

BALANCHINE, GODDEN, GILL



ORLANDO
BALLET

ISRAEL ZAVALA ESCOBEDO PHOTOGRAPHY
KINNA GOLD

ARTISTIC DIRECTOR **JORDEN MORRIS**
CHOREOGRAPHY **GEORGE BALANCHINE, HEATH GILL, MARK GODDEN**

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ORLANDO BALLET

JORDEN MORRIS • ARTISTIC DIRECTOR

BALANCHINE, GODDEN, GILL

ALLEGRO BRILLANTE

CHOREOGRAPHY GEORGE BALANCHINE

COMPOSER PYOTR ILYICH TCHAIKOVSKY

CONFRONTING GENIUS

CHOREOGRAPHY HEATH GILL

COMPOSER NICCOLÓ PAGANINI • CHRISTEN LIEN • DUSTIN O'HALLORAN

KENNO • TOM WAITS • SPOKEN WORD

ANGELS IN THE ARCHITECTURE

CHOREOGRAPHY MARK GODDEN

COMPOSER AARON COPLAND

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LETTERS FROM EXECUTIVE LEADERSHIP



This evening's program holds a special place in my heart. With *Balanchine*, *Godden*, *Gill*, we bring together three choreographers whose visions stretch the full spectrum of ballet's expressive power.

George Balanchine's neoclassical clarity, Heath Gill's visceral, athletic poetry, and Mark Godden's emotional depth—it's rare to experience such distinct voices in a single evening. To see our dancers move from one to the next with such fluidity is a testament to their artistry, versatility, and heart.

It is a particular honor to present the work of George Balanchine, a choreographer whose legacy shaped the very foundation of American ballet. To share his work with our community is both a privilege and a reminder of the tradition we carry forward with each performance.

We're also thrilled to bring back Heath Gill's piece—a work that struck a deep chord with audiences and dancers alike. Its return reflects our belief in ballet as a living, evolving art.

Mark Godden's *Angels In The Architecture* is just that; artistic angels creating architecture with movement to the timeless music of Aaron Copland's *Appalachian Spring*.

Thank you for being here. We hope tonight reminds you—as it reminds us—just how boundless dance can be.

Warmly,

A handwritten signature in black ink that reads "Jorden Morris". The signature is fluid and cursive.

JORDEN MORRIS
Artistic Director



Tonight's program is a celebration of ballet's extraordinary breadth—from Balanchine's timeless brilliance to the bold compelling voices of contemporary choreographers like Mark Godden and Heath Gill. It's a journey through movement, music, and meaning brought to life by our company dancers whose physical strength, stamina, and discipline reflect the highest level of athleticism, fused with the expressive power of storytelling. Their artistry is not only seen but felt, as they transform rigorous technique into moments of breathtaking emotion.

We are profoundly grateful to our donors, artists, and community partners who make performances like this possible. Your unwavering support fuels our ability to present work that is both technically demanding and emotionally resonant. It empowers our dancers to push the boundaries of what the human body can express through precision, power, and grace.

Thanks to you, we can honor the legacy of Balanchine while embracing new narratives that reflect the world around us. This dynamic balance of tradition and innovation defines Orlando Ballet and shapes the rich, ever-evolving tapestry of dance we share with our audiences.

Thank you for believing in the power of ballet to move, challenge, and inspire.

With sincere gratitude,

A handwritten signature in black ink that reads "Brad". The signature is cursive and stylized.

BRADLEY RENNER
Executive Director

ALLEGRO BRILLANTE

CHOREOGRAPHY

George Balanchine

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COMPOSER

Pyotr Ilyich Tchaikovsky

PERFORMED BY

Bernd Glemser

Polish National Radio Symphony Orchestra

Antoni Wit

Courtesy of Naxos of America, Inc.

RÉPÉTITEUR

Zippora Karz

COSTUME DESIGN

Karinska

LIGHTING DESIGN

Jean Rosenthal

REHEARSAL DIRECTORS

Lisa Thorn Morris • Heath Gill

COSTUME RENTAL

Courtesy of Miami City Ballet

BALANCHINE • ALLEGRO BRILLANTE

Friday, Saturday
7:30 p.m.

LEAD WOMAN

Hitomi Nakamura

LEAD MAN

Jaysan Stinnett

WOMEN

Maya Fazzari • Kenna Gold
Cielo Ibarrola • Renee Shubov

MEN

Thomas Gerhardt • Charlie Mellor
Alberto Peñalver • Nathan Rowell

Saturday, Sunday
2:00 p.m.

LEAD WOMAN

Ellie Iannotti

LEAD MAN

John Abenanty

WOMEN

Kate Gardinier • Hazuki Kishida
Sabrina Sierens • Aria Smith

MEN

Cameron Bailey
Israel Zavaleta Escobedo
Sebastian Marriott-Smith
Jack Ragland

CASTING SUBJECT TO CHANGE

SYNOPSIS

This piece was choreographed and premiered in 1956 to Tchaikovsky's Piano Concerto No. 3 and remains a technical benchmark for the industry. It demands incredible musicality with sharp, fast footwork. The original lead female role featured Maria Tallchief, America's first Indigenous prima ballerina. Choreographer George Balanchine said this work "contains everything I knew about classical ballet". He also explained, "I had no narrative idea for the work, only wishing to have the dancers complement the music as best I could." Orlando Ballet's Artistic Director Jordan Morris performed this work globally with Canada's Royal Winnipeg Ballet and is particularly excited to see the Orlando Ballet dancers expand their repertoire with this lively, fast-paced masterpiece which represents classical dancing at its finest.

CONFRONTING GENIUS

CHOREOGRAPHY

Heath Gill

COMPOSER

Niccolò Paganini • Christen Lien • Dustin O'Halloran • Keeno
Tom Waits • Spoken Word

LIGHTING DESIGN

Joseph R. Walls

REHEARSAL DIRECTOR

Lisa Thorn Morris

GILL • CONFRONTING GENIUS

Friday, Saturday
7:30 p.m.

Hazuki Kishida
Cameron Bailey

Saturday, Sunday
2:00 p.m.

Renee Shubov
Nathan Rowell

CASTING SUBJECT TO CHANGE

SYNOPSIS

Creativity, ingenuity, and innovation; what is the source of one's brilliant ideas? Who can say? Yet, in our own ways, we have all experienced that moment where we find the perfect solution or spark of artistic brilliance. In those moments, we indeed feel like a "genius". While other times, and perhaps more commonly, our ideas prove elusive, and the pressures of their pursuit can become immense. Through the shared stories of creative minds, Heath Gill's *Confronting Genius* presents a whimsical take on the relationship between oneself and the physical embodiment of one's creativity. The humorous and poignant words of these experiences offer a heartfelt human perspective that might loosen the self-imposed shackles brought on by expectations of "genius".

ANGELS IN THE ARCHITECTURE

CHOREOGRAPHY

Mark Godden

COMPOSER

Aaron Copland

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The Aaron Copland Fund for Music, Inc., copyright owner.

PERFORMED BY

Leonard Bernstein conducting
The Los Angeles Philharmonic

COSTUME & SCENIC DESIGN

Paul Daigle

LIGHTING DESIGN

Joseph R. Walls

REHEARSAL DIRECTORS

Lisa Thorn Morris • Heath Gill

COSTUME RENTAL

Angels in the Architecture as originally commissioned by Canada's
Royal Winnipeg Ballet

GODDEN • ANGELS IN THE ARCHITECTURE

Friday, Saturday
7:30 p.m.

WOMEN

Maya Fazzari • Kate Gardinier
Kenna Gold • Dominique Guerra
Ellie Iannotti • Aria Smith

MEN

John Abenanty • Josh Fickling
Thomas Gerhardt • Jack Ragland
Nathan Rowell • Jaysan Stinnett

Saturday, Sunday
2:00 p.m.

WOMEN

Savannah Campbell
Dominique Guerra • Cielo Ibarrola
Hitomi Nakamura • Renee Shubov
Sabrina Sierens

MEN

Cameron Bailey • Bernardo Betancor
Israel Zavaleta Escobedo
Sebastian Marriott-Smith
Charlie Mellor • Troy Santulli

CASTING SUBJECT TO CHANGE

SYNOPSIS

The Shakers were founded on the belief that God was both male and female, and the sect was marked by a celibate and communal lifestyle with pacifism paired with a commitment to equality of the sexes.

Shakers are also known for their furniture, especially the invention of the ladder-back chair and creation of the Shaker broom, which revolutionized the cleaning tool by making it flat instead of round. It was believed that a well crafted broom should be able to stand on it's own before and after it's bound. "Hands to work and hearts to God" was a motto applied to their craftsmanship and the song "Tis a gift to be simple" is a lasting legacy of a sect that is all but dissolved.

Mark's ballet does not tell a story of this vanishing sect but aims to capture the spirit or life force that emanates from their remaining artifacts.

"The peculiar grace of a Shaker chair is due to the fact that it was made by someone capable of believing that an angel might come and sit on it". — Thomas Merton



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.

Lisa also serves as the stager for Artistic Director Jorden Morris' highly popular ballets including *Moulin Rouge*® - *the Ballet*, *Peter Pan*, *The Great Gatsby*, and *Deverell*. She spent two years as choreographic assistant to Morris in the development and world premiere of his new multi-million-dollar production of *The Nutcracker* during Orlando Ballet's 2023-2024 season.

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.

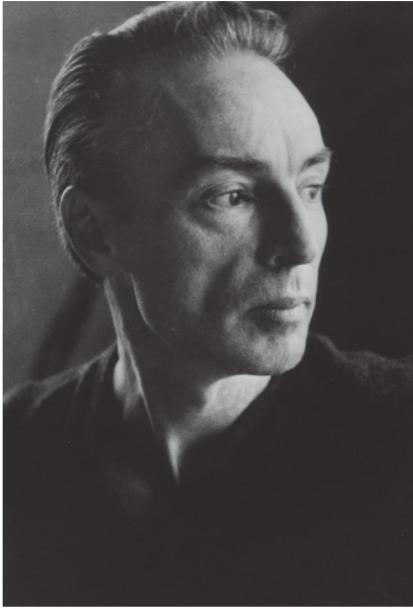


Photo by Tanaquil LeClercq

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GEORGE BALANCHINE

Choreographer

George Balanchine transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet.

Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Marrinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballet Russes. For that company, Balanchine choreographed

his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929).

After Ballet Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballet 1933, in Paris. There, he met American arts connoisseur Lincoln Kirstein, who persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and premiered on June 9, 1934, on the grounds of an estate in White Plains. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers) to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world.



MARK GODDEN

Choreographer

Mark Godden has created works for Boston Ballet, American Ballet Theatre (studio company), Canada's Royal Winnipeg Ballet, Les Grands Ballet Canadiens, Northern Ballet Theatre(UK), Ballet Florida, Compañia Nacional de Danza (Mexico), Ballet Contemporania (Argentina), Ballet Memphis, Alberta Ballet, Ballet Jalisco, Ballet British Columbia, Ballet Met, Charlotte Ballet, Ballet Nacional del Peru to name a few.

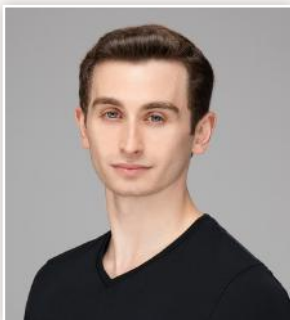
Godden is Resident Choreographer for the prestigious Harid Dance Conservatory and was Resident Choreographer for the Royal Winnipeg

Ballet. Godden won Top Honors in choreography in both Varna, Bulgaria and Helsinki, Finland international ballet competitions. He is a recipient of the notable Choo-San Goh award.

Godden's ballet, *Dracula*, was adapted for film and won an Emmy for Best Performing Arts Film; *Dracula* also won Best Choreography at The Monaco Film Festival. Godden's *Magic Flute* film won a Gemini for Best Ensemble Performance.

Godden Directed the 2006 Olympic Games Flag Hand-over Ceremony in Torino, Italy.

In 2014 Godden's full length ballet "*Going Home Star - Truth and Reconciliation*" was a three year project based on the forced assimilation of Canada's First Nations Peoples. In 2019, Godden was appointed a Member of the Order of Canada. Godden's recent commissions include a new *Rite of Spring* (Fort Wayne Ballet) and *Carmen* (Milwaukee Ballet).



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.

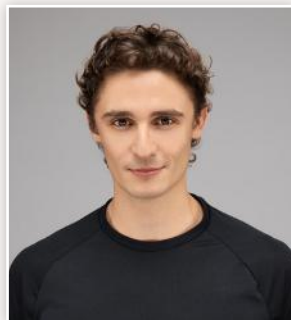


CAMERON BAILEY

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.

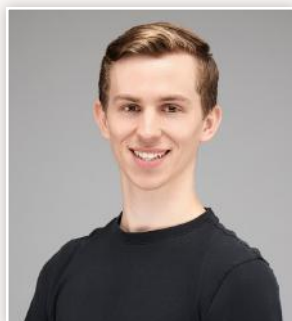
REMY LOREN

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

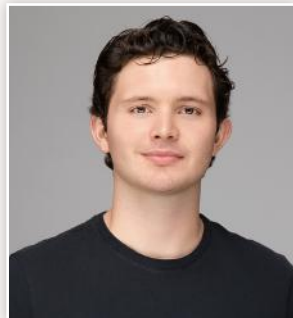
Born in Spain, Alberto Peñalver trained at the Conservatorio Profesional de Danza of Murcia, John Cranko Schule, and School of American Ballet. He was a Tulsa Ballet II member before becoming a Company Dancer at Ballet Arizona. He is in his fourth season with Orlando Ballet.





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.

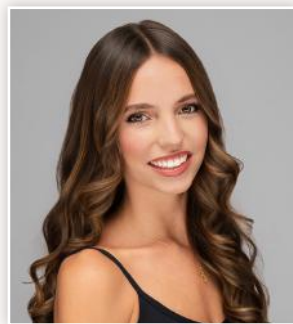


SABRINA SIERENS

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 Spassoff. 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
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RURI
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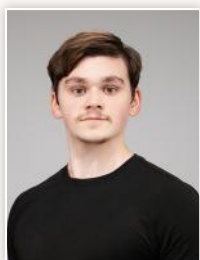
RILEY
POLLACK



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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Lisa Thorn Morris	Associate Artistic Director
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Knee, Hip and Shoulder

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Athletic Trainer/Sports Medicine Supervisor

Performance Health Specialist

Alexa Keener, LAT, ATC
Orlando Health Jewett Orthopedic Institute
Athletic Trainer/Elite Athlete Liaison

Performance Health Specialist

Amanda Williamson, PT, DPT, CSCS
Orlando Health Jewett Orthopedic Institute
Physical Therapist

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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



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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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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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We are deeply grateful to all of these generous supporters, as well as the more than 692 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.

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- Applause is welcome! The dancers love to know if you're enjoying the performance, so don't be afraid to applaud after a dancer does something spectacular onstage, when the dancers take a bow, or at the ballet's end.

Be a Good Neighbor

- 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.
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- Lost and Found is at the concierge desk behind the Harvey & Carol Massey Family Grand Staircase in Della Phillips Grand Lobby.

Important Policies

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I WILL treat all people with dignity and respect
especially those with whom I disagree.

I WILL refrain from inflammatory words and actions
and actively support those being attacked

I WILL report threatening incidents of hate and
violence to 800-423-TIPS (8477)

I WILL educate myself about all forms of
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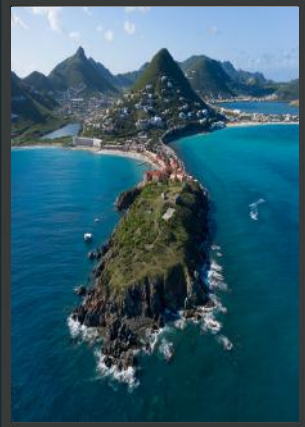
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