oregon



For Nathan Rowell, ballet is about respect – respect for the art form, the discipline and the people who pioneered it. 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.

# DANCERS

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## 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 Jordan 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.

## 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 Samuel 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.

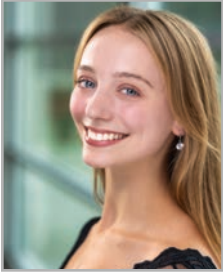
Her competitive successes include earning a Bronze Medal at 2021 World Ballet Competition, Top 12 finalist at American Dance Competition, International Ballet Competition, First Place Pas de Deux at Youth American Grand Prix (YAGP) in Phoenix, YAGP Denver Top 12 and YAGP NYC finalist.

This is McKenzie's second season with Orlando Ballet.

# APPRENTICES

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## DAHLIA DENICORE | Leesburg, Virginia

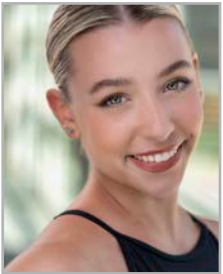


"Driven" describes Dahlia Denicore's focus on living her dream of becoming a ballerina. Despite beginning professional training later than most, Dahlia was intent on developing her artistic and technical skills in order to join a professional dance company.

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.

## 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.

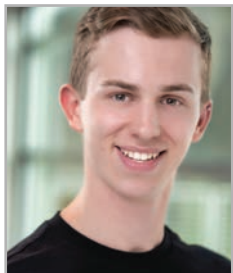
She has danced leading roles in *The Nutcracker* with The Rock School and has also performed in *The Nutcracker* and *A Midsummer Night's Dream* with Philadelphia Ballet. She attended summer programs at ABT, The Rock School, Ellison Ballet and Chautauqua. Ellie was named an ABT National Training Scholar in 2019, and attended ABT JKO for the 2021-2022 school year on scholarship.

This is Ellie's first season with Orlando Ballet.

# APPRENTICES

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## 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 Cecchetti 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.

## ORLANDO BALLET II

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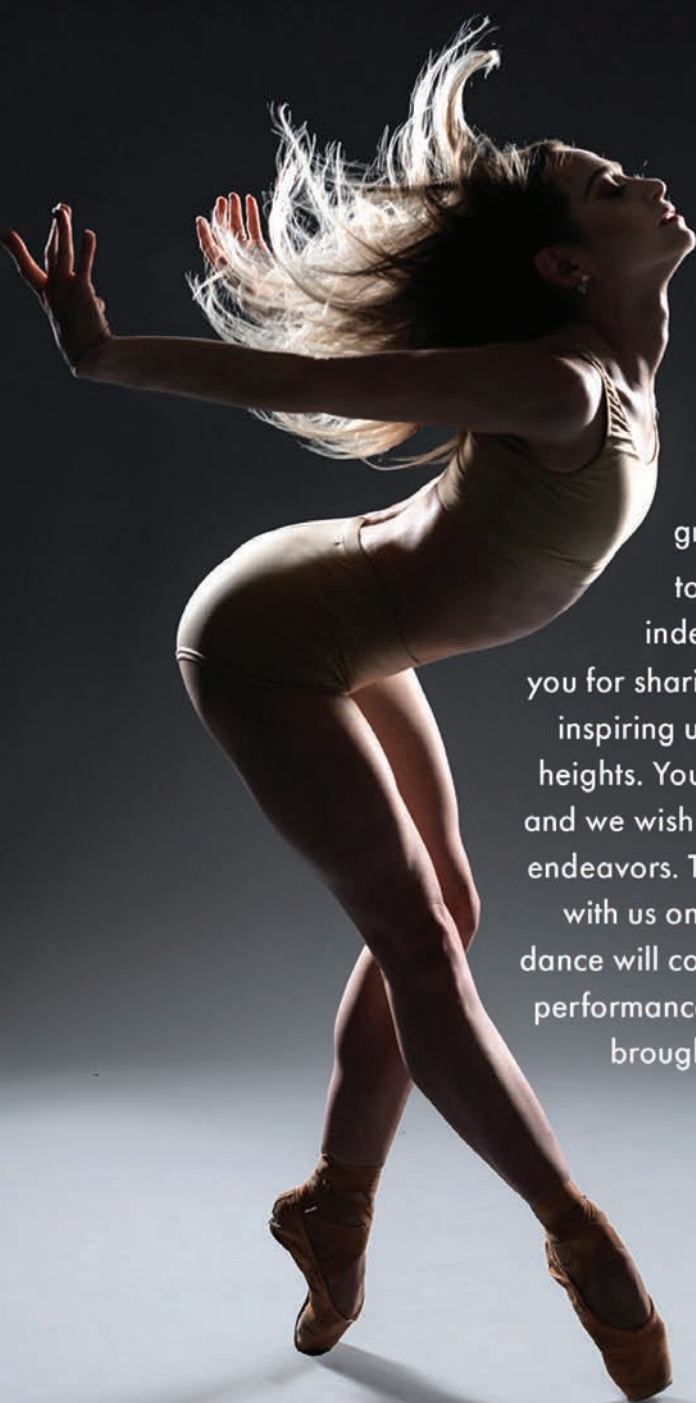
**ELENA  
VICTORIA**

**\*Dancers promoted to Company apprentice for the 2023-24 season**

# ORLANDO BALLET

JORDEN MORRIS

ARTISTIC DIRECTOR



Today, we bid farewell to one of the most talented dancers in our company. Kate-Lynn Robichaux, your grace, passion, and dedication to the art of dance have left an indelible mark on all of us. Thank you for sharing your gifts with us, and for inspiring us to push ourselves to greater heights. Your retirement is well-deserved, and we wish you all the best in your future endeavors. Though you may no longer be with us on stage, your spirit and love of dance will continue to shine through in our performances. Here's to a career that has brought joy and beauty to so many.



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## BEYOND THE RETURNS

**Upshot is proud to sponsor and support Orlando Ballet through our “*Beyond the Returns*” initiative... because at Upshot we believe that communities thrive when philanthropy is alive.**

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**-Raul Socarras**

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# PRODUCTION

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## JOHN BEAULIEU | Director of Production



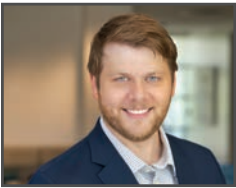
John Beaulieu has been working in ballet production for the last 25 years, working on José Mateo Ballet Theatre's production of *The Nutcracker* as a student at Emerson College in Boston, to a 20-year stay with artistic directors John McFall and Gennadi Nedvigin at Atlanta Ballet. John has worked at 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.

## KEVIN "KP" PAULSEN | 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.

## ALEX GERMAN | Assistant Stage Manager



Alex German is a Texas native and Oklahoma City University graduate. Since being in Florida, Alex has had the opportunity to work with the Orlando Ballet on *The Great Gatsby* as an Assistant Stage Manager as well as with Seaworld Orlando and Legoland Florida Resort as a Stage Manager. She has acted as Front of House Manager for events in Florida as well as internationally. Alex is currently pursuing a graduate certificate from The University of Central Florida in Event Management.

## 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 Millennia 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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Executive Director

**Katherine Fabian**

Managing Director

**N. Meredyth Davis**

Director of Marketing & Sales

**Ashley Samuels**

Director of Philanthropy

**Laurel Hayward**

Sr. Philanthropy Officer -  
Grants & Impact

**Michael Maniaci**

Sr. Philanthropy Officer -  
Major Gifts, Strategic & Capital Projects

**Caitlin Marshall**

Sr. Manager Patron Services

**Kim Sydebrant**

Controller

**Tiffany Cratit**

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Individual Giving & Stewardship

**Izzy McKnight**

Digital Marketing Manager

**David Morris**

Facilities Operations Manager

**Abigail Ford**

Philanthropy Events Specialist

**Jo Chicoine**

Stewardship Coordinator

**Patrick Ingram**

Patron Services & Sales Coordinator

**Maggie Haas**

Executive Assistant

**Emily Broker**

Philanthropy Intern

## PRODUCTION

**John Beaulieu**

Director of Production

**David "Ross" Rauschkolb**

Technical Director

**Kevin "KP" Paulsen**

Stage Manager

**Alex German**

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

**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

**Abigail Torres**

School Intern

## FACULTY MEMBERS

Marlena Abaza, Allison Baber,  
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

**Kenara Brown**

Community Enrichment Intern

## COMMUNITY ENRICHMENT TEACHING ARTISTS

Marlena Abaza, Laurel Allen,  
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 Marijanich, 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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## COMMUNITY RESOURCES

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Orlando Ballet is proud to highlight these organizations to break the silence around mental illness and domestic violence.  
**#stopthestigma**

### Mental Health Association of Central Florida



Established in 1946, the Mental Health Association of Central Florida is the leading community-based nonprofit in Central Florida dedicated to addressing the needs of those living with mental illness and promoting the overall mental health of all. With 1 in 5 adults having a diagnosable mental health condition in any given year (with half of those developing conditions by the age of 14) the Association's work of promoting mental wellness and equity of access to mental health care is rooted in providing mental health services, support and information to the members of the Central Florida community.

### Harbor House



As the only state-certified domestic violence services provider in Orange County, Harbor House strives to prevent and break the cycle of domestic abuse through empowerment-based programs, advocacy, education, and community involvement. In addition to safe shelter for women, men, children, and pets, Harbor House provides peer counseling, advocacy, support groups, economic empowerment, resource referrals, and more, both in the emergency shelter and through outreach offices located throughout Orange County. If you or someone you know is being abused, call or text Harbor House's 24/7 crisis line at 407-886-2856.

### Victim Service Center of Central Florida



Victim Service Center of Central Florida is the Certified Rape Crisis Center in Orange, Osceola, and Seminole counties. We serve all victims of sexual assault, violent crime, and traumatic circumstances through free and confidential crisis intervention, therapy, advocacy, and outreach. Our services also include our 24/7 Crisis Helpline which can be reached at 407-500-HEAL. Our priority at the VSC is to help individuals jumpstart their healing journey and guide them along the way.

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Photo Courtesy of Lizette Valarino

# Amigos del ORLANDO BALLET

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

There are three different ways you can join the Amigos:

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

Join our incredible community at special events throughout the year!

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*Chair* | Lizette Valarino

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

Delly Martell  
Luis Martinez  
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Carlota Mendoza-Iglesias  
Eva Pagan-Hill  
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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](mailto:Tcratit@orlandoballet.org) or  
Patrick Ingram, Patron Services & Group Sales Coordinator | [Pingram@orlandoballet.org](mailto:Pingram@orlandoballet.org)

# ORLANDO BALLET AMBASSADORS



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

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*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.*
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*Chair* | Jennifer Bentson

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Thomas Bolick  
Andrew Brown  
Logan Chaves  
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Jay Dinan  
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**To learn more, please contact:** Abigail Ford, Philanthropy Events Specialist | [aford@orlandoballet.org](mailto:aford@orlandoballet.org)  
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# ORLANDO BALLET IN THE COMMUNITY

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Come Dance With Us! workshop February 2023, Harriett's Orlando Ballet Centre  
Photo: Charmaine Hunter

## CREATING INCLUSION AND ACCESS TO THE WORLD OF DANCE FOR CHILDREN AND ADULTS WITH SPECIAL NEEDS

Dedicated to enhancing the physical, mental, and emotional well-being of Central Floridians through the transformative power of dance, Orlando Ballet is committed to making the joy of movement accessible to all, including individuals traditionally excluded from the world of ballet.

Created in 2016, Orlando Ballet's "Come Dance With Us!" program brings together Orlando Ballet Teaching Artists and dancers, health experts and clinicians, and individuals with varying intellectual, developmental, and physical disabilities to give them the opportunity to experience dance in new and meaningful ways.

Orlando Ballet partners with Orlando Health Arnold Palmer Hospital for Children, Nemours Children's Health, Unlocking Children's Potential (UCP), Community Art Connection, and Northland Church to provide children and adults with special needs rehabilitative and therapeutic dance workshops and classes. Healthcare professionals are integral to this process, providing Orlando Ballet with valuable insight concerning workshop design to accommodate the unique needs of each participant.

"Come Dance With Us!" serves aspiring dancers who may otherwise be excluded from traditional dance class. Ballet has proven to be a highly effective rehabilitation technique for adults and children with balance and gait impairments by helping to restore range of motion as well as build strength, endurance, and walking and standing ability. Additionally,

# ORLANDO BALLET IN THE COMMUNITY

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Come Dance With Us! workshop February 2023, Harriett's Orlando Ballet Centre  
Photo: Charmaine Hunter

dance has been shown to improve self-esteem, confidence, depression, and anxiety among participants. Unfortunately, dance therapy, and ballet specifically, are often overlooked as a viable therapeutic options in favor of more traditional approaches to physical rehabilitation, leaving many to never experience the transformative power of dance. As a result, dance as a form of physical and cognitive therapy is rare in clinical settings for individuals with physical, intellectual, and developmental disabilities.

Orlando Ballet addresses this gap in access and availability of dance therapy through “Come Dance With Us!,” currently serving 11 sites and more than 200 participants in 2022-23.

Featured by ABC Nightly News to honor the dedicated healthcare professionals and dancers who participate in this exceptional program, “Come Dance With Us!” embodies Orlando Ballet’s dedication to making dance, and its extraordinary mental, physical, and emotional benefits, accessible to all.

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LEARN MORE ABOUT ORLANDO BALLET’S ENRICHMENT PROGRAMS  
**ORLANDOBALLET.ORG**

Contact Director of Community Enrichment Charmaine Hunter  
[chunter@orlandoballet.org](mailto: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](mailto:asamuels@orlandoballet.org)

# COMMUNITY ENRICHMENT BY THE NUMBERS: 2021-22 SEASON



Programs  
**12**  
Residencies  
**131**



Pairs of Ballet Shoes  
Provided  
**1,099**



Miles Traveled  
**38,781**



People Served  
**17,003**



Counties Served  
**7**



Youngest Participant  
**3**  
Oldest Participant  
**89**



Number of Plies  
**620,450**



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JORDEN MORRIS | ARTISTIC DIRECTOR

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## — A Venetian Masquerade —

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\*Subject to change.

## MARC & SHARON HAGLE SCHOLARSHIP

---

### **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**

**Hayley Miller  
Jayla Moore  
Hunter Mooreland  
Izabella Plesko  
Chantal Pringle  
Alicia Sinche  
Roberto Tarantino  
Taliah Thornton  
Giovanni Trabelsi**

Photo: Zavesco Photography

For more information about Orlando Ballet's scholarship program and how you can invest in our students' future, please contact Ashley Samuels, Director of Philanthropy, at [asamuels@orlandoballet.org](mailto:asamuels@orlandoballet.org) or 407.418.9812.



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## THE BARRE GETS YOU CLOSER

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now until April 30, 2023.

Your contribution through United Arts  
Collaboration Campaign for the Arts will be eligible to  
receive a 15% match.

Dancer: John Abenaty | Photography: Zavesco Photography

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## BEGIN GIVING TODAY!

Find all the exciting details at [OrlandoBallet.org](https://OrlandoBallet.org)  
Contact Us • [tcratit@orlandoballet.org](mailto:tcratit@orlandoballet.org) 407.418.9823



## CULTURE BUILDS COMMUNITY.

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



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**John & Lisa Westlake**  
*are proud to support Orlando Ballet in its  
mission to entertain, educate & enrich through the  
highest quality of dance.*



Photo: Zavesco Photography



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**We’re proud to support the Orlando Ballet and all of the inspiration you bring.**

### Let’s talk about your why.

Contact Keri Holliday, Vice President, PNC Private Bank, at 407-428-3063 or [keri.holliday@pnc.com](mailto:keri.holliday@pnc.com), or visit [pnc.com/privatebank](https://pnc.com/privatebank).

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# 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.

Interested in hosting an event to remember at Harriett's Orlando Ballet Centre? The facility is available for weddings, corporate events, performances, and more.

Contact Aless Ramnarine, Rental Coordinator, at [aramnarine@orlandoballet.org](mailto:aramnarine@orlandoballet.org) for more information.

[OrlandoBallet.org](http://OrlandoBallet.org)



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# THANK YOU TO OUR DONORS

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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 March 1, 2022, through February 28, 2023 (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).

### **Mission Sustainers | \$250,000+**

City of Orlando  
Krista & Jonathan Ledden  
United Arts of Central Florida

### **Mission Investors | \$100,000+**

Laurence & Susan Costin  
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Orange County Government  
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### **Mission Partners | \$50,000+**

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# THANK YOU TO OUR DONORS

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## MEMBERS OF THE BARRE!

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This list includes individuals giving a cumulative total of \$1,000 and above for the period of March 1, 2022, through February 28, 2023 (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).

### Artistic Director's Circle | \$10,000+

Shan Atkins & Jim Erbs  
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Andrea Eliscu  
Ginsburg Family Foundation  
Holloway Family Foundation  
Sonya Hough  
Skip Kirst & Eric Hogan  
Drs. Lynn Le & Wei-Shen Chin  
Eydie & Dave MacInnis  
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Jayne & John Willis  
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### Relevé Members | \$5,000+

Sandor & Delise Bondorowsky  
Bettina Buckley  
James Garas, MD  
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Vonda Wright, MD & Peter Taglianetti

### Fifth Position Members | \$2,500+

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Rachel & Rob Gebaide  
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Carey & Wayne Sheffield  
Andrew Snyder & Christopher Nemethy

# THANK YOU TO OUR DONORS

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## MEMBERS OF THE BARRE!

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### Fourth Position Members | \$1,000+

John & Linda Allen  
Russell P. Allen  
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Beth Barnes & John Crocitto  
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# THANK YOU TO OUR DONORS

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## Corporate, Foundation, and Government Supporters | \$3,000+

This list includes organizational funding and in-kind support with accumulated totals of \$3,000 and above for the period March 1, 2022, through February 28, 2023 (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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| Darden Credit Union                        | McCoy Federal Credit Union                           | State of Florida, Florida Council on Arts & Culture |
| Dr. Phillips Charities                     | Orange County Government                             | TD Ameritrade                                       |
| Duke Energy Foundation                     | Orange County Government Arts & Cultural Affairs     | TD Charitable Foundation                            |
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| Ginsburg Family Foundation                 | The Pargh Foundation                                 |                                                     |
|                                            | PNC Private Bank                                     |                                                     |

## THE FUTURE

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 CH11282. 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](http://www.freshfromflorida.com)). Registration does not imply endorsement, approval or recommendation by the state.

## TRIBUTE GIFTS

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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 March 1, 2022, through February 28, 2023 (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**

**In Memory of Dan Dantin  
Frank Santos**

**In Memory of Jim Deakins  
Silva Deakins**

**In Memory of Melrose & Mayfield Doppelt  
Veterinary Dermatology Center**

**In Memory of Edward Englander  
Phyllis Englander**

**In Memory of Howard C. and Janet L. Harbaugh  
Kathryn C. Harbaugh**

**In Memory of Diane Manzi  
DW Phineas Perkins**

**In Honor of Dr. John V. Sinclair  
Dr. Joe and Sue Warren**

**In Memory of Leon Smith  
Celnah Smith**

**In Memory of Robert Waggoner  
Robert & Shirley Waggoner Foundation**

## VOLUNTEER MEDICAL TEAM

---

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.

Sabrina Atkins, DC  
Orlando Sports Chiropractic

Michael Bibliowicz, DO  
Ear, Nose and Throat Specialist  
Orlando Health

Courtney Butler, ATC  
Performance Health Specialist  
Orlando Health

Wei-Shen Chin, MD  
Orlando Health Medical Group

Steven C. Choung, MD  
Jewett Orthopaedic Clinic  
Orlando Health

Charles Cuprill, DMD  
Orlando Holistic Dental Studio

Elizabeth Davis-Houston, MD  
Primary Care Sports Medicine, Medical Director  
Orlando Health

Rebecca Donnenberg, RD, CSO, LD/N  
Clinical Dietitian  
Orlando Health

Brian D. Haas, MD  
Boutique Eye Orlando

Mike Jablonski, MD  
Jewett Orthopaedic Clinic  
Orlando Health

Saulius Jankauskas, MD  
Plastic and Reconstructive Surgery  
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Keith G. Kanter, DDS  
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David L. McIntosh, DMD  
McIntosh Orthodontics

Caroline Nguyen-Min MD  
Orlando Health Physician Group

Skylar Richards, MS, LAT, ATC  
Sports Partnerships Manager  
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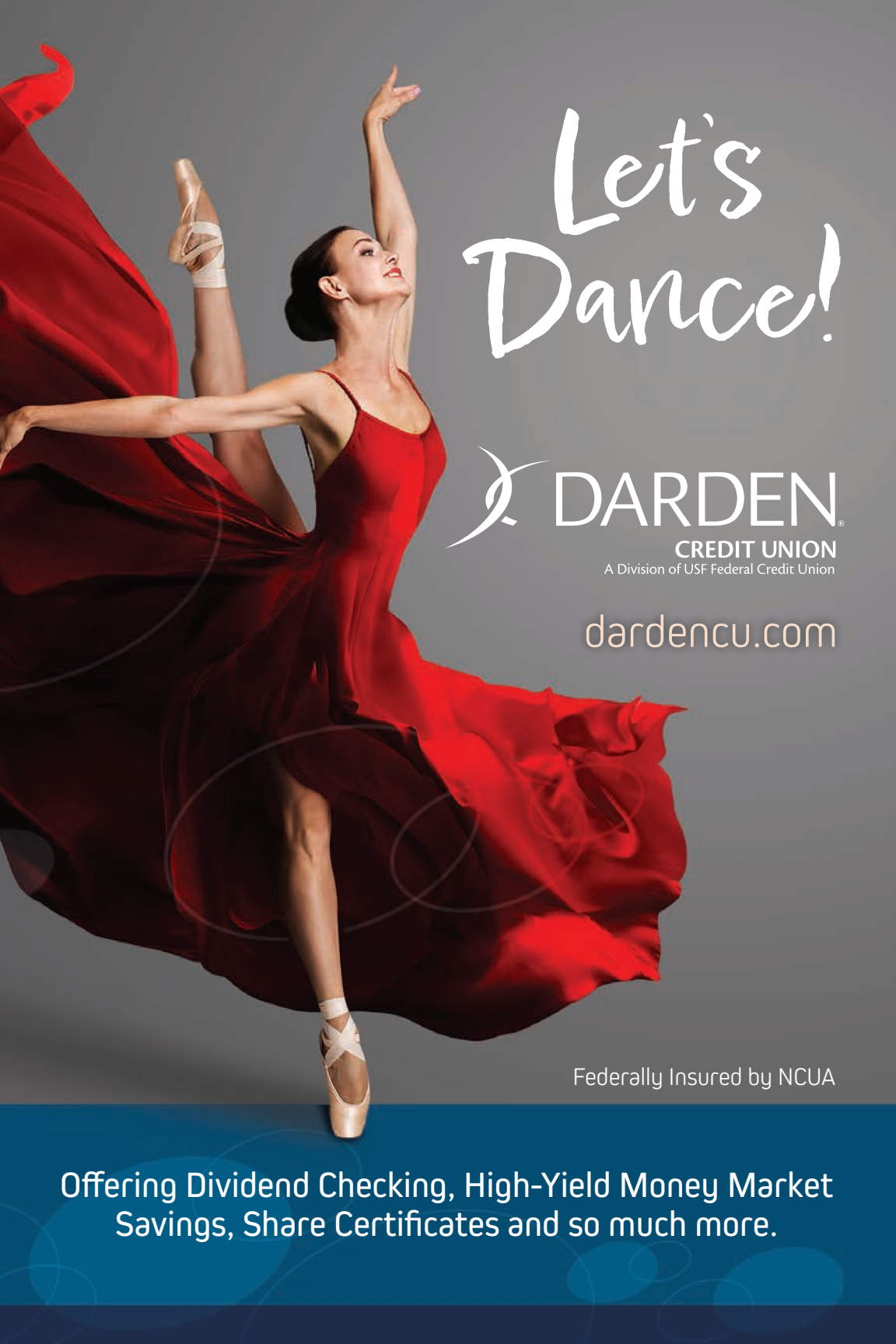


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