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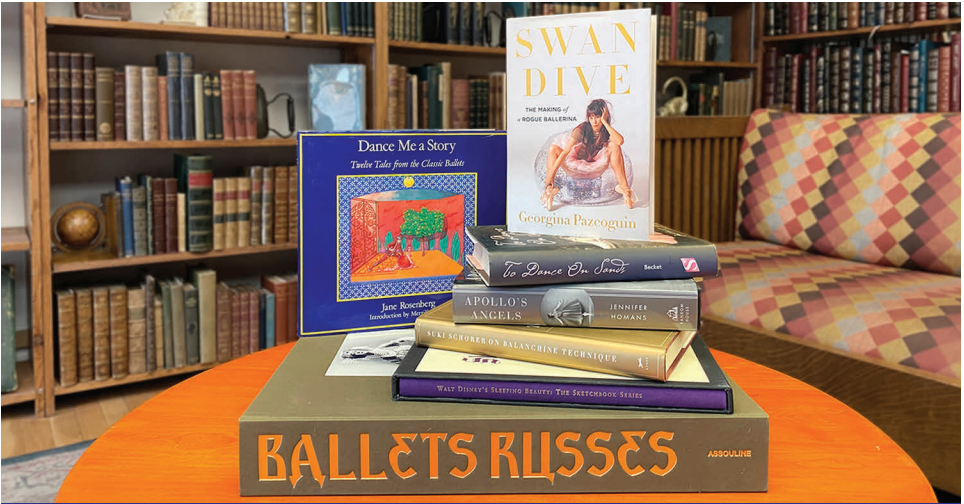
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Thank you for joining us for *Don Quixote*, one of the most entertaining ballets in the classical canon. Based on Miguel de Cervantes' beloved story, *Don Quixote* returns to our stage for the first time since 2019.

What makes this ballet such a thrill to present is its extraordinary balance of high-energy comedy, rich storytelling, and incredible choreography. The character development gives our dancers the opportunity to bring vivid personalities to life, while the Spanish-inspired dancing challenges them with dazzling displays of technique, athleticism, and artistry.

Originally choreographed by Marius Petipa, the father of classical ballet, *Don Quixote* marks his first collaboration with the composer Ludwig Minkus. Their partnership would go on to produce some of the most celebrated works in ballet history. In *Don Quixote*, Petipa's deep appreciation of Spanish dance and culture, paired with Minkus' vibrant score, creates a work that remains one of the most adored ballets in the classical repertoire.

 **Gil Boggs**
Artistic Director



FROM THE EXECUTIVE DIRECTOR

Dear Friends,

As we welcome you to *Don Quixote* and the start of Colorado Ballet's 66th season, I want to thank you for being part of our community. Last season was the highest-attended season in our history, a milestone made possible by our audiences, donors, volunteers, and patrons. We look forward to continuing our extraordinary growth this season with more performances, expanded sensory-friendly programming, and a larger company of professional dancers, allowing us to reach and inspire even more people through the power of dance. Your support allows us to bring beloved classics like *Don Quixote* to the stage.

At every performance, *Don Quixote* comes to life through the dynamic partnership of our dancers and the Colorado Ballet Orchestra, performing Ludwig Minkus' vibrant score live. One of ballet's most influential composers, Minkus created music that captures the spirit of Spain. Drawing inspiration from Spanish dance traditions such as the seguidilla and fandango, the score is filled with energetic rhythms and memorable melodies.

Thank you for joining us for this spectacular celebration of music and dance. Your presence and support make performances like this possible.

 **Sameed Afghani**
Executive Director

Front cover Leah McFadden
and Liam Hogan
by Rachel Neville.
Program design by
Christopher Hernandez.



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1993 Production of Don Quixote, photo by Terry Shapiro



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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.



Presented in memory of **Frank & Roselyn Hopkins**

DON QUIXOTE

Ellie Caulkins Opera House

October 2-11, 2026

Choreography Marius Petipa

Music Ludwig Minkus

Sets and Costumes Santo Loquasto

Lighting Design Todd Elmer

Libretto by Marius Petipa, based on episodes

from Miguel de Cervantes' *Don Quixote*

Staged by Gil Boggs, Sandra Brown, Lorita Travaglia, and Maria Mosina

Premiered December 26, 1869, at Bolshoi Theatre in Moscow, Russia

Production courtesy of American Ballet Theatre

SYNOPSIS

Prologue

Driven by the vision of Dulcinea, Don Quixote begins his adventures with his trusty squire, Sancho Panza, in tow.

Act I: Sevilla

A marketplace in Seville. Kitri, Lorenzo's daughter, is in love with Basilio. Much to her chagrin, she learns of her father's plans to marry her to Gamache, a foppish nobleman. Don Quixote and Sancho Panza enter the village, causing great commotion. Noticing Kitri, Don Quixote wonders if he has, at last, found his Dulcinea, the woman of his dreams. At the height of merriment, Kitri and Basilio, aided by their friends, Espada and Mercedes, sneak off followed by Don Quixote and Sancho Panza. Gamache and Lorenzo attempt to pursue the young couple.

Act II, Scene 1: Romani Camp

Don Quixote and Sancho Panza discover the fleeing couple in a lively Romani camp. All are inspired by the romance of the night. As the vision of Dulcinea appears to him, Don Quixote realizes Kitri is not his "ideal," but indeed belongs with Basilio. Suddenly the wind gains momentum. Don Quixote foolishly attacks a windmill, believing it to be a giant threatening Dulcinea's safety. Failing miserably, he collapses into a deep sleep.

Act II, Scene 2: The Dream

Don Quixote has an enchanted dream of beautiful maidens in which the image of Kitri symbolizes his Dulcinea.

20-minute intermission

Act II, Scene 3: Sunrise

Awoken from his dream by Sancho Panza, Don Quixote is sympathetic to the plight of the young lovers. Don Quixote attempts to lead Lorenzo and Gamache astray in their search for the young lovers.

Act II, Scene 4: A Tavern

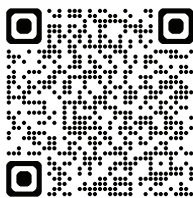
Kitri enters with Basilio and they join in the dancing. Lorenzo and Gamache enter looking for Kitri. Basilio draws a knife and pretends to stab himself. Kitri implores Lorenzo, her father, to unite her with Basilio as his dying last wish, but Lorenzo refuses. Don Quixote appears with Sancho Panza and challenges Lorenzo for refusing a man's dying wish. Lorenzo then agrees to unite Basilio and Kitri. At this moment Basilio returns to life, admitting he was only playing a joke. Triumphant, Kitri leaves to prepare for marriage while Don Quixote and Basilio salute Lorenzo and Gamache for stoically accepting the inevitable.

15-minute intermission

Act III: The Wedding

The village celebrates the marriage. Don Quixote congratulates the couple, bids them a warm farewell, and resumes his everlasting adventures.

Don Quixote Visual Storybook



To help you learn the story, our visual storybook pairs photos with key plot points.

Courtesy of our Education & Community Engagement team.

GUEST ARTISTS & DESIGNERS



Carlos Molina, Guest Artist

Carlos Molina was born in Cali, Colombia. He started his studies at the age of 10 at the Instituto Colombiano de Ballet Clasico "Incolballet" in Cali, where he obtained his Certificate as a Professional Dancer after 8 years of training. He also trained at the Houston Ballet Academy in Texas for one year. In 1992, Carlos joined The Ballet de Cali Company in Cali-Colombia, where he danced as part of the Corp de Ballet. In 1994, he joined the the Hartford Ballet in Connecticut as a Principal Dancer and danced with the company for 4 years. Carlos is the Winner of the first Igor Youskevitch Award given at the New York International Ballet Competition in 1996. During the 1997-1998 season, while still with the Hartford Ballet, Carlos also danced with American Ballet Theatre in NY. In 1998, he joined American Ballet Theatre full time where he was promoted to soloist in 2001. In ABT, performed numerous soloist and principal roles. In 2004, Carlos joined the Boston Ballet as a principal dancer, where he danced for 6 years. After that Mr. Molina danced as freelance principal dancer for many years.



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!



Todd Elmer, Lighting Design

Mr. Elmer joined Colorado Ballet in 2008, bringing extensive experience in lighting design for theatre, opera, dance and ballet. From 1984-94 he toured nationally and internationally while based in New York. His roles included Lighting Director for American Ballet Theatre, Baryshnikov's White Oak Dance Project and Wes Chapman's American Ballet; Production Stage Manager for three Festival on Ice U.S. tours; and Lighting Supervisor for ABT II. He has worked in 35 US states and 12 foreign countries. He lived in New Mexico for over thirty years where his long-term clients included Aspen Santa Fe Ballet, the Wheelwright Museum of the American Indian, and the New Mexico School for the Arts. He began his ballet career in 1982 lighting the School of American Ballet annual performances at Lincoln Center. A collaboration that lasted 37 years. Other companies he has worked with include Louisville Ballet, Oregon Ballet Theatre, Santa Fe Opera and Yale Repertory Theatre.



Santo Loquasto, Set & Costumes Designer

International designer for theatre, film, dance, and opera. He has worked with most major international dance companies and has collaborated with Mark Morris, Jerome Robbins, Agnes de Mille, Glen Tetley, John Cranko, Helgi Tomasson, Kenneth MacMillan, James Kudelka, Mikhail Baryshnikov, Twyla Tharp, and Paul Taylor. For his work on Broadway, he has received four Tony Awards and 24 nominations. Among his 80 Broadway productions: *The Cherry Orchard*, *Cafe Crown*, *American Buffalo*, *Grand Hotel*, *Ragtime*, *Fences*, *Shuffle Along*, *Hello, Dolly!* with Bette Midler, *The Music Man* with Hugh Jackman, and *GYPSY* with Audra McDonald. Santo received the Merritt Award for Excellence in Design and Collaboration in 2002, was inducted into the Theatre Hall of Fame in 2004, received the Pennsylvania Governor's Award for the Arts in 2006, the Robert L.B. Tobin Award for Lifetime Achievement in 2007, and USITT Distinguished Achievement Award in Scenic Design and Technology in 2017.

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 Seiwert.



Sandra Brown, Assistant to the Artistic Director/Rehearsal Director

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 Rehearsal Director. 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, Rehearsal Director

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*, Sugar Plum 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, Rehearsal Director

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 masterpieces. 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. 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.



Catherine Sailer, Associate Conductor

Skillfully navigating between orchestral and choral ensembles, Catherine Sailer serves as Associate Conductor of the Colorado Ballet Orchestra, Director of Choral Studies at the University of Denver Lamont School of Music, Conductor of The Evans Choir, and Music Director of the Littleton Symphony Orchestra. Other conducting credits as conductor or chorus director include the New York Philharmonic, Philadelphia Orchestra, Dallas Symphony Orchestra, Aspen Music Festival Orchestra, Northeastern Pennsylvania Philharmonic, Central City Opera, Cheyenne Symphony Orchestra, Santa Fe Symphony, Elmhurst Symphony, Milwaukee Symphony, Colorado Symphony, Cabrillo New Music Orchestra, Oregon Bach Festival Orchestra, National Symphony Orchestra and internationally with the Shanghai International Choral League, Beijing Symphony, Lunds Volksensemble (Sweden), Madrigal Vocale (Brazil), Rhineland Pfalz International Choir (Germany), and Vox Anima Choir and Orchestra (England). She has conducted choral orchestral masterwork festivals in Rome, Vienna, Prague, London, Curitiba, Shanghai, and New York's Carnegie and David Geffen Halls.

COLORADO BALLET ORCHESTRA

Colorado Ballet Orchestra members are represented by the Denver Musicians Association, Local 20-623 of the American Federation of musicians.

1st Violin

Evgeny Zvonnikov,
Concertmaster
Jackson Bailey
Mary Evans
Chris Menter
Zachary Ragent
Tori Woodrow
Leena Waite
Chris Leonard

2nd Violin

Ryan Jacobsen, *Principal*
Stephanie Bork
Heejung Kim
Isaac Kay
Michelle Davis
Regan Kane

Viola

Aniel Caban, *Principal*
Kostadin Dylgerski
Brightin Schlumpf
Lora Stevens

Cello

Elle Wells, *Principal*
Erin Patterson
Sara Fierer
Adam Riggs

Bass

David Crowe, *Principal*
Yu-chen Yang
Jason Thompson

Flute

Paul Nagem, *Principal*
Elizabeth Sadilek-Labenski
Olga Shilaeva

Piccolo

Olga Shilaeva

Oboe

Ian Wisekal, *Principal*
Max Soto

English Horn

Max Soto

Clarinet

Michelle Orman, *Principal*
April Johannesen

Bassoon

Kaori Uno-Jack, *Principal*
Brian Jack

Horn

Matthew Scheffelman,
Principal
David Smalley
Lauren Varley
Sarah Ford

Trumpet

John King, *Principal*
Michael Brotherton

Cornet

Derek McDonald, *Principal*
Noah Lambert

Trombone

Mark Bennett, *Principal*
Robert Olds

Bass Trombone

Andy Wolfe

Tuba

Adam Snider, *Principal*

Percussion

Dominic Grande, *Principal*
Carl Dixon
Nena Lorenz

Timpani

Peter Cooper, *Principal*

Harp

Lily Primus, *Principal*

Orchestra Personnel

Manager & Librarian
April Johannesen



Gyöngi Petheo

The Colorado Ballet Orchestra mourns the death of our colleague and dear friend Gyongyver Petheo on May 28. Gyöngi played violin in Colorado Ballet productions for almost three decades. She was a fine musician with a great love of our productions and a deep commitment to the company's excellence. She brought an uncommonly loving, nurturing, and amiable spirit with her into our orchestra pit and was more than our colleague: she was our friend. Our thoughts and best wishes are with Gyöngi's son David Ormai and all of her loved ones. —Adam Flatt

COLORADO BALLET DANCERS



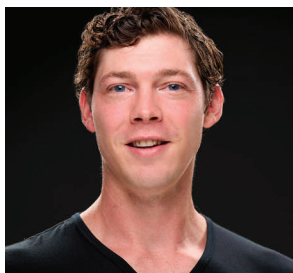
Jennifer Grace *(she/her)*
Principal
Bozeman, Montana



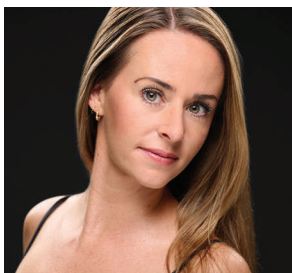
Mario Labrador *(he/him)*
Principal
Antioch, California



Leah McFadden
Principal
Dowagiac, Michigan



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



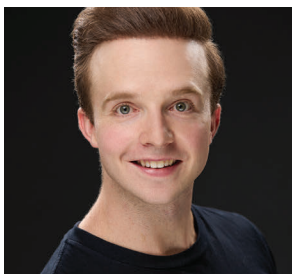
Jessica Payne
Principal
San Clemente, California



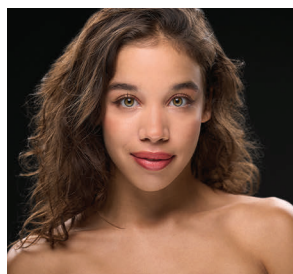
Jonnathan Ramirez *(he/him)*
Principal
Cali, Colombia



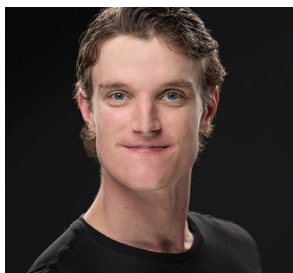
Liam Hogan *(he/him)*
Soloist
Houston, Texas



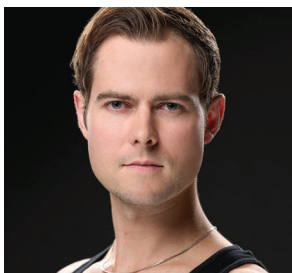
Bryce Lee *(he/him)*
Soloist
Mission Viejo, California



Ariel McCarty *(she/her)*
Soloist
Allen, Texas



Patrick Mihm *(he/him)*
Soloist
Dubuque, Iowa



Jeremy Studinski *(he/him)*
Soloist
Broomfield, Colorado

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COLORADO BALLET DANCERS



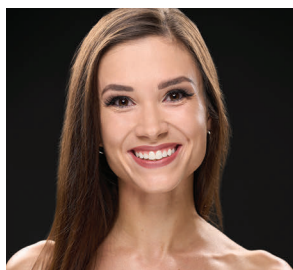
Mackenzie Dessens Studinski (she/her)
Soloist
New Orleans, Louisiana



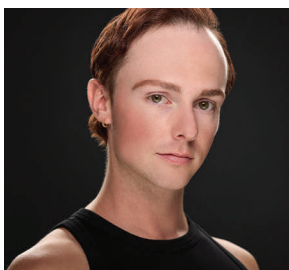
Kevin Gaël Thomas (he/him)
Soloist
Cannes, France



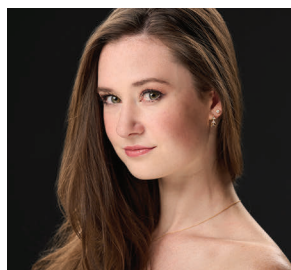
Sarah Tryon (she/her)
Soloist
Sudbury, Ontario, Canada



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



Kenny Allen (he/him)
Demi-Soloist
Denver, Colorado



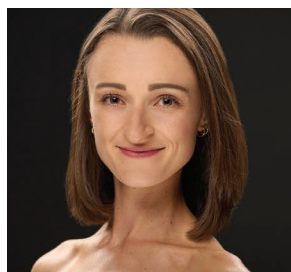
Ever Larson (she/her)
Demi-Soloist
Chicago, Illinois



Catherine McGregor (she/her)
Demi-Soloist
Jacksonville, Florida



Christopher Mitchell (he/him)
Demi-Soloist
Denver, Colorado



Sara Thomas (she/her)
Demi-Soloist
Bucks County, Pennsylvania



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



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



Cato Berry (he/him)
Corps de Ballet
Seattle, Washington

COLORADO BALLET DANCERS



Lily Bines (she/her)

Corps de Ballet
Dallas, Texas



Leopold Foster (he/him)

Corps de Ballet
Princeton Junction, New Jersey



Sheridan Guerin (she/her)

Corps de Ballet
Cedar Hill, Texas



Lily Hagan (she/her)

Corps de Ballet
Wyckoff, New Jersey



Chloe Kinzler (she/her)

Corps de Ballet
Los Angeles, California



Wyatt Mier (he/him)

Corps de Ballet
Tokyo, Japan



Stefanee Montesantos (she/her)

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Santiago Paniagua (he/him)

Corps de Ballet
Boston, Massachusetts



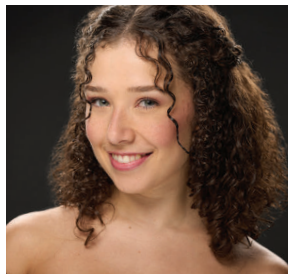
Emelia Perkins (she/her)

Corps de Ballet
Baton Rouge, Louisiana



Justin Pidgeon (he/him)

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Houston, Texas



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Tate Ryner (they/them)

Corps de Ballet
Littleton, Colorado

COLORADO BALLET DANCERS



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



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



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



Tiffany Hopkins *(she/her)*
Apprentice
Port Huron, Michigan



Bailey Marie *(she/her)*
Apprentice
Denver, Colorado



Rheana Montesantos *(she/her)*
Apprentice
Hinsdale, Illinois



Natalie Taylor *(she/her)*
Apprentice
Palo Alto, California



Cobin Tonsmeire *(he/him)*
Apprentice
Golden, Colorado

*Learn more about the talented
Artists of Colorado Ballet*



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Front Row left to right: Daelen Marott, Valerie Grivalsky, Lydia Salazar, Evelyn Hrbuy, Juliana Petrie, Makena Barnes
Second Row left to right: Johanna Wu, Annalise Palmieri, Madelyn Lehrman, Nili Kepets, Mischa Charov, Daniel Clepper
Back Row left to right: Nicolas Halstead, Caleb Chew, Lila Page, Kaelyn Biskner, Horus Hudgins

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If you would like to update your
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Colorado Ballet's Premier Society honors donors who make annual gifts of \$1,500 or more in support of our artistic and educational mission. Premier Society donors enjoy enhanced benefits including special opportunities to interact with artistic staff and gain behind the scenes glimpses into our productions and programs.



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Questions? Please contact Advancement Team at advancement@coloradoballet.org.



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coloradoballet.org/academy-classes

Photo of Colorado Ballet Academy Students by Amanda Tipton.



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Photo: Kevin Gael Thomas by Andrew Fassbender

Everyone Belongs at the Theater

Sensory-friendly. Community-friendly.

Colorado Ballet presents two performances this year in a relaxed environment with sensory-friendly adaptations to provide an inclusive space for people with intellectual or developmental disabilities, ASD, SPD, and other sensory sensitivities or disabilities.

Colorado Ballet staff, dancers, ushers, and volunteers receive specific training to provide the best adapted experience possible and to learn more about how we can support our audience at this performance. As always, we're committed to making the performance a welcoming, inclusive, and memorable experience for all of our patrons.



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MASTER WORKS



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Armory Performing Arts Center, Brighton

Sunday, Dec 6, 2:00 pm
Erie Recreation Center, Erie

Wednesday, Dec 16, 6:00 pm
The Arts Hub, Lafayette

Sat & Sun, Dec 19 & 20, 2:00 pm
Bas Bleu Theatre, Fort Collins

tickets: \$25 adults, \$15 children

zikrdance.com



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with Cleo Parker Robinson Dance



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with Peter Dundjian

VIEW ALL
EVENTS



Celtic Woman:
Silver Bells Christmas Tour



Too Hot to Handel

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Executive Director
Sameed Afghani

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Children's Division Principal
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Lorita Travaglia
Maria Mosina

Music Director & Principal Conductor
Adam Flatt

Associate Conductor
Catherine Sailer

Company Pianist
Natalia Arefieva

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David Andrews

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Savannah Reeves

Patron Services Lead
Autumn Hartshorn

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James Whitehill

Company Manager
Julia Sattler

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Madeline Brasgalla

Assistant Stage Manager
Stephanie Mallon

Assistant Production Manager
Richard Sauers

Facilities & Production Associate
Ian Boyan

Wardrobe & Shoe Manager & Costume Designer
Shirin Lankarani

Wardrobe Assistant
Katherine Scoggins
Avalon Walker

Assistant Wardrobe Manager
Melissa Kaiser

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Devon Webb
Joe Tompkins
Wyatt Manobla
Korbin Cummings

Wigs
Debbie Spaur

Makeup
Christina Tracey

Head Carpenter
Mike "Bos" Boswell

Assistant Carpenter/ Flyman
Jared Cook

Head Electrician
Rita Richardson

Assistant Electrician
Ashley Burns

Head Property Master
Nate Oldham

Orchestra Personnel Manager/ Librarian
April Johannesen

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Melissa Strzelinski, MPT, PhD

Lead Orthopedic Physician
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