



ATLANTA, GA

February 8-11, 2024

**Class Venue: ATLANTA BALLET, MICHAEL C. CARLOS DANCE CENTRE
1695 Marietta Boulevard, NW Atlanta, GA 30318 Ph: 404-873-5811**

**Performance Venue: KENNESAW STATE UNIVERSITY DANCE THEATER
860 Rossbacher Way. Marietta, GA 30060**

*Inside the Joe Mack Wilson Student Center (Building A), house entrance is on the 2nd floor

TIME	Thursday February 8, 2024	LOCATION
3:00 PM	Check in Primary Division	Atlanta Ballet
3:30-5:00 PM	PRIMARY Technique Evaluation	Atlanta Ballet
4:30 PM	Check-In Junior Group One	Atlanta Ballet
5:15 - 6:45 PM	JUNIOR GROUP ONE Technique Evaluation	Atlanta Ballet
6:15 PM	Check-In Junior Group Two	Atlanta Ballet
7:00 - 8:30 PM	JUNIOR GROUP TWO Technique Evaluation	Atlanta Ballet



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TIME	Friday February 9, 2024	LOCATION
8:30 AM	Check in Senior Group One	Atlanta Ballet
9:00 - 10:45 AM	SENIOR GROUP ONE Technique Evaluation	Atlanta Ballet
10:15 AM	Check in Senior Group Two	Atlanta Ballet
11:00 - 12:45 PM	SENIOR GROUP TWO Technique Evaluation	Atlanta Ballet
Transition to Theatre Venue		
2:45 PM	Public Doors Open	KSU
3:00 - 3:30 PM	Open Stage for Primary Classical & Contemporary Divisions	
3:30 - 4:30 PM	PRIMARY CONTEMPORARY DIVISION	KSU
4:30 - 5:45 PM	PRIMARY CLASSICAL DIVISION	KSU
5:45 - 6:15 PM	Open Stage for Junior Group One Contemporary	KSU
6:15 - 8:00 PM	JUNIOR GROUP ONE CONTEMPORARY DIVISION	KSU
8:00 - 8:15 PM	Open Stage for Junior Group Two Contemporary	KSU
8:15 - 9:45 PM	JUNIOR GROUP TWO CONTEMPORARY DIVISION	KSU



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TIME	Saturday February 10, 2024	LOCATION
9:00 am	Doors Open	Atlanta Ballet
9:00 - 9:30 am	BalletMet Summer Audition Registration	Atlanta Ballet
9:30 - 11:00 am	BalletMet Summer Audition	Atlanta Ballet
11:00 am	Doors Open	KSU
11:15 - 11:45 am	Open Stage for Junior Group One Classical	KSU
11:45- 1:30 PM	JUNIOR GROUP ONE CLASSICAL DIVISION	KSU
1:30 PM	Lunch	KSU
1:30 - 2:00 pm	Open Stage for Junior Group Two Classical	KSU
2:00 - 4:15 pm	JUNIOR GROUP TWO CLASSICAL DIVISION	KSU
4:15 - 4:45 pm	Open Stage for Senior Group One Contemporary	KSU
4:45 - 6:45 pm	SENIOR GROUP ONE CONTEMPORARY DIVISION	KSU
6:45 - 7:30 pm	Dinner	KSU
7:00 - 7:30 pm	Open Stage for Senior Group Two Contemporary	KSU
7:30 - 9:30 pm	SENIOR GROUP TWO CONTEMPORARY DIVISION	KSU

***Dancers are welcome to participate in the BalletMet Audition, if it does not conflict with your competition/openstage times. To register for BalletMet Audition, you will need to do so on their academy website.**



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TIME	Sunday February 11, 2024	LOCATION
11:00 am	Doors Open	KSU
11:15 - 11:45 am	Open Stage for Senior Classical Group One	KSU
11:45 am - 2:30 PM	SENIOR CLASSICAL GROUP ONE DIVISION	KSU
2:30 PM	Lunch	KSU
2:30 - 3:00 PM	Open Stage for Senior Classical Group Two	KSU
3:00 - 5:45 PM	SENIOR CLASSICAL GROUP TWO DIVISION	KSU
5:45 - 6:30 PM	Dinner	KSU
6:00 - 6:30 PM	Open Stage for Ensemble Division	KSU
6:30 - 7:15 PM	ENSEMBLE DIVISION	KSU
8:00 - 8:30 PM	PANEL DISCUSSION FORUM	KSU
8:30 - 9:30 PM	AWARDS	KSU

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Atlanta Semi-Final Jury



Anaïs Chalendard

Nashville Ballet, Professional Programs Manager

Anaïs Chalendard 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, Chalendard moved to Karlsruhe to join the Badische Staatstheater under the direction of Birgit Keil, where she became a principal. There, among other leading parts, Chalendard premiered the leading role in Terence Kohler's *Anna Karenina* and Gamzatti in his *La Bayadère*.

Chalendard 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, Chalendard 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.

Chalendard 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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Victoria Schneider
The Harid Conservatory, Ballet Faculty

Victoria Schneider studied with Fred Danieli at the School of the Garden State Ballet in New Jersey. She danced professionally with the Garden State Ballet as a soloist, and with the Pennsylvania Ballet.

She then taught at the School of the Pennsylvania Ballet for seven years, before moving to Italy where she worked as principal teacher at La Scuola di Danza Classica in Florence. After returning to the U.S., she established the School of the Tampa Ballet and served as ballet mistress of the Tampa/Colorado Ballet.

Ms. Schneider studied the teaching syllabus of Russian Classical Ballet with her late husband, Jurgen Schneider, and with Janina Ciunovas. In addition, she completed the two-year pedagogy program at the Vaganova Academy of Ballet in St. Petersburg, Russia. (She is one of only three Americans to be certified through this prestigious and demanding program.) Her students have won major awards in numerous ballet competitions and can be found dancing in major ballet companies in the United States and abroad. Ms. Schneider has served as a jury member for the Japan Grand Prix and Taiwan Grand Prix ballet competitions since their inception. She remains active as a guest teacher.

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Sharon Story

Atlanta Ballet School, Dean of Education

Dean Story is currently in her 21st season with Atlanta Ballet. She joined Atlanta Ballet after a professional dance career that spanned more than 20 years, including tenures with Joffrey Ballet, the School of American Ballet, New York City Ballet, Atlanta Ballet, and ten years with Boston Ballet.

In 1996, in addition to her role as ballet mistress, John McFall's vision and mentorship brought Sharon to her current position as dean of the Centre for Dance Education, which has rapidly grown to one of the largest dance schools in the nation. The Centre for Dance Education is nationally recognized for great accomplishments in its programs and community initiatives. Under Sharon's direction, the Centre achieved accreditation with National Association of Schools

of Dance (NASD). Sharon is a member of the Board of Directors for NASD and is delighted to serve on many community and national boards.

Sharon received the 2015 Women Making a Mark award from Atlanta Magazine. She is committed to providing a noncompetitive atmosphere and access to dance education that is shaped by the community 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 on stage in the Atlanta Ballet company and around the globe. She thanks her family for all their love and support during her career.

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**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.

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.