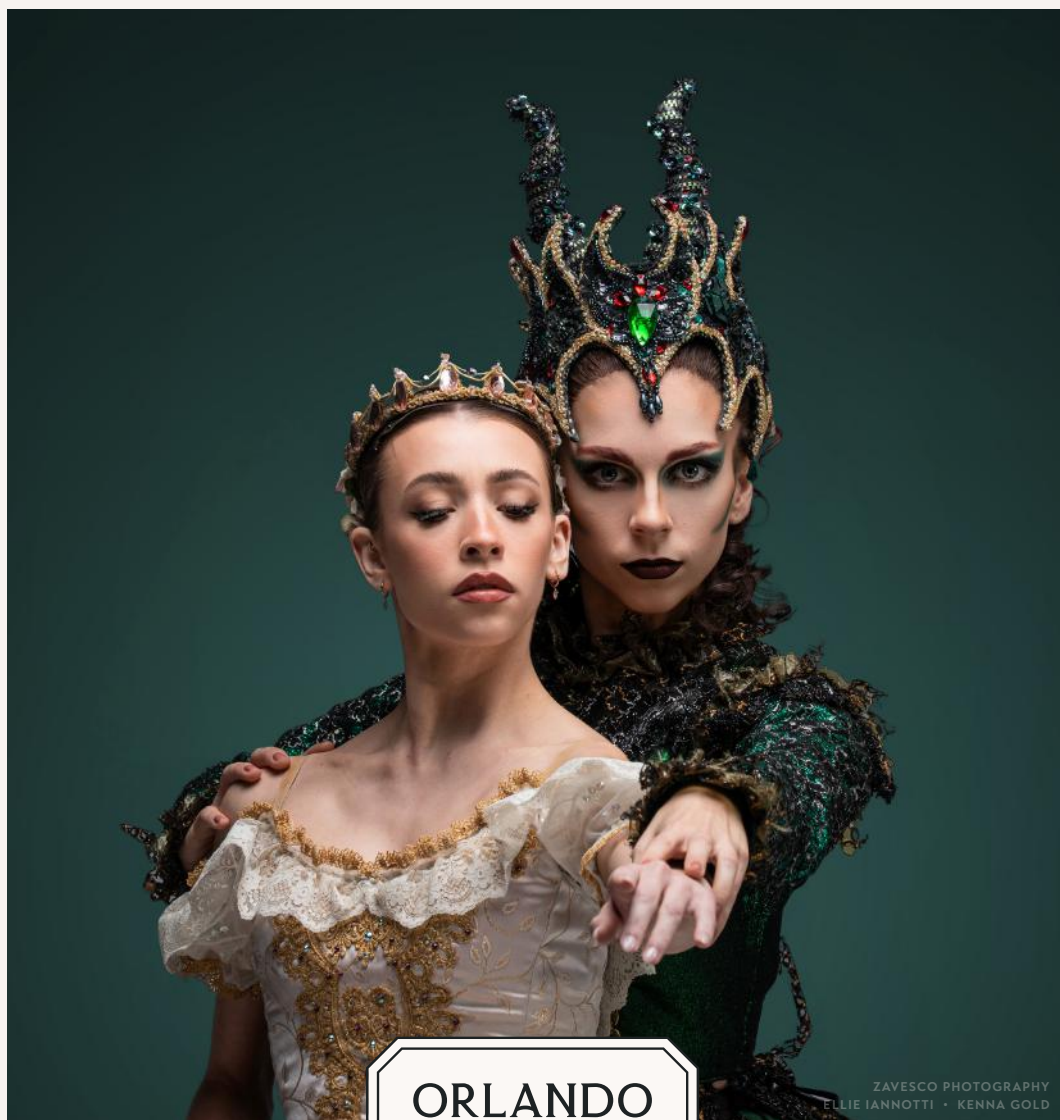


THE SLEEPING BEAUTY

PRESENTED BY KRISTA & JONATHAN LEDDEN



ORLANDO
BALLET

ZAVESCO PHOTOGRAPHY
ELLIE IANNOTTI • KENNA GOLD

ARTISTIC DIRECTOR **JORDEN MORRIS**
CHOREOGRAPHY **CHRISTOPHER STOWELL**

SCORE **PYOTR ILYICH TCHAIKOVSKY**
LIVE MUSIC **ORLANDO PHILHARMONIC ORCHESTRA**



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before showtime.**

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A QUOTE**

ORLANDO BALLET

JORDEN MORRIS • ARTISTIC DIRECTOR

THE SLEEPING BEAUTY

PRESENTED BY KRISTA & JONATHAN LEDDEN

COMPOSER

PYOTR ILYICH TCHAIKOVSKY

ARRANGED BY ENRIQUE CARREÓN-ROBLEDO

CHOREOGRAPHY

CHRISTOPHER STOWELL

RÉPÉTITEUR

STEVEN HOUSER

REHEARSAL DIRECTORS

LISA THORN MORRIS

HEATH GILL

PRODUCTION

SCENIC DESIGN

ALAIN VAËS

COSTUME DESIGN

PETER CAZALET

WIG DESIGN

YANCY QUICK

LIGHTING DESIGN

MATT TAYLOR

**ORLANDO PHILHARMONIC
ORCHESTRA**

GABRIEL GORDON – CONDUCTOR

SCENERY, COSTUMES, & WIGS COURTESY OF BALLET WEST,
ADAM SKLUTE – ARTISTIC DIRECTOR

STAGE CREW ARE MEMBERS OF IATSE LOCAL 631, ORLANDO, FLORIDA



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Costin



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(Matt) Gay, MD



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Frank Santos
& Corbett Compel

Dr. Stephen Summers
& Jonathan Devine



Al & Brea
Weiss

DAVID YURMAN

Lawrence & Laura
Zirbel

LETTERS FROM EXECUTIVE LEADERSHIP



Welcome to the opening of our season with Christopher Stowell's *The Sleeping Beauty*—a ballet of enchantment, elegance, and enduring love. I am delighted to welcome Christopher back and return to this beloved production, last seen on our stage in 2024, as we begin a season shaped by love and adventure.

We are also delighted to collaborate once again with the Orlando Philharmonic Orchestra, conducted by Gabriel Gordon, who brought life to Tchaikovsky's *Swan Lake* last season. Once again, Tchaikovsky's magnificent score, performed live, deepens the romance and grandeur of this timeless fairy tale.

For me, this season is a journey through the many forms love and adventure can take—from Aurora's awakening through true love's kiss, to Clara's holiday journey with her Nutcracker, to Alice's tumble into Wonderland. *Director's Collection* invites us into the adventure of new choreography, while *Moulin Rouge® The Ballet* carries us to Paris, the city of love.

Few ballets stand as beautifully at the doorway of a season as *The Sleeping Beauty*. Thank you for joining us as we open this year with magic, music, and the promise of the adventures ahead.

Warmly,

A handwritten signature in dark ink that reads "Jorden Morris".

JORDEN MORRIS
Artistic Director



The opening of a new season is a celebration of what is possible when a community comes together to support the arts. We are pleased to welcome you to Christopher Stowell's *The Sleeping Beauty*, presented with live music by the Orlando Philharmonic Orchestra, and to begin another season of sharing the transformative power of dance with Central Florida.

We extend our immense gratitude to Krista and Jonathan Ledden, whose extraordinary generosity makes this program possible and whose steadfast belief in Orlando Ballet continues to strengthen every part of our organization. Their support reaches far beyond

this production. Through their leadership, advocacy, and deep commitment to our mission, they have helped elevate Orlando Ballet to new heights and inspire the growth, ambition, and artistic excellence that define this moment in our history.

Tonight is especially meaningful because students from Orlando Ballet School will be performing alongside our professional Company dancers. For these young artists, stepping onto this stage is more than a performance—it is an experience that builds confidence, deepens their training, and shows them what a future in dance can look like.

Your presence tonight helps support not only the performance before you, but the artists, students, educators, and programs that make Orlando Ballet a vital part of our community.

Thank you for investing in the future of dance with us.

With heartfelt appreciation,

A handwritten signature in dark ink that reads "Brad".

BRADLEY RENNER
Executive Director

CAST

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

PRINCESS AURORA

Hitomi Nakamura

PRINCE FLORIMUND

John Abenanty

THE LILAC FAIRY OF WISDOM

Savannah Campbell

CARABOSSE, THE EVIL FAIRY

Kenna Gold

KING FLORESTAN

Bernardo Betancor

THE QUEEN

Mackenzie Marin

CATALABUTTE

Caleb Wire

PROLOGUE

FAIRY OF BEAUTY

Aria Smith

FAIRY OF WIT

Remy Juliette Loren

FAIRY OF SERENITY

Hazuki Kishida

FAIRY OF CHARM

Maya Fazzari

FAIRY OF COURAGE

Renee Shubov

FAIRY CAVALIERS

Finn Adams • Ruei Lin Cheng

Joshua Fickling

Alberto Peñalver Melgarejo

Charlie Mellor

Jack Ragland

LILAC FAIRY ATTENDANTS

Kate Gardinier • Dominique Guerra

Chen-Yu Liao • Sophia Longid

Sara Marin • Ruri Nonami

CARABOSSE'S BEAST

Mykhailo Denysenko

CARABOSSE'S ASSISTANTS

Zahir Miranda • Eileen Zeqo

Bradyn Harris • Joel Ruybalid

COURTIERS

Elena Babato • Danica DesChamps

Lola Hildebrand • Willow Kristich

Georgianna Lewis

Poppy Martinez-Cox

Isaac Aguirre • Jaime Monroy

Ezekiel Richards • Brendan Turner

HERALD

Rio Saito

NURSES

Zella Diener • Claire Rutland

CASTING SUBJECT TO CHANGE

CAST

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

KING/QUEEN PAGES

Amelia Hasse • Ava Miller

PAGES

Aren Addison
Marcelo Petrocci Moreno
Maria Fernanda Moulin Perez
Ana Victoria Moulin Perez
Aurora Thiemann
Autumn Thiemann

ACT I

PRINCESS AURORA

Hitomi Nakamura

SUITORS

Finn Adams • Joshua Fickling
Nathan Rowell • Jaysan Stinnett

FRIENDS

Kate Gardinier • Dominique Guerra
Chen-Yu Liao • Sophia Longid
Sara Marin • Ruri Nonami

GARLAND WALTZ

Mallory Baggs • Charlotte Borden
Natalie DuCharme • Jocelyn Gross
Saydee Kim • Viktoriia Kovyreva
Emma Longin • Ellarie Price
Cameron Bailey • Thomas Gerhardt
Alberto Peñalver Melgarejo
Charlie Mellor

GARLAND CHILDREN

Caroline Bryant • Elizabeth Bryant
Elizabeth Fabian • Eden Freiburger
Cece Goldsberry • Daisy Lemos
Harper Updike • Katie Wong

ACT II

PRINCE FLORIMUND

John Abenanty

THE COUNTESS

Hazuki Kishida

GALLISON, THE PRINCE'S AIDE

Caleb Wire

PRINCE FLORIMUND'S ENTOURAGE

Kate Gardinier • Dominique Guerra
Chen-Yu Liao • Remy Juliette Loren
Noe Lynds • Sabrina Sierens
Finn Adams • Cameron Bailey
Ruei Lin Cheng • Joshua Fickling
Jaime Monroy • Troy Santulli

SERVANTS

Isaac Aguirre • Zahir Miranda
Ezekiel Richards • Brendan Turner

NYMPHS

Mallory Baggs • Charlotte Borden
Regina Osorio Cabiedes
Natalie DuCharme • Jocelyn Gross
Saydee Kim • Viktoriia Kovyreva
Willow Kristich • Sophia Longid
Emma Longin • Noe Lynds
Sara Marin • Poppy Martinez-Cox
Ruri Nonami • Ellarie Price • Rio Saito

CAST

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

ACT III

JEWELS

Maya Fazzari • Hazuki Kishida
Aria Smith • Thomas Gerhardt

BLUEBIRD

Nathan Rowell

PRINCESS FLORINE

Renee Shubov

PUSS IN BOOTS

Cameron Bailey

THE WHITE CAT

Kate Gardinier

RED RIDING HOOD

Chen-yu Liao

THE WOLF

Jack Ragland

COURTIERS

Elena Babato • Charlotte Borden
Natalie DuCharme • Jocelyn Gross
Emma Longin • Noe Lynds
Poppy Martinez-Cox
Claire Rutland • Finn Adams
Isaac Aguirre • Ruei Lin Cheng
Alberto Peñalver Melgarejo
Charlie Mellor • Jaime Monroy
Troy Santulli • Brendan Turner

LILAC FAIRY ATTENDANTS

Dominique Guerra • Sophia Longid
Sara Marin • Ruri Nonami

CAT PAGES

Claire Baumgarten • Maria Brooks
Grace Nelson • Kiana Tiscareno

CAST

Saturday, Sunday – 2:00 p.m.

PRINCESS AURORA

Ellie Iannotti

PRINCE FLORIMUND

Jaysan Stinnett

THE LILAC FAIRY OF WISDOM

Sabrina Sierens

CARABOSSE, THE EVIL FAIRY

Remy Juliette Loren

KING FLORESTAN

Ezekiel Richards

THE QUEEN

Mackenzie Marin

CATALABUTTE

Mykhailo Denysenko

PROLOGUE

FAIRY OF BEAUTY

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Hazuki Kishida

FAIRY OF CHARM

Dominique Guerra

FAIRY OF COURAGE

Kenna Gold

FAIRY CAVALIERS

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Thomas Gerhardt • Jack Ragland
Nathan Rowell • Troy Santulli

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Viktoriia Kovyreva • Chen-Yu Liao
Sophia Longid • Sara Marin
Ruri Nonami • Ellarie Price

CARABOSSE'S BEAST

Caleb Wire

CARABOSSE'S ASSISTANTS

Bradyn Harris • Zahir Miranda
Caden Santander • Eileen Zeqo

COURTIERS

Elena Babato • Danica DesChamps
Lola Hildebrand • Sara Hobbs
Poppy Martinez-Cox
Caroline Morrow • Isaac Aguirre
Jaime Monroy • Joel Ruybalid
Brendan Turner

HERALD

Rio Saito

NURSES

Zella Diener • Claire Rutland

KING/QUEEN PAGES

Amelia Hasse • Ava Miller

CAST

Saturday, Sunday – 2:00 p.m.

PAGES

Alicia Escobar • Evelyn Haak
Marcelo Petrocci Moreno
Ana Victoria Moulin Perez
Maria Fernanda Moulin Perez
Natalie Walsh

ACT I

PRINCESS AURORA

Ellie Iannotti

SUITORS

John Abenanty • Thomas Gerhardt
Jack Ragland • Troy Santulli

FRIENDS

Viktoriia Kovyreva • Chen-Yu Liao
Sophia Longid • Sara Marin
Ruri Nonami • Ellarie Price

GARLAND WALTZ

Mallory Baggs • Charlotte Borden
Regina Osorio Cabiedes
Natalie DuCharme • Jocelyn Gross
Saydee Kim • Emma Longin
Noe Lynds • Finn Adams
Cameron Bailey • Bernardo Betancor
Joshua Fickling

GARLAND CHILDREN

Beatrice Bell • Rowan David
Elizabeth Fabian • Riley Fagens
Eden Freiburger • Daisy Lemos
Harper Updike • Katie Wong

ACT II

PRINCE FLORIMUND

Jaysan Stinnett

THE COUNTESS

Kenna Gold

GALLISON, THE PRINCE'S AIDE

Mykhailo Denysenko

PRINCE FLORIMUND'S ENTOURAGE

Savannah Campbell • Kate Gardinier
Dominique Guerra
Viktoriia Kovyreva
Chen-Yu Liao • Noe Lynds
Finn Adams • Cameron Bailey
Bernardo Betancor • Jaime Monroy
Nathan Rowell • Troy Santulli

SERVANTS

Grace Nelson • Isaac Aguirre
Zahir Miranda • Brendan Turner

NYMPHS

Mallory Baggs • Charlotte Borden
Regina Osorio Cabiedes
Natalie DuCharme • Jocelyn Gross
Saydee Kim • Viktoriia Kovyreva
Willow Kristich • Sophia Longid
Emma Longin • Noe Lynds
Sara Marin • Poppy Martinez-Cox
Ruri Nonami • Ellarie Price • Rio Saito

CAST

Saturday, Sunday – 2:00 p.m.

ACT III

JEWELS

Kenna Gold • Renee Shubov
Aria Smith
Alberto Peñalver Melgarejo

BLUEBIRD

Joshua Fickling

PRINCESS FLORINE

Maya Fazzari

PUSS IN BOOTS

Charlie Mellor

THE WHITE CAT

Dominique Guerra

RED RIDING HOOD

Sophia Longid

THE WOLF

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Mackenzie Marin • Claire Rutland
Finn Adams • Cameron Bailey
Bernardo Betancor
Thomas Gerhardt • Jaime Monroy
Jack Ragland • Troy Santulli
Brendan Turner

LILAC FAIRY ATTENDANTS

Chen-Yu Liao • Sara Marin
Ruri Nonami • Ellarie Price

CAT PAGES

Claire Baumgarten • Maria Brooks
Grace Nelson • Kiana Tiscareno

SYNOPSIS

PROLOGUE: THE CHRISTENING

King Florestan's court gathers for the christening of his daughter, the Princess Aurora. As fairies present gifts which foretell Aurora's elegant attributes, the festivities are interrupted by the arrival of the evil fairy Carabosse, irate that she was not invited. She bears no gift, she informs the Queen, but a curse. On Aurora's sixteenth birthday, she will pierce her finger on a spindle and die. The benevolent Lilac Fairy intervenes with her gift – a reprieve from death. Aurora will not die, but will sleep for 100 years, to be awakened by a Prince's kiss.

ACT I: THE SPELL

At Princess Aurora's 16th birthday celebration, she accepts a rose from four suitors who seek her hand in marriage. A mysterious guest arrives and gives Aurora a bouquet. The guest is Carabosse, who has hidden a spindle among the blossoms. The unsuspecting Aurora pierces her finger and seems to die. As the court is thrown into chaos, the Lilac Fairy fulfills her promise of reprieve. She weaves a spell of sleep over Aurora and everyone at court, and enfolds the palace in a forest of lilacs and vines.

ACT II: THE VISION

A century later, Prince Florimund and his entourage are hunting, but the Prince is distracted, dreaming of ideal love. The Lilac Fairy appears and shows him a vision of Princess Aurora, the woman of his dreams. The Prince begs to find this beauty, and the Lilac Fairy takes him to the palace where Aurora lies sleeping. Florimund tries in vain to rouse her, until it occurs to him to awaken Aurora with a kiss. The spell is broken.

ACT III: AURORA'S WEDDING

Fairy tale characters like the Bluebird, Puss in Boots, and the White Cat join the court to celebrate the wedding of Princess Aurora and Prince Florimund with dancing. All rejoice that good has prevailed over evil. The marriage of Aurora and Florimund restores the kingdom to balance and hope for a bright future.



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® – The Ballet* 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 (TMBT) 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.





CHRISTOPHER STOWELL

Guest Choreographer

Christopher Stowell, the son of Kent Stowell and Francia Russell, was born in New York City and received his training at Pacific Northwest Ballet School and the School of American Ballet. In 1985, he joined San Francisco Ballet where he danced for 16 years, appearing in theaters throughout the world including the Paris Opéra, New York's Lincoln Center, The Kennedy Center in Washington D.C., and Moscow's Bolshoi Theater. As a Principal Dancer, Mr. Stowell performed leading roles in full-length classics and had roles created for him by Artistic Director Helgi Tomasson as well as contemporary choreographers including Mark Morris, William Forsythe, David Bintley and James Kudelka. An established interpreter of the George Balanchine repertoire, Mr. Stowell appeared in almost every Balanchine ballet performed by San Francisco Ballet.

In 2003 Stowell was named the Artistic Director of Oregon Ballet Theatre (OBT), a position he held until 2012. During his tenure Stowell made significant additions to OBT's repertoire, bringing works to Portland from some of the world's most celebrated choreographers, including Fredrick Ashton, George Balanchine, Jerome Robbins, William Forsythe, Paul Taylor, Helgi Tomasson, James Kudelka, Christopher Wheeldon and Lar Lubovitch.

Stowell was the Assistant to the Artistic Director of San Francisco Ballet from 2014 to 2015, has served as a juror for international competitions in Lausanne and Beijing as well as a guest répétiteur/teacher with such organizations as Hong Kong Ballet, The Royal Ballet School, Dutch National Ballet, Royal Danish Ballet, Guangzhou Ballet, New York City Ballet, among others.

In 2017 Stowell was named the first Associate Artistic Director of The National Ballet of Canada (NBOC), a position he held until 2022. Working alongside Artistic Director Karen Kain he supervised the artistic staff, participated in programming and strategic planning and was a member of the DEI task force and Dancers Affinity Group. During his time at NBOC Stowell staged productions of *Paquita*, *Apollo and Chaconne* and co-created Karen Kain's production of *Swan Lake*. From July to December 2021 Stowell was the Acting Artistic Director.

Mr. Stowell has taught and coached in San Francisco, New York, Japan, China and across Europe. He has created works for San Francisco Ballet, Pennsylvania Ballet, The National Ballet of Canada, The Los Angeles Ballet and Pacific Northwest Ballet as well as the New York City Ballet Choreographic Institute. His ballets are in the repertoire of Carolina Ballet, Grand Rapids Ballet, Ballet Idaho, Diablo Ballet, Orlando Ballet and Oregon Ballet Theatre. Stowell is a representative of the Balanchine Trust and has also staged the works of Mark Morris and Christopher Wheeldon.

In June of 2025 Stowell began his tenure as the Artistic Director of the Royal Winnipeg Ballet.



GABRIEL GORDON

Guest Conductor

Gabriel has enjoyed a career conducting across the United States, Australia, and Europe. Mr. Gordon has conducted the Santa Fe Symphony, the Atlanta Symphony, and at Santa Fe Opera. He placed second in the Denver Philharmonic International Conducting Competition, and won the International Conductor's Workshop and Competition in Atlanta.

In 2001, Gabriel produced and conducted "The Concert for Humanity" in reaction to the events of 9/11 with his ensemble The Chamber Orchestra at Tower Hill. The performance of Beethoven's 9th Symphony raised \$30,000 for the Red Cross Disaster Relief Fund.

Since 2019, Gabriel has served as a cover and guest conductor for Ballet West conducting performances of *The Nutcracker*, *Rodeo*, and *Les Noces*, *Dracula*, and *Stars and Stripes*. He has conducted for the Oklahoma City Ballet with their production of Jorden Morris' *Peter Pan* and the Gwinnett Symphony as the winner of The International Conductor's Workshop and Competition. Last season, he made his Orlando Ballet debut with Christopher Stowell's *Swan Lake*, and conducted Ballet 5:8's *Beyond The Nutcracker*. He looks forward to returning to both Orlando for *The Sleeping Beauty*, and Oklahoma City Ballet for *The Nutcracker* this year.

Gabriel conducts The New American Philharmonic and is a frequent guest conductor with Chamber Orchestra Ogden and The Nova Chamber series with whom he conducted two world premiers by Jessica Rudman and Laura Kaminsky. Gabriel is also the Orchestra Director at Syracuse Arts Academy, and is the new Conductor for the Westminster University Orchestra.

ORLANDO PHILHARMONIC ORCHESTRA

VIOLIN 1

Anabelle Gardiner
Maria Chirinos
Olga Ferroni
Sacha Phelps
Daniel Seymour
Joni Hanze
Oksana Gorokhovskiy
Marius Tabacila

VIOLIN 2

Alexander Stevens
Victor Ferroni
Galen Kaup
Jennie Rudberg
Linda Van Buren
Pepina Dell'Olio
Jana Kaminsky

VIOLA

Joseph Henderson
Tyler Pacheco
Douglas Pritchard
Cynthia Phillippi
Anabel Tejeda
Kimberlee Uwate

CELLO

Ronald Gardiner
Isaac Moorman
Brenda Higgins
Jonathan Stilwell
Christopher Pegis

BASS

Don-Michael Hill
John-Paul Norpoth
Robert Kennon
Chris Morgan

FLUTE

Colleen Blagov
Tammara Phillips
Carrie Wiesinger

OBOE

Jamie Strefeler
Sotos Dijovanis

ENGLISH HORN

Samantha Zelnik

CLARINET

Nikolay Blagov
Seok Hee Jang

BASSOON

Gabriel Bergeron-Langlois
Diane Bishop

ORLANDO PHILHARMONIC ORCHESTRA

HORN

August Haller
Mark Fischer
Kathleen Thomas
Kevin Brooks

TRUMPET

Daniel Kassteen
Matt Pieper
Thomas Macklin
Lyman Brodie

TROMBONE

Jeffrey Thomas
Alexis Regazzi

BASS TROMBONE

Brian Brink

TUBA

Robert Carpenter

TIMPANI

Carl Rendek

PERCUSSION

Mark Goldberg
Kirk Gay
Gavin Pritchard

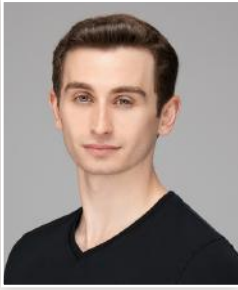
HARP

Haley Rhodeside

PIANO

Angelyn Chen

ORLANDO BALLET COMPANY

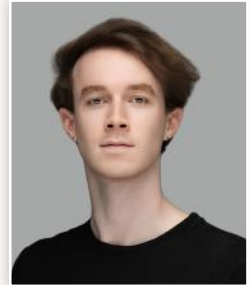


JOHN ABENANTY

Originally from Brooklyn, New York, John Abenanty trained at Brooklyn Ballet, LaGuardia High School, and The Harid Conservatory. He became the first foreign dancer to achieve Principal rank at Sofia Opera and Ballet after dancing as a Soloist with the State Ballet of Georgia. His repertoire includes Siegfried, Romeo, Albrecht, and Basilio. This is John's sixth season with Orlando Ballet.

FINN ADAMS

Originally from Massachusetts and raised in Houston, Texas, Finn Adams trained at Houston Repertoire Ballet, Central Pennsylvania Ballet, and the graduate program at Houston Ballet. His performance credits include William Forsythe's *In the Middle*, *Somewhat Elevated*, José Martínez's *Le Corsaire*, and the Mazurka man in Serge Lifar's *Suite en Blanc*. Finn joins Orlando Ballet for his first season with the company.

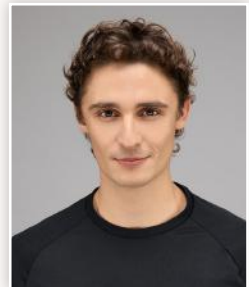


CAMERON BAILEY

Originally from Morecambe, England, Cameron Bailey attended Elmhurst Ballet School and graduated from English National Ballet School. His performance highlights include the Genius in Heath Gill's *Confronting Genius*, Captain Hook in Jorden Morris's *Peter Pan*, and Tybalt in *Romeo and Juliet*. Cameron spent two seasons with OBII and begins his fourth season with Orlando Ballet's main company.

BERNARDO BETANCOR

From the Canary Islands, Spain, Bernardo Betancor graduated from English National Ballet School and trained under renowned teacher Taina Morales. He previously danced with Ballet Dortmund, English National Ballet, and Les Grands Ballets Canadiens. His performance highlights include Jiří Kylián's *Six Dances* and Mauro Bigonzetti's *Cantata*. Bernardo joins Orlando Ballet for his second season with the company.



SAVANNAH CAMPBELL

Originally from Morris, Illinois, Savannah Campbell trained at Salt Creek Ballet, Orlando Ballet Academy, and Sarasota Ballet as a trainee and studio company member. Her repertoire includes George Balanchine's *Who Cares*, *Rubies*, and *Serenade*. This is Savannah's fourth season with Orlando Ballet, including two years with the school and her second season as a company member. Savannah is also a certified yoga instructor.

RUEI LIN CHENG

Originally from Taoyuan City, Taiwan, Ruei Lin Cheng graduated from Taipei National University of the Arts before continuing training at The Washington School of Ballet. Ruei Lin performed in Septime Webre's *The Nutcracker* and placed second in classical and third in contemporary at the 2024 YAGP Pittsburgh semifinal. This is Ruei Lin's second season with Orlando Ballet, his first as a company member.



MAYA FAZZARI

Originally from Hamilton, Ontario, Maya Fazzari graduated from Canada's National Ballet School and completed an exchange program at San Francisco Ballet School. Following her graduation, she danced with The National Ballet of Canada before joining Orlando Ballet. Her Orlando Ballet highlights include Clara and the Sugar Plum Fairy in *The Nutcracker*, Jordan Baker in *The Great Gatsby*, and the Swan Lake pas de trois. This is Maya's fourth season with Orlando Ballet.

JOSHUA FICKLING

Originally from Meltham, West Yorkshire, Joshua Fickling enters his second season with Orlando Ballet. He trained at The Royal Ballet School and graduated from Mentors in Ballet Education. His highlights include Escamillo in Kenneth Tindall's *Carmen*, Jay Gatsby in Jorden Morris's *The Great Gatsby*, and the Cavalier in *The Nutcracker*. Joshua holds a teaching diploma in Cecchetti classical ballet and received the Gail Monahan Overall Winners Award at GradPro 2024.

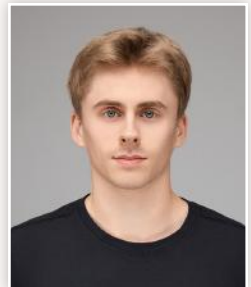


KATE GARDINIER

Originally from Pittsburgh, Pennsylvania, Kate Gardinier trained at Wexford Dance Academy and graduated from The Washington Ballet School before joining OBII. She was promoted to the main company after one season. Her highlights include Mome Fromage in *Moulin Rouge® - The Ballet*, Jordan Baker in *The Great Gatsby*, and Clara in *The Nutcracker*. This is Kate's fifth season with Orlando Ballet.

THOMAS GERHARDT

Originally from Dorset, England, Thomas Gerhardt trained at The Royal Ballet School and performed with The Royal Ballet and Birmingham Royal Ballet. With Orlando Ballet, he has danced Tom Buchanan in *The Great Gatsby*, the Nutcracker Prince, the Swan Lake pas de trois, and Jewels in Christopher Stowell's *The Sleeping Beauty*. Thomas has danced with Orlando Ballet for five years.



ORLANDO BALLET COMPANY



KENNA GOLD

Originally from Redondo Beach, California, Kenna Gold trained at The Rock School for Dance Education on a full scholarship. Since joining Orlando Ballet, she has danced Myrtha in *Giselle*, Daisy and Myrtle in Jorden Morris's *The Great Gatsby*, and Mina in Michael Pink's *Dracula*. She is also a certified personal trainer specializing in cross-training for dancers. This is Kenna's sixth season with the company.

DOMINIQUE GUERRA

Originally from Landrum, South Carolina, Dominique Guerra trained at Ballet Spartanburg and attended summer intensives on scholarship at Pittsburgh Ballet Theatre and Pacific Northwest Ballet. Dominique performed at Italy's DAP Festival and has received overseas training opportunities with Akram Khan Company and Spellbound. This is Dominique's third year with Orlando Ballet.



ELLIE IANNOTTI

Originally from West Deptford, New Jersey, Ellie Iannotti trained at The Rock School for Dance Education before completing her graduating year at American Ballet Theatre's Jacqueline Kennedy Onassis School. Her Orlando Ballet highlights include the title role in *Giselle*, Carmen in Kenneth Tindall's *Carmen*, and Blanche in Annabelle Lopez Ochoa's *A Streetcar Named Desire*. This is Ellie's fifth season with the company.

HAZUKI KISHIDA

Originally from Victoria, British Columbia, Hazuki Kishida graduated from Victoria Academy of Ballet's Post-Secondary Bridge Program in 2022. She joined OBII and was promoted to the main company after one season. Her highlights include Heath Gill's *Confronting Genius*, *Swan Lake*, *The Sleeping Beauty*, *Serenade*, *Divertimento No. 15*, and *Allegro Brillante*. A three-time British Columbia Provincial Arts Council Scholarship recipient, Hazuki is in her fourth season with Orlando Ballet.

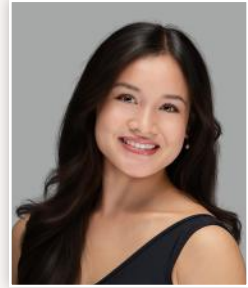


CHEN-YU LIAO

Originally from Taichung, Taiwan, Chen-Yu Liao trained in the Pittsburgh Ballet Theatre School Graduate Program and spent one season with OBII before joining the main company. Performance highlights include Terrence S. Orr's *The Nutcracker*, Septime Webre's *The Wizard of Oz*, and Houston Thomas' *Steel City Elegy*. This is Chen-Yu's first season with Orlando Ballet's main company.

SOPHIA LONGID

Originally from Chicago, Illinois, Sophia Longid trained at Joffrey Academy of Dance and graduated from The Joffrey Ballet Trainee Program in 2026. Her performance highlights include Gerald Arpino's *Reflections* and *Viva Vivaldi*, Christopher Wheeldon's *The Nutcracker* and *Alice's Adventures in Wonderland*, and Yuri Possokhov's *Eugene Onegin*. This is Sophia's first season as a dancer with Orlando Ballet.

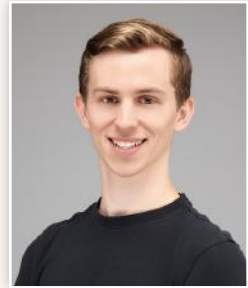


REMY JULIETTE LOREN

Originally from San Diego, California, Remy Juliette Loren trained at Ballet Arte Academy, Philadelphia Ballet, and Joffrey Ballet. Her highlights include Gerald Arpino's *Kettentanz*, Christopher Wheeldon's *The Nutcracker*, Cathy Marston's *Atonement*, and Jorden Morris's *The Nutcracker*. Remy has also earned multiple top YAGP placements in classical and contemporary. This is her second season with Orlando Ballet.

CHARLIE MELLOR

Originally from Peterborough, England, Charlie Mellor trained at Tring Park School for the Performing Arts. His Orlando Ballet repertoire includes the Nutcracker Prince in Jorden Morris's *The Nutcracker*, Hilarion and the Pas de Quatre in *Giselle*, and Alan in Annabelle Lopez Ochoa's *A Streetcar Named Desire*. Charlie also performed in Matthew Bourne's *Romeo and Juliet*. This is his sixth season with Orlando Ballet.



HITOMI NAKAMURA

Originally from Tokyo, Japan, Hitomi Nakamura trained at Kaneta Kono Ballet Academy, Houston Ballet Academy, and Orlando Ballet with the second company, OBII. Her Orlando Ballet highlights include Juliet in *Romeo and Juliet*, Odette/Odile in *Swan Lake*, Princess Aurora in *The Sleeping Beauty*, and Carmen in Kenneth Tindall's *Carmen*. A 2014 USA IBC Jackson semifinalist and first-place winner at The Ballet Competition in Tokyo. This is her thirteenth season with Orlando Ballet.

ALBERTO PEÑALVER MELGAREJO

Originally from Murcia, Spain, Alberto Peñalver Melgarejo trained at the Conservatorio Profesional de Danza de Murcia and John Cranko Schule before graduating from the School of American Ballet. He previously danced with Tulsa Ballet II and Ballet Arizona, performing George Balanchine's *Agon*. His Orlando Ballet repertoire includes *Divertimento No. 15*. Alberto received a 2025 Premios Kairós award and has danced five seasons with Orlando Ballet.



ORLANDO BALLET COMPANY

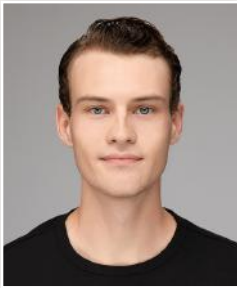
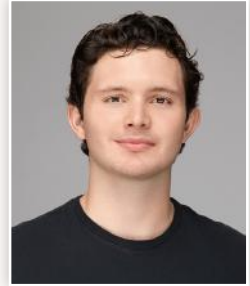


JACK RAGLAND

Originally from Columbia, South Carolina, Jack Ragland trained at South Carolina Christian Dance Theatre and attended summer programs at Charlotte Ballet, Philadelphia Ballet, and the University of South Carolina Conservatory for the Arts. His Orlando Ballet highlights include Tom in Jorden Morris's *The Great Gatsby* and the principal male role in Alyssa Pires's *Skyward*. This is Jack's fourth season with Orlando Ballet.

NATHAN ROWELL

Originally from Eugene, Oregon, Nathan Rowell trained at Oregon Ballet Academy, Houston Ballet Academy, and Orlando Ballet's second company, OBII. His Orlando Ballet highlights include the title role in *Casanova*, *Peter Pan*, Stanley in *A Streetcar Named Desire*, and Toulouse in *Moulin Rouge®-The Ballet*. Nathan has danced six years with Orlando Ballet's main company.



TROY SANTULLI

Originally from Boston, Massachusetts, Troy Santulli trained at Boston Ballet School and danced with Kansas City Ballet II, Texas Ballet Theater, and Milwaukee Ballet. His career highlights include Drosselmeyer in Jorden Morris's *The Nutcracker*, the Red Inquisitor in Kenneth Tindall's *Casanova*, and the Queen of Hearts in Ben Stevenson's *Alice in Wonderland*. This is Troy's second season with Orlando Ballet.

RENEE SHUBOV

Originally from Manhattan, New York, Renee Shubov trained at the Academy of Dance Arts and Houston Ballet Academy. Her Orlando Ballet highlights include Tinkerbell in Jorden Morris's *Peter Pan*, Princess Florine in Christopher Stowell's *The Sleeping Beauty*, and the Pas de Trois in his *Swan Lake*. Renee joined OBII in 2023 and the main company in 2024; this is her fourth year with Orlando Ballet.



SABRINA SIERENS

Originally from Detroit, Michigan, Sabrina Sierens began her training at Ann Parsley School of Dance before graduating from The Rock School for Dance Education on scholarship under the direction of Peter Stark. Her performance highlights include Russian Girl in Christopher Stowell's *Swan Lake*, George Balanchine's *Allegro Brillante*, and Moyna in *Giselle*. This is her fourth season with Orlando Ballet.

ARIA SMITH

Originally from San Clemente, California, Aria Smith trained at Maple Conservatory of Dance and graduated from Ballet West Academy's Professional Training Division. Her highlights include Michaela in Kenneth Tindall's *Carmen*, the lead couple in *Maple Leaf Rag*, and a soloist role in *Divertimento No. 15*. She also performed *The Nutcracker* at the Kennedy Center with Ballet West. This is Aria's fifth season with Orlando Ballet.



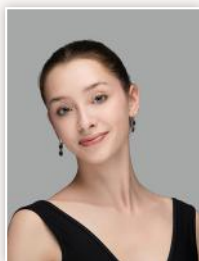
JAYSAN STINNETT

Originally from Knoxville, Tennessee, Jaysan Stinnett began training at Thomas Armour Youth Ballet and graduated from The Harid Conservatory. His Orlando Ballet highlights include Prince Albrecht in *Giselle*, Prince Siegfried in *Swan Lake*, Prince Florimund in *The Sleeping Beauty*, Jay Gatsby in *The Great Gatsby*, and Don José in Kenneth Tindall's *Carmen*. This is Jaysan's eighth season with Orlando Ballet.

ORLANDO BALLET SECOND COMPANY (OBII)



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AGUIRRE



CHARLOTTE
BORDEN



MYKHAILO
DENYSENKO



NATALIE
DUCHARME



JOCELYN
GROSS



SAYDEE
KIM



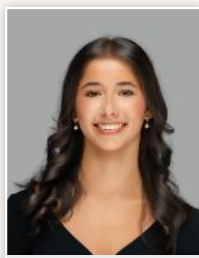
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KOVYREVA



EMMA
LONGIN



NOE
LYNDS



SARA
MARIN



JAIME
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RURI
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ELLARIE
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In Memory of Amado Bobadilla

December 15, 1953 - September 17, 2026



Orlando Ballet honors the life and legacy of Amado Bobadilla, a beloved accompanist, teacher, and friend whose artistry enriched Orlando Ballet's studios for decades, dating back to the Southern Ballet Theatre era. Known for his extraordinary musical talent, quick wit, and unwavering dedication, Amado inspired generations of dancers, faculty, and artists through his gift for bringing music to life. Whether coaching, accompanying, or encouraging others, he approached each interaction with generosity, creativity, and grace. His impact on Orlando Ballet and the broader Central Florida arts community is immeasurable, and his presence will be deeply missed. We are grateful for the many years he shared his talents with our organization and celebrate a life devoted to music, service, and the joy of uplifting others.



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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 OBI dancers, can bring world-class performances to life, captivating audiences and inspiring the next generation of artists.

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ORLANDO BALLET FAMILY



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Ballet is such a beautiful combination of athleticism and artistry. We love the incredible strength, discipline, and precision it takes, paired with the creativity and emotion that make each performance so moving. I get goosebumps each time a show starts —the music, the movement, and the way dancers tell a story without words create something truly special and unforgettable.

We support Orlando Ballet because we believe the arts are essential to a strong community. We love that Orlando Ballet not only brings world-class performances to our city, but also makes dance accessible through scholarships, school programs like bringing second graders to see *The Nutcracker*, and outreach for individuals with disabilities and underserved communities. We also truly enjoy the donor events—they are fun and have given us the chance to get to know so many wonderful people who care deeply about the arts and our community. Everyone has been so warm, welcoming, and passionate, and it has made supporting Orlando Ballet feel even more meaningful.

Supporting Orlando Ballet means supporting beauty, education, and connection through the arts, and that is something that is very important to us.

– Michelle & David Peck



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We are deeply grateful to all of these generous supporters, as well as the more than 705 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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Your gift to The Ballet Fund helps bring the transformative power of dance to our stage, our classrooms, and our community. Your generosity supports exceptional performances, arts education, and community outreach while providing donor benefits such as presale ticket access, invitations to special events, and more. Together, we can inspire audiences and enrich lives for generations to come.



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- Restrooms are available on each tier, and all are wheelchair accessible.
- Elevators reach all tiers of the theater. One elevator is on the north side of the Harvey & Carol Massey Family Grand Staircase, and two are on the south side.
- 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.

Need Some Help?

- 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.

Important Policies

- Late seating isn't allowed while a performance is in progress. You'll be asked to stand until a break, at the discretion of house management, which may be at intermission. Guests can watch a live stream of the performance from monitors in the Della Phillips Grand Lobby until entry is permitted.
- Guests can freely leave and re-enter the performance at any time during our Family & Sensory Friendly performances.
- Occupying a seat other than the seat for which you hold a ticket isn't allowed. Please sit only in your ticketed seat.
- Audio/visual recordings of any kind of the performance are strictly forbidden.
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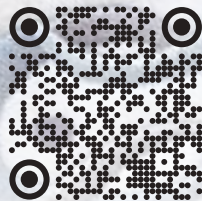
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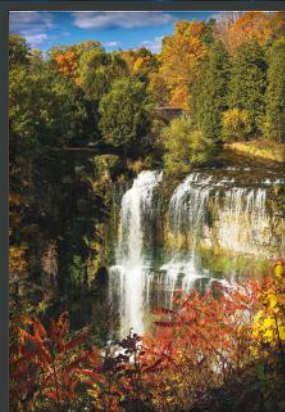
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