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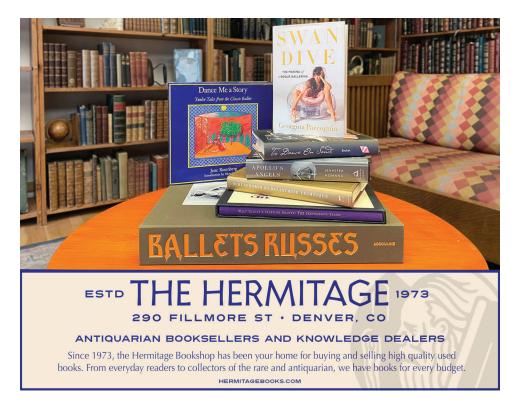






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#### FROM THE ARTISTIC DIRECTOR

The greatest stories are often told without words, and the universal language of ballet speaks volumes. It's a privilege to welcome you to Colorado Ballet's 65th season, where the stories from the page translate seamlessly to the stage, traversing 19th century Transylvania to glamorous 1920s New York City to enchanted woods and worlds beyond your imagination.

We begin the season with a haunting fan favorite: in a thrilling fusion of drama, athleticism, and theatrical flair, Michael Pink's *Dracula* is an electrifying start to a season of powerful storytelling.

This season honors the expressive power of ballet—its ability to move, to awe, to inspire and to unite us through beauty, strength and artistry. From beloved timeless classics like *The Nutcracker* and the return of *A Midsummer Night's Dream* with fantastical new sets & costumes, our 2025/2026 season features a dynamic repertoire designed to captivate, connect and uplift. With 40 professional dancers—our largest Company ever—we are poised to continue pushing artistic boundaries and expanding ballet's reach across Colorado.

Thank you for your enduring support. Welcome to our 65th season – let the dance begin.

Enjoy the performance,

Hil Boggs
Artistic Director



#### FROM THE EXECUTIVE DIRECTOR

It's a pleasure to welcome you back for another unforgettable season. Colorado Ballet is honored to continue our tradition of presenting world-class ballet, and we're more inspired than ever to share this extraordinary art form with you.

The productions in this milestone season will take your breath away in the best way possible, beginning with Michael Pink's *Dracula*, to innovative works like *The Great Gatsby* and the world premiere of a new creation by Yoshihisa Arai alongside *The Rite of Spring* as part of our annual repertory program, *MasterWorks*.

Last season, our performances, outreach programs and educational initiatives reached more people than ever—from classrooms across Colorado to our home at the studios of the Armstrong Center for Dance, where students of all ages can discover the joy of movement at Colorado Ballet Academy.

Whether you're returning to the Ellie Caulkins Opera House or joining us for the first time, your support helps Colorado Ballet continue to thrive: subscriptions, ticket purchases, donations and event attendance propel every pirouette and pas de deux. Thank you for being a vital part of our community.

With gratitude to our generous sponsors, donors and loyal patrons like you, cheers to a continued legacy of excellence at Colorado Ballet.

Thank you,



Front cover features Sarah Tryon & Mario Labrador by Rachel Neville. Program design by Christopher Hernandez.



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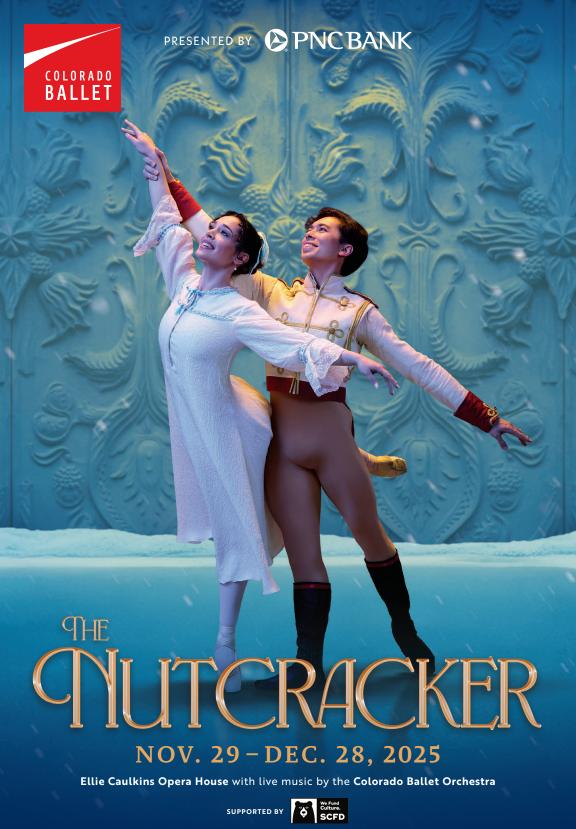


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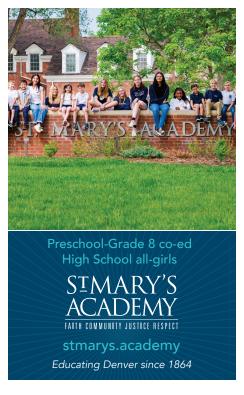




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With a number of artists among its own ranks, Richards Carrington has a deep passion and respect for the arts as a powerful tool of self-expression, cultural identity and preservation, and social commentary. We understand the need for art, and we cherish the way it enriches lives and communities. It is indeed "the way out of the wilderness."

As we proudly serve our hometown of Denver, we are proud to be the presenting sponsor of the Colorado Ballet's *Dracula*. We are grateful for opportunity to sponsor this bone chilling, gothic drama to our community. We hope you enjoy the show!

Richards Carrington

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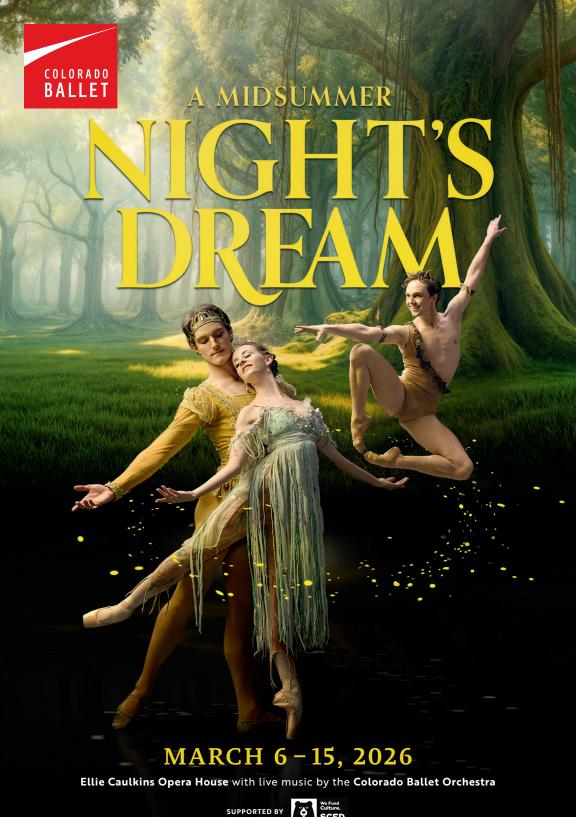
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Colorado Ballet productions are made possible in part by funding from the citizens of the Scientific & Cultural Facilities District. The Dancers of Colorado Ballet are represented by The American Guild of Musical Artists, AFL-CIO; the union that represents Artists in the fields of opera, ballet, modern dance, and choral presentations.





# DRACULA

## ELLIE CAULKINS OPERA HOUSE OCTOBER 3-12, 2025

Choreography Michael Pink
Music Philip Feeney
Staged Lorita Travaglia and Maria Mosina
Sets and Costumes Lez Brotherston
Lighting Design David Grill

World premiere Sept. 16, 1996, Bradford Alhambra, England

Original production directed by Christopher Gable and Michael Pink

#### **SYNOPSIS**

#### Act I, Prologue

Jonathan Harker's mind is flooded with images of his terrifying experience in Transylvania...in his delirium his ravings have been dreadful – of wolves and poison and blood, of ghosts and demons...

## Act I, Scene 1: The Woods Charing Cross Station, London

Mina and Dr. Van Helsing accompany Harker to the station as he sets off on his journey to see Count Dracula in Transylvania, where he is to conduct the Count's purchase of properties in England. A mental patient, Renfield, being escorted through the station, causes a disturbing incident.

## Act I, Scene 2: Transylvania

Harker arrives in Transylvania, where he watches as villagers enact a violent ritual of sacrifice to protect their village from the dangers that threaten on All Souls Night. The ceremony is interrupted by a sinister figure, Count Dracula's coachman. Despite the desperate appeal of a bereaved woman, Harker continues his journey to Dracula's castle.

#### Act I, Scene 3: Count Dracula's Castle

The Count welcomes Harker into his home and, having made him comfortable, withdraws. Harker sinks into a reverie and is visited by three women who both fascinate and terrify him. His seduction is interrupted by an enraged Count Dracula who distracts the vampire women with a live blood offering. Count Dracula now begins his domination of the helpless Harker. As the climax of their union approaches, Harker's scream of terror wakes him from his nightmare, and he finds himself in the sanatorium with his wife's arms around him.

#### 20 minute intermission

#### Act II, Scene 1: Winter Garden at the Grand Hotel in Whitby

At a Tea Dance in the Grand Hotel, Mina's friend Lucy dances with her suitors, while unbeknownst to them, a Russian ship approaches with a sinister and dangerous cargo. Only Harker is sensitive to the impending danger. A violent storm interrupts the dance, breaking open the windows, and at the height of its fury, the figure of Count Dracula appears on the terrace. The hotel guests are unaware of his presence, but Lucy is drawn to him. As the sound of the storm returns, Count Dracula disappears and Lucy is discovered dazed and almost unconscious.

#### Act II, Scene 2: The Sanatorium

Lucy is taken to Dr. Van Helsing's clinic, where her anxious fiancé and her friends visit her. As they leave for the night, Van Helsing, who has noticed the strange puncture marks on Lucy's neck, takes the precaution of surrounding her with wild garlic. This does not prevent a second visit from Count Dracula. Later that night, Lucy's body is discovered on the floor of her bedroom. The heartbroken men grieve over the loss of this beautiful young woman. As her fiancé places a crucifix on her lips, Lucy attacks him violently before escaping into the night. She has become Nosferatu, one of the undead.

#### 20 minute intermission

#### Act III, Scene 1: Mina's Room

Mina, alone in the sanatorium, thinks of the terrible danger that is hovering over them all. After the departure of the men she and Van Helsing are startled by the escaped mental patient, Renfield, who attacks Van Helsing and draws blood before being overpowered by the wardens. Concerned for Renfield's suffering, Mina tries in vain to comfort and understand him. As she waits anxiously for the return of the men, she imagines with horror what her friend Lucy has become.

The men fail in their attempt to find Count Dracula, but later that night, as Harker sleeps, the Count enters Mina's room. Van Helsing discovers them as Count Dracula suckles Mina with his own lifeblood. Van Helsing has no power to prevent the Count from escaping and taking an unconscious Mina with him.

Count Dracula has chosen to celebrate his union with Mina in the vault at Carfax Abbey. His heart-beat is the pulse that summons the Nosferatu to the ceremony. Renfield has become the sacrifice, and it is his blood that links the undead as they dance in adoration of their master. As the celebrants prepare for the consummation of the ritual, an explosion blasts through the crypt and daylight floods into the vault. Count Dracula can withstand the light but his power is diminished and his adversaries pursue him, finally driving a stake through his heart. The survivors are left to come to terms with their experience of this collaborative project that required an open mind, an open heart, a fantastical spirit and an unrestrained imagination.

#### GUEST ARTISTS & DESIGNERS



#### Michael Pink, Choreographer

Michael Pink is the longest-serving artistic director in Milwaukee Ballet history. Since joining the organization in December 2002, he has collected many accolades and established an exciting artistic vision for the Company. Pink is known internationally for his theatrical productions including Dracula, Esmeralda, Swan Lake, Giselle, The Sleeping Beauty, Cinderella, Romeo & Juliet, La Bohème, Don Quixote, Mirror Mirror, Dorian Gray, Beauty and the Beast, and The Nutcracker: Drosselmeyer's Imaginarium which have been hailed as "Classical Ballet for the 21st Century." His production of Peter Pan signified a major landmark in the Company's history and was broadcast nationally by PBS in 2014. He opened the doors of Milwaukee Ballet's new home in the Third Ward, the Baumgartner Center for Dance, in September 2019 in conjunction with the organization's 50th Anniversary Season, which he views as his lasting legacy with the organization. Pink trained as a classical dancer at The Royal Ballet School and danced with English National Ballet. He was the founding director of Ballet Central in London and the associate artistic director of Northern Ballet in England.



#### Philip Feeney, Composer

The British composer and pianist Philip Feeney studied at Cambridge and the Accademia di Santa Cecilia in Rome. His compositions range from full-length orchestral ballet scores to electro-acoustic soundscapes, jazz and hip hop scores. For Northern Ballet in the UK he has provided eight full-length scores. With Michael Pink he has collaborated on full-length narrative ballets from Dracula (originally created for Northern Ballet) to those for Milwaukee Ballet: Peter Pan (2010), Mirror Mirror (2014), The Picture of Dorian Gray (2016) and Beauty and the Beast (2018). The Cellist, for the Royal Ballet in London, is the latest in a series of collaborations with Cathy Marston, following Jane Eyre and Victoria for Northern Ballet, together with The Suit for Ballet Black and Snowblind (San Francisco Ballet). For American Ballet Theatre he worked with Alexei Ratmansky on Of Love and Rage.



#### David Grill, Lighting Designer

David Grill is a Drama Desk Nominee, fourteen-time Emmy Award Nominee and five-time Primetime Emmy Award winner. He also won a 2015 and 2016 Telly Award for his Lighting. Broadway Musical and Dance credits include Bob Fosse's Dancin', The American Dance Machine, works for the Milwaukee Ballet, Atlanta Ballet, Colorado Ballet, Ballet Met, Houston Ballet, Kansas City Ballet, Northern Ballet Theatre, Cincinnati Ballet, Royal Winnipeg Ballet and Numerous Choreographers. Mr. Grill is also responsible for lighting the Drew Barrymore Show, the New York Philharmonic, also provides Lighting Direction for the National Memorial Day and July 4th Concerts on PBS and for over 17 Super Bowl Half-time Shows. He has been featured in numerous publications and is an Associate Professor and Co-Chair of the Design/Technology Program at Purchase College, State University of New York.



#### Gregory K. Gonzales, Guest Artist

Gregory Gonzales graduated from the University of Northern Colorado with a degree in Sports Fitness/Kinesiology and Dance. He was a scholarship recipient and won the Best Dancer Award while there. Gregory was a Principal Dancer with the Colorado Ballet and Resident Choreographer and now works with the company as a Resident Guest Artist. He was adjudicated by the Society of American Fight Directors for stage combat and has choreographed fight scenes for ballet, theater, opera and film. Gregory is also a musician and has played guitar and bandoneon for the Natural Tango Orquesta Tipica. He is also a recipient of The Legends of Dance Award for 2019 from the Dance Archive University of Denver. Most of all, Gregory loves to perform and dance!

## ARTISTIC STAFF



#### Gil Boggs, Artistic Director

Gil Boggs began his dance career with the Atlanta Ballet. He joined American Ballet Theatre in New York in 1982 and was promoted to soloist dancer in 1984 and principal dancer in 1991. Boggs was a member of the company for 17 years. Boggs also performed with the Twyla Tharp Dance Company, Baryshnikov and Company, Nureyev and Friends, and made several guest appearances around the world. During his career with ABT, he was recognized as both an accomplished virtuoso and one of the company's most popular performers. Boggs has worked with numerous noted choreographers, including Agnes de Mille, Sir Kenneth MacMillan, Paul Taylor, Mark Morris, Jerome Robbins and Merce Cunningham and has an extensive performance repertoire of both classical and contemporary works. Boggs accepted the position of Artistic Director with Colorado Ballet in the Spring of 2006. In Boggs' tenure with Colorado Ballet, he has restaged full-length productions of Swan Lake, The Sleeping Beauty, Giselle, Don Quixote and Coppélia along with adding new full-length productions of Romeo & Juliet, Cinderella, Peter Pan, Jekyll & Hyde, Lady of the Camellias, and Casanova. Boggs has also presented 19 world premieres including commissioning the full length Wizard of Oz, and 32 Colorado Ballet premieres by such renowned choreographers as Twyla Tharp, Lar Lubovitch, Anthony Tudor, Michael Pink, Val Caniparoli, Dwight Rhoden, and Amy Seiwart.



#### Sandra Brown, Assistant to the Artistic Director/Ballet Master

Sandra Brown joined American Ballet Theatre in 1987 under Mikhail Baryshnikov's directorship, performing with the company until 2003. She danced numerous full-length classical principal roles and earned acclaim for her leading contemporary work, including the world premiere of Desdemona in Lar Lubovitch's Othello. Chosen by Baryshnikov to choreograph for ABT's Choreographic Workshop, she also appeared in film productions of Romeo and Juliet, Le Corsaire, and the documentary Ballet, as well as the movies Center Stage and The Company. In 1994, she starred as Louise Bigelow in the Tony Award-winning Broadway revival of Carousel. After leaving ABT in 2003, Brown freelanced as a performer, teacher, and choreographer, including guest performances at the Vail International Dance Festival and work with the ABT Summer Intensive. In 2006, she joined her husband, Gil Boggs, at Colorado Ballet, where she has served as Ballet Master. At Colorado Ballet, Brown has helped stage full-length classics and contemporary works, including ballets by Lubovitch, Tharp, Rhoden, Tippet, and Liang. She has choreographed numerous original works, including The Last Beat (2014), created for Colorado Ballet to music by DeVotchKa, and has contributed extensively to the company's productions and annual Bal de Ballet.



#### Lorita Travaglia, Ballet Master

Lorita Travaglia is originally from New Zealand and trained at the National School of Ballet and the Royal Ballet School in London. She began her professional career with the Berlin Ballet, where she danced for six years before moving to the United States. In the U.S., Lorita performed with Princeton Ballet, Boston Ballet, Atlanta Ballet, and International Ballet Rotaru, dancing solo and principal roles in a wide repertoire. Some of her favorite roles include Odette/Odile in Swan Lake, Swanhilda in Coppélia, Cinderella, Sugarplum Fairy in The Nutcracker, and Paquita. Returning to New Zealand in 1992, Lorita continued guest performances and worked with Company Z, a contemporary dance company. She began teaching in 1988 and studied the Vaganova method. As principal teacher of a professional training program in Auckland, she later founded a similar program in Fort Collins, Colorado. Lorita joined Colorado Ballet in 1999 as director of the Apprentice Program and company repetiteur, becoming ballet master in 2006. Her choreography for Colorado Ballet includes Equanimity, Aspects, Pictures at an Exhibition, Piazzolla, and The Angel of Buenos Aires. She also choreographed a full-length The Nutcracker for Canyon Concert Ballet. In addition to dance, Lorita graduated from the Colorado School of Traditional Chinese Medicine in 2000 and maintains a private practice in Denver. She is also an avid tango dancer and Creative Director of Parasol Arts.



#### Maria Mosina, Ballet Master

Maria Mosina was born in Moscow and graduated from the Bolshoi Ballet Academy in Russia. Upon graduation, Maria joined the Bolshoi Ballet Grigorovich Company and immediately was chosen for principal roles. She toured the world appearing on all major European, American, African and Asian stages. In 1995, Maria was invited by Colorado Ballet to join as a leading principal dancer. She performed all major parts in classical productions and also had the chance to show her talent in neoclassical, modern and contemporary choreographed master pieces. Maria was a featured dancer on the cover of Dance Magazine and has been featured in other magazine articles. She holds a bachelor's degree in methodology and pedagogy from the Moscow State Academy of Choreography. She is also an active ballet instructor throughout the United States. She participated as a master teacher and judge for the Youth American Grand Prix. Maria performed leading roles in all major productions as a member of the Company, as well as a guest artist with many other festivals, galas, and companies. After 21 seasons as a principal dancer with Colorado Ballet, she retired at the end of the 2016/2017 season. She has now joined the artistic staff of the company.

# ARTISTIC STAFF



#### Adam Flatt, Music Director & Principal Conductor

Adam Flatt has served as Music Director and Principal Conductor of Colorado Ballet since 2007, conducting hundreds of performances in the Ellie Caulkins Opera House leading the acclaimed Colorado Ballet Orchestra. Well known to Colorado audiences, Adam also served as Associate Conductor of the Colorado Symphony Orchestra where he led over 250 concerts in a five-year tenure, as Music Director of the Denver Philharmonic, and as Music Director of the Denver Young Artists Orchestra for seven years, leading that orchestra at home in Denver and on international tours. In addition to his work at Colorado Ballet, Adam is Music Director of the Newport Symphony Orchestra on the Oregon coast, and the Tuscaloosa Symphony Orchestra. As a guest conductor he leads performances with symphony orchestras, ballet companies and opera companies all over the United States. He has served on the musical faculties of both the Rocky Ridge Music Center and Summerfest at the Curtis Institute of Music. Adam Flatt has his bachelor's degree in music with honors from the University of California at Berkeley, and his master's degree in conducting from the Indiana University School of Music. Adam Flatt and his family make their home in Denver.



Principal

Cello

Lora Stevens

Jeff Watson

Charles Lee, Principal

#### Catherine Sailer, Associate Conductor

Catherine Sailer, Director of Choral Studies at the University of Denver, conducts the Lamont Chorale, Lamont Women's Chorus, and the Evans Choir. She is also Associate Conductor of the Colorado Ballet Orchestra. In 2005, she won the prestigious Robert Shaw Fellowship, awarded by Chorus America and supported by Warner Brothers and the National Endowment for the Arts. She also earned first place in the American Choral Directors Association Conducting Competition. Sailer has conducted ensembles including the Atlanta Symphony Chorus and Orchestra, Northeastern Pennsylvania Philharmonic, Santa Fe Symphony Orchestra, Beijing Symphony Orchestra, and the National Opera of China. She has been a conducting fellow with the Dale Warland Singers, Kansas City Chorale, Chicago Symphony Chorus, Carnegie Hall Workshop Chorus, and the Orchestra of St. Luke's. Her collaborations include working with renowned singers William Warfield and Marilyn Horne, and conductors Leonard Slatkin, Victor Yampolsky, Marius Szmolij, Stephen Alltop, David Amram, Tan Dun, David Fanshawe, and Marin Alsop. She conducted at the National Conducting Institute with the National Symphony Orchestra and at the Oregon Bach Festival under Helmuth Rilling. Sailer earned her Doctor of Music with honors in conducting from Northwestern University, and her Bachelor's and Master's degrees in Piano Performance and Conducting from the University of Denver.

# COLORADO BALLET ORCHESTRA

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Mark Foster, Principal

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April Johannesen



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Mario Labrador (he/him)
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Leah McFadden Principal Dowagiac, Michigan



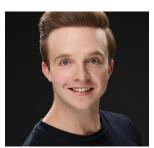
Christophor Moulton (he/him)
Principal
Colorado Springs, Colorado



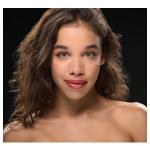
Jessica Payne (she/her)
Principal
San Clemente, California



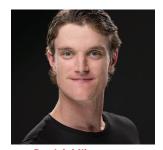
Jonnathan Ramirez (he/him)
Principal
Cali, Colombia



Bryce Lee (he/him)
Soloist
Mission Viejo, California



Ariel McCarty (she/her)
Soloist
Allen, Texas



Patrick Mihm (he/him)
Soloist
Dubuque, Iowa



Jeremy Studinski (he/him)
Soloist
Broomfield, Colorado



Kevin Gaël Thomas (he/him)
Soloist
Cannes, France

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Sarah Tryon (she/her)
Soloist
Sudbury, Ontario, Canada



Alexandra Wilson (she/her)
Soloist
Highlands Ranch, Colorado



Liam Hogan (he/him)

Demi-Soloist

Houston, Texas



Ever Larson (she/her)
Demi-Soloist
Chicago, Illinois



Christopher Mitchell (he/him)

Demi-Soloist

Denver, Colorado



Mackenzie Dessens Studinski (she/her) Demi-Soloist



Sara Thomas (she/her)

Demi-Soloist

Bucks County, Pennsylvania



Kenny Allen (he/him)
Corps de Ballet
Denver, Colorado



Joshua Allenback (he/him)
Corps de Ballet
Pueblo, Colorado



Catherine Aoki (she/her)
Corps de Ballet
Ogden, Utah



Cato Berry (he/him)
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Seattle, Washington



Lily Bines (she/her)
Corps de Ballet
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Mylie Buck (she/her)
Corps de Ballet
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Leopold Foster (he/him)

Corps de Ballet

Princeton Junction, New Jersey



Alexandra Gilliom (she/her)

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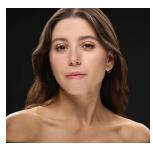
Denver, Colorado



Sheridan Guerin (she/her)
Corps de Ballet
Cedar Hill, Texas



Catherine McGregor (she/her)
Corps de Ballet
Jacksonville, Florida



Stefanee Montesantos (she/her)

Corps de Ballet

Hinsdale, Illinois



Santiago Paniagua (he/him)
Corps de Ballet
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Sonata Ross (she/her)
Corps de Ballet
Fort Collins, Colorado



Tate Ryner (they/them)
Corps de Ballet
Littleton, Colorado



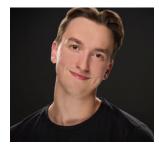
Lili Travaglia (she/her)
Corps de Ballet
Denver, Colorado



Cruz Vining (he/him)
Corps de Ballet
Phoenix, Arizona



Lily Hagan (she/her)
Apprentice
Wyckoff, New Jersey



Alexander Holms (he/him) **Apprentice** Trunbull, Connecticut



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Justin Pidgeon (he/him) **Apprentice** Houston, Texas

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In alphabetical order: Ryan Andrews, Noelle Burtschi, Emma Chen, Ella Gozdieski, Nicolas Halstead, Jordan Henry, Emmanuelle Hendrickson, Tiffany Hopkins, Lydia Jones, Madelyn Lehrman, Bailey Marie, Daelen Marott, Sarah Claire Martin, Poppy Martinez-Cox, Annalise Palmieri, Nura Parikh, Lydia Salazar, Natalie Taylor, Cobin Tonsmeire





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We gratefully acknowledge the generous individuals who have included Colorado Ballet in their estate plans.

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October 3, 7:30 pm Dairy Arts Center Boulder

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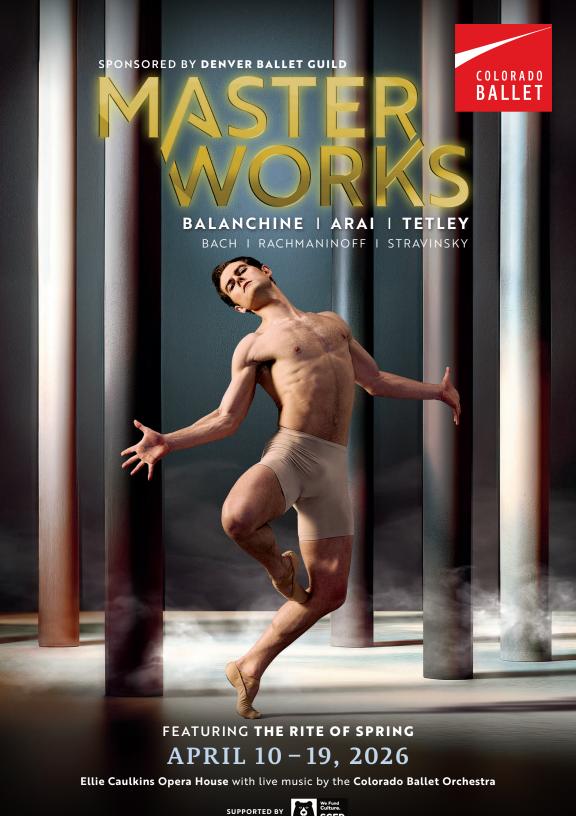
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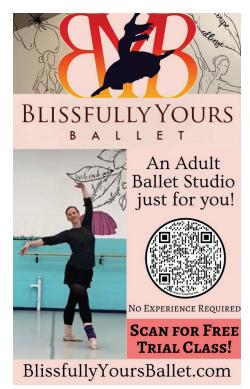




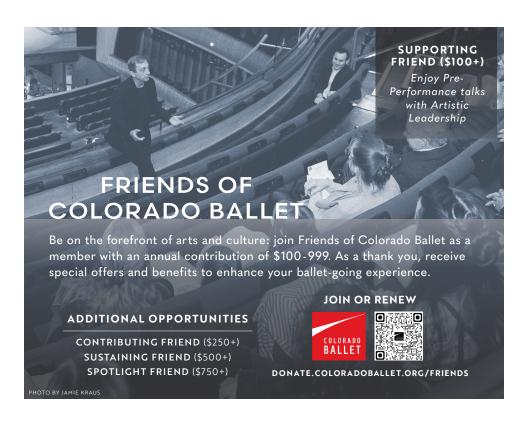


















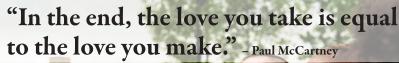


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