



## Atlanta, GA Timeline

**February 6-9, 2025**

**Class Venue: Atlanta Ballet  
1695 Marietta Blvd NW  
Atlanta, GA 30318**

**Performance Venue: Kennesaw State University  
Joe Mack Wilson Student Center  
860 Rossbacher Way  
Marietta, GA 30060**

TIME	Thursday Feb 6, 2025	LOCATION
2pm	Staff Arrive	AB
2:45pm	Check in Primary	AB
3:30pm-5:00pm	<b><u>Primary Technique Evaluation Class</u></b>	AB
4:15pm	Check in Junior Group 1	AB
5:15pm-6:45pm	<b><u>Junior Group 1 Technique Evaluation Class</u></b>	AB
6:00pm	Check in Junior Group 2	AB
7:00pm- 8:30pm	<b><u>Junior Group 2 Technique Evaluation Class</u></b>	AB



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TIME	Friday feb. 7, 2025	LOCATION
8:15am	Staff Arrive	AB
8:30am	Check in Senior Group 1	AB
9:00am- 10:30am	<b><u>Senior Group 1 Technique Evaluation Class</u></b>	AB
9:50am	Check in Senior Group 2	AB
10:45am- 12:15pm	<b><u>Senior Group 2 Technique Evaluation Class</u></b>	AB
12:30pm- 3pm	Move to Theatre	
2:30pm	Doors open to public	KSU
2:40pm	Open Stage Primary Class (20mins)	KSU
3:00pm-4:00pm	<b><u>Primary Classical Competition</u></b>	KSU
4:00pm	Open Stage Junior Classical Group 1 (20mins)	KSU
4:20pm-5:30pm	<b><u>Junior Group 1 Classical Competition</u></b>	KSU
5:30pm- 6:00pm	Dinner	KSU
6:00pm	Open Stage Junior Group 2 Classical (20mins)	KSU
6:20pm-7:45pm	<b><u>Junior Group 2 Classical Competition</u></b>	KSU
7:45pm	Open Stage Ensemble Group 1 (30mins)	KSU
8:15pm -8:45pm	<b><u>Ensemble Group 1 Competition</u></b>	KSU



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TIME	Saturday Feb. 8, 2025	LOCATION
9am-11am	<b>BALLETMET Audition</b>	Atlanta Ballet
11am	<b>Doors Open to Public</b>	KSU
11:15am	Open Stage Primary Contemporary	KSU
11:45am-12:15pm	<b><u>Primary Contemporary Competition</u></b>	KSU
12:15pm	Open Stage Senior Group 1 Classical	KSU
12:45pm-3:15pm	<b><u>Senior Group 1 Classical</u></b>	KSU
3:15pm- 3:45pm	LUNCH	KSU
3:45pm	Open Stage Senior Group 2 Classical	KSU
4:15pm-6:40pm	<b><u>Senior Group 2 Classical Competition</u></b>	KSU
6:40pm	Open Stage Junior Group 1 Contemporary	KSU
7pm- 8pm	<b><u>Junior Group 1 Contemporary Competition</u></b>	KSU
8pm- 8:30pm	DINNER	KSU
8:30pm	Open Stage Junior Group 2 Classical	KSU
8:50pm- 9:30pm	<b><u>Junior Group 2 Contemporary Competition</u></b>	KSU



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TIME	Sunday Feb 9, 2025	LOCATION
11am	Doors Open To Public	KSU
11:15am	Open Stage Senior Group 1 Contemporary	KSU
11:45am-1:15pm	<b><u>Senior Group 1 Contemporary Competition</u></b>	KSU
1:15pm-1:45pm	LUNCH	KSU
1:45pm	Open Stage Senior Group 2 Contemporary	KSU
2:15pm-4pm	<b><u>Senior Group 2 Contemporary</u></b>	KSU
4pm	Open Stage Ensembles Group 2	KSU
4:30pm-5:15pm	<b><u>Ensemble Group 2 Competition</u></b>	KSU
6:30pm-7pm	<b><u>Panel Discussion Forum</u></b>	KSU
7pm- 8pm	<b><u>Awards</u></b>	KSU

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### **CITY Semi-Final Jury**



**Anaïs Chalendar**  
**Nashville Ballet, Professional Programs Manager**

Anaïs Chalendar trained with Carole Bentolila in Roanne. Herself a student of Max Bozzoni étoile and teacher at the Paris Opera school. Anaïs then moved to Marseille and kept dancing under the tuition of Dominique Khalfouni in the École Nationale de danse de Marseille Roland Petit. She got her first professional contract at the age of 17 with the Deutsch Oper am Rhein under the direction of Youri Vamos, after graduating her baccalauréat in economic and political science. She then got an engagement with the Staatsoper Unter den Linden in Berlin directed at the time by Vladimir Malakov. Few years later, Chalendar moved to Karlsruhe to join the Badische Staatstheater under the direction of Birgit Keil, where she became a principal. There, among other leading parts, Chalendar premiered the leading role in Terence Kohler's Anna Karenina and Gamzatti in his La Bayadère. Chalendar finally joined the English National Ballet in 2008 under the direction of Wayne Eagling, where she was promoted to first soloist following performances in Manon and The Dying Swan. She has also appeared in performances organized by Carlos Acosta dancing a pas de deux (Young Apollo) especially created for her and Junor de Oliveira Souza by choreographer Adam Hougland. In 2009, she received the "Emerging Dancer Award" after dancing Nikiya's Death from La Bayadère. In 2012, Chalendar appeared at the Nureyev Festival in Russia as Giselle with Principal dancer Jozef Varga from Het National Ballet, and as Odette/Odile in Derek Dean's Swan Lake with English National Ballet. She has been listed in the "100 Best Dancers in the World" by Dance Europe Magazine. In June 2013, she was invited to dance Erik Brühn's La Sylphide with Friedemann Vogel, principal with the Stuttgart Ballet, and Rolando Sarabia, international guest artist, at the Teatro dell Opera di Roma. Chalendar joined Boston Ballet in 2013 as a Second Soloist, and was promoted to Soloist in 2014 and Principal in 2016. She then could be seen as Gamzatti in Florence Clerc's La Bayadère, in some diverse work from Jorma Elo and Yury Yanowsky, as the 2nd Aria in Balanchine's Violin Concerto, in the lead role of La Gaité Parisienne as the Glove Seller, the Sugar Plum Fairy and the Snow Queen in The Nutcracker, Odette/Odile in Miko Nissinen's Swan Lake, Marguerite in Val Caniparoli's The Lady of the Camélias, Juliet in John Cranko's Romeo and Juliet. In 2019, Anaïs was invited to dance with Kammer Tänzler Flavio Salamanka during Mozart festival In Salzburg. And has also guested as Princess Aurora in Maina Gielgud's production of Sleeping Beauty with Joburg Ballet. She retired from the Stage in the role of Giselle in October 2019 in a special and last guest appearance with Joburg Ballet.

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**Heather Fryxell**  
*Orlando Ballet Faculty*

Heather Fryxell received her early dance training with Thomas Armour in Miami, Florida. Ms. Fryxell attended the University of Utah and Brigham Young University, majoring in English literature and educational psychology while on a full tuition talent scholarship. Ms. Fryxell then danced with the Atlanta Ballet before joining Southern Ballet Theatre (currently Orlando Ballet) as a principal dancer. During her eleven year tenure with the company, she also taught in the company's school and served as a lecture demonstration coordinator for the outreach program.

In her last year with Southern Ballet Theatre, Ms. Fryxell directed the School of Southern Ballet Theatre. In addition to these positions, she also created her own adaptive dance program, Movement Mentor, to teach children and adults of special abilities. Movement Mentor is now a part of the Ballet West education and outreach program. In 2000, Ms. Fryxell co-founded the Central Florida Ballet.

There she directed the school, the student company, and developed her adaptive dance program. Ms. Fryxell moved to Utah and joined the faculty of Ballet West Academy in 2005. She was later promoted to the position of Academy Principal.

Ms. Fryxell has danced the principal roles in all the great classical ballets, and she has also performed in Balanchine ballets and numerous contemporary works. Ms. Fryxell is now a community enrichment teaching artist for the Orlando Ballet.

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### **Sharon Story**

**Dean of Centre for Dance Education; Atlanta Ballet**



Sharon Story joined Atlanta Ballet after a professional dance career that spanned more than 20 years and included tenures with Joffrey Ballet, the School of American Ballet, New York City Ballet, Atlanta Ballet and ten years with Boston Ballet. Her Boston Ballet tenure included international tours with Rudolf Nureyev. In 1996, in addition to her role as ballet mistress, Story became dean of the Centre for Dance Education (CDE), which has rapidly grown to become one of the largest dance schools in the nation. The Centre for Dance Education is nationally recognized for its programs and community initiatives. Under Story's direction, the CDE achieved accreditation with National Association of Schools of Dance (NASD). She serves as president of the board of directors for NASD and is delighted to serve on many community and national boards. Story received the 2015 Women Making a Mark award from *Atlanta Magazine* and was featured in the *ArtsATL* Legacy Series in 2018. She is committed to providing a noncompetitive

atmosphere and access to dance education that is shaped by the community's needs, is innovative, and inspires the commitment and excellence that are the trademarks of Atlanta Ballet. She is very proud of the dancers who have studied at the Centre for Dance Education and continue to share their experiences onstage in the Atlanta Ballet company and around the world. She thanks her family for all their love and support during her career.

### **Maria Torija**

**BalletMet, Academy Director**



MARIA TORIJA, was born in Madrid, Spain. Dr. Torija began her ballet studies with Lola de Avila, Luis Fuentes and Carmen Roche. At the age of thirteen, she was awarded a Fulbright scholarship to study for three years at the School of American Ballet in New York. After a short stint with the Ballet Nacional de España Clásico, she began her 20-year career as a dancer with the Deutsche Oper Berlin ballet company, currently the Staatsballett Berlin. During her time in Berlin, Maria performed in solo and principal roles in numerous classic ballets, including works choreographed by George Balanchine, Maurice Bejart, John Neumeier, William Forsythe, John Cranko, Jiri Kilian and Kenneth McMillan among others.



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She holds a Bachelor's degree in Ballet Teaching, and graduated summa cum laude with a Master's and PhD in Performing Arts from the Universidad Rey Juan Carlos, in Madrid. She also has an extensive teaching resume. Beginning with the Opera Ballet of Deutsche Oper Berlin, she has served as a faculty member at the Palucca Hochschule für Tanz, Dresden. Maria has participated in seminars and has been invited to teach classes throughout Europe, Japan and Hong Kong and the United States. While on the faculty of the Miami City Ballet and Miami City Ballet School, Maria taught dancing as well as classes on the history of ballet and other associated topics. She organized and conceived a popular program for the Open Barre at the Miami City Ballet, inviting the public to see a demonstration of the progression of professional ballet training. Maria came to BalletMet as the Academy Director, in 2017 from Marin Ballet the same school where Artistic Director Edwaard Liang received his early training.