

CARMEN



ORLANDO
BALLET

ISRAEL ZAVALA ESCOBEDO PHOTOGRAPHY
CIELO IBARROLA

ARTISTIC DIRECTOR **JORDEN MORRIS**
CHOREOGRAPHY **KENNETH TINDALL**

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ORLANDO BALLET

JORDEN MORRIS • ARTISTIC DIRECTOR

CARMEN

CHOREOGRAPHY

KENNETH TINDALL
AFTER ROLAND PETIT

RÉPÉTITEUR

NICOLA GERVASI

COMPOSED BY

GEORGES BIZET

ARRANGED BY JOSE SEREBRIER*

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ALEXANDRA HARWOOD

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PHOEBE WORKMAN

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DANCE BY ANNA CLYNE*

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ASTURIAS BY ISAAC ALBÉNIZ

ASTURIAS MEETS CARMEN BY 2CELLOS

REHEARSAL DIRECTORS

LISA THORN MORRIS • HEATH GILL

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LETTERS FROM EXECUTIVE LEADERSHIP



Tonight, we step into the world of *Carmen*—a story that’s as fearless, complex, and fiery as the woman at its center. It’s a thrill to bring this ballet to our stage, especially under the bold choreography of Kenneth Tindall. Many of you may remember his *Casanova*—this work carries that same daring spirit, with its own pulse and power.

Being one of the first ballet companies to perform this new version makes this moment feel all the more special. The integration of digital projection and striking design deepens the experience, surrounding the dancers in a world that feels both timeless and immediate.

At its heart, *Carmen* is about character, choices, and consequences—told through movement that is both technically demanding and emotionally charged. To watch a story like this unfold through dance is a reminder of what ballet can do: reveal strength, vulnerability, and humanity, all without a single word.

Thank you for being here with us. I hope tonight’s performance lingers with you long after the final bow.

Warmly,

A handwritten signature in cursive script that reads "Jorden Morris".

JORDEN MORRIS
Artistic Director



Bold. Fiery. Fearless. Tonight’s performance of *Carmen* is all of these—and more. As we bring this thrilling ballet to the stage, we extend our deepest gratitude to those who made it possible: our dancers, designers, production staff, and the generous supporters who stand behind every daring artistic leap we take.

Carmen represents a new chapter in Orlando Ballet’s evolution—where tradition meets innovation and storytelling burns brighter than ever. We are especially proud to welcome internationally acclaimed choreographers like Kenneth Tindall, whose boundary-pushing work challenges us and excites our audiences.

These collaborations are a testament to your passion for bold ballet and daring experiences. Together, we’re not just preserving the art form—we’re propelling it forward.

Thank you for being part of this journey and for fueling the creative fire that defines Orlando Ballet.

With appreciation,

A handwritten signature in cursive script that reads "Brad".

BRADLEY RENNER
Executive Director

CAST

Thursday, Friday, Saturday — 7:30 p.m.

CARMEN

Hitomi Nakamura

DON JOSÉ

John Abenanty

ESCAMILLO

Israel Zavaleta Escobedo

MICHAELA

Cielo Ibarrola Leon

LIEUTENANT

Troy Santulli

SOLDIERS

Cameron Bailey • Joshua Fickling
Thomas Gerhardt • Charlie Mellor
Alberto Peñalver • Nathan Rowell

THIEF MEN

Cameron Bailey • Bernardo Betancor
Joshua Fickling • Thomas Gerhardt
Sebastian Marriott-Smith
Charlie Mellor • Alberto Peñalver
Jack Ragland • Nathan Rowell
Troy Santulli

THIEF WOMEN

Savannah Campbell • Maya Fazzari
Kate Gardinier • Kenna Gold
Dominique Guerra • Hazuki Kishida
Renee Shubov • Sabrina Sierens
Aria Smith

FACTORY LADIES

Charlotte Anub • Savannah Campbell
Maya Fazzari • Kate Gardinier
Kenna Gold • Dominique Guerra
Hazuki Kishida • Remy Loren
Renee Shubov • Sabrina Sierens
Aria Smith

DEMONS

Savannah Campbell • Kate Gardinier
Kenna Gold • Hazuki Kishida
Sabrina Sierens • Aria Smith
Bernardo Betancor • Thomas Gerhardt
Sebastian Marriott-Smith
Alberto Peñalver • Jack Ragland
Troy Santulli

CASTING SUBJECT TO CHANGE

CAST

Saturday, Sunday — 2:00 p.m.

CARMEN

Ellie Iannotti

DON JOSÉ

Jaysan Stinnett

ESCAMILLO

Joshua Fickling

MICHAELA

Aria Smith

LIEUTENANT

Troy Santulli

SOLDIERS

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Alberto Peñalver • Jack Ragland
Troy Santulli

SYNOPSIS

ACT ONE

A factory chugs along through a night of work as thieves make their way into the factory aided by an alluring woman in her factory uniform. The patrolling guards sense an unease in the air. Suddenly, the doors to the factory burst open releasing its employees from the monotony of the production line for a few brief, but glorious, moments. Break time erupts into fun and escapism, centered on a familiar young woman.

Her name is Carmen.

A new crew of guards enter along with their Lieutenant. Carmen continues to entertain the crowd, soon turning her attention to a stoic and committed guard named Don José. She cannot resist the temptation to disarm such a steadfast adversary, to the delight of her audience. Upon returning home to his fiancé Michaela, he finds that he cannot escape the sensations that remain after his encounter with Carmen.

Suspicion and unease give way to a fight and accusations amongst the workers in the factory, eventually leading to Carmen's arrest. Don José is responsible for her transfer to the prison, but his desire for Carmen allows her to escape. He loses his fiancé, his freedom, and his post as a result.

Carmen is all that remains.

ACT TWO

A crowd gathers to celebrate the great matador, Escamillo. Don José stands among them, now a free man. Desperate with desire, Don José finally reconnects with Carmen only to be left alone again after a fleeting moment. He searches and finds her in Escamillo's private chambers, and his jealousy takes hold as he watches the passion unfold between the like-minded pair.

Don José is consumed by his need to cage Carmen's free spirit and make it his own. The dark thoughts of his fractured mind manifest into physical form as his demons lead him toward the unforgivable. When the fog of his disillusion evaporates, his mission is clear. He needs Carmen by his side, but at what cost?



JORDEN MORRIS

Artistic Director

After his dance career, Jorden Morris studied teaching and choreography at Canada's Royal Winnipeg Ballet (RWB) and later dance and theatre arts at New York University. He trained in French choreography and pedagogy with Claude Bessy and Serge Golovine at the Paris Opera and later with Russian masters Sergei Berejnoi and Tatiana Terekhova at Boston Ballet.

Morris' elite training led to artistic leadership at RWB where he premiered his first work – an interpretation of Alexander Dumas' *The Three Musketeers*. He later joined Boston Ballet's artistic staff and choreographed two pieces for

Queen Elizabeth II during her visit to Canada.

From 2002 to 2013, Morris served as RWB's associate school director and was commissioned to create his first, full-length production – *Peter Pan*, the company's best-selling production, surpassed only by his *Moulin Rouge® the Ballet*, whose grand debut required performances to be added.

Morris directed and choreographed *Head Start/Feet First*, a collaboration between the RWB and intercity academic schools, which resulted in Canada's popular children's television show, "The Toy Castle," in which he also starred.

Morris premiered two other works at RWB - *The Doorway*, inspired by the poetry and voice of Leonard Cohen; and *MOA*, inspired by the artist Egon Schiele.

While *Moulin Rouge®* toured the world, Morris' *Peter Pan* was being performed by the RWB, Pittsburgh Ballet and Nevada Ballet Theatre.

In 2019, Pittsburgh Ballet Theatre premiered *The Great Gatsby*, Morris' glamorous ballet with an original score by composer Carl Davis. Before being named its artistic director, Morris came to Orlando Ballet in 2020 as Artist in Residence and staged three grand ballets. In 2023, he debuted his newest creation, a reimagined production of *The Nutcracker*, a highlight of Orlando Ballet's 50th anniversary season.

ARTISTIC TEAM

LISA THORN MORRIS

Associate Artistic Director

As Associate Artistic Director at Orlando Ballet, Lisa Thorn Morris, who joined Orlando Ballet in 2015, has significantly contributed to the success of the professional company's artistic development.



Lisa enjoyed a 20-year dance career as an artist with the Kansas City Ballet where she performed numerous principal roles by some of the world's greatest choreographers including favorite roles by Alvin Ailey, George Balanchine, Todd Bolender, August Bournonville, Merce Cunningham, Agnes DeMille, Nacho Duato, Ruth Page, Marius Petipa and Twyla Tharp, to name a few.

While at Kansas City Ballet, Lisa transitioned to serve as Associate Ballet Mistress before being elevated to Ballet Mistress in Residence.

In addition to dancing professionally, Lisa has also choreographed for numerous organizations including Orlando Ballet, Kansas City Ballet, Lyric Opera of Kansas City, Actors Theatre of Kansas City, and the Kansas City Youth Ballet. Lisa's choreographic skills and success led to her being named 2005's Emerging Choreographer at the Craft of Choreography Conference.

Lisa earned a bachelor's degree in fine arts in Dance, graduating Summa Cum Laude from the University of Missouri where she also served as an Adjunct Professor at the Conservatory of Music and Dance.

HEATH GILL

Rehearsal Director

Throughout his career, Heath had the opportunity to perform featured roles in a widely varied repertoire that included renowned creators 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 Eckman, Annabelle Lopez Ochoa, Michael Pink, and Ohad Naharin. Heath received critical acclaim for his performances and was recognized as one of ArtsATL's "30 under 30" and Dance Magazine's "25 to Watch".



In 2017 Heath co-founded Terminus Modern Ballet Theatre in Atlanta, Georgia. Beyond bringing his skills to the stage for TMBT, Gill served on the Board of Directors and as the company's Production Director and Resident Choreographer. In his time at Terminus, he created many full evening dance works and his production, *Marley Was Dead, To Begin With* was named "Best Dance Production of 2020" by ArtsATL. He continues to aid the organization in a Board Emeritus role.

Since joining the team at Orlando Ballet, Heath has continued to present and create new works for the company including *Confronting Genius*, *The Next Big Thing*, and *Memento*. He also continues his creative endeavors by serving as a guest choreographer for other companies and as a stager for Kenneth Tindall's works. Heath has a sincere love for coaching and is thrilled to be passing his skill and love of the artform on to the next generation as Orlando Ballet's Rehearsal Director.



KENNETH TINDALL

Guest Choreographer

Kenneth Tindall is an internationally acclaimed choreographer and former principal dancer, known for his cinematic style, emotionally charged storytelling, and boundary-pushing approach to movement. His breakthrough work, *This Bitter Earth*, launched a choreographic career that now spans theatre, film, visual art, and site-specific performance.

Tindall's full-length productions—including the celebrated *Casanova* and *Alice in Wonderland*—have earned critical praise for their striking visuals, narrative ambition, and inventive fusion of classical and contemporary dance. His collaborations cross genres and borders, with work presented on major stages and screens throughout the world.

A recipient of the Production Prize at the International Choreographic Competition in Hanover and a multiple nominee for Best Classical Choreography at the National Dance Awards, Tindall continues to redefine what dance can be—bringing a spirit of innovation, curiosity, and collaboration to every project he undertakes.



ALEXANDRA HARWOOD

Guest Composer

Alexandra Harwood is a composer for film, television and concert music. Her music has been described as 'elegant, dramatic and sensitive' with a 'distinctive and original style'.

She has written extensively for film and television, including scores for:

UK Channel 5 and PBS-Masterpiece drama series '*All Creatures Great and Small*', Mike Newell's feature '*The Guernsey Literary and Potato Peel Pie Society*' (starring Lily James and Tom Courtenay), '*Tall Poppy*' animation for The Jim Henson Company, '*The Escape*' for Shoebox films, directed by Dominic Savage (starring Gemma Arterton and Dominic Cooper), and Disney's feature documentary '*Growing Up Wild*'. Other works include BBC2's 5-part documentary series '*Thatcher; A Very British Revolution*' and its sequel '*Blair & Brown: A New Labour Revolution*', and a newly commissioned score for Universal Studio's 1923 silent feature *A Chapter in Her Life*.

Alexandra is classically trained at the Royal College of Music and The Juilliard School (Mmus), and then became Composer in Residence for the Juilliard School's Drama Division, writing for theatre in the US and UK along with music for concert and dance.

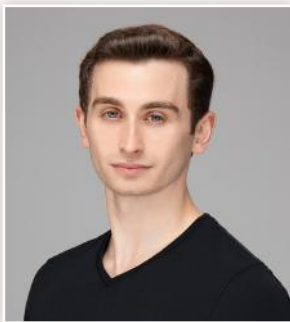
Success in theatre and concert work led to taking an MA at the National Film & Television School, and then her career as a film composer.

Concert and theatre work include critically acclaimed full-length ballets, Tulsa Ballet's '*Alice in Wonderland*' and Northern Ballet's, '*Geisha*' both choreographed and directed by Kenneth Tindall, four orchestral pieces for I Musicanti's St John's Smith Square 2018 concert series, '*Automatic Flesh*', choreographed by Miguel Altunaga, for Ballet Rambert at the Queen Elizabeth Hall.

Upcoming work includes a new full length ballet of '*Dracula*' choreographed by Kenneth Tindall for Badisches Staatstheater Karlsruhe, Germany and '*All Creatures Great and Small*' Season 7.

Awards for Best Score include ASCAP Screen Music Awards, Hollywood Gold Awards, Gold Panda Award, Tokyo Film Festival, BAFTA LA, British Animation Awards, BAFTA Cymru, BIFA, Motion Picture Sound Editors -The Golden Reel Award.

ORLANDO BALLET COMPANY



JOHN ABENANTY

Born in New York, John Abenanty is a graduate of The Harid Conservatory. He was the first American principal dancer of the Sofia National Opera & Ballet and has toured to many countries. John is also a laureate of the Varna International Ballet Competition and a USA IBC finalist. He is in his fifth season with Orlando Ballet.

CHARLOTTE ANUB

Originally from New York, Charlotte Anub trained at New York Theatre Ballet School and became an apprentice at 14, performing works by Limón, Tudor, Cunningham, and Whiteside. She later joined Pacific Northwest Ballet's Professional Division, dancing Balanchine repertory. This is her first season with Orlando Ballet.

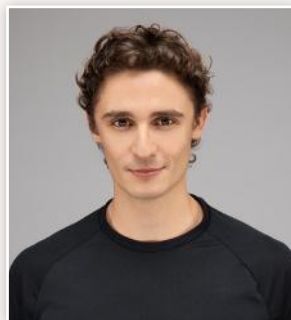


CAMERON BAILEY

Born in England, Cameron Bailey trained at the Royal Ballet in the junior associate program, followed by joining Elmhurst Ballet School. Representing the UK at the 2017 Cecchetti International Ballet competition, he earned a scholarship with Oklahoma City Ballet and later graduated from English National Ballet School. He is in his third season at Orlando Ballet.

BERNARDO BETANCOR

Raised in the Canary Islands, Bernardo began dancing at the age of four and in 2015 moved to Madrid to train under Victor Ullate. In 2017 he joined The Washington School of Ballet, followed by English National Ballet earning a Level 6 Diploma in Dance and Choreography from Trinity College. In 2022, he joined Les Grands Ballets Canadiens in Montreal, performing for three seasons. This is his first season with Orlando Ballet.



SAVANNAH CAMPBELL

Originally from Illinois, Savannah relocated to Florida at age twelve and trained at Orlando Ballet School. She joined Sarasota Ballet, advancing from trainee to main company member. Her performance highlights include principal in Renato Paroni's *Rococo* and featured appearances in George Balanchine's *Serenade*, *Who Cares?*, and *Western Symphony*. This is her first season with Orlando Ballet.



ISRAEL ZAVALETA ESCOBEDO

Born in Mexico, Israel Zavaleta Escobedo is a proud Orlando Ballet School alumnus. Prior to attending Orlando Ballet School, he received training from his family's dance company Ballet Folklorico Texcoco de Noe Zavaleta. He is in his eighth season with Orlando Ballet.

MAYA FAZZARI

Born in Canada, Maya Fazzari trained at Canada's National Ballet School. Following her graduation in 2021, she joined their post-graduate program and performed with the National Ballet of Canada. She joined OBII in 2023, and this is her second season with Orlando Ballet.



JOSHUA FICKLING

Born in Meltham, England, Joshua Fickling trained at The Royal Ballet School and later with Mentors in Ballet Education, where he earned Diplomas in both the Enrico Cecchetti Method and Dance Education. He has performed with Birmingham Royal Ballet, The McNicol Ballet Collective, and The Sarasota Ballet of Florida. This is his first season with Orlando Ballet.

KATE GARDINIER

Born in Pittsburgh, Kate Gardinier trained at the Washington School of Ballet's Professional Training Program where she had the opportunity to perform under the direction of Julie Kent. She joined OBII in 2021. She is in her fourth season with Orlando Ballet.



THOMAS GERHARDT

Born in England, Thomas Gerhardt trained at the Royal Ballet School White Lodge. He soon joined the Royal Ballet Upper School and worked with choreographers Ashley Page, Carlos Acosta, and the Birmingham Royal Ballet. He is in his fourth season with Orlando Ballet.

ORLANDO BALLET COMPANY



KENNA GOLD

Born in California, Kenna Gold trained at The Rock School on a full scholarship. She joined Orlando Ballet in 2018 as a trainee and has since danced numerous lead roles. She is in her fifth season with Orlando Ballet.

DOMINIQUE GUERRA

Born in South Carolina, Dominique started her training at Ballet Spartanburg in South Carolina. She also received training from Pittsburgh Ballet Theatre and Pacific Northwest Ballet. Before joining Orlando Ballet, she danced with United Ballet Theatre's company as a trainee. She is thrilled to begin her second season with Orlando Ballet.



ELLIE IANNOTTI

Born in New Jersey, Ellie Iannotti trained at The Rock School for Dance Education, and later became a part of ABT's National Training Scholar program. She then attended the ABT Jacqueline Kennedy Onassis School on scholarship for a year before joining OBII. She is in her fourth season with Orlando Ballet.

CIELO IBARROLA LEON

Born in Paraguay, Cielo Ibarrola trained at the Miami City Ballet School Pre-Professional Program, graduating in 2022. Joining OBII in 2022, she was then promoted to Apprentice. She has performed in *Western Symphony* (MCBS) and *Paquita* (OBII). She is in her third season with Orlando Ballet.



HAZUKI KISHIDA

Born in Canada, Hazuki Kishida trained at the Victoria Academy of Ballet and graduated from their Post-Secondary Bridge Program in 2022. Upon graduation, she joined OBII and was later promoted to Apprentice for the 23/24 season. She is in her third season with Orlando Ballet.

REMY LOREN

Originally from California, Remy Juliette Loren trained at Ballet Arte and held trainee positions with Philadelphia Ballet and Joffrey Ballet. She performed works by Christopher Wheeldon and Kathy Marston and attended summer programs with San Francisco Ballet, ABT, Royal Ballet School, and Dutch National Ballet. This is her first season with Orlando Ballet.



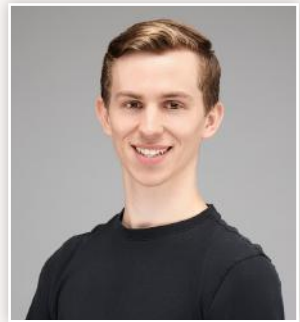
SEBASTIAN MARRIOTT-SMITH

Born in England, Sebastian Marriott-Smith trained at the Royal Ballet School, later graduating from English National Ballet School where he worked with Tamara Rojo on the World Premiere of her production, *Raymonda*. He joined Orlando Ballet in 2022 as an OBII. He is currently in his third season with Orlando Ballet.



CHARLIE MELLOR

Born in England, Charlie Mellor trained at Tring Park School. There, he secured first place at the Cecchetti Children's Awards at Sadler Wells and is a Mabel Ryan Junior Award runner-up. His TV debut in BBC Young Dancer of the Year showcased a *La Fille Mal Gardée pas de deux*. He is in his fourth season with Orlando Ballet.



HITOMI NAKAMURA

Born in Japan, Hitomi started her training at Kaneta Kono Ballet Academy, then she moved to the states and trained with Houston Ballet Academy. She joined OBII and was promoted to apprentice in 2014. Since joining the company, she has performed several principal roles. This is her twelfth season with Orlando Ballet.



ALBERTO PEÑALVER

Born in Spain, Alberto Peñalver trained at the Conservatorio Profesional de Danza of Murcia, John Cranko Schule, and School of American Ballet. He was a Tulsa Ballet II member before becoming a Company Dancer at Ballet Arizona. He is in his fourth season with Orlando Ballet.



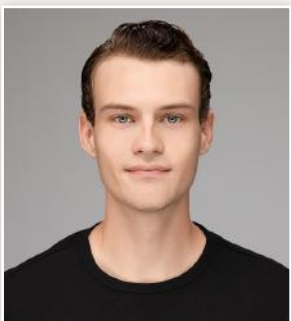
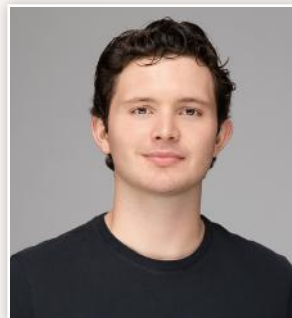


JACK RAGLAND

Born in South Carolina, Jack trained at South Carolina Christian Dance Theatre and attended summer programs at Charlotte Ballet, University of SC Dance Conservatory and Pennsylvania Ballet. Jack was invited to The Youth America Grand Prix Finals in 2021 as well as being invited to perform in the *Danza en Arte a Pietrasanta Festival*. This is his second season with Orlando Ballet.

NATHAN ROWELL

Born in Oregon, Nathan Rowell trained at Houston Ballet Academy and then later at Texas Ballet Theatre. He joined Orlando Ballet in 2019 as an OBII. He is currently in his fifth season with Orlando Ballet.



TROY SANTULLI

Originally from Massachusetts, Troy Santulli trained at Boston Ballet School and performed in Mikko Nissinen's *The Nutcracker*, *Swan Lake*, and *Giselle*. He danced with Kansas City Ballet II in works by Lila York, Michael Pink, and Tomm Ruud; with Texas Ballet Theater in ballets by Ben Stevenson, O.B.E.; and with Milwaukee Ballet in productions by Kenneth Tindall, Michael Pink, and Mark Godden. This is his first season with Orlando Ballet.

RENEE SHUBOV

Born in New York, Renee Shubov started her training at the Academy of Dance Arts in New Jersey. At 14, she moved to Houston to train at Houston Ballet Academy. After two years, she joined Houston Ballet II under the direction of Claudio Muñoz. In 2023, Renee joined OBII. She is in her second season with Orlando Ballet.

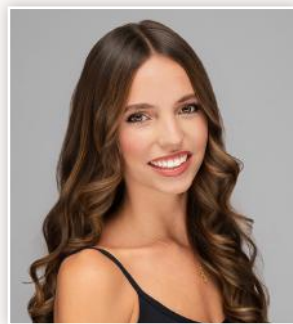


SABRINA SIERENS

Born in Michigan, Sabrina Sierens started dancing at the Ann Parsley School of Dance. She then continued her training at The Rock School for Dance Education in Philadelphia where she graduated under Peter Stark and Stephanie Spasoff. She joined Orlando Ballet as an OBII in 2023. She is in her second season with Orlando Ballet.

ARIA SMITH

Born in Southern California, Aria Smith began her training at Maple Conservatory of Dance. At 10, she joined Ballet West Academy where she participated in many performances. Aria graduated from the Ballet West Professional Training Division in 2022 and joined OBII that fall. She is in her second season with Orlando Ballet.



JAYSAN STINNETT

Born in Tennessee, Jaysan Stinnett trained at the Thomas Armor Youth Ballet in Miami, followed by additional training at the Harid Conservatory. He garnered full scholarships for various prestigious summer programs. He is currently in his seventh season with Orlando Ballet.

ORLANDO BALLET SECOND COMPANY (OBII)



RUEI
LIN CHENG



AYLIN
CONTRERAS



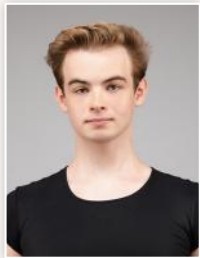
CHEN-YU
LIAO



EMMA
LONGIN



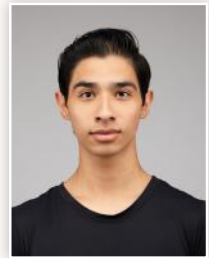
NOE
LYNDS



DECLAN
MACISAAC



SHANNON
MCNIVEN



JAIME
MONROY



ANNA
NEUDORF



RURI
NONAMI



RILEY
POLLACK



ELLARIE
PRICE



ELIANA
SMITH



TOLLY
STEWART



CALEB
WIRE

ORLANDO BALLET SCHOOL TRAINEES



Back row - left to right: Joel Ruybalid • Garreth Chapple • Bradyn Harris

Middle row - left to right: Viktoriia Kovyreva • Miyu Takasawa
Rachel Cravener • Mallory Baggs • Mia Bianchi • Regina Osorio Cabiedes
Sara Marin • Sadie Kern

Front row - left to right: Maya Cohen • Rei Yanagishima • Natalie DuCharme
Kotono Suzuki

*Not pictured: Laura Sonnek

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ORLANDO BALLET

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WHAT SETS US APART: OUR ORLANDO BALLET FAMILY



Orlando Ballet is more than a company—it is a movement, a family, and a force of artistry that transcends borders and generations. None of it would be possible without you — our generous donors, whose support fuels everything we do. Thanks to you, our 27 company dancers from seven countries, along with 16 dedicated OBII dancers, can bring world-class performances to life, captivating audiences and inspiring the next generation of artists.

Your generosity extends beyond the stage and into our Academy, where we welcome students as young as 18

months and nurture aspiring pre-professionals toward their dreams. Because of you, 35% of our Academy graduates earn a coveted trainee position, 20% of those trainees rise to our second company, and 80% of our company dancers once stood in the very same second company ranks—a testament to the power of the opportunities you provide.



The impact doesn't stop there. Through 140 residencies held by our 29 teaching artists, we have reached over 1,800 individuals, from age four to an inspiring 105-year-old. Our talented instructors have traveled more than 40,000 miles, ensuring that dance is accessible to all. Thanks to you, we've been able to provide over 900 pairs of ballet shoes to the community, creating small steps that lead to big dreams.

Your support isn't just a donation—it's the heart of our mission. Every performance, every class, and every life we touch is because of you. From the stage to the studio, from the youngest dreamers to the most seasoned professionals, your generosity makes it all possible.



**This is the impact of your giving.
This is Orlando Ballet, made possible by you.**

ORLANDO BALLET FAMILY



DONOR SPOTLIGHT

When my husband and I retired and moved from New Hampshire to Central Florida, I began to explore the cultural riches of Orlando. One of the first shows I attended was the Orlando Ballet's production of Michael Pink's "Dracula." It was love at first sight. I loved the storytelling. I loved the performances, the choreography, the sets, the costumes. From that experience, I started attending *Uncorked* and the open rehearsals. The arts have always been important to me but, ballet is the ultimate artform. It combines beauty, theater, music, and physical excellence. To paraphrase "A Chorus Line," everything is beautiful at the ballet.

- Sue Franklin



THE BALLET FUND

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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.

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as of January 23, 2026

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We are deeply grateful to all of these generous supporters, as well as the more than 664 donors who contributed up to \$1,499. Every gift—no matter the size—plays an essential role in helping Orlando Ballet entertain, educate, and enrich through the transformative power of dance. Your support keeps our artists on stage, our students in the studio, and our community inspired.

Thank you!

as of January 23, 2026

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Orlando Ballet is grateful for the long-term support of benefactors who have helped sustain our mission and vision. Special thanks for the distinguished circle of donors whose \$100,000+ cumulative commitments shape the legacy and future of Orlando Ballet.

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as of January 20, 2026

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- We all want to enjoy the performance. Please refrain from talking or whispering during the performance. Help keep an unobstructed view by arriving on time, being seated before the performance starts, and not leaning forward or resting your head on your seatmate's head or shoulder.

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- Ticket services are available through the Dr. Phillips Center Box Office Monday through Friday, 10 a.m. to 4 pm, Saturday, 12 p.m. to 4 pm, or two hours before showtime.
- Visit drphillipscenter.org or call 407-358-6603.
- Subscriber services are available through the Orlando Ballet Box Office Monday through Friday, 10 a.m. to 4 p.m.
- Visit orlandoballet.org or call 407-418-9828.
- Lost and Found is at the concierge desk behind the Harvey & Carol Massey Family Grand Staircase in Della Phillips Grand Lobby.

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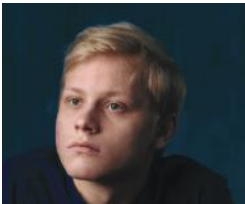


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A NIGHT OF THE HARP & FRIENDS

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MAY 10 | 2:30 P.M.

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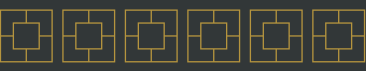


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