



Houston, TX Timeline

DATE: January 22-25, 2026

ClassVenue:

Vitacca Ballet School for Dance
2821 W. 11th Street
Houston, TX 77008

Performance Venue:

Lillie and Roy Cullen Theater @ WORTHAM CENTER
501 Texas Street
Houston, TX 77204

TIME	Thursday, January 22, 2026	LOCATION
10am	Check in Primary Group One	VBSD
10:45-12:15	<u>Primary Group One Technique Evaluation Class</u>	VBSD
11:30am	Check in Primary Group Two	VBSD
12:15-1:45pm	<u>Primary Group Two Technique Evaluation Class</u>	VBSD
1:45-2:15pm	LUNCH	VBSD
1:30pm	Check in Junior Group One	VBSD
2:15-3:45pm	<u>Junior Group One Technique Evaluation Class</u>	VBSD
3pm	Check in Junior Group Two	VBSD
4-5:30pm	<u>Junior Group Two Technique Evaluation Class</u>	VBSD
5:30pm-6pm	DINNER	VBSD
5:15pm	Check in Senior Group One	VBSD
6-7:30pm	<u>Senior Group One Technique Evaluation Class</u>	VBSD
7pm	Check in Senior Group Two	VBSD
7:45-9:15pm	<u>Senior Group Two Technique Evaluation Class</u>	VBSD



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TIME	Friday, January 23, 2026	LOCATION
11am	Doors open to public	
11:15am	Open Stage ALL Primary Contemporary (20mins)	Cullen Theater
11:40-1:25pm	<u>ALL Primary Contemporary Division Competition</u>	Cullen Theater
1:30-2pm	LUNCH	Cullen Theater
2pm	Open Stage Senior Group One Contemporary (20mins)	Cullen Theater
2:20-3:50pm	<u>Senior Group One Contemporary Division Competition</u>	Cullen Theater
3:50pm	Open stage Senior Group Two Contemporary (20mins)	Cullen Theater
4:10-5:50pm	<u>Senior Group Two Contemporary Division Competition</u>	Cullen Theater
5:50pm	Open stage Large Ensembles (25mins)	Cullen Theater
6:15-8pm	<u>Large Ensemble Division Competition</u>	Cullen Theater
8pm	Open Stage Ensemble Group Two(20mins)	Cullen Theater
8:20-9:50pm	<u>Ensemble Group</u>	Cullen Theater



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TIME	Saturday January 24, 2026	LOCATION
10:30am	Doors Open to the public	Cullen Theater
10:40am	Open Stage Primary Group One Classical (20min)	Cullen Theater
11-12:15pm	<u>Primary Group One Classical Division Competition</u>	Cullen Theater
12:30-1pm	LUNCH	Cullen Theater
1pm	Open Stage Primary Group Two Classical (15mins)	Cullen Theater
1:20-2:30pm	<u>Primary Group Two Classical Division Competition</u>	Cullen Theater
2:30pm	Open Stage Junior Group One Contemporary (20mins)	Cullen Theater
2:50-4:30pm	<u>Junior Group One Contemporary Division Competition</u>	Cullen Theater
4:30pm	Open Stage Junior Group Two Contemporary (20mins)	Cullen Theater
4:50-6:30pm	<u>Junior Group Two Contemporary Division Competition</u>	Cullen Theater
6:30-7pm	DINNER	Cullen Theater
7pm	Open Stage Senior Group One Classical (20min)	Cullen Theater
7:20-9:20pm	<u>Senior Group One Classical Division Competition</u>	Cullen Theater



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TIME	Sunday January 25, 2026	LOCATION
9:30am	Doors Open to the public	Cullen Theater
9:40am	Open Stage Senior Group Two Classical (20mins)	Cullen Theater
10-12pm	<u>Senior Group Two Classical Division Competition</u>	Cullen Theater
12-12:30pm	LUNCH	Cullen Theater
12:30pm	Open stage Junior Group One Classical (20mins)	Cullen Theater
12:50-3pm	<u>Junior Group One Classical Division Competition</u>	Cullen Theater
3pm	Open Stage Junior Group Two Classical (20mins)	Cullen Theater
3:20-5:30pm	<u>Junior Group Two Classical Division Competition</u>	Cullen Theater
5:30-6pm	DINNER	Cullen Theater
6:30-7pm	Panel Discussion Forum	Cullen Theater
7-8pm	AWARDS	Cullen Theater

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Susan Bryant
Houston Ballet, Academy Faculty

Susan Bryant began her dancing career studying with Muriel Evans and Lisa Shaw in Hampton, Virginia. She continued her training at North Carolina School of the Arts and after graduation joined Houston Ballet's Ben Stevenson Academy. One year later Ms. Bryant was invited to join the company as a member of the Corps de Ballet. She attained the rank of Soloist and enjoyed a 20 year career dancing with Houston Ballet under the direction of both Ben Stevenson and current Artistic Director Stanton Welch. Ms. Bryant enjoyed featured roles in BenStevenson's Swan Lake, The Sleeping Beauty, Don Quixote, Dracula, Coppelia, Peer Gynt, Romeo and Juliet, Snow Maiden, Four Last Songs and Five Poems. She had featured roles in Sir

Fredrick Ashton's Les Patineurs, Sir Kenneth MacMillian's Elite Syncopations and Manon. Her contemporary roles included dancing in the world premiere of Paul Taylor's Company B at the Kennedy Center, Christopher Bruce's Cruel Garden, Glen Tetley's Daphnis and Chloe, The Rite of Spring, and Lux in Tenebris, Jiri Kylian's Sinfonietta and Symphony in D. Ms. Bryant also enjoyed roles in George Balanchine's La Valse, The Four Temperments, Agon, Serenade, and Symphony in C and Stanton Welch's Bruiser, Madame Butterfly, and Bolero. Upon her retirement in 2005, Ms. Bryant was invited by Artistic Director Stanton Welch to portray the role of the Queen in the world premiere of his new Swan Lake. She was also invited to teach in the Houston Ballet Ben Stevenson Academy where she continues to teach in the Upper School and in the Adult Open Class Program.



Davit Hovhannisyan
Milwaukee Ballet; Second Director

Davit Hovhannisyan began dancing at age six in his home country of Armenia. At age 10, he was accepted into the National Ballet School of Armenia on full scholarship, and by 16, he began his professional career with the Armenian National Ballet Company. Hovhannisyan then moved to the United States where he has received critical acclaim with numerous companies throughout the country. Hovhannisyan joined Milwaukee Ballet in 2004, where he has danced principal roles in many Michael Pink ballets, including Romeo in Romeo & Juliet, Basilio in Don Quixote, the title role in Dracula, Captain Hook in Peter Pan, Josef in Mirror Mirror, Prince Siegfried

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in Swan Lake, Franz in Coppélia, Captain Phoebus in The Hunchback of Notre Dame/Esmeralda and The Prince in Beauty and the Beast

(Continued from above) He has also had the pleasure of working with choreographers such as Lila York, Stephen Mills, Bruce Wells, Trey McIntyre, Margo Sappington, Kathryn Posin and Mark Godden. These collaborations have led to him dancing in various contemporary works, and principal roles such as Prince Solor in La Bayadère, Tamino in The Magic Flute, Moon Prince in Scheherazade and Oberon in A Midsummer Night's Dream.



Michelle Martin

Ballet Austin, Associate Artistic Director

Michelle Martin had her early dance training at the Alberta Ballet School and danced with the Alberta Ballet Company for four years before joining the Indianapolis Ballet Theatre (IBT) in 1982. While with IBT and, subsequently, the Hartford Ballet in Connecticut, she performed leading and soloist roles in *Romeo and Juliet*, *The Nutcracker*, *The Sleeping Beauty* and *The Moor's Pavane* as well as creating roles in many original works. Martin's teaching credits include guest-teaching engagements at schools and universities in Canada, South Carolina, Michigan, and throughout Indiana and Texas. She was on faculty at Butler University in Indianapolis for five years. Martin began her tenure with Ballet Austin in

1991 as a dancer with the Company and in 1992 she was appointed ballet mistress and curriculum director of the Academy. In 1999 she founded Ballet Austin II, Ballet Austin's apprentice program, providing professional development for the 10-member second company and designing educational programming for presentation in schools. Martin has served on the Texas Commission on the Arts advisory panel for Arts Education and is a recipient of the Austin Under Forty award for contributions in the area of the Arts and Entertainment. Martin was appointed associate artistic director of Ballet Austin in 2000.

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Nadia Pavlenko

International Guest Teacher/ International Ballet Academy Faculty

A native of Moscow, Russia, Nadia Pavlenko graduated from the Vaganova Ballet Academy in St. Petersburg (class of 1989) Following graduation, Ms. Pavlenko danced as a Soloist at the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre. Eloquent and expressive, as well as a classically graceful dancer, Ms. Pavlenko performed a long list of principal roles in major ballets including *The Sleeping Beauty*, *Swan Lake*, *Giselle*, *Paquita*, *Coppélia*, *Don Quixote* and many others. She toured Russia, Germany, Italy and the United States. Ms. Pavlenko continued her education at the Rimsky-Korsakov St. Petersburg State Conservatory. She is known as a talented and extremely dedicated pedagogue who has been teaching classical ballet for the past 25 years. Ms. Pavlenko served as Principal of the Ballet West Academy in Salt Lake City, Utah from August 2016-May 2017 and was the Artistic Director of International Ballet Academy (IBA) in Cary, North Carolina from August

2017-May 2025. While serving as Artistic Director of International Ballet Academy, Ms. Pavlenko received the Outstanding Teacher Award from YAGP in 2015, 2017, 2023 and the ADC IBC Outstanding Teacher Award in 2018. Under her direction, International Ballet Academy was recognized as YAGP Outstanding School in 2018-2022, 2024 and 2025 and as ADC IBC Outstanding School Award in 2017, 2019-2024. Ms. Pavlenko's students are currently dancing in professional companies and schools throughout the United States and Europe such as Bayerisches Staatsballett, Stuttgart Ballet, San Francisco Ballet, The Royal Ballet School, English National Ballet School, John Cranko, Tanz Akademie Zurich, San Francisco Ballet School and Houston Ballet Academy



Dalia Rawson

Director of The New Ballet School

Dalia Rawson is the Director of The New Ballet School and The New Ballet Studio Company in San Jose, CA. From 1991 to 2006, Rawson performed a



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wide variety of leading roles as a dancer with Ballet San Jose and Cleveland-San Jose Ballet. Rawson began teaching at BSJ School in 2000, and was named Ballet Mistress in 2007, Principal in 2012, and Director in 2014. In 2013 Rawson was awarded a Fellowship from the New York Choreographic Institute, an affiliate of New York City Ballet. An ABT Certified Teacher, who has successfully completed the ABT Teacher Training Intensive in Primary through Level 7 of the ABT National Training Curriculum, Rawson is also a member of the ABT Artistic Board of Examiners. In 2016, Rawson's production of *The San Jose Nutcracker* premiered to sold out houses and critical acclaim. About the work, Tad Malone of *The San Jose Metro* said, "Ultimately, this show's captivating success comes down to the meticulous and inspired vision of The New Ballet School's executive director and choreographer, Dalia Rawson. The routines were intricate, graceful – oftentimes unfurling into each other in remarkably fluid transition."